



ARARA 2017

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2017 Conference Program Issue
Volume 43, Number 2

La Pintura

Welcome to Redmond!

44th Annual ARARA Conference, 2017

ANOTHER outstanding annual conference begins! As usual, a multitude of volunteers helped plan the conference. Led by Monica Wadsworth-Seibel, 2017 Conference Coordinator, Jim Keyser, Local Chair, Lou Hillman, Program Chair, and remarkable volunteers such as Valarie Anderson and Don Hann from the Archaeological Society of Central Oregon, the conference is bound to be a success. ASCO President Phillip Ruder has been very supportive of ARARA. Once again, ARARA is lucky to have people with such energy and dedication working for us.

Board activities regarding a possible ARARA grants program are summarized elsewhere in this issue. Other major agenda items this past year included an in-depth review of the Bylaws before the Bylaws Committee began its work, recently requesting the Board's comments on a draft of proposed revisions. The Board continues to foster ARARA's relationship with ASU where our Archives and Library are housed. Archives Committee Chair Scott Seibel's article in this issue has more information about activities related to ARARA's collections. Those of you who pre-registered know we used Wild Apricot for conference and field trip registration; we may expand our future use of Wild Apricot. And last, but definitely not least, the Board is updating our ARARA Policies and Procedures Manual, which is woefully out of date. What will next year bring? More topics to discuss and act on—there's never any absence of work for the Board!

I look forward to seeing you during the conference.

—Diane Hamann, ARARA President



The 2017 ARARA Conference Logo is based on the "Big Elk" panel from Petroglyph Canyon on the Columbia River, one of several panels salvaged when the canyon was flooded by the waters of the Dalles Dam in 1957, and now on display in the Columbia Hills State Park. Photo and Conference logo image by Mike Taylor.

ARARA Annual Business Meeting

Sunday, June 4, 2017, 8:30 a.m. in Juniper 2

Agenda

- I. Call to Order—President Diane Hamann
- II. Officers' Reports
 - a. President Diane Hamann
 - b. Vice President Ann Brierty
 - c. Secretary Kendra Rodgers McGraw
 - i. Minutes, 2016 Annual Meeting, Las Cruces, New Mexico (published in *La Pintura*, Vol. 42(3), August, 2016)
ACTION NEEDED: Approval of Minutes
 - d. Treasurer Jack Wedgwood
- III. Committee Reports*

- a. Standing Committees
 - i. Nominating Committee—Co-Chair Chris Gralapp
Election of Directors—Results
 - b. Ad Hoc Committees
- IV. Annual Conference Report—Conference Coordinator
Donna Gillette & 2017 Conference Coordinator Monica
Wadsworth-Seibel
 - V. New Business
 - a. Nominating Committee
ACTION NEEDED: Elect 3 ARARA members to
serve on the 2017-18 Nominating Committee
 - VI. Adjourn

*Additional committee reports may be added by the Board prior to the Business Meeting.

2017 ARARA Acknowledgments

ONCE again ARARA members have volunteered to bring your annual conference to you! On behalf of the membership, local Chairs Jim Keyser and Valarie Anderson, Field Trip Chair Don Hann, and Conference Coordinator Monica Wadsworth-Seibel are pleased to acknowledge the hard work and contributions of the following individuals:

- Auction Chairs: Carol Garner and Kellee Taylor
- Auctioneer: Dell Crandall
- Audiovisual: Dave Kaiser and Daniel McCarthy
- Awards: Troy Scotter and anonymous reviewers
- Conference Logo: Mike Taylor
- Conference Program Layout: Ken Hedges
- Conference Registrar: Donna Yoder
- Education Committee Student Poster Contest: Teresa Saltzman
- Education Committee Student Presentation Coordinator: Carolynne Merrell
- Field Trip Acknowledgments: see page 5
- Field Trip Coordinator: Carol Garner
- Program Chair: Louis Hillman and anonymous reviewers
- Public Relations: Chris Gralapp
- Publications Sales: Ken Hedges
- Special Conference Activities: Confederated Tribes of Warm Springs—coordinated by Mike Taylor
- Student Rock Art Education Project: Bend Public Schools, Eileen Gose and George Poetschat
- T-Shirt and Program Cover Design: Mike Taylor and Scott Seibel
- Vendor Room: Patti Genack
- Volunteer Coordinator: Teresa Saltzman
- Eagle Crest Lodge and Conference Center: Ryan Lane and Jenn Gouker

There are so many people who support ARARA and help with the Annual Conference—if we have inadvertently left anyone off this list, please accept our apologies along with our thanks!

ARARA 2017 Conference Program

The Lodge at Eagle Crest

Thursday, June 1, 2017

8:30 a.m. – 5:00 p.m.	Board of Directors Meeting— <i>Boardroom</i>
Noon – 7:00 p.m.	Conference Registration— <i>Hotel Lobby</i>
5:30 – 5:45 p.m.	Field Trip Leader Meeting— <i>Ballroom C</i>
5:45 – 6:15 p.m.	Field Trip Orientation for all participants— <i>Ballroom C</i>
6:15 – 7:00 p.m.	No-Host Bar with Light Refreshments & Open Forum with ARARA Board— <i>Ballrooms A & B</i>
7:30 – 8:30 p.m.	Public Lecture— Robert David: The Rock Art of Petroglyph Point (\$5 charge for non-ASCO members) <i>Monthly meeting of the Archaeological Society of Central Oregon in Bend—13 miles. Location: Central Oregon Assoc. of Realtors, 2112 NE 4th St. (off Underwood Ave), Bend, OR 97701</i>

Friday, June 2, 2017

All Day	Field Trips— <i>Meeting times and places to be announced at Thursday meeting</i>
7:30 a.m.	Field Trip Troubleshooting— <i>Hotel Lobby (if assistance is needed)</i>
1:00 – 5:00 p.m.	Conference Registration— <i>Hotel Lobby</i>
5:30 – 8:30 p.m.	Vendor Room Setup— <i>Juniper 1</i>
6:00 – 8:00 p.m.	Reception—No-Host Bar with Refreshments— <i>Ballroom</i> Entertainment— Warm Springs Dancers, Confederated Tribes of Warm Springs
7:30 – 8:30 p.m.	Public Lecture— Angelo Fossati: The Rock Art of the Ice Man (Free) <i>In Bend (13 miles), same location as Thursday Evening Public Lecture.</i>
8:00 – 9:00 p.m.	Poster Room Setup— <i>Conference Lobby Area</i>
8:00 – 9:00 p.m.	Presenter Meeting and delivery of PowerPoint files to the A/V chair— <i>Juniper 2</i>

Saturday Morning, June 3, 2017

6:30 – 8:00 a.m.	Vendor Room Setup— <i>Juniper 1</i>
7:30 – 8:00 a.m.	Poster Setup— <i>Conference Lobby Area</i>
7:30 – 8:30 p.m.	Auction items may be delivered to the Auction Committee— <i>Juniper 1</i>
7:30 – 8:45 a.m.	Publication Committee Meeting— <i>High Desert Room</i>
7:30 – 8:45 a.m.	Conservation Committee Meeting— <i>High Desert Room</i>
7:30 – 8:45 a.m.	Archives Committee Meeting— <i>High Desert Room</i>
8:00 a.m. – 5:00 p.m.	Conference Registration— <i>Conference Lobby</i>
8:00 – 9:00 a.m.	Vendor Room Open (also open during breaks, lunch, and until 6 p.m.)— <i>Juniper 1</i>
8:45 – 9:45 a.m.	Conference Welcome and Opening Presentations— <i>Juniper 2</i> Welcome and Announcements Diane Hamann, ARARA President Plenary Speaker Angelo Fossati: Rock Art in Azerbaijan: “The Land of Fire”
9:45 – 10:10 a.m.	BREAK Vendor Room Open— <i>Juniper 1</i>
10:10 a.m. – Noon	Session 1— <i>Juniper 2</i> Daniel Leen: The Quilcene Petroglyph : A Contact Era Site on the Southern Northwest Coast Carolynn Merrell: Dances with Antelopes : Exploring the Possible Use of an Idaho Cave by an Antelope Charmer Michael Bies: New Localities in the Northern Bighorn Basin, Wyoming Katherine Hamlett: Map Rock Revisited Kevin Conti, James D. Keyser, and David A. Kaiser: Fremont–Anasazi Interaction in Southeastern Utah

James D. Keyser, Kevin Conti, and David A. Kaiser: Faded Fremont: Shorthand Anthropomorphs and Fugitive Pigments at Pipe Spring, Utah

Noon – 1:30 p.m.

LUNCH

Vendor Room Open—Juniper 1

Noon – 1:30 p.m.

Education Committee Meeting—Boardroom

Saturday Afternoon, June 3, 2017

1:30 – 3:00 p.m.

Session 2—Juniper 2

Lawrence Loendorf and David A. Kaiser: Tobacco-related Rock Art and Vertical Series Rock Art in Montana and Wyoming

Janet Lever-Wood: “The Things They Carried”—Artifacts Revealed in the Petroglyphs of the San Juan River Corridor

William Hyder and Dorothy Bohntinsky: Ritual and Rock Art in Basketmaker Ceremonies from Butler Wash to Atlatl Rock

David Sucec: Visitor or Migrant? Barrier Canyon Style Rock Art in the Eastern Great Basin

Michael Bilbo and Shawn Gillette: Cerro Indio: A Possible Pre-Spanish Piro Rock Art and Earth Navel Site in Central New Mexico

3:00 – 3:40 p.m.

BREAK and Poster Session—Conference Lobby Area

Vendor Room Open—Juniper 1

Michael Taylor: Rescuing the Rocks: Saving the Grant House Boulders

Erin Woodard: Prevention of Rock Art Vandalism in Central Oregon

Eric Westrom, Diane Fox, and Jim Uhrinak: American Indian Wild Cat Track, Paw, Sculpture, and Transformation Images in Stone

3:40 – 5:00 p.m.

Session 3—Juniper 2

Leigh Marymor and Amy Marymor: Western Message Petroglyphs: Esoterica in the Golden State

Barbara Alpert: What Petroglyph Distortions Reveal about the Mind

Judy Hilbish: Dating Western Message Petroglyph Panels that Contain Aztec and Maya Symbols

Eric Ritter, Jon Harman, Jennifer Rovanpera, Devin Snyder, Elisa Correa, and Sheila Harman: Investigating the Co-occurrence of Petroglyphs and Pictographs on the Volcanic Tablelands of Northeast California

5:00 – 6:00 p.m.

Vendor Room Open—Juniper 1

6:00 – 8:00 p.m.

Silent Auction, Live Auction, and No-Host Bar—Ballroom

Sunday Morning, June 4, 2017

7:30 – 8:30 a.m.

Website Committee Meeting—Boardroom

8:00 a.m. – 5:00 p.m.

Conference Registration—Conference Lobby

8:30 – 10:00 a.m.

BUSINESS MEETING—Juniper 2

All members are encouraged to attend

10:00 – 10:20 a.m.

BREAK

Vendor Room Open—Juniper 1

10:20 a.m. – Noon

Session 4—Juniper 2

Steve Waller: When Is a Rock Art Site Not a Rock Art Site?

Victoria Roberts, Jerod L. Roberts, Karen L. Steelman, and Carolyn Boyd: Baseline Rock Art Documentation in the Lower Pecos: A High-Tech Approach

Domingo España Soto: The Horse Image and the Otomí Conquerors of the Chichimeca North in the XVI Century

Julia Berra: The Open Contour Paintings in Serra do Lajeado and Serra da Capivara, Brazil

Margaret Berrier – Castleton Award Winner: Looking at an Old Dog with New Tricks: Review and Documentation of Jaguar Cave, a Unique Painted Shelter in West Texas

Noon – 1:30 p.m.

LUNCH
Vendor Room Open—Juniper 1

Noon – 1:30 p.m.

Student Lunch—Patio

Sunday Afternoon, June 4, 2017

1:30 – 3:00 p.m.

Session 5—Juniper 2
Karen Steelman: “Let it Glow”: New Plasma Oxidation Laboratory at Shumla
Anne Stoll and George Stoll: Rock Art in the Rooibos: /Xam Images from the Cederberg Mountains, Western Cape, South Africa
Jon Harman: Rancho Codornices: Great Mural Painted Sites in Baja California in the Midst of Northern Abstract Sites—Do the Great Mural Sites Represent a Movement of People or a Diffusion of Ideas?
Alice Tratebas: Long-term Preservation of Fire-Damaged Rock Art Sites
James Uhrinak: Form and Physics for Four Drag-line Toggles from Milwaukee County, Wisconsin

3:00 – 3:40 p.m.

BREAK and Poster Session—Conference Lobby Area
Vendor Room Open—Juniper 1. Vendor Room Closes After This Break
Michael Taylor: **Rescuing the Rocks:** Saving the Grant House Boulders
Erin Woodard: Prevention of Rock Art Vandalism in Central Oregon
Eric Westrom, Diane Fox, and Jim Uhrinak: American Indian Wild Cat Track, Paw, Sculpture, and Transformation Images in Stone

3:40 – 5:00 p.m.

Session 6—Juniper 2
Janine Hernbrode and Peter Boyle: Becoming Human: Depictions of Transformation in Hohokam Rock Art
Peter Anick: Another Look at the Rock Art of Southeastern New England
David Minick and James D. Keyser: Seeing is Finding: The Value of DStretch for Recording Columbia River Rock Art at Spedis Creek and Harris Canyon
David A. Kaiser and James D. Keyser: A Tale of Two Sites: Comparison of Two Columbia Plateau Rock Art Locations

5:00 – 6:30 p.m.

No-Host Bar—Conference Center Patio and Ballroom

6:30 p.m.

BANQUET—Ballroom
Banquet Speaker—Robert David: The Landscape of Klamath Basin Rock Art Awards

Monday, June 5, 2017

7:30 a.m.

Field Trip Troubleshooting—Hotel Lobby (if assistance is needed)

All Day

Field Trips—Meeting times and places to be announced at Thursday meeting

Thank you!

We wish to thank the following organizations and individuals for their support of the 2017 ARARA conference, and for their assistance in providing field trips for conference participants:
ASCO—Archaeological Society of Central Oregon: Val Anderson and Phil Ruder
OAS—Oregon Archaeological Society: Mike Taylor, David Minick, Becky Steed, Sueann Jansen
Confederated Tribes of Warm Springs
Bureau of Land Management—Prineville District Office
Deschutes National Forest: Penni Borghi • **Malheur National Forest**
Washington State Parks—Columbia Hills State Park: Andy Kallinen, Park Ranger
Field Trip Leaders and Assistants: John Zancanella, J. Kinsman, Steve Hussey, Dan Newsome, Carol Douglass, Val Anderson, Derek Loeb, Don Hann, Tony Farque, Mike Taylor, Emily Pritchard, Jillian Gantt, Marty and Sara Leigh Wilson, Erin Woodard, Dave Kaiser, Paul Claeyssens, Stu Garrett, George Poetschat, Leslie Olson, Nancy Green, Pat Blue Heron, Ryan Griffin, Dan Leen.



ARARA 2017 Conference Abstracts

Sorted Alphabetically by Author

Barbara Alpert, Salve Regina University, Rhode Island

What Petroglyph Distortions Reveal about the Mind

Can we view rock art so that it gives access to a mind from the distant past? I was drawn to a particular panel on the Galisteo Dike because it appeared to be the expression of an idiosyncratic Rio Grande artist even more than it was the iteration of a style. Perhaps it had never been studied because it is on private land and it is difficult to gain access. Even constrained as this panel is by the limits of the rock art technique, it is a work of unfettered imagination. I examined the glyphs to compare them with similar imagery throughout history, attempting to come a little closer to understanding why certain graphic responses occur and reoccur. I believe that by such study we can gain a view into the mind of the artist. Since we are all artists it may give us a glimpse into the working of our own sapiens mind.

Peter Anick, Brandeis University, Waltham, Massachusetts

Another Look at the Rock Art of Southeastern New England

New England's boulders provide a relatively poor canvas for rock art. Nevertheless, a scattering of sites exists, most consisting of simple engraved figures on isolated boulders or outcrops close to or in water. Perhaps the largest concentration of petroglyphs in southeastern New England runs from Narragansett Bay up the Taunton River and along its tributaries. Representations include anthropomorphs, handprints, geometric signs, quasi-alphabetic symbols, cupules, "boats," animals, faces, and post-contact European images. The paucity of sites, along with a dearth of ethnographic accounts, has made classification and interpretation difficult. Stylistic analysis and non-local ethnography have led to conjecture that some images, such as handprints, boats, and thunderbirds, should be attributed to shamans. In this paper, we will retrace the waterways of Rhode Island and Massachusetts, reviewing long-known petroglyphs as well as some more recent finds, and present evidence that suggests a non-shamanic interpretation for certain recurring images.

Julia Berra, Instituto do Patrimônio Artístico e Histórico Nacional, São Paulo, Brazil

The Open Contour Paintings in Serra Do Lajeado and Serra Da Capivara, Brazil

The rock art in Serra do Lajeado, central Brazil, shows an immense variety of expressions and techniques as a reflection of the cultural multiplicity the region witnessed during millennia of human occupation. A hundred paintings display the technique of the open contour, also seen in some other regions of Brazil (and in the USA). The technique has the peculiarity of manifesting itself in very few graphics where it appears. The specificity of these records made it possible to carry out an analysis of a large collection that is about to disappear due to environmental (rather than anthropogenic) factors. The availability of graphic profiles of open contour paintings in Serra da Capivara (400 miles east) prompted comparison of the thematic and technical aspects with the Lajeado paintings. The confrontations resulted in convergences and divergences of different resolutions as well as inferences about the cultural links between both graphic practices.

Margaret Berrier, Jornada Research Institute, Tularosa, New Mexico (2017 Castleton Award Winner)

Looking At An Old Dog With New Tricks: Review and Documentation of Jaguar Cave, a Unique Painted Shelter in West Texas

Thousands of petroglyphs are found on the heavily patinated surfaces of the Cox sandstone in far west Texas but pictographs are rare. Jaguar Cave, the largest rockshelter at the Diablo Dam site (41HZ375), is a painted site that has been documented several times in the past. Using more recent technology (DStretch and 3-D modeling) along with careful observation, I created tracings to clarify the images and their relationships with one another. All three techniques were necessary to document the shelter completely.

Michael Bies, O W Heritage Research L. C., Worland, Wyoming

New Localities in the Northern Bighorn Basin, Wyoming

This paper presents site descriptions for several previously unrecorded sites. The sites include Biographical Tradition, Dinwoody Tradition, and possible Uncompahgre images. The fieldwork was conducted in 2016 for the Cody Field Office of the BLM. The Biographical Tradition images include "Long Nose," horses, and possible coup counts. The Dinwoody Tradition images include Split Boy and other Solid Body anthropomorphs. The Uncompahgre images include bear paws similar to those recorded by Buckles on the Uncompahgre Plateau.

Michael Bilbo & Shawn Gillette, El Paso Archaeological Society

Cerro Indio: A Possible Pre-Spanish Piro Rock Art and Earth Navel Site in Central New Mexico

The Cerro Indio rock art site is associated with Cerro Indio Pueblo, a pre-contact Piro site situated on San Acacia Butte. The butte is a volcanic neck, located on the Rio Grande near the village of San Acacia. The rock art is assumed to be pre-historic, although it is possible that there are some Spanish-influenced components, as the Camino Real passed below the butte. In 2008–2009 our 2-man team completely recorded the rock art at the site. On the butte are 14 groups of petroglyphs surrounding the pueblo. Another location features half-scale petroglyphs of an anthropomorph and a possible cougar. Petroglyph subsites in an area between the butte and Rio Grande may have functioned as an open-air kiva. Near one of the pictograph subsites there is a 9-meter-deep hole that could have functioned as an Earth Navel, a possible feature in Piro/Jumano/Jornada Mogollon ritual use sites.

Kevin Conti, Independent Researcher, James D. Keyser, and David A. Kaiser, Oregon Archaeological Society

Fremont–Anasazi Interaction in Southeastern Utah

Site 42SA27325, also known as the Pipe Spring Site, is a small, four-room Ancestral Pueblo farmstead in southeastern Utah. The ceramic assemblage suggests occupation between A.D. 750 and 1175. A T-shaped door is typical Mesa Verde architecture. Anthropomorphs on associated rock art panels indicate BM II–III period activity (400 B.C.–A.D. 750). Later petroglyphs and pictographs share production and stylistic attributes with the Faces motif found in Canyonlands as well as Fremont motifs found to the north and west. This paper explores the stylistic differences and similarities between these two types of art.

Robert David, Independent Researcher (**Banquet Speaker**)

The Landscape of Klamath Basin Rock Art

For the past three decades, efforts to interpret Klamath Basin rock art symbols using ethnographic literature and concepts of sacred landscapes have advanced our understanding of the art. This approach, however, is limited by the assumption that the rock art symbols served identical purposes in every social and land use context. From my research of the past decade I have inferred that rock art designs are not distributed randomly across the landscape. Instead, rock art displays appear to vary predictably across three archaeologically defined contexts that I have identified as settlement sites, frequently used areas, and special use areas. In the research presented here, I use this apparent pattern to propose a context model for the rock art of the Klamath Basin and suggest that Klamath Basin shamans situated their varied repertoire of sacred symbols within these distinctive contexts in order to structure the way people encountered and experienced them. Understanding how rock art is patterned on the landscape has led to refined interpretations in an area where relatively little rock art research has been done.

Robert David, local Klamath Tribal member, and recent PhD graduate from UC Berkeley, is the banquet speaker. His presentation on the rock art of a broad area of the Klamath Basin is a topic on which he has published extensively, and which formed the basis for his MA Thesis and PhD Dissertation. Robert currently lives in Berkeley, California, where he works as a private archaeological contractor.

Domingo España Soto, Universidad Nacional Autónoma de México, México, D. F.

The Horse Image and the Otomí Conquerors of the Chichimeca North in the XVI Century.

In the Mezquital area of the old province of Jilotepec, in central Mexico, many of the Otomí people participated along with the Spaniards as conquerors and evangelizers of the *chichimeca* (barbarians, for the European conquerors) to the north during the sixteenth century. Soon, for the inhabitants of the Mezquital region, the Spaniards and their main Chieftain Otomí conquerors were viewed as inseparable from their horses, both in realistic and supernatural terms. Images of murals in Christian churches, rock art, and codices will be presented to illustrate this belief.

Fossati, Angelo (**Plenary Speaker**)

Rock Art in Azerbaijan: “The Land of Fire”

The Gobustan Rock Art Cultural Landscape, a semi-desert area in central Azerbaijan 80 km from Baku, its capital, is situated between the slope of the Greater Caucasus Range and the Caspian Sea. Forming a “bridge” between Europe and Asia, Gobustan shows an outstanding collection of more than 6,000 petroglyphs dated from the Paleolithic period until the end of the Middle Ages. After the initial discovery (by quarry workers) and during first archaeological research—conducted between 1939 and 1966—scholars of the National Academy of Science studied not only the rock engravings, but also associated settlements and burials. The oldest are Paleolithic and Mesolithic styles representing animals, human figures (hunters and women), and symbols. More recent imagery is related to herding and the domestication of animals. Hunting scenes and

figures of horsemen date to the end of the prehistoric period, and some figures have connections with the art of the Scythians. The end of the rock art tradition is marked by the presence of inscriptions written in Latin, Greek, Persian, and Arabic.

Many questions about Gobustan rock art remain unanswered, especially those concerning the most ancient phase. We know very little about the beautiful human figures, represented in silhouette, a style known only in Gobustan art. Likewise, we see images of boats similar to carvings found in rock art in Norway and Sweden. Finally, the figures of bulls show outstanding similarities with Paleolithic animals engraved in far western Europe (Spain and Portugal). Solving these mysteries of Gobustan rock art would have great significance for reconstructing the prehistoric origins of both European and Asian cultures.

Dr. Fossati is the director of the Italian archaeological cooperative Le Orme dell'Uomo, and Professor in the Department of History, Archaeology, and Art History at the Catholic University of the Sacred Heart in Milan, Italy. Dr. Fossati recently worked at Gobustan National Park, doing a Cultural Landscape Management Plan. Dr. Fossati is the world's foremost expert on the rock art of the Valcamonica in Italy, the area where Ötzi (the Iceman) originated. He has published extensively on Valcamonica rock art, with more than 100 publications to date. He also recently completed a book on the rock art of Oman.

Katherine Hamlett, University of Idaho

Map Rock Revisited

In 2014, the well known site of Map Rock was purchased by Canyon County, Idaho, as a companion site to Celebration Park. Map Rock is one of four sites within .8 miles of each other along the Snake River in Southern Idaho. After the acquisition, Tom Bicak, head of the Park and Recreation department for Canyon County, realized a need to re-inventory the two sites included in the sale and to check the condition of the two adjacent sites. Katherine Hamlett conducted this survey, in cooperation with Mr. Bicak, as her Master's thesis project at the University of Idaho.

Jon Harman, DStretch

Rancho Codornices: Great Mural Painted Sites in Baja California in the Midst of Northern Abstract Sites—Do the Great Mural Sites Represent a Movement of People or a Diffusion of Ideas?

Rancho Codornices contains both Northern Abstract and Great Mural pictograph sites. The three Great Mural sites described in this presentation are within the Northern Abstract rock art region of Baja California as defined by Ritter, and are set amidst other sites typical of Northern Abstract sites. The Great Mural sites contain paintings that are extraordinary in beauty and content. We document the paintings using the DStretch image enhancement program, demonstrate the Great Mural character of the art, and compare with nearby abstract sites. We discuss evidence that these Great Mural sites may be an example of the diffusion of ideas, rather than the movement of people.

Janine Hernbrode and Peter Boyle, Independent Researchers

Becoming Human: Depictions of Transformation in Hohokam Rock Art

Two circles connected by a straight line form a common Hohokam petroglyph motif often referred to a "barbell." At the Sutherland Wash Rock Art District near Tucson, we observed that this motif is often elaborated with additional components similar to those present in anthropomorphs. Additionally, we noted that some petroglyphs that are clearly anthropomorphs resemble barbells because they have characteristics such as bowed legs and uplifted arms forming a circle. Our analysis of 90 such glyphs at Sutherland Wash suggests that there is a continuum of glyphs from clear barbells to clear anthropomorphs with a range of transitional images in between. Review of findings from other Hohokam petroglyph sites suggests that this pattern is not unique to Sutherland Wash. It is possible these glyphs represent human transformation following emergence from another level in a tiered universe, analogous to the transformations described in some creation stories in the American Southwest.

Judy Hilbish, Independent Researcher

Dating Western Message Petroglyph Panels that Contain Aztec and Maya Symbols

The Western Message Petroglyphs (WMP) can be dated in part by oral history from the 1880s that implies the carvings were made in or before the 1880s, and in part by the founding dates (predominantly mid- to late-1800s) for the towns closest to the WMP. These dates correlate well with the dates when the symbols from various cultures appeared in U.S. and European literature as the result of the decipherments of many writing systems in the 1800s. I discuss 15 WMP panels with Aztec and Maya symbols; the decipherment dates of these symbols are helpful in setting the earliest construction date for these petroglyphs. The context of one glyph as used in the WMP refines the definition of the Aztec glyph that has several possible meanings, narrowing the time frame for carvings using this symbol from as far back as 1831 to as late as 1903, while Maya symbols place carvings containing them to 1864 and later.

William Hyder and Dorothy Bohntinsky, Independent Researchers

Ritual and Rock Art in Basketmaker Ceremonies from Butler Wash to Atlatl Rock

Hyder proposed in his 2002 paper, “Basketmaker Ceremonial Caves of Grand Gulch, Utah,” that ritual, as defined by Roy A. Rappaport, provides a basis to investigate rock art and ceremony in Basketmaker rock art. In 2016, we visited and re-examined rock art on panels at the mouth of Butler Wash, the Procession Panel, and Atlatl Rock from the perspective of rituals serving to re-enforce social stability and religious beliefs. If consideration is broadened from shamans and magic to include ritual, might some images reveal deep concern over community survival and use of ritual to overcome challenges? This examination expands on Hyder’s earlier archaeological studies of Basketmaker rock art and blends insights from Bohntinsky’s expertise in speech language pathology and non-denominational divinity. Respecting the importance of creative applications espoused by William Strange, this paper’s explorations proceed through layered voices overlaying scientific reporting with poetic narrative expression.

David A. Kaiser and James D. Keyser, Oregon Archaeological Society

A Tale of Two Sites: Comparison of two Columbia Plateau Rock Art Locations

Rather than analyze rock art sites in isolation, this study compares two Columbia Plateau sites, similar in setting, size, age, and cultural association. What do their differences and similarities tell us about the structure and function of the two sites? How do the types of images and their execution differ between vision quest and shamanic art? Is the distribution of these styles mutually exclusive?

James D. Keyser, Oregon Archaeological Society; Kevin Conti, Independent Researcher; and David A. Kaiser, Oregon Archaeological Society

Faded Fremont: Shorthand Anthropomorphs and Fugitive Pigments at Pipe Spring, Utah

Shorthand anthropomorphs are a hallmark of Fremont rock art in both the Uinta and Southern San Rafael style zones. These figures show pecked or abraded facial features and/or headdress elements accompanied by items of attire such as a necklace or a belt, but lacking a textured body or body outline. Since they lack an obvious body, experts have assumed these anthropomorphs were originally painted with fugitive pigment that has not survived. Four such shorthand Fremont anthropomorphs were recorded at 42SA27325, west of Blanding, Utah, and during that project we discovered that they still had faint white pigment remaining, even though this was not readily evident on initial observation. Our recording proves unequivocally that at least some such shorthand figures originally were filled out with pigment.

Daniel Leen, Independent Researcher

The Quilcene Petroglyph: A Contact Era Site on the Southern Northwest Coast

Located on the edge of Coast Salish territory, the Quilcene petroglyph is a rare example of a site which can be dated, not by subject matter, but by style. Two specific Northwest Coast formline motifs at this site are common in traditional wood, bone, antler, and ivory carvings from the northern Northwest Coast cultures (Haida, Tlingit, Tsimshian, and northern Wakashan) but are not found in Coast Salish mobiliary art. The establishment of a fur trading post (approximately 100 km north of the Quilcene petroglyph) on southern Vancouver Island in 1843 resulted in large numbers of the above northern tribes visiting Fort Victoria by the early 1850s. At the same time, the clustering of Coast Salish groups at or near the newly established trading posts resulted in the first non-predatory contact of northern tribes and Coast Salish speakers. Along with furs, some artifacts featuring this northern style of Northwest Coast art were undoubtedly traded at these gatherings of northern and Coast Salish groups, thus introducing details of the northern style to Coast Salish artists. Unlike petroglyphs with formline motifs from the northern Northwest Coast and mobiliary art of the Coast Salish, specific formal motifs of the Quilcene petroglyph are found only in the mobiliary art of the northern groups, indicating that the artist who carved the Quilcene petroglyph was influenced by mobiliary art from the northern Northwest Coast sometime after 1850.

Janet Lever-Wood, Independent Researcher

“The Things They Carried”—Artifacts Revealed in the Petroglyphs of the San Juan River Corridor

Six years of documentation of rock art in this part of SE Utah has presented a wonderful array of images and identification of specific artifacts in the panels, elements held “in hand,” objects that can be studied in museum collections. These include bags, baskets, ceremonial staffs, associated plant and animal forms, clothing and ornaments, and a lot of “we don’t know” forms. Some interesting associations with contemporary cultural icons will be considered.

Lawrence Loendorf, Sacred Sites Research, Inc; and David A. Kaiser, Oregon Archaeological Society

Tobacco-related Rock Art and Vertical Series Rock Art in Montana and Wyoming

Images of tobacco seeds, plants, gardens, and other tobacco paraphernalia have been identified at about two dozen rock art sites in Montana and Wyoming. Recently researchers have recognized that the rock art genre known as Vertical Series has an association with tobacco rock art. Vertical Series motifs on tubular pipes used for smoking tobacco is an important clue to an association but equally important is the finding of Vertical Series arrangements at the Tensleep Alcove site (48WA2285) and the Comanche Creek site (24ST403), sites that also contain tobacco-related imagery. Newly discovered Vertical Series at the Comanche Creek site are superimposed on a large Foothills Abstract bison which offers support for a post-Archaic age.

Leigh Marymor and Amy Marymor, Bay Area Rock Art Research Association

Western Message Petroglyphs: Esoterica in the Golden State

Western Message Petroglyphs (WMP), a historic Euro-American rock art expression dating from the mid-nineteenth to early twentieth centuries, were first published in academia in 1958 when seven sites in California and Nevada were described. Nearly sixty years later, 32 sites have been identified in eight western states. Their similar iconography and geographic contexts, clearly interrelated, suggest a shared authorship among them. Symbols drawn from Ojibwa/Sioux pictographic writing intermixed with pan-cultural elements are often presented in enigmatic linear text formats. Our study of thirty WMP panels at eleven California sites includes a new site discovery, corrections to the archival record, a summary of site attributes, and finally a preliminary comparison to the remaining sites east of the Golden State.

Carolynn Merrell, Archaeographics

Dances with Antelopes: Exploring the Possible Use of an Idaho Cave by an Antelope Charmer

Several references in ethnographic literature describe the role of an antelope shaman or “charmer” in antelope hunting procedures by indigenous peoples of the western United States. One cave at the base of the Lemhi Range in south central Idaho contains pictographs related to shamanic activity and material remains of antelope origin. The detailed cave investigation is helping build a connection between what is described in the literature and the archaeological contents of the cave. Scientific analysis of hair, bone, and fiber objects, coupled with a unique interior surface coating of the cave, suggests that this location at one time may have been used by someone who specialized in procuring antelope.

David Minick and James D. Keyser, Oregon Archaeological Society

Seeing is Finding: The Value of DStretch for Recording Columbia River Rock Art at Spedis Creek and Harris Canyon

Mid-Columbia River Rock art has been documented throughout the twentieth century using a variety of methods and formats. The new DStretch photo enhancement technology allows a more complete catalog of pictographs to be made than any previously used method. This project documented two sites in the Dalles-Deschutes region that had never been professionally recorded or reported in detail. It marks the first time that DStretch has been extensively used to study Columbia Plateau imagery, and it shows the value of finding and recording Yakima Polychrome Style images. One of our sites—Spedis Creek (45KL81)—has been cited in the rock art literature since the 1920s, but despite this long history of documentation and study, our DStretch recording revealed significant imagery never previously noted. Our work at Harris Canyon is the first organized recording of that site.

Eric Ritter, Bureau of Land Management; Jon Harman, DStretch; Jennifer Rovnpera and Devin Snyder, Bureau of Land Management; Elisa Correa, Las Californias Heritage Research Group; and Sheila Harman, Independent Researcher

Investigating the Co-occurrence of Petroglyphs and Pictographs on the Volcanic Tablelands of Northeast California

As our methodological and theoretical approaches to the study of rock art improve, new discoveries and insights into the past behavior of various Native American Indian and other cultural participants are possible. Rock art on the volcanic tablelands of the Modoc Plateau of northeastern California has been found to be more complex than previously thought. Through DStretch technology, faint or indistinct pictographs are sometimes found to be intermingled with petroglyphs. This pattern also has been reported in southern Oregon. This co-occurrence and likely connectivity as well as heritage and environmental associations and informant information are explored in terms of their explanatory value from an archaeological perspective.

Victoria Roberts, Jerod L. Roberts, Karen L. Steelman, and Carolyn Boyd, Shumla Archaeological Research & Education Center

Baseline Rock Art Documentation in the Lower Pecos: A High-Tech Approach

Numerous complex and compositionally intricate prehistoric rock art panels are located in the Lower Pecos Canyonlands of southwest Texas and northern Mexico. Over 300 archaeological sites in Val Verde County Texas are reported to include

rock art, with a vast majority not being revisited since receiving a site designation. In January 2017, Shumla Archaeological Research and Education Center launched the Alexandria Project, a three-year project designed to gather an extensive dataset from all known sites and previously unreported rock art sites discovered through canyon surveys. Data such as high-resolution panoramic images, 3D models created by Structure from Motion, and context photography will be collected in the field. New, updated, and revised site forms will also be completed and submitted to our SHPO. This multi-faceted data set will open areas for future research and will also digitally preserve into perpetuity the full rock art assemblage for an entire archaeological region.

Karen Steelman, Shumla Archaeological Research & Education Center

“Let it Glow”: New Plasma Oxidation Laboratory at Shumla

A new plasma oxidation instrument has been constructed at Shumla Archaeological Research & Education Center. Using two independent methods, we are able to obtain reliable ages estimates for the rock art of the Lower Pecos Canyonlands. At Eagle Cave, we obtained radiocarbon dates for three paint samples that are statistically indistinguishable, with a weighted average of 3280+/-70 years BP calibrated to 1740–1420 cal B.C. at 2 sigma (95.4% probability). Overlying accretion layers are younger and underlying accretion layers are older. This correctly ordered, chronological stratigraphy of the accretion and paint layers supports the validity of both dating methods. Furthermore, radiocarbon standards have been analyzed to support the validity of the new laboratory’s results.

Anne Stoll and George Stoll, Independent Researchers

Rock Art in the Rooibos: /Xam Images from the Cederberg Mountains, Western Cape, South Africa

The rock art-rich area of the Western Cape, South Africa, known as the Cederberg, a bastion of San Bushman fine-line forager rock art, can be reached by making a usually painless two-hour drive north on N7 from Cape Town to Clanwilliam. While there in November, 2016, we selected a sample of 18 sites (22 loci) to test the element signatures suggested by Parkington (2002) and Slingsby (1997, 2000). Applying post-field digital enhancement techniques, we attempted to better define faded and smeared images while searching for previously unrecorded panel elements. This technique worked well on Ceberberg sandstone substrate and revealed a number of noteworthy “new” elements.

David Sucec, BCS Project

Visitor or Migrant? Barrier Canyon Style Rock Art in the Eastern Great Basin

After a visit to Horseshoe Canyon and the Great Gallery, and contrary to the prevailing opinion of 40 years ago, Polly Schaafsma identified the large painted figures she saw as not of the Fremont style but of another rock art style, which she named the Barrier Canyon style (BCS). Initially, BCS rock art was thought to be centered in and confined to the northern part of the Colorado Plateau but over the years, some sites with BCS figures have been found north and west of the Plateau, including a few in the eastern Great Basin. At almost all the Great Basin sites, where there are BCS figures there are figures that are Fremont-like and many that appear to be in mixed styles (mostly BCS/Fremont motifs). Were the individuals who rendered these figures, more than 100 miles west of the Colorado Plateau, visitors or migrants?

Michael Taylor, Oregon Archaeological Society

Rescuing the Rocks: Saving the Grant House Boulders [Poster]

Sixty years ago, two large petroglyph boulders were about to be submerged by the rising waters of the pool behind the new Dalles Dam on the Columbia River. James Lee Hansen, now over 90 years old and a world-respected artist, organized a rescue project to collect the deeply carved boulders, which were ultimately placed near the Grant House on the Fort Vancouver National Historic Site.

Alice Tratebas, Bureau of Land Management

Long-term Preservation of Fire-Damaged Rock Art Sites

Wildfire damage to rock art sites can continue long after the fire is out. Federal agencies limit funding and restrict time frames for stabilizing fire damaged sites because they do not take into consideration long-term effects. The consequence is a need to find other funding to stabilize and preserve rock art sites. While emergency photography after a fire is often the first task, rock art should be monitored and re-photographed for several years. In addition to fire impact spalling, fire can exacerbate soluble salts by mobilizing and spreading them, resulting in gradual spalling of the rock face. Additional preservation issues discussed include a cliff collapse that buried rock art, a long-term study of fire effects on lichen, and methods for stabilizing habitation deposits associated with rock art.

James Uhrinak, Niagara Escarpment Resource Network

Form and Physics for Four Drag-line Toggles from Milwaukee County, Wisconsin [Report]

Four stone drag-line toggles or drag handles of jaspilite, chalcedony, and quartz as surface finds in Milwaukee County, Wisconsin, are described and evaluated. Their ergonomic efficiencies and similarity to published toggles from the Arctic, Subarctic, and the Far Northeast are explored in the absence of known local comparables. Thirty-two of thirty-four bone, tooth, and ivory toggles referenced in the text were published as identifiable animal effigies. Toggle depictions of bear, whale, caribou, seal, and walrus have been incorporated partially, singly, or in combination. Toggles, as handholds, are important because they ergonomically facilitate coupling the puller to his or her prize. In the context of Algonkian hunter line-pulling traditions, a drag toggle might be valued link between hunter and prey in a respectful or sacred hunt. Form comparison between the jaspilite toggle and a stone from an early Archaic hunter site in Quebec indicates the possible widespread use of the form.

Steven Waller, Rock Art Acoustics

When Is a Rock Art Site Not a Rock Art Site?

For each rock art site, there was an interval between the moment the ancient artist decided this was a good place to decorate and the time that paint or chisel was actually put to rock. During this span, the site was designated as a rock art site based on the contextual attributes for which it was chosen, but did not yet have rock art. This situation may be paralleled many years later when the site no longer has detectable rock art, yet still possesses the contextual characteristics for which it was selected. After the point when there are no traces of paint or engravings left, might there still be reasons to visit and study the site, perhaps the same reasons our ancestors chose and esteemed the site originally? Acoustic research results suggest that the production of much rock art involved audio interactions, which can still be experienced at many sites.

Eric Westrom, Cultural Landscape Researcher; Diane Fox and Jim Uhrinak, Niagara Escarpment Resource Network

American Indian Wild Cat Track, Paw, Sculpture, and Transformation Images in Stone [Poster]

American Indian peoples north of Mexico varied widely in their relations to wild cats. Regional sculptural expressions such as Southwestern pueblo fetishes and Eastern effigy pipes are exceptions to the relatively sparse distribution of three-dimensional wild cat stone imagery. Dr. Nancy Lurie has speculated that the principles of sympathetic magic may apply: the idea that if you see the cat, the cat may see you—a potentially dangerous situation. On the other hand, focus on the Yapashi lions and the Lynx Paw petroform as reckoning points shows the potential draw of cat imagery. Bernard Jones's conclusions regarding two-dimensional mountain lion rock art imagery as metonyms of directional symbolism squares with our finds in the American Midwest. Five sculptural wild cats which have not yet been published, an intaglio track, and a raised paw petroform are presented along with discussion of their possible interpretation as transformation images in stone.

Erin Woodard, Bureau of Land Management

Prevention of Rock Art Vandalism in Central Oregon [Poster]

This poster examines damage to rock art sites and looks at solutions each of us, from the federal land manager to the individual person, can take to prevent vandalism of rock art. Each year hundreds of rock art panels are damaged and sometimes completely destroyed by vandalism. Most people visit rock art sites in order to enjoy them and their representation of our rich American history; however, a small percentage destroy, deface, or steal rock art. Examples from tribal, federal, and state lands illuminate the issues in Central Oregon. Interviews with specialists from agencies across the state provide guidance, next steps, and solutions to help prevent rock art vandalism.



Spedis Owls once inhabited the walls of Petroglyph Canyon, inundated by the waters of the Dalles Dam in 1957. These examples, salvaged before the flooding, were photographed in the storage room at the dam in 1978. Rescued panels from the canyon are now on display in the Temani Pesh-wa Trail outdoor exhibit at Columbia Hills State Park. Photos by Ken Hedges.

A Possible ARARA Grant Program—Fits and Starts, but Progress

Diane Hamann, ARARA President

SO what's been happening with the idea that ARARA use some of its funds to directly support rock art projects? It has been two years since this suggestion was made at the Laughlin Business Meeting. The Board's efforts to convert this suggestion into a plan that can be acted on continue and we've made some progress, with a couple of false starts along the way.

As made, the suggestion was broad and open-ended: a great statement of principle, but no parameters or specificity about how to carry it out. What types of projects should be considered? Should certain project type(s) have priority, e.g., recording vs. conservation vs. education? What criteria should be used for selection? What deliverables should be required? Immediate reaction varied with some members voicing enthusiastic support and others expressing caution. In my first La Pintura President's Message after the Laughlin meeting, I asked for input to help guide the Board forward; I received very little. The suggestion to directly support rock art projects handed ARARA, and the Board as its leadership, an opportunity to positively impact what we all feel passionately about. The suggestion also handed ARARA and the Board a challenge: figure out how to do this. Board discussions began.

Drawing on our own varied experiences with grants, the Board knew that creating a grant program wasn't as easy as telling people we had money and asking them to send in proposals. We need to have goals for a grant program to accomplish and those goals need to reinforce ARARA's missions of research, preservation, and education; we need criteria for what ARARA would consider funding; we need a grant application and review process that would be fair and equitable; we need an infrastructure to administer a grant program; we need to figure out what outcomes ARARA would want from grant recipients. Before those topics could be tackled, though, the Board needed information and guidance from ARARA members about what an ARARA grant program's priorities should be.

The Board distributed a member survey before the Las Cruces conference a year ago and then announced a time during the conference when the Board would meet with any members who were interested in a grant program and what ARARA should and shouldn't do with one. We hoped not only to get feedback but also to identify ARARA members who would form a small committee to tackle some of these issues and propose a structure, criteria, outcomes, etc., for a grant program. Both the survey and the short discussion session at Las Cruces confirmed one thing: there is little

unanimity about what ARARA should do other than that we should do something. The Board's plan to form a small committee to help with all the work involved in getting a grant program off the ground floundered. Volunteers were willing to serve, but no one was willing to lead the committee. And the Board was left with a welter of contradictory statements and assertions about tax ramifications, non-profit status, the ease or difficulty of grant administration, etc.—issues that the Board needed to address. Back to the drawing board for the Board.

During the past months, the Board has worked on these and our discussions have often taken place by looking at the challenges and opportunities presented by each topic. Here are a few of the most salient points. In some of these examples, the challenge came first and the Board identified the associated opportunity. In others, the opportunity came first and the Board identified the underlying challenges.

- Opportunity: ARARA has monies in the bank that could be used for funding a grant program.
- Challenge: Some members look at ARARA's Balance Sheet and see a lot of money relative to their experiences in research and recording. Others look at ARARA's Balance Sheet and see very little money relative to their experiences in research and recording. The Board looks at the Balance Sheet through the lens of its fiduciary responsibility for ARARA's financial health. These three views only partly overlap and the challenge is to find that common ground. However, the Board has identified a funding level we feel could forward our interests without creating risk to the organization.
- Challenge: ARARA has one-time monies. There is currently no mechanism for consistent replenishment of those funds, much of which derived from the 1994 IRAC meeting in Albuquerque.
- Opportunity: The Board is still pondering this.
- Challenge: An ARARA member recently proposed two scholarships with different emphases for graduate students.
- Opportunity: Scholarships to graduate students are one way to further ARARA's education mission and are an investment in the future of rock art research.
- Actions: The Board is refining the proposal and plans to have this program in place by early next year. The Board also considered what could be done to buttress

...continued on next page

Possible Grant Program... *continued from page 13*

the Education Committee's current efforts to encourage student presenters at the annual conference and made two decisions. First, as a matter of Board Policy, students who are currently enrolled in an accredited university or college will have the annual conference registration fee waived. Second, if the number of student presenters at the annual conference exceeds the number the Education Committee originally estimated, the Board will provide the additional funding necessary to help all student presenters attend.

- **Challenge:** The suggestion at the Laughlin meeting specifically targeted grants for rock art research. As the Board sorted through the specifics of how to do this, we confronted a number of underlying challenges. Assuming the Board could divine common ground among the membership to establish goals for a grant program, assuming that application criteria and a review process could be agreed on, and assuming a review committee of ARARA members could be formed and sustained (each of these is a major assumption), ARARA does not have the necessary in-house administrative expertise with which to adequately oversee a grant program and ensure that it, and ARARA, remains in compliance with the pertinent federal and various state financial and tax regulations. When we explored the possibility of hiring such external expertise, we found it would quickly use up the vast majority of available funds, leaving next to nothing to actually give out as grants.
- **Opportunity:** Partner with a like-minded non-profit organization that already has an existing grant program and administrative infrastructure in place. In this scenario, if the other organization received a proposal regarding rock art research or preservation, ARARA might partner or solely provide the funds, but the other organization would administer the grant. The Board has had discussions with one such organization. We are contemplating other ways in which we might use this partnering strategy.

While the task is not yet complete or the path forward clear, what is important is that the theme of how to put ARARA's monies to work by supporting activities that bolster our missions now underlies all Board discussions; this wasn't necessarily the case in the past. The Board is not finished. We continue to actively search for ways to responsibly expend ARARA's monies in direct support of our missions. Stay tuned. ☉

Standardizing Recordation of the Barbell Motif in the Great Basin: Second Interim Report

By D. Russel Micnhimer, OregonRockArt.com

IN my initial Interim Report on the distribution of the barbell rock art motif in the Great Basin, presented last year in *La Pintura* 42(1):4-5, I charted the spatial distribution and frequency of the motif based on a sample of about 700 photographs of panels with a barbell design, posted on two websites.

In this second interim report, I report on the development of a field form aimed at standardizing how variations on the barbell motif are recorded. The premise of my research is that variations on the design of two circles connected by a line—the most basic components of a barbell design—had meaning that would have been more or less understood by people throughout the area. In order to test this hypothesis, I aim to accumulate a large database of standardized observations. The form that I have developed for this purpose has three parts. The first part addresses the location of the rock art panel with a barbell motif, placing it within the Great Basin and on the landscape, along with baseline information such as photograph date, photographer/recorder, and, if any, other motifs are proximal to the design. The second part of the form deals with variations to the circles themselves—attributes include overall orientation, circle attributes, and circle types. The third part of the form addresses variations to the line(s) connecting the circles.

At this point, I am looking for individuals interested in using my barbell motif standardized recordation form, and helping develop a regionally extensive, large database focused on this motif. Please contact me at OregonRockArt.com to obtain a copy of my form and encoding information, or for a more in-depth inquiry. ☉

On the Web:

Webcast Highlights Rock Art

CATCH the National Museum of the American Indian (NMAI) recent live webcast on "The State of Rock Art in North America," featuring Dr. Larry Loendorf discussing new information and approaches to rock art research, and Carolyn McClellan (Cherokee Nation), Assistant Director for Programs at the NMAI, discussing "Written in Rock: Collaboration Among Azerbaijani and Pueblo Indian Communities." It is available at:

<http://www.ustream.tv/recorded/103421258>

Treasurer's Report

Respectfully submitted, Jack Wedgwood, Treasurer, May 9, 2017

INCOME STATEMENT: Year Ending	December 31, 2016	December 31, 2015
INCOME		
Membership Dues	17,680.38	24,358.80
Conference Revenues		
Registration	22,120.00	11,907.39
Banquet	7,780.00	3,050.00
T-Shirts	2,230.00	1,035.00
Auction	3,662.50	2,737.00
Vendor Room	325.00	1,010.35
	<u>36,117.50</u>	<u>19,739.74</u>
Donations	3,121.06	2,935.00
Misc.	660.99	379.68
TOTAL INCOME	<u><u>57,579.93</u></u>	<u><u>47,413.22</u></u>
EXPENSES		
Conference		
Accommodations	118.65	2,623.67
Facilities	4,812.21	135.20
Food	23,460.41	13,526.70
T-Shirts	1,642.02	722.50
Misc.	2,271.92	886.72
Planning	453.57	813.96
	<u>32,758.78</u>	<u>18,708.75</u>
Publications		
AIRA	6,459.03	4,807.87
INORA	625.00	-
La Pintura	3,860.48	4,938.19
	<u>10,944.51</u>	<u>9,746.06</u>
Committees		
Awards	1,646.12	2,445.12
Education	800.00	-
Public Relations	1,390.77	1,705.36
	<u>3,836.89</u>	<u>4,150.48</u>
Office & Administrative		
Mid-Year Board Meetings	6,803.68	3,513.46
Insurance	1,447.10	1,615.00
Equipment	-	-
Professional Fees	4,181.15	114.00
Office Supplies	67.39	115.72
Misc.	1,500.35	499.25
	<u>13,999.67</u>	<u>5,857.43</u>
TOTAL EXPENSES	<u><u>61,539.85</u></u>	<u><u>38,462.72</u></u>
NET GAIN/(LOSS)	<u><u>(3,959.92)</u></u>	<u><u>8,950.50</u></u>
 BALANCE SHEET		
	As of December 31, 2016	As of December 31, 2015
ASSETS		
Bank & CDs	149,641.21	153,601.13
EQUITY		
Opening Balance Equity	153,601.13	144,650.63
Net Income	(3,959.92)	8,950.50
TOTAL EQUITY	<u><u>149,641.21</u></u>	<u><u>153,601.13</u></u>

Archives Profile: Meet Myles Gallagher

By Scott Seibel

SINCE moving our archives and library to Arizona State University's (ASU's) modern, climate-controlled Center for Archaeology and Society Repository (CASR) in Tempe, Arizona, in the summer of 2015, ARARA has finalized our agreement with ASU and we've resumed regular payment for the care and housing of our collection. As part of our yearly Archives budget, ASU students are being employed by CASR Director Dr. Arleyn Simon on a short-term basis to help with the daunting task of organizing and curating the thousands of photos, maps, documents, and books in our collection. I'd like to take this opportunity to introduce the first of these students, Myles Gallagher.

Myles, who turns 25 in June, is a graduate student majoring in Museum Studies at ASU. He is an Arizona native from Phoenix. His father's Air Force career came with the reality of occasionally changing homes to places like Alaska and southern California. He spent his undergraduate years at the University of Arizona, where he studied anthropology and archaeology, and he fondly recalls exploring rock art sites such as Picture Rocks. He is set to graduate from ASU in May, after which he plans to pursue a career working with museum exhibits and collections. When Dr. Simon offered him the job, he jumped at the opportunity to work in the Archives, an occupation that he feels is more befitting his career path than his former position at Big 5 Sporting Goods.

Myles has been spending 20 hours a week at a desk in the Archives' library room, surrounded by stacks of boxes, binders, folders, and slide carousels from the recently acquired collection of ARARA member and long-time friend to many of us, the late Gene Riggs. Gene was a prolific rock art site recorder and photographer who presented his work at many ARARA conferences. Although Gene diligently kept his materials well organized, inventorying them requires patience and a lot of time. Myles has created a digital log of the material in an Excel spreadsheet, where he records details such as the date of recording, site number, and any and all notes written for each photo. He then puts the slides, which are currently stored in boxes or carousels, into archival slide sleeves donated by ARARA members. Myles estimates that there are about 10,000 slides in the Riggs collection.

While such work may seem tedious to most, Myles enjoys the work and the solitude. His attention to detail and organizational skills are well suited to the task. He hopes to have most, if not all, of the Riggs collection digitally



catalogued by the time he graduates. After that, he's embarking on what we hope will be a long and rewarding career. Hopefully, the help he has given us has also given him experience that helps him along the way. Thanks, Myles, and best of luck! ✨

Background

The ARARA Archives

THE ARARA Archives and Library are housed at Arizona State University's Center for Archaeology and Society Repository (CASR) in Tempe, Arizona. ARARA's relationship with ASU began twenty years ago, when the beginnings of our collections were housed at ASU's Deer Valley Rock Art Center. When ASU consolidated its collection storage sites in 2015, ARARA's collections were also moved to CASR.

The Archives support ARARA's preservation mission by safeguarding rock art documentation. The Library supports the same mission by serving as a repository of an extensive collection of books and articles about rock art from around the world and with a variety of theoretical and methodological approaches. Because both the Archives and the Library preserve rock art documentation, they also support ARARA's research mission by serving as a research resource. CASR Director Dr. Arleyn Simon is very supportive of ARARA and hires ASU anthropology, archaeology, or museum studies students to work on our collections, furthering ARARA's education mission.

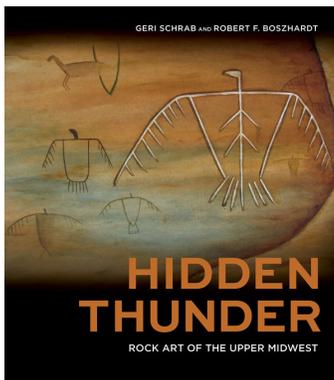
The Board has been actively working on updating ARARA's agreement with ASU regarding the housing of the Archives and the Library. As Archives Committee Chair Scott Seibel explains in the accompanying article, this means that progress is being made on making our collections available to researchers. ✨

Rock Art Bookshelf

Hidden Thunder: Rock Art of the Upper Midwest

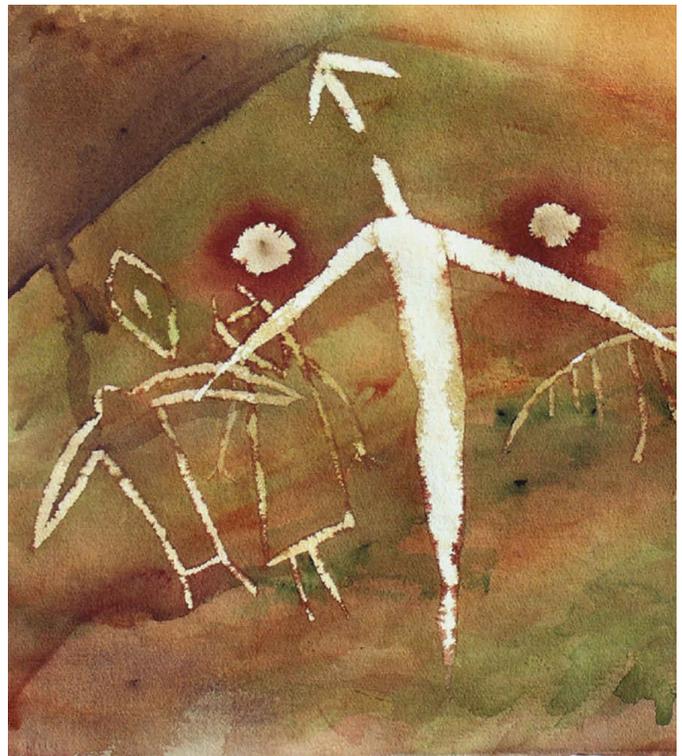
By Geri Schrab and Robert F. “Ernie” Boszhardt, 2016, Wisconsin Historical Society Press, Madison, Wisconsin (160 pp., 126 color photos and illustrations, 1 map), Hardback \$29.95.

Reviewed by Amy Gilreath



PARIETAL rock art in the Midwest is scarce by comparison to the West. That doesn't mean it is any less interesting or deserving of study and appreciation. I do imply, though, that it may take a more nuanced, unhurried contemplation to appreciate it. This book is a consideration of 12 site locations, all but two within the Driftless Area and Glacial Lake Wisconsin part of southwest Wisconsin (see map), presenting thoughtful, well-paced descriptions of and reflections on them. The exceptions are the Jeffers and Pipestone sites located in Minnesota.

In terms of the book's structure, it has 11 chapters that consider the following sites: Samuel's Cave, Bell Coulee Rockshelter, Silver Mound, Gullickson's Glen, Roche-a-Cri



State Park, Twin Bluffs, Jeffers and Pipestone, Indian Cave, Gottschall Rockshelter, Tainter Cave, and the Hanson-Losinski Complex. Each chapter adheres to a triptych format. The archaeological context of the site is first provided in a personalized essay by Boszhardt, who recalls when, why, and other circumstances related to his trips to it. The contemporary natural setting and the condition of the site are also characterized. He summarizes, as well, the site's archaeological context—the scholarly study it has received and what that indicates about when the site was occupied, what cultural traditions and periods pertain based on the material culture (e.g., projectile point and sherd types), and the quantity, style, and condition of the rock art. The second part of each chapter is an essay by Schrab on her impressions of the site, speaking as an artist whose “sole artistic focus” is paintings inspired by Native rock art. The third “panel,” if you will, in each chapter is titled Native Voice, and is an essay by a different local Native American who reflects on what they make of the site—memories, feelings, lore, beliefs—to provide Native cultural contexts for these places.

The chapters are preceded by a Forward by Mike Hoffman and an Introduction. The back sections include a Conclusion, an essay on How This Book Came About, an Appendix that sketches the prehistoric culture history of the Upper Midwest, and recommended readings—mostly substantive work by archaeologists and rock art scholars pertinent to the region. The book concludes with Notes

...continued on next page

Rock Art Bookshelf... *continued from page 17*



(citations for the bibliographic references embedded in the chapters), and an Index.

The authors share a belief: In the upper Midwest “many people do not know what rock art is, and most have no idea that it exists in Wisconsin or elsewhere in the Midwest” (p. 1). It is the case that there is not a lot of rock art in Wisconsin, and what there is is often in poor condition and inaccessible. In 1980 there were only 20 or so rock art sites recorded in Wisconsin (p. 2). The count is now at about 200. The vast majority of the sites are on private land (where restricted access and management by neglect, often as not, have good and bad effects), and much of the rock art has been muted by nature (the effect that freeze and thaw have on the limestone and sandstone formations here). Roche-a-Cri is the

only rock art site in Wisconsin accessible to the public (p. 79). Jeffers and Pipestone are the only other sites considered in *Hidden Thunder* that are open to the public, but they are in Minnesota. And so it is no wonder that, until now, few have had even a passing familiarity with the rock art in the upper Midwest. A down-the-line result of an uninformed public is a high incidence of vandalism to sites and to the rock art in the region; the public has slight regard for a resource that they know little about.

This beautiful, well-rounded, well-written, and carefully edited publication should make deep inroads in educating the public about Upper Midwest rock art and archaeology. The information is presented in a manner that inculcates respect for the sites, for prehistory, and for Native perspectives. By presenting Native American, archaeological, and artistic contexts for each site, along with ample color photographs of the sites and the rock art, and many of Ms. Schrab’s watercolors inspired by the sites, Schrab and Boszhardt have artfully met the goal of providing us with “basic rock art information as well as the interpretive, spiritual, and preservation nuances that go along with this topic while illustrating some of Wisconsin’s incredible array of sites” (p. 201). Illustrations include about 50 color photographs and about 50 artistic renderings of the panels, and about 10 black-and-white rudimentary sketches of some panels’ elements. The book is not intended, though, as a detailed documentation or record of the rock art. For example, none of the photographs or illustrations includes a size or color scale, nor could one extract descriptive information such as number or size of the panels, quantity/type of elements, and such from the sites’ narratives. Faced with the difficulties inherent in gaining access to the sites, and the fragile condition and ephemeral nature of much of this rock art, the archaeological community, too, immeasurably profits from this richly illustrated overview of Wisconsin’s rock art. ◉



Society for American Archaeology 2017, Summary

THE Society for American Archaeology recently held its 82nd annual meeting March 29–April 2 in Vancouver, British Columbia, with an estimated attendance of 7,000 and nearly 400 symposia, forums, general sessions, and poster sessions.

This year, the SAA's Scholarly Book Award was presented to Carolyn E. Boyd for her recent publication, *The White Shaman Mural: An Enduring Creation Narrative in Rock Art of the Lower Pecos* (2016, University of Texas Press). The meeting program lauds this work as "a highly sophisticated, cutting-edge analysis of what is arguably North America's most outstanding example of rock art, for its exquisite artistry, fascinating complexity, and preservation." A review of this book is slated for the next issue of *La Pintura*.

Academic interest in rock art research continues to run high among SAA members. The Rock Art Interest Group continues as one of the largest groups sponsored by the organization; as is common, the group met Friday evening.

Distributed throughout the program, five symposia topically addressed rock art research. Summary information on the sessions, the presenters, and the title of the presentations provided below is derived from the meeting's program. Individual abstracts for each session and each presentation are available at www.saa.org/AbouttheSociety/AnnualMeeting/Abstracts2017/tabid/1554/Default.aspx

Symposium 28: Rock Art, Embodiment, and Identity, Chaired by Jamie Hampson, Liam Brady, and Courtney Nimura.

Presenters included: Polly Schaafsma (Pueblo Regalia and the Cosmos: Past and Present); Andrzej Rozwadowski (Embodied in Contemporaneity: Negotiating Identity through Rock Art in Contemporary Siberia and Central Asia); Jamie Hampson (Embodied Rock Art Motifs in Far West Texas and Northern South Africa); Dagmara Zawadzka (Embodiment in Animic Rock Art: An Example from the Canadian Shield); Sam Challis (Rock Art and Emergent Identity: The Creolization Process in Nineteenth Century South African Borderlands); Alice Mullen (Significantly Differentiated Figures: Understanding Difference through the Construction of Personhood in the Southern African San Idiom); Patricia Dobrez (The Intelligent Tool: The Body's Role in Making and Reading Tracks in Life and Art); Liam Brady and John Bradley (Embodiment and Relatedness: The Rock Art of Muluwa, Wulibirra, and Kamandarringabaya); Claire Smith, Ines Domingo, Didac Roman, and Gary Jacson (Populations Expansion as a Replacement or Merging of Peoples: Insights from the Rock Art of Doria Gudaluk [Beswick Creek

Cave], Northern Territory, Australia); Courtney Nimura (Ships and Feet in Scandinavian Prehistoric Rock Art); Johan Ling and Per Cornell (Rock Art, Warfare, and Long-Distance Trade); Peter Skoglund (Animated Ships); David Whitley (Agency, Structure, and the Neoliberal Turn).

Symposium 175: Methodology and Interpretation in the Archaeology of Rock Art, Sponsored by the Rock Art Interest Group, Chaired by Lenville Stelle.

Presenters included: Michele Hayward, Frank Schieppati, and Michael Cinquino (Lesser Antillean Windward Island Rock Art and Prehistoric Cultural Systems); Patrick Wilkinson (The Rock Art of Haitian Vodou); Mary Brown (Rock Art as Ritual Communicator: A Theoretical Evaluation); James Keyser (Cheval Bonnet: A Crow Calling Card in Blackfoot Country); Lawrence Loendorf (Tobacco-Related Imagery in Montana and Wyoming); Thomas Huffman and Frank Earley (Apishapa Rock Art and Soul Capture); Alex Ruuska (Memory and Materiality in Rock Art and Ghost Dance Performances); Julio Amador (Landscape, Settlement Patterns, and Rain and Fertility Symbolism in Rock Art: A Comparative Analysis between Chalcatzingo and Cerros de Trincheras in Mexico); Johannes Loubser (Recording and Interpreting Mississippian Rock Art Imagery at Painted Bluff, Alabama); Sandra Olsen (Advanced Imaging of Saudi Arabian Petroglyphs: How Science Informs Art); Mark Wagner and Kayeleigh Sharp (Portable X-ray Fluorescence [pXRF] and Photogrammetric Studies in Illinois Rock Art Research); Genevieve von Petzinger (The Shaman in the Cave? Testing for Entoptic Imagery in Upper Paleolithic Geometric Rock Art); Amy Chase, Genevieve von Petzinger, and Oscar Moro Abadia (Neanderthal Artists? Exploring Misconceptions about Neanderthal Symbolic Capacities through Rock Art Studies); Meg Berry (It's All a Bit Retro: Investigating Early Phase Rock Art on the Dampier Archipelago, Northwest Australia); Chris Arnett (Method and Theory in the Archaeology of Interior Salish Rock Art Sites on the British Columbia Plateau); Francois Gagnon and Dagmara Zawadzka (Places, Paths, and Territories: Exploring the Multifunctional Nature of Northeastern Ontario Rock Art).

Symposium 210: Not Just Good to See: Global Perspectives on Scenes in Rock Art, Chaired by Iain Davidson, with John Robb, Discussant.

Presenters included: Iain Davidson (Scenes and Non-Scenes in Rock Art: Are There Things We Can Learn about

...continued on next page

SAA 2017 Summary... *continued from page 15*

Cognitive Evolution from the Differences?); Livio Dobrez (Rock Art Categorization); Elisabeth Culley (A Comparison of “Scenes” in Parietal and Non-Parietal Upper Paleolithic Imagery: Formal Differences and Ontological Implications); Melanie Chang and April Nowell (A Consensus of Women in the Upper Paleolithic); Carole Fritz and Gilles Tosello (Perception et Analyses des Scènes dans l’art Paléolithique Européen); June Ross (Narrative or Analysis: Identifying Scenes in the Rock Art of the Kimberley and Central Desert, Australia); Tilman Lenssen-Erz, Brigitte Mathiak, Eymard Faeder, Maya von Czerniewicz, and Joana Wilmeroth (Scenic Narratives of Humans and Animals in Namibian Rock Art); Grant McCall, Theodore Marks, Andrew Schroll, and Jordan Krummel (Putting Southern African Rock Paintings in Context: The View from the Mirabib Rockshelter, Namibia).

Symposium 273: Contemporary Issues in Rock Art Conservation and Preservation, Sponsored by SAA Rock Art Interest Group and ARARA Conservation Committee, Chaired by Mavis Greer, Evelyn Billo, and Robert Mark.

Presenters included: Evelyn Billo and Robert Mark (Rock Art Site Protection: Lessons Learned in 50 Years of Trying); Linea Sundstrom (Applying the Archaeological Resources Protection Act to Rock Art); Alice Tratebas (Conservation and Preservation Issues Post Fire); Aurora Skala (BC “Rock” Stars: The Next Generation); Jeremy Freeman, Mary Oster, and Jason Theuer (A Tale of Two Management Plans: Comparing Visitor Impacts to Rock Art Sites on National Park Service Land versus San Bernardino County [California] Land); Tim Roberts (Laser Removal of Graffiti from Pictographs at Hueco Tanks State Park and Historic Site, El Paso County, Texas: A Five-Year Review); Sandra Arazi-Coombs and Carrin Rich (Restoration of Sandia Cave, National Historic Landmark, New Mexico); Mavis Greer and John Greer (Signage Effectiveness as Rock Art Protection); Jo Burkholder (Pisanay and the Endangered Rock Art Traditions of Arequipa, Peru); Teresa Rodrigues, Ashley Bitowf, and Chris Loendorf (Rock Art Conservation in the Gila River Indian Community, Arizona).

Symposium 375: General Session on Rock Art Research, Chaired by Cory Fournier.

Participants included: Ahmed Alsherif (The Cultural and Historical Connection between Tefinagh Inscriptions and Rock Art Sites in Tadrart Acacus, Southwest Libya); Lynda

McNeil (Uintah Basin Basketmaker II Anthropomorphic Style: Antecedent and Ancestral to Classic Vernal Fremont Style Rock Art); Rory Becker, George Holley, and Jakob Jensen (Use of Ultraviolet Imaging to Enhance Analysis of Incised Stone Artifacts); Jillian Huntley, Steven George, Mary-Jean Sutton, and Paul Taçon (Second-hand? Paint Chemistry and the Age, Authenticity, and Conservation/Management of Hand Stencils from the Sunshine Coast, Queensland, Australia); William Jerrems (Petroglyphs as Time Markers for Pleistocene Occupation of the Great Basin); Kelly Jenks (Prehistoric Rock Art and Historic “Graffiti”: Petroglyphs at a Multicomponent Site in Eastern New Mexico); Andres Troncoso (Why Did People Begin to Make Rock Art? A Case Study from North-Central Chile); James Farmer (God Before Corn: Rock Art and the Origins of a Preagriculture Thunderstorm God in Ancient America); Cory Fournier and Francesca Neri (Comparative Analysis of Petroglyphs at the Crack-in-Rock Community). ✨

Call for Papers – Southeast Oregon

The Association of Oregon Archaeologists (AOA) is seeking contributions for a forthcoming *Occasional Papers* volume focused on the Great Basin portion of southeast Oregon, specifically on work addressing regional patterns that brings in students, former students, faculty, and researchers who reside outside of Oregon. The intent of the publication is to increase everyone’s knowledge and understanding of archaeological research, inclusive of rock art studies, in Oregon, particularly work by those not currently affiliated with Oregon universities. For additional information, contact Brad Bowden, Newsletter Editor for the AOA, at bbowden@hrassoc.com. ✨



*Tsagiglalal—She-Who-Watches, Columbia Hills State Park.
Photo by Ken Hedges.*

Future Conference, Peru, August 2017

2nd International Rock Art & Ethnography Conference

IFRAO member Peruvian Rock Art Association (APAR), in partnership with the *Asociación de Estudios del Arte Rupestre de Cochabamba* (AERC), has announced the upcoming Second International Rock Art and Ethnography Conference to be held in Cusco, Peru, August 14–18, 2017.

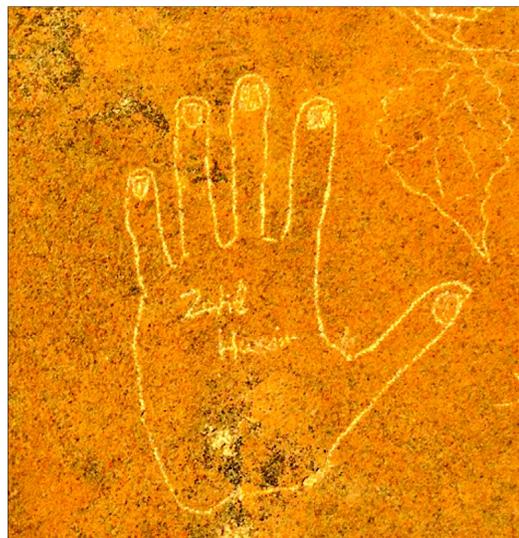
The first conference was held in 2014 in Cochabamba, Bolivia. Its theme was the importance and scope of ethnography in rock art research, with particular focus on work in the Andes and Amazonia. Building on this, for the second conference, APAR is stressing rock art research considering the Native notions of material recognition, using primarily the terms *quilcas*, *t'oqos*, or *ushcus*, that identify all types of graphic forms in the Andes, inclusive of “cupules.” These cultural expressions are present throughout the Andes, and were used since the most remote times, through the Inca period, and into the present. The revival of indigenous terminology to understand the past, in ethnographic, ethnological, toponomic, or anthropological studies, helps to reincorporate ancient graphic forms and rock art into the social context with which it is historically linked.

In a country with a cultural history that reaches back many thousands of years, the *quilcas* or rock art has a relevant place in indigenous customs, a position that is important to value in these times, always keeping scientific, academic, and social perspectives. This is possible in Peru, in the Andes, and in Amazonia; it is possible in many places in the world with very ancient, extant, and current cultural traditions.

APAR invites all native savants, indigenous researchers, and academics in traditional cognition, as well as professional archaeologists and *quilcas* or rock art specialists of the world to participate in this 2nd International Rock Art and Ethnography Conference, being hosted in Cusco, Peru, in August 2017. We are sure that the participation of all of these researchers will bring forward new knowledge and help change the paradigms of rock art research.

The conference has four main objectives: to gather native savants, persons, and indigenes with traditional knowledge and specialists in native cognition from different places in the world to talk about rock art and sacred sites; to highlight the value of ethnographic and ethnological studies in contemporaneous rock art research; to advance the value of indigenous knowledge about rock art in the Andes, Amazonia, and other parts of the world; and to use indigenous knowledge about rock art and sacred sites to improve research and interpretations of this cultural phenomenon.

Plans currently include sessions, presentations, and discussions organized according to five themes, as follows.



2nd International Rock Art and Ethnography Conference
 14 to 18 August 2017
 Cusco - Perú
 they organize:





- Ethnographic evidence of rock art production around the world. Chaired by Robert G. Bednarik and Jesús E. Cabrera.
- Research in ethnographic rock art around the world. Chaired by Nino Del-Solar-Velarde and José Bastante.
- Rock art sites as sacral spaces. Chaired by Roy Querejazu Lewis.
- Ceremonial use of rock art sites, past and present. Chaired by Gori Tumi Echevarría López and Luz Marina Monrroy.
- Traditional interpretations of sites with rock art. Chaired by Raoni Valle.

A complete 26-page bilingual prospectus with program, call for papers, registration costs, and info on lodging and field trips is available at <https://www.scribd.com/document/345112070/Boletin-APAR-Edicion-Especial-2RAEC-Cusco-2da-circular>.

Deadline for submission of papers is June 30. Cost of the conference is \$100 for presenters and \$50 for attendees. Field trips are \$220 to Machu Picchu (including transportation from Cusco) and \$30 to Sacsayhuamán. For additional information or to submit a paper, conference organizers may be contacted at raecusco@gmail.com. 

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 \$10.00 (all 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
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Additional Contacts and Information

Annual Meeting, 2017, Redmond, Oregon

Local Arrangements, Jim Keyser, jkeyserfs@comcast.net
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 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; Awards; Membership; Newsletter & Publications; and Upcoming Conference. Contact information is ararawebmaster@rockart.us

All Other Correspondence:

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