

ARARA 2001 Conference Program

Thursday, May 24 – Pre-Conference Activities

- 11:00 a.m. - 12:30 p.m. Children's Rock Art Workshop with John Palacio, Sherwood Elementary School
- 7:00 - 8:30 p.m. "Rock Art Across the Country and Around the World," Blue Mountain Community College
This presentation is open to the public.

Friday, May 25

- Noon ARARA Board of Directors Meeting, Red Lion Inn
- 3:30 - 5:30 p.m. **Registration** – Red Lion Inn
- 6:00 - 7:30 p.m. **Reception** – Tamástslik Cultural Institute.
The Reception has been underwritten by the Bonneville Power Administration on behalf of Wana-Pa Koot Koot (the inter-agency inter-tribal working group of the Federal Columbia River Power System Cultural Resource Management Program for the lower reaches of the Columbia River).
- 7:45 p.m. Conservation and Protection Committee Meeting, Red Lion Inn

All conference activities take in the **Pendleton Convention Center**, unless otherwise noted.

The **Vendor Room** will be open during morning and afternoon breaks and at lunch. In addition, the Vendor Room will be open 7:30-8:30 a.m. and 5:00-6:00 p.m. on Saturday, and 8:00-8:30 a.m. on Sunday. The Vendor Room will close after the Sunday afternoon break.

Saturday, May 26

- 7:30 a.m. **Registration** – Lobby
- 8:30 a.m. **Welcome** – Larry Loendorf, President, ARARA
Welcome and Remarks – Representative of the Board of Trustees of the Confederated Tribes of the Umatilla Indian Reservation.

Session 1 – Claire Dean, Moderator

- 8:50 a.m. Wana-Pa Koot Koot Cultural Resources Working Group: Rock Imagery Protection Plans. *Jeff Van Pelt*
- 9:10 Chalwash Chilni: Sacred Island of the Wanapum People. *Arlene Buck Miller and William Layman*
- 9:30 Conservation and Management Concerns in the Development of Rock Climbing Recreation Areas at Three Central Oregon Pictograph Sites. *Larry King*
- 9:50 The Wallula Stone's Journey: A Cooperative Effort Between Tribal, City, and Federal Governments. *Diana LaSarge*
- 10:10 **BREAK**

- 10:40 Scratching the Surface: Defining a New Columbia Plateau Rock Art Style. *Michael W. Taylor*
- 11:00 Parting the Waters: Rediscovering the Goose Lake Petroglyphs. *Cheryl A. Mack*
- 11:20 Pictograph Cave in Southeast Alaska: Expanding Our Cultural Understanding of the Rock Art. *George Poetschat, James D. Keyser, and Terry Fifield*
- 11:40 Pictograph Perspectives, Photography, and Photo Electronic Imaging: More Than Just a Pretty Picture. *Carolynne Merrell*
- Noon **LUNCH**
- Education Committee Meeting (location to be announced)

Session 2 – Steve Freers, Moderator

- 1:30 p.m. Scanning Electron Microprobe Analysis of a Black Ceiling Deposit at Jackknife Cave, Idaho. *Karen L. Steelman, Marvin W. Rowe, R. Guillemette, and Carolynne Merrell*
- 1:50 Armored Horses in Central Wyoming Rock Art. *Mavis Greer and John Greer*
- 2:10 Canyon de Chelly: Rock Image Condition Assessment and Documentation. *E. Billo, R. Mark, V. Feruglio, T. Moody, L. Loendorf, and L. Karpinski*
- 2:30 The Nampawep Site Petroglyphs—Pinyon Nuts, Stars, and Sex? *Joseph T. O'Connor*
- 2:50 **BREAK**
- 3:20 The Rock Art of Chaco Canyon: A Preliminary Report of the Findings. *Donna Yoder and Jane Kolber*
- 3:40 The Great Rock Art of Chaco Canyon: Possible and Probable Implications. *Jane Kolber and Donna Yoder*
- 4:00 Kachina Iconography of Piedras Marcadas Canyon, Petroglyph National Monument. *Dara Saville*
- 4:20 Marks of the Twins: Rock Art and Oral History in the Red Rocks Country. *Peter J. Pilles, Jr., and Vincent Randall*
- 4:40 A Taste for Rock Art—Pilgrimage and Communication. *Janet Lever-Wood*
- 5:00 p.m. **NO-HOST BAR AND LIVE AUCTION**

Sunday, May 27

- 8:00 a.m. **Registration** – Lobby
- 8:30 a.m. ARARA Business meeting
- 9:30 **BREAK**

Session 3 – Claire Dean, Moderator

- 9:50 a.m. The White Camel of the Makgabeng. *Benjamin Smith and J.A. van Schalkwyk*
- 10:10 New Discoveries in Southern African Rock Art. *Geoff Blundell*
- 10:30 Taking a Stance: Posture and Meaning in the Rock Art of the Waterberg, Northern Province, South Africa. *Ghilraen Laue*
- 10:50 **BREAK**

- 11:10 “Big Pictures”: Insights into Southern African San Rock Paintings of Ostriches. *Jeremy C. Hollman*
- 11:30 Changing Men, Changing Eland: Sequences in the Rock Paintings of Maclear District, Eastern Cape, South Africa. *David Pearce*
- 11:50 Theories of Culture and Rock Art in Action. *Grant McCall*
- 12:10 p.m. **LUNCH**

Session 4A - Ken Hedges, Moderator

- 1:30 p.m. Looking at the Rock in Rock Art: Rock Feature Incorporations Provide Clues to Understanding the Art. *Eve Ewing*
- 1:50 Sounds of the Spirit World. *Steven J. Waller*
- 2:10 Rhythm on the Rocks: Trance and Petroglyph Production. *Don Hann*
- 2:30 A Site-Monitoring Partnership at Little Petroglyph Canyon, Coso Range, California. *Alexander Rogers and Carolyn Shepherd*
- 2:50 **BREAK**

Session 4B - Alanah Woody, Moderator

- 1:30 p.m. An Interpretive Study of Prehistoric Petroglyphs in Saudi Arabia at Sakakah, Jawf, Madian Salih, and Ula. *Jack H. Doty*
- 1:50 New Discoveries in the Rock Art of Valcamonica, Italy. *Angelo Fossati*
- 2:10 Rock 53 of Vite-Deria: New Elements for the Study of the Degradation of Valcamonica Petroglyphs. *Elisabetta Attorre and Angelo Fossati*
- 2:30 Rock Art Studies in China. *William Breen Murray*
- 2:50 **BREAK**

Session 5 - Mavis Greer, Moderator

- 3:20 p.m. Pictographs, Petroglyphs, and a Titan 4B: Rock Art on Vandenberg Air Force Base. *Robert R. Peterson, Jr.*
- 3:40 Results of Archaeological Data Recovery and Stabilization at Swordfish Cave, a Rock Art Site on Vandenberg Air Force Base, California. *Clayton Lebow*
- 4:00 Southern California Rock Art Styles in California Context. *Ken Hedges*
- 4:20 Rock Art Styles on the Tablelands. *William Hyder and Dario Caloss*
- 4:40 Serendipity Cave Rock Art, Northwestern Nevada. *Eric Ritter*
- 6:00 p.m. **NO-HOST BAR**
- 6:30 p.m. **BANQUET**
- 8:00 p.m. “Lessons from Chauvet” – *Jean Clottes*, Public Lecture, Vert Auditorium

Monday, May 28

Field Trips to Rock Art Sites

Abstracts of Papers

Rock 53 of Vite-Deria: New Elements for the Study of the Degradation of Valcamonica Petroglyphs

Elisabetta Attorrese and Angelo Fossati

Rock 53 of Vite-Deria is located on the community land of Paspardo, bordering on the new Deria road. The classification and recording of the engraved rocks was made necessary after some were damaged during construction of the new road. The rock art has been previously analysed and dated. During research activities in 1997, six new rocks were brought to light, and rock 53 was chosen for study of deterioration and damage. Four different types of deterioration have been evidenced: biological aggression (algae, moss, lichens, etc.), flaking of the rock, supervision gaps, and humidity (i.e., percolation). This paper compares this type of degradation with the decay found in paintings, frescoes, and other art material of ancient churches and palaces in Northern Italy. Human damage, including the interventions of scholars and enthusiasts, will also be discussed. The creation of a code of ethics permitting better preservation of the rupestrian tradition is suggested.

Canyon de Chelly: Rock Image Condition Assessment and Documentation

E. Billo, R. Mark, V. Feruglio, T. Moody, L. Loendorf, and L. Karpinski

During field research in 2000, a total of 136 pictograph and petroglyph panels with over 12,500 elements were studied in Canyon del Muerto, Arizona. The goal was to photograph the sites and report back to the National Park Service on the condition of rock image panels. In addition, detailed drawings were made at the Blue Bull site, a complex painted site, in an attempt to understand the layers of superimposition and the elements involved. Field sketches of the superimposed paintings were supplemented with 35 mm slide photography. These images were scanned into computers and studied using various techniques to discriminate the various layers of the paintings. In several examples we were able to identify seven layers of superimposed paintings with the oldest—or first painted—representing figures similar to Archaic-age Barrier Canyon anthropomorphs.

New Discoveries in Southern African Rock Art

Geoff Blundell

Although parts of southern Africa have been called the “richest storehouse of prehistoric mural art in the world,” even full-time researchers are sometimes amazed at just how much rock art there is on the subcontinent. Over the last decade or so, many important discoveries have been made in areas outside of the more famous regions of the Drakensberg, the Matopos, the Cederberg, and the Brandberg. Yet, even these famous areas—often thought to have been ‘done’—continually yield new and exciting discoveries. This presentation will concentrate on some of the important discoveries from the new areas as well as from the more famous regions. These discoveries show a diverse and complex rock art heritage and have a profound impact on our understanding of southern African rock art.

An Interpretive Study of Prehistoric Petroglyphs in Saudi Arabia at Sakakah, Jawf, Madian Salih, and Ula

Jack H. Doty

Living as a Professor in Saudi Arabia from 1977-88 provided me opportunities to photograph and study a number of ancient rock art sites. I will discuss four sites in the Northwestern Region in this presentation: Sakakah, Jawf, Madian Salih, and Ula. Animal, human and symbolic images carved in stone are featured in my presentation. Major interpretive themes in my slide-lecture presentation surround three questions: 1) What do you (the audience) see?, 2) What did the artists see?, and 3) Who were the artists? Some answers to these questions will be mine and others will be from the limited published analyses available. Answering the questions will be based on my experiences living, touring, and filming ten years in Ethiopia, Zambia, Botswana, Namibia, Zimbabwe, and Kenya, as well.

Looking at the Rock in Rock Art: Rock Feature Incorporations Provide Clues to Understanding the Art

Eve Ewing

Paleolithic rock art from Europe, as well as rock art from the American Southwest (and elsewhere worldwide) is often found deliberately incorporated with natural features in the rock. Those rock feature incorporations most commonly used take the form of

cracks, edges, holes, depressions, bulges, mineral strikes, and inclusions. These incorporations often appear to leave substantial visual clues as to the meaning and purpose of the art. This paper will attempt to show the remarkable similarities and significant differences these two bodies of art display and something of the world views visually implied through their rock feature incorporations.

New Discoveries in the Rock Art of Valcamonica, Italy

Angelo Fossati

A large number of new discoveries and studies have appeared recently in the Valcamonica area. One newly discovered complex can be dated to two different phases, one attributable to the end of the Neolithic and the beginning of the Copper Age, and the other datable to the Iron Age. The various ages and imagery will be explored and compared. One point of discussion between archaeologists has been the chronology and interpretation of the topographic representations on the rocks. Other newly found and studied rock art complexes in the general area will also be reported on.

Armored Horses in Central Wyoming Rock Art

Mavis Greer and John Greer

Armored horses are rarely recorded in Northern Plains rock art. The presence of the horse dates figures in this area after 1730, but the origin of armor is less certain. The Arminto Petroglyph site (48NA991) in central Wyoming, with at least two armored horses, adds information on figure style distribution, variations in armor portrayal, and other associated accoutrements, such as bridle decoration. Although armor and other accessories are generally assumed to have been based on Spanish design, personal armor such as shields was common on the Northern Plains prior to arrival of the horse, and horse protection may have been an outgrowth of that practice.

Rhythm on the Rocks: Trance and Petroglyph Production

Don Hann

Rhythm, the repetitive patterning of sound and movement, is used in many cultures as an element of rituals designed to induce a trance state. The rhythms made while producing certain types of petroglyphs could have served a similar function.

The use of rhythm in trance ritual will be discussed and compared with that produced while replicating rock art. Deeply ground and heavily abraded designs represent an investment in labor much greater than needed to simply create an image. These may represent a functionally distinct class of petroglyph geared toward inducing a trance state rather than recording the result of trance.

Southern California Rock Art Styles in California Context

Ken Hedges

This paper presents an overview of Southern California rock art styles and the history of style analysis in this area as it relates to the problem of style on a statewide basis. Although references to Southern California styles—San Luis Rey, Rancho Bernardo, La Rumorosa, and our own southern variants of cupules and Archaic Tradition desert rock art—are found in many sources, there has been no formal presentation of styles in this region for over a quarter of a century. Previous stylistic frameworks and models will be discussed in the light of what we know today about rock art in Southern California, and in the context of past and present analytical models for the state.

“Big Pictures”: Insights into Southern African San Rock Paintings of Ostriches

Jeremy C. Hollman

The paintings at Long March Shelter in the Klein Swartberg, Western Cape Province, are “big” in two senses. They are themselves remarkably large and detailed; but they are also “big” in terms of the novel insights they offer. Unlike San art in the Drakensberg, where human:antelope combinations are the most common conflation, the Long March artists based their visual metaphors of fused, human:animal spirit power upon a species from a quite different taxon—the ostrich. The Long March paintings also draw on the other uncommon metaphors and symbols that are identified and discussed here for the first time.

Rock Art Styles on the Tablelands

William Hyder and Dario Caloss

Researchers generally agree that Heizer and Baumhoff’s definition of Great Basin styles has outlived its usefulness. Some have even argued that it is the notion of style itself that is dead. Style, however, remains an important variable in the study

of rock art. We build on efforts of the past 20 years to redefine the definition of styles in the Great Basin and lessons drawn from the study of visual culture to define seven styles and style variants on the Volcanic Tablelands north of Bishop, California.

Conservation and Management Concerns in the Development of Rock Climbing Recreation Areas at Three Central Oregon Pictograph Sites

Larry King

In 1992-1993, rock climbers in Central Oregon installed approximately 290 bolted climbing anchors in five lava tube cave entrances. Three of these caves are known archaeological sites containing prehistoric pictographs. In some cases climbing routes have been placed directly over Native American rock art panels. Efforts to preserve these pictographs have met with limited success due to sign vandalism, climber non-compliance, and an intensive lobbying effort to keep these caves open for climbing. The Bend/Fort Rock Ranger District is in the process of developing an environmental assessment and management plan for these sites.

The Great Rock Art of Chaco Canyon: Possible and Probable Implications

Jane Kolber and Donna Yoder

There is great rock art in Chaco Canyon. It has been hidden from both the public and professionals. This occurred by its being difficult to see, located in improbable locations, and the emphasis placed on the great houses and other features. In-depth study proves the superior significance and value of Chacoan rock art. What obscures it, adds to its greatness. Effort must be made to view it. Scrutiny reveals advanced technological accomplishments. Placement in the landscape discloses a broad awareness and understanding of the surroundings. Further study into Chaco rock art will produce a greater comprehension of the Great Chacoans.

The Wallula Stone's Journey: A Cooperative Effort Between Tribal, City, and Federal Governments

Diana LaSarge

In 1910, the O.R. & N. railroad survey crew removed a 10-ton petroglyph stone from the tribal lands of the Confederated Tribes of the Umatilla Indian Reservation (CTUIR) to the Portland City Hall. This

paper covers the 86-year journey of the Wallula Stone (45-WW-44). It is the story of how a joint working effort between the CTUIR, the City of Portland, and the U.S. Army Corps of Engineers, through a Native American Graves Protection and Repatriation Act claim, succeeded in returning the stone to its country and its people.

Taking a Stance: Posture and Meaning in the Rock Art of the Waterberg, Northern Province, South Africa

Ghilraen Laue

In this paper I examine a particular human posture in the painted record and in doing so show that, contrary to modern trends of relativism, one can distinguish between more true, less true, and simply wrong explanations of the past. I argue that the features of archaeological practice, as suggested by Wylie's cables and tacking (1989, 1993), offer a general strategy to deal with the problem of relativism. I concentrate my study on an unusual and distinctive posture in the rock art of the Waterberg, Northern Province, South Africa. I name this feature the "Waterberg Posture." The arms-forward position found in the Waterberg Posture is a previously unexplored posture in San art. I argue that this posture indicates trance. The associated painted images lend further support to my reading of the Waterberg Posture.

Results of Archaeological Data Recovery and Stabilization at Swordfish Cave, a Rock Art Site on Vandenberg Air Force Base, California

Clayton Lebow

Located on Vandenberg Air Force Base, Swordfish Cave (CA-SBA-503) is one of the better-known rock art sites on California's south-central coast. The U.S. Air Force recently began a program to preserve the artwork. Testing by Applied Earthworks, Inc., in 1997 as part of the preservation program revealed that the cave also contains a substantial archaeological deposit. Data recovery excavations completed in 1999 revealed that initial cave occupation at 3,500 cal. B.P. was relatively extensive, and appears to be associated with the rock art. The site was occupied again at 2,740 cal. B.P., and then, after a hiatus of almost 2,500 years, was occupied for the last time at historic contact. This paper examines the results of the archaeological investigations.

A Taste for Rock Art—Pilgrimage and Communication

Janet Lever-Wood

Taste: the fourth paper in a series exploring the five senses used in understanding and appreciating rock art. Why to do we travel so far and work so hard to visit and record these powerful sites? What is it that we really hunger for and wish to comprehend?

Theories of Culture and Rock Art in Action

Grant McCall

This paper extends research presented at last year's ARARA meeting reviewing anthropological theory as it pertains to rock art. This paper works to further apply a few specific anthropological theories to specific types of artifacts and rock art sites. For example, this paper examines how cultural ecology can serve as a useful paradigm in understanding the rock art of the Southwestern Cape, in South Africa. This paper concludes by discussing how a clearer understanding of anthropological theory and more defined epistemology can sharpen the studies of rock art researchers.

Parting the Waters: Rediscovering the Goose Lake Petroglyphs

Cheryl A. Mack

A set of human hand and footprints in an 8,100-year-old lava flow on the Gifford Pinchot National Forest, Washington, was a relatively well-known local attraction in the 1920s and 1930s. The prints were situated along the edge of a small lake, and when this lake was dammed in the 1930s, the prints were submerged. They remained submerged for 60 years, and 30 years had passed since anyone had seen the prints or noted their location. In 1991, a diligent search by Larry King led to the rediscovery of the site. Mr. King's subsequent construction of a coffer dam around the site, and casting of the prints, provided detailed documentation of a very unique site.

Pictograph Perspectives, Photography, and Photo Electronic Imaging: More Than Just a Pretty Picture

Carolynne Merrell

Photographing rock art for documentation is usually based on the photographer's personal perception of the subject matter. This frequently results in an incomplete, occasionally erroneous, view that is

perpetuated for future media. This disconnect can be improved by including Native Americans in the process, as demonstrated in the recording of Pictograph Cave in southern Alaska, where professionals and volunteers collaborated with traditional members of the Tlingit community. By working with Tlingit artists and Clan Elders, the recorders saw the pictographs through the eyes of the culture whose ancestors produced the art. This increased sensitivity for Tlingit culture and design helped determine the best orientation for shooting the photographs, and indirectly guided the course for enhancing aspects of the images.

Chalwash Chilni: Sacred Island of the Wanapum People

Arlene Buck Miller and William Layman

"These images remind us of what is holy. They are part of the collective memory that passes through each generation of Wanapum children. They have been locked inside our lives for protection and safekeeping" (Arlene Buck). Created by the ancients, the petroglyphs of Whale Island were found on eighty boulders that stood at a place where Creation began. The presentation covers unique characteristics of this special site—their history, their importance to Wanapum people, as well as their documentation, made in consultation with Wanapum elders before the island was flooded by the backwaters of Priest Rapids Dam in 1957.

Rock Art Studies in China

William Breen Murray

Research on Chinese rock art has created a scholarly tradition which responds to special conditions and opportunities. Two sites in the Ningxia Autonomous Region of northwest China will be described in order to illustrate and comment on some of these differences.

The Nampawep Site Petroglyphs—Pinyon Nuts, Stars, and Sex?

Joseph T. O'Connor

This study of the Nampawep site in the Arizona Strip seeks to determine if archaeoastronomical alignments exist among the petroglyphs. A strong resemblance is noted between one of the panels and a prominent star pattern (parts of Cetus and Pisces). The positions of conjunctive planets and of comets are also suggestive of a connection with some

petroglyphs. Many petroglyphs with notable graphic sexual content emphasize the use of the site for social functions. The Namapweap site probably served as a seasonal meeting place for the purposes of harvesting pinyon nuts and social interaction of the harvesters, and the petroglyphs record a long history of this activity.

Changing Men, Changing Eland: Sequences in the Rock Paintings of Maclear District, Eastern Cape, South Africa

David Pearce

Most work on southern African San rock art has viewed the art as a homogenous, ahistorical body of data. This situation is in part due to a lack of clearly recognizable sequences in the paintings. This paper reports the construction of sequences of two common motifs—eland and human figures—in the rock art of the Maclear District, Eastern Cape, South Africa. The sequences are constructed using a modified version of the Harris Matrix technique.

Pictographs, Petroglyphs, and a Titan 4B: Rock Art on Vandenberg Air Force Base

Robert R. Peterson, Jr.

Vandenberg Air Force Base covers some 98,400 acres where intercontinental ballistic missiles are tested and where military and commercial satellites are launched on a regular basis. Of the 2,000+ archaeological sites on the base, eight are known to have some rock art panels or features. These range from single cupules to large, complex pictograph panels. In the past few years the Air Force has funded a long-term program to evaluate and conserve these valuable resources. This paper reviews the present state of knowledge about Vandenberg's rock art and the programs being implemented to protect them.

Marks of the Twins: Rock Art and Oral History in the Red Rocks Country

Peter J. Pilles, Jr., and Vincent Randall

Scratched petroglyphs have been found at several sites in the Red Rock country near Sedona, Arizona, that resemble the symbols used by the Navajo to represent the twin deities, Slayer of Monsters and Born of Water. The twins are prominent in the traditions of the Navajo and Apache, but the symbols used to represent the twins by the Navajo are not used by the Apache. Furthermore, although the Red Rock country is within the territory traditionally

used by the Tonto Apache, it is well outside traditional Navajo country. So what are these Navajo representations doing in the Verde Valley? Oral history of the Tonto Apache and Navajo recounts an event, not documented in historical records, that provides an explanation, and demonstrates the importance of oral traditions for understanding rock art.

Pictograph Cave in Southeast Alaska: Expanding Our Cultural Understanding of the Rock Art

George Poetschat, James D. Keyser, and Terry Fifield

Pictograph Cave contains the most spectacular painted motifs in Southeast Alaska. Local Tlingit tribal representatives, U.S. Forest Service personnel, and volunteers undertook a study of the rock art motifs by locating the rock art panels, recording selected panels, collecting oral histories relating to the art, and filming these motifs, these oral histories, and the processes of information collection. The pictographs are clearly the classic conventionalized style of the Northwest Coast Rock Art Tradition. Some motifs depict mythological beings and their actions, others relate to shamans' visions, and others may be property markers of local Tlingit clans. It is through this type of cooperative, cross-cultural study that we all learn about the art and archaeological values, and gain respect for understanding and preserving these perishable resources.

Serendipity Cave Rock Art, Northwestern Nevada

Eric Ritter

Within the Black Rock Desert–High Rock Canyon Emigrant Trails National Conservation Area of northwestern Nevada is Serendipity Cave (26WA6821). This multi-component prehistoric rockshelter contains a handful of rapidly disappearing pictographs and petroglyphs on its back wall. While there is a regional concentration of variable Great Basin Tradition petroglyphs at open sites, pictographs and cupules are extremely rare in this corner of the Great Basin. The abstract/geometric pictographs, pecked cupules, and other petroglyph motifs are examined chronologically and geographically from an archaeological perspective. A rationalistic approach is applied to an understanding of their context and meaning with a consideration of various contemporary hypotheses.

A Site-Monitoring Partnership at Little Petroglyph Canyon, Coso Range, California

Alexander Rogers and Carolyn Shepherd

An innovative public-private partnership has been established to monitor conditions of the Little Petroglyph Canyon site, located in the Coso Range on the Naval Air Weapons Station, China Lake, California. The Navy, like other land management agencies today, is under budgetary and staff constraints. A partnership has been created with the Maturango Museum of Ridgecrest, California, using trained Museum volunteers to periodically monitor the canyon and document findings. We describe the legal and management status of the canyon, and summarize the partnership and the data protocols used and practical lessons learned from the first phases of the program.

Kachina Iconography of Piedras Marcadas Canyon, Petroglyph National Monument

Dara Saville

This research addresses the problem of identifying the local patterns of variation in the kachina iconography at Petroglyph National Monument, Albuquerque, New Mexico. The author examines a sample of kachina iconography that is present in the rock art of the Piedras Marcadas Canyon area of the monument. The methodology, designed for use within the Greater Pueblo Province, focused on design attributes, technique, and the images' function in the landscape. Results indicate that kachinas are a significant feature in the Piedras Marcadas landscape and although great diversity exists, a clear pattern of local variation is identified and described.

The White Camel of the Makgabeng

Benjamin Smith and J. A. van Schalkwyk

Research in the Northern Province of South Africa has revealed a most surprising new rock art find: a painting of a camel. We investigate how and why a camel came to be painted in the remote rock art of the Makgabeng hills. Analysis of archival material allows us to pin the painting to a Northern Sotho artist who was active in the first decade of the 20th Century. The purpose of the painting was revealed by analysis of its context; it forms part of a collection of paintings that ridicule elements of ineptness in the ways of the new white intruders. We argue that this pointed humour helped the community to overcome some of

the trauma of the displacement and violence that characterized the era of first white settlement in northern South Africa.

Scanning Electron Microprobe Analysis of a Black Ceiling Deposit at Jackknife Cave, Idaho

Karen L. Steelman, Marvin W. Rowe, R. Guillemette, andCarolynne Merrell

Scanning electron microprobe analysis was undertaken to begin to understand the composition and origin of a black ceiling deposit at Jackknife Cave, Idaho. The black deposit covers some red pictographs, while other images are on its surface. The rock substrate was identified as dolomitic limestone. A qualitative x-ray energy dispersive spectrum of the deposit shows a high carbon content. The mineralogy of the deposit is inconclusive from the microprobe analysis; all potential minerals are either colorless or white. If the deposit contains organic carbon, then radiocarbon dating the deposit should give minimum and maximum ages of the paintings from superposition.

Scratching the Surface: Defining a New Columbia Plateau Rock Art Style

Michael W. Taylor

The Columbia Plateau of Eastern Washington and Oregon is well known for its rich profusion of rock art. To date, nine styles of art have been defined within the Columbia Plateau Rock Art Tradition. This paper will describe work done to date in an ongoing project to describe and define a tenth, the *Columbia Plateau Scratched Style*. Scratched motifs are found broadly across the Plateau and bear a distinct relationship to other styles within the Columbia Plateau. Although widespread and culturally important, scratched motifs are frequently overlooked in studies and surveys and should be more deeply investigated.

Wana-Pa Koot Koot Cultural Resources Working Group: Rock Imagery Protection Plans

Jeff Van Pelt

The Wana-Pa Koot Koot working group of four federally recognized tribes, as well as the Bonneville Power Administration and the U.S. Army Corp of Engineers, Portland, work together to develop and implement Cultural Resources protection on the

Mid-Columbia River. Among the projects that the working group considers a priority is the preservation and protection of ancestral rock imagery. To this end, we have initiated a plan with Washington State Parks to re-locate a variety of important rock imagery from storage at the Dalles dam to a newly created interpretive site at Horsethief Lake State Park. In addition, we have opened negotiations with a group at Roosevelt, Washington, that houses an additional 25 pictographs and petroglyphs, which we also hope to move to the new interpretive site. The creation of this site is a cooperative project with tribal elders and cultural specialists, and will represent both tribal values and an ultimate respect for the original creation and intent of our ancestors. This project has been reviewed and approved by Yakama Tribal Elders, and is considered Yakama Tribal policy.

Sounds of the Spirit World

Steven J. Waller

The ethnographically recorded belief that rock faces are boundaries between an outer reality/world and a spirit world within the rock was discussed by J.D. Lewis-Williams in "Through the Veil..." (1990),

relative to its influence on rock art. The physics of sound reflection explains the perception of echoes as voices emanating from rock/air boundaries, as if there are beings calling out from behind the rock surface. An interrelationship between these concepts is suggested, as supported by Bushman folklore (W.H.I. Bleek and L.C. Lloyd, 1911): "O beast of prey! Thou art the one who hearest the place behind, it is resonant with sound."

The Rock Art of Chaco Canyon: A Preliminary Report of the Findings

Donna Yoder and Jane Kolber

The archaeology of Chaco Canyon, its great houses, great kivas, and road systems, has been studied for nearly a century, but its rock art has received little mention. During a reassessment project, careful scrutiny revealed many panels of previously unrecorded rock art. A number of the Chacoan rock art panels are carefully composed, complex, and technically advanced. Observations, such as placement in the landscape, elements, and techniques, are addressed and related to archaeological findings where applicable.