

Membership Year 2017
Volume 43, Number 1
March 2017

La Pintura

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

Make Your Plans for Redmond

PLANS continue for the ARARA 2017 Annual Conference to be held June 1–5 at the Lodge at Eagle Crest. The event is just outside of Redmond, Oregon, a few miles north of Bend. Conference registration and field trip sign-ups will be open beginning March 10 on ARARA's Wild Apricot page (see article on page 6). Be sure to plan on arriving Thursday afternoon, June 1, in time to attend the field trip coordination meeting/open bar social event. Field trips are scheduled, as usual, on Friday and Monday, June 2 and 5, with ARARA presentations given Saturday and Sunday, June 3 and 4. Pre-registration for the conference and field trips will close on May 24. After that date, registration for the conference must be on site.

The closest airport to the conference venue is Roberts Field (RDM) in Redmond—with convenient car rentals available at the airport, along with grocery stores, restaurants, and other amenities in town. ☼



ARARA 2017

SPECIAL FIELD TRIP

Warm Springs Museum and Traditional Salmon Bake

THIS is a unique field trip and will occur ONLY on Friday. At a minimum 20 individuals must register; no more than 40 are allowed. There is a \$50/person fee to cover the museum ticket and lunch for this special event. Other field trip descriptions begin on page 3.

Experience Warm Springs tribal culture in person! As a “once in a lifetime” offer, the 2017 conference organizers have arranged with the Warm Springs Tribe to provide a *Kah-Nee-ta* Salmon Bake Buffet Traditional Dinner as one of our field trips. After a visit to the Warm Springs Tribal Museum (see description below), participants will be treated to “Fresh salmon baked over alder wood coals by tribal members dressed in their finest regalia.” Other treats include wild-grain Chinook rice, fry bread with huckleberry preserves, and huckleberry crisp with whipped cream.

The Museum at Warm Springs is Oregon's first tribal museum, a beautiful facility filled with fascinating displays (including some excellent rock art exhibits), artifacts, and information about the three tribes that joined together in 1855 to form the Confederated Tribes of Warm Springs. In addition to the museum visit, there will be an oral history presentation by the Warm Springs tribe (at the museum) that will be very interesting. Visitors to The Museum at Warm Springs will experience firsthand the sounds of ancient songs and languages, the mastery of traditional craftsmen, and the sights of rich and colorful cultures that make up the Confederated Tribes.

After the museum, we'll head a few miles up to the beautiful, high desert *Kah-nee-ta* Resort for a delicious traditional lunch of salmon baked over a wood fire and all the trimmings. The menu will be based on the traditional cultural foods and preparations of the Warm Springs people.

The Lodge at Eagle Crest

Reservations for ARARA 2017

By Monica Wadsworth-Seibel

IT is time to make your reservations for the 2017 ARARA Conference in Redmond, Oregon. The conference officially runs June 2–4, but the conference room rates start June 1 for those arriving on Thursday for registration, the field trip coordination meeting, and the reception, and the rates are good through Monday night, June 5, for checkout on Tuesday.

The Lodge at Eagle Crest, five miles west of Redmond, provides lodging, and the close, easy-to-access conference

...continued on page 17

...continued on page 17

President's Message

PLANS for our upcoming annual conference in Redmond, Oregon, are well in hand. Under the experienced leadership and guidance of Local Chair Jim Keyser, Conference Coordinator Monica Wadsworth-Seibel, and Program Chair Lou Hillman, arrangements for the conference, the presentations, and the field trips are being finalized. The advice and experience of ARARA's long-time Conference Coordinator Donna Gillette and the boots-on-the-ground work of the Local Committee and the Archaeological Society of Central Oregon continue to be invaluable in putting together ARARA's upcoming conference. We can look forward to an interesting meeting and great rock art.

As usual, the Board of Directors held a weekend-long meeting at the end of January. The Board meets in person at least twice a year (typically in January and at the annual conference) and we hold monthly teleconferences. Our agendas are always full. The first business item was to confirm the appointment of a Vice President to replace Sandy Rogers, who resigned unexpectedly in October. As I reported in the previous *La Pintura*, the Board consulted with Nominating Committee Co-Chairs Chris Gralapp and Mavis Greer; I then contacted the suggested candidates. The Board is pleased to announce that Ann Brierty, currently serving as an at-large Board member, agreed to serve as Vice President for the remainder of the current term, which expires on June 30, 2018. Ann's position as an at-large Board member will be filled in the upcoming election. The new Board members will be invited to our Board meeting on June 1 in Redmond to become familiar with current issues and how the Board functions.

The Board also continued discussions regarding ARARA's website, how ARARA might support rock art research, and the management of field trip assignments. Two of these conversations dovetailed, and we decided to try Wild Apricot for this year's conference and field trip registrations. Wild Apricot is web-based software that associations and non-profits can use to help manage membership records, websites, and events. Using Wild Apricot will mean a few changes: attendees will have to register for the conference individually, and the way registration information is collected will look different. Once registered for the conference, attendees will receive instructions on how to sign-up for field trips—and this is a big change: you will sign-up for field trips yourself. Before you sign-up, you will see if a field trip has space available; you will know instantly whether or not you are on the field trip; and the Field Trip Code of Ethics and the Liability Release forms will be handled electronically. Please see the accompanying article on page 6 in this issue of *La Pintura* for details. The Board is very excited about trying this approach.

At the Business Meeting in Las Cruces, I asked for a volunteer to become Membership Coordinator since Donna Yoder, who filled that position for years, wished to relinquish it and focus on being Conference Registrar. I'm happy to report that Jan Gorski stepped forward almost immediately. My thanks to Jan for volunteering and to both her and Donna for making the transition go so smoothly.

Lastly, would you like to have an ARARA conference held in your area to show off your local rock art? If so, the Board would love to hear from you. We've created a Conference Host Proposal form for your convenience; it can be found at http://www.arara.org/host_proposal.html.

I'm always happy to hear from you about any ARARA matter; I can be reached at dianehamann@sunwatcher.net. See you in Redmond! ❄️

—Diane Hamann, President

Key to Preserving and Protecting Rock Art is Educating Today's Youth

By Eileen Gose

A N educational outreach event will occur in conjunction with the 2017 ARARA annual conference. The educational event will take place Thursday, June 1, from 1:00 to 2:30 at Lava Ridge Elementary School in Bend, Oregon (15 miles from Redmond). We will be enlightening 100 third-grade students about the importance of respecting and preserving rock art.

Our plan is to gather the students in one room for a PowerPoint presentation about rock art. Then, along with the classroom teachers, our volunteers will go into individual classrooms for one or two hands-on activities. With the knowledge gained from our presentation and related activities, the students will learn to appreciate rock art. Clearly, when students learn to value rock art, they also learn to protect and preserve it—and that is our goal. We also encourage the students to pass on their new-found knowledge to their parents and friends.

To accomplish this outreach, we need volunteers! We need two volunteers in each of the four classrooms to lead the activities; that means eight volunteers. We will supply all the materials and instructions for the activities—all you need to provide is your passion for rock art and a willingness to share your enthusiasm with third-grade children. If you would like to help with this worthwhile endeavor, please contact Eileen Gose at goseranch@gmail.com or (541) 516-6405. ❄️

ARARA 2017 Field Trips from Redmond

Warm Springs Museum/Salmon Bake, 40 participants, ONLY Friday

See page 1 for details.

Bombing Range/Whitaker Holes, 12 participants, Friday & Monday

This setting is at the Columbia Plateau and Great Basin contact zone. The sites are combinations of pictographs and petroglyphs associated with tanks/tinajas along the Dry River Gorge (an extinct Pleistocene river course). Two sites will be visited: Bombing Range (35DS2834) and Whitaker Holes (35DS1437). A DStretch-enabled camera will be a real benefit here, since some of the images are quite faint.

Access: MODERATELY DIFFICULT. Trailheads are accessible to all vehicles. Site visits require hiking in soft soils over relatively flat but uneven ground. There will be a 3-mile round trip hike at Bombing Range; and a ¼-mile round trip hike at Whitaker Holes. Minor rocky areas require scrambling to two locations at the Bombing Range site, but elevation gain is less than four feet in each instance. Early June weather in the High Desert can be variable. Be prepared for temperatures ranging from warm to freezing; wear a hat; carry sunscreen and water. The Bombing Range site is within the BLM Oregon Badlands Wilderness; the Whitaker Holes site is not. Because of the Wilderness designation, this tour is limited to 12 participants, plus two instructors. All participants are required to follow “Leave No Trace” practices when visiting these two public land locations.

Horsethief Butte/Wishram Road, 10 participants, ONLY Friday

Horsethief Butte has Columbia Plateau pictographs and petroglyphs on high basalt bluffs above the Columbia River. Images include lizards (in their “land monster” guise) and mountain sheep. Several panels will be visited. A DStretch-enabled camera will be an advantage to provide the best view of some images. Wishram Road has primarily Yakima Polychrome style images, some of which are quite spectacular. There are also birds and human figures.

Access: VERY DIFFICULT, both sites. For Horsethief Butte, the trailhead is along State Highway 14, accessible by all vehicles. From the trailhead, the trail is rocky but level for approximately ½ mile. At that point, access to pictograph panels is a VERY DIFFICULT climb up a steep talus slope of large boulders. Extensive patches of poison ivy grow among the boulders and at the base of the cliff. Accessing petroglyphs requires an even further STEEP climb up rock face and along narrow ledges with potential for loose stones and bad footing. For the Wishram Road site, it is a VERY DIFFICULT, steep

climb on a trail with loose stones to a small, narrow ledge in order to closely view the rock art. Some of the images can be seen from the road below for those who wish to go on this trip and not attempt the steep trail.

Crooked River Gorge, 12 participants, Friday & Monday

This field trip will take hikers down a steep canyon to a series of rock art panels along the walls of Crooked River Gorge. The site is located on private land. The hike from the trailhead to the site is approximately 2 miles round trip, and involves a loss/gain of 450 feet elevation. The pictographs here are painted primarily with red pigment, and include various geometric forms including grids, parallel lines, dots, zigzags, arcs, and meandering lines. There is also a painted elk. A DStretch-enabled camera is recommended to help see some of the more obscure images.

Access: DIFFICULT, NOT FOR EVERYONE! Very steep and potentially dangerous terrain occurs. Only individuals with the ability and experience to hike steep slopes up to 1-mile long should join this field trip. Participants must wear appropriate hiking attire including good shoes with ankle support, closed toes, and good tread. Hiking poles are strongly recommended. Depending on the weather, this could be an uncomfortable climb out of the canyon in prolonged sun exposure. Hikers should be prepared to carry enough water and energy snacks for the climb out of the canyon. Hats or other sun shade is highly recommended. Hikers should also be prepared for changes in the weather (especially rain and wind) as the weather in early June can be unpredictable. Good shoes with solid tread are required because the rocks are slippery when wet.

Devil's Lake/Tumalo Dry Canyon Pictographs, 20 participants, Friday & Monday

The Devil's Lake Pictograph Site is located adjacent to Cascade Lakes Highway (Highway 46). Images here are typical red Columbia Plateau pictographs. The Tumalo site pictographs are bright red ochre rectangular geometrics, tally marks, and stick figure anthropomorphs characteristic of the Central Columbia Plateau style.

Access: EASY, both sites. The section of highway where the Devil's Lake pictograph panels are located is closed during the winter months, but the road typically reopens by Memorial Day weekend. Consequently, it is unlikely that all-wheel-drive/high-clearance vehicles would be required. However, if this is a significant snow year, there is a strong potential that at least some of the pictograph panels could be inaccessible at the time of the conference. Highway

...continued on next page

ARARA 2017 Field Trips... *continued from page 3*

traffic is heavy. There is limited parking, so car-pooling will be required. Access to the Devil's Lake pictographs is an easy walk down a gravel path just a few yards from the cars.

Access to the Tumalo Dry Canyon Pictographs requires about a ½-mile drive on a dirt road after leaving Skyliners Road, which is paved. The dirt road is heavily traveled and in fair condition, so all-wheel-drive or high-clearance vehicles will probably not be needed unless conditions are wet and muddy. After the short drive on a dirt road, there is a short hike of a few hundred yards that follows an existing hiking/biking trail for part of the way, but then the hike is cross country through mostly brushy terrain. The hike is not strenuous, but it is over level terrain with trip and fall hazards. Sturdy footwear is required.

Pictograph Cave, 10 participants, Mornings Friday & Monday, Afternoon ONLY Friday

The rock art images at Pictograph Cave consist of anthropomorphs, zoomorphs, and geometric designs in red ochre on the wall of a large, collapsed lava tube. Pictographs appear most similar to the North Oregon Rectilinear Style, and may date from beyond 2,000 years ago up into Historic times. The contrast between the high desert environment that surrounds the cave and the cave's interior environment is fascinating, and certainly held considerable mystery to the prehistoric inhabitants of the region. The rock art images are even more interesting when viewed in this unique setting.

Access: MODERATELY DIFFICULT. A gravel forest road considered accessible for most vehicle types leads to the trailhead for Pictograph Cave. At the trailhead, the trail goes overland, traversing relatively flat terrain with rocky, ashy soils. In some places these ashy soils can be a little like walking on top of snow. A short, but steep, climb down a 6-foot-high rock wall into the collapsed lava tube is necessary to get into the site, and this requires personal mobility and balance.

Horsethief Lake/She Who Watches/Temani Pesh-Wa, 20 participants, Friday & Monday

The trails to She Who Watches and Temani Pesh-Wa at Horsethief Lake in Columbia Hills State Park provide access to the premier collection of Columbia River rock art still available for viewing in the region. Both pictographs and petroglyphs occur along these trails, and representatives of the Central Columbia Plateau, Yakima Polychrome, and Columbia River Conventionalized styles can be seen. Anthropomorphs, animal figures, and geometric images occur in great numbers. Some of the most famous images in the Columbia Plateau—including She Who Watches, Spedis Owl, Naishla (the Swallowing Monster), and the Salmon Shaman—are featured on this field trip.

Access: EASY to MODERATE. Parking will be in a large lot at the trailhead for both trails. The Temani Pesh-Wa trail is a paved walkway about 100 yards long, immediately adjacent to the parking lot. Here petroglyphs removed from nearby Petroglyph Canyon in 1957 (just prior to the filling of Celilo Reservoir behind The Dalles Dam) have been installed for easy public viewing. The She Who Watches trail requires a hike of about 1-mile round trip over undulating, uneven, rocky terrain to visit five primary locations where pictographs and petroglyphs can be seen close up in their original settings. Participants will need to be sufficiently mobile to walk over uneven ground and climb short, not-too-steep grades to access the rock art panels.

The Pillar Site, 10 participants, Friday & Monday

The Pillar Site petroglyphs have been scratched, abraded, or incised into a friable, sedimentary layer of the Deschutes Formation exposed on a cliff face overlooking the Deschutes River. The site contains 43 pre-contact petroglyphs and 28 historic or modern inscriptions consisting of letters, names, initials, dates, and numbers. The most compelling petroglyphs include nine anthropomorphic faces or masks stylistically similar to face and mask images in the Long Narrows style. These faces and masks have stylistic similarities to art and cultural symbols of the Northwest Coast, and are thought to have been carved sometime during a period extending from roughly 1500 years ago to the recent past. The site also contains geometric petroglyphs classified as North Oregon Rectilinear style.

Access: ANOTHER SOMEWHAT DIFFICULT HIKE. The field trip will begin on the Steelhead Falls trail, which starts at the north side of the Steelhead Falls trailhead. From here the trail descends into the Deschutes River canyon over terrain that is steep, uneven, and badly eroded in some places. Hiking distance is 2.2 miles round trip with a total elevation loss/gain of 302 feet. Sun protection will be necessary, and each person must carry and drink plenty of water before, during, and after the field trip.

Whychus Crossing, 10-15 participants, Friday & Monday

Whychus Crossing consists of six pictograph panels with red designs showing ovoids and dots, other geometric figures, and anthropomorphs (including figures on horseback). Because some of the images are a bit faded, DStretch-enabled cameras may help capture the best views.

Access: MODERATE for vehicles and EASY for walking. All-wheel-drive vehicles with at least moderate clearance are needed for this trip. The primitive, unmaintained county road is steep, rough, heavily rutted, and badly eroded in several

places. Large cobbles and sections of exposed bedrock in the road necessitate care in accessing this site. It is approximately a 6-mile drive over this rough road, and then a 300-yard easy hike from the parked vehicles to the site.

Cascadia Cave, 20 participants, Friday & Monday

Columbia Plateau style petroglyphs are found in abundance in Cascadia Cave, a large rockshelter on the South Santiam River, which drains the west slope of the Cascade Range. Images include many geometrics, dozens of bear paws, small faces, and vulva forms and a penile form. The shape of the rockshelter itself also plays a part in the interpretation of the art here.

Access: MODERATELY DIFFICULT. The trail to Cascadia Cave requires a hike of approximately 2.5 miles round trip over mostly level terrain through old-growth Cascade forest. One small stream crossing is required, and footing is somewhat tricky on this part of the trail. June trail conditions could be quite muddy, so appropriate footwear is required. At the end of the trail, a slight uphill climb of about 20-foot elevation gain is necessary.

Temani Pesh-Wa trail /John Day Dam, 10 participants, ONLY Monday

Columbia Plateau style pictographs and petroglyphs are the topic of this field trip. The petroglyphs on the Temani Pesh-Wa trail are those removed from Petroglyph Canyon prior to the completion of The Dalles Dam. Petroglyphs include Central Columbia Plateau and Columbia River Conventionalized styles. At John Day Dam, the images are bear paw petroglyphs unique to this area of the interior Plateau.

Access: EASY, both sites. The Temani Pesh-Wa images are viewed from a paved trail immediately adjacent to the parking lot. The John Day Dam petroglyphs require a walk of a few hundred yards over level terrain, and a descent down a moderate slope to the riverside where petroglyphs are carved on basalt cliffs. Some of the images can only be accessed by climbing over large boulders and a small talus slope, but many images can be seen without this climb.

Picture Rock Pass/Fort Rock Cave, 10 participants, Friday & Monday

Great Basin tradition petroglyphs and pictographs will be seen on this field trip. The petroglyphs at Picture Rock Pass are on large boulders tumbled from the basalt rimrock above the site. Human and animal figures and geometric designs are the predominant motifs. After viewing the imagery at Picture Rock Pass, we will proceed to Fort Rock Cave for a tour of the site that produced the oldest footwear found in

the world, the famous Sagebrush Sandals. Along the way, we will take a short trip on a dirt road to view pictographs.

Access: EASY for vehicles, MODERATELY DIFFICULT for walking. Picture Rock Pass is adjacent to a state highway, and access to Fort Rock Cave and the nearby pictographs is by a good gravel county road and a good dirt road. Pedestrian access to most of the Picture Rock Pass petroglyph boulders is by walking over rough, uneven terrain with no developed trail, but one large boulder is adjacent to the highway and parking area that can be seen by anyone. The hike is shorter than 2 miles round trip, and involves an elevation gain/loss of less than 100 feet. Access to the pictographs at Fort Rock Cave, the second site, is up a slight slope, with no developed trail.

Picture Gorge, 10 participants, ONLY Friday

Picture Gorge contains one of the largest concentrations of pictographs in Oregon. The gorge is a dramatic canyon cut by the upper John Day River through numerous distinct basalt flows. Although only a little over 1-mile long, the canyon walls reach almost 1,000 feet at the highest point. The images consist of anthropomorphs, zoomorphs, mythological beings, and geometric designs painted predominantly in red ochre. Natural ochre deposits are found within the gorge, and an archaeological site near the head of the gorge produced evidence of extensive ochre processing dating to around 3,000 years ago. After visiting the rock art, we will stop at the nearby museum at John Day Fossil Beds National Monument.

Access: EASY. Access is by walking along the level highway shoulder for approximately ½-mile. A secondary site requires a short scramble on basalt boulders.

Rattlesnake Rim and Buena Vista, 20 participants, ONLY Monday

These sites are located in Harney Basin at the interface of the Columbia Plateau and Great Basin culture areas. Rock art from both these traditions is found intermingled in this region. The sites are located near Malheur and Harney lakes, which supported large American Indian populations for well over 10,000 years. Rattlesnake Rim contains numerous red pictographs of the Northern Oregon Rectilinear Style painted along a stretch of basalt rim rock. Buena Vista is a large site with Great Basin style petroglyphs in welded tuff and basalt.

Access: MODERATELY EASY, both sites. Access is by walking a few hundred yards from parking areas to the sites. Participants will need to be sufficiently mobile to walk over uneven ground and climb short, not-too-steep grades to access the rock art panels. Note that Rattlesnake Rim is well named; high boots and long pants are strongly encouraged. ❁

ARARA to Use Wild Apricot for Conference Registration and Field Trip Sign-ups

THE ARARA Board of Directors made an important decision at its meeting in January: we are going to use Wild Apricot for this year's conference registration and field trip sign-ups. Wild Apricot (WA) is web-based software that associations and non-profits can use to help manage membership records, websites, and events. The Web Committee has discussed moving the ARARA website to WA in the past, and the Board decided to try the software in this limited way to see if it will work for our organization.

Registration for the conference and field trips will open on March 10 and close on May 24. After that date, registration for the conference must be on site.

The conference registration process is already online; using WA means the way information is collected will look different. One major change is that there will no longer be a family Member category: all participants must register individually. Children will need to be registered separately, but there is no registration fee for them. As evidence of ARARA's commitment to supporting students, students currently registered in an accredited university or college will not be charged a registration fee.

The biggest change, however, will be how field trip sign-ups are handled. You will sign up for field trips yourself—no more first, second, or third choices; no more wait lists. For a number of years, Board policy has been that field trip attendees must be registered for the conference and that field trip sign-ups are done on a first come, first served basis. ARARA's WA process has been designed to implement this. When you have registered for the conference, you will receive a confirmation email containing a security code that will allow you to sign up for field trips. Because field trip descriptions show how many spaces are available, you will know instantly whether or not a specific trip is open. Once a trip's spaces are full, no more sign-ups will be allowed.

You may sign up for one field trip on Friday and for one field trip on Monday. Not only does this prevent you from having to be in two places at once, it spreads the wealth, so to speak: more conference participants get to experience and enjoy the rock art in the Redmond area. Field trip sign-ups will be monitored, and if you sign up for more than one field trip on either day, you will be removed from ALL of the trips on both days that you signed up for.

We've also taken advantage of WA's ability to collect information to handle the Field Trip Code of Ethics form and the Liability Release form electronically. No longer will you have to make sure that you have printed copies to hand to each field trip leader. WA will capture your agreements and

the field trip leaders will know that. The Medical Information form will not be handled electronically due to privacy issues. It will be available in PDF if you wish to print it, fill it out, and bring it with you, and we will have paper copies at the conference. This form is especially important in the case of unforeseen emergencies, which occasionally happen.

A PDF version of the Conference Registration form will be available for printing and mailing if you do not wish to register online. Note, though, that your ability to sign up for field trips will be hampered if you send in a paper form: you can't sign up for field trips until your registration is received and you get the confirmation email with the security code.

You will receive a confirmation email for your field trip sign-up. This will contain the field trip description and other necessary information; we are also hoping to be able to include the field trip meeting time and place.

Here is a summary of the changes:

Conference Registration

- Each person must register individually. There is no more family registration category.
- You will register using the Wild Apricot webpage <https://arara.wildapricot.org/Conference-Registration>. There is a link on the ARARA home page.
- Children between the ages of 4 and 18 need to be registered, but there is no registration fee for them. This will enable parents to sign up registered children for field trips and the banquet.
- Students currently registered in an accredited university or college will not be charged a registration fee.
- A PDF version of the conference registration form will be available for printing and mailing. We encourage you to use the online process, however, because your ability to sign up for field trips will be delayed if you print and mail your conference registration and payment.
- If you need help with conference registration or you are no longer able to attend the conference, please contact Donna Yoder at arararegistration@rockart.us and she will assist you.
- You will be able to pay for the conference by credit card or check (Invoice option).
- Registrants will receive a confirmation email when the conference registration process is successfully completed.

Field Trip Sign-ups

- The conference registration confirmation email will contain a security code needed to sign up for field trips.
- You will sign up for field trips yourself using the Wild Apricot webpages. There are separate pages for Friday field trips, <https://arara.wildapricot.org/Fieldtrip-Registration>, and Monday field trips, <https://arara.wildapricot.org/page-18075>.
- There will be no more group or family sign-ups for field trips. Every individual needs to sign up separately.
- You will know by looking at the website whether a field trip still has space available. Each field trip description shows how many spaces are available; as people sign up for that field trip, the count decreases. When the field trip is full, no more sign-ups will be allowed. This is an example of what you will see:



Friday 2: Horsethief Butte/Wishram Road

→

When	2 Jun 2017 (PDT)	Description: Horsethief Butte has Columbia Plateau pictographs and petroglyphs on high basalt bluffs above Columbia River. Images include lizards (in their "land monster" guise) and mountain sheep. Several Panels will be visited, a DStretch camera will be an advantage to provide the best view of some images. It has primarily Yakima Polychrome style images, some of which are quite spectacular. There are also birds and human figures.
Location	Bombing Range/Whi Holes	
Spaces left	10	
Registered	1 registrant	

Register

- There won't be any wait lists.
- You won't need to indicate first, second, or third choices for field trips.
- You may sign up for one field trip on Friday and for one field trip on Monday. If you sign up for more than one field trip on either day, you will be removed from ALL of the field trips you signed up for.
- The ARARA Field Trip Code of Ethics and the Liability Release forms will be handled electronically; these forms will no longer need to be printed and given to the field trip leader.
- The Medical Information Form will be available in PDF and at the conference. While this form is voluntary, we encourage you to fill it out and have it available during your field trip in case of unforeseen emergencies.
- If your circumstances change and you are no longer able to attend the conference, please contact Carol Garner at araratrips@rockart.us or 212-679-6976 and she will remove you from the field trip lists.
- You will receive a confirmation email when the field trip sign-up process is successfully completed. ⚙️

Jo McDonald and Paul Taçon, Recipients of Rhys Jones Medal

Acknowledgments: Information in the article was provided by the University of Western Australia Media and Griffith University.



Jo McDonald (left) and Lucia Clayton, Ph.D. candidate (right), recording rock art on the Volcanic Tablelands north of Bishop, California (photograph by David Lee).

At the 2016 Australian Archaeological Association (AAA) conference, Professors Jo McDonald from the University of Western Australia and Paul Taçon from Griffith University were individually recognized for their outstanding contributions to the discipline. The Rhys Jones Medal for Outstanding Contribution to Australian Archaeology is the Association's highest award. This year for the first time it was bestowed on two recipients, both known to ARARA members for their significant contributions to rock art studies.

AAA President Lara Lamb said the researchers both have long careers in researching and promoting the archaeology of Australian aboriginal rock art.

Jo's research interests and fieldwork fairly recently expanded to include the Great Basin and California, and ARARA members may be more familiar with this part of her impressive resume. Her long history of rock art studies began in her undergraduate days and continued with her Ph.D. and dissertation, published as *Dreamtime Superhighway*, which demonstrated the connection between rock art and occupation evidence in the Sydney region. Her use of information exchange theory demonstrated how rock art could be integrated into mainstream archaeological interpretations. This engagement with art in archaeological context has continued throughout her career.

She pioneered the direct-dating of pigment from rock art sites in Australia; was among the first to use a gendered approach to Australian rock art interpretation; and advanced the acceptance of rock art as a valid archaeological artifact.

...continued on next page

Rhy Jones Medal... *continued from page 7*

She has produced management plans for regional art bodies and individual rock art sites, and has assessed rock art's significance at both National and World Heritage levels. She has deployed rock art to help argue for ongoing tradition in Native title cases. She has championed the development of increasingly sophisticated databases and recording methods relating to rock art research and management. In 2012 she co-edited a global synthesis of rock art research papers (Wiley's *Companion to Rock Art*), now a leading textbook internationally.

Jo has a strong record of working with Aboriginal custodians of the heritage that she is managing or researching. She was among the first to mobilize the recognition of Aboriginal peoples' rights to heritage management employment opportunities by mandating equal Aboriginal participation in field teams on large excavation programs in Sydney. This is now considered a fundamental best-practice across the country on surveys and excavations.

For the last 15 years she has worked in the Western Desert with the Martu: working on their Native title claims as a partner on the Canning Stock Route: Rock Art and Jukurrpa Australia Research Council (ARC) Linkage Project, systematically recording rock art, stories about rock art, and Dreaming stories; collecting information for a Management Plan; and subsequently working with the community in the Birribilburru Indigenous Protected Area. She is currently working with the Murujuga Aboriginal Corporation on an ARC Linkage Project (Murujuga: Dynamics of the Dreaming) focused on the Dampier Archipelago. UWA 2016 Research Week featured a joint presentation by the Murujuga team during a visit by Rangers and traditional owners to UWA.

Since 2011 she has been working on an ARC Future Fellowship project focused on rock art production in two of the world's great arid zones: North America's Great Basin and Australia's Western Desert. Her work in the Great

Basin has focused on two rock art areas, Pahrangat Valley near Alamo, Nevada, and the Volcanic Tablelands, north of Bishop, California. "I have been interested in exploring how we can model changing art production in the Great Basin by integrating detailed archaeological syntheses, climate data, and information exchange theory," she said. "By working with researchers who have a deep understanding of the Great Basin, I have been able to deploy methodological approaches I have been using in Australia, and begin to understand universal trends in deep-time human art production as a communication system." Many relationships with Great Basin scholars, American rock art specialists, and Bureau of Land Management heritage managers have grown out of this work.

"Archaeology is a team sport, and I feel that this medal should be shared with my family, all my colleagues, and especially the Aboriginal peoples with whom I have worked over many years," McDonald said.

For Paul Taçon, receiving this award was all the sweeter since Rhys Jones gave him his first taste of Australian rock art more than three decades ago, in 1981 on the Kakadu expedition. Paul recalls, "The Aboriginal elders could tell us what [the paintings on the wall of the rockshelters we were excavating] were and what they meant, what the significance of the site was. That totally captured my imagination."

Paul subsequently became the founding director of Griffith University's Place, Evolution, and Rock Art Heritage Unit, which leads a national campaign to protect and manage rock art for future generations. He is currently the Chair in Rock Art Research at Griffith University, and has been working with Aboriginal communities and researchers for more than 30 years, camping out in remote areas to study and respectfully record the artwork, while also learning of its significance and importance from Aboriginal elders. Much of his research is done in collaboration with Australian Aboriginals as co-authors. ❄️



Team shot at the end of excavations with the Birribilburru Indigenous Protected Area Rangers, traditional owners, and the University of Western Australia archaeological team (photo courtesy of Jo McDonald).

Editor's Corner

National Monuments and Gold Butte

By Amy Gilreath



A procession of sheep dominates this panel in the GBNM.

IN December 2016, President Obama designated two new National Monuments (NMs)—Gold Butte in southern Nevada, and Bears Ears in southeast Utah—under authority of the Antiquities Act of 1906. The National Park Service (NPS), which oversees many, but not all, of our NMs, describes the Antiquities Act as “the first law to establish that archeological sites on public lands are important public resources.” NPS further reports that “the Act created the basis for the federal government’s efforts to protect archeological sites from looting and vandalism (NPS 2017).”

Since signed into law in 1906 by Theodore Roosevelt, this Act has been used by our presidents to designate 157 National Monuments (Table 1). The first five were created by T. Roosevelt: Devils Tower, Wyoming, El Morro, New Mexico, Montezuma Castle, Arizona, Petrified Forest, Arizona, and Chaco Canyon, New Mexico. The most recent five were created by Obama: Gold Butte, Nevada, Bears Ears, Utah, the Birmingham Civil Rights National Monument, Alabama, the Freedom Riders National Monument, Alabama, and the Reconstruction Era National Monument, South Carolina. A short 10 years ago, we were celebrating the Act’s 100th anniversary. Today, discussions revolve around if and how President Trump and/or the 115th Congress can roll back or nullify any of the NMs or the modifications to them that the prior president authorized.

ARARA conference attendees have had opportunities to visit a number of NMs. Perhaps, during the 2016 conference in Las Cruces, you went to El Morro, or to sites in the Organ Mountains-Desert Peaks NM; or in 2015 to sites in the Mojave Trails or the Castle Mountain NMs, both short distances west of Laughlin, Nevada; or maybe you headed to Zion, Bryce Canyon, the Grand Canyon, or the Grand Staircase Escalante NMs as part of the 2012 conference in St. George, Utah.

Table 1. National Monuments Created by Presidents under the Antiquities Act of 1906.

PRESIDENT	NUMBER CREATED	NUMBER MODIFIED
T. Roosevelt	18	-
Taft	10	6
Wilson	13	5
Harding	8	2
Coolidge	13	6
Hoover	9	10
F. D. Roosevelt	11	53*
Truman	1	12
Eisenhower	2	13
Kennedy	2	6
L. B. Johnson	1	4
Nixon	-	-
Ford	-	2
Carter	15	2
Reagan	-	-
H. W. Bush	-	-
Clinton	19	4
G. W. Bush	6	-
Obama	29	5
Trump	TBD	TBD
TOTAL	157	77

* 31 of F. D. Roosevelt's modifications were under an Executive Order he signed in 1933 that transferred monuments to the National Park Service (W. Wilson created NPS in 1913).

Gold Butte... *continued from page 9*

One field trip destination in the 2012 conference was Gold Butte, adjacent to Mesquite, Nevada. At that time, it was a Bureau of Land Management (BLM) Study Area; now it is one of our newest NMs, and its designation indicates it will continue to be managed by BLM. As such, this is an opportune time to highlight the archaeology of the Gold Butte National Monument (GBNM), especially the rock art within it, and acquaint or re-acquaint members with it.

Gold Butte National Monument

The GBNM encompasses about 350,000 acres north of the Colorado River and east of the Virgin River, south of Mesquite, Nevada. It is often called Nevada's piece of the Grand Canyon because of the islands of red rock sandstone that geologically and visually dominate the landscape. Those formations are pieces of the Colorado Plateau that plate tectonics and time have caused to break off, drift west, and come to rest where we now see them.

Recent archaeological survey inventoried about 10% of the GBNM overall (Table 2). Even though the red rock area makes up only 4% of the GBNM, it contains nearly all of the rock art (92%), and about half of all prehistoric sites identified (McGuire et al. 2013). The survey began with a random sample of the area, which was followed with non-random survey. Because the random sample established that the red rock area has high archaeological sensitivity, it received much of the follow-up non-random work. By the end of the study, 38% of the red rock had been systematically surveyed.

Table 2. Survey Coverage and Identified Sites in GBNM (from McGuire et al. 2013:40, 43).			
	RED ROCK	OTHER	TOTAL
SURVEY ACRES			
Random	2,471	16,741	19,212
Non-Random	3,830	8,154	11,984
TOTAL	6,301	24,895	31,196
SITES			
Random, Rock Art	9	-	9
Non-Random, Rock Art	27	3	30
Random, No Rock Art	63	40	103
Non-Random, No Rock Art	98	137	235
TOTAL	197	180	377

The prehistoric land-use history for the GBNM is characterized by McGuire et al. (2013) based on diverse chronological data sets such as projectile points, radiocarbon dates from test excavated sites, pottery, and rock art styles. The projectile points and radiocarbon dates indicate extensive use of GBNM began around 4,000 years ago. They also show that earlier use was intermittent. These and other data sets reveal patterned use extending from the Middle Archaic through Formative/Puebloan to Late Prehistoric occupations. Ethnographic information, Tribal records, and Tribal members attest to traditional use of the area that continues to this day.

From this broad context, it is reasonable to expect that some of the rock art was made by Archaic desert people, Virgin Branch ancestral Puebloans, Patayan groups more commonly associated with lands to the south and along the lower Colorado River, and ancestral and ethnographic Paiute.

The Rock Art

Generally speaking, the rock art is in open, conspicuous places, giving the impression that it was public art. Systematic random and non-random survey identified 39 rock art sites, and prior studies recorded two additional rock art sites, bringing the total to 41. Collectively, they have 379 panels grouped into 71 locations. The panels typically occur in clusters of six or fewer per concentration. The majority of the panels are of simple construction, with about 75% having no more than 10 elements, leaving only 23% with 11 or more. As this suggests, the panels tend to not be cluttered or congested, and they are not especially prone to superpositioning.

The rock art is overwhelmingly petroglyphs, with pictographs present at only 14 locations in five sites and limited to a total of about 100 elements. If we exclude the one location that has designs drawn with axle grease from the 1800s, the number of sites with prehistoric pictographics drops to four. And of those, 19 pictograph elements are present at one site, leaving three sites with a few panels with a few painted elements. Scratched designs were noted at only 1% of the panels, and in all instances it consisted of only a few elements.

Excluding scratched and modern designs leaves us with 357 panels, and they have just over 3,000 pecked elements. The pecked design motifs are overwhelmingly abstract, with about half of the panels having only abstract designs, and another one-fourth of the panels with more abstract than representational ones. Circular designs dominate the abstract motifs, and two variations are so common that they border on being iconic for the GBNM—vertical series of three circles on a string, and lollipops (a vertical line with an open circle at the top). Other noteworthy abstract motifs include large-format,



A large, congested panel showing the friable nature of the sandstone.

horizontal crenellated lines, inverted cones, and a cross or plus-sign with a ball at the ends of the four arms.

The representational motifs are an amalgam of styles found in Puebloan and Patayan bodies of work. About 45% of the representational elements in the GBNM are sheep, and nearly 25% are anthropomorphs. Typical of 'early' Puebloan petroglyphs, there is a tendency for them to be action-oriented figures shown falling, walking or dancing, or playing a musical instrument. The remainder includes a smatter of lizard-like designs, tortoises, birds (including long-necked and long-legged waders, raptors/owls, birds in flocks, and bird tracks), handprints and footprints/sandals, and what were tallied as plants. Elements considered Patayan stylistically include angular, straight-armed stick-figure anthropomorphs, some with digitate hands/feet, and sheep that are skinny and somewhat sway-backed rather than thick with straight or convex backs.

As noted above, pictographs are rare. It should be noted,

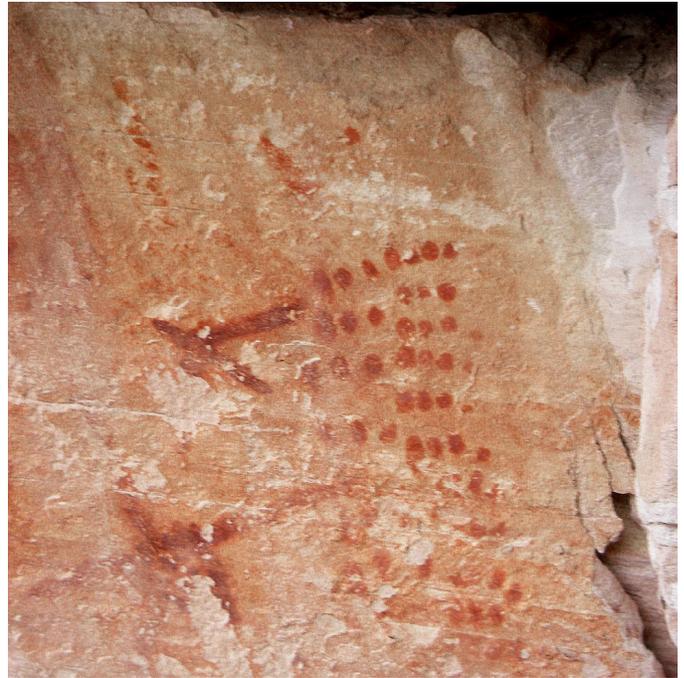
though, that the style of representational pictographs—elongated sheep and simple stick-figures—are consistent with those found at Paiute pictographs sites elsewhere in the Mojave Desert.

In several regards the rock art clustered at sites on the south side of Mud Wash, a major drainage that runs east-west through the central part of the red rock area, is distinct from that elsewhere. First, the panels here are hidden, tucked into narrow little recesses and alleys in the formation, in settings that some would perceive as private space. Second, elsewhere no site has more than 30 panels, and fewer than six panels is more typical, yet here, one site comes with 130 panels. Finally, the designs in this cluster are far more heavily dominated by abstract motifs, at 87%, and the few representational ones are stylistically not a subset of those elsewhere in the Monument. As such, the rock art here likely results from a different set of behavior than the rest of the rock art in the Monument.

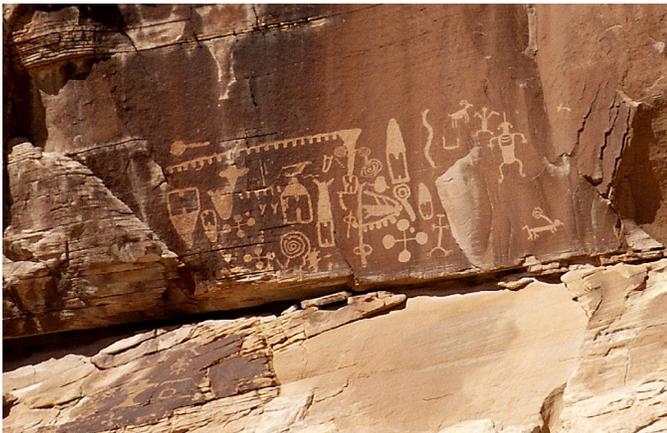
Gold Butte... continued from page 11



The small "Jump Rope" panel.



One of the few pictographs in the GBNM.



The large Kohta's Circus panel, now located about four meters above the ground, with no obvious access.



Footprints or sandal elements; one seems to grip the edge of the rock.



A large panel known as the "Swing Set" panel because of the design in the center, to the right of the vertical fissure.



An example of tortoise-like designs.



A panel of mostly representational elements. Series of vertical linked circles and cone shapes are somewhat common abstract elements in the GBNM.



A pair of bird-like designs.



The Falling Man element in GBNM.

Cultural Affiliation of the Rock Art

Based on the style of particular elements associated with different prehistoric cultures, a number of panels and concentrations are considered nearly exclusively Paiute, Patayan, Basketmaker/Puebloan, or Desert Archaic (Table 3). Nearly one-third of the panels, though, appear to have a mixture of these different styles. The rock art record is a record of the different cultural groups who made use of Gold Butte throughout time. And, it runs parallel to other archaeological data sets that reflect the expansion, retraction, and transformations of the diverse cultures and those Natives whose footprints marked this landscape.

Table 3. GBNM Rock Art by Style (from McGuire et al. 2013:188).

STYLE	CONCENTRATIONS	PANELS
Paiute Only	4	4
Patayan Only	15	88
Basketmaker-Puebloan Only	14	47
Archaic Only	16	99
Indeterminate	8	10
Patayan/BM-Puebloan	7	28
Patayan/Archaic	2	69
BM-Puebloan/Archaic	1	1
Patayan/BM-Puebloan/Archaic	3	32
TOTAL	70	378

Other Prehistoric Trends

Aside from the rock art, the prehistoric archaeological record in the GBNM is dominated by flaked stone scatters and limited habitation sites that frequently feature portable milling gear and pottery. Long-term habitation features such as developed middens and structures are not common. This site type profile suggests that, for a large part of prehistory, the GBNM was seasonally inhabited or a destination for parties primarily interested in exploiting agave, bighorn sheep, or pine-nut crops, depending on the different groups' subsistence practices, and with natural resource foodstuff availability influenced by weather and climate patterns.

Dietary remains recovered from a handful of sites test excavated reveal how these practices changed through time. In Late Archaic/Basketmaker II (2500 B.C.–A.D. 400), bighorn sheep and deer (collectively referred to as artiodactyls) accounted for about 55% of dietary meat remains, with lesser amounts of rabbits and hares (35%) and

...continued on next page

Gold Butte... *continued from page 13*

desert tortoises (10%). Thereafter, archaeofaunal profiles reflect a diet dominated by tortoise (about 65%), trailed by artiodactyls (about 20%), then rabbits/hares (about 10%) (McGuire et al. 2013:207). Charred botanical remains reflect shifts in plant resource exploitations of comparable magnitude. In Late Archaic/Basketmaker II deposits, pine nut remains are prevalent but only trace amounts of agave or goosefoot occur. In subsequent Basketmaker III (A.D. 400–800) deposits, goosefoot jumps to 60% and pine nut drops to 35%; and in the following Pueblo I-III periods (A.D. 800–1250) goosefoot further rises to 75%, pine nut remains drop further to about 10%, and agave stays at trace amounts. In Late Prehistoric deposits, agave jumps to about 60%, with pinyon and goosefoot each contributing about 20% (McGuire et al. 2013:207). The animal and plant remain patterns considered together indicate fall and winter seasonal forays in the Late Archaic, since this is when bighorn sheep and pine nuts are most effectively exploited. The big increase in tortoise remains in the subsequent periods is interpreted as evidence that groups shifted to exploiting resources most available in the summer in the GBNM.

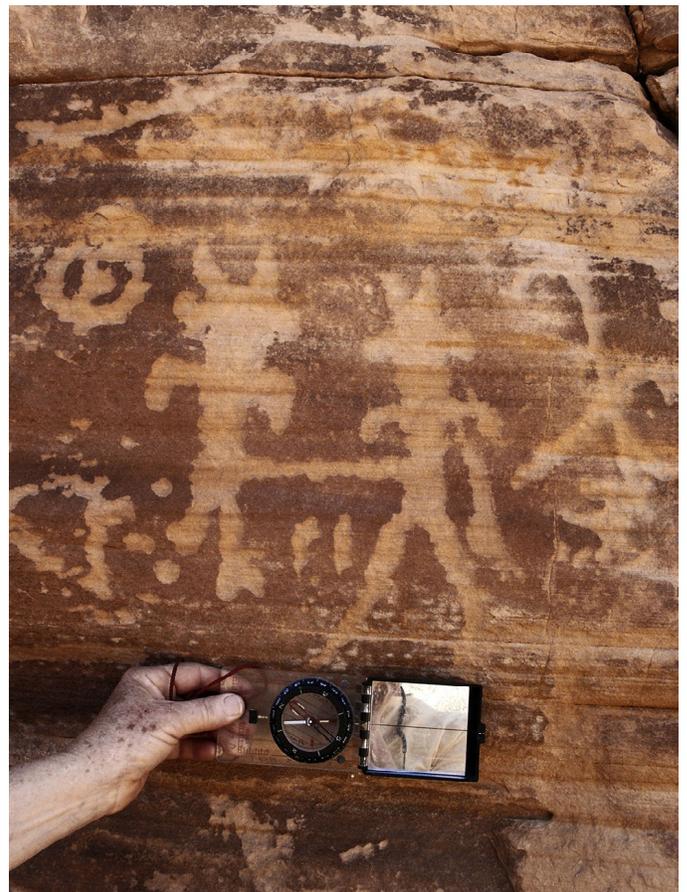
Such clear indications of seasonal shifts in the exploitation of natural resources over time indicate that throughout most of prehistory, the GBNM was a hinterland, but it also raises the question: where did local groups reside the rest of the year. Answers to that question mostly rely on data from the larger region surrounding the monument, in particular from habitation sites that have been investigated along the Virgin and Moapa river corridors.

Current Issues

Many Nevada politicians have been vocal in clearly supporting the designation of Gold Butte as a national monument. At the federal level, they include former Senator Reid, Congresswoman Berkley, and Representative Horsford; among Nevada's current representatives, they include Senator Cortez Masto, and Representatives Kihuen, Rosen, and Titus. In a statement by Rep. Kihuen a few days before he was sworn in, he wrote, "It is frustrating that the President had to use executive authority to protect this important site, especially when 71% of Nevadans support Gold Butte's permanent protection (Kihuen 2016)."



An example of the sandstone formations that host nearly all of the rock art in the GBNM.



An elaborate pair of anthropomorphs.

The GBNM designation is also endorsed by the nearby sovereign Moapa Paiute tribe. Others vocal in their support include the Las Vegas Convention and Visitors Authority, and outdoor retailers Patagonia (Nevada Appeal 2016). But Senator Heller and Representative Amodei, not so much.

At the time of this writing, confirmation hearings are ongoing for Rep. Zinke as the incoming Head of the Department of Interior. He has indicated his intent to review both Gold Butte and Bears Ears NM designations (Las Vegas Review-Journal 2017). About three-quarters of our federal land is managed by the Department of Interior. Some of the entities that fall under the Department of Interior include the National Park Service, Bureau of Land Management, Bureau of Indian Affairs, Bureau of Reclamation, Fish and Wildlife Service, Office of Surface Mining, Reclamation, and Enforcement, and the U.S. Geological Survey.

Gold Butte gained some infamy in April 2014, when the Bundy family patriarch and a few of his sons headed an armed standoff with federal law enforcement, related to the former continuing to run cattle in the area without a valid grazing permit since 1993. On February 13, 2017, the U.S. District Court in Las Vegas began hearing testimony for six individuals charged in the Bundy Ranch standoff.

It will be interesting to see how both of these issues have developed by the time our Annual Conference in Redmond, Oregon, rolls around in June.

References Cited

Kihuen, Ruben

- 2016 December 30. Gold Butte Designation is a Win for Nevada, and for All Americans. *The Hill*. <http://thehill.com/blogs/congress-blog/energy-environment/312258-gold-butte-designation-is-a-win-for-nevada-and-for-all>. Accessed 1/30/2017.

Macquarie, Anne

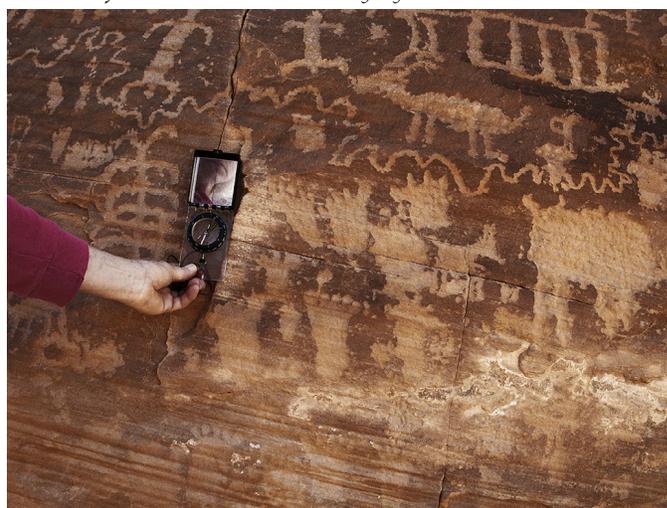
- 2017 January 18. Heller, Amodei on Wrong Side of History. *Nevada Appeal*. <http://www.nevadaappeal.com/news/opinion/heller-amodei-on-wrong-side-of-history/>. Accessed 1/30/2017.

Martin, Gary

- 2017 January 17. Trump's Pick to Head Interior Vows to Review Gold Butte Designation. *Las Vegas Review-Journal*. <http://www.reviewjournal.com/news/politics-and-government/trump-s-pick-head-interior-vows-review-gold-butte-designation>. Accessed 1/30/2017.



A pair of elongate quadrupeds, presumably bighorn sheep, considered Late Prehistoric/Paiute in age. A faint one in yellow ochre is below and left of the red ochre one.



Part of a large, busy panel dominated by footprints.

McGuire, Kelly, William Hildebrandt, Amy Gilreath, Jerome King, and John Berg.

- 2013 *The Prehistory of Gold Butte: A Virgin River Hinterland, Clark County, Nevada*. University of Utah Anthropological Papers No. 127.

National Park Service

- 2017 About the Antiquities Act. <https://www.nps.gov/archeology/sites/antiquities/about.htm>. Accessed 2/5/2017. ❄️

WANTED: GOOD VENUE! Want ARARA to come to your area? Want to show off your local rock art?

Then the Board of Directors wants to hear from you!

Use the convenient Conference Host Proposal form link on the ARARA Home Page.

ACHP Award for Painted Bluff Restoration Project

AT the end of November, 2016, the federal Advisory Council on Historic Preservation (ACHP) conferred the Chairman's Award for Achievement in Historic Preservation to a consortium of entities and individuals for their work to camouflage and remove graffiti from the Painted Bluff rock art site on the Tennessee River in Marshall County, Alabama. ARARA member Johannes (Jannie) Loubser and his firm Stratum Unlimited are prominent among the recipients.

The site had been recorded a number of times since it was first described in 1823 by John Haywood. Most recently, in 2004, archaeologist Dr. Jan Simek, University of Tennessee, identified more than 80 pictographs (mostly orange, red, and yellow) and fewer petroglyph elements at the site, dating back at least 600 years, linking it to the Mississippian prehistoric culture. The American Southeast contains few sites with such a large complement of pictographs, and extremely few pictograph sites considered this old.

In 2013, the amount of degradation due to vandalism, rock climbing, and natural erosion led the Alabama Historical Commission to name Painted Bluff on its "Places in Peril" list.

The following year the Tennessee Valley Authority (TVA) moved forward with a study by Jannie to re-examine the site, recommend preservation measures, and, ultimately, remove and camouflage the graffiti. The project spearheaded by the TVA brought together the Alabama Historical Commission, 15 federally recognized Indian tribes, rock art experts, and a local group of rock climbers to discuss viable and appropriate preservation measures.

Consultations with Tribes and the State commission determined that the graffiti and damage from rock climbing were the paramount concerns.

Jannie and company directed the restoration project and its extensive public involvement and outreach component. Supervised by rock art specialists, volunteers primarily from the nearby communities of Hunstville and Gunterville, and student volunteers primarily from the University of Alabama, succeeded in removing or camouflaging graffiti on more than 120 different surfaces at the site. Care was taken to identify and preserve "old" graffiti, such as that dating to the Civil War and World War I, with treatment focusing on graffiti no more than 50 years old. Southeastern Climbers Coalition was instrumental in closing the routes of greatest concern and in placing informational signs to inform potential climbers of the new restrictions.

In presenting the award, ACHP Chair Milford Wayne Donaldson said, "The Painted Bluff project fulfills a number of the objectives we honor through the Chairman's Award, including the rehabilitation and stewardship of historic resources, as well as the public involvement of partners and stakeholders in preserving those resources."

The Award names Stratum Unlimited, the Tennessee Valley Authority, the Universities of Tennessee and Alabama, and the Southeastern Climbers Coalition as recipients. Additional information on this award including an annotated PowerPoint presentation of the site—its setting, many of the pictographs, and before-and-after examples of remediated areas—is available at www.achp.gov/docs/painted-bluff-presentation.pdf. ❄️



Before (left) and after (right) photographs of silver-colored spray paint graffiti removed from Mississippian Period pictographs at Painted Bluff, northeast Alabama, February, 2014 (photographs courtesy of Jannie Loubser).

In Memoriam

Anne Carter

By Elaine Holmes

ANNE Carter passed away January 10, 2017, from complications of pneumonia. She will always be remembered for her three passions— photography, rock art, and travel—and her ability to demonstrate the beauty in joining them all.

Anne was a California native but lived much of her life in New York. She moved to Las Vegas in 1997 and continued to travel back and forth across the continent visiting family and friends and photographing all the way. In 2005 she won the Oliver Award for photography from ARARA for her work. Her photography has earned her several other awards.

Demonstrating her avid devotion to rock art and archaeology, she became the Site Steward Coordinator for Lincoln County, Nevada. And in 2012, she was awarded the Nevada Archaeological Association's Ting Perkins Award, presented to a deserving individual for outstanding avocational contributions to archaeology in Nevada.

Dr. Quinlan, director of the Nevada Rock Art Foundation (NRAF), notes that "Anne volunteered as the crew photographer for many years on NRAF projects including Lagomarsino Canyon, Little Red Rock, and Gold Butte, as



Photograph courtesy of Angus Quinlan.

well as carrying on her private research into the rock art of Lincoln County. I well remember that despite illness in her later years, she tried to get out and photograph rock art as much as she possibly could. Her sharp sense of humor enlivened many projects and socials. She will be greatly missed by all those who appreciate her dedication to helping protect Nevada's rock art heritage."

Anne served a local group, Southern Nevada Rock Art Association (SNRAA), as secretary, as president for a year, and continued as a board member until November 2016.

She will surely be missed by her friends at ARARA, for her love of rock art and for her devotion to saving it. ❄️

Special Field Trip 2017... *continued from page 1*

Access: EASY. The museum (<http://www.museumatwarm springs.org>) and *Kah-nee-ta* (<http://www.kahneeta.com>) are located on the Warm Springs Reservation, an easy hour's drive from Eagle Crest. This is an excellent field trip for anyone who might be mobility challenged, and for anyone seeking a one-of-a-kind cultural experience. Significant others who may not be up for hiking to a rock art site will find this trip to be the perfect complement to a wonderful conference. ❄️

ARARA Auction

CAROL Garner will serve as auction chair this year in Redmond. She is in need of volunteers to help with collecting and tagging items during the breaks on Saturday, as well as helpers to set up the tables for the Silent and Live auctions after presentations have concluded for the day. She could also use several cashiers. And of course, we need all the rock art books, objects d'art, and goodies that you can donate! Per usual, a cash bar and hors d'oeuvres will be available at the event. You can reach Carol at gypscholar@aol.com with any questions or to volunteer. Thanks! See you in Oregon. ❄️

Lodge Reservations... *continued from page 1*

center is right across the lane.

While most rooms include a refrigerator, coffee maker, and microwave, you'll want to verify a microwave for some rooms when you make your reservation. Lodging is \$117.18 for a Double Queen, \$136.88 for a King Suite, \$215.65 for a two-bedroom condo, and \$255.04 for a three-bedroom condo, with taxes and fees of 17.8%. There is plenty of parking at no additional cost. For reservations, please call 877-790-6271 and reference the "ARARA 2017" group. The King and Queen rooms are on the first two floors, and are rented as a Holiday Inn Resort. The two- and three-bedroom condos located down the lane are also included as part of the Holiday Inn conference lodging; each unit can probably accommodate several parties. The third floor of the hotel is available as a Wyndham Time Share. The rooms there would be made available to those members based on availability, and are not included in the rooms described above. If you have any questions, please email wadsworth-seibel@cox.net. ❄️



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 for 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@sunwatcher.net
 Vice-President: Ann Brierty, imalaguna@aol.com
 Secretary: Kendra Rodgers, kendra.rodgersmcgraw@hdrinc.com
 Treasurer: Jack Wedgwood, arara.jack@gmail.com
 Board Members:
 Troy Scotter, troyscotter@gmail.com
 Scott Seibel, scottseibel@cox.net
 Karen Steelman, ksteelman@shumla.org

Additional Contacts and Information

Annual Meeting, 2017, Redmond, Oregon

Local Arrangements, Jim Keyser, jkeyserfs@comcast.net
 Conference Coordinator, Monica Wadsworth-Seibel,
 wadsworth-seibel@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
Address all editorial materials via e-mail to Amy Gilreath, Editor, at ajgwinters@yahoo.com
Our mailing address is: ARARA, Attn: *La Pintura*, Amy Gilreath
456 Russell Street, Winters, CA 95694

In This Issue...

- 1 Make Your Plans for Redmond
- 1 The Lodge at Eagle Crest Reservations for ARARA 2017
- 1 ARARA 2017 Warm Springs Museum and Traditional Salmon Bake
- 2 President's Message
- 2 Key to Preserving and Protecting Rock Art is Educating Today's Youth
- 3 ARARA 2017 Field Trips from Redmond
- 6 ARARA Conference Registration and Field Trip Sign-ups
- 7 Jo McDonald and Paul Taçon, Recipients of Rhys Jones Medal
- 9 Editor's Corner: National Monuments and Gold Butte
- 16 ACHP Award for Painted Bluff Restoration Project
- 17 In Memoriam: Anne Carter
- 17 ARARA Auction



Volume 43, Number 1

La Pintura

American Rock Art Research Association
8153 Cinderella Place
Lemon Grove, CA 91945-3000

First Class Mail
Address Service Requested

Dated Material