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La Pintura

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Member of the International Federation of Rock Art Organizations

<http://www.arara.org>

ARARA 2017 Planning, Redmond, Oregon

By Monica Wadsworth-Seibel, Mike Taylor, and Dave Kaiser

PLANS are underway for the 2017 Annual Conference to be held June 1–5. In case you haven't heard, the meetings will be in Redmond, Oregon. Redmond is just north of Bend, which is between the Willamette and Ochoco National Forests, and is graced with the lovely Deschutes River. Jim Keyser is the area Chair, and he and his team have already met with many locals to plan for field trips. The field trip wish list has been drawn up with about 18 sites around Redmond and Bend. Sites include petroglyphs and pictographs in Conventionalized and Columbia Plateau styles, Malheur Basin style, Great Basin style, North Oregon style, and Yakima (polychrome) style. Our tentative field trips list includes Horsethief Lake, Cascadia Cave, Picture Gorge, Malheur Basin, Devil's Pass, and Picture Rock Pass. Some field trips will require high-clearance 4WD vehicles, while other sites can be accessed by any vehicle. We think there will be something for everyone. We have an enthusiastic local team working on the field trips, as well as some possible local Kah-Nee-Tah Native cultural experiences.

We are looking forward to our first ARARA conference in Redmond (Bend), Oregon. For those of you not familiar with Redmond, it is a small town located at the junction of I-97 and SR126 in southern Oregon, about 15 minutes north of Bend. The I-20 (Boise/Portland route) also runs through Bend. The closest airport is Roberts Field, actually in Redmond, where car rentals are available. A grocery store and other amenities are available in town. While in the area, you may want to visit the Newberry National Volcanic Monument (a massive obsidian flow) just south of Bend. For those who want to hike or fish, there are many spots north of Sisters along the Metolius River, at Suttle and Three Creek lakes, or along the Deschutes River which runs through the conference property. Camping is also available (tent or RV) in many



A painted petroglyph at Columbia Hills State Park, one of the proposed field trip destinations for ARARA 2017 (photograph and DStretch conversion by Mike Taylor).

locations, including the Cline Falls State Scenic Viewpoint, a state park on the Deschutes River, just a few miles east of the conference location. The conference hotel and conference center is the Lodge at Eagle Crest, which is approximately five miles west of Redmond, ten miles east of the old western town of Sisters, and 13 miles north of Bend. The Lodge at Eagle Crest is a Holiday Inn property on the first and second levels, with a Wyndham time-share property on the third floor. Two- and three-bedroom condos will also be made available to those who wish to share their accommodations. Reservation information will be provided soon.

The primary contacts for the upcoming meetings include: Local Arrangements, Jim Keyser, jkeyserfs@comcast.net; Conference Coordinator, Monica Wadsworth-Seibel, wadsworth-seibel@cox.net or wadsworth@gatewaycc.edu; and Program Chair, Louis Hillman, ARARA.Pgm.Chair@gmail.com. ☼

Europa Nostra Prize Awarded to ·P·I·T·O·T·I·

By Jane Kolber

EUROPA NOSTRA, meaning “Our Europe,” for half a century has been a campaigning organization and advocate for European heritage in all its aspects. Every year, the European Union, the EU, gives prizes for special achievements in cultural heritage. The Europa Nostra Awards are the grandest and most prestigious awards the continent possesses.

One of its prizes this year has been given to rock art, specifically to ·P·I·T·O·T·I·, the research and exhibition venture devised by the Prehistoric Picture Project, based at the University of Cambridge, England, and taken forward in a four-nation collaboration with the Technical University of St. Pölten, Austria, the Centro Camuno di Studi Preistorici, Italy, and the Bauhaus Universität, Germany. The central idea, dreamed up by Christopher Chippindale and Frederick Baker, was to apply contemporary digital methods—the newest of all European graphics—to the oldest of all European graphics, that is, to the rock art of prehistoric Europe. The famous petroglyphs of Valcamonica, in alpine Italy, were chosen to explore this combination.

Europa Nostra, aware that immediate impact is not the same as endurance, does not give out its prizes instantly: ·P·I·T·O·T·I· was done a few years ago now. Many rock art researchers are now busy with digital applications in recording the images; ·P·I·T·O·T·I· had a broader vision, a broader interest. Alongside digital 3D recording and analysis, it also explored animated cartoons and performance in a multi-media celebration marrying images, readings, dance, and sound.

Rock art is a minority concern within archaeology, and archaeology is minor within heritage concerns, the more so in Europe with its vast riches in later fine art and splendid grand buildings. So this notice given to rock art work is special. It is equally special that this is primarily a research project, rather than an exercise in restoration or the display of something already well-known.

The project's name ·P·I·T·O·T·I· refers to the original name for the Valcamonica petroglyphs, in the valley's own dialect, a hybrid between Lombard and Venetian languages. That indigenous name itself proves the figures were known—or had never been forgotten!—by the people of the valley before outsiders and academic researchers came to know of them. Just as the obscure and technical word “petroglyph” came to be the standard term in North America, so did *incisioni rupestri* (meaning “cuttings into rocks”) come to be



The iconic petroglyph for the UNESCO World Heritage site, Valcamonica, Italy.

the standard term in Italy. The Prehistoric Picture Project, resolute that the indigenous name had priority, revived it as the project name. The name ·P·I·T·O·T·I· is always printed with its bullet points, again to echo the physical form of the pitoti, made by cutting round peck marks into the native rock. To the surprise—and delight—of the project, this revival seems to have stuck: regional and national Italian newspapers now prefer to use the name pitoti alongside or before *incisioni rupestri*.

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*Another teaser for the 2017 Oregon Field Trips
(photograph by Mike Taylor).*

Call for Abstracts SAA 2017 Symposium

THE SAA's Rock Art Interest Group (RAIG) and ARARA's Conservation Committee are co-sponsoring a symposium at the upcoming annual meetings in Vancouver, British Columbia, Canada. The title of the symposium is *Contemporary Issues in Rock Art Conservation and Preservation*. This is an open invitation from the Committee Chairs, Mavis Greer, Evelyn Billo, and Robert Mark, to participate in this session. The abstract characterizing the symposium's theme follows: Conservation and preservation of rock art is a goal of most rock-art focused organizations as well as most government agencies tasked with protecting archaeological sites on lands they manage. The way these goals are accomplished varies throughout the world. Sharing information regarding steps taken to reach these goals, successes or failures of the steps involved, and lessons learned in the process can only lead to improved understanding of conservation activities and preservation results. Although conservation projects are often community initiatives spearheaded by an organized group or a government agency, individuals can also be the driving force behind site protection, and this session provides a forum to showcase projects of any size, at any location, using a variety of methods, and resulting in any level of success. The symposium seeks to provide an overview of contemporary actions being employed on behalf of rock art site protection.

If you have an interest in presenting in this session, please email one or all of the chairs: mavis@greerservices.com, ebillo@aol.com, rmark@infomagic.net. The session chairs need titles and abstracts by **August 31, 2016**, so that the final list and order of symposium participants can be determined before the online registration of presentations deadline on September 8, 2016. Individuals may only be the senior author on one presentation, and no abstract may list more than five authors. Abstracts can be a maximum of 200 words.

The SAA meetings will be held March 29 to April 2, 2017. Participants must be 2017 members of the Society. ❖

Rock Art 2016

The San Diego Rock Art Association is pleased to announce Rock Art 2016, its 41st Annual Symposium, Saturday, November 5, 2016. Visit the association's website at <http://www.sdraa.org/> for the latest information.

ARARA Board: Call for Nominations!

By Chris Gralapp

THE ARARA Nominating Committee is on a mission to identify great candidates for your Board of Directors. This upcoming year, we will be seeking members in good standing to fill the four slots for Board members other than officers. We do this in odd years, and in even years we develop a slate for the Officers' positions.

The Board of Directors conducts the business of the association by taking up topics that arise during the year which require oversight and decision-making. This business is accomplished twice per year at in-person Board meetings: once at the interim meeting usually in February (travel expense covered for this meeting) and again at the Annual Conference (you are expected to attend and so no travel is covered for this meeting). In addition, monthly conference calls may be convened to continue the conversations, and to assure that ARARA business is addressed in a timely way. Email discussion topics also happen throughout the year, so the Directors are always in the loop and attending to the smooth running of the association. The details:

- Any ARARA member in good standing may serve as a Director of ARARA. Directors serve for a term period of two years—term to begin July 1, 2017.
- Duties:
 - Participate in the Board meetings in person, via phone, and online.
 - Consider and vote on an interesting mix of issues and questions.
 - Oversee the activities of the ARARA committees
 - Take on the occasional special project.
- Benefits: Grow your ARARA IQ, make connections, and serve our wonderful association!

If you know of someone who has the makings of a good Director, please send her/his name along to me at cgralapp@gmail.com. The Nominating Committee will contact all nominees and take it from there. Thanks! ❖

IFRAO 2018

Valcamonica, a UNESCO World Heritage site in the Italian Alps, will be location for the International Federation of Rock Art Organizations' upcoming meetings in 2018. The dates and additional information will be provided as plans progress.

Conkey and Freers: Rock Art Scholars Feeling the Love

AT the 2016 Society for American Archaeology meetings in Orlando, Florida, two rock art scholars among us were recently lauded for their accomplishments. The announcements below are provided courtesy of the SAA *Archaeological Record*. Hats off to Meg and Steve. Congratulations, lady and gentleman.

SAA LIFETIME ACHIEVEMENT AWARD Recipient:
Margaret (Meg) W. Conkey



Meg Conkey has earned the SAA's Lifetime Achievement Award for her combination of scholarship and service to the profession. Meg's research along with that of her collaborators significantly broadened our approaches to and understanding of people and their diversity in the past. She has shown the importance and possibility of studying gender as a basic dimension of the human experience and has been instrumental in bringing studies of rock art and art in general into the mainstream of research. Meg has helped to change the face of the field through encouragement and recruitment of women and minorities. She served as a national leader in archaeology, including her presidency of the SAA, and the American Anthropological Association Archaeology Division, as well as through numerous other organizational contributions. This award proudly lauds Meg's lifetime achievement in archaeology.

CRABTREE AWARD Recipient:
Steven Freers



Steven Freers is an avocational archaeologist who has spent over 25 years documenting and studying rock art. He is widely recognized as a rock art expert in southern and eastern California and Arizona, notably the Mojave National Preserve, Grand Canyon National Park, Joshua Tree National Park, and Kaibab National Forest. Steve has co-authored two books, 2013's widely acclaimed *Rock Art of the Grand Canyon Region* (Christensen, Dickey, and Freers), and *Fading Images: Indian Petroglyphs of Western Riverside County* (Smith and Freers 1994). In addition to published papers, he has edited four volumes of *American Indian Rock Art*. Steve researches painted handprint impressions in rock art and their morphological connection to age and gender. He works diligently on the protection and conservation of rock art sites. This involves countless hours of monitoring and working on treatment and restoration of sites that have been thoughtlessly vandalized. He has consulted and involved members of the Pechanga and San Luis Rey bands of the Luiseño in ongoing protection programs. Steve also is active in public education, teaching rock art classes through the University of California, Riverside. Steve's range of efforts and committed engagement with the professional archaeological community and general public on behalf of California and Southwest rock art make him a deserving recipient of the Crabtree Award. ◉

Doctor Polly Schaafsma

By Amy Gilreath

THIS May, Polly Dix Schaafsma's lifetime achievements in Indian rock art received due recognition. Two honorary doctorate degrees were conferred upon her, acknowledging her career's work—a Doctor of Science from Colorado University, Boulder, and a Doctor of Letters from the University of New Mexico. Polly has long been an active member of ARARA. In 2008, she received our Klaus Wellman Memorial Award for Distinguished Service in the Field of Rock Art Research. And without fail, her presentations at ARARA meetings command the attention of the audience, and her research serves as an inspiration to many of us. She participated as ARARA's sponsored Invited Public Speaker at IFRAO 2013 in Albuquerque and as the banquet keynote speaker at our 2005 Annual Conference in Sparks, Nevada. She presented at this year's meeting in Las Cruces a few months ago, discussing her research on Puebloan shields. Since 1985, she has been a Research Associate in the Laboratory of Anthropology, Museum of Indian Arts and Culture, Museum of New Mexico, Santa Fe.

She grew up in the Northeast and, as an undergraduate, majored in art history. Her career in the American Southwest began in the 1960s, starting with waiting tables in Mesa Verde, before beginning graduate school in Colorado, then working on the Navajo Reservoir dam project toward the end of the 1960s. Her research approach has focused on organizing regional rock art according to prehistoric cultures and chronological periods. Her more recent studies trend toward bridging Puebloan ethnographic and archaeological imagery depicted in rock art, in kiva murals, on shields, and integral to kachinas, in ways that enrich our understanding of iconography and metaphors that pertain to Puebloan cosmology, worldview, and power.

Polly's publications fill a bookshelf in the office of anyone who self-identifies as a Southwestern rock art aficionado. Of the numerous articles and 10 rock art books that she has

Europa Nostra... *continued from page 2*

Following P-I-T-O-T-I has come 3D-PITOTI, a narrower and more technical project, which has been developing new and digital ways of recording petroglyphs to emphasize and explore their essential third dimension. An example may be viewed online at <http://www.theguardian.com/science/2013/mar/19/valcamonica-rock-carvings-animations>.

We can hope that this splendid award—in which all of us involved in rock art study wherever we are, can feel part of—will encourage the Prehistoric Picture Project to further develop not only the technical but its broader vision of outreach, performance, and links to contemporary art! ☉



Polly at White Shaman Cave, in the Lower Pecos region, Texas (photograph courtesy of Polly Schaafsma).

authored and co-authored, perhaps the best known books include *Southwest Indian Pictographs and Petroglyphs* (1965), *Rock Art of Utah: A Study of the Donald Scott Collection*, Peabody Museum, Harvard University (1971); *Rock Art in New Mexico* (1972); *Indian Rock Art of the Southwest* (1980, now in its 10th printing; School of American Research Southwest Indian Arts Series); *Warrior, Shield, and Star: Imagery and Ideology of Pueblo Warfare* (2000); and *Images and Power: Rock Art and Ethics* (2013).

In announcing this honorary degree, CU-Boulder was on the mark, stating, "Over the past five decades, Schaafsma has almost single-handedly professionalized the field of rock art studies in the Southwest and has had a major impact on rock art studies worldwide." Congratulations, Dr. Schaafsma, from all of us in ARARA. ☉

ARARA at Archaeology Fair

By Marilyn Guida



*Children enjoying the events at our Archaeology Fair table,
(photograph by author).*



*Volunteer Fernie Arias and a visitor
(photograph by author).*

ARARA participated in the Las Cruces Archaeology Fair, May 6 and 7, 2016. The Fair was held at BLM's Dripping Springs Natural Area in the Organ Mountains–Desert Peaks National Monument. It was sponsored by the Las Cruces District, BLM, through the work of Jane Childress and her volunteers and the New Mexico Historic Preservation Division, Department of Cultural Affairs, led by Jan Biella, with help from the Friends of Organ Mountains–Desert Peaks and the Archaeological Society of New Mexico. The event was part of New Mexico's Historic Preservation Month festivities.

Friday, May 6, was set-aside for about 250 fourth-grade public school students as part of BLM's Every Kid in a Park initiative. The children took a hike and visited the outdoor exhibits with a variety of hands-on activities available. Saturday was open to the public, and had an attendance of about 240.

ARARA was represented by nine volunteers from El Paso, Texas, and Las Cruces, New Mexico, through the help and coordination planning of Donna Gillette and Teresa Saltzman. The ARARA exhibit included several wonderful

color photographs of petroglyphs and pictographs in the region by Margaret Berrier. Margaret created two paired photos of the pictograph image in La Cueva at Dripping Springs, showing the contrast between a normal photo and one using DStretch. This impressed all who saw it. Children were encouraged to try their hand at drawing pictographs and petroglyphs using paper, crayons, carbon pencils, and colored pencils. The booth promoted the ARARA conference in Las Cruces, and opportunities to submit a student paper and to enter the children's art contest. Two small rocks with mock pictographs and petroglyphs gave visitors a chance to understand what the images on rock are really like. Books and booklets with a wide range of rock images found in the U.S. and around the world were available to peruse.

The volunteers enjoyed the opportunity to represent ARARA, and to introduce children and adults to the world of ancient rock imagery. Thanks go to volunteers John Miller, Carla Newman, Ann Kruzich, Bob White, Robert Frank, Belinda Mollard, Fernie and Nena Arias, and Marilyn Guida. 



*Sunset Kokopelli
by Wayne Suggs*

Art Documentation: Why Bother?

By David Lee

I had a wonderful time at the recent ARARA conference in Las Cruces, and enjoyed and learned a lot from many of the speakers, particularly the plenary speaker, Myles Miller. It was heartening to see so many younger folks at the conference, and I applaud the efforts of those who helped them attend, and all those who worked so hard to put on the conference.

However, I was again puzzled and discouraged by a certain percentage of ARARA members who apparently consider careful and thorough documentation to be incidental to rock art research and management, and who consider federal land managers to be adversaries rather than allies in our efforts to protect and conserve these sites that we all cherish. In order to address these attitudes, I would like to present my perspective and my opinions in some detail.

My first contact with the "Rock Art Community" was as a land manager. Although I had spent much of my earlier life hiking, and had encountered, enjoyed, and wondered at ancient images across the desert west, I had no idea that there was a community of people who shared my interest. In 1994 I took a job as Steward of the Granite Mountain Desert Research Center (GMDRC) in the eastern Mojave Desert for the University of California, and my supervisors asked me to help them develop a management plan for the cultural resources there, which include a large number of rock art sites. My supervisors were biologists with little management experience, but they understood the basic principles of natural resource conservation and applied them to the cultural resources. To them, it was a no-brainer that the first thing we needed to have done was a comprehensive survey, inventory, and documentation of the cultural resources we were charged with protecting. Our mission was to protect the natural and cultural resources for present and future research and education, but like most land managers, we had a tiny budget and were expected to do a lot with it. Hiring a Cultural Resource Management company was out of the question financially, so we decided to seek out researchers and anthropology classes who would be willing to help us perform the work. I was sent to our regional California Historical Resources Information Center (now known as CHRIS) and elsewhere to perform record searches, and to take classes on curation (there was a collection of artifacts left by the earlier property owners) and survey techniques. At that point we learned that Don Christensen and his colleagues were involved in an independent research project to document and study all of the pictographs in the eastern Mojave Desert. They had a well-earned reputation for the quality of their site records, and they produced scale drawings to augment the

photographic record. This was important to us, because we recognized that much of the rock art within the GMDRC was very faint and details did not show up on photographs. The university provided lodging, access to the center, and some assistance (my wife and I accompanied them and learned how to record), and Mr. Christensen and his colleagues provided quality documentation that simply could not have been accomplished without their help. This work resulted in the information necessary for the creation of a cultural resources management plan for the GMDRC, publication of several papers, and a strong working relationship that continues to the present.

During this time, I joined ARARA and was very inspired by the work of early members who focused on recording like Jim Bain, Don Weaver, and Helen Crotty. Helen was this year's recipient of ARARA's Frank and A. J. Bock Award for lifetime achievement. Later, I was lucky enough to get to know the Bocks, Mavis and John Greer, Eric Ritter, Dan McCarthy, Bob Marks and Evelyn Billo, Ken Hedges and Diane Hamann, Jane Kolber, Donna Yoder, and many, many others who continue to inspire me with their dedication to accurate documentation and resource protection. In my opinion, these folks and others who begin their research with detailed recording (e.g. Jim Keyser and Larry Loendorf) are shining examples of the best in American rock art research. As I understand it, nearly all of the founders of ARARA were deeply involved in documentation, and some still are.

That rewarding experience working with and learning from Don Christensen eventually led me to quit my job with the University of California in order to devote my time to documenting rock art. We are lucky to be living in a time when many rock art sites still need to be rediscovered, inventoried, and documented. We are unlucky and unfortunate to be living in a time when respect for both natural and cultural resources is at a very low point for much of the general population, and vandalism and destruction due to development is literally a daily occurrence. Because of this, many of us believe that we are performing a form of salvage archaeology when we record rock art sites. Once we lose an image, a panel, an artifact, or a site, it is gone forever. Future researchers and future humans will never have the chance to learn from it, and yet we live in a time when we can work together to ensure a record will be available, even if the site is lost to our dominant culture's greed and thoughtlessness. Federal land managers desperately need two things to be able to manage rock art sites and they have ever-shrinking budgets and staffing: 1) they need solid baseline documentation, and 2) they need people to use that documentation to regularly monitor the sites. It is my opinion

...continued on next page

that assisting land managers by working to provide them with these two tools should not be considered just another aspect or faction of rock art research, but rather the core responsibility of those of us who live during these times, who care about rock art, and who believe that it's worth studying and protecting for the future. This will be looked back on as the middle of the Descriptive Era of rock art research, not the Post-Stylistic Era as some have joked, and there is still a lot of work to be done.

When I and other ARARA members recently approached the ARARA Board with small proposals for financial assistance to help us record especially-at-risk rock art sites, the result was a survey distributed to ARARA members asking if they would support funding a list of projects that included documentation but also included training, education, supporting students, and paying someone to produce National Register of Historic Places nominations. Some mention was made of a \$25,000 per project/per year cap, which was understandably shocking to some of the respondents to the survey as ARARA currently has around \$150,000.

At a lightly attended side meeting during lunch at the Las Cruces conference, we were informed that out of 82 respondents, 61 had checked a box indicating that they were interested in having ARARA support such efforts, which was significantly higher than the votes for other efforts. In my opinion, the meeting was overwhelmingly concerned with unrealistic fears about the potential high costs, lawsuits, favoritism, or misuse of funds that could occur if ARARA decided to support a documentation project, forgetting that we have supported conservation, education, public outreach, and small scholarships for years without these problems.

To allay some fears, I would like to explain to the ARARA membership that our small non-profit group Western Rock Art Research has been a 501(c)3 organization for the last nine years, and has a long history of successful partnerships with both the Bureau of Land Management and the U.S. Forest Service. With a crew of three to five skilled and experienced recorders, we have been able to annually document an average of 30 rock art sites (ranging from one to 500 panels), over 50 other associated archaeological sites, and survey between 500 and 1,000 acres at an average annual cost to the American taxpayer of \$25,000 to \$35,000. We have taken that money and matched it again and again. That amount is for basically part-time work, imagine what we could have gotten accomplished with real support, rather than having to spend much of our time helping federal colleagues apply for what few crumbs Washington D. C. will devote to the protection of cultural resources.

This may seem to some like I'm just trying to drum up business, but what I'm really trying to do is point out a valuable resource that is going to waste. There are quite a few ARARA members who have literally decades of experience and

carefully honed skills who would love nothing more than to be out on the land documenting rock art, but they cannot afford to work for free all of the time. People like Ann Phillips, Linda Olson, Marglyph (Margaret Berrier), Janet Lever-Wood, Bob and Evelyn, and many, many others who are willing to work hard and contribute many volunteer hours, but who need some financial assistance to do this important work.

This leads me to my final point. Photographs are perfectly fine if all your rock art is not weathered or faint, or if you're working only with pictographs (since Jon Harman invented DStretch). But, in the Mojave Desert and the Great Basin, many of the petroglyphs are almost impossible to see and simply will not show up in photographs. Even with photogrammetry or other modern techniques, an experienced human still needs to make the decision of what is and what is not a glyph. Technical renderings and architectural drawings require the work of highly skilled specialists, and yet recording rock art is still considered to be something anyone can learn how to do in a weekend. Why is that?

In my opinion, it is partly because some archaeologists who have no problem paying someone who draws artifacts or burials a decent wage, seem to think that properly recording the details of a rock art panel is just a hobby for eccentric aunts and uncles, and not worthy of being called real archaeology. My colleagues and I have been working for over two decades, and yet my skill and speed both improve every year; this is a field that requires as much time to master as many other archaeological specialties do. After the discussion meeting in Las Cruces, I heard the one of the few professional archaeologists in attendance declare, "I just don't want to see any money spent on payroll." When I described this and the rest of the meeting to a former ARARA president, he replied, "What do they care what the money goes for, as long as quality work gets done for a good price? It's simple: find good people who are doing good work and help them."

I'm suggesting that ARARA partner with folks who have spent years in the trenches, and who have a proven track record of saving the taxpayer money and getting the job done. Instead of a committee to discuss whether or not to support a shopping list of good causes (as was formed at Las Cruces), ARARA should form a committee to award \$5,000 to \$10,000 to be given annually to one or two worthy projects overseen and administered by non-profit organizations who will agree to contribute a significant portion of the cost of the project. Committee members will not be eligible for grants, obviously. Every year the recipients will present the results of their work to the ARARA membership, and in two or three years let the membership decide whether or not to continue supporting the program. Such an effort would annually require somewhere between \$10 and \$20 from each ARARA member. Training those who want to learn how to record rock art will be a

Awards – 2016 Conference



ABOVE RIGHT: Helen Crotty, honored with the Frank and A. J. Bock Award for Extraordinary Achievement, receives a standing ovation from this year's meeting attendees. The award is for a lifetime of rock art studies, documentation, education, conservation, and outreach.



ARARA's Conservation & Preservation Award was presented to the New Mexico Wilderness Alliance and the Friends of the Organ Mountains–Desert Peaks National Monument for the OMDPNM designation. Accepting the award: **a-b.** Nathan Small, Jeff Steinborn, NMWA, **c.** Ralph "Shorty" Gomez, Ysleta del Sur Pueblo, **d.** Ben Gabriel, Friends of OMDPNM.



L to R: Bill Hyder (left) presents Wayne Suggs with the Oliver Rock Art Photography Award; Banquet keynote speaker David Soules, enjoying the program before describing the players and process behind the OMDPNM designation; Jennifer Huang received our thanks for serving as ARARA Secretary since 2012.

Auction – 2016 Conference

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- a. Trudy Mertens and Lila Elam, displaying some of the wares, and representing the Auction Committee. Thanks, too, Glenda Simmons (Chair) along with Darlene Brinkerhoff, Sandy Haddock, Donna Larson, Shelley Rasmussen, and Gladys Swanson.
- b. Dell Crandell and c. Larry Evans overseeing the not-silent part of this year's Auction, Silent Auction, and No-Host Bar.
- d. Daniel McCarthy and Teresa Saltzman socializing.

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- a. Getting out before the storm, on the McGee Canyon field trip (left to right): Paul Keyser, Karen Steelman, Robert Mark, Evelyn Billo, Pam and Quentin Baker, Benny Roberts, Mark Willis, Charlotte Vendome-Gardner, and Gena Roberts.
- b. A reward for making it to the upper reach of McGee Canyon.
- c. Navigating the terrain in Broad/Valles Canyons.
- d. Folks on the Mt. Summerford field trip, out for the shot.
- e-f. Panels at the Three Rivers Petroglyph Site.

Photographs by Amy Gilreath (Page 9, 10, and 11 a-c) and Carmen Kuffner (Page 11 d-f).

Field Trips – 2016 Conference



Wellman Award to William Breen Murray

THE Klaus Wellman Memorial Award for Distinguished Service was awarded posthumously to William Breen Murray. Breen was sorely missed at the conference. Steve Waller on guitar and vocals, echoed by Janet Lever-Wood's vocals and Rich Braun's percussion, sang a tribute to him at the banquet dinner. A recording of the performance can be heard at <https://sites.google.com/site/rockartacoustics/>. The following lyrics by Steve Waller were inspired by Breen, and performed to the melody of Simon & Garfunkel's *Sounds of Silence*.

Sounds of Spirits

*[Yet my words, like silent raindrops fell
And echoed in the wells of silence]*

Hello dear old rock art friends
Hello friends
I've come to talk with you again
I talk again
Because your voice softly speaking
Our voice speaking
Answered me while I was seeking
Answered us seeking
And the visions that were painted in the caves
Visions painted in the caves
Still remain
Still remain
Echoing the Sounds of Spirits.
Echoing Sounds of Spirits

In restless quests I've walked alone
Narrow passages of stone
Sages of stone
There I tried my hand at rhythmic claps
I turned my microphone up to the max
Then my ears were split when the crash of thunderclaps
Ears were split crash of thunderclaps
Came rolling back
Ahhh
Stampedes of hooves resounding.
Hoof beats re-sounding

In canyons deep I stood before
Deep before me
Ten thousand Spirits, maybe more
Even more, many more
Spirits hearing what I was speaking
Hear us speaking
They replied that They were listening
Reply, we're listening
Spirits singing Songs with Voices seldom shared
Singing songs voices seldom shared
Cause no one dared
Disturb the deaf'ning silence.

Fools said, "I only want to look
At pretty pictures in a book."
Hear the Spirits that They might reach you
Here I reach you
Make recordings that They might teach you
Yet like yells in silent films of yore can't be ignored,
My yells yells or your
Echo stone-faced cliffs our crying.
Echoes? Stone-faced cliffs are crying

Ancient peoples bowed and prayed
Prayed and bowed
To the Thunder Gods so loud
So loud are They
And the Sound poured forth great meaning
Life-giving rains They're bringing
In the caves the storms are repeating
Cave thunderstorms reverberating
And the glyphs say, "The Sounds of the Spirits
Sounds of the Spirits
Are chiseled in the canyon walls,
Are chiseled in the canyon walls
And cavern halls...
And the visions that were painted in the caves,
Still remain
And whisper in the echoes of Spirits."
Whispering, echoing the Sounds of Spirits

.....
We are sad to notify our members that
the following have passed:

- Charlotte Anderson (Lee), June 2016
- Don Austin, February 2016
- Marian Irving de Cruz, May 2016
- Georgia Lee, July 2016

The November issue of *La Pintura*
will include obituaries.

“The most appealing thing about photographing rock art at night is knowing the light from the stars most times is older than the actual ancient art on the rocks themselves.” Wayne Suggs, this year’s recipient of the Oliver Rock Art Photography Award.



*The Sentry
by Wayne Suggs*

Three Rivers Petroglyphs Contact Station Dedication

ON May 26, 2016, the Bureau of Land Management (BLM) held the public dedication of the new visitors' station at the Three Rivers Petroglyphs site outside of Las Cruces, New Mexico. BLM took particular steps to coordinate the dedication with our ARARA conference. Those in attendance helped celebrate with Helen Crotty and some of the other members of the rock art recording team (Figures 1 and 2) who worked to document and photograph the over 20,000 images.

The BLM is starting on a few basics to begin a new management plan for the area, and is hoping to put together a National Register of Historic Places nomination. Three Rivers is already on the New Mexico State Register of Cultural Properties.

Three Rivers is 100 miles from Las Cruces, about a two-hour drive, via Highway 70 to Highway 54, to County Road B30. The County Road is paved for five miles, following signs to the site. ☼



*Volunteers recording the Three Rivers Petroglyphs complex
(photographs by Helen Crotty).*

SAA 2016 Annual Meeting Report

By Karen L. Steelman, University of Central Arkansas

ON April 6–10, the 81st Annual Meeting of the Society for American Archaeology (SAA) was held in Orlando, Florida. The Dolphin conference hotel was on the Disney property and, even if you didn't go to one of the parks to visit Mickey or your favorite princess, you could enjoy the nightly fireworks from the hotel grounds. A special Thank You, Teddy Stickney and Wendy Lockwood, for organizing the ARARA booth at the SAA Exhibit Hall (Figure 1), which displayed examples of ARARA publications. The booth also provided free informational pamphlets and photographic scales, which encouraged conversation between ARARA volunteers and attending archaeologists.

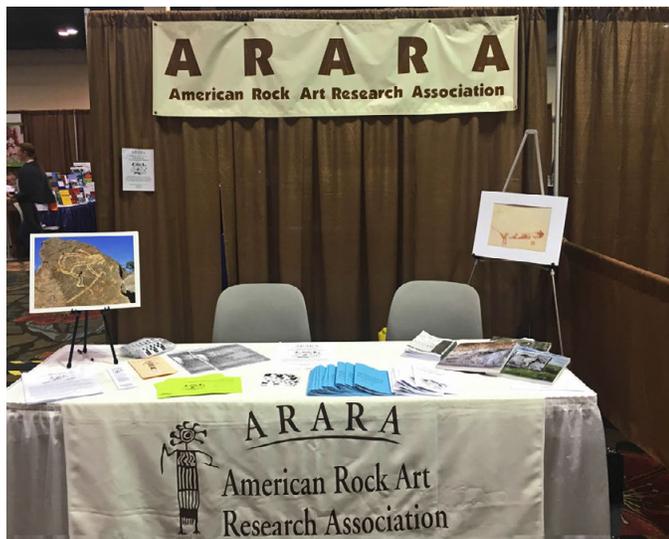


Figure 1. ARARA's booth at the SAA 2016 meetings in Orlando Florida, thanks to Teddy Stickney and Wendy Lockwood (photograph by Mavis Greer).

Friday was an all-day rock art extravaganza with talks from 8 a.m. until 4:45 p.m., followed by the Rock Art Interest Group (RAIG) meeting that night. The morning session, sponsored by RAIG and chaired by Lenville Stelle, *Rock Art: Methodology and Interpretation in the Archaeology of the Site*, had many talks focusing on the use of technology. The afternoon, second, session sponsored by the RAIG and chaired by Mark Wagner, *Rock Art and Sacred Spaces: Recent Approaches to the Study of Ritual Landscapes*, focused on the importance of location. I was particularly impressed with both the quantity and the quality of research from the groups of Jan Simek at the University of Tennessee at Knoxville and Carolyn Boyd at Shumla Archaeological Research and Education Center (Figure 2). Even if you are not a member of SAA, you can view the list of presentations and abstracts at www.saa.org and selecting the Annual Meeting link, where the Annual



Figure 2. The Shumla contingent before SAA presentations began (left to right): Jerod Roberts, Vicky Roberts, Carolyn Boyd, and Lindsay Vermillion (photograph by Karen Steelman).

Meeting Archives are listed, and look-up these two sessions.

Other symposia that may also interest ARARA members included: Cave Art and Archaeology at Oxtotilán, Guerrero; Towards a Global Understanding of Ochre Use: Methods, Definitions, and Applications; Mesoamerican Painting: Social Memory on Virtual Display; and a forum entitled, Archaeological "Art": Art, Material Culture, Visual Culture, or Something Else?. Sprinkled throughout other symposia were more talks on rock art, such as:

- Edgar Carpio—Ritual to the Hills and Water in Mejicanos, Amatitlán, Guatemala: The Rock Art Evidence
- Gordon Ambrosino, Antonio Curet, and Jill Segard—Rock Art of the Ceremonial Center of Tibes, Ponce, Puerto Rico
- R. Doyle Bowman, Thomas Gruber, and Sonya Beach—UAS Vehicles (Drones) and the Documentation of Rock Art Effigies on the Great Plains
- Jo Burkholder—Investigating Rock Art in the Coastal Valleys of Arequipa, and
- Ahmed Alsherif—The Cultural and Historical Connection Between Tefinagh Inscriptions and Rock Art Sites in Tadrart Acacus (Southwest Libya).

And, yes, there's more...rock art posters, which I always enjoy as they provide good opportunities for discussion:

- Jamie Hampson—Contested Images: Rock Art Heritage on and off the Rocks
- Michael Bies—Wyoming Dinwoody Tradition Rock Art Superimpositions

Letter to the Editor

Field Trips/ARARA 2016

Janet Lever-Wood
Received 6/22/2016

WELL, it has been almost two weeks since we all met in Las Cruces. This was a unique meeting with lots of new participants and opportunities to see landscapes and rock art sites rarely open to the public. I was lucky enough to be a field trip leader; one of the “thank yous” was an extra trip to Cottonwood canyon with enthusiastic students and their professor. What a treat to witness the joy of discovery of not only rock art, but ceramics and lithics; we all learned about the culture and context related to the rock art. Walking slowly down a wash is a great way to share ideas and experiences. The normal frenzy of taking too many photos softened in the heat of the day. There was a lot of dust on the two-hour drive back to town, but that did not lessen our enthusiasm for learning about the places we had seen.

Over the years the issue of field trips at ARARA meetings has become a headache for organizers, host agencies, land owners, and the participants themselves. This year we were

SAA Meeting Report... *continued from page 14*

- Mavis Greer and John Greer—Use of Old Photos in Rock Art Recording and Analysis: The Adams Collection of Central Wyoming
- Wendy Sutton—Celebrating Native Interpretations of “Rock Art” on the Gila National Forest, and
- Maxwell Forton—Petroglyphs of East Tank Mesa and the Mac Stod Great House: Using Rock Art to Gauge Regional Influences in Petrified Forest National Park.

In addition, the public can also access the 900+ member Rock Art Interest Group’s webpage, which includes RAIG Newsletters and the group’s minutes from their annual meeting. This year, the business meeting focused on final approval of the “Recommended Minimum Qualifications and Experience for Rock Art Principal Investigators” discussed at the 2015 SAA meeting, as well as adding mechanisms for the election of a Chair and a Chair-Elect. Mavis Greer was elected as Chair-Elect and Lenville Stelle as Chair for the upcoming year. Victoria Muñoz volunteered to serve as the new RAIG web manager.

The most special moment of the meeting was when ARARA member Steven Freers received SAA’s Crabtree Award, presented to an outstanding avocational archaeologist (see page 4 in this issue). Congratulations Steve! ARARA is super proud of you! ☉

gifted with an amazing list of sites to visit. Three Rivers is a well-known site, but with the insights and guidance of a local researcher, Joan Price, the landscape came alive, and the rock art was appreciated and viewed with respect. I strongly support the sharing of Native American perspectives and parking our egos and assumptions at the trail head.

As a member of a research organization, it is more and more apparent to me that we all need to give something back to the rock art and the landscape in which it is found. Some can afford to have amazing cameras that take thousands of photos that become a vast personal archive. What if more time was spent on learning to see and learning to listen?

What if we considered the botany and zoology of a place, the actual lives of earlier peoples, and the complex challenges of preservation and conservation? How about paying for the privilege of going on a field trip (less than the price of a dinner) and having those monies fund continuing research and recording? How about requesting personal comments and stories about field trips and sharing those with the land managers who are doing their best to take care of the resource. How about volunteering to lead field trips and learn about a new environment?

How about conversing with the educators in the area of the conference, including younger students on the field trips, and sharing the knowledge that has been gained over the years? This could be a great opportunity to listen to writers and poets, look carefully at the work of artists who are inspired by the study of rock art, and get a taste of the depth of knowledge that has been passed down through the generations.

I started looking at rock art more than 45 years ago; it still has the power and potency to make me think and dream and really pay attention to where I am walking. I suppose this letter is a little inflammatory; it is time for all of us to pay attention to what is happening to our culture, our wilderness, and our connections to the past. ☉

Why Bother?... *continued from page 8*

valuable by-product of these documentation projects, but most of us can no longer devote time to teaching people how to field record if they are not going to commit to finishing site records.

Documentation is the first step in management, conservation, and research, and ARARA should lead the way in supporting it, and thereby supporting land managers. In my opinion it is time to reevaluate our mission and our priorities if we are going to continue to be a relevant organization. Thank you for this opportunity to share my views. I welcome responses. ☉

ARARA 2016 Annual Meeting Minutes

Las Cruces, New Mexico, May 29, 2016

Submitted by Jenny Huang, Secretary

PRESIDENT Diane Hamann called the meeting to order and welcomed those in attendance. She noted that Teddy Stickney had been appointed Parliamentarian for the meeting.

President's Report: Diane Hamann

The Board met in January to conduct business, held monthly teleconferences, and will conduct a 2-day meeting this summer to address additional business. Major agenda items have included bylaws changes, development of a possible research grant program, and embarking on a major update of the Procedures Manual. The Board is finalizing a Conference Host Proposal form (will be posted to website this summer) and has extended an open invitation for submission of this form for future meetings. Diane announced that the Membership Coordinator position is open, and invited interest.

Vice President's Report: Sandy Rogers

No report.

Secretary's Report: Jenny Huang

The membership moved to accept last year's Business Meeting minutes; the motion was seconded and passed. She reported that there are 318 active memberships, with 53 new memberships added in 2016. Postcard reminders for membership renewal will be instituted again in the future. Student memberships are still very low, and it was suggested that it would be valuable to encourage students to renew their memberships, and to track if students become Individual/Family memberships in the database.

Treasurer's Report: Jack Wedgwood

Jack noted that the noticeable difference in numbers in the 2014 financial report resulted from a transfer of IFRAO funds to ARARA, representing a movement of money, not an increase or decrease in overall total funds. The current financial report in the conference program is being reported by calendar year rather than fiscal year in order to avoid the confusion of conference costs/expenditures that may not all be reported within a single fiscal year. The organization's money is mostly in CDs, and rates don't cause accrual so there is no discernible interest. This year's live and silent auctions brought in close to \$4,300.

Standing Committees' Reports

Awards Committee: Troy Scotter, Chair

All but one of ARARA's awards was given this year, and Troy encouraged the membership to begin thinking about potential nominees for next year. The proposed changes to the Bylaws concerning awards includes the following: eliminating confusing language regarding dates and deadlines, and the organization will now handle all financial components of two awards that had previously been supported by anonymous donors.

Conservation Committee:

Linea Sundstrom and Teddy Stickney, Co-Chairs

Teddy reported that the committee will develop a brochure on

conservation and preservation to circulate to other organizations (she is involved with the Committee on Affiliated Societies through SAA). This committee's co-chairs will request \$2,000 from the Board to develop the brochure with professional help. Linea has been following many projects throughout the nation that may be affecting rock art, and the committee will be asking local members near these projects to assist. It was suggested that the information in the brochure should also be placed on the ARARA website as a pdf, which led to a discussion of the need for wider publication of arara.org, our website's existence. Social media would be valuable as well, for disseminating information. There was a general suggestion that the template used for the Conservation brochure should be spread across all committees and the website to present a cohesive and unifying visual identity.

Education Committee: Teresa Saltzman, Chair

Teresa reported that a group from El Paso represented ARARA at BLM's Dripping Springs Natural Area public event with hands-on activities, and it was a big success. Thirteen student posters were submitted to this year's competition, and the top choice was involved in the auction. Next year, the posters need to be submitted by local students so that the winners may come receive their awards. Eight college students applied to attend this conference. Five students came (three were unable to get visas); four presented papers, and were allocated a stipend to help offset expenses. No Education Award was given this year.

Nominating Committee: Sharon Urban, Chair

Shurban reported that 422 individual members received digital ballots (and nine received paper ballots). A write-in option was added and updated ballots were re-issued. Each ballot had a unique voter code assigned to preserve anonymity. Total vote of 143 ballots constituted the official vote, 90 cast for the full slate, 53 cast for various combinations, including 29 cast for a write-in candidate for President or unspecified office. A member in attendance noted that the ratio of ballots sent out and returned is alarmingly low.

Membership elected Diane Hamann, President; Sandy Rogers, Vice President; Kendra Rogers, Secretary; and Jack Wedgwood, Treasurer.

Publications Committee: Ken Hedges, Chair

Ken reported that Breen Murray's untimely death impacted *La Pintura*, but Amy Gilreath, who had been in charge of layout, has agreed to move into the Editor position. The current *AIRA* volume was dedicated to Breen; distribution is under way. If you attend the conference but don't pick up the volume on-site, you will be charged a few dollars for shipping. Rules for shipping books have changed, so the *La Pintura* mailing process will be used to mail out *AIRA* volumes not distributed at this conference, at a charge of \$1/volume. An editor is still needed for the next *AIRA* volume. A suggestion from the membership was made to approach JSTOR to make *AIRA* volumes available digitally. It was noted that this had already been explored and ARARA is not big enough for JSTOR; however EBSCO will have *AIRA* volumes digitally available.

Ad Hoc Committees' Reports

Archives: Scott Seibel, Chair

Scott reported that the Archives were moved this last summer from the Deer Valley Rock Art Center to a first-rate facility at Arizona State University. ARARA rents space with space-saver shelving and a separate library room. The committee is working to organize the Archives and will be making funds available to hire students to help. The membership will be able to access the Archives soon. Procedures will dictate that a research proposal must be submitted and approved by the Board prior to gaining access. It was noted that the materials that will be available provide exceptional possibilities for researchers.

Public Relations: Chris Gralapp, Chair

The primary function of this committee is to announce the conference to the world. It also contributes funding to ARARA's SAA booth. Chris writes the press releases (long-form and short-form) and distributes those to many media outlets mostly near the conference location, and to archaeological associations and journals in order to get on all the calendars. She extended heartfelt thanks to Marglyph and Marilyn Guida who supported the PR push for this Las Cruces meeting. Also, the Facebook page, maintained by Mavis Greer, is very effective. The most recent issue of *Desert Exposure* (a local paper) has a feature article on rock art and includes interviews with several ARARA members. Chris invites anyone with Excel spreadsheet skills to join the PR effort and expand the committee. Because the committee is composed of one person, it concentrates on publicizing the conference, but with more members the focus could be broader.

Website (arara.org): Ken Hedges, Chair

Ken reported that the committee reviewed the Wild Apricot web system and considered its advantages and disadvantages. We are developing a Request for Proposal for a company to develop a new content-management-based website (funds to update the website have already been approved). Each committee will have its own webpage. The committee is looking to have a primary basic-function website, eliminating wandering links that go dead and cannot be updated or maintained. They are also hoping to include an online payment system and links to our member database to streamline some of our activities. Maintenance would also be part of a contract. We are beginning to implement the arara.org address system (such as President@arara.org). A request was received from the membership to place all of the content information regarding the 2017 conference on the existing website ASAP. Communication problems identified during this conference are being addressed for correction in the future.

Conference: Donna Gillette, Chair

The 2016 conference is the largest non-international meeting in our history with more than 300 registered attendees. More than 70 people (25% of total attendance) here have not been at an ARARA conference before, 12 of whom registered on-site. The double screen, rear projection system implemented here seems successful and may continue at future meetings when possible. Donna emphasized that our conferences are completely run by volunteer effort. Marglyph was specifically thanked as her efforts here have likely resulted in the large attendance.

2017 Conference: Jim Keyser, Local Chair, and Monica Wadsworth-Seibel, Conference Coordinator

Jim and Monica gave a short PowerPoint presentation showing an overview of what we can expect in Redmond, Oregon, June 1-5, at the Lodge at Eagle Crest. All information will be going up on the website.

Nominating Committee for 2016-2017

This committee consists of five members: two appointed by the Board and three nominated by the membership during the Business Meeting. The President called for and received three nominations from the floor—Mavis Greer, Janine Hernbrode, and Chris Gralapp, all of whom were willing to serve if elected. The slate passed and all were elected.

Call for New Business

Regarding the proposed Bylaws changes, a typo was noted in Section C - Conservation and Preservation Award whereby "vocational" should be "avocational" in several places. A motion was made and seconded to accept these changes. There was discussion regarding the lack of an award specifically made by a donor. It was clarified that the changes being proposed in the Bylaws are specifically taking out the requirement of the donor, but those kinds of award donations can still be made. The motion passed.

The agenda item for discussion on proposed changes to the Code of Ethics will be formally withdrawn from this agenda, but a Bylaws Committee will be created to discuss this and additional Bylaws changes. Mavis Greer has agreed to Chair that committee, but members are solicited.

Likewise, the proposed Grant Program is formally withdrawn from the agenda, but there will be a specific open meeting on this subject later on this day.

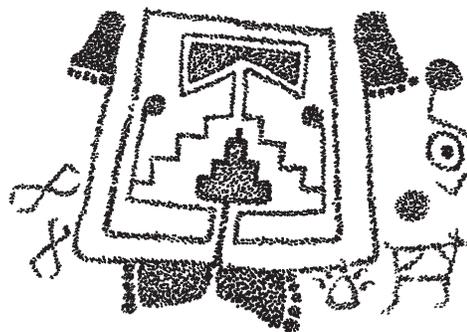
A suggestion was made to further lower the cost of the student membership fees to draw more students. The Board will consider.

Two free registrations for the Bend Conference were randomly chosen from the Business Meeting attendance list and awarded to Jim Keyser and Donna Yoder.

Ninety-five people were in attendance at the end of the Business Meeting.

Adjourned

The Business Meeting was adjourned at 10:19 a.m. ☀



La Pintura Information/Submissions

La Pintura is the quarterly newsletter published by the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Members may choose to have the newsletter delivered to an email address, or via regular mail to a physical address or P.O. box. Back issues of *La Pintura* are available electronically on the ARARA website, www.arara.org. The current issue of the newsletter is posted to the website approximately four weeks after distribution to members.

ARARA members love to read about your new rock art discovery, recording project, or new idea for interpretation. For that to happen, *La Pintura* needs you to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal.

Editorial deadlines insure timely publication of each issue. Deadlines for submissions are:

- January 15 (February)
- April 15 (Conference Issue)
- July 15 (August)
- October 15 (November)

La Pintura is edited by Amy Gilreath. The editor extends an open invitation to members to submit articles, news, letters to the editor, book reviews, and other items of interest to ARARA members.

All submitted material should be sent to Amy Gilreath, ajgwinters@yahoo.com. If necessary, postal mail for the *La Pintura* Editor may be sent to Amy Gilreath, 456 Russell St., Winters, CA 95694.

Letters to the Editor: No special format necessary.

News Items: Please provide pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, address, and deadline.

Articles: Manuscripts of original research are welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult the ARARA Style Guide at http://www.arara.org/documents/arara_style_guide.pdf or proper formats for body copy, citations, and References Cited. Articles are subject to editing for length. Include author(s) name, title or profession, affiliation, city, state, and return e-mail address. Since rock art is a visual medium, particular effort is spent to present solid quality photographs, figures, and illustrations in each issue. Your help is needed to achieve this goal. Line drawings should be submitted as 1200 dpi bitmap .tif files. Photographs (whether black-and-white or in color) should be submitted as 300 dpi or higher-quality .jpg files. The cumulative size of all files attached to a single email may not exceed 25 MB; if they do, the email will not be delivered. Please email ajgwinters@yahoo.com to receive alternative email delivery instructions for file transfer protocol instructions (ftp is easy).

Current Events: Current events and news of items of interest to our members that need public notice prior to the next issue of *La Pintura* should be submitted to Tania Ryan via email to araraonline@googlegroups.com or tryan.arara@gmail.com for inclusion in ARARA's monthly electronic newsletter, *ARARA Online*.

Opinions expressed in signed articles are those of the author(s) and do not necessarily represent the views of the American Rock Art Research Association.

ARARA Membership

For all Membership matters contact:

ARARA Membership
Jan Gorski
424 Spring Grove Ave.
Highlands Ranch, CO 80126-2274
janglyph@msn.com

Common matters include new membership and renewals; corrections or changes in membership information; change delivery mode for *La Pintura* from regular mail to email (or vice versa); and replacement of undelivered issues of *La Pintura*.

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 annual fees are:

Donor	\$120.00
Family	\$50.00
Individual	\$45.00
Society/Institution	\$60.00
Student*	\$35.00

*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 membership 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.

American Rock Art Research Association

Mission Statement: ARARA is a diverse community of members with wide-ranging interests who are dedicated to rock art preservation, research, and education in order to communicate to a broad audience the significance of rock art as a non-renewable resource of enduring cultural value and an important expression of our shared cultural heritage.

About ARARA: ARARA is a 501(c)(3) 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 world-wide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual four-day conferences give both members and others interested in rock art the opportunity to share professional papers, presentations, and informal discussions.

Code of Ethics: ARARA 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 subsurface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art sites.
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 Officers and Board.

The ARARA Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1984. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

Officers & Board: Email: ARARABoard@gmail.com
President: Diane Hamann, dianehamann@cox.net
Vice-President: Sandy Rogers, akrogers1@verizon.net
Secretary: Kendra Rodgers, kendra.rodgersmcgraw@hdrinc.com
Treasurer: Jack Wedgwood, arara.jack@gmail.com
Board Members:
Ann Brierty, imalaguna@aol.com
Troy Scotter, troyscotter@gmail.com
Scott Seibel, scottseibel@cox.net
Karen Steelman, ksteel@uca.edu

Additional Contacts and Information

Annual Meeting, 2017, Redmond, Oregon

Local Arrangements, Jim Keyser, jkeyserfs@comcast.net
Conference Coordinator, Monica Wadsworth-Seibel, wadsworthseibel@cox.net or wadsworth@gatewaycc.edu
Program Chair, Louis Hillman, ARARA.Pgm.Chair@gmail.com

ARARA Online e-Newsletter

ARARA has a monthly newsletter that is distributed via e-mail. It is managed by Tania Ryan, araraonline@googlegroups.com. Its purpose is to provide information about any late-breaking conference updates, news affecting our rock art communities, and issues of interest that may need quick attention. It is open to the general public. To be added to the distribution list, send a request to ARARABoard@gmail.com and provide your e-mail address.

ARARA on Facebook

ARARA maintains a social media presence that is open to the public on Facebook. Join the 600+ individuals who "like" it. Content for consideration should be submitted to Mavis Greer, mavis@greerservices.com; alternatively, "like" the page, and "message" it to the moderator.

ARARA's Official Website: <http://www.arara.org>

Considerable information about our organization is provided at our official website. Tabs of particular interest include Who We Are; Contacts and Officers; Constitution and ByLaws; Management, Protection, & Conservation; For Kids, Teens, & Teachers; Best Sites to Visit; Awards; Membership; Newsletter & Publications; and Upcoming Conference. Contact information is kenhedges@cox.net.

All Other Correspondence:

The official mailing address for ARARA is: ARARA c/o Jack Wedgwood, 1884 The Alameda, San Jose, CA 95126-1733.

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

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