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La Pintura

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ARARA Members Attend International Rock Art Meeting in Lisbon, Portugal

Mavis Greer, ARARA President

THE INTERNATIONAL FEDERATION of Rock Art Organizations (IFRAO) held an international Rock Art meeting as part of the XV Congress of the International Union of Prehistoric and Protohistoric Sciences (UISPP) in Lisbon, Portugal, September 4-9, 2006. The IFRAO theme was Global State of the Art, and several symposia on rock art were held over the six-day conference. American ARARA members in attendance included John and me, Evelyn Billo, Bob Mark, Alice Tratebas, Donna Gillette, Paul Freeman, Cesar Quijada, Jane Kolber, and Denise Smith. Three rock art symposia were chaired by ARARA members. I teamed with James Keyser, who was unable to attend, to organize the symposium *Rock Art Research in the Continental United States of America*. Jane Kolber teamed with John Clegg (Australia) and Alicia Fernandez Distel (Argentina) for the symposium *Spirals and Circular Forms: The Most Common Rock Art Elements in the World?* Denise Smith teamed with Tertia Barnett (Great Britain) for the symposium *Place Theory in Rock Art Studies*. To view the program and abstracts of symposia and presented papers visit the UISPP web site at www.uispp.ipt.pt/en/enmain.html. Paul Freeman graciously provided the French translation for the Continental United States symposium. In addition to the formal papers, Donna Gillette and I presented impromptu talks on the state of rock art research in the United States from our perspectives of academia, the private sector, and government agencies.

Before-and-after sponsored field trips were cancelled in the last days before the conference. Since by that time most ARARA members already had plane tickets to Portugal, Evelyn Billo



António Batarda pointing out an image in the Cõa Valley Park.

planned a pre-conference field trip for six of us. The result of her work meant that John and I, Evelyn and Bob, Alice, and Donna spent a week touring rock art in eastern Portugal and western Spain. Evelyn arranged for us to have two days of private tours at the open-air Paleolithic World Heritage site of Foz Côa, a public park that cannot be visited without a guide (arrangements can be made through their web site, www.ipa.min-cultura.pt/coa.)

Because we were a small group of rock art researchers, we were granted a special professional courtesy tour guided by António Batarda, an archaeologist in the Cõa Valley Park who specializes in site conservation and does not normally guide people through the site. He showed us the main

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ARARA 2007 in Billings, Montana

THE 2007 ANNUAL MEETING is later than usual (June 29-July 2), but now is the time to begin making plans to assure time off from your job and to make other necessary arrangements to allow you plenty of time to visit sites in the Billings area and on the way to or from the conference. The complete registration packet will be sent under separate cover in February, but this preliminary view of events will help those who like to plan in advance.

Accommodation reservations may now be made for the 2007 ARARA Conference. The Crowne Plaza Billings (formerly the Sheraton Hotel) is the meeting site. The rate is \$72 + tax for one or two persons, and \$10 for each extra person. The block of rooms will be held until June 13, 2007, after which rooms will be sold on a space- and rate-available basis. Be sure to mention ARARA when making your reservations. Call (406) 252-7400 or 1 (800) 227-6963.

The Crowne Plaza is a full service hotel with 282 rooms, meeting rooms, high-speed internet, restaurant, lounge, and a complete nautilus health club. Presentations, posters, auction, vendor room, and banquet will all take place at the Crowne

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Portugal Meeting

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panels visited by tourists and also other panels and sites not normally on public tours. In addition to the day-long tours covering the canyon-dominated countryside, Antonio arranged incredible lunches of local dishes that gave us a flavor of the region. One day we dined at a back-country winery along the Côa River with fantastic facilities, a large museum, and a Roman ruin.



Jane Kolber ready for the Wednesday conference field trip to begin.

the river. The web site www.corgol.com/villardearganan/siegaverde.html has photographs of some of the boulder panels at this really large site.

Leaving Côa we traveled to western Spain to visit the site of Siega Verde, another open air Paleolithic petroglyph site, near the town of Ciudad Rodrigo. Siega Verde is open to the public and has regularly scheduled tours throughout the day. After a visit to the small museum at the Visitor's Center, with a short film on open-air rock art sites in the region, a guide showed us petroglyphs on boulders along

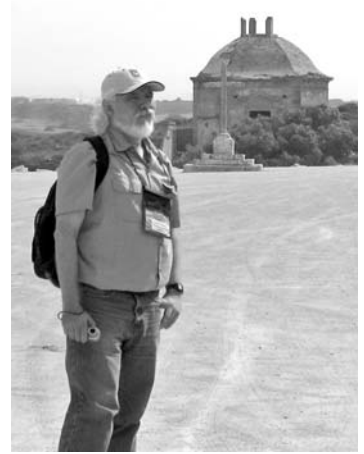


Alice Tratebas, Donna Gillette, Evelyn Billo, and Mavis Greer comparing the guide article with the figures on the rock at the Domingo Garcia site in western Spain.

Also in western Spain is the site of Domingo Garcia, with rock art on a series of large boulders and bedrock outcroppings along the crest of an island-like ridge. The site is a public park where people can wander by themselves or go with guides, who periodically lead groups through the outcroppings to point out the more obscure Paleolithic figures. While we were there, we had a private tour by a security guard, who grew up there and knew every figure. We also had an article on the site, which Alice had brought that was helpful. Most of the petroglyphs date to

the Iron Age, but there is everything back to typical middle Magdalenian with many early horses. The following web site has information: www.uned.es/dpto-pha/domingo/domingo.htm.

During the conference there was one day of organized field trips. With many trips to choose from, John and I luckily chose one to a variety of locations including a castle, museum, monastery, dinosaur tracks, open lithic scatter sites, and a cave with Neolithic deposits. Our close inspection of the cave formations in the long main passageway located two previously unknown carved faces. We were treated to wonderful lunch at a seaside restaurant complete with local wines.



Cesar Quijada at Cape Espichel in southwestern Portugal on the Wednesday conference field trip.

I attended the IFRAO meeting as official ARARA representative. John represented ESRARA, and Donna represented the Nevada Rock Art Foundation. Leadership of the group was passed from Giriraj Kumar (India) to Jean Clottes (France). The next international rock art conference to be sponsored by IFRAO is planned for 2008 in Brazil. It will be hosted by the



John Greer, Donna Gillette, and Jean Clottes waiting for the Wednesday conference field trip to begin.

Serra da Capivara National Park in the state of Piauí in the northeastern part of the country. This area, known perhaps best for the Pedra Furada ("perforated rock") rockshelter, has one of the largest concentrations of rock art in South America, and the deep deposits in numerous sites have been the subject of study and controversy for many years. The magnificence of the rock art is not in dispute at this World Heritage site. It is worth the long trip by plane and bus to visit this park. The following web site has information on the site in Portuguese and English: www.vivabrazil.com/serrada.htm.

The Editor's Corner

Stimulating Ideas

SUCCESS IN SCIENTIFIC RESEARCH often depends on having a critical mass of investigators working in a particular area. The mutual sharing of information and ideas reveals new connections and the pace of the inquiry picks up. New paradigms are born and old ones are revisited.

For rock art research, this sharing takes place largely in publications and at meetings. One of the most venerable of these is the Rock Art Symposium sponsored each year by the San Diego Museum of Man and the publication series *Rock Art Papers* which has emanated from this gathering. This year's symposium, held on November 4, was the 31st, making the series only a few years younger than ARARA, which celebrates its 34th in 2007. *La Pintura's* production editor Ken Hedges has been linked to both initiatives from their start and his accumulated experience has made both endeavors much smoother operations.

Due to conflicts with my university's calendar, I never attended the San Diego Symposium, but retirement and participation on the ARARA Board changed these constraints. My initial participation last year was frustrated by an emergency hospitalization, so this year's Symposium was really my first, and I attended as an anthropological participant observer, rather than a presenter. This allowed me to see more clearly a critical mass of rock art researchers at work and enjoy the seventeen papers they shared on this occasion.

As we all know, California has an extraordinary and varied corpus of rock art, but only six of the papers dealt specifically with California rock art—the geographical range of the papers was much broader. A presentation on Norwegian rock art by Ginger Ridgway was cancelled, but other papers looked at Northeast Brazil (Reinaldo Morales), Andean Ecuador (Jessica Christie), and Costa Rica (Janet Lever), as well as Arizona and New Mexico in the more proximate environs. Although each individual researcher specializes in only one area, rock art studies are global and comparative. Our meetings keep this view alive!

None of the Symposium papers were merely site descriptions. Their content was usually defined more by a theoretical or methodological focus than by geographical place. Two papers focused specifically on cutting edge technology now being used in rock art documentation: Donna Gillette's presentation on 3-D Laser scanning techniques for field recording, and Jon Harman's demonstration of DStretch, a computer program for rock art image enhancement displayed at his website, www.DStretch.com. Steve Waller provided an update on his ongoing acoustical research, while a paper by Margaret Hangan reported on rock art conservation and protection measures during and after the recent Day fire in the Los Padres National Forest near Los Angeles, California.

Other papers revisited some well-known interpretive questions. Shamanism was a specific framework for papers by Bernard Jones and Eve Ewing, while archaeoastronomy was inferred in papers by Jesper Christensen and Kenneth Zoll. Bob Mark and Evelyn Billo's paper on a newly discovered site in New Mexico revisited the hunting hypothesis raised decades ago by Campbell Grant and Robert Heizer.

Several authors explored less familiar terrain, ranging over everything from semantic structural analogies between rock art and coastal Peruvian Moche pottery (Lloyd Anderson) to physical measurement of handprints in order to infer age and sex (Steve Freers). Iconographic levels were revealed in Ken Hedges's detailed analysis of a Coso Range panel and the spatial relation of a stylistic tradition was examined in the paper by Karen and Edward Collins on scratch-style petroglyphs. To me, the wealth here was that each heard the other, creating a cumulative effect of deeper comprehension rather than a noisy debate or—worse still—a confession of faith.

In the future, *La Pintura* hopes to provide increased coverage of both meetings and publications. Obviously, it's impossible for any one person take them all in, so I invite all ARARA members and friends to help out in this effort. Please contact me and share with everyone wherever you've been lately and whatever you learned about rock art from your own encounters.

—Breen Murray, Editor

Letters to the Editor

Dear Editor,

As a member of ARARA up until about 2001, I have now moved to Eugene and have recently re-joined ARARA. I am very interested in learning if there are any ARARA members here in Oregon. From my research (I came here in October 2005), I have learned there are many rock art sites in Oregon, in the Northern Great Basin area and the Northwest.

Can you put a notice in *La Pintura* to the effect that I'm looking for Oregon members to get in touch with? I can be reached at psims1@earthlink.net and would very pleased to hear from other Oregon ARARA members. There is a lot of rock art up here; there is also a lot of isolation in those areas, more than I might have expected. I will look forward to hearing from any other members who would like to share notes of Northwest sites, and the Northern Great Basin.

Thanks!

Pat Sims, Eugene, Oregon

Dear Editor,

In reviewing the most recent issue of *La Pintura*, I noted an omission that I would like to correct. The Bluff meeting was mentioned several times, and my name was also mentioned in

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Letters

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connection with the Conference Planning Committee—but we really must acknowledge Donna Gillette for her tireless work as Conference Planner for many years.

I assisted Donna in very small ways, but she truly does the lion's share of the work. Few are aware of the vast amount of effort that is required to mount such a conference, particularly in a remote location such as Bluff. Donna's attention to each of the multiplicity of details assured ARARA of a smoothly run conference. I spoke with her often during the planning process, and came to realize how selflessly she has contributed her volunteer time to our organization over the years.

Please remember that these meetings don't just happen, it takes the considerable energy, time and dedication to pull off a successful conference. Donna does a terrific job for ARARA all year long, and this year, due to an unfortunate last minute accident, was unable to travel to Bluff. Donna has been the glue that has held the meetings together through her generosity and willingness to sort through the mountains of details, and I think she deserves recognition.

Respectfully,
Chris Gralapp

Billings Conference

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Plaza. Downtown Billings has many other restaurants and motels of different price ranges. There are several campgrounds in the area, including the original KOA on the Yellowstone River just down the street from the Crowne Plaza. We are negotiating for the reception to be held at a local rock art site with group facilities, and our Field Trip Committee is hard at work preparing tours to a variety of rock art sites for all participants and most physical abilities (see separate article in this issue).

The conference logo includes three shield figures from the Bear Gulch site northwest of Billings. These shield-bearing warriors, typical of rock art found in this region, were painted on the wall, but many shield figures on the northwestern Plains occur as petroglyphs. The Bear Gulch site (www.beargulch.net) will be offered as one of the Friday field trips, but since it is privately owned and open for a fee, there will be a charge for the visit, which for ARARA will also include a barbecue lunch and tour of the excavation being conducted to help learn about the people who made the rock art. In addition to the traditional conference T-shirt, this year ARARA plans to sell an ARARA T-shirt with our organization's logo, and Carolynne Merrill is designing a conference poster.

The Conservation Committee is again planning a Friday workshop. This year the event will take place at a rock art site

outside of Billings, so those of you choosing to participate in that activity will also be seeing one of the typical petroglyph sites in the area. In addition to being able to see and photograph the site, you will have the opportunity to help preserve the site through a high-tech recording project.

Details on the above events and more will be mailed during February and posted on the ARARA web site as they become available. We look forward to seeing all of you in Billings.

Billings, Montana, Field Trips

2007 ARARA Conference

June 29 – July 2, 2007

THE 2007 ARARA CONFERENCE in Billings, Montana will offer many field trip opportunities to see Late Prehistoric and Historic period petroglyphs and pictographs of the En Toto Pecked Figure types, the Pecked Abstract and Foothills Abstract Traditions, as well as the Ceremonial, Biographic, Vertical Series, and Foot-Print Traditions. There are many opportunities for rock art viewing before and after the Conference. In addition to the one-day guided field trips following the Conference on Monday, ARARA has scheduled guided field trips for the Friday prior to the Conference weekend. Due to the number of significant rock art sites in the area, and concern for visitor impact to sites, the schedule will include some half-day trips offered on both days, in both the morning and afternoon.

To provide ARARA members with a brief overview of these Northwestern Plains rock art traditions, the following descriptions have been summarized from Keyser and Klassen 2001 and Francis and Loendorf 2002. A bibliography of Northwestern Plains rock art will also be posted on the ARARA Website for those who wish to do further research of these rich resources before choosing field trip options.

The *En Toto Pecked Tradition* (Keyser and Klassen 2001: 127-138; Francis and Loendorf 2002:74-82, 86, 87, 183, 185, 188, 191), petroglyphs that are totally pecked rather than outlined, consists of representational designs of human figures, sometimes in association with material culture and occasionally with animals. Depicted in Montana and Wyoming sites located in the Bighorn Basin between the Rocky Mountains to the west and the Bighorn and Pryor Mountains on the east, this tradition is found as far north as Alberta, and possibly into the Northern Black Hills. Human representations are primarily depicted in frontal view, male genitalia and vulva forms often are pronounced, and multiple figures are sometimes composed in ambiguous groupings. Animals, far less common than depiction of humans, represent quadrupeds in profile static pose, and while often unidentifiable to species some are recognizable as bison, bears, canids, mountain sheep, and deer. A bird, in frontal pose, is occasionally depicted. Material culture when repre-

sented indicates head ornamentation that sometimes appears as scratched lines emanating from the heads of humans and includes bows and arrows. Nonrepresentational designs include chains of interconnecting loops, linear forms, and series of dots, with some that appear to extend from the nose of animal figures. Dating of En Toto Pecked petroglyphs, derived through relative dating methods of superimposition and pictorial evidence of bows and arrows, along with AMS radiocarbon and cation ratio dating, indicate a chronological development that spans from possibly the Late Archaic through the Late Prehistoric periods.

The *Pecked Abstract Tradition* (Keyser and Klassen 2001:139-150), complex, asymmetrical, maze-like compositions, are most often located in the Black Hills Region, the Great Basin, Colorado Plateau, and the American Southwest and Southern Plains. However, identical examples are found along the Musselshell River north of Billings, and in the North Cave Hills, South Dakota. Geometric abstract designs such as circles, squiggles, sunbursts, or stars appear independently or in small compositions, and sometimes become complex mazes of interconnected design elements. Stick figures, and hand and footprints also occur on occasion in association with geometric designs. Rectilinear grids and curvilinear mazes are found in sites located in the Musselshell River and North Cave Hill.

The *Foothills Abstract Tradition* (Keyser and Klassen 2001:151-175) represented by highly stylized red pictographs of humans, animals, masks, and mazes, are symbolic of shamanistic ceremonialism. Found in caves, rockshelters, and canyons along the edges of the Rocky Mountains from southwestern Alberta to southwestern Montana, these pictographs date from the Late Archaic to Late Prehistoric times. Examples of this tradition are also found in sites of the outlying mountain ranges of central Montana. Human figures appear in many postures, often as stick figures and sometimes with arms and legs that are foreshortened or with arms that are absent. Anthropomorphic figures often appear abstracted and may be associated with supernatural beings. Animal forms appear in a variety of positions and include representations of birds, turtles, lizards, and snakes. Bears are predominant figures, and are illustrated with interior lines, and often have exaggerated claws. Individualized masks, mazes composed of convoluted configurations of circles, rectangles, lines and dots, and handprints are distinctive elements of this tradition.

The *Hoofprint Tradition* (Keyser and Klassen 2001:176-189), pecked images of animal hoofprints, are depicted in some sites in Montana. Symbolizing the tracks of bison, deer, elk, and even horses or mules, this tradition represents a small proportion of the westernmost extension of a common rock art tradition found throughout the Eastern Woodlands. Some sites include groups of hoofprints associated with carvings of bison, elk, humans, faces, and female genitalia. Ethnographic evidence indicates that these Northwestern Plains petroglyphs represent

themes of fertility, fecundity, and the sacred relationship between women and bison.

The importance of medicine power to Northwestern Plains cultures is distinctly apparent in the rock art of the *Ceremonial Tradition* (Keyser and Klassen 2001:190-223; Francis and Loendorf 2002:39) found in sites scattered from southern Alberta to southern Wyoming, and from the Rocky Mountains to the Black Hills. Major concentrations of this tradition occur in the middle Yellowstone Valley of Montana, and can be seen in important sites that include Bear Gulch, Pictograph Cave, Valley of the Shields, and Weatherman Draw. Prevalent designs include shield-bearing warriors, linear-designed front-facing humans often with V-shaped shoulders standing in rigid poses, simply composed animals, and ritual objects and weapons that are symbolic manifestations of sacred visions, guardian spirits, or protection for warriors in battle. Material culture items appear with human forms, such as illustrated in the shield-bearing warriors, or appear independently as decorated shields. Likewise, other weapons, spears with large triangular heads, bows and arrows, clubs, and axes also appear independently.

The *Biographic Tradition* (Keyser and Klassen 2001:224-256; Francis and Loendorf 2002:39, 43, 148, 180, 181, 195) is closely associated with the Ceremonial Tradition, and is largely “narrative” in design, portraying human figures interacting with each other in everyday occurrences and recording historical events. Similar forms, designs, and compositions are also found in Robe and Ledger Art (Keyser and Klassen 2001:257-280), and share geographic distribution and overlap in time. Biographic rock art sites extend from as far north as Calgary, Alberta, to as far south as Texas and northern Mexico, and from the Columbia Plateau and Colorado Plateau to central Kansas, with greatest expression and development found on the Northwestern Plains. The Musselshell and Yellowstone Rivers of south central Montana include examples of the distinctive Biographic Tradition located in Castle Butte, Joliet, and Pictograph Cave sites. Human figures are mostly illustrated with stylized outlined rectilinear bodies, some with V-necks, but inverted triangular bodies also appear, as well as shield-bearing warriors. Multiple figures interact and are composed into scenes depicting events and activities ranging from relatively simple combat scenes between two warriors to complex panels showing large scale battles. Simple animal figures with outlined curvilinear bodies in profile also are part of this tradition. Material items, many of the same type as found in the Ceremonial Tradition, include shields, weapons, ceremonial objects, and clothing. Historic items, such as swords, trade axes, and horse tack are also depicted.

The *Vertical Series Tradition* (Keyser and Klassen 2001:281-296) occurs in both pictographs and petroglyphs found in sites widely distributed from north of Calgary, Alberta, to central

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Billings Field Trips

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Wyoming, and from western Montana to the Black Hills of South Dakota. Several sites are located in central Montana, in the Bighorn Mountains of north-central Wyoming, and the North Cave Hills, South Dakota. Pictographs in red or purplish-red pigment appear to have been applied by fingertips, and in some cases, thinly detailed painted lines indicate bone or stick paintbrush application. Petroglyphs are lightly incised or scratched. Repetitive, simple geometric designs that include triangles, crosses, crescents, tridents, and small circles appear in a vertical orientation. Circles may be quartered or rayed. Short parallel lines, slightly wider at one end, often appear with a dot or dash at the apex. Alphabet-like designs in various orientations resemble capital letters shaped as I, H, L, U, C, E, and T, and some appear tailed or with other elaboration. Arcs, inverted U or V-shapes (C-shaped symbols), often appear to represent horse or other animal tracks. Rare representational designs may be found with Vertical Series rock art, but direct association with that tradition is uncertain. Composition may range from small, simple repeated geometric shapes, arranged in vertical columns, to complex series of columns carefully and precisely executed that appear to follow organization formalities. Designs similar to Vertical Series tradition motifs are also found on painted robes and painted hide winter counts.

Field Trip Coordination

To better facilitate the coordination of field trips, this year we are trying out a new system to allocate field trips. This system we hope will assure that every one gets at least one field trip. *It is a tall order but we believe we can do it.*

Field Trip opportunities with descriptions, as well as the Field Trip Registration Form, will be published in the Spring issue of *La Pintura*, and will also be posted on the ARARA web site.

Participants will be able to select a number of choices for field trips. The selections are to be listed in order by preference, regardless of the day. To avoid confusion in assigning field trips, if you will be in a group only one application for the group is necessary.

List the selection of field trips that *you and your group* wish to go on in the order of preference. Trips will be assigned based upon these criteria: 1) preference order, and 2) the date the application is postmarked or e-mail sent. Assignment will be made in two cycles. The first cycle will be for one field trip, to ensure that everyone is assigned one trip. Once everyone is assigned to one trip, a second cycle will assign a second trip if there is available space according to postmark or e-mail dates.

No applications will be processed that are postmarked before the opening date or after the cutoff date. Therefore, it is important that you note dates of submission. The *subject line* for

e-mailed applications **must be "ARARA FIELD TRIP."** Send e-mail applications to:

ARARA_Field_Trips@mac.com.

If you wish to receive confirmation of a trip, provide a self-addressed, postage-paid envelope with registration submission, or, if e-mailed, a reply-to address. Assignments will be *mailed June 1, 2007*, or sent by e-mail confirmation, and will be posted on the ARARA web site. For further information, contact:

Gary Hein
1 Asta Terrace
Santa Fe, NM 87508-8282

The following schedule provides critical dates when field trip information will be provided in ARARA's newsletter, *La Pintura*, posted on the ARARA web site, and mailed to members, including when responses are required in order to be assigned a field trip destination.

| Dates | Activity |
|---------------------|---|
| March 15 | ARARA Board mails the conference package. |
| April 1 | Field Trip package is posted on the ARARA website. |
| April 15 – April 30 | Mail or E-mail registration. Postmarks will be noted. |
| June 1 | Field Trip assignments will be mailed, e-mailed, and posted on the ARARA Website. |

To register for field trips you must be at least 18 years of age, and must be registered for at least one day of the conference.

If there are any charges for a field trip they are due and payable at registration.

If your plans change and you will not be attending the conference, or do not wish to participate on a field trip, please inform Gary Hein via e-mail or by mail by June 25.

Please note that ARARA holds no responsibility or liability for those participating in Conference field trips.

Since Billings is a large town and since there are field trips that will leave very early in the day, no box lunches will be coordinated by ARARA.

The March issue of *La Pintura* and links on the ARARA Website (April 1) will provide information of suggested self-guided trips and interesting places to see during your visit or while traveling to or from Billings.

References Cited:

- Francis, Julie E., and Lawrence L. Loendorf
2002 Ancient Visions: Petroglyphs and Pictographs from the Wind River and Bighorn Country, Wyoming and Montana. The University of Utah Press, Salt Lake City.
- Keyser, James D., and Michael A. Klassen
2001 Plains Indian Rock Art. University of Washington Press, Seattle.

Make Graffiti, Go to Jail

Linea Sundstrom, Ph.D.

Day Star Research, Shorewood, Wisconsin

A SOUTH DAKOTA MAN will spend a year in probation, five months in home detention, and 20 days in jail for carving his initials and his dog's name at a rock art site in the Black Hills National Forest. He is also required to pay more than \$6000 for restoration costs. U.S. Magistrate Judge Marshall Young handed down the sentence in federal court in Rapid City September 12, 2006, following two sentencing hearings.

Walter Digmann pleaded guilty to a misdemeanor charge of violating the Archaeological Resources Protection Act in exchange for having his charge reduced from a felony. He also agreed to take responsibility for his minor child, who also made graffiti at the site. The graffiti was carved into heavily patinated rock surfaces between two rock art panels that are listed on the National Register of Historic Places.

Federal prosecutors had not asked for jail time in the case. In pronouncing sentence, Judge Young stated that Digmann needed to understand the seriousness of the matter. He also noted that if Digmann did not have a family to support, he would have been sentenced to a longer jail term, rather than the 10-weekend term he was given.

Testifying for the prosecution were Black Hills National Forest heritage resource specialists Dave McKee and Tom Willems. Their testimony focused on management policies and extra costs entailed in investigating the damage and arranging for its repair. McKee also discussed the need for tribal consultations before repair work can begin. I (Linea Sundstrom) also testified for the prosecution, explaining the significance of the site, the problems caused by leaving graffiti unrepaired, evidence that the rock art sites in this portion of the Black Hills are sacred to Lakota and Cheyenne people, and the management history of the site in question. I also explained that new techniques, such as infrared photography, have led to the discovery of new rock art near the graffiti in recent years and that some rock paintings and petroglyphs are difficult to see unless lighting conditions are optimal.

Former Black Hills National Forest archaeologist Lance Rom testified for the defense, asserting that since the graffiti was not directly over a petroglyph and since it lay outside the site boundaries established in an earlier National Register of Historic Places listing, making the graffiti should not be considered an ARPA offense. Rom also testified, incorrectly, that Black Hills National Forest did not have a management plan in place for the site in question. Digmann testified that he was leaving a piece of history by carving his initials and the date, and that he was careful not to place the graffiti over any rock art. Digmann further testified that he did not believe he was doing anything

wrong in carving on the cliffs, despite having seen signs warning of penalties for damaging archaeological sites as he entered the site area.

In a statement to the *Rapid City Journal* following the sentencing, Cheyenne River Sioux Tribe historic preservation officer Albert LeBeau III said, "It will show the public that these areas are important, not only to the Native American people, but to the people of the state of South Dakota. It's not just an 'Indian thing,' per se. It's everybody's history, and we have to respect that."

Digmann was arrested after Forest Service archaeological technician Molly Karnopp discovered the graffiti and reported it to Forest Service law enforcement personnel. A local rancher who owns part of the access road into the canyon had noted a car there overnight and had recorded the license plate and called the county sheriff out of concern that a hiker might have been injured and unable to return to the car. This information was later important in identifying Digmann as the person who made the graffiti.

This case underlines the need for several basic site management actions.

- First, site managers need to have complete and accurate records of all graffiti and other damage at each site, including photographs that have been cataloged to indicate when they were made. Film photographs may be more admissible in court because they are less easily manipulated than digital images; an archive of both film negatives and digital images is ideal.
- Second, sites need to be checked periodically for any new damage.
- Third, any new damage should be reported to law enforcement personnel as quickly as possible.
- Fourth, although vandalizing any archaeological site is against federal laws and regulations, placing significant sites on the National Register of Historic Places may aid in protecting them. When sites are NRHP listed, their historic significance is already established and need not be argued extensively in court.
- Fifth, while it may be important to post signs warning of the consequences of damaging archaeological resources, these signs need not be placed at the sites themselves. Instead, they may be placed on roads or trails leading to a site or sites, provided they are readily visible to anyone entering the area. If resource managers are concerned, as in this case, that placing such signs at the sites might lead to looting or other damage, they have the option of placing them along access points where people going to the site are likely to see them.
- Sixth, good relationships with landowners can be crucial in protecting sites on adjacent public lands.

Public land managers also need to be prepared to give monetary values for rock art. As in any ARPA case, it may be necessary to put a price tag on what professional archaeologists

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GotoJail

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consider public resources of incalculable value. Nevertheless, they must be ready to give several kinds of monetary value: the value of the artifacts, or in this case, the rock art, on the open market; the cost of excavation or other study to extract the significant data contained in a site; and the costs of restoration where such work is possible. While it may be distasteful and counter to one's professional training and ethics, there are ways of calculating these values. For market value, one can turn to sales of similar items through auction houses or internet auction sites, or one can research the amount for which a similar item is insured by a museum. One can also calculate the value of genuine versus reproduction artifacts and apply the same factor to the item that was vandalized. For example, if a museum-quality genuine Mimbres pot sells for \$100,000 and a reproduction of the same pot sells for \$100, an archaeologist can reasonably figure that if a reproduction petroglyph sells for \$400, each original petroglyph on a panel would be worth \$400,000.

Valuation was not an issue in the Digmann case, because the prosecutors asked only to recover the costs of having a professional conservator repair the damage. The prosecution also asked to recover the costs of Forest Service employees' time in dealing with various aspects of the investigation, arranging for tribal consultations on the repairs, and engaging a conservator to repair the damage. The judge did not allow recovery of these costs, reasoning that this work is part of the federal employees' jobs for which the agency already receives funding.

On a more negative note, the case also shows that public education efforts do not always produce desired results. Digmann learned of the sites he visited through an article in his local newspaper. This article clearly stated that making graffiti at such sites was both damaging and illegal, even noting that in a previous case involving BHNF rock art, an out-of-court settlement required the guilty parties to pay \$9000 in restoration costs! The case suggests that while public education is important in site protection, it may be ineffective with some individuals. The article that gave Digmann the idea to visit the rock art sites reported on a volunteer project aimed at recording the sites. Ironically, records made during that project proved important in documenting the damage done by the graffiti. Further, Karnopp was able to spot the graffiti as new damage because of the time she spent at the site during the volunteer project.

The Digmann case puts new teeth into ARPA as it applies to rock art sites. Heritage resource managers and researchers alike can be optimistic that it may prevent future damage to these fragile places.

In Memoriam

Alvin Ray McLane

1934 - 2006

Courtney Smith

ALVIN MCLANE PASSED AWAY on October 18, 2006, at the age of 71. Alvin spent much of his time exploring the lonely reaches of Nevada. From collecting water samples of springs throughout the State to working as a geological technician, archaeologist, climbing instructor, map librarian, and ski patroller, Alvin learned the corners of the State like few will ever know. One of his favorite jobs was collecting high altitude ants in mountain ranges across Nevada. On his days off, he would head off in his jeep to see the land as an avid mountaineer, spelunker, historian, backcountry skier, rock climber, and rock art researcher.



Alvin's interest in rock art intensified in part due to his concern about the sprawl of Reno and Sparks into rock art sites and districts. He used his strong survey skills to document and record rock art sites, caves, natural arches and bridges, and historic sites. He had an incredible knowledge of the landscape of the Great Basin. The USGS would send him draft topographic maps for map check. His long term project was to conduct a reconnaissance recording of as

many rock art sites in Nevada as possible. His interests led him to write numerous articles in various publications and he wrote about a dozen books about Nevada including *An Annotated Petroglyph and Pictograph Bibliography of Nevada*.

Alvin was a long-time member of ARARA and received the Wellmann Award in 2005. He received awards for rock art recording from the BLM and the Nevada Rock Art Foundation. Alvin was the field trip coordinator for the 1993 ARARA Conference in Reno. The Reno public television channel would tap Alvin's knowledge of the state on a program called *Wild Nevada*. Bill Fox examined Alvin's unique relationship with the landscape in the book *The Void, the Grid, and the Sign*.

In his last 16 years, Alvin owned a dog named Petroglyph. Petroglyph brought joy to Alvin and his many friends and was an envoy to the world. Petroglyph was taken to the vet while Alvin was in the hospital due to worsening health and the vet put Petroglyph down. Friends found out later that Petroglyph died less than ½ hour after Alvin. Alvin joked that friends meeting

him would greet Petroglyph first, then Alvin. Friends joked that Petroglyph had seen more petroglyphs in Nevada than any person, with the possible exception of his owner. On a rock art trip, Petroglyph would nimbly navigate through talus fields and appear on top of a cliff. Like his owner, Petroglyph had a unique set of skills. Alvin and I were intuitively searching for rock art sites northeast of Sparks when we agreed that I would hike down one fork of a canyon, he would hike down another fork, and we would meet in the middle. I was checking some low cliffs near the meeting place when Petroglyph appeared. I tried to get Petroglyph to walk the direction where I thought Alvin was but he wouldn't do it. He was only interested in going back toward the jeep. I put two and two together and hiked back over ½ mile to the Jeep to find Alvin waiting. Alvin said he got back to the Jeep, waited for a while, and then sent Petroglyph to find me.

Alvin pursued his hobbies with incredible energy and infectious enthusiasm. Discovering a new rock art site, Alvin would hoot and holler with glee. Some friends were so surprised when Alvin let out a sequence of "whoops" when he found an intricate scratched panel on a high volcanic rim that they were momentarily concerned he had been "bitten by a rattlesnake or something." Going on a trip with Alvin usually involved an early start, a long hike at a vigorous pace, and an intangible element of possibility. His enthusiasm and knack for discovery were an inspiration.

Photograph courtesy of Jon Harman.

Alvin McLane: A Partial Bibliography

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- 1974 *A Bibliography of Nevada Caves*. Reno: Desert Research Institute, 29-UN1DC/9:B47 C.2.
- 1975 *Pyramid Lake—A Bibliography*. Reno: Camp Nevada Monograph No. 1, NEVADA Z1310 P9 M3 C.2.
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- 2001 (with Oyvind Frock) The Star Burst Solar Site, Pah Pah Range, Washoe County, Nevada. *American Indian Rock Art* 27:221-226. American Rock Art Research Association, Tucson, Arizona.
- 2004 Old Campsite. *Bay Area Rock Art News* 22:3-4. Bay Area Rock Art Research Association, San Francisco.

Other McLane publications include:

- 1978 *Silent Cordilleras: The Mountain Ranges of Nevada*. A Camp Nevada monograph, Reno.
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Source:

<http://dpg.lib.berkeley.edu/webdb/rockart/>

International Cupule Conference

THE COCHABAMBA Rock Art Research Association (AEARC) invites cupule experts from all over the world to the **International Cupule Conference**, to be held in Cochabamba (Bolivia, South America) July 17 – 23, 2007. Cupules are one of the most common forms of rock art and have so far received very little attention. They are found in most countries and belong to different cultural periods. AEARC considers that a specialist gathering is urgently required in order to exchange experiences regarding the research carried out so far in different countries.

The International Cupule Conference will take place in the city of Cochabamba, situated in a beautiful valley in Central Bolivia. This region presents a huge variety of cupule sites which vary in their antiquity, symbolism, and functionality. Three days of the conference will be dedicated to the different symposia and the remaining four days to excursions to cupule areas. Cupule experts are invited to present papers in the following symposia:

1. Cupules and their antiquity (dating). Chaired by Robert Bednarik.
2. Possible symbolism of cupules. Chaired by Roy Querejazu Lewis.
3. Possible function of cupules. Chaired by Roy Querejazu Lewis.
4. The re-use of cupules (ethnographic research). Chaired by Roy Querejazu Lewis.

—continued on page 12

Dialogue (2): Dating Rock Art—Where Are We?

Introduction

THE TECHNICAL PROBLEMS of directly dating rock art are partially solved, but limitations remain, and questions are still raised about the reliability of the dates obtained. At present, dating techniques remain on the “cutting edge” of rock art studies. We asked **Dr. Marvin Rowe**, who recently began teaching in the Science Division at Texas A&M University at Doha, Qatar (part of Texas A&M University in College Station), to comment on where we stand on this key problem.

1. This is not an exam question, but when does the first attempt to date rock art directly occur? How old is this problem?

I am a relative newcomer to this field and don't know the real answer to this question. And, unfortunately, being now located in Qatar, I don't have ready access to my complete reprint files. I only remember attempts starting in the 1980s. The first *radiocarbon dates* on charcoal pigmented pictographs were in 1987 by Dr. Richard Hedges et al. at the Oxford University accelerator mass spectrometry laboratory; published also that year by Dr. Nicolas Van der Merwe et al. Three years later, in 1990, the French team led by Drs. Helene Valladas and Jean Clottes and their co-workers began their impressive ongoing project to date charcoal pigments from numerous Palaeolithic caves. That same year, my students and colleagues and I reported the development of a new technique for plasma-chemical extraction of carbon that allows dates to be obtained, even on non-charcoal pigmented pictographs. Dr. Jo McDonald et al. also dated some charcoal pigments from pictographs in Australia that year. So radiocarbon dating of pictographs began in earnest in the early 1990s.

2. Obviously, each type of rock art presents its own technical problems. What types of rock art can be dated today?

Today, to the best of my knowledge, pictographs are more or less directly dateable, with some caveats. The French have led the effort in Palaeolithic caves. Rowe and his colleagues have dated both charcoal and inorganic pigmented pictographs worldwide. Dr. Alan Watchman et al. dated some pictographs, as have a few others. Dr. Erle Nelson and his colleagues dated many “beeswax” pictographs in Australia. Petroglyph dating is another matter. I know of no technique that has been convincingly demonstrated to be reliable. However, dating of oxalate layers that may occur either above or below the carvings, or both, can be dated to set limits on the age. Watchman and his colleagues and Bednarik and his have both recently reported petroglyph dates.

3. How does your dating method compare to the ones used by other investigators?

Our technique is totally different from others. We developed a method that can extract organic carbon from pictographs—whatever the source of the organic material. Most others rely on the presence of charcoal pigments; we have also used plasma-chemical extraction to date pictographs with charcoal pigments. We *assume* that the ancient painters sometimes added organic matter to their paints as binders and/or vehicles. The agreement of our dates with paintings that are limited in time by archaeological inference lends confidence to that method. Both Watchman et al. and our group have dated calcium oxalate coating associated with paintings and petroglyphs. Although direct dates are not obtained for the rock art, it has nonetheless been helpful at solving some questions regarding rock art ages. For instance, Rowe, Steelman, and their colleagues recently dated an oxalate layer covering a painting in Brazil. The calcite coating was dated by luminescence techniques by Watanabe et al. in Brazil, who found it to be over 35,000 years old. We then dated the oxalates contained in the same calcite coating. We obtained a limit of only 2490 years for the minimum age, inconsistent with results from the luminescent dating. More recently, Drs. Victor Polyak and Yemane Asmerom, at the University of New Mexico, dated the same calcite layer with a radioactive isotopic technique, obtaining a preliminary age of 2500 ± 1200 years BP, confirming the lower age limit of Rowe, Steelman, and co-workers.

4. Would you call your dating methods “experimental”? Or is it a “standard” procedure? To what extent have your results been replicated?

Well, it is pretty standard from our point of view. But so far no one has replicated our results in general. It is a failing of the field of rock art dating in general that almost no independent checks have been made between different dating techniques. Until that is done and agreement is reached, our method will remain “experimental.” We, as I said before, have dated pictographs that have time limits set by archaeological inference and in general the agreement is satisfactory, but not narrow enough to test the technique in detail. Probably only the dating of charcoal pigments by the French et al. and the dating of the “beeswax” pictographs by Nelson et al. can be considered “standard procedure.”

5. Why are there so few dates for North American rock art (especially compared to the European cave art)? Is the U.S. falling behind in rock art dating research?

It is my belief that researchers France, Spain, and Australia, in particular, take rock art much more seriously than it is taken in general in the United States. So they devote many more resources to the study and preservation of the art than occurs in the United States. With only me and two of my former students being really active in dating rock art in the United States, I would allow that the United States is behind Europe

and Australia. Especially when one considers that the United States researchers have spent much of their time studying rock art in other countries. Why? Resources are there. In the U.S., research follows funding, and there is little of that available in the U.S. Currently, my largest projects are in Spain.

6. In your opinion, what are the biggest archaeological surprises that rock art dating has provided? Were you surprised by any of your own results?

I guess that would have to be the old dates found in Chauvet Cave by the French researchers. Surprises are dependent upon having a preconceived notion of what the age should be. We have generally tried to avoid preconceptions—and unlike in the Palaeolithic Caves, where the ages are pretty well defined by style, that is not generally the case in other parts of the world where we have worked. And as I implied in the first sentence of this paragraph, however, even with regard to the French caves, big surprises in the ages are found.

7. Many times reports and articles refer to dating attempts which were not successful. What's the reason for these failures? Based on your experience, do they cast doubts on the positive results?

Well, with our own technique on ochre-pigmented pictographs, there are at least two major factors: One, the ancient native painters may not have added organic material in making their paints. Then there is nothing for us to date. This is not a failure of the technique, but a failure of the necessary organic material needed for a date. Secondly, we often find that the basal rock upon which paint is applied contains organic contamination in amounts too large to permit a viable date. But, this does not mean that the dates we obtain otherwise are wrong. It just means that problems sometime occur that prohibit a date on a particular pictograph. With other techniques, as with ours, one is always assuming that the material being dated is the same age as the time of painting. Well-known examples of this kind of potential problems when dating charcoal pigments are the "old wood" and "old charcoal" effects. Some chemical analyses on the potential binder/vehicles in rock paintings are being conducted by Dr. Ruth Ann Armitage at Eastern Michigan University. Such results, if successful, may also add support to dates we are able to obtain.

8. What do you think could be the next big breakthrough in rock art dating?

Drat! I wish I knew. If I knew that, I'd be doing it. Like most scientists, I'd love to be the one making the next major breakthrough.

9. If I were an archaeologist who wanted to date a given rock art image, to whom should I go? And what should I do?

Well, there are a number of people who could be consulted. Two of my former students are conducting dating work: Dr. Karen Steelman at the University of Central Arkansas (KSteel@uca.edu); Dr. Ruth Ann Armitage at Eastern Michi-

gan University (rarmitage@emich.edu). Others currently active are Dr. Alan Watchman at Australian National University. And I am currently constructing a plasma unit in Doha, Qatar, where I will be at Texas A&M–Qatar through at least December, 2007 (marvin.rowe@qatar.tamu.edu). Any one of us can be contacted.

10. Tell me particularly about the dating of the Pecos style paintings in Texas. I make frequent reference to them in my own work in Northeast Mexico and would much appreciate your comments on their reliability and relation to the dates obtained for the Baja California paintings.

All the paintings dated there used the plasma-chemical extraction technique; they were the earliest pictographs that we dated with our technique. There are about 20 dates ranging in general between 3000–4000 years on the Pecos River style. There are a few outliers that we do not understand. They may be real variation or they may be in error. Statistical analysis of replicate analyses on a single pictograph leads us to believe the technique on inorganic pigmented pictographs has an uncertainty of maybe ± 250 years. A few other dates on other styles in Texas have all yielded more recent dates. It is impossible for me to say much about the comparison of dates from the Lower Pecos and Baja California. We have measured two dates in Baja California that we still consider to be provisional. That is because we did not have a satisfactory background. The rock we were provided with for background looks visually different from the rock that our pictograph samples were on. I cannot comment on dates for Baja California by others because I have seen no experimental details to allow assessment of the method used. I, and others, have called for the inclusion of more experimental details, but to little avail so far.

11. What do you consider the most reliable dating situations in pictographs?

Well, I would have to say that the dating of "beeswax" by Nelson and his co-workers is probably way up there in reliability. And dating of charcoal pigments by most investigators is relatively straightforward. Charcoal, after all, is probably by far the most commonly dated archaeological material and techniques are well developed. The primary drawbacks with all charcoal dating are the "old wood" and "old charcoal" problems. In one case in which I was involved, a graffiti written in 1894 with charcoal was dated to about 1310 ± 460 years ago (a very small sample was sampled, hence the relatively large uncertainty). There is no reason to doubt that the date is correct; however, the assumption (always made) that the charcoal dates the time of painting is false because of the "old charcoal" effect. Dating calcium oxalate layers is also quite reliable. But those dates only give limits, i.e., minimum or maximum ages. And finally, the plasma-chemical technique has considerable *circumstantial* evidence in favor of its reliability, but it has never been tested independently.

Cupule Conference

Continued from page 9

5. Different types of cupules and their combination with other types of rock art. Chaired by Roy Querejazu Lewis.
6. Natural cupules (non-anthropoc). Chaired by Robert Bednarik.
7. Replication work with cupules. Chaired by Giriraj Kumar.
8. The taphonomy of cupules. Chaired by Robert Bednarik.
9. Cupules and rock-gongs (lithophones). Chaired by Robert Bednarik.
10. Cupules and their lithologies (the importance of understanding the relationship between cupules and the rock types they are found on). Chaired by Robert Bednarik.
11. Preservation of cupule sites. Chaired by R.C. Agrawal.
12. Different types of cupules in Bolivia (a presentation of cupule areas for the conference excursions).

The eleven first symposia will be for the international experts that will participate. English will be the main language. All papers will be of an international scientific standard. The last symposium (on cupules in Bolivia) will be reserved for AEARC's and other Bolivian researchers and will have an introductory purpose for the excursions.

The main excursion, that will comprise 4 days, will be to the Mizque area, where participants will have the opportunity to visit Inca Huasi Uyuchama, Uyuchama 2, and the three terraces of Lakatambo including the recently discovered rocks with cupules. The cupules of the Mizque area present a remarkable variety in their chronology, symbolism and possible function. The remaining excursions comprise one-day visits to Llave Chico, Kalatrancani, and the area of Tarata. Likewise, excursions to cupule areas beyond the Department of Cochabamba can also be arranged. This excursion needs a minimum of three days. Participants will be able to choose their respective cupule excursions during the Conference. All excursions will have low costs directed to cover the main expenses.

The City of Cochabamba and the Town of Mizque have a variety of hotels and restaurants with low, moderate, and high prices. During July it is winter in Bolivia with sunny days (when it can be quite warm) and cool nights when a sweater or jacket is needed.

The participation fee for the international experts will be US \$100, which can be paid during the first day of the Conference. Abstracts should be sent before 31 March 2007.

The interest shown so far by several cupule scholars worldwide clearly shows the importance this subject has in rock art research and as an expression of human activities since prehistoric times.

AEARC has opened a larger e-mail address in order to receive enquiries and the papers of the participants:

Any inquiries can be addressed to the AEARC President:
 Prof. Roy Querejazu Lewis
 AEARC
 Casilla 4243
 Cochabamba, BOLIVIA
 e-mail: aearc@hotmail.com, aearc@gmail.com

New Activities by SIARB (Bolivian Rock Art Research Society)

SIARB, OUR SISTER ORGANIZATION in South America, is involved in a variety of interesting projects. This recent report comes to us from SIARB Secretary Matthias Strecker:

Rock art exhibit: The exhibit on rock art of SW North America and the highlands of Bolivia, organized by SIARB and the U.S. Embassy in Bolivia, has toured most of the capitals of Bolivian departments, accompanied by an education campaign among school children, as explained in the SIARB web site www.siarb-bolivia.org (Spanish section, current projects) and on this site: rupestreweb.tripod.com/hablan.html.

Boletín 20: The 20th annual journal by SIARB will be presented in January 2007.

Incamachay Project: SIARB has prepared a video on the archaeological park (National Monument) of Incamachay-Pumamachay, Dept. of Chuquisaca. A new training course for villagers in the region who wish to work in the future as tourist guides to the site was carried out by SIARB member Pilar Lima.

Vallegrande Rock Art: A new project to protect rock art in Vallegrande and the neighbouring region of Pampagrande started in 2006. It includes recording of two major rock art sites (Paja Colorada, Mataral), conservation condition survey, preliminary training of guides, and archaeological survey.

Mutún: Mutún on the border of Bolivia and Brazil, has one of the world's biggest iron ore mines in the middle of which lies an important petroglyph site recently recorded by SIARB member Carlos Kaifler. SIARB has distributed a report to state and regional government institutions and hopes that they will support the proposal to declare the site a National Monument and have it protected as an archaeological park. Funding for creating the park should come out of a multi-million investment by the Indian company Jindal Steel and Power, which in July 2006 was about to secure development rights for the 20-billion-ton reserve iron ore mine.

International meetings: SIARB has co-sponsored the first national rock art symposium which took place in Cusco, Peru, in 2004 and will participate in the VII International Rock Art Symposium in Arica, Chile, in December 2006.

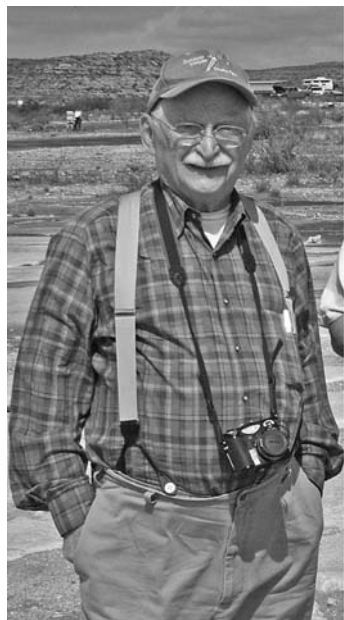
SIARB has regional representatives in several Bolivian cities, in Peru, Argentina, and Central America. E-mail address: siarb@accelerate.com

In Memoriam

New ARARA Bock Award Goes to Jim Zintgraff

Evelyn Billo

THE ARARA BOARD approved a new category of award entitled the Frank & A. J. Bock Award for Extraordinary Achievement in Rock Art on March 10, 2006. This award is to recognize individuals and organizations with exemplary and extraordinary



achievements over their lifetime in the fields of rock art studies, documentation, education, conservation, and outreach.

Jim Zintgraff, founder of the Rock Art Foundation in San Antonio, Texas, was named as the first recipient. The award, given posthumously and unveiled at the Bluff outdoor award ceremony, was a lovely framed reproduction of one of the over 1000 elements at the Lewis Canyon petroglyph site. Evelyn Billo accepted the award on behalf of Dorothy Zintgraff, Jim's widow, who

could not attend. Dorothy sent her gracious thanks for the recognition ARARA had bestowed on Jim and the Rock Art Foundation Volunteers. To get a glimpse of the important achievements in his lifetime dedicated to rock art, here is his award nomination resolution.

Whereas Jim Zintgraff has been passionate about preserving Lower Pecos Region rock art for over half a century,

Whereas his professional photographs of the Lower Pecos Rock Art was the impetus for The Witte Museum Rock Art of the Lower Pecos exhibit and Harry Schafer's 1986 book *Ancient Texans*, in which book Jim wrote,

I set out to preserve the remains of these ancient drawings on film. To date, I have exposed many thousands of negatives in order to have as complete a record of this art as possible. Many of the caves are now below the waters of the Amistad Reservoir, completed in 1968, and the resultant humidity is deteriorating many more,

Whereas Jim Zintgraff personally copied the deteriorating slides during the 1958-1969 Amistad years at the Texas Memorial Museum, and then graciously allowed his personal early

photographic record to be used for making comparisons of current condition of the rock art at Seminole Canyon State Park and Historic Site where researchers documented changes in spalling and insect damage,

Whereas Jim Zintgraff was instrumental in establishing the Rock Art Foundation in 1990 with the mission of:

1. Educating public and private sectors about the endangered status of rock art in Texas,
2. Restoration and preservation research,
3. Acquiring endangered sites for transfer to agencies capable of ensuring their integrity,
4. Continuing to locate and document previously unrecorded sites,
5. Fostering harmonious relations with land owners for site management / protection and supervised visitation, and
6. Archiving photographic collections,

Whereas Jim Zintgraff initiated the very successful multi-year Lewis Canyon recording project in which archaeologist Dr. Solveig Turpin led volunteers in scientific recordation and excavation to understand the extent of the site and motifs present; volunteers, ably organized by Terry and Kathleen Burgess, recorded over 1000 elements; and, importantly, Jim and the Foundation supported publishing the results to aid others in the understanding of these rare petroglyphs of the Lower Pecos,

Whereas Jim Zintgraff tirelessly and enthusiastically led educational trips to many rock art sites, including some on private property by working closely with landowners to encourage preservation, gave innumerable lectures, provided museums with rock art exhibits, and in general served as an ambassador of Texas Rock Art,

Whereas under his leadership, the Rock Art Foundation has grown to over 900 members and thereby helps spread the education and preservation message to a wide audience,

Whereas Jim Zintgraff and the Rock Art Foundation Volunteers donate innumerable hours to Texas Parks and Wildlife as "The Friends of Seminole Canyon,"

And, **whereas** Jim Zintgraff's efforts in fundraising allowed the Rock Art Foundation to continue its day-to-day operations while maintaining the Galloway White Shaman Preserve, and to fund special projects such as the Lewis Canyon Recording and the educational CDROM on the Rock Art of the Lower Pecos which was distributed throughout the Texas school system as a learning aid to children,

Be it here Resolved that Jim Zintgraff and the Rock Art Foundation Volunteers be awarded the first Frank & A. J. Bock Award for Extraordinary Achievement in Rock Art from the American Rock Art Research Association at the Annual Conference in Bluff, Utah, May 21, 2006.

Photograph by Terry Burgess.

Diane Orr Receives 2006 Oliver Award

Bill Hyder

THE 2006 OLIVER AWARD for exceptional works that master the art and science of rock art photography was presented to Diane Orr at the end of her lecture at the Edge of the Cedars Museum during the welcoming reception for the annual ARARA meeting in Bluff, Utah. Diane's photography exhibit presented 360° panoramas, each approximately six feet in length, featuring rock art spanning several thousand years and including ancient desert archaic, Barrier Canyon style, Fremont, Basketmaker, and early historic Ute and Navajo art.



Fremont Hunter, © Diane Orr.

Diane Orr has been a documentary filmmaker for many years. More recently, she adapted a Hulcherama medium format camera to capture her unique images. The Hulcherama camera has no through-the-lens viewing and exposes the film through a slit as the camera spins 360 degrees to expose a 2 x 11-inch negative. Diane demonstrated her technique at the end of her lecture. The camera, tripod pole, and accompanying gadgetry weighing nearly 100 pounds must be hauled to the site. Once there, she must plan the final image and calculate her exposure without being able to "see" what the camera sees. Imagine composing your family photos without ever looking through the viewfinder on your camera. Now imagine that your results are spectacular images worthy of the finest art galleries and you can begin to understand Diane's artistic skill with what is essentially a pinhole camera.

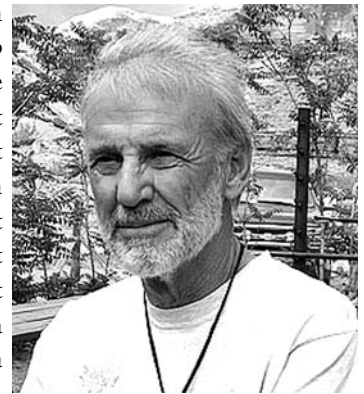
You have to see one of Diane's images to begin to appreciate them. The rock art dominates the image, but its environmental context draws you in for closer study. What appears to be a panorama is in fact a 360° image as seen from a single point. It is a view you cannot see in nature, but the effect on film is striking. The placement of the camera in relation to the rock art panel and the local environment is key to the art of her images. In the wrong hands, the Hulcherama would create gimmicky pictures of little interest or value to rock art studies. In Diane's hands, it creates unique perspectives that help us better see and understand otherwise familiar images. At the time of this writing, you could view some of her images at:

www.utahands.com/artists/orr/portfolio.html

Don Christensen Receives Wellmann Award

Jerry Dickey

AT THE RECENT ARARA CONFERENCE held in Bluff, Utah, Don Christensen was named recipient of one of two Klaus Wellmann Awards presented this year. I can think of few people more deserving of this award than he. Don saw his first rock art panels as a child growing up in Utah, and most of them, according to Don, contained bullet holes. As a youngster, he spent lots of time fishing in Joe Lott and Mill Creeks, where the rattlesnakes were as thick as the rock art, and when he heard that Interstate 70 was going to be built through the area, he felt the need to record the glyphs despite the reptilian hazards. He wasn't sure how to do this and didn't know anyone who could teach him, so he drew them as best he could. He took his first photograph of rock art at Betatakin in April of 1968—a black and white picture on an old Kodak camera. After reading Campbell Grant's book *Rock Drawings of the Coso Range*, in 1972 Don and his brother made a trip to Little Lake, California, where they viewed many of the rock art panels there. Later that year he and his wife Elaine drove the Bishop Tablelands loop looking for rock art, and after that he was hooked.



In 1974, Don took an archaeological field class with Chris Drover, in which he worked on the ORA-64 site in the Back Bay of Newport. After that he volunteered on numerous archaeological projects and was eventually hired by a number of CRM firms. During this time he credits Ted Cooley with teaching him patience and Dee Schroth for teaching him discipline. In 1985, Don started working with the Western Archaeological and Conservation Center (WACC) on a boundary survey of Petrified Forest National Park. Don says that he was surprised to find that after coming to the first rock art site found on the survey, nobody seemed to know how to go about actually recording it. In 1987, he joined with Frank and A. J. Bock, who taught him the finer points of recording rock art. Don credits the generosity, advice, and support of Jack and Pat McCreery as well as the Bocks as having had the most important early influence on his rock art research. Professional archaeologists Trinkle Jones, Marty Tagg, Sue Wells, and Jeff Burton of WACC taught him Southwest archaeology, which allowed him to recognize the importance of context in rock art studies.

Don has over twenty-five years of survey and excavation

experience and has documented hundreds of rock art sites in California, Nevada, Utah, and Arizona. He has worked under cultural resource permits recording sites for the Bureau of Land Management, the Forest Service, and the National Park Service. Don has documented so many sites that his work has created an extensive database which has allowed him (and other researchers and land managers) to analyze distribution patterns and to formulate ideas regarding “style.” Don has always taken the scientific approach to his work, taking the time to formulate a research design and to contact the appropriate land managers prior to undertaking fieldwork in a given area. He is unwavering in his belief that fieldwork should result in a finished work product. Dr. John Hanson, the Forest Archaeologist for the Kaibab National Forest, has written that “unfailingly gracious and unassuming about his high quality of work and work ethic, Don is the consummate professional.”

Don has also applied his thirty-four years of teaching experience in history, political science, and anthropology at both high school and college levels to the field of rock art studies. He has given workshops on rock art recording for the Bureau of Land Management and has been a featured speaker to various groups such as the Pacific Coast Archaeological Society, the Southern Nevada Rock Art Association, and the Native American Institute. He has lectured on Archaic Rock Art in the Grand Canyon at the Museum of Northern Arizona in Flagstaff as part of the “Stories on Stone” program and given presentations at venues ranging from the 2001 Millennium Conference on the California deserts to symposiums given by the San Diego Museum of Man and the American Rock Art Research Association. In an effort to bring together avocationalists and professionals in the field, Don co-founded the Mojave Rock Art Workshop, which has met for ten consecutive years now at the Sweeney Granite Mountains Desert Research Center. Don is a California Archaeological Site Steward monitor and has helped train CASSP monitors for the Mojave monitoring program. He is also a member of various professional organizations such as the Pacific Coast Archaeological Society (PCAS), the Society for California Archaeology (SCA), the Arizona Archaeological and Historical Society, the Nevada Archaeological Association, the Society for American Archaeology (SAA), and the American Rock Art Research Association. Currently he is a board member for ARARA. He has published on the difficult subject of “styles” and authored or co-authored multiple publications helping to define particular regional “styles” of rock art, including Grapevine style, Tusayan style, Esplanade style, and the rock art of the Cohonina. To date he has published over twenty-five articles based on his fieldwork.

I have had the personal pleasure of working with Don for many years now. He is a true friend, a prolific writer, a passionate educator, and a relentless but gentle taskmaster. He is always willing to give support, advice, and inspiration to others no

matter their background or experience. He is certainly a most deserving recipient of the 2006 Klaus Wellmann Award.

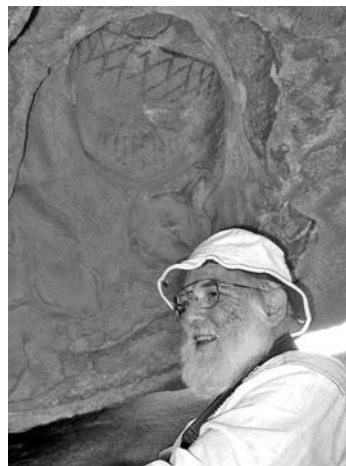
Photograph courtesy of Jerry Dickey.

Ken Hedges Receives Wellmann Award

Steve Freers

I HAD THE PRIVILEGE of presenting ARARA’s 2006 Wellmann Award to Ken Hedges at the annual conference banquet in Bluff, Utah. In an appropriate departure from tradition, both Ken Hedges and Don Christensen were voted by the ARARA Board to receive this year’s honor. The presentations were held outdoors in the main banquet area where a local band kept the mood festive. Neither blustery sky nor cold wind could dampen the warm surprise or emotional impact each gentleman felt when their names were announced.

Ken Hedges is a founding member of ARARA. In 1974, he was among a core of rock art specialists that started ARARA in Farmington, New Mexico. By that time, Ken had already



written his master’s thesis on southern California rock art—a document that formed the underpinnings of his revised style designations for the region. Ken’s professional experience, networking, and influence broadened tremendously as a result of his long-term role as curator for the San Diego Museum of Man. Through the museum in 1976, Ken initiated the still-running annual Rock Art Symposium

where he acts as the series volume editor and host. Ken married a kindred rock art spirit in Diane Hamann, who received her degree in archaeology from Arizona State University. They have two beautiful and talented daughters, Lori and Emily.

Ken’s contributions to rock art studies cannot be underestimated. He served as ARARA’s president from 1982-1986, editor of *AIRA* Volume 5, and the editor of *La Pintura* for 12 years. He has published innumerable articles on rock art and has presented his research all over the world. Ken has helped pioneer contemporary field recording techniques into professional archaeological inventory reports and remains an advocate for objective recording through photographic and digital means. He has extensive field experience, particularly in the western United States and Baja California. Ken has even served as an expert

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Hedges Receives Award

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guide in examining Europe's paleolithic art. Most importantly, Ken has had a direct and positive effect on rock art discourse in this country and beyond over the past 30 years. Ken has served as an educator and mentor for many individuals, myself included. Many owe him a debt of gratitude for assisting in their research projects and papers, and developing a more insightful understanding of various rock art perspectives. By design, his Rock Art Symposium allows presenters to have somewhat more freedom to explore research ideas that might otherwise be considered a little fringe or underdeveloped. Ken respects the audience's ability to be discriminating and he can provide patient guidance to the prospective author should the research become published. His intellectual honesty and perspective are admired by rock art specialists and Native American communities alike. The measure and impact of his advice and collaboration over the years is incalculable.

Ken's adventures in the field have been constrained of late due to a cranky knee, lots of museum work, and the obligations and privileges that come with a growing family. Still, it is some of those field adventures with Ken that are remembered fondly. We had one morning on the Gila River that was so cold that everyone's milk and water froze solid. Though a proud camper, Ken and his family were quite grateful to thaw out in our propane-heated RV, mesmerized for several hours watching Barney and Veggie Tales video tapes. One another field trip, Ken took a group to the famous "Ringing Rock." Katherine Saubel, a Cahuilla elder, was present and provided the group access. Following a brief lecture, Ken dramatically pulls out a phallic deer antler to strike the rock and give us the culminating experience—for which he had received prior approval from Mrs. Saubel. He pauses for a moment, suddenly realizing how it must look to the audience. I was there, with a camera, at the right angle—priceless!

On a personal level, I was particularly gratified that Ken received this year's Wellmann Award—certainly overdue in my humble view. Ken knew Klaus Wellmann and I know there is a heartfelt connection with the honor. For those who are dedicated, rock art research has its ups and downs, thanks to its enigmatic nature and the chore of navigating many contrarian points-of-view and agendas. But in the final analysis, it is the sum of all the things we experience and do that makes the pursuit of this knowledge worthwhile. I know that Ken does not study rock art for notoriety reasons. It is an intellectual passion and journey for him. So to be honored by surprise on that evening in Bluff by his peers was a little overwhelming for Ken—as evidenced by his being uncharacteristically at a loss for words during his humble acceptance speech.

Photograph courtesy of Steve Freers.

ARARA Conservation Workshop

May 19, 2006, Bluff, Utah

THE ARARA CONSERVATION COMMITTEE met at the Bluff Community Center on the morning of Friday, May 19. There were ten members present, which was a smaller turnout than we usually have, but there were field trips scheduled that day that directly conflicted with our workshop schedule.

As we gathered to wait for local archaeologist Winston Hurst to join us, we began to informally discuss general problems with recording rock art, especially from an advocationalist's perspective. It was brought to the committee's attention that rock art recording done by "non-professionals" was not acceptable to the majority of government agencies who would rather have "no" information than "some" information. This is a catch-22 situation as government agencies in general are short of funds and depend on volunteers to shorten the fiscal gaps. In addition, in general, rock art is given a low priority by archaeologists. When there is a limited amount of time and money, the focus tends to be on the artifactual remnants at a site, and not on the peripheral rock art. There is no easy answer to this dilemma, but it was an opportunity for all attendees to bond over a common problem in archaeology.

When local archaeologist Winston Hurst joined us, we asked him for his interpretation of the problem of rock art recording taking a back seat to general site recordation. He pointed out that the level of rock art recording, as with archaeological sites in general, is limited by the resources available to support it. He outlined the three levels of recording that he adheres to:

1. Reconnaissance Level (photo and map site)
2. Standard Site Archaeological Survey Level (basic record of documentation including artifacts, features, photos, etc. Site number issued with this level of recording).
3. Intensive Level (excavation)

After a general overview of what we would be doing in the field during the workshop, Winston then led our caravan of cars to the Hole in the Rock site where we recorded some petroglyphs and a section of an old historic road. This site is just a small piece of the famous road on which 230 Mormon settlers traveled in the late 1800s during their relocation into southeastern Utah.

The workshop was very productive and educational for all our members. Winston was extremely patient with us as he explained how to document this site properly, how and where to measure to and from, and what he intends to do in recording the site as a whole. It was fascinating to record both prehistoric petroglyphs and historic wagon drags and a historic trail, all in the same site. Lunch was provided to all attendees and we adjourned around 2:00 p.m.

—Jack Sprague
Chairperson, ARARA Conservation Committee

Call for Nominations!

THE ARARA NOMINATING COMMITTEE continues its search for candidates for four positions on the Board of Directors for 2007–2009. The criteria are simple—a candidate must be a voting member in good standing, and not have served two consecutive terms immediately prior to this nomination. This is a great opportunity to serve the organization, to represent the group at large, and to help shape the future of ARARA.

The Board of Directors typically meets twice a year, once at the annual ARARA conference, and at a second time to be arranged; additional meetings may be called at the President's discretion. Directors receive travel and lodging reimbursement for all meetings except the annual conference. Duties of Directors may be found on the ARARA website, under By-laws.

According to ARARA By-laws, members may participate in the nomination process in two ways. At this time, we are currently seeking suggestions from members for candidates for the Board positions. You may suggest a fellow ARARA member, or you may suggest yourself for nomination by the Nominating Committee. Suggested candidates are not automatically nominated in this process, but the Nominating Committee will carefully consider all suggestions in preparing the slate of nominees, so please confirm that your suggested candidates are willing to serve.

As a separate process, under the ARARA By-laws, "It shall be the privilege of any five members of ARARA to nominate in writing or email with RSVP a willing candidate who is a voting member." Nominations made under this provision are included on the ballot *in addition to* nominations made by the Nominating Committee.

Please send suggested nominations to the address below or contact anyone on the Nominating Committee with your recommendation and suggestions. Suggestions for nominations or nominations made by ARARA members are due February 1, 2007.

Thank you.

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Book Review

Rock Art Savvy: The Responsible Visitor's Guide to Public Sites of the Southwest by Ronald D. Sanders. Mountain Press Publishing Co., P.O. Box 2399, Missoula, Montana, phone (406) 728-1900. ISBN 0-87842-510-1. Paperback, \$16.

Reviewed by Peggy Whitehead

ROCK ART SAVVY IS A GUIDE BOOK to more than a hundred Rock art sites in the Southwest. I found it a very good introduction to rock art. Ronald Sanders has gone to great lengths to not only tell you where the sites are, but also to impart an appreciation of the makers, the protectors, and the knowledge one can acquire by visiting, viewing, and photographing rock art.

The book is nicely laid out, starting with the types of rock art and moving into a quick history of area cultures. A full chapter is devoted to preservation with high praise for the site stewards who are "the truest guardians of rock art." Vandalism is written about, but the focus is on what an individual can do to help protect and preserve these valuable heritage sites.

In the site section contacts are given and no site is listed that isn't protected in some manner. If a site is too fragile for visitors, it was not included in the guide. A person could pick up the book and get to a site with the listing of contact people and fee information. Under each site's listing is a cultural snippet and cautions to protect the archaeological record.

The resource section lists groups and agencies that have respect for the sites. A glossary quickly brings the reader to an understanding of the terminology used by archaeologists and avocationalists. The sensitivity to preserve and protect which runs throughout the book leaves the reader with a desire to help save the rock art.

Sadly, the author died before the publication process was complete and his wife finished getting *Rock Art Savvy* published. Sanders's clear concise writing makes this book a must for both beginners and experienced rock art enthusiasts.

Look for 2007 Billings Conference
Updates and Call for Papers Online at
www.arara.org

Call for Papers for *La Pintura*

ARARA members would love to read about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

Editorial Deadlines for *La Pintura*

To insure timely publication of each issue of *La Pintura*, please follow the following schedule of deadlines for all Editorial copy and other submissions:

Issue 1: August 1

Issue 2: November 1

Issue 3: February 1

Issue 4: May 1

(Note: Issue 4 is the Annual Conference Program Issue, but includes additional Editorial matter as in any other issue)

Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:
wmurray@udem.edu.mx

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$20 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$20 **made out to ARARA** to:

Donna Gillette
1642 Tiber Court
San Jose CA 95138
Phone: (408) 223-2243
e-mail: rockart@ix.netcom.com

La Pintura is the official newsletter of the American Rock Art Research Association. ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Subscription to this publication is a benefit of membership in ARARA.

ARARA Addresses

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

Membership

For **all Membership matters**, including new and renewal memberships (see full membership information on inside back cover), replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

ARARA Membership
Box 210026
Tucson, AZ 85721-0026

e-mail: ARARABoard@gmail.com

La Pintura Editorial Matters

For **editorial matters relating to *La Pintura***, including letters and articles for publication (see guidelines on inside back cover), contact:

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For **matters regarding production and mailing of *La Pintura***, contact:

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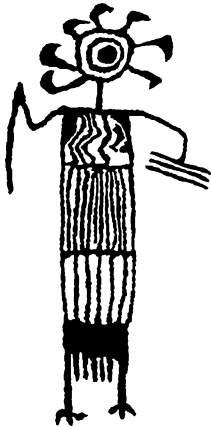
For information on the **ARARA Archive, Library, and publications** available for sale, contact:

ARARA Archive
Deer Valley Rock Art Center
P.O. Box 41998
Phoenix, AZ 85080-1998
Phone (623) 582-8007
e-mail: dvrac@asu.edu

Web Site

For current information on **ARARA** and its events, officers, bylaws, publications, and membership, visit:

www.arara.org



The **American Rock Art Research Association** is a 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

worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

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 fees are:

| | |
|---------------------|----------|
| Donor | \$120.00 |
| Family | \$50.00 |
| Individual | \$45.00 |
| Society/Institution | \$60.00 |
| Student* | \$35.00 |

*Student rate requires photocopy of current student ID. Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

Membership runs from July 1 through June 30 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 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. Send memberships to:

ARARA Membership
Box 210026
Tucson, AZ 85721-0026

e-mail: ARARABoard@gmail.com

ARARA Code of Ethics

The **American Rock Art Research Association** 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 sub-surface rock art.

4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.

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 archeological 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 Executive Committee.

The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

ARARA Officers & Board

| | |
|------------------------------|---|
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www.arara.org

La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the **Editor**, William Breen Murray, at wmurray@udem.edu.mx. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (wmurray@udem.edu.mx). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Line drawings and sharp, black-and-white photographs are an asset to articles submitted. Materials that cannot be e-mailed may be sent to the mailing address: *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000.

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Address all editorial materials via e-mail to William Breen Murray, Editor, at wmurray@udem.edu.mx.
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