

# ARARA 2018



## *Grand Junction*



2018 Conference Program Issue  
Volume 44, Number 2

**La Pintura**

---

# Welcome to Grand Junction!

## 45th Annual ARARA Conference, 2018

Welcome to Grand Junction and another outstanding annual conference. As usual, a multitude of volunteers helped with the planning. Led by Conference Coordinators Donna Gillette and Monica Wadsworth-Seibel, Local Chair Doug Van Etten, Program Chair Anne Stoll, Field Trip Coordinators Troy Scotter and Jim Liewer, and volunteers from the Grand Junction chapter of the Colorado Archaeological Society, the conference is bound to be a success. ARARA is lucky to have people with such energy and dedication working for us.

This past year the Board expanded our use of Wild Apricot for the ARARA website. Troy Scotter and Jan Gorski put in heroic efforts to make membership functions accessible by January 1, the beginning of the 2018 membership year. Other website content has also been moved over and is undergoing review and updating. Troy has taken on the job of ARARA Webmaster; our thanks to him!

ARARA is run by member volunteers—and we need more of you! Now that Troy is Webmaster, he wishes to relinquish the Awards Committee Chairship. Teresa Saltzman, Chair of the Education Committee, and Chris Gralapp, Chair of the Public Relations Committee, have also indicated that they wish to relinquish their duties. Troy, Teresa, and Chris have shepherded their respective committees extremely well and we cannot thank them enough for their service. If you are interested in serving ARARA in these or any other capacity, please talk to one of the Board members.

My term as ARARA President ends June 30. It has been my honor and privilege to serve as President for the past four years and as Vice President before that. I could not have carried out my duties without the support of my fellow ARARA members serving on the Board of Directors, and I thank each one of them for the time and effort they dedicate to ARARA. I know that the newly elected officers are equally dedicated to ARARA and, along with the rest of the Board, will provide the leadership ARARA needs in the coming years. I wish them all the best and I look forward to seeing you during the conference.

—Diane Hamann, ARARA President

### 2018 ARARA Acknowledgments

Members of ARARA and the Colorado Archaeological Society (CAS) under the direction of local chair Doug Van Etten have volunteered to bring your annual conference to you! On behalf of the membership, our local Chair, Field Trip Chairs Troy Scotter and Jim Liewer, and Conference Coordinators Donna Gillette and Monica Wadsworth-Seibel are pleased to acknowledge the hard work and contributions of the following individuals:

- Auction: Sharon Urban (Chair) and her committee
- Auctioneer: Larry Evans
- Audiovisual: Daniel McCarthy and Scott Seibel
- Awards: Troy Scotter and anonymous reviewers

- Conference Logo Design: Katherine Lopez
  - Conference Program Layout: Ken Hedges
  - Conference Registrar: Donna Yoder and assistants
  - Education Student Travel: Carolynne Merrell
  - Field Trip Acknowledgments: see page 5
  - Field Trip Coordinators: Troy Scotter and Jim Liewer
  - Program: Anne Stoll (Chair) and anonymous reviewers
  - Program Special Speakers and Workshops: Kevin Conti
  - Public Relations: Chris Gralapp
  - T-Shirt and Logo Layout: Scott Seibel and Chris Gralapp
  - Vendor Room: Patti Genack
  - Volunteer Coordinator: Teresa Saltzman
  - DoubleTree Hotel: Jennifer Kickbush and Lisa Sisneros
  - The ARARA Board of Directors for their help in many ways
- Many people 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!



The 2018 ARARA Conference Logo is adapted from the logo of the Grand Junction Chapter of the Colorado Archaeological Society. We thank Katherine Lopez for allowing us to incorporate her rendition of Colorado petroglyphs into our conference logo.

### ARARA Annual Business Meeting

Sunday, June 3, 2018, 8:30 a.m. in the Grand Ballroom

#### 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, 2017 Annual Meeting, Redmond, Oregon (published in *La Pintura*, Vol. 43(3), August, 2017)  
*ACTION NEEDED*: Approval of Minutes
  - d. Treasurer Jack Wedgwood
- III. Committee Reports\*
  - a. Standing Committees
    - i. Nominating Committee—Co-Chair Mavis Greer  
Election of Officers—Results
  - b. Ad Hoc Committees
- IV. Annual Conference Report—Conference Coordinator Donna Gillette
- V. New Business
  - a. Nominating Committee  
*ACTION NEEDED*: Elect 3 ARARA members to serve on the 2018-2019 Nominating Committee
  - a. Bylaws Committee—Proposal for Revision of Bylaws (see this issue, pages 12–17)
- VI. Adjourn

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

# ARARA 2018 Conference Program

## DoubleTree by Hilton Hotel Grand Junction, Colorado

### Pre-Conference Activities – Thursday, May 31, 2018

8:30 a.m. – 5:00 p.m.	Board of Directors Meeting – <i>Boardroom</i>
8:00 a.m. – 4:00 p.m.	Rock Art Recording Workshop – <i>Sego Canyon site</i>
Noon – 7:00 p.m.	Conference Registration and T-shirt Pick-up – <i>Hotel Lobby</i>
5:00 – 6:00 p.m.	Field Trip Orientation for all participants – <i>Kokopelli Room</i>
6:00 – 7:30 p.m.	No-Host Cash Bar with Light Refreshments & Open Forum with ARARA Board – <i>Kokopelli Room</i>

### Friday, June 1, 2018

7:30 a.m.	Field Trip Troubleshooting – <i>Hotel Lobby (if assistance is needed)</i>
All Day	Field Trips – Meeting times and places to be announced at Thursday meeting
8:00 a.m. – Noon	GPS Tutorial by Werner Dueker – <i>Aspen Room</i>
1:00 – 5:00 p.m.	Gigapan and SFM (3-D) Photography Workshop by Bob Mark – <i>Aspen Room</i>
1:00 – 5:00 p.m.	Conference Registration and T-shirt Pick-up – <i>Hotel Lobby</i>
5:30 – 8:30 p.m.	Vendor Room Setup – <i>Grand Parlor</i>
6:00 – 7:30 p.m.	Reception – No-Host Cash Bar with Refreshments – <i>Grand Ballroom and Peachtree Terrace</i>
6:00 – 7:30 p.m.	Auction Items may be taken to the Auction Table in the Vendor Room – <i>Grand Parlor</i>
7:30 – 8:30 p.m.	Public Presentation – Bob MacPherson: The Navajo and Hopi View of the Ánaasázi – <i>Grand Ballroom</i>
8:30 – 9:00 p.m.	Presenter Meeting and delivery of PowerPoint files to the A/V Coordinator – <i>Grand Ballroom</i>

### Saturday Morning, June 2, 2018

6:30 – 8:00 a.m.	Vendor Room Setup – <i>Grand Parlor</i>
7:30 – 8:30 p.m.	Auction items to be delivered to the Auction Committee – <i>Grand Parlor</i>
7:30 – 8:45 a.m.	Publication Committee Meeting – <i>Poolside Terrace</i>
7:30 – 8:45 a.m.	Conservation Committee Meeting – <i>Boardroom</i>
7:30 – 8:45 a.m.	Archives Committee Meeting – <i>Gunnison 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>Grand Parlor</i>
9:00 – 10:00 a.m.	Conference Welcome and Opening Presentations – <i>Grand Ballroom</i>
	Welcome and Announcements Diane Hamann, ARARA President
	Plenary Presentation: The Deep History of Pueblo People Mark Varien, Crow Canyon Archaeological Center
10:00 – 10:40 a.m.	BREAK – <i>light snacks/coffee/tea</i> Vendor Room Open – <i>Grand Parlor</i>
10:40 a.m. – Noon	Session 1 – Great Plains Review – Moderator: Jim Keyser – <i>Grand Ballroom</i> David A. Kaiser and James D. Keyser. Vertical Series: New Discoveries and Distribution. James D. Keyser and Stephen J. Lycett. Blackfoot Artists on the Kevin Rim. David Minick and James D. Keyser. Eagle Creek Canyon Horses: A Typology of Calling Card Petroglyphs. Larry Loendorf. Lodge Boy and Thrown-away Boy in Plains Indian Rock Art.

Noon – 1:30 p.m. **LUNCH**  
*Vendor Room Open – Grand Parlor*

Noon – 1:30 p.m. **Education Committee Meeting – Boardroom**

### Saturday Afternoon, June 2, 2018

1:30 – 3:10 p.m. **Session 2 – Colorado and Beyond – Moderator: Anne Stoll – Grand Ballroom**  
**Tim Dodson and Kendra Rae Rodgers McGraw.** Mountain Lion Petroglyphs at Piñon Canyon Maneuver Site in Southeast Colorado.

**Radoslaw Palonka, Katarzyna Ciomek, and Magdalena Lewandowska.** Ancient Pueblo World: Rock Art in Lower Sand Canyon and Sandstone Canyon in the Mesa Verde Region, Southwest Colorado.

**Lynda D. McNeil.** *Itamu umumi yooya'okiwni* (We will arrive as rain to you): Evidence of Historical Relationships Between Uto-Aztecan (pre-Hopi) and Tanoan (pre-Kiowa) Peoples.

**Carol Patterson.** Petroglyphs and Pictographs of the Uncompahgre Plateau, Colorado, and Their Cultural Traditions.

**David Sucec.** I've Got You Under My Skin: The Figure-in-Figure Motif in Northern Colorado Plateau Rock Art.

3:10 – 3:40 p.m. **BREAK – light snacks/coffee/tea**  
*Vendor Room Open – Grand Parlor*

3:40 – 5:00 p.m. **Session 3 – Rock Art Assortment – Moderator: Mavis Greer – Grand Ballroom**

**Jennifer Huang.** I Was Here: Possible Visitation Verifiers at the Watson Petroglyph Site in Southeastern Oregon.

**Meg Berry, Rebecca Wilde and Camina Weasel Moccasin.** *Nitoy-yiss* and Tales of Home: Tipis and Habitation Scenes in the Rock Art of Áisina'pi National Historic Site, Alberta, Canada.

**Alexander Rogers and Robert M. Yohe.** A Western Anabasis as the Origin of Coso Rock Art, Eastern California.

**Chris Sterken.** About Stellar Constellations on Petroglyphs.

5:00 – 6:00 p.m. *Vendor Room Open – Grand Parlor*

6:00 – 8:00 p.m. **AUCTION and No-Host Cash Bar – Grand Ballroom**

### Sunday Morning, June 3, 2018

7:30 – 8:30 a.m. **Website Committee Meeting – Boardroom or Aspen Room**

8:00 a.m. – Noon **Conference Registration – Grand Ballroom**

8:30 – 10:30 a.m. **BUSINESS MEETING and Bylaws Revisions – Grand Ballroom**  
*All members are encouraged to attend*

10:30 – 11:00 a.m. **BREAK – light snacks/coffee/tea**  
*Vendor Room Open – Grand Parlor*

11:00 a.m. – Noon **Session 4 – Southwest and Environs – Moderator: Scott Seibel – Grand Ballroom**

**Janine Hernbrode.** Rock Art After the Hohokam: An Inventory of Elements and Style Attributes for Tohono O'odham Rock Art at the Cocoraque Butte Complex.

**Kirk Astroth and T. J. Ferguson.** The Labyrinth Glyph of the Southwest: Origins and History.

**Bruce Ross.** Shamanic Transformation and Birth Giving.

Noon – 1:30 p.m. **LUNCH**  
*Vendor Room Open – Grand Parlor*

**Sunday Afternoon, June 3, 2018**

- 1:30 – 2:20 p.m.**      **Session 5 – Canyonlands – Moderator: Jim Keyser – Grand Ballroom**  
**Karen Steelman.** Radiocarbon Dating the Red Linear Style within the Guadalupe Mountains and Lower Pecos Canyonlands.  
**Richard Jenkinson.** A Close Look at the Great Gallery.  
**Kevin Conti and Maria Ortiz Martinez.** I Don't See Sheep!
- 2:20 – 2:50 p.m.**      **BREAK – light snacks/coffee/tea**  
**Vendor Room Open – Grand Parlor. Vendor Room Closes After This Break**
- 2:50 – 3:50 p.m.**      **Session 6 – Contributions – Moderator: Dave Kaiser – Grand Ballroom**  
**Steven Waller.** Reflections on Rock Art and Cultural Value Judgements: From Sensations to Concepts.  
**Peter Anick.** Shamans, Sachems, or Selfies: The Carved Handprints of Southeastern New England.  
**Dorothy Bohntinsky.** Rock Art Dilemma: To Chatter or Not to Chatter
- 3:50 – 4:50 p.m.**      **Film by Mikko Ijäs: "The Origins."** A film that focuses on rock art and the difficulties that indigenous people face in our drastically changing contemporary world. See Abstracts section for more information.
- 5:00 – 6:30 p.m.**      **No-Host Cash Bar – Grand Ballroom and Peachtree Terrace**
- 6:30 p.m.**              **BANQUET – Grand Ballroom**  
**Banquet Speaker – E. C. Krupp: Uplifted and Transformed: Celestial Connotations of Burro Flats, California**  
**Awards**

**Monday, June 4, 2018**

- 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 2018 ARARA conference, and for their assistance in providing field trips and workshops for conference participants:

**Grand Junction Chapter, Colorado Archaeological Society**

**Bureau of Land Management:**

Uncompahgre Field Office • Grand Junction Field Office • White River Field Office  
Moab Field Office (special thanks to Misti Haines who coordinated the SRP)  
Price Field Office

**Field trip and workshop leaders:**

Natalie Clark, Mark Connelly, Arlene Connelly, Pete Davis, George Decker,  
Paula Derevensky, Dennis DeVore, Werner Duecker, Keith Fessenden, Van Graham,  
Leigh Grench, Bill Harris, Richard Jenkinson, Alissa Leavitt-Reynolds, Jim Liewer,  
Dave Manley, Bob Mark, Connie Massingale, Zeb Miracle, Don Montoya, Oscar Olson,  
Troy Scotter, Jerry Searcy, Glenn Stone, Luke Trout, Kent Williams

**Special Thanks to these private property owners**

for permission to visit sites on their land:  
Three Canyon Ranch • Gore Ranch • Roc Creek Ranch

# ARARA 2018 Conference Abstracts

Sorted Alphabetically by Author

Peter Anick, Brandeis University.

## **Shamans, Sachems, or Selfies: The Carved Handprints of Southeastern New England.**

Among the scattering of petroglyphs found throughout New England, one of the few recurring motifs is the splayed handprint. Most known instances are geographically concentrated in southeastern Massachusetts and eastern Rhode Island, yet they differ with respect to style, manner of production, and choice of surfaces (bedrock, boulder, slab). In this paper, I review this geographical cluster of engraved handprints, including several recent finds, and reconsider the evidence for several proposed interpretations: (1) they represent the work of shamans marking or drawing power from a sacred site, (2) they memorialize treaties or other events associated with sachems (chiefs), and (3) they are post-colonial “selfies” or modern graffiti.

Kirk Astroth and T. J. Ferguson, University of Arizona

## **The Labyrinth Glyph of the Southwest: Origins and History.**

A distinctive uncursal, 7-course, 8-walled labyrinth image—often called “Troy Town” (Colton 1944) after the walls of ancient Troy or also called the Minoan Maze (Colton 1917)—is carved into the plaster on the wall above the second floor of the central room at Casa Grande Ruins National Monument (Fewkes 1907). This glyph also has been found at a few sites in Mexico (Coxon 1960; Saward 2008); on several places on the Hopi Mesas (Colton 1944; Schuster 1988); at Arroyo Hondo in New Mexico (Saward 2008); and in southern Arizona at Cocoraque Buttes, inside the lower room of Montezuma Castle (Wells & Anderson 1988), and inside the upper ruins at Tonto National Monument (Abel & Van Valkenberg 1960; Sheen 1941). Intriguingly, this image is also commonly seen all over Europe, being found on an Etruscan wine pitcher, on a coin from ancient Crete, and even on a wall at Pompeii, and from Finland to Norway and even Iceland—among other places. Yet this petroglyph is not found anywhere else in the U.S. outside the Southwest region. In 2017, I investigated this image, which involved two research questions: (1) How did this image come to be in the Southwest United States; and (2) how old is it? My presentation will shed some light on the possible origins of this unique image, why it appears only in the Southwest, and its significance for Native peoples. Finally, I will share how this glyph might inform ethnographic overviews in the management of our national parks and monuments.

Meg Berry, Rebecca Wilde, Writing-On-Stone Provincial Park / Áísinaí’pi National Historic Site, Alberta; and Camina Weasel Moccasin, Head-Smashed-In World Heritage Site, Alberta.

## **Níitooy-yíiss and Tales of Home: Tipis and Habitation Scenes in the Rock Art of Áísinaí’pi National Historic Site, Alberta, Canada.**

Áísinaí’pi (It is Written) is a sacred cultural landscape located in Southern Alberta along the Milk River, and north of Katoyíissiksi (The Sweet Grass Hills, Montana). This remarkable valley is home the largest collection of First Nations rock art on the plains of North America. The predominant, longstanding narrative of this place has focused on tales of warriors and their exploits and those seeking guidance and assistance from the spirit world. But looking deeper and with a finer lens there are other accounts depicting daily life found in the rock art assemblage at Writings-on-Stone. Essential to survival on the plains is adequate shelter from the harsh environmental conditions. Tipis have been utilized for thousands of years. Encampments and habitation sites, in many instances, were returned to persistently during the seasonal round. Images of these lifeways in the rock art detail the sociocultural dynamics of encampments, ceremony, and battle. Áísinaí’pi was also an important destination seasonally, and here we find a variety of depictions of tipis and camps. Using archaeological correlates, ethnography, and robe art to scaffold our understanding of the rock art, this paper takes a deeper look into these narratives to inform our interpretation of the rock art in the heart of Blackfoot country.

Dorothy Bohntinsky, Speech-Language Pathologist.

## **Rock Art Dilemma: To Chatter or Not to Chatter.**

Has your experience of a rock art field trip ever been diminished due to overhearing continuous dialogue, being asked to engage in dialogue, or finding yourself talking on the journey and even at the sites? When the content of communication has nothing to do with the event, it becomes chatter. Drawing upon perspectives from speech language pathology, evolutionary psychology, and the neurochemicals of emotion, chatter is explained under the realm of social communication. It also fits under cultural conventions that arise in to order manage heightened emotions. Rock art and its settings have the capacity to provoke strong feelings, which can trigger chatter within group activities. Rather than promoting an “all-or-nothing approach” to chatter, having knowledge about its cause and purpose can lead to understanding and accepting strategies for its management. When field trip guides and participants are prepared with techniques to address chatter before it happens, rock art trips can be experienced with increased focus and, therefore, enhanced appreciation of the art, the artist, and the setting with the same level of respect as any modern museum.

Kevin Conti and Maria Ortiz Martinez, ARARA members.

### **I Don't See Sheep!**

This report describes a little-known rock art motif found within the Indian Creek corridor of Southeastern Utah. Faintly abraded images of bighorn sheep, often life-size, are depicted on sandstone walls. The images, in most cases, are extremely difficult to discern. Many are nearly invisible and go undetected unless viewed in low light conditions and often require digital enhancement. The primary objective of this project is to document all panels where the motif is represented, particularly those that suffer damages due to their proximity with rock climbing routes. We describe the motif, and investigate panels with superimpositions in order to establish relative dating. Mapping geographic distribution of the motif will require a more extensive investigation; however, we present findings currently available.

Tim Dodson and Kendra Rae Rodgers McGraw, Arkansas State Historic Preservation Office.

### **Mountain Lion Petroglyphs at Piñon Canyon Maneuver Site in Southeast Colorado.**

Located in southeast Colorado along the New Mexico border, the Piñon Canyon Maneuver Site (PCMS) is a large federal property with cultural resources representing almost every significant period of human history from Paleolithic scatters through twentieth century European homesteading and ranching claims. Among these, rock art sites are impressive and diverse, revealing a wide range of themes, temporal and cultural associations, and styles of production. Mountain lion images are among the least studied motifs in the PCMS, in part due to their scarcity. Mountain lion (*Puma concolor*) rock art has been previously documented in the Rocky Mountains and southwestern deserts of the United States. Mountain lion images have been interpreted as shamanistic; as visual representations of a deity; as the subject of oral stories; or, when associated with past events, as signs of power or success. In this paper we examine in more detail PCMS rock art panels depicting mountain lions and, using GIS, examine the placement of these panels in the natural environment to see if a correlation can be made between their location on the landscape and environmental or cultural indicators. Mountain lion images in SE Colorado are few in number relative to the overwhelming quantity of other zoomorphs. The PCMS panels not only reveal the cultural importance of the mountain lion image in this area, but also may act as physical indicators that these large and powerful predatory cats once inhabited these canyons.

Janine Hernbrode, Independent Researcher.

### **Rock Art After the Hohokam: An Inventory of Elements and Style Attributes for Tohono O'odham Rock Art at the Cocoraque Butte Complex.**

A comprehensive recording of over 11,000 elements of rock art at the Cocoraque Butte Complex in Southern Arizona was completed by the Arizona Archaeological and Historical Society in January 2018. The site is on public and private land adjoining a section of the Tohono O'odham Nation known as the Garcia Strip. Surface artifacts found at the site complex indicate it was in use 4000 to 5000 years before present through the early to middle 1900s. The use of grayscale data to separate the elements into patination levels, coupled with a study of stylistic changes in Classic Hohokam imagery, reveal the site was likely used by the Tohono O'odham both before and after contact with the Spanish in the 1690s. This paper proposes a list of imagery for the Tohono O'odham at Cocoraque based on these data.

Jennifer Huang, Bureau of Reclamation.

### **I Was Here: Possible Visitation Verifiers at the Watson Petroglyph Site in Southeastern Oregon.**

During the most recent documentation effort to record the more than one-thousand rock art elements at the Watson Petroglyph Site in Malheur County, Oregon, evidence of an unexpected cultural practice was identified. Deep in the cracks of some of the petroglyph-bearing basalt boulders are smooth river pebbles, chipped stone artifacts, and culturally-modified shell fragments. Because there is no evidence of long-term pre-contact habitation at or near this site, it is speculated that rock art may have been the focus of this place. The images are overwhelmingly Great Basin Abstract in style, but the practice of leaving visitation verifiers at special places is known on the Columbia Plateau. This paper explores the possible cross-cultural utilization of this site and the significance of its location at the peripheries of two distinct cultural regions.

Mikko Ijäs, Department of Human Evolutionary Biology, Harvard University.

### **The Origins.**

A film by Mikko Ijäs, a visual artist and associate researcher of the Department of Human Evolutionary Biology at Harvard University. His recently produced silent documentary film, "The Origins," focuses on rock art and the difficulties that indigenous people face in our drastically changing contemporary world. It has been screened in select venues, including his current home institution, Peabody Museum in Cambridge. ARARA members have an opportunity to view it here for the first time.

Richard Jenkinson, Utah Rock Art Research Association.

### **A Close Look at the Great Gallery.**

The Great Gallery in Canyonlands National Park is one of North America's premier rock art sites. The size and complexity of the imagery at the site can be overwhelming. Most people only get to see the site in bright sunlight, which washes out much of

the artwork. This presentation will divide the art at the site into manageable groups and take a close look at the content of each group, occasionally using DStretch technology to bring out faded images.

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

**Vertical Series: New Discoveries and Distribution.**

Vertical Series rock art, consisting of abstract geometric shapes repeated in rows or columns, is found from western South Dakota, though Wyoming, Montana, and into southern Alberta, Canada. However, a large gap has existed between known sites around Calgary and those below Great Falls. Recent discoveries, including the Hidden Handprint site in northern Montana, have filled this gap, giving a fuller picture of the tradition's visual vocabulary and distribution. Dating estimates for these images have ranged from the Archaic to the Historic period. Analyzing superimpositions with other associated rock art traditions narrows this timeframe, indicating Vertical Series' geographic dissemination over time across the northern Plains.

James D. Keyser, Oregon Archaeological Society, and Stephen J. Lycett, Department of Anthropology, State University of New York.

**Blackfoot Artists on the Kevin Rim.**

Painted in two small rockshelters hidden in a high sandstone rimrock, the Kevin Rim site is a Late Prehistoric period Blackfoot pictograph site containing Biographic and Ceremonial elements. Charcoal drawings on one shelter's roof show humans, horses, and animals structured in three Biographic compositions drawn by two different artists. In another shelter, red pictographs show a beaver and a muskrat juxtaposed with six long vertical lines. This panel relates to beaver "medicine," a powerful supernatural force for the Blackfoot. The Biographic scenes date sometime between A.D. 1870 and 1890.

E. C. Krupp, Griffith Observatory, Los Angeles. *Banquet Speaker.*

**Uplifted and Transformed: Celestial Connotations of Burro Flats, California.**

The Burro Flats Painted Cave Complex, one of the most elaborate and significant prehistoric rock art sites in California, hosts fetching winter-solstice and summer-solstice light-and-shadow events. E. C. Krupp was present for their discovery in 1979/1980. Between then and 2004, he systematically monitored the astronomical performance of the painted rockshelter and other nearby zones on 37 visits and also assessed the impact of the 17 January 1994 Northridge earthquake on the site. Dr. Krupp will illustrate and describe the astronomical dimensions of the site, including details he's learned in the field since the closure of the Santa Susana Field Laboratory, where it's located. This Chumash/Tongva archaeological site, near Chatsworth, California, is just a ridge away from the stands on which the huge moon-rocket and Space Shuttle engines were test fired. The test stands and the Burro Flats Painted Cave site, in fact, comprise the only place on earth where our modern world heritage in space converges with the prehistoric reach for the sky. The rock art and the test stands make Burro Flats irreplaceably significant in the history of space exploration, in the history of NASA, in the history of California, in American history, and in the history of the world.

Larry Loendorf, Sacred Sites Research, Inc.

**Lodge Boy and Thrown-away Boy in Plains Indian Rock Art.**

Native American culture heroes known as Lodge Boy and Thrown-away Boy are recognized, although not always by the same names, by more than 20 North American Indian tribes. The twin heroes are especially prevalent among the Hidatsa and Crow people, where they are known for slaying the monsters and evil beings in the world. Mike Cowdrey used twin hero images on Crow Indian shields to identify them in rock art. They are also shown in the Lion Boy ledger book. A recent discovery of a Lodge Boy at a Hole-in-the-Wall site in Wyoming offers an example of an interaction with Long-arm, an evil ogre known to Plains Indian tribes.

Bob MacPherson, Emeritus Professor of Humanities, Utah State University Eastern, Blanding. *Friday Public Lecture.*

**The Navajo and Hopi View of the Ánaasázi.**

The Navajo and Hopi people have a rich oral history about their involvement with the Ancestral Puebloans (to the Hopi) and the Anasazi (to the Navajo). Often at sharp variance with the archaeological record as to who these ancient people were, these contemporary Native Americans look through religious eyes at a formative experience that teaches lessons for today. Topics included in this presentation are clan relations; use of petroglyphs/pictographs, artifacts, and sites; traditional stories and teachings; and lessons learned. A short question and answer session will follow.

Lynda D. McNeil, School of Human Evolution and Social Change, Arizona State University.

**Itamu umumi yooya'ökiwni (We will arrive as rain to you): Evidence of Historical Relationships between Uto-Aztecan (pre-Hopi) and Tanoan (pre-Kiowa) Peoples.**

In Ortman and McNeil (2017), the authors present linguistic, archaeological, and rock art evidence of historical relationships among Kiowa-speaking Pueblo, Fremont, and Northern Plains peoples. In this paper, I expand upon this argument, employing linguistic and rock art evidence to argue that Tanoan (Kiowa, Tiwa) and Northern Uto-Aztecan (Hopi) speakers interacted, over time forming a mutually beneficial affiliation, in the Eastern Fremont cultural area along the western Colorado/eastern Utah border. The lexical data suggests that contact occurred between Tanoan (Kiowa, Tiwa) speakers in southwestern Colorado (Eastern



Basketmakers) and NUA (Hopi) speakers in southeastern Utah (Western Basketmakers) during the Early Agricultural Period (~300 B.C.). The rock art evidence focuses on a class of Fremont style anthropomorphs believed to be associated with rain-making spanning Basketmaker III to Classic Vernal periods (A.D. 500 to 1300). These figures reflect iconographic and ideational continuity with proto-historic Hopi *Katsina* figures associated with the spring *Powamuya* ceremony. Taken together, this line of evidence suggests that early farmers from Hopi and Kiowa speech communities shared lexical artifacts and imagery associated with ritual practices and beliefs that survive in Hopiland to this day.

David Minick and James D. Keyser, Oregon Archaeological Society.

#### **Eagle Creek Canyon Horses: A Typology of Calling Card Petroglyphs.**

Five horses incised at Montana's Eagle Creek Canyon tell a story of historic-period Crow and Blackfoot horse raiding. Located along the major war trail, the horses were a Crow calling card taunting their Blackfoot rivals with their presence inside Blackfoot-controlled territory. Comparing details of the images at this calling card site to those at other similar sites and comparing them all to the typical actions of a horse-raiding war party, we can now begin to formulate a typology of calling card petroglyphs to better understand how they functioned in the Plains war complex.

Radoslaw Palonka, Katarzyna Ciomek, and Magdalena Lewandowska, Institute of Archaeology, Jagiellonian University, Krakow, Poland.

#### **Ancient Pueblo World: Rock Art in Lower Sand Canyon and Sandstone Canyon in the Mesa Verde Region, Southwest Colorado.**

This paper presents results of the documentation and initial analysis of the rock art and murals from the Castle Rock Community dated roughly to the thirteenth century A.D. and located in the Lower Sand Canyon locality, in the heart of the central Mesa Verde region, southwestern Colorado. Rock art in the area is represented by Ancient Pueblo petroglyphs and paintings and the oldest depictions are the anthropomorphic figures (possibly shamans or warriors). Other motifs include mostly geometric designs, bird tracks, concentric circles, spirals, and hand prints; it also encompasses the fighting scene placed in the largest site in the community and also modern graffiti: initials, names and dates from the last 150 years. Most of the ancient rock art is placed within site's boundaries or very close to them, but definitely some paintings and petroglyphs are not contemporaneous with the thirteenth century cliff dwellings. The paper also presents the initial results from the documentation of large galleries with petroglyphs located in the Sandstone Canyon that includes Ancient Pueblo as well as historic Ute and Navajo rock art.

Carol Patterson, Dominguez Archaeological Research Group.

#### **Petroglyphs and Pictographs of the Uncompahgre Plateau, Colorado, and Their Cultural Traditions.**

This paper examines the cultural diagnostics observed within several rock art panels on the Uncompahgre Plateau in Colorado which, within the context of the ethnographic literature, provide cultural metaphors and identity indicators that can be used to determine cultural affiliation (Numic vs. Ancestral Pueblo). Numic people (Ute, Paiute, Shoshonean) have a cultural preference for left-to-right direction in their paintings and petroglyphs with a clockwise rotation. In contrast, the Zuni and Keresan have a cultural preference for right-to-left directional movement and a counterclockwise rotation in ceremonies, rituals, and reciting the cardinal directions. Duck-headed and lobe-headed figures in Basketmaker II through Pueblo III panels display the right-to-left cultural preference for narrative displays of ceremonies. This brings to light the possible association for the scalp ceremony, calling out the clouds for rainmaking, and the initiation ceremony for young boys. Through ethnographic analogy and study of their specific ceremonial objects such as head feathers, rattles, drums, and even the depiction of sound, rock art images of the Keresan *Koshari*, *Shiwana* and *K'obictaiya* are identified, along with those of the Zuni *Salimipolia*, *Pautiwa*, and *Pekin*.

Alexander K. Rogers and Robert M. Yohe, Maturango Museum, Ridgecrest, California.

#### **A Western Anabasis as the Origin of Coso Rock Art, Eastern California.**

The Coso petroglyph field in southern Inyo County, California, is the most extensive rock art region in the western hemisphere. Although some images probably date back to the Paleoindian period, the consensus is that the majority were created between 3,000 and 1,000 years ago. Some of the images bear a resemblance to rock art of the Bishop Tablelands in California and to the Eastern Shoshone art of western Wyoming. Based on linguistic models we suggest speakers of a proto-Uto-Aztecan language migrated northward before 5,000 years ago from Mexico and some of them subsequently expanded to California. These people arrived in eastern California around 4,000–3,500 years ago and were the creators of the Coso rock art. They subsequently moved into the Great Basin as the "Numic spread," carrying their rock art tradition to Wyoming. They were also the vectors for teosinte/maize and the disease coccidiomycosis (so-called Valley Fever).

Bruce Ross, Emeritus Professor of Humanities and Independent Studies, Burlington College.

#### **Shamanic Transformation and Birth Giving.**

North American rock art has many examples of what seems to be a transformative image of a shaman in conjunction with nonhuman animal forms. The historian of religion, Mircea Eliade, suggests a general pattern of cultural organization dating from

the Stone Age centering on the moon and incorporating women, water, vegetation, serpents, fertility, death, rebirth, etc. Gobekli Tepe, an ancient site in Turkey suggested to be the world's oldest temple, expresses some of these aspects, including the serpent. The so-called Indian Head birth-giving petroglyphs near Terlingua, Texas, just north of Big Bend National Park, include a huge central panel centered on a shamanic transformation and birth-giving. The shaman's transformation has his upstretched arms transformed into serpents. This image in particular adds significant support to the longstanding association of rock art with shamanism and transformation, such as in the well-known human/animal figure at Les Trois Frères cave in France. This presentation, supported by imagery from the Indian Head site, perhaps reopens the status of shamanism in conjunction with rock art.

Karen Steelman, Shumla Archaeological Research and Education Center.

#### **Radiocarbon Dating the Red Linear Style Within the Guadalupe Mountains and Lower Pecos Canyonlands.**

Comparisons made between the fine-line paintings of the Guadalupe Mountains and the Lower Pecos River region of Texas have sparked a dialogue about what defines Red Linear Style. While dating Red Linear Style figures is difficult due to their small size, it is crucial to understand their temporal and geographical range. In the Lower Pecos Canyonlands, there is only one radiocarbon date for a red oval at 41VV162a, Cueva Quebrada. Contamination issues make this date suspect. In addition, field microscopy has identified 38 examples of Pecos River Style paintings, which date to 4200 to 1465 B.P., superimposing Red Linear Style pictographs at least six sites in the region. This highlights the need for further dating research in the Lower Pecos Canyonlands. In the Guadalupe Mountains, five red miniature style paintings have been dated to 4400 to 1520 B.P. These dates provide chronological context for specific communal hunting strategies, including use of nets, atlatls, antler snares, and rabbit sticks. Regionally, these results strengthen parallels between the Guadalupe red miniature paintings of New Mexico and the Red Linear Style of the Lower Pecos Canyonlands in Texas. Multiple lines of evidence using both physical and archaeological sciences are necessary when evaluating chronometric data.

Chris Sterken, Emeritus Research Director, University of Brussels, Belgium.

#### **About Stellar Constellations on Petroglyphs.**

This paper discusses ancient and early-modern graphical asterism-related creations and describes several test cases based on early-modern and modern skyscraper paintings, sketches, and drawings. In addition, the question of whether ancient (but also early-modern and modern) artistic recordings of cosmic configurations and phenomena can be used for archaeoastronomical purposes is debated. An overall similarity between an asterism and a rock art image is not sufficient evidence for unambiguous assignment and identification.

David Sucec, BCS Project.

#### **I've Got You Under My Skin: The Figure-in-Figure Motif in Northern Colorado Plateau Rock Art.**

Among the spirit figures at the Great Gallery in Canyonlands National Park are three large painted figures, all evidently by different hands, which contain interior figures in the Barrier Canyon style. One figure is unique because it has three figures inside it—two spirit figures and one citizen figure. The inside figures do not appear to have been indifferently superimposed by the larger, containing figure but were intentionally composed by a single image-maker. The figure-in-figure motif, in our incomplete study, appears to occur in the Barrier Canyon style more frequently than in any other style. The Basketmaker style seems to have the next most instances of this distinctive motif. Occurrences of the figure-in-figure motif suggest that this motif may have originated in the Archaic Period and continued, infrequently, into the Historic Period.

Mark Varien, Crow Canyon Archaeological Center. *Plenary Speaker.*

#### **The Deep History of Pueblo People.**

For archaeologists, Pueblo Indian society begins with the introduction of agriculture to the American Southwest. Pueblo Indian oral tradition also views the adoption of a lifeway based on farming, especially corn farming, as central to Pueblo origins. Corn farming first appears in the Southwest four thousand years ago. My talk will focus on the deep history of Pueblo people in the Four Corners region. I'll use research conducted by the Crow Canyon Archaeological Center to reconstruct centuries of culture change and examine why Pueblo people migrated from the region at the end of the thirteenth century.

Steven Waller, Rock Art Acoustics.

#### **Reflections on Rock Art and Cultural Value Judgements: From Sensations to Concepts.**

Rock art sites studied by the author in the past year serve to illustrate various possible world-view perspectives and cultural values of ancient artists, as well as individuals who subsequently experience the rock art sites. A case will be made that aesthetics and value judgements regarding the art involve not only the senses, but also how sensations are processed, perceived, and interpreted, resulting in a spectrum of different concepts and meanings in different cultural contexts. The sites presented as examples include painted Cantabrian caves of Spain; engravings in the Côa Valley of Portugal; pictographs and petroglyphs in Oregon, Sequoia National Park, and Rocky Hill in California; and the Dinwoody site in Wyoming.

## Treasurer's Report

Respectfully submitted, Jack Wedgwood, Treasurer, May 15, 2018

<b>INCOME STATEMENT:</b> Year Ending	December 31, 2017	December 31, 2016
<b>INCOME</b>		
Membership Dues	11,697.28	17,680.38
Conference Revenues		
Auction	1,793.50	3,662.50
Banquet	6,070.00	7,780.00
Field Trips	2,650.00	0.00
Registration	15,965.00	22,120.00
T-Shirts	1,940.00	2,230.00
Vendor Room	1,006.50	325.00
	29,425.00	36,117.50
Donations	1,358.00	3,121.06
Misc.	480.99	660.99
<b>TOTAL INCOME</b>	42,961.27	57,579.93
<b>EXPENSES</b>		
Conference		
Accommodations	2,992.63	118.65
Audiovisual	2,134.50	2,099.91
Banquet	7,296.00	
Conference Food	10,375.20	23,460.41
Facilities	3,600.00	2,712.30
Field Trips	2,359.50	256.77
T-Shirts	990.00	1,642.02
Misc.	314.00	2,015.15
Planning	967.92	453.57
	31,029.75	32,758.78
Publications		
AIRA	5,201.57	6,459.03
INORA	0.00	625.00
La Pintura	3,605.09	3,860.48
	8,806.66	10,944.51
Committees		
Archives	7,959.00	0.00
Awards	2,499.00	1,646.12
Education	586.74	800.00
Public Relations	434.39	1,390.77
Website	105.14	
	11,584.27	3,836.89
Office & Administrative		
Mid-Year Board Meetings	6,735.62	6,803.68
Insurance	1,442.81	1,447.10
Professional Fees	1,200.00	4,181.15
Office Supplies	147.99	67.39
Bank/PayPal/Filing Fees	893.14	1,036.87
Misc.	1,042.77	463.48
	11,462.33	13,999.67
<b>TOTAL EXPENSES</b>	62,883.01	61,539.85
<b>NET GAIN/(LOSS)</b>	(19,921.74)	(3,959.92)
 <b>BALANCE SHEET</b>		
	As of December 31, 2017	As of December 31, 2016
<b>ASSETS</b>		
Bank & CDs	127,862.65	151,744.31
<b>EQUITY</b>		
Opening Balance Equity	147,784.39	151,744.31
Net Income	(19,921.74)	(3,959.92)
<b>TOTAL EQUITY</b>	127,862.65	147,784.39

## AMERICAN ROCK ART RESEARCH ASSOCIATION BYLAWS

Proposal – ARARA Bylaws Committee

Submitted to the **Board**, March 2018

Submitted to the Membership, May 1, 2018, for consideration at Members Business Meeting, June 3, 2018

### ARTICLE I: NAME AND PLACE OF BUSINESS

**Section 1.** The name of this association shall be American Rock Art Research Association, hereinafter called **ARARA**.

**Section 2.** The Government of **ARARA** shall consist of a Board of Directors, hereinafter called the **Board**.

**Section 3.** The principal office for the transaction of the activities and affairs of **ARARA** shall be determined by the **Board**.

**Section 4. Change of Address.** Should the **Board** change the location of the principal office, the Secretary shall note the effective date. Changes of address shall not require an amendment of these Bylaws.

**Section 5. Other Offices.** The **Board** may at any time establish branch or subordinate offices at any place or places where **ARARA** is authorized to conduct activities.

### ARTICLE II: MISSION

**Section 1.** **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.

**Section 2.** **ARARA** is a nonprofit public benefit Corporation and is not organized for the private benefit of any person. It is organized under the California Nonprofit Public Benefit Corporation Law for charitable and public purposes. **ARARA** is organized exclusively for charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law). Notwithstanding any other Provision of these Bylaws, **ARARA** shall not, except to an insubstantial degree, carry on or engage in any activities, or exercise any powers, which are not in furtherance of the purposes of **ARARA**.

**Section 3.** **ARARA** shall not conduct any activities not permitted (1) by a corporation exempt from Federal income tax under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding Provision of any future United States Internal Revenue Law); (2) by a corporation, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code of 1954 (or the corresponding Provision of any future United States Internal Revenue Law).

### ARTICLE III: MEMBERSHIP

**Section 1.** An individual, family, society, or organization may become a member by agreeing with the Code of Ethics of **ARARA** as stated in Article XIII and payment of annual dues as stated in Article IV. A member is one whose dues and charges are not delinquent and who is in compliance with the terms and conditions of the Bylaws of **ARARA**.

#### **Section 2. Membership Categories.**

(a) Individual Membership. One person with one vote.

(b) Family Membership. One or two adults residing in the same household and their children under age 18. Each adult family member shall have one vote.

(c) Student Membership. Individuals enrolled in an accredited college or university possessing current student identification cards. Students over the age of 18 have one vote per membership.

(d) Organizational Membership. Each member society, institution, library, other rock art organization, academic department, etc. has one vote and shall appoint the one voting member.

(e) Donor Membership. Individual or Family who voluntarily pays a higher fee for membership. Individual Donor Memberships are one person with one vote. Family Donor Memberships have one vote for each adult family member.

**Section 3.** **ARARA** members shall have the privilege of attending and participating in conferences, Members Business Meetings, committees of **ARARA**, and all other **ARARA** activities. These privileges may be associated with additional fees for expenses beyond membership dues.

**Section 4.** Members shall receive the newsletter *La Pintura* published during the year for which they have paid dues as stated in Article IV. All adult family members may receive electronic notices upon providing valid email addresses. Each membership shall be entitled to receive one print copy of the volume of *American Indian Rock Art* containing papers presented at the conference of the year for which they have paid dues.

**Section 5.** Members with voting privileges may vote on measures brought before the membership.

### ARTICLE IV: DUES AND FEES

**Section 1.** **ARARA** dues are assessed by calendar year. Renewals are payable January 1; membership not renewed by March 1

shall be considered expired. When renewing, members will be required to designate the year for which they are paying to obtain benefits for that year.

**Section 2.** The **Board** shall set the amount of dues for each membership category and fees for **ARARA** activities.

**ARTICLE V: BOARD**

**Section 1.** The **ARARA Board** shall have at least five and not more than twelve members. The **Board** shall consist of four elected Officers and up to eight elected Directors. The exact number of elected Director positions will be determined by, and may be changed from time to time by, a vote of the **Board**.

**Section 2.** Responsibilities of the **Board**:

- (a) perform all duties imposed on them collectively or individually by law, by the Articles of Incorporation of **ARARA**, or by these Bylaws;
- (b) employ and discharge, supervise, and, except as otherwise provided in these Bylaws, prescribe the duties, and fix the compensation, if any, of all agents and employees of **ARARA**;
- (c) appoint the Chairs and members to serve on *ad hoc* committees or special projects;
- (d) appoint an examination committee of no less than three non-**Board** members or contract with an outside professional to conduct an internal examination of the records of the Treasurer every year or whenever there is a change of personnel in the position. The examination committee will report to the membership;
- (e) the President, Vice President, Secretary, Treasurer, or any two Directors may call special meetings of the **Board**. Such meetings shall be held at the place and/or time to allow for teleconferencing or videoconferencing, within or without of the State of California, designated by the person or persons calling the meeting. Notice shall be given to each **Board** member either by registered mail deposited with the United States Postal Service at least seven (7) days prior to the meeting or by electronic communication of any kind including telephone at least forty-eight (48) hours prior to the time of the meeting;
- (f) Shall register their contact information with the **ARARA** Secretary so that notices of meetings may be communicated (postal, email, fax, telephone, or other means) on a timely basis.

**Section 3. Officers.** **ARARA** membership shall elect a President, a Vice President, a Secretary, and a Treasurer, who serve as the Executive Committee of the organization.

- (a) Duties of the President. The President shall be the Chief Executive Officer and General Manager of **ARARA**, and shall generally supervise, direct, and have responsibility for the activities, affairs, and Officers of **ARARA**. The President shall preside at all meetings of the **Board** and **ARARA** membership, and shall be an ex-officio member of all committees. The President shall have such other powers and duties as may be prescribed by the Bylaws and the **Board**.
- (b) Duties of the Vice President. The Vice President shall, in the absence or disability of the President, perform all duties of the President and, when so acting, shall have all the powers and be subject to all restrictions upon the President. The Vice President shall have such other powers and perform such other duties as prescribed by the **Board** or the Bylaws.
- (c) Duties of the Secretary. Subject to the control and supervision of the **Board**, the Secretary shall:
  - (i) certify and keep, or cause to be kept, at the principal office or other place as the **Board** shall direct, the original or a copy of the current Articles of Incorporation and Bylaws, as amended;
  - (ii) keep or cause to be kept, at the principal office or such other place as the **Board** shall direct, a record of the minutes of all meetings and actions of the **Board**;
  - (iii) give, or cause to be given, notice of all meetings of the **Board** required by these Bylaws;
  - (iv) exhibit at all reasonable times to the **Board**, or to its agent or attorney, upon request, the Bylaws and the minutes of the proceedings of the **Board**;
  - (v) record the proceedings of all Members Business Meetings;
  - (vi) submit for publication the minutes of all Members Business Meetings in a subsequent issue of *La Pintura*;
  - (vii) have other powers and perform other duties as prescribed by the **Board** or these Bylaws.
- (d) Duties of the Treasurer. Subject to the control and supervision of the **Board**, the Treasurer shall:
  - (i) have charge and custody of, and be responsible for, all funds and securities of **ARARA**;
  - (ii) receive notice of monies due and payable to **ARARA** from any source whatsoever including monies received electronically by the Membership Coordinator and Conference Registrar;
  - (iii) disburse, or cause to be disbursed, the funds of **ARARA** as directed by the **Board**, taking proper vouchers for such disbursements;
  - (iv) deposit, or cause to have deposited, all funds and securities in the name of **ARARA** in depositories approved by the **Board**;
  - (v) keep and maintain adequate and corrected accounts of **ARARA** properties and business transactions, including account of its assets, liabilities, receipts, disbursements, gains, and losses;

- (vi) exhibit the books of accounts, financial records, transactions, and financial condition to any member of the **Board**, or to their agent or attorney, when requested;
- (vii) prepare, or cause to be prepared, the financial statements to be included in required reports, including to an annual examination committee or auditor;
- (viii) prepare a summary financial report on the prior fiscal year to be published in an issue of *La Pintura* in advance of the Members Business Meeting;
- (ix) prepare a proposed budget for the coming fiscal year to be approved by the **Board** prior to presentation to the membership at the Members Business Meeting.
- (x) have other powers and perform such other duties as may be prescribed by the **Board** or these Bylaws.

**Section 4. Quorum.** A majority of the **Board** shall constitute a Quorum for the transaction of business. Subject to the more stringent provisions of the California Nonprofit Public Benefit Corporation Law, every act or decision done or made by the majority of the **Board** members present at a meeting duly held at which a quorum is present shall be regarded as an act of the **Board**.

**Section 5. Powers.** Subject to the provisions of the California Nonprofit Public Benefit Corporation Law and any limitations of the Articles of Incorporation and Bylaws relating to action required or permitted to be taken or approved by the members of **ARARA**, the general business and affairs of **ARARA** shall be managed under the direction of and all corporate powers, unless otherwise limited in the Bylaws, shall be exercised by or under the authority of a **Board**.

## ARTICLE VI: QUALIFICATION, ELECTION, AND TERMS OF OFFICE

### Section 1. Qualification.

- (a) Any voting member may serve as an Officer or Director of **ARARA**.
- (b) The Nominating Committee may not nominate its own members to serve as an Officer or Director of **ARARA**. For a member of the Nominating Committee to be a candidate, he or she must be nominated by five members of **ARARA** who are not members of the Nominating Committee.

### Section 2. Election.

- (a) President, Vice President, Secretary, and Treasurer shall be elected in even numbered years.
- (b) Directors shall be elected in odd numbered years.
- (c) Elections will be made by ballot by a method determined by the **Board** (postal mail, electronic, or other means)
- (d) Ballots shall be made available to all voting members of **ARARA** stating the date on which the returned ballot shall be returned regardless of kind of ballot used.

### Section 3: Terms of Office.

- (a) Terms of office shall begin July 1 of the election year.
- (b) Officers and Directors shall serve for two years:
  - (i) The President and Vice President may serve no more than two full consecutive terms of office;
  - (ii) Secretary and Treasurer may serve unlimited consecutive terms;
  - (iii) Directors may serve no more than two consecutive terms without a break.
- (c) Removal of Officers or Directors for cause.
  - (i) An officer or director may be removed from the **Board** by a simple majority vote of the **Board** if that person fails to conduct their duties in accordance with the Bylaws, fails to comply with the Article XIII: Code of Ethics, or is convicted of a crime punishable by state or federal law.

### Section 4: Time of Election.

- (a) Each election shall be completed before July 1 of the election year.
- (b) The Nominating Committee shall issue a call for nominations for elected positions to be filled. All nominations must be received no later than February 1. The Nominating Committee shall ensure that at least one candidate is nominated for each open position, and that candidates are willing to serve. All candidates must be **ARARA** voting members.
- (c) Candidates are placed on the ballot by:
  - (i) nomination by the Nominating Committee;
  - (ii) nomination by five members of **ARARA** who present their candidate to the Nominating Committee in writing (either paper or electronic), and the nomination statement certifies that the candidate(s) will accept the nomination(s);
  - (iii) writing a person's name in a space provided on the ballot for write-in candidates.

## ARTICLE VII: VACANCIES

A vacancy or vacancies on the **Board** (either officers or directors) shall exist on the occurrence of the death, inability to perform duties, removal, or resignation of any **Board** member. Except as provided in this Article, any **Board** member may resign effective upon giving written notice to the **Board**, unless such notice specifies a later time for the resignation to become effective. Except

upon notice to the Attorney General of the State of California, no **Board** member may resign when **ARARA** would then be left without a duly elected **Board** in charge of its affairs. Any vacancy on the **Board** shall be filled by the **Board** with a voting member who is qualified for the position. The member appointed to fill a vacancy shall hold office until the next election or until his or her resignation, whichever comes first. A member appointed to the **Board** of Directors may be nominated for election to a full-term position at the conclusion of his or her vacancy term and be eligible to serve two consecutive terms in that position.

#### ARTICLE VIII: MEETINGS

**Section 1. Conference of the Members.** A conference of the Members shall be held at such time and place as designated by the **Board**.

**Section 2. Members Business Meeting.** At the Conference of the Members, **ARARA** shall hold a Members Business Meeting, as determined by the **Board**, to inform the membership of the activities of the **Board**, Committees, and organization as well as to conduct the business of the organization. Members shall receive notification at least sixty (60) days prior to the meeting.

**Section 3. Quorum and Voting.** Members present at the Members Business Meeting shall constitute a quorum for the transaction of business. Every act or decision done or made by the majority of the members present at a meeting duly held and at which a quorum is present shall be regarded as an act of the organization.

#### ARTICLE IX: NOMINATING COMMITTEE

The Nominating Committee shall consist of five (5) voting members, three (3) of whom shall be elected by the voting members present at the Members Business Meeting of **ARARA**; two (2) of whom shall be appointed by the **Board**. No current **Board** member may be a member of the Nominating Committee. The Nominating Committee shall elect its Chair from among its members. The duties of the Nominating Committee shall be:

- (a) to nominate candidates for all elective offices of **ARARA**;
- (b) to certify and count ballots;
- (c) to notify all candidates of the election results prior to the Members Business Meeting;
- (d) to announce election results at the Members Business Meeting.

#### ARTICLE X: STANDING COMMITTEES

Standing committees established by these bylaws are listed below. Standing committees may be added by the **Board** as the need arises within the organization. Standing committees shall consist of Chair and at least two (2) members. Standing committees shall make all records of the committee's work available to the **Board**, or to its agent or attorney, upon request. Each committee must annually:

- (a) prepare a report to be presented briefly at the Members Business Meeting and published in a subsequent issue of *La Pintura*;
- (b) when the President requests, prepare an committee allocation request and a committee budget report to be presented to the **Board**.

**Section 1. Archive Committee.** The Archive Committee shall select from committee members a Chair and Secretary. The Chair may appoint special committees to further the Archive Committee's goals. The goals of the committee are:

- (a) to organize and maintain the collections of **ARARA** in a safe and secure location;
- (b) to establish and maintain a system for member use of the collections.

**Section 2. Awards Committee.** The Awards Committee shall issue a call for nominations for awards established by the organization to the membership of **ARARA** in *La Pintura*, on **ARARA** Online, or in another manner deemed appropriate by the Awards Committee with permission of the **Board**. The Committee will determine, in accordance with the awards determination process, which Awards will be presented at the Members Business Meeting of **ARARA**. The **Board** will approve all awards, the process for determination of a recipient, and the recipients. The Committee shall choose, with **Board** consent, appropriate prizes for each category of Awards. The Awards Committee shall review candidates and recommend for **Board** approval recipients for the following awards and any other awards duly established by the organization.

- (a) Klaus Wellman Award for distinguished service in the field of rock art research, conservation, and education.
- (b) Castleton Award for excellence in heretofore unfunded rock art research.
- (c) Conservation and Preservation Award for a leadership role in significantly contributing to the promotion of rock art conservation. Candidates to be reviewed by the Conservation Committee.
- (d) Education Award for a scientific or artistic contribution through lesson plans or programs that include the visual arts and/or creative writing or creates educational materials (e.g., films, handouts, or books). Candidates to be reviewed by the Education Committee.
- (e) Frank and A. J. Bock Extraordinary Achievement Award for extraordinary achievements over an individual's lifetime in the fields of rock art studies, documentation, education, conservation, preservation, and outreach.

(f) Oliver Rock Art Photography Award for excellence in the art and science of photography in the service of the study and appreciation of rock art.

(g) Keepers of the Gate Award to recognize private landowners who have protected rock art sites on their property or that require access through their property. The Awards Committee, in consultation with the Local Chair of the annual conference, will oversee the nominations.

**Section 3. Conference Committee.** The **Board** shall appoint the Conference Coordinator to chair the Conference Committee. The Conference Coordinator serves at the pleasure of the **Board**, which will review the position with an option to renew it in two-year terms. The Chair may appoint special committees to further the Conference Committee's goals. The responsibilities of the committee are:

- (a) to convene and direct a committee to plan the Members Conference of **ARARA**;
- (b) to seek assistance of local **ARARA** members and involve the local community to the extent possible.

**Section 4. Conservation Committee.** The Conservation Committee shall select from committee members a Chair and Secretary. The Chair may appoint special committees to further the Conservation Committee's goals. The goals of the committee are:

- (a) to inform and educate the public about rock art conservation;
- (b) to communicate, publicize, and be active in concerns of rock art conservation worldwide;
- (c) to sponsor and advocate modern scientific and non-destructive conservation techniques and technology.

**Section 5. Education Committee.** The Education Committee shall select from committee members a Chair and Secretary. The Chair may appoint special committees to further the Education Committee's goals. The goals of the committee are:

- (a) to inform and educate the public about rock art;
- (b) to promote respect for the rock art heritage;
- (c) to foster rock art preservation.

**Section 6. Membership Committee.** The **Board** shall appoint the Membership Coordinator to chair the Membership Committee. The coordinator shall serve at the pleasure of the **Board**.

- (a) The Membership Coordinator will maintain a complete and accurate record of the membership of **ARARA**, deal with matters associated with collection of membership dues, and act as liaison between members and the **Board** regarding matters of membership trends, recruitment, and needs relative to the organization.
- (b) The Membership Coordinator will solicit committee members to further the Membership Committee's goals on an as-needed basis in consultation with the **Board**.

**Section 7. Publication Committee.** The Publication Committee shall select from committee members a Chair and Secretary. The Editors (Content and Layout) of *La Pintura* are members of this Committee. The Chair may appoint members to special committees to assist in the Committee's goals. The responsibilities of this committee are:

- (a) to select an editor for the *American Indian Rock Art* volume published each year by **ARARA** and any other publication that the **Board** approves;
- (b) to edit committee brochures, pamphlets, and publications;
- (c) to promote the sales of the *American Indian Rock Art* volumes and other publications of **ARARA**.

#### **ARTICLE XI: AD HOC COMMITTEES**

The **Board** can appoint special *ad hoc* committees (see Article V, Section 2c) to help further the purpose of any committee or other business of the organization. *Ad hoc* committees are established by the **Board** for a specific purpose and serve for a set period. They are terminated by the **Board** when the purpose is complete or if the **Board** decides the *ad hoc* committee is no longer necessary.

#### **ARTICLE XII: PARLIAMENTARY AUTHORITY**

Robert's Rules of Order will be a guide used for questions of Parliamentary concerns for all **ARARA** Members Business Meetings. The edition to be used will be the most current listed online at <http://www.rulesonline.com/> or as presented by the presiding officer.

#### **ARTICLE XIII: CODE of ETHICS**

**Section 1. ARARA** members shall abide by the standards of the following Code of Ethics.

- (a) The membership of **ARARA** shall strictly adhere to all local, state, and national antiquities laws and laws of access. Rock art research shall be subject to all applicable regulations and any and all property access requirements and restrictions, both public and private. This includes not revealing or publishing locations of sites as required by the private landowner and state or federal agencies.
- (b) All rock art recording shall be non-destructive regarding rock art itself and the associated archaeological remains present. No artifacts shall be collected unless the work is done as part of a legally constituted program of an archaeological project.
- (c) 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 without proper permission.

(d) Potentially destructive research procedures shall be undertaken only as part of a legally constituted research project.

(e) Using the name of the American Rock Art Research Association, the initials of **ARARA**, and/or the logos adopted by **ARARA** 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 archaeology standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects, site visits, and inquiries for site locations may not be represented as having the sponsorship of **ARARA** without the express approval of the **Board**.

(f) Members shall respect Native American wishes regarding site visitation and use of images and wishes of landowners/land managers working at a site regarding access and the use of research data and images.

**Section 2.** The Executive **Board** shall be responsible for upholding the **ARARA** Code of Ethics by establishing and amending a grievance procedure for appropriate action.

**Section 3.** A member may be disciplined upon vote of the **Board** for violation of the terms and conditions of any of the articles of the **ARARA** Code of Ethics as they exist or shall hereafter be amended or enacted.

#### **ARTICLE XIV: LIMITATIONS**

**Section 1. Political Activity.** No substantial part of the activities of **ARARA** shall consist of carrying on propaganda, or otherwise attempting to influence legislation. **ARARA** shall not participate in or intervene in any political campaign on behalf of any candidate for public office, including the publishing or distributing of statements.

(a) As per the IRS Lobbying Code, **ARARA** may conduct educational meetings, prepare, and distribute educational materials, or otherwise consider public policy issues in an educational manner without jeopardizing their tax-exempt status. In that light, activities such as that conducted by the Conservation Committee commenting on proposed legislation and legislative actions on behalf of **ARARA** are permissible so long as they do not form a substantial part of **ARARA**'s activities and are meant to educate the public (including elected officials) about best practices for conserving rock art.

**Section 2. Property.** The property, assets, profits, and net income are dedicated irrevocably to the Mission, Aims, and Objectives set forth in Article II. No part of the profits or net earnings of **ARARA** shall benefit its directors, officers, members, employees, or to the benefit of any private persons unless they have been officially contracted to provide their expertise for **ARARA** or for an **ARARA**-sponsored event, such as conference keynote, banquet, or public speakers.

**Section 3. Dissolution.** After paying or adequately providing for the payment of debts, obligations, and its liabilities, the remaining assets of **ARARA** shall be distributed to a nonprofit fund, foundation, or corporation organized and operated exclusively for charitable purposes and which has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code of 1954 (or the corresponding provisions of any future United States Internal Revenue Law), and which has similar goals and mission.

#### **ARTICLE XV: INDEMNIFICATION AND LIMITS OF LIABILITY**

**Section 1. Non-Liability of Members.** No member of **ARARA**, regardless of membership class, shall be personally or otherwise liable for any of the debts, liabilities, or other obligations of **ARARA**.

**Section 2. Non-Liability of Officers and Directors.** All Officers and Directors shall be relieved of all liabilities to the extent permitted under Section 5239 of the California Nonprofit Corporation Law, and other applicable laws of the State of California.

**Section 3. Indemnification.** **ARARA** shall indemnify and hold harmless all Officers, Directors, committee members, employees, and any other person deemed to be an agent of **ARARA** as defined under, and to the extent permitted under, Section 5238 of the California Nonprofit Corporation Law and shall carry insurance to cover the above.

#### **ARTICLE XVI: CHANGE OF BYLAWS**

The **Board** shall appoint a Bylaws Revision Committee and Chair as the need arises. Revisions or amendments to the Bylaws shall be submitted to the **Board** for approval at least sixty (60) days prior to the Members Business Meeting. Following such approval, the Bylaws may be amended by a two-thirds (2/3) vote of voting members present at the Members Business Meeting, provided that the text of the proposed amendments has been transmitted to the members at least thirty (30) days prior to the meeting.

## 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, [arara.wildapricot.org](http://arara.wildapricot.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](mailto: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 [arara.org/documents/arara\\_style\\_guide.pdf](http://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](mailto: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](mailto:araraonline@googlegroups.com) or [tryan.arara@gmail.com](mailto: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

Membership in ARARA is processed online at:  
[www.arara.wildapricot.org](http://www.arara.wildapricot.org)

For all other Membership matters contact:

ARARA Membership  
Beth Buhler  
[araramembership@rockart.us](mailto:araramembership@rockart.us)

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 (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*, 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:

- Kevin Conti, nativesonkc@yahoo.com
- Belinda Mollard, bmollard@yahoo.com
- Troy Scotter, troyscotter@gmail.com
- Karen Steelman, ksteelman@shumla.org

### *Additional Contacts and Information*

#### **Annual Meeting, 2018, Grand Junction, Colorado**

- Local Arrangements, Doug Van Etten, douglasvanetten@gmail.com
- Conference Coordinators, Donna Gillette, donna@dgillette.com and Monica Wadsworth-Seibel, wadsworth-seibel@cox.net/wadsworth@gatewaycc.edu
- Program Chair, Anne Stoll, araraprogram@rockart.us

#### **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 Scott Seibel, scottseibel@cox.net; alternatively, “like” the page, and “message” it to the moderator.

#### **ARARA’s Official Website: [arara.wildapricot.org](http://arara.wildapricot.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:**

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](mailto:ajgwinters@yahoo.com)  
Our mailing address is: ARARA, Attn: *La Pintura*, Amy Gilreath  
456 Russell Street, Winters, CA 95694

## In This Issue...

- 2 Conference Welcome
- 2 Conference Acknowledgments
- 2 Business Meeting Agenda
- 3 ARARA 2018 Conference Program
- 6 ARARA 2018 Conference Abstracts
- 11 Treasurer's Report
- 12 Revised ARARA Bylaws



Volume 44, Number 2

# La Pintura

---

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

**First Class Mail**  
**Address Service Requested**

**Dated Material**