

La Pintura

The Official Newsletter of the American Rock Art Research Association
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<http://www.arara.org>

Las Cruces Conference Plenary Speaker

By Marglyph Berrier

Preparing for 2016 ARARA and the Drone Debut

By Marglyph Berrier

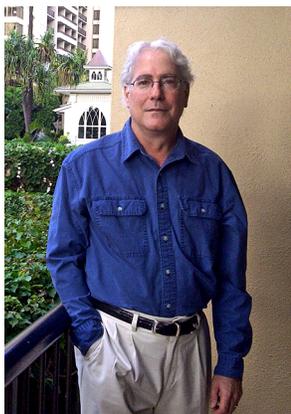
MYLES Miller will be this year's plenary speaker at the initiation of the upcoming annual conference in Las Cruces, New Mexico. His presentation will be part of the opening session Saturday morning, May 28. He presently serves as a Principal Investigator with Versar (formerly Geo-Marine, Inc.) and supervises archeological consulting work at Fort Bliss, Texas.

Miller is a graduate of Texas Tech and has been professionally involved with the prehistory of the Jornada Mogollon and Trans-Pecos regions since returning to El Paso upon completion of graduate school in 1983. He first became interested in the region during elementary school while accompanying members of the El Paso Archaeological Society during trips to prehistoric sites and rock art locations across southern New Mexico and northern Chihuahua.

For the past 30 years, he has conducted research throughout the region and has participated in numerous excavations of prehistoric and historic Native American settlements in west Texas, southern New Mexico, and southeastern Arizona. His current research interests involve the relationships between social organization, ritual, place

making on the landscape, and ceramic and rock art iconography in the Jornada region. He is also the author of numerous publications and professional reports on these topics.

The title of Miller's presentation is "Five Millennia of Settlement and Rock Art in the Jornada Mogollon Region of Southern New Mexico and West Texas." During the past decade, archaeological and iconographic studies have revealed a rich



Myles Miller.

FINDING great rock art sites for field trips for the ARARA Conference in 2016 isn't hard. Getting permission to visit those sites and finding trip leaders isn't quite as easy. Luckily, the Las Cruces District of the Bureau of Land Management (BLM) was very gracious and granted us permission to visit sites in their area. Yet despite the outstanding rock art in this area, there are only a few ARARA members nearby, making finding field trip leaders a challenge. I've left almost no stone unturned and, of course, none of them had rock art on them. I had several members from other states volunteer to lead field trips, and some of them traveled good distances to learn about the sites and investigate the logistics of getting to them.

Two of these include Robert Mark and Evelyn Billo (Figure 1), who will be leading a field trip to Pony Hills, north of Deming, on Friday, May 27. If weather permits, the field trip will include a drone demonstration. Bob and Evelyn traveled to this area twice to prepare for their field trip. When they visited in October, the winds were too strong and so they planned another visit in January. On January 11, the winds were only a few miles per hour, and so we headed out to debut their new Phantom 3 Pro drone. The debut was successful (Figure 2); I hope to use the 3D model to help update a 1972 record for the site. Rock art covers a low rise, and mapping all the panels is a real challenge, which this model will facilitate (<https://skfb.ly/Knoo>). We were lucky to be at the site at a rare time when the tinajas were full of water. March and April are when our winds are most ferocious, meaning there is a good chance they will be able to fly for the May 27 field trip.

Thomas Alex, retired National Park Service archaeologist (Cultural Resource Specialist, American Indian Liaison), traveled from Terlingua, Texas, in October to learn about the rock art in this area, and he has asked for more reading material on the Broad and Valles Canyon area where he will lead a field trip on Friday, May 27. Broad Canyon is one of

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President's Message

PLANS for our upcoming annual conference in Las Cruces, New Mexico, are roaring right along. Under the expert and enthusiastic leadership of Local Chair Margaret Berrier (known to most of us as Marglyph), Conference Coordinator Donna Gillette, and Program Chair Lou Hillman, arrangements for the conference, the presentations, and the field trips are being finalized. We can count on an interesting meeting and wonderful rock art!

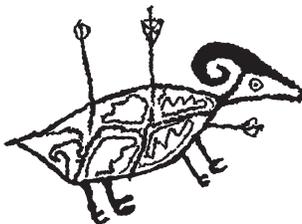
As usual, the Board of Directors held a weekend-long meeting at the end of January. The Board meets in person twice a year: in January and at the annual conference. Recently, we have experimented with holding monthly teleconferences; we found these to be very useful, and so we confirmed our decision to make monthly teleconferences a regular part of the Board's activities.

Our agendas are always full and this time was no exception. In addition to attending to issues raised from committees, continuing to work on the proposed Field Trip Code of Ethics and on proposed changes to ARARA's current Code of Ethics, and reviewing possible venues for the 2017 conference (see below), the Board held an extensive discussion based on the suggestion raised at the Business Meeting in Laughlin that ARARA directly support rock art research projects. The Board is responsible for the financial health of ARARA and for deploying ARARA's resources (financial and otherwise) in support of all three of our missions (preservation, research, and education), and we take these responsibilities seriously. The Board came up with some ideas that we think will address the Laughlin suggestion while furthering all of our missions. We will circulate these ideas in Las Cruces to get your feedback.

During the summer, the Board received and accepted an invitation from the Oregon Archaeological Society Rock Art Research Group to host the 2017 ARARA annual conference in or near Bend, Oregon. This is an area of the country that we have not visited in quite some time, and we are looking forward to going back to the northwest.

I'm always happy to hear from you about any ARARA matter. I can be reached at dianehamann@cox.net. See you in Las Cruces!

—Diane Hamann, President 



Drone... *continued from page 1*

the many interesting sites in the Organ Mountain-Desert Peaks National Monument (OMDPM). Some of you may remember reports on the rock art of that area that were given in El Paso in 1995, but few had seen these sites at that time. The canyon is receiving more visitations and is on the Doña Ana Rock Art Recording Team's long list of sites to update from old reports. During our visit there, Evelyn Billo and I were able to start that process. Tom is planning another trip to the area sometime this fall.

After the Utah Rock Art Research Association's meeting in Escalante this past fall, ARARA members Steve Waller and Rich Braun followed me back to Las Cruces so that I could take them to a site for training. We headed out to Alamo Mountain and enjoyed a day of exploring so that Steve could be a trip leader there on Friday, May 27. On their way back to San Diego, they also visited Pony Hills for the first time. They since have gone above and beyond the call of duty and are volunteering to lead a trip there on Monday, May 30. Pony Hills is one of the good trips for people heading west on their way home from the conference.

I have also had to contact some of the local archaeological and outdoors organizations to find more volunteers. One of the great things is that in doing that, I've met several new people who are interested in rock art and other archaeology. Two of them have even taken me and LeRoy Unglaub (my rock art recording staff) to rock art sites that even LeRoy didn't know about. They have also volunteered to help me record rock art using the Archaeological Society of New Mexico's Rock Art Council (<http://newmexico-archaeology.org/rock-art-council/>). Some of these people are BLM volunteers.



Figure 1. Robert Mark and Evelyn Billo flying their drone at Pony Hills, New Mexico (photograph by Marglyph).

Some of the jobs for the conference are a challenge. I had the rough job of checking out the new visitors center at Three Rivers (Figure 3). While there, I got to see some of the 21,000 images. If you have never been to Three Rivers, you will want to consider this as one of your field trip choices. I may be heading back there with Patti Genack, our vendor chair, who is making a special stop on her way home from Tucson in order to see the hotel and vendor room.

Don't forget that we all will be asked to participate in short rock art-related field trip activities on Friday and Monday. Janet Lever-Wood, Linda Olson, and Kendra Rogers will be coming to Las Cruces a few days prior to the conference to help with the planning and writing for those activities. There are numerous other volunteers who are working behind the scenes, too. As you can see, some of these folks have traveled a LONG way so that we have these wonderful field trip possibilities and other activities. Please, thank them and all the volunteers when you see them! 



Figure 2. The drone at work over Pony Hills, New Mexico (photograph by Marglyph).



Figure 3. New Visitors Center at Three Rivers Petroglyph Site (photograph by Marglyph).

Plenary... *continued from page 1*

record of prehistoric ritual and belief in the Jornada region of west Texas and southern New Mexico. Evidence of ritual behavior has been found in icons inscribed or painted on rock art panels, in ritual features in pueblo rooms, in the construction of shrines, and even at large agave baking pits. Studies of Archaic and Jornada-style rock art have provided insights into complex and sophisticated beliefs. For much of the prehistoric sequence of the past 5,000 years, we can now link broad patterns of prehistoric settlement adaptations and social change to the iconography inscribed and painted on rock faces, ceramics, and other items. The plenary address will review these discoveries to place the rock art traditions of the Jornada region in context. It is hoped that the rock art sites and panels observed during the field trips will be viewed within these new perspectives. 

ARARA 2016 DStretch Workshop: Revelations

By Jon Harman, Creator of DStretch

ONE of the most exciting aspects of DStretch is the revelation it can provide when viewing a rock art site. I never tire of the experience of seeing a new element, or understanding images in a new way thanks to DStretch. In this workshop, I will present some of my latest DStretch revelations and encourage those attending to share (1 or 2) images of their own on a thumb drive.

Attendees should bring their laptops if they have them. I will give DStretch hints and tips suitable for both newcomers and experienced users. After the workshop I will help those without DStretch to put it onto their computers. I will also give an introduction to iDStretch, the app for iPads and iPhones.

This is a two-hour, hands-on workshop suitable for those at any level of DStretch expertise. It is being offered only on Thursday, May 26, for \$25 per person, with attendance limited to 25. Registration for this workshop will be handled through the conference registration form. 

Barbell Rock Art Motif Distribution Survey in the Great Basin: An Interim Report

By D. Russel Michhimer

MANY people who enjoy rock art, particularly in the Great Basin, have given up on the possibility of coming to any understanding of what it means. I am not one of them. Most of it is abstract geometrics of one kind or another. Many of those images have over time taken on names that describe what they look like (spirals, circles, zigzags, etc.), which makes it easier to refer to and talk about them with other people. So it is with two circles connected by a line; many call them “barbells” after their resemblance to exercise equipment of an earlier age. I choose to use that appellation. During the course of visits to many sites in the Great Basin in Nevada and Oregon and elsewhere, I had a growing sense that I was seeing the “barbell motif” in many places. The south-central area of Oregon is the northern extent of the Great Basin area.

As a result of these personal observations, I posited that the so-called barbell motif is ubiquitous throughout the Great Basin. To test the validity of this hypothesis, I took the steps described below which allowed me to conclude that my hypothesis is correct. This is the first stage in a bigger project.

The second stage will be to define the variations that occur in the motif and see if any correlations can be hypothesized between those variations and the area in which they occur, or with any other glyphs or site locations. My underlying hypothesis is that the motif had a common meaning over time and area, and that the variations were modifications of that meaning. Obviously, much work remains to be done, although work on the second stage is well underway with a description of over a hundred variables defined thus far.

A few simple examples will serve to illustrate the point. The circles may be empty (Figure 1), bifurcated, filled in completely, and the same or of different sizes (Figure 2). The line connecting them may be short or long, it may connect them at their nearest points or at opposite sides, it may be a single or double line, and thick or thin (Figures 3 and 4). I think that if we can come to some valid conclusions about a single motif via this method, then it should be possible to decipher others as well, and at some point far in the future (barring a sudden Eureka! moment), we may come to understand a great deal of what is left for us to ponder.

Not many academics would support such a view point, but that is one advantage of being an avocational archaeologist. After all, if we had just given up on trying to decipher Egyptian hieroglyphs or Mayan glyphs, we would not understand them as we do today. However, I still believe in employing scientific methodology as the rest of this report aims to demonstrate.



Figure 1. An example of the simplest form of barbell. Two circles connected by a line (photograph by Frank Crosser).



Figure 2. Multiple circles attached to same line in large example. Note difference in circles (concentric, bifurcated, partially filled). Other smaller variants are present on the same panel (photograph by Frank Crosser).



Figure 3. Two simple barbells with lines crossing. Note the small differences in where the line meets the circles (photograph by Frank Crosser).

Methodology

Using a National Park Service map of the Great Basin, with the kind help of Robert Mark of Rupestrian CyberServices, I established an alpha-numeric grid with sections 100 miles per side that overlays the map. I formed a group, Explorers of Native American Rock Art, on Facebook that now has nearly 5,000 members, and I posted the map at the top of that group, and then monitored the hundreds of photographs posted there for approximately three years, saving to my hard drive all that contained barbells, renaming them to reflect where they occur on the grid, as well as the name of the poster and the date of the post. Thanks, here, to all in the group who were kind enough to post the location along with their photos. Periodic monitoring of other rock art groups on Facebook also contributed to the collection.

I reviewed several thousand pictures on two major rock art picture sites on the internet. My, own, <http://www.oregonrockart.com>, and that of Bob Forsyth, <http://www.nevadarockart.info>. Any other photos that I ran across, I also collected and will continue to do so for the duration of the project.

My total accumulation of photos that I can assign to a grid location presently totals 704. I have a couple of hundred more that I need to establish locations for, and my collection is ongoing. It should be said that each of these photos contains at least one barbell, and many, if not most, contain more than one instance.

I then sorted the pictures by grid location and counted how many were in each sector. That is shown on Figure 5.

Results

Of the 48 grid squares relevant to this study (i.e. sectors on the map but in water or outside the Great Basin area are excluded), barbells appear in 38. That is roughly 82 percent. Those that do not have an example so far, I believe, may be due to the fact that there is none in those sectors, although I consider that unlikely since there are almost certainly rocks there. Alternatively, I have not found photo collections that I can survey that pertain to those areas, or the sectors are very lightly studied and/or reported and no photo record exists.

This study concludes that the barbell motif is present throughout the Great Basin primarily in petroglyphs, but also in the pictograph record.

I have described above the next steps involved in this study. It will be even more intensive than this one and I am always on the lookout for those who may have time to help. I continue to think that it is possible to “decipher” the meanings of Great Basin rock art, but, with this survey, the work is only begun on a single element among many it may take to



Figure 4. Concentric circles connected with wavy line in center. Empty circles connected by wavy/zigzag line at right (photograph by Frank Crosser).

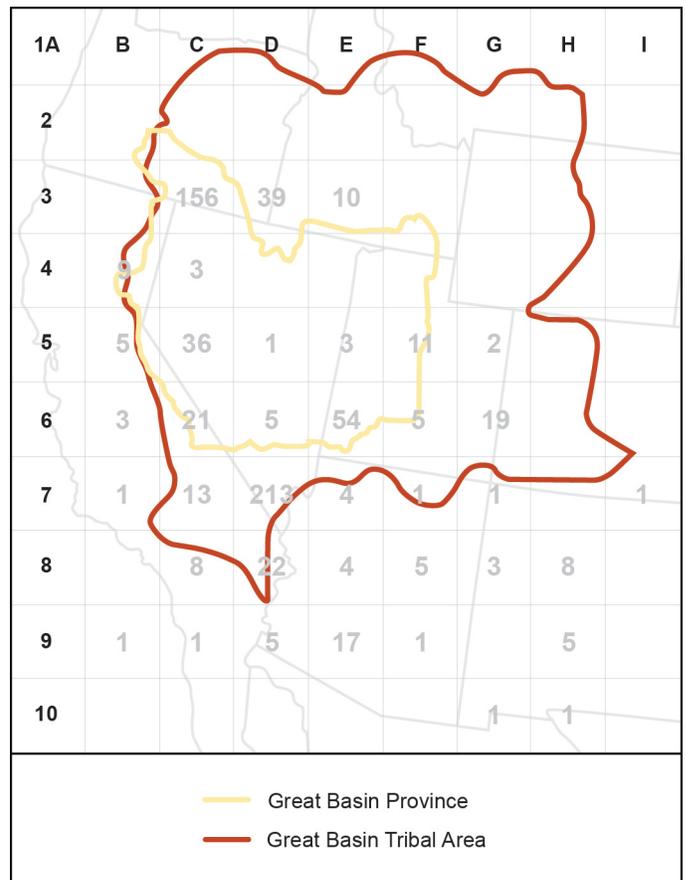


Figure 5. Current sample's distribution of barbell petroglyphs throughout the Great Basin.

eventually unravel this long standing conundrum—what do they mean? ☪

San Diego Rock Art 2015: 40th Annual Great Success

By Jeffrey F. LaFave

ON November 7, 2015, Ken Hedges and the San Diego Rock Art Association hosted the 40th Annual San Diego Rock Art Symposium. Forty straight years is a major accomplishment, and Ken deserves significant praise for the high quality of the annual conference, as well as its enduring nature. This year, the symposium was held for the first time at the San Diego Community College District in south San Diego. The facility was outstanding, and the symposium will be held there again next year. The meeting was very well attended with a 159 participants.

This year's symposium included 16 different presentations over the course of a full day. Ken Hedges gave a retrospective presentation entitled "A Brief Look Back," summarizing the 40 years of the annual meeting with a special emphasis on each 10-year anniversary. Hedges gave an overview of topics, t-shirts, mugs, and other aspects over the conference's 40 years. Hedges also gave a presentation, "The Art of the Light: Siega Verde and Foz Côa as Landmarks of Paleolithic Rock Art." It involved showing two videos courtesy of the Centro de Interpretacion, Zona Arqueológica de Siega Verde, Spain. The archeological zone of Siega Verde, located in western Spain, comprises a significant collection of open-air paleolithic engravings. In 2010, Siega Verde was declared a World Heritage Site as an extension of the similar, but much larger, archeological region of the Côa Valley in eastern Portugal. Both sites occupy tributaries of the same river, the Rio Duero in Spain, which becomes the Douro as it passes into Portugal. The two videos played to the audience provided an introduction to the art and landscape of Siega Verde and a discussion of the artistic traditions of the combined archeological parks.

The first presentation of the day was "Bradshaw Rock Art: A Biologist's Perspective," by Jack Pettigrew from the University of Queensland, Australia. Pettigrew is known for his controversial argument that Bradshaw rock art is extremely old and that the paint has transformed into a biofilm. Pettigrew argues that direct physical dating methods have failed with Bradshaw rock art because radiocarbon dating is an invalid method for a biofilm that continues to take up ^{14}C from the environment, and because thus far uranium isotope series are unable to give accurate dates from silica-based skins compared with their great success in limestone. He concluded that biology can help fill the gap, based on a variety of methods, such as the identification of depicted, extinct megafauna; DNA phylogeny of organisms in the biofilm; dating of the spread of boab trees; thermoluminescence (TL) dating of wasp nests built

over art, etc. Pettigrew argues that all of these confirm the great antiquity of the art, and he rejects what he argues are superficial impressions that Bradshaw art is Holocene in origin.

The second presentation, by Hans Bertsch, was "Owl Man Petroglyphs at Las Pintas and Mesa San Carlos, Baja California." While the Owl Man petroglyph at Mesa San Carlos is well documented, previously unreported are three Owl Man carvings at Las Pintas. According to Bertsch, the only previous description of the site presented no photographs or precise locations of petroglyphs across the exposed Lower Cretaceous formation, nor was the Owl Man identified. Bertsch went on to discuss the full extent of the site, including its affinities with Mesa San Carlos and other northern Baja California sites.

Jon Harman gave another one of his very interesting presentations on Baja California rock art entitled "In Search of the Origins of the Great Mural Art of Baja California." In his presentation, Harman noted that the Sierra de Guadalupe mountain range contains hundreds of Great Mural sites with a mixture of stylistic traits. At large sites such as Cueva San Borjitas and Monos de San Juan, superimpositions show that some paintings are older than others. Harman reviewed the oldest figure types at these sites and other images from other sites with similar figures. Harman concluded that these figures might be some of the oldest Great Mural sites. As always, Harman showed many otherwise invisible figures via his invaluable DStretch application, which has revolutionized the study of rock art.

A presentation entitled "Possible Lunar Significance of an Iconic Petroglyph" was presented by Kim Wallen, Department of Psychology, Emory University, and Janet McKenzie of the Mesa Prieta Petroglyph Project. The presentation focused on the Wells Petroglyph Preserve in northern New Mexico, and a particular image found there, which the authors argued was similar to a "man in the moon," which might represent an annular eclipse. The authors used an online calculator developed by NASA and determined that the last annular eclipses visible at the location were May 20, 2012, and December 3, 1062, which suggested to the authors that the petroglyph might predate Spanish influence by at least 500 years.

Wellman Award winner Don Christensen of Costa Mesa, California, gave a presentation entitled "Updating the Record: Pictographs of the East Mojave Desert." His talk focused on updates made to the decades of recording efforts of painted imagery started in 1996 by himself and

Jerry Dickey. Christensen discussed continuing efforts in this regard that have been aided by the use of technological developments such as Photoshop and DStretch software to enhance less visible elements that were sometimes previously overlooked. The work has led to re-examination of assumptions and conclusions made almost two decades ago, particularly in regard to style, cultural affiliation, and context.

Ken Hedges gave an additional presentation entitled “A Condition Assessment History of the Palo Verde Point Petroglyphs.” His talk focused on CA-IMP-6905, known as Palo Verde Point, a famous petroglyph site in northern Imperial County, south of Blythe, California. The site includes 263 panels and 12 loci which have been the subject of initial basic recording, casual site visits, and photo documentation over the past 85 years, resulting in partial photographic records from 1930s, late 1960s, and early 1970s, and extensive photo documentation in the late 1980s, early 2000s, and 2014. Hedges used these records to create a detailed condition assessment of the panels as changes have occurred over time, documenting detrimental effects of natural erosion and impacts from a nearby quarry on Bureau of Reclamation land. While the site is still quite impressive, Hedges documented multiple unfortunate impacts that have occurred to the site.

A particularly interesting and visually appealing presentation was given by Anne Q. Stoll, entitled “Pursuing the Enigmatic Formlings in the San Bushman Rock Art of Zimbabwe.” As usual with regard to her presentations, the outstanding photographs were taken by her husband, George Stoll. The presentation focused on painted art of the prehistoric San people in Zimbabwe, which is equally rich and varied compared to the somewhat more famous paintings in the Drakensburg region in South Africa. Stoll discussed the great strides that have been made with ethnographically informed research and understanding San symbolic imagery, including the enigmatic elements sometimes referred to as “formlings.” Stoll discussed various interpretations of the “formlings,” including relationships to termite harvesting.

Allison Jordan of Running Springs, California, gave a presentation, “A Continued Study of the Orange County Rock Art Enigma.” Ms. Jordan explained that after a fire in the hills of Orange County, numerous grooves on sandstone outcrops were exposed. In 2014, these were recorded, and an analysis determined that most of the grooves are petroglyphs. The study focused on Santiago Oaks Site 1, where a series of smaller designs were discovered. Jordan concluded that many of the grooves were arranged in anatomically recognizable forms, commonly interpreted to have fecundity associations. This conclusion fit with prior assessments of nearby loci analyzed by Ken Hedges several decades earlier.

Marglyph Berrier of Las Cruces, New Mexico, gave an excellent presentation entitled “It Begins With the Landscape.” Ms. Berrier is the coordinator for the upcoming 2016 ARARA national meeting in Las Cruces, and her talk discussed the context of Las Cruces in terms of rock art, archaeology, and landscape. Ms. Berrier’s presentation included beautiful photographs, and showed a number of the amazing rock art sites in the area, including some that will be fieldtrip destinations. The presentation included examples of rock art from sites as varied as Desert Archaic, Jornada-Mogollon (Ancestral Puebloan), and Protohistoric (Apache). Berrier also discussed her coordination with various land managers (such as the Bureau of Land Management and Friends of Organ Mountains-Desert Peaks National Monument) in Las Cruces regarding the conference. Anyone who heard the presentation will want to attend ARARA’s meeting over the upcoming Memorial Day weekend if they weren’t already planning to go.

John Rafter gave one of his typically insightful and interesting presentations on southern California rock art entitled “Diamonds in Sky.” Rafter discussed his investigation over several years regarding whether a site in Joshua Tree National Park has solstice interactions as had been suggested by prior researchers. He summarized his ongoing analysis with additional colleagues looking at both possible sunrise and sunset interactions. He concluded with details of investigations made in 2013, including how the site offered additional insights on how the ancient observers viewed their world and the cosmos.

Gregory Erickson, Professor Emeritus, University of California, San Diego, may be San Diego County’s most diligent user of DStretch in the field. Erickson gave another talk regarding his discoveries in the San Diego area using DStretch entitled “Filling in the Gaps: DStretch Enhancement of Rancho Bernardo Style Rock Art in Poway, California.” The talk focused on Erickson’s continued work recording Rancho Bernardo Style rock art over the past six years. Specifically, this talk focused on using DStretch enhancements to take a fresh look at pictographs at three Rancho Bernardo Style rock art sites located along Green Valley Creek in Poway, California. His study confirmed the early work of Malcolm Rogers, as well as Ken Hedges and Diane Hamann, and extended that work by revealing some impressive imagery that had remained unrecognized for almost a half century. Two of the most intriguing discoveries include a possible stylized anthropomorph associated with what appears to be a representational image of a Kumeyaay *eewa* (hut) and what may be a fantastic hybrid symbol—part multi-arm cross, part diamond chain.

Jeff LaFave of San Diego, California, and María de la Luz Gutiérrez Martínez (INAH, La Paz, Baja California Sur)

Rock Art Bookshelf

Crow Indian Rock Art: Indigenous Perspectives and Interpretations

by Timothy P. McCleary, 2015, Left Coast Press, 200 pages.
Hardback \$79.00, eBook \$36.95. Walnut Creek, California.

Reviewed by Larry Loendorf

TIMOTHY McCleary's book on Crow Indian rock art is an important addition to the North American rock art literature. I write this because to my knowledge there are no other comparable books where the thoughts and ideas of an American Indian nation, in this case the Crow of Montana, are presented about the rock art in their traditional territory.

There are seven chapters in the book. The first two chapters introduce the reader to rock art, with discussion about rock art theory, a short section on rock art recording, and traditional Crow Indian territory and history, as well as information regarding how Crow Indians classify rock art sites. One such category includes images produced by humans that the Crow recognize as *baáhpawaalaatuua*. These sites have images of the historic achievements of individual warriors, personal visionary experiences, and scenes that show larger group events. The second type of rock art is that made by the souls of deceased human beings, called *ahpaláaxwaalaatuua* or ghost writing. Images at these sites are thought to influence or predict the futures of those who view them. It is relatively common for researchers to recognize two categories of rock art, especially on the Great Plains, with one that includes biographic or narrative figures and the other ceremonial motifs. The important point is that the Crow include visionary art in the narrative category where the rock art community would normally include these motifs with ceremonial art. This is an important distinction because it plays a role in how the art is "read" or interpreted by viewers.

The third chapter presents brief one- to two-paragraph descriptions of 40 rock art sites in Crow territory. Some of these are known to be of Crow authorship while others are sites the Crow encountered when they entered the region.

In chapter four, McCleary discusses Crow culture and the warrior ethic. In keeping with visionary art as part of a narrative rock art category, this discussion includes topics like pipe owners and their dreams as well as the more traditional vision quest ritual and associated art.

Significant information is presented in chapter five where the discussion is about narrative rock art and the warrior culture. McCleary describes what Crow consultants told

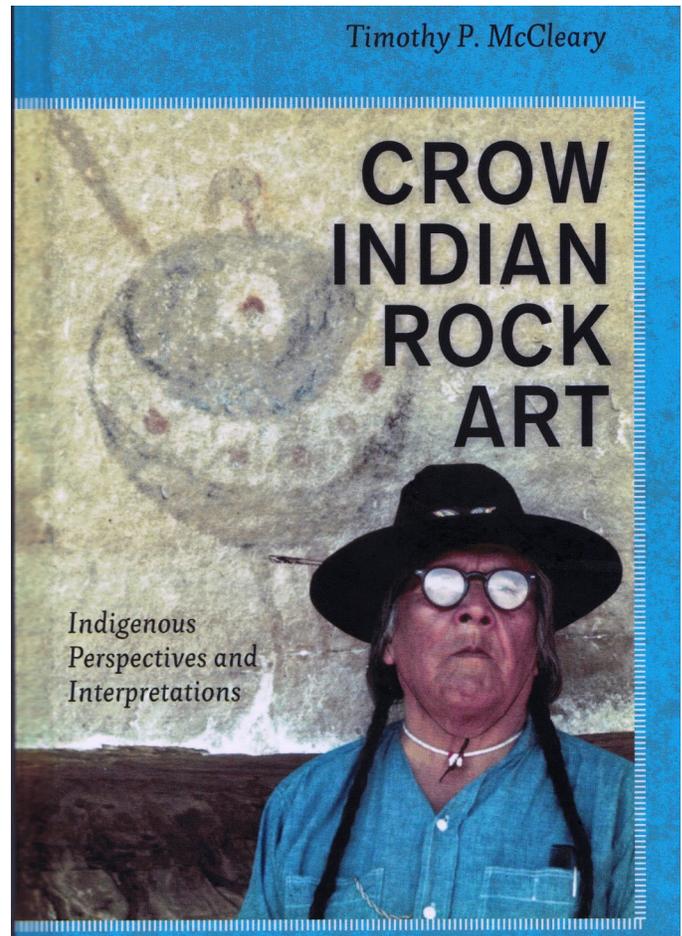


Figure 1. The cover photograph is of Chester Medicine Crow who was the son of Medicine Crow, an historical Crow Indian chief. The photograph was taken by Stuart W. Conner on June 10, 1972, while visiting the Hilej site, near Joliet, Montana.

him about their association with several important sites. This includes information about how they "read" or understand rock art images. Stuart Conner had previously visited some Montana sites with Crow Indians and tape recorded the interviews about the rock art. McCleary used these interviews to frame his own queries of Crow consultants and, in doing so, he significantly improved the interpretation of the sites. For example, one panel of human figures wearing United States Army uniforms with "Mem of ArRgonne" written next to them was considered by previous researchers to be graffiti or a modern addition. A better explanation is that the soldier figures are representations of two Crow warriors who fought in the 1918 World War I Battle of Argonne Forest. After returning to the reservation, they came to the Crow war honor site to put their images alongside those of their fathers and forefathers. Other panels are explained in the same manner where McCleary learned the meaning of various petroglyphs from the Crow. McCleary, who fluently

speaks and understands the Crow language, is skillfully able to talk about concepts that have no English counterpart.

Chapter six includes descriptions of “ghost writing” sites. These sites were generally avoided, but they might be visited by the right person on the proper occasion because they contain information or prophesies of coming events. The final chapter includes the conclusions which are short but nonetheless important. McCleary notes, as many rock art researchers often overlook, that the Crow people consider the site setting, the rock face, and the position of the images as essential and more important than the images themselves.

Despite all the significant information, the book has some shortcomings as well. In some cases, the information is simply wrong. For example, in the discussion about Teton Jack Cave (24BH411), McCleary writes that the cave was used by an infamous “cattle” rustler who with his gang was killed by a sheriff’s posse near the cave. In fact, Harvey Gleason aka Teton Jackson was a “horse” thief. He did hide out in the cave for a short time in his outlaw career, but he was never in a gun fight near the cave. He was captured, served a prison term, and he lived out his life in Lander, Wyoming. Most likely, McCleary accepted local lore without historical research about Teton Jackson. However, the inaccuracies do not detract from the information on the Crow use of the cave.

The illustrations are also generally substandard. Rock art books are often more focused on photographs of the pictographs and petroglyphs than the text, but that is clearly not the case with this book. Many illustrations are simple rudimentary line drawings. Attributions for drawings and photographs are also inconsistent. For example, the book cover has a striking color photograph. It shows a traditional Native American standing in front of a multi-colored painting of a shield-bearing warrior (Figure 1). The photograph is distinctive and it certainly catches the attention of the viewer. Unfortunately, there is no explanation as to who is in the photograph or where it was taken, nor is there any credit for the photographer.

To set the record straight, the cover photograph is of Crow Indian Chester Medicine Crow. It was taken by Stuart W. Conner on June 10, 1972, during a visit to record Crow Indian thoughts about rock art sites. Chester is at the Hilej site (24CB406), near Joliet, Montana, which is not one of the sites discussed in the book. The lack of an explanation for the cover photograph is a serious omission. The editorial and production staff at Left Coast Press should have noted the oversight and corrected it before the book came into print.

Aside from the objections noted above, this is an important book. Because it offers such fundamental concepts about rock art from the people who made it, the book is one that every serious rock art researcher should own.

A Study of the Coso Patterned Body Anthropomorphs

by Caroline S. Maddock, 2015, Maturango Museum
Publication No. 26. Ridgecrest, California. 140 pages, \$12.95.
Available through Maturango Museum Store,
<https://shop.maturango.org>.

Reviewed by Marissa Selena Molinar and
Alan P. Garfinkel

CAROLINE Maddock and the Maturango Museum have performed a great service to the study of rock art and the cultural history of the American West by formally publishing a compendium of images comprised of the enigmatic, yet ubiquitous, corpus of decorated, animal-human images from the Coso Range in the southwestern corner of the Great Basin within eastern California.

As *La Pintura* readers may know, the Coso Range has been front and center in many of the debates surrounding rock art in the Far West of North America if not the world. However, this is not the focus of the Maddock book. Instead Maddock presents a catalogue and index of observations, depictions, and descriptions of an impressively large number of what have come to be known as Patterned Body Anthropomorphs (PBAs) that are found throughout the canyons of the Coso Range.

Fortunately for students of rock art, Maddock’s vast inventory of pen-and-ink drawings has finally been formally published after many years in the making.

Remarkably, Caroline was able to travel throughout the Naval Air Weapons Station China Lake early on in relative freedom. She was, at the time of her research, able to visit several of the canyons and locales of the Coso Range over a 20-year period before Base security was ramped up and ultimately made such wide-ranging and free-form excursions a near impossibility.

In her journeys, she identified, photographed, mapped, and sketched a total of 428 PBAs in five localities: Little Petroglyph (also known as Lower Renegade), Upper Renegade, Big Petroglyph, Sheep, and Horse canyons. Her book runs 140 pages, provides 19 photographs, a single map, 600 drawings of individual figures, one table, two appendices, and a short reference section with 15 citations.

Maddock’s study of PBAs is without embellishment a landmark contribution. This book is a first in the literature for the study of the Coso Archaic in the sense that it is solely object-centered and art historical in structure due to the formal and systematic description and drafting of the figures. It is from this approach that the baseline and/or preliminary categories of types, styles, and conventions emerge.

Rock Art Bookshelf... *continued from page 9*

Within an archaeological context, Maddock's volume is representative of the data-driven processual research that necessarily precedes any post-processual analytical and interpretive schema. Another such contribution that might be viewed in this vein is the recent work by Van Tilburg on the Coso rock art of the Little Lake locality (Van Tilburg et al. 2012).

Academicians and rock art scholars could, of course, quibble with the Maddock study and find fault with her limited application of the robust Coso literature and her lack of contemporary methodological rigor (no precise locational information or scales for her drawings are offered). These are minor deficiencies given the grand scope of her study.

In fact, the missing methodological data in Maddock's book builds a strong argument for continued research in the areas she has covered. It will not be difficult for present researchers to obtain some of the additional baseline data such as the dimensions of the figures, their contextual relation to other figures, and the precise locational information because they will be guided by her significant inventory. Additionally, the Maddock volume might be seen as positively unhampered by the thorny and controversial interpretative issues in Coso research and, as such, is an objective, unbiased, and invaluable source that fosters new research questions and directions thus far not addressed.

Of major significance is the overall petroglyphic figure compilation this book represents: a result of the substantial and detailed inventory and the classifications she developed of the rich visual tapestry of Coso PBAs. Maddock's sample actually includes a large portion, if not the lion's share, of the projected total of PBAs known for the entire Coso Range. This estimate was initially described by the original researchers from their rough inventory of all Coso Range rock art ($n=745$ for the total number of PBAs that Grant and his colleagues inventoried (Grant et al. 1968).

Of further note, Maddock was able to determine that no two PBAs in her inventory are identical. This observation led the senior author of this review to consider that Coso rock art may evidence a culture that embodied the will of the individual agent as well as the community. This idea is echoed in the Coso literature, although from an ecological stance (Hildebrandt and McGuire 2002).

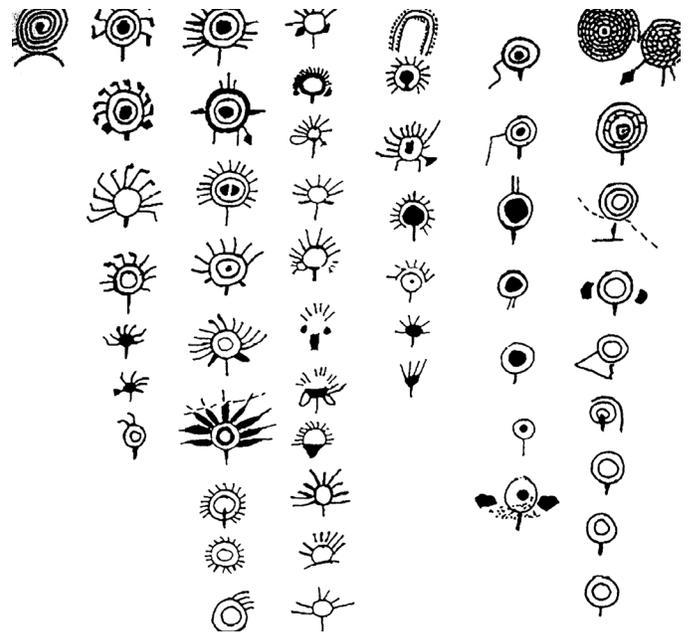
The evolutionary fitness model of show-off behavior developed by Hildebrandt and McGuire is in alignment with such a perspective, and is based on the assumption that there are opportunities for individual achievement that relate directly to the extensive expression of Coso rock art (Hildebrandt and McGuire 2002). Further, Hildebrandt and McGuire argue that peak production of Coso rock art

imagery was associated with distinct evolutionary benefits and costs not tied to immediate families nor driven by community-derived prestige, but rather by individual achievement.

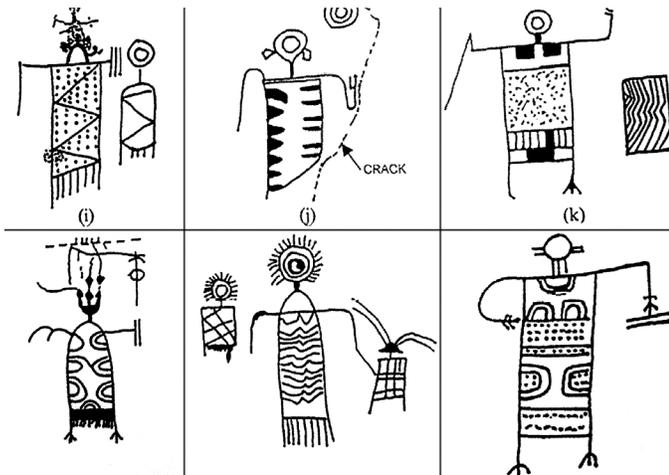
Additionally, Maddock's data seem to bring into question the male-centered (androcentric) view that Coso PBAs exclusively represent male shamans (Younkin 1998). Caroline tickles us with an unexpected twist on this theme by telling us that her current research interest is "feminine iconography of the Cosos." That imbedded twist is a little wrinkle on the academic literature reminding us that a significant portion of her documented inventory of PBAs are perhaps, in her estimation, females.

If this gendered interpretation were to be validated, it would certainly put an interesting spin on the conventional literature that insists Coso PBAs were undoubtedly all male shamans. We believe this interpretation is worthy of investigation, and Maddock's volume provides an invaluable aid that can be considered with respect to such research issues relating to gender, agency, and cosmology in the Coso Archaic (Hays-Gilpin 2003; Molinar 2014).

The Maddock study is a treasure, and we recommend it heartily as an informative bounty full of informative, inspiring, and surprising imagery for those interested in art history, symbolism, iconography, the study of aboriginal rock art, and the emerging disciplines of visual culture and cognitive archaeology. Her volume provides a rich assemblage



Variety of PBA Headstyles in Little Petroglyph Canyon
(from Maddock 2015).



Coso PBAs with ceremonial implements
(from Maddock 2015).

of images to be mined for its vast details which generate new paths towards our understanding of paleohistoric cultural behaviors. It also opens a small window to the minds and sensibilities of the ancient Coso artisans.

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Reviewed by William Breen Murray

IN recent years, the field of archaeoastronomy has been subjected to a more critical review of possible evidence based on new findings and more rigorous analysis of earlier speculations. In this recently published article, Ed Krupp, Director of the Griffith Observatory in Los Angeles and a long-time contributor to the field, systematically examines the evidence for one of Southwestern archaeology's most popular archaeoastronomical interpretations: the representation of the AD 1054 supernova in rock art. After a detailed review based on field visits to each site, he finds that none of the evidence presented so far is conclusive and some of it can definitely be discarded.

The rock art images involved are a star in proximity to a crescent shape, which could represent an observation in the night sky of the moon in relation to the brilliant new star produced by the supernova event. This event was recorded in China, Japan, and Middle Eastern annals, and would have been equally visible to observers across the U.S. Southwest and northern Mexico. Could rock art be its record in North America?

The idea was first suggested in 1955 by astronomer William Miller at a site he identified as Navaho Canyon, Arizona, but in the following years, the supernova interpretation generated a flurry of additional candidates. Krupp's study is comprehensive in that he inspected all 20 rock art sites where star and crescent representations have been proposed as supernova records. In each case, he argues that the evidence falls short, and Krupp carefully details its shortcomings. In this sense, rather than a field report, his article is more an exercise in critical analysis, which incorporates multiple perspectives and sets specific criteria for gauging the probability of a supernova observational record in the rock art.

Krupp's criticisms range far and wide. Some supernova candidates can be discarded rather quickly because their stylistic characteristics and the associated archaeological data do not correspond to the correct time period. Others do not fit for more subtle reasons. In some cases, the horizons

Rock Art Bookshelf... *continued from page 11*

are restricted and the supernova/moon conjunction on the horizon would not have been visible from where the rock art images are placed. In other examples, the relation between the two elements of star and crescent do not correspond to their relation or appearance in the visible sky. Even more telling for rock art researchers, many of the examples brought forward isolate the star and crescent motifs from the adjoining iconographic context and thereby eliminate other more-plausible interpretations. Still other examples open up the iconographic category of star representations to incorporate images of many different types. All combinations of star and crescent are immediately incorporated as potential candidates of this highly unique celestial event.

In the end, Krupp argues that "minimal similarity in form has turned one crescent after another into a Crab supernova moon in a marathon of wishful thinking." This is not to say

that the two motifs involved are unrelated to sky observation or celestial phenomena, but it does call into question the possibility of conclusively demonstrating their relation to a specific event. In that sense, Krupp has provided an object lesson in interpretive methodology that can be applied to any number of other interpretations of rock art. It also shows how easy it is for observer bias and repeated affirmation to turn a possibility into a proven fact. Whatever the facts, it is always more agreeable to find out that people in the past were sage and knowledgeable observers of the sky rather than cannibals who ate their captives, or helpless dummies who never looked at the night sky at all! So next time you see a star and a crescent motif near each other at your favorite rock art site, read Krupp's article first before you jump to the conclusion that it is a record of the 1054 supernova! ☼

Rock Art Books from AURA (Australian Rock Art Research Association)

A RARA members interested in Australian research may be interested in a number of publications available from AURA. They are listed below. An order form is available at <http://www.ifrao.com/rock-art-books/> or by contacting AURA at auraweb@hotmail.com. They are able to accept Visa and MasterCard payment.

~ *Rock Art Glossary: A Multilingual Dictionary*, second edition, greatly expanded. In ten languages, with translation tables; 274 pages, softcover, ISBN 978-0-646-53471-8. Discounted, full cost delivered to USA US\$20.

~ *Rock Art Science: The Scientific Study of Palaeoart*, by R. G. Bednarik, second edition; 220 pages, illustrated, comprehensive bibliography, index, hardcover ISBN 81-7305-318-9, paperback ISBN 81-7305-319-7. A limited number of copies are available from AURA at the greatly reduced price of US\$28 (softcover) or US\$42 (hardcover), postage paid to USA.

~ *State of the Art: Regional Rock Art Studies in Australia and Melanesia*, edited by Jo McDonald and Ivan P. Haskovec, with contributions by 23 authors; 240 pages, softcover, ISBN 0-646-09083-6. Special offer (50% discount) US\$29, postage paid to USA.

~ *Management of Rock Imagery*, edited by G. K. Ward and L. A. Ward, bound with *Preservation of Rock Art*, edited by A. Thorn and J. Brunet, with contributions by 56 authors; 240 pages, softcover, ISBN 0-9586802-0-5. Special offer (50% discount) US\$29, postage paid to USA.

~ *Advances in Dating Australian Rock-Markings: Papers from the First Australian Rock-Picture Dating Workshop*, edited by G. K. Ward and C. Tuniz, with contributions by 31 authors; 124 pages, softcover, ISBN 0-9586802-1-3. Special offer (50% discount) US\$23, postage paid to USA.

~ *Rock Art and Posterity: Conserving, Managing and Recording Rock Art*, edited by C. Pearson and B. K. Swartz, Jr, with contributions by 31 authors; 160 pages, softcover, ISBN 0-646-03751-X. Special offer (50% discount) US\$23, postage paid to USA.

~ *Creating the Human Past: An Epistemology of Pleistocene Archaeology*, by R. G. Bednarik; 187 pages, softcover, ISBN 978-1-905739-63-9. Discounted price, postage paid to USA, US\$21.

~ *The First Mariners*, by R. G. Bednarik; 335 pages, profusely color illustrated throughout, hardcover, ISBN 978-93-5171-007-3. List price US\$150, AURA price US\$30 (80% discount!) plus postage to USA of US\$28 (surface) or US\$39 (air). ☼



San Diego Conference... *continued from page 7*

presented a paper entitled “It’s Not Just About the Paint: The Often Overlooked Petroglyph Component Within the Great Mural Rock Art Tradition of Baja California.” As many students of rock art know, Great Mural rock art from Baja California includes some of the largest and most visibly stunning rock painting sites in the world. However, researchers and other observers have largely ignored the fact that there a less dramatic, though important, petroglyph component is also part of that rock art tradition. Indeed, the original definition of the style (by Harry Crosby) specially excludes petroglyph by limiting “Great Mural” art to paintings. Fieldwork and literature review by the authors have revealed numerous petroglyphs within the same geographic area that include the same subject matter as the paintings. Accordingly, a petroglyph component should be recognized to be part of the Great Mural rock art tradition. However, not all of the non-painted rock art in the region is “Great Mural” style. Indeed, there are also many other sites exhibiting different styles of non-painted rock art in the region, including pit-and-groove, cupules, and Western Archaic Tradition petroglyph styles.

Steve Freers of Murrieta, California, continued with his ongoing efforts to promote the conservation of rock art giving a talk entitled “Conservation in Suburbia—Part 2: Permanent Scars.” Sadly, Freers’ talk focused on one of the worst examples of vandalism in San Diego County, affecting CA-SDI-8216, the type site for Rancho Bernardo Style rock art. The cultural heritage site has undergone tremendous impact from encroaching suburbia and subsequent vandalism, including graffiti directly on the rock art panels. Freers talk is “Part 2” of a 2-part SDRAA Symposium report documenting the efforts to mitigate the graffiti problem, conserve damaged rock art, and create a viable management plan with input from all relevant stakeholders. Part 1 focused on the development of the current problem and initial efforts to remove graffiti on rock surfaces devoid of rock art. Freers’ most recent presentation focused on recent conservation efforts to ameliorate graffiti paint directly impacting the rock art and included a focused look at pigment adherence and weathering capabilities. Freers showed the most up to date conservation work that had been done at the site and compared it to its pre-vandalized state. Freers’ ongoing efforts in the area of conservation and his many hours of work regarding the tragedy at this particularly important site are extremely commendable.

Steven Waller of La Mesa, California, gave a very unique and interesting talk on using lasers to study rock art with sites in Sweden being the context. The talk was entitled

Rock Art Research, The Journal

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“Painting Petroglyphs Red—with Lasers: A Case Study in Sweden.” Waller’s talk focused on how the revolutionary technique of DStretch has been wonderful for pictographs, but has been less revolutionary when it comes to petroglyphs. Waller discussed a technique involving painting with light to accentuate shadows of engravings during night photography with long shutter-time exposure, using a flashlight shining at a low angle to the surface of the rock. The focus of Waller’s talk was a new application combining these two techniques involving painting with red laser light followed by DStretch enhancements to increase the contrast between red lighting and shadows. He presented proof of the concept, showing results regarding shallow engravings in Sweden, which were nearly impossible to see or photograph in daylight.

The quality and variety of the 16 presentations at Rock Art 2015 made the event a great success. Rock Art 2016 will take place, as usual, in November. Anyone interested should visit www.sdraa.org this coming summer for the announcement with specific information for the 2016 event. ⦿

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.

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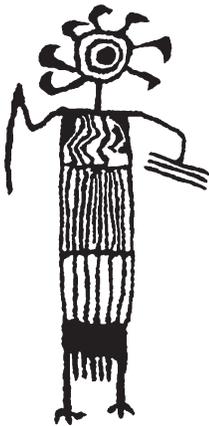
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative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

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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.
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