

Membership Year 2019
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La Pintura

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

ARARA 2019, June 14–17, Northern Arizona University, Flagstaff

By Evelyn Billo, Conference Co-Chair

DO you want to have awesome adventures in and near Flagstaff?

Hear the latest research ideas from your colleagues; viewpoints, music, and stories from representatives of the Native cultures of the Colorado Plateau?

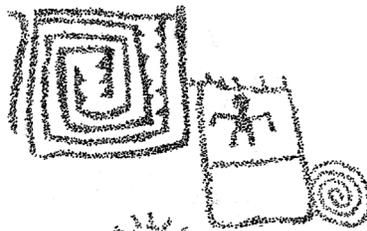
Have the opportunity to visit important sites (not usually open to the public), such as the Hopi Dawa petroglyph site with licensed Hopi guide on an all-day trip, or enjoy Petrified Forest National Park expansion lands with an experienced volunteer who has the key to regions not yet open to the public?

Have time to network with old friends and meet new ones who share similar interests? Attend important ARARA committee meetings and learn how you can help volunteer with conservation, education, publications, the archive, and the web.

Come to the conference! Flagstaff is a delightful area with a population of about 65,000. At an elevation of 7,000 feet, summertime temperatures are pleasant. Average high temperatures in June are 78 degrees. Nighttime temperatures can be cool. Members should plan for some field trips to be considerably warmer. Flagstaff is served by American, United, and Alaska airlines. It is a 2 hr 15 min-drive north of the Phoenix airport. You don't even have to leave Flagstaff to see rock art! Picture Canyon, a 2017 Conservation and Preservation Award winner, is right in town; travel along Historic Route 66 to get there.

We anticipate registration being available on the ARARA website around the middle of March. Details on pricing have not been finalized but we anticipate prices similar to recent years. Since this is the last *La Pintura* prior

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to the conference, we will be sending more detailed information via email, our website, and our Facebook page. If you do not have access to a computer, please contact Donna Yoder (520-882-4281) to get this additional information.

A unique feature of this year's conference is the opportunity to stay on a modern university campus (see NAU campus map of the conference area) with excellent all-you-can-eat meals included in the price. Some of you may have vague memories of musty dorm rooms of the distant past.

Modern "residential suites" are very different. Having seen the facilities, I'd say it's more like a "hotel without coat hangers or a phone/TV in the room." For more information on the dorm facilities see the previous *La Pintura*. We expect many ARARA Conference attendees (old friends and new) to reserve their rooms through the ARARA registration process to be online soon. Hang out with us and have some fun!

Even if you are not staying in the NAU residence hall, we highly recommend you purchase a meal plan (one breakfast, one lunch, and one dinner per person for \$30 per day) for the duration of the conference. Multiple cuisines at the Düb dining area include items for every palate and dietary restriction, are very convenient in the same building with the presentations, with lots of room for networking with friends over breakfast, lunch, and dinner. You won't miss committee meetings, which are held either during lunch Saturday or breakfast Sunday. Plus, you avoid the hassle of finding off-campus restaurants, and risk being late for the next session of papers. It will give you more time to visit the vendors, peruse the research posters, and bid on silent auction items, too. And, your field trip box lunches are included.

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President's Message

GREETINGS, ARARA membership. We are moving into the 2019 New Year, and I'm certain all are keeping busy. The ARARA Board of Directors (BOD) and various committees, especially our Annual Conference Committee, are working together to achieve the numerous objectives presented.

The Conference Committee began organizing the Annual Conference last year, and continues into this year to complete arrangements for our ARARA membership to meet at Northern Arizona University (NAU), Flagstaff, Arizona, June 14–17, 2019. The Annual Conference is gearing up for research paper presentations, for which a number of you have been busy conducting your own research, and I'm certain the membership would like to hear about your results. Along with the presentations, the speakers will offer interesting topics and exciting activities that will create memories. In the heart of Flagstaff and its surrounding area, I'm certain we are going to keep busy each day. I'm excited to attend this year's upcoming ARARA Annual Conference. (Please read the detailed information in this *La Pintura*, in the article by Evelyn Billo, Conference Co-Chair). A shout-out goes out to the Annual Conference Committee, of which all volunteered their time, to bring us together again. Come one, come all; bring a friend, relative, and/or student to the Annual Conference; and we will add another notch and make history!!

The ARARA BOD spends time together, in-person, twice a year. Most recently we met at Arizona State University (ASU) Repository, Tempe, on January 26–27, for 1½ days. And, soon, we will meet at the Annual Conference location. The full agendas continue to keep us busy.

Such as, we re-organized the BOD's Liaisons to assist the Standing Committee and Ad-hoc Committees' chairs, as this provides us with a direct contact. We also recognized that a few Committee chairs needed to be filled, e.g., Marketing Co-chair (see this job description on page 4), Grant Program Study, and, for next year, 2020, our Conference Registrar must be filled. Committee reports are provided to the BOD in order for the Board to assess how and where we can support the committees by action approvals. The BOD's Liaisons will be in contact with the Committee Chairs to identify themselves and our process.

ARARA has collections archived at the ASU Repository, where an intern has been assigned to work on sorting and cataloguing the materials. We had the fortunate opportunity to meet at the repository, including a meet-and-greet with Dr. Melissa Powell, the new Curator of Collections.

The BOD is obligated to work through a number of actions presented to us by the Committees, and we will continue to work with the Conference Coordinator to identify locations for upcoming conference years, especially for our 50th Anniversary. Since ARARA is a volunteer-based organization, we look to our membership to come forward and support the efforts.

Please continue to enlist, encourage, and invite potential members to this organization: introduce them to ARARA's website as well as *La Pintura*, and encourage them to attend the Annual Conference(s). Current and incoming members should equally feel free to reach out to the Board of Directors. We can grow our membership by working together.

I'll see ALL of you in Flagstaff, Arizona. Best wishes!!

—Ann Brierty, ARARA President 

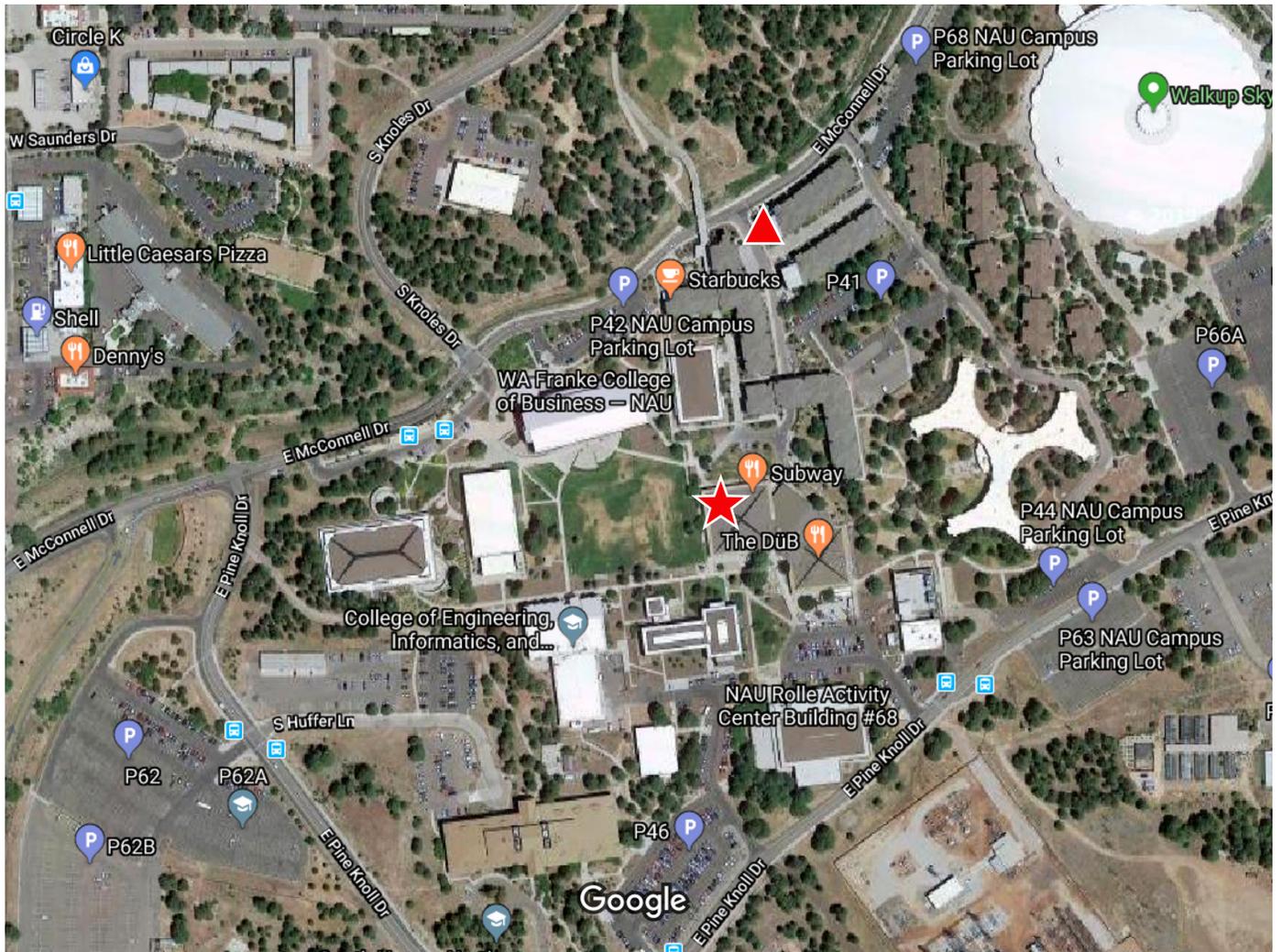
ARARA 2019 Flagstaff... *continued from page 1*

"Camping" in campers or other recreational vehicles is not allowed on campus. There are campgrounds and RV parks in the Flagstaff area, but you should reserve early. The Flagstaff tourism agency has the information on camping in the area at www.flagstaff.com/camping.

As usual, the conference will feature great speakers. If you are interested in presenting at the conference, the call for papers is open until April 1 on our ARARA website, ara.wildapricot.org/ConfCallForPapers2019. Our keynote speaker is local author and storyteller Scott Thybony, who is also a former river guide and archaeologist. He will share amazing history and adventures of rock art discovery in his presentation, "Grand Canyon Archaic: An Exploration."

Our region of the Southwestern U.S. has paintings and petroglyphs galore! We are excited to announce there are a great variety of field trip adventures planned. Our Field Trip Coordinator, Robert Mark, has confirmed 20 trips (and 15 more are being worked on) to major sites within the Hopi and Navajo reservations, Petrified Forest National Park, Wupatki National Monument, Coconino and Kaibab national forests, on BLM lands, and at several private properties. Brantley Baird's Rock Art Ranch, the Jeffers Ranch, and the owner of Williscraft have all kindly opened their sites to ARARA. Most trips are free; some include fees to cover guides and permits.

There are also public sites that you can plan to visit on your own, or on one of the ARARA trips with experienced guides. Veit Springs (ancestral Pai paintings), Picture



★ Conference held at the DuBois Center; ▲ On-campus housing at The Suites, 305 E. McConnell Drive.

Canyon Natural and Cultural Preserve (most petroglyphs are Sinagua), Keyhole Sink (Cohonina), or V-Bar-V Heritage Site (Puebloan) offer a variety of imagery from Colorado Plateau cultures. Field trips will range from easy to difficult, short distances to long, a half-day to full-day, and at least some will require high-clearance 4WD vehicles and carpooling. Each will have its own unique experiences to enjoy. Details will be posted with the field trip announcement and sign up on the web. And, although we hope not, there could be closures due to fire season, bad weather, a government shutdown, or other incidents beyond our control.

If there are some cancelled trips, or attendees who prefer other options than field trips, Flagstaff offers a variety of activities while you visit. Experience the recently opened Museum of Northern Arizona's *Native Peoples of the Colorado Plateau Gallery*, see their current exhibits, and perhaps get a behind-the-scenes tour of the Easton Collection Center. In addition to the rich archaeological record in and around

Flagstaff, there are astronomy exhibits at Lowell Observatory, native botanical displays at The Arboretum at Flagstaff, and a view of overturned impact geology at Meteor Crater National Natural Landmark, not to mention many art galleries, bookstores, and breweries, too. The latter is important since NO alcohol is sold and it CANNOT be brought into the conference buildings or dorms on campus. A city bus runs between campus and downtown Flagstaff, which are only a short distance apart.

There will be a no-host bar with snacks at the 1899 Bar and Grill's covered patio (located on the north side of campus with free covered parking) where the Saturday night live auction will take place after dinner at the DüB. ARARA turns 50 in a few years, so we are considering some nostalgic fun. A digital scrapbook is envisioned to be compiled between now and ARARA's future birthday party in Farmington, New Mexico. Start now selecting your photos or slides to scan or duplicate from previous ARARA conferences, field trips, or documentation projects. Write

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Call for Papers ARARA 2019, Flagstaff

By Jennifer Huang

THE American Rock Art Research Association invites proposals for presentations at the 2019 Conference on rock art research, documentation projects, and sites. Presenters do not have to be ARARA members to present, but current ARARA members will be given preference. Presenters must register for the conference by the pre-registration deadline. Abstracts can be submitted until the April 1, 2019, deadline, online at ARARA's webpage, arara.wildapricot.org/ConfCallForPapers2019.

Applications must designate a proposed presentation as one of these three types:

Paper: Generally the results of a research project. Total of 15 minutes (presenters may shorten presentation time to allow for questions, but total timeframe cannot exceed 15 minutes).

Report: Generally preliminary information about a site or topic. Total of 10 minutes (presenters may shorten presentation time to allow for questions but total timeframe cannot exceed 10 minutes).

Poster: Research project results of preliminary information about a site or topic presented as text and photos in large printed format. Displays are not to exceed 3-ft-x-6-ft in size to be set up in the conference area. Several time periods will be scheduled for presenters to be available at their posters to interact with viewers.

ARARA encourages student participation, whether as

presenters or attendees. All students receive free registration for ARARA conferences. Student presenters may be eligible for additional benefits. Please indicate on the application form which of the authors are students, so that the Education Committee can contact you.

Additional Information

As you prepare your application, please consider the following:

English is the preferred language for presentations. If your presentation is in another language, you are expected to provide handouts with a translation or summary of your paper in English. ARARA does not provide interpreter services or pay for the printing of handouts.

All Conference papers and reports must be standard PowerPoint presentations (.ppt or .pptx format). Other digital formats and color slide projection are not supported.

The Program Review Committee will examine applications, and the Program Chair will notify applicants of the Committee's decision via email as soon as possible after the April 1 deadline.

If you need an early decision for funding purposes or travel permission, if you cannot submit on the website, or if you need help or further information, please email the Program Chair Jenny Huang at araraprogram@rockart.us.

Thank you, and we'll see you in Flagstaff! ☼

ARARA 2019 Flagstaff... *continued from page 3*

down some memorable moments. Bring them to this party to share with others or email them to the Board.

Enough nostalgia! How about something for the young-at-heart that all can appreciate? This adventure that we have up our sleeves is the talented Hopi/Tewa artist, storyteller, and musician Ed Kabotie and his reggae-inspired band 'Tha Yoties, planned for the Friday night opening reception. One of the band members, drummer Andrew Baker, said this to the *Arizona Daily Sun*, "To me it's like edutainment. I like when music can move not just your feet, but your mind too. Reggae has been a real good platform for that."

We look forward to sharing our beautiful mountain town with you. And when you come, please bring a donation or two for the auction tables. This is one of the fun ways ARARA covers expenses, such as free conference registration for students, and outreach through our website and by having a table at the annual meeting of the Society for American Archaeology. ☼

Committee Marketing Co-chair Needed

ARE you savvy with the media? Do you care about rock art? Can you write a catchy press release? Do you enjoy designing marketing materials with great rock art images? Do you know how to manage social media? Are you familiar with design programs? Would you like to work with other caring members to coordinate various social media like Facebook and our ARARA website, with traditional media? To further ARARA's goals, the ARARA Marketing Committee seeks a dedicated person who can help develop contacts with media outlets, keep the organization's media database, and contact publications in archaeological, social, and local media in the area of the conference. Would you enjoy creating the look and feel of the meeting materials? Can you co-chair ARARA's Marketing Committee? If you can and are interested, please email Linda Olson, ARARA's Board Liaison, at laolson@srt.com. ☼

ARARA Awards Corner

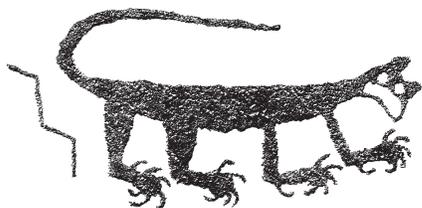
By Marglyph Berrier

THE ARARA Awards Committee (Cherry Baker, Elaine Holmes, Janet Lever-Wood, and myself) is very pleased to say that we received numerous awards' submissions for 2019 and appreciate the support from ARARA membership. As you may or may not know, many awards require support from five current ARARA members; so, we appreciate their support. On February 1 we passed on two excellent nominations to the Conservation and Preservation Committee and one submission to the Education Committee. We approved the submissions for the Keepers of the Gate, the Frank and A. J. Bock Award, and the Klaus Wellmann Memorial Award and sent them to the ARARA Board for approval.

This year ARARA initiated the Student Research Award for graduate students. We had numerous inquiries about the award and I am very pleased to tell you that we had five submissions for this new award. The submissions came from different countries and from different disciplines. The Awards Committee also passed those submissions forward to the Education Committee.

It is never too early to start thinking about next year's awards. The one award we are missing this year is the Castleton Award. ARARA has given this award out in the past, and it is one of the awards that keeps on giving. Leigh Marymor received the award for the Rock Art Database in 2002, and he has continually updated the database since. He recently told me that he expects to hit 40,000 entries sometime next year. David and Charlotte Lee won the 2009 Castleton Award for their work, "Finding Yidumduma," and they have continued to work with Bill Harney after that. I spoke to Dave recently, and he said he continues to do so. And in 1996, Marion Hyman and Marvin Rowe received the award for their paper about plasma-chemical extraction and AMS radiocarbon dating of pictographs. These are just a few of the important projects that ARARA supports with this award!

ARARA's mission is to educate and conserve, and it is never too early to start looking around for all those worthy people who have yet to receive awards, or to start thinking about working on a project for the Castleton Award. ☉



Holmes and McConnell, NPS's Enduring Service Awardees

By Amy Gilreath



Anne McConnell (left) and Elaine Holmes (right) with their Enduring Service Awards, Lake Mead National Recreation Area, George and Helen Hartzog Award for Outstanding Volunteer Service, Pacific West Region, 2018.

AT the end of last year, two stalwart ARARA members, Elaine Holmes and Anne McConnell, received much-deserved recognition for their exceptional contributions documenting and protecting southern Nevada's prehistoric rock art. Ms. Erin Eichenberg, Lake Mead National Recreation Area's (LMNRA) archaeologist, presented them with the National Park Service's (NPS) Pacific West Region's, Enduring Service Award. The accolade is also known as the George and Helen Hartzog Award for Outstanding Volunteer Service. For 15 years now, Holmes and McConnell have made a gift of their skills to the LMNRA, documenting 28 rock art sites, amounting to about 1,250 panels. Detailed drawings, descriptions, and photographs of the prehistoric petroglyphs and pictographs, as well as modern graffiti, are critical in order for NPS to monitor the condition of the sites and the rock art in the coming years, and to detect any new vandalism, in which case the government may actively intervene with remediation and/or protective measures.

In nominating them for their good work, Ms. Eichenberg lauded them for "their assistance in creating baseline archeological site data that will be used for future monitoring purposes" and by NPS Law Enforcement; and for contributing their skills to "support the NPS's mission to preserve the cultural resources and values of the NPS for the enjoyment, education, and inspiration of this and future

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Hidden Digital Treasures

By Amy Gilreath

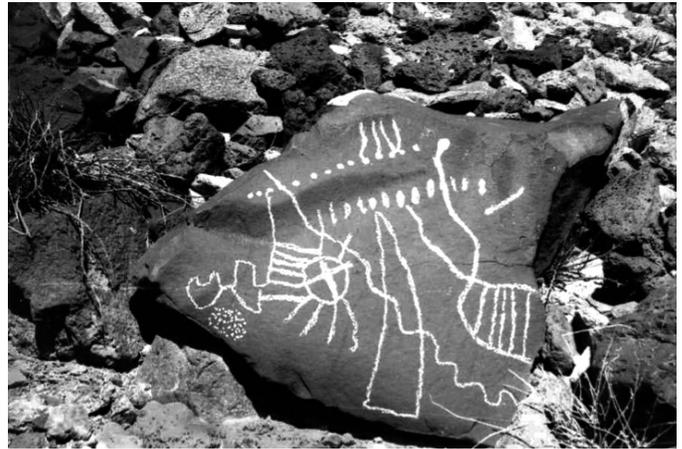
ABOUT a year ago, Anne Stoll wrote “In Pursuit of Legacy” for *La Pintura* (2017), an article about Charley Howe and the collection of his archaeological photographs from the mid-twentieth century now housed at the Pfau Library Special Collections, California State University, San Bernardino. Her article served two purposes: it informed ARARA members that this rock art research asset, heretofore hidden away, is now available in digital format; and she asked ARARA members with noteworthy rock art image files to consider leaving them as a legacy—perhaps they might find a home in ARARA’s archives housed at Arizona State University.

In this article, my intent is to pick up the first thread from Anne’s work: to inform ARARA members about two impressive archaeological digital photographic collections that are hidden treasures—collections that I suspect too few rock art researchers know exist: the Rogers Legacy Project and the Ike Eastvold Project. That both digital collections exist can, in part, be credited to Russ Kaldenberg and the value that he has long placed on legacy (e.g., Kaldenberg 1997). I acquired a copy of both projects in 2003 directly from Russ, who had recently transitioned from his position as State Archaeologist for California’s Bureau of Land Management (BLM) to Base Archaeologist at NAWS China Lake, California. Neither digital project is available for public use or public distribution because of preservation concerns with the sites and their natural settings, issues relating to copyright infringements, and in keeping with the projects’ objectives. Both were completed for research and management uses, so let’s keep it that way.

The Rogers Legacy Project

In February 2003, the San Diego Museum of Man (SDMM) and California BLM completed this joint project consisting of high-resolution (.tiff) scans of photographs from Malcolm J. Rogers’ fieldwork mostly from the late 1920s-1930s and primarily within the Colorado and Mojave deserts, in Arizona, California, and Nevada. The original photographs and support materials, such as site records, maps, and a collections inventory, are part of the SDMM’s Malcolm Rogers Archaeological Collection.

The resultant product of this project is a 14-CD set, and all images are copyrighted by the SDMM. Disk 1 is a slide show produced in 1999 from a Museum Partnership Program by the SDMM in conjunction with BLM, titled, “Pioneer Archaeologist—The Legacy of Malcolm J. Rogers.” It presents about 20 black-and-white images, highlights from or teasers in the collection. Eleven disks contain



Chalked (top) and not chalked (bottom) panel from a site in the Barstow Unit, Ike Eastvold Project.

roughly 1,350 images from 189 localities (Table 1), nearly half from the Colorado Desert (56.5% of the images, 54.5% of the localities), followed by ones from the Mojave Desert (28.4% of the images, 20.1% of the localities), then Arizona (11.4% of the images, 17.5% of the localities), and Nevada (3.6% of the images, 7.9% of the localities). Another disk contains medium-resolution .jpg files of the previous images; the final disk contains a database of the images as a Filemaker Pro (.fps) file. About 95% of the images are black-and-white, leaving about 5% that are in color. The latter suggest that some of the collection dates to ca. 1960-1970s.

Common subjects in the photographs (in no particular order) are rock art (petroglyphs and pictographs), geoglyphs/intaglios, trails, expansive landscapes, arrays of artifacts but others found in situ, bedrock milling features, and excavations. These early twentieth-century photos show the austere beauty of our western deserts, and rock art and archaeological sites in nature settings unaffected by modern developments.

Table 1. Summary of Images in The Rogers Legacy Project.

State or Desert	Number of Localities	Number of Pictures
Arizona	33	156
Colorado Desert	103	768
Mojave Desert	38	386
Nevada	15	49
Total	189	1,359

In 2003, my archaeological interests lay primarily in the Mojave Desert, and with a little sleuthing, I could cross-reference those images (since they are filed by locality) to about 200 site records and several maps that are also part of the SDMM’s Malcolm Rogers Archaeological Collection. It is reasonable to assume that the same is true for the Colorado Desert, Nevada, and Arizona files, as well. Musser-Lopez et al. (2012:4) provide a summary list of Roger’s unpublished documents and notebooks at the SDMM.

For those unfamiliar with Rogers, from 1919 until 1945, he was affiliated with the SDMM, “first as a volunteer field archaeologist, then as a staff archaeologist, then as Curator, and twice as Acting Director of the Museum” (Hanna 2012:8). He returned to the SDMM later, from 1958 to 1960. For more information on Rogers, the *Pacific Coast Archaeological Society Quarterly*, 2012, Volume 48, Numbers 3 and 4 (available at pcas.org/4834.htm) is an excellent place to start, with 10 articles by various archaeologists who review different aspects of Rogers’ career, accomplishments, and influences on archaeology in the American West.

Hedges (2012), who more recently was associated with the SDMM, credited these historic images’ value as early documentation of select rock art sites, particularly those well-known sites that have degraded considerably in the 90 years or so since the photos were taken. Examples that Hedges specifically mentioned include Travertine Point (Imperial County) on the western shoreline of ancient Lake Cahuilla, Corn Springs (Riverside County), Palo Verde Point south of Blyth (Imperial County), and Indian Hill in Anza-Borrego State Park (San Diego County). Hedges (2012:66) also reported that Rogers had a tendency to paint over pictographs for photographic reasons, though he seems not to have chalked the petroglyphs.

The Ike Eastvold Project

In the late 1960s/early 1970s, Ike Eastvold was hired by the California BLM to photograph many rock art sites in the Mojave Desert. The concentrations that he photographed are distributed across San Bernardino County, California, (at 12.9 million acres, it is the largest county in U.S.!), and the northern third of Riverside County, Cali-

Table 2. Summary of Images in the Ike Eastvold Project.

California Desert Conservation Area Unit	Number of 15' Maps	Number of Localities	Number of Pictures
Baker	5	22	400
Barstow	7**	33	473
Coachella	1	1	10
Chuckwalla	5	13	205
Kingston	3	7	148
Paiute	6	35	599
Ridgecrest	1*	4	80
Trona	3	21	356
Turtle Mountain	4	8	146
Victorville-29 Palms	2	4	16
Total	37	148	2,433

Notes: Includes * one and ** two 7.5-minute maps.

fornia, adjacent to the south. In 2003, Russ loaned three boxes of black-and-white prints of Eastvold’s photographs to Far Western Anthropological Research Group, Inc., where they were scanned, and then returned, along with a four-CD set of the resultant files. The boxes contained about 150 folders, each folder consisting of images from a rock art concentration (a number of sites have several folders, each of a different area within the site, e.g., Site A-Upper Wash, Site-A-Lower Wash, etc.). The end result is about 2,500 images from about 150 rock art concentrations (Table 2), each folder saved as a .jpg file. A date-stamp on the border of some of the photographs indicate they were printed between 1969–1973.

For management purposes, at that time much of the Mojave Desert was administratively BLM’s California Desert Conservation Area. The Desert Conservation Area was then carved into a series of non-overlapping “units” named after prominent mountain ranges, towns, or other geographical features, such that those familiar with Mojave Desert geography have a quick grasp of their locations, e.g., the Paiute Unit, the Trona Unit, the Chuckwalla Unit, etc. (These have since morphed into Districts and Resource areas, though even their names and boundaries have shifted over time.) The atlas for the Mojave Desert used for the Ike Eastvold Project was a series of 15-minute (1:62,500) U.S.G.S. topographic maps. Few 7.5-minute (1:24,000) U.S.G.S. maps had yet been drafted. The hierarchy of locational information accompanies each folder, includes: Desert Unit name, Site/Placename, 15-minute map name, and legal description (Township/Range and Section quartered

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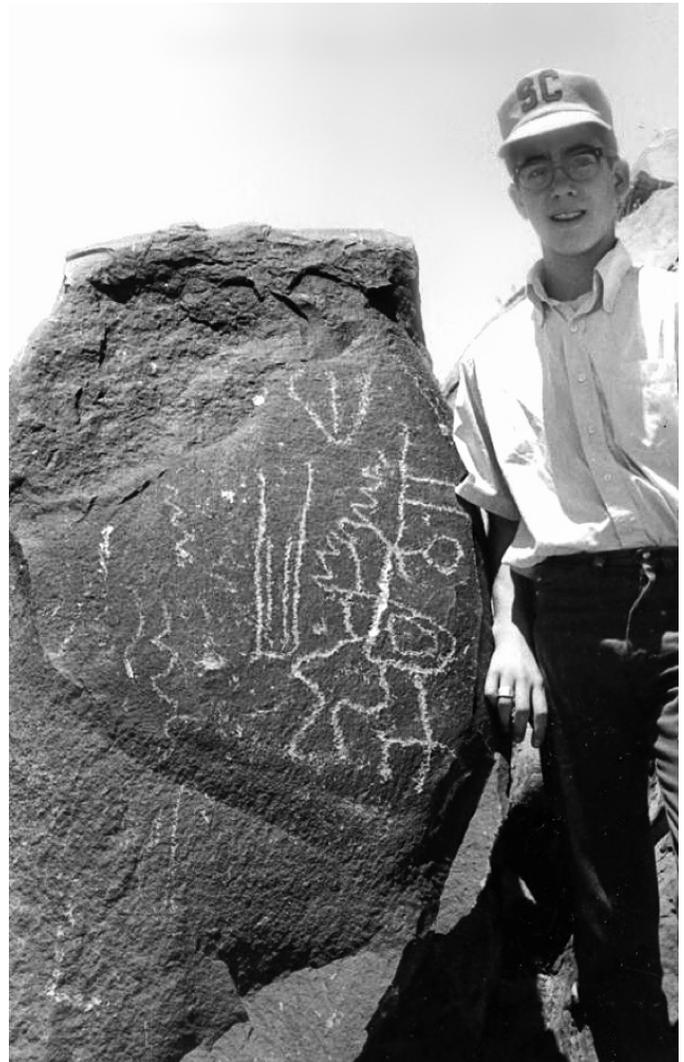
Hidden Treasures... *continued from page 7*

Paiute Unit panel, from the Ike Eastvold Project.

down to 40-acre specificity). About two-thirds of the folders also cross-reference a site number, usually a Smithsonian trinomial number (CA-SBR or CA-RIV), but occasionally either a San Bernardino County Museum (SBCM) or a University of California, Los Angeles (UCLA) site number. Not surprising, most trinomials are three-digits, indicating that many are among the earliest sites recorded in these counties.

The photographs, for the most part, feature the panels themselves; the frames include little in the way of surrounding landscape or site context. None includes a mug board; rarely is a scale or ruler included; occasionally a cowboy hat, canteen, or person is adjacent to the panel to provide a sense of size. Perhaps 15% of the panels were chalked specifically for the photograph. (We all know to not do that now, right? Right!?) Eastvold captured good contrast between the petroglyphs and the natural rock surface, judging from the bulk of the prints, so the chalked panels are all-the-more disheartening. Little graffiti is evident; the few historical designs captured likely date to the late 1800s-early 1900s. Damage is generally confined to natural degradation such as spalling and cracking. For these reasons, the pictures harken back to better days when rock art sites were comparatively pristine, before they were loved-to-death by visitors.

In subsequent years, Eastvold was an advocate for rock art and archaeological preservation, mostly in the American Southwest, particularly in New Mexico, and especially in the Albuquerque area. In 1998, ARARA presented a



Barstow Unit panel, from the Ike Eastvold Project.



Chuckwalla Unit panel, from the Ike Eastvold Project.

Conservation and Preservation Award jointly to the Archaeological Society of New Mexico Field School and Ike Eastvold.

End Note

I encourage ARARA members to share, through *La Pintura*, their knowledge of additional hidden treasures, gems tucked away in museums, library special collections, or perhaps in your own files, so that these labors of love may remain relevant to current and future rock art research and preservation efforts.

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Holmes and McConnell... *continued from page 5*

generations. By providing rock art documentation training to the general public and park staff, they promote cultural resources awareness, site etiquette, and the prehistory of the park's resources."

Their dedication to and enthusiasm for rock art is infectious, drawing additional volunteers who they help recruit, not to mention supervise, and train to sketch, photograph, and prepare site forms and reports. They "speak openly with people about the benefits of cultural resources awareness and have successfully recruited many new volunteers through their enthusiasm for the program and prehistoric rock art. They share their experiences volunteering for the NPS whenever they can, which not only brings visitors to the park but also dedicated volunteers who later assist in other disciplines of work."

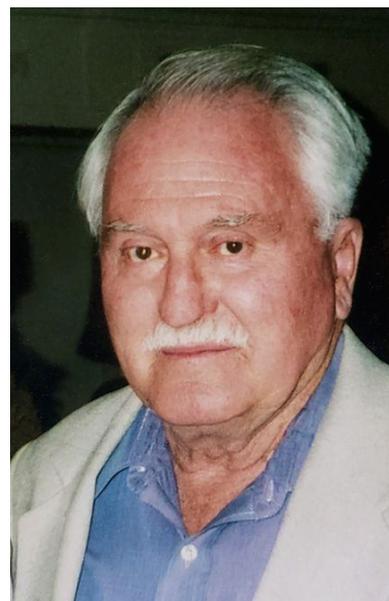
Hats Off for Anne and Elaine! Well done, ladies, well done. ☼

In Memoriam

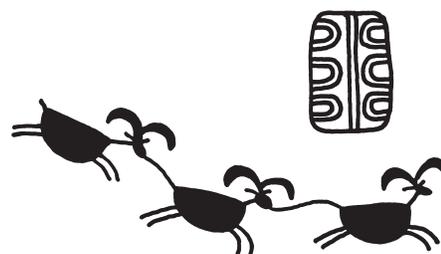
John Kenneth ("Ken") Pringle

1933–2018

By Sandy Rogers



ON December 29, 2018, the field of American rock art studies lost one of its earliest scholars, Ken Pringle. Ken was a physicist, with a degree from Brigham Young University. He went to work at the Navy laboratory at China Lake, California, in 1960, where he spent his career as a geophysicist, specializing in detonation physics and terminal ballistics. He had a great interest in archaeology, and in the early 1960s he became interested in Coso rock art. With fellow China Lake physicist James Baird and art historian Campbell Grant he explored and mapped the Coso rock art field. Their book, *Rock Drawings of the Coso Range*, was published in 1968, and is still the classic work in the field. After his retirement from the Navy Department in 1996, Ken taught physics and astronomy at Cerro Coso Community College, and was active in the Maturango Museum in Ridgecrest, California. Ken was a gentleman in every sense of the word, quiet and polite, and always willing to assist. He will be greatly missed. ☼



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. 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:

- February 15 (March)
- May 15 (Conference Issue, June 14-17)
- August 15 (September)
- November 15 (December)

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 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
Troy Scotter
569 East 320 North
Orem, UT 84097-4817

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* 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: Ann Brierty, imaglaguna@aol.com

Vice-President: Linda Olson, laolson@srt.com

Secretary: Steve Waller, wallersj@yahoo.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, 2019, Flagstaff, Arizona

-Conference Chairs, Evelyn Billo, ebillo@aol.com, and Donna Gillette, donna@gillette.com

-Local Committee, Bob Mark, rmark@infomagic.net, Kelley Hays-Gilpin, kelley.hays-gilpin@nau.edu, and Evelyn Billo, ebillo@aol.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 Scott Seibel, scottseibel@cox.net; alternatively, "like" the page, and "message" it to the moderator.

ARARA's Official Website: 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
Our mailing address is: ARARA, Attn: *La Pintura*, Amy Gilreath
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