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Summer 1994

# La Pintura

The Official Newsletter of the American Rock Art Research Association  
Member of the International Federation of Rock Art Organizations

## “Fantastic” Say IRAC '94 Attendees

“Fantastic!” “The best-organized rock art conference we have ever attended!” “Everything ran so smoothly!” “What an exciting experience!” These are but a few of the many accolades that have been bestowed on the 1994 International Rock Art Congress, held on the campus of Northern Arizona University in Flagstaff, Arizona. The American Rock Art Research Association hosted this event from May 30 through June 3, 1994.

Attendees started arriving as early as Thursday, May 26, and were still participating in field trips on June 5. Friday, Saturday, and Sunday, May 27-29, featured exciting field trips to the outstanding rock art surrounding Flagstaff. On Sunday, May 29, a reception was held at Little America for all in attendance. That evening the presentation by Dr. Paul Bahn on the Congress theme, “Rock Art—World Heritage,” set the tone for five days of paper presentations by participants from many parts of the globe. A total of over 700 registrants from 23 countries attended the sessions, public lectures, and art exhibits, not only on the NAU campus, but also in downtown Flagstaff. Native Americans from five different tribes were in attendance for the week-long activities.

On Monday morning the Opening Ceremonies and Official Welcome were held on the Northern Arizona University campus. ARARA President Donald E. Weaver, Jr., welcomed all the delegates, and Bill Hyder, on behalf of the Program Committee, expressed thanks to all those who were part of the program. We were welcomed to the city by Flagstaff mayor Chris Bavasi, and to the NAU campus by Vice President for Academic Affairs Dr. Henry Hooper.

Lawrence Loendorf, Chairperson of the Conservation Committee, presented ARARA's 1994 Conservation Award to Comte Robert Bégouën and Family: “In recognition of their protection of the integrity of two of the world's most important Upper Paleolithic Caves...Le Tuc d'Audoubert and Les Trois Freres.” Comte Bégouën expressed the thanks and appreciation of his family, showed slides of the caves, and discussed the work of his family in their efforts to preserve this important heritage.

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## Hyder Elected President

At the 1994 ARARA Business Meeting, Helen Crotty, Chair of the Nominating Committee, reported a daunting task in trying to fill A. J.'s shoes after her announced retirement as Secretary/Treasurer of the organization. Helen and her committee—Larry Loendorf, Eric Ritter, Kay Sanger, and Donna Yoder—proposed the following slate of officers: Bill Hyder, President; Dan McCarthy, Vice-President; Sharon Urban, Secretary; and Donna Gillette, Treasurer. With no nominations from the floor, all offices were filled by unanimous vote. Members also approved Georgia Lee, Jessie Warner, and Mavis Greer for the nominating committee for ARARA Board Members to be elected next year, and Bill announced his appointments of Ken Hedges as Editor of *La Pintura*, Leigh Marymor as 1995 Publications Committee Chair, and the well-known team of Frank and A. J. Bock as Archivists. Barbara Gronemann (Education) and Larry Loendorf (Conservation) continue in their present roles as committee chairs.

With this election, Bill Hyder takes over the ARARA Presidency from Don Weaver, and new officers, both elected and appointed, begin the task of completing a smooth transition as Frank and A. J. retire from the day-to-day job of running ARARA. Bill's message to the ARARA membership, beginning on page 2 of this issue, sets forth some of his goals for the new administration.

## "Fantastic" Say IRAC Attendees

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Keynote speaker for the Congress was world renowned author and rock art researcher Polly Schaafsma, who spoke on "Rock Art: World Views and Contemporary Issues." This important paper will be published in one of the Congress volumes.

There were three concurrent sessions of paper presentations each morning, and each afternoon the main ballroom of the duBois Center was filled with eager rock art enthusiasts to hear the papers that were part of the organized symposia. The five topics addressed in afternoon sessions were:

1. The Shamanistic Interpretation of Rock Art, Ken Hedges, organizer.
2. Ecology of Rock Art, Paul Faulstich, organizer.
3. Rock Art Preservation and Conservation, J. Claire Dean, organizer.
4. Celestial Seasonings: Astronomical Connotations in Rock Art, E. C. Krupp, organizer.
5. Early Rock Art in the Americas, Jack Steinbring, organizer.

One of the highlights of the Congress was the Publications Room, where old and new publications on rock art were for sale. The Vendors Room, where many artists displayed their artistic renditions of rock art, was equally busy.

Friday morning from 8:00 to 10:00 a.m. was devoted to the business meetings of the American Rock Art Research Association and the International Federation of Rock Art Organizations. That evening was devoted to a "Farewell Hoedown."

All the hard-working members of the 1994 IRAC Committee are to be congratulated for the efforts that went into making this Congress such an outstanding event. Even though the doctor would not permit Diane Hamann to attend the meeting (her baby was due to arrive any day!), the excellent manner in which the program was organized was due to her diligent and efficient work, not only as Co-chair of the IRAC Committee, but as Chairperson of the Program Committee. Both Diane and the members of the Program Committee—Frank Bock, Helen Crotty, Paul Faulstich, and Bill Hyder—are to be congratulated. At this point in time, the Publication Committee is setting into motion the machinery for getting the papers from the Congress published.

The efficient manner in which the registration proceeded was due to the excellent organization and operation by Financial Committee Chair A. J. Bock,

Donna Gillette, Mary Jordan, Jane Kolber, Jack and Pat McCreery, Paul and Grace Schoonover, Dolly Spalding, Jim and Kitty Stoddart, and Donna Yoder. Book sales at the ARARA table were in the capable hands of Marvis Ogura and Esther Schwartz. They faithfully stood by, selling books for all five days, and were still smiling by the end of the week.

Last, but not least, was the On-Site Committee that included Marietta Davenport, Field Trips; Ekkehart Malotki and Claudette Piper, NAU liaison; Peter Pilles, Field Trips; and ARARA President Donald E. Weaver, Jr., who, along with his secretary Dolly Spalding, spent countless days, weeks, and months keeping the wheels greased and rolling.

And to all those who traveled from far and wide, many thanks for your participation, your enthusiasm, and kind words. Y'all come back, hear?

## THE PRESIDENT SPEAKS...

Bill Hyder, ARARA President

ARARA celebrated its 20th anniversary in grand style by organizing and hosting the 1994 International Rock Art Congress. The 1994 Congress was the largest such meeting held to date, with more than 700 participants in the Congress meetings and in the evening lectures and art exhibits sponsored by Northern Arizona University. Congress co-chairs A. J. Bock, Diane Hamann, and Don Weaver did a masterful job of pulling it together and the support and facilities of NAU with the backdrop of the San Francisco Peaks provided a perfect setting. Most of all, it was the high quality of some 140 papers and lectures and the enthusiastic support of all of you who attended that made the week a success.

A typical day for most participants started about 6 a.m. to allow time for breakfast and to make it to NAU for the 8 a.m. sessions. Days ended sometime after 10 p.m. if one took advantage of NAU's evening lectures, the reception hosted by the Museum of Northern Arizona, or the closing banquet. Temperatures soared to near 100° at times, making some lecture halls hot and stuffy, but moderators kept things on schedule and presenters stuck to the time allotted, easing any environmental discomfort. Even though it was the largest event ARARA has ever hosted, it was the smoothest, a testament to the experience of mounting twenty previous national conferences.

As we begin ARARA's 21st year, a number of major changes are in progress. If you somehow missed the fanfare that led up to the ARARA business meeting in

Flagstaff, for the first time A. J. Bock was not up for re-election as Secretary/Treasurer. She and husband Frank (the first and only editor of *La Pintura* until now) have retired after twenty years of service to the organization. They will continue to be active in ARARA and they now share the appointed position of ARARA Archivist, but they will be devoting more time to a small theater company they have started, the San Miguel Historical Society, numerous grandchildren, and one obnoxious parrot. The new officers include myself as President, Daniel McCarthy as Vice-President, Sharon Urban as Secretary, and Donna Gillette as Treasurer. Ken Hedges has assumed the position of Editor of *La Pintura*. Diane Hamann and Larry Loendorf continue as Directors and the vacancy created by my election as President will be filled along with the regular Board Member elections at the 1995 Business Meeting in Albuquerque.

Our first challenge will be to find a permanent home for ARARA. We have benefited from the advantages of having a stable address for the past 20 years (Frank and A. J. only moved twice). I don't believe we can continue to grow and promote the field of rock art if people have too much difficulty finding us. We are too big now to continue to depend on the dedication of one family like the Bocks; I doubt that we could even find another couple willing to make their home life the life of the organization. Instead, we need to find an institutional home (no, not that kind of institution!) for ARARA, such as another, larger non-profit organization, a university, a museum, or some other public agency. My goal as president of ARARA will be to find that home.

Thanks to the hard work of so many of you over the past 20 years, we have an international reputation that we can bring to an agency wanting to host ARARA. We have a professional library including books, journals, a wealth of unpublished materials, and shared publication exchanges with other national rock art organizations. From the ranks of our membership, we can mobilize a trained and fully professional volunteer labor pool to support rock art recording and conservation efforts throughout North America. We have already begun preliminary discussions with several institutions and we are ready to entertain bids from other sites interested in providing a permanent home for ARARA.

In the meantime, we are not homeless. Sharon Urban, or Shurban to nearly everyone, is our new secretary and an employee at the Arizona State Museum. ASM has graciously allowed us to use their

mailing address and telephone voice mail system during our transition period. ARARA's new telephone number is (602) 621-3999 and our new mailing address is:

ARARA  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721

Donna Gillette, our new treasurer, and I will be developing a budget for ARARA that will be presented to the Board of Directors for approval in November. ARARA's books for the 1993-94 fiscal year were closed and audited effective June 30 before being turned over to Donna. Preliminary reports indicate that we are in a good financial position for moving into the future.

It is important that we continue the work of our standing committees. I have asked Dan McCarthy to coordinate the activities of the Conservation and Education committees. Larry Loendorf and Barbara Gronemann have agreed to continue as chairs of their respective committees for the next year. Barbara has completed the rock art education packet that she had set as her goal for the past four years—it has already been adapted for use in Bolivia and may soon be adapted for use in South Africa. Barbara will be working with her co-chair and successor, Ellen Martin, over the next year to ensure a smooth transition in the Education Committee.

Diane Hamann, Program Chair of the 1994 Congress, and Leigh Marymor will be working on the publications from the Congress and Leigh has agreed to chair the Publications Committee beginning in 1995. We have two publications in press as we begin editing the 1994 volumes, and one of the two is nearly ready to go to the printer. Ken Hedges, as I mentioned earlier, is the new Editor of *La Pintura* and you should already be seeing the changes he is implementing with this issue. Please heed his call for contributions if you do not want to be reading blank pages!

We have assembled a dedicated group of elected and appointed officers, chairs, and editors, but that will not be enough. We are going to need your help and support over the next few years to ensure the continued health and well being of ARARA. I will admit that the task ahead of us is sometimes overwhelming and a little bit frightening. I was encouraged, however, by the energy and support generated in Flagstaff. I look forward to the challenges of the next few years and the opportunity to work with all of you.

## Participation Sought for 1995 ARARA Conference

The 22nd annual ARARA Rock Art Conference will be held on May 27, 28, and 29, 1995, in Albuquerque, New Mexico. The Executive Committee and the Publications Committee are issuing a Call for Participation in this annual event and are seeking papers on all phases of rock art research, including scientific and interpretive aspects, conservation, protection, education, and artistic concerns.

All ARARA members will receive in the mails the official Call for Participation, plus the Information and Application Form. If you are interested in presenting a paper on rock art, whether formal (to be published) or informal (not to be published), be sure to submit your application and abstract before March 15, 1995. Spread the word among those you know who are interested in rock art. This is a good forum for an exchange of thoughts, methodology, interpretation, dating, and recording problems.

ARARA members are given first consideration and paid up members will be given first preference in acceptance of papers. Papers are processed in the order in which they are received, so send your application as soon as possible. Please address all inquiries and applications to ARARA, Arizona State Museum, University of Arizona, Tucson, AZ 85721.

A special symposium on "The Ethics of Rock Art Use" is being planned. If you are interested in participating in this section of the conference, please contact ARARA President William Hyder directly at 166 Pryce St., Santa Cruz, CA 96050.

## Call for Castleton Award

The American Rock Art Research Association is pleased to announce its annual essay competition for **The Kenneth Castleton Award** for excellence in rock art research. Prize for the winning entry is \$1,000. This prestigious award was initiated by the late Dr. Kenneth Castleton of Salt Lake City, Utah, in 1982, and the first recipient was given \$500 at the annual symposium in May, 1983. Since that time the award was raised to \$1,000 through the generous donations of the late Dr. John Cawley, Jack and Pat McCreery, and the members of ARARA.

Eligibility extends to any individual who is doing rock art research, including ARARA members; undergraduate and graduate students; professional and amateur archaeologists; employees of Federal, State, and local government (BLM, National Park Service, Forest Service, etc.); or any interested member of the general public. The location of the study may be anywhere in the world.

The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 22nd Annual Conference of the American Rock Art Research Association to be held May 27, 28, and 29, 1995, in Albuquerque, New Mexico. ARARA reserves first publication rights.

Entries will be judged both on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries for the Castleton Award are listed below.

1. A panel of judges will be selected by the ARARA Executive Board and Publications Committee. To insure fairness, entries will be submitted anonymously to the judges, and the names of those serving on the panel will not be made public.

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide published in *American Antiquity* 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to, the following: a final or summary report outlining the results of fieldwork in rock art, a synthesis or regional overview, an interpretive study of rock art.

3. Essays which have been previously published, either in their entirety or in substantial part, are not eligible. Essays which report on projects for which the author received funding through a contract or research grant are not eligible.

4. There are no application forms, but each entrant is requested to include with the entry a separate letter of application briefly introducing herself or himself and summarizing previous work in rock art (a copy of a



resumé or curriculum vitae is acceptable). The letter should also state the reasons for applying for the award and give appropriate background information on the topic or project discussed in the essay. Such background material might include a summary of the objectives of the project, the methods used in achieving the objectives, a brief evaluation of the results, and information regarding expenses incurred in completing the work.

5. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

6. To enter the competition, send one letter of application and five copies of the essay (with photocopied illustrations) in time to be received by January 31, 1995, to:

ARARA—Castleton Award  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721

## Crottys Receive 1994 Wellmann Award

Jay and Helen Crotty became the recipients of the Wellmann Award presented at the annual banquet on Friday evening, June 3, 1994. This award came at the culmination of an outstanding 1994 International Rock Art Congress held in Flagstaff, Arizona.

The Wellmann Award for Distinguished Service was first presented in 1989 at the annual ARARA Conference held in San Antonio, Texas, on the fifteenth anniversary of ARARA. As outlined in this first presentation, this award was to be given for distinguished service in the field of rock art research, conservation, and education. The purpose of the award is to honor both the memory and service of the Association's first president and the continuing and future service of the many fine members of ARARA.

Both Helen and Jay Crotty are certainly deserving of this prestigious honor. They both have given unlimited time and resources not only in rock art research, but also in conservation and education. Helen served as the fourth president of ARARA with two terms, 1986-1990. She was instrumental in setting up the Education Committee and in organizing the first Conservation Symposium, which was held in St. George, Utah, in 1987. Helen edited the outstanding papers presented at the symposium and spearheaded their publication. The result was a 105-page volume,

*Preserving Our Rock Art Heritage*, which has seen world-wide distribution.

In order to best serve ARARA, Helen often has postponed working on her dissertation, which is the culmination of her doctoral work in Art History at the University of California, Los Angeles.

Additionally, she has worked side-by-side with her husband, Jay, in organizing and running the annual New Mexico Archaeological Society's Field School in rock art recording. As a past-president of ARARA, she has been a source of excellent advice and help to the organization.

Jay Crotty has been equally active in rock art. First as field director in 1980 of the NMAS Field School, under the direction of the late Col. James Bain, and then upon assuming the role of director after Col. Bain's death in 1988.

Jay has spent many hours, days, and weeks in preparing for the field schools, and an equal amount of time in cataloging drawings, maps, and photographs from each year's work.

A special recognition is extended to Jay for his support of Helen during her tenure as president of ARARA.

Along with the awarding of this special plaque to the Crottys goes a very warm and heartfelt thanks for their past, present, and continued work in rock art research!

## International Newsletter on Rock Art

Are you interested in subscribing to *INORA*, the *International Newsletter on Rock Art*? Edited by Dr. Jean Clottes, *INORA* is published three times a year (February, June, November) with 32 pages of international rock art news, printed in both French and English. The regular U.S. rate is \$28, but you can save \$10 by subscribing through ARARA, which eliminates French bank charges. We will be submitting a group order in November. Send a check indicating International Newsletter, payable to ARARA, for \$18 to:

INORA subscriptions  
ARARA  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721

## We Get Letters

Dear Frank and A. J.,

The most beautiful things which we encountered in America undoubtedly include Frank and A. J. Bock. Your youth, your enthusiasm, your human warmth, and your smile are infectious. The extraordinary ovation you received at the Flagstaff banquet was well deserved.... It was a very great moment for all the participants.

The day spent with Frank in Petrified Forest was particularly fascinating. We felt all the love that he has for "his" petroglyphs. He knew them all, each and every one! What a fine piece of work he has accomplished there....

This Art is magnificent, and of major interest. I never suspected its incredible importance. It is still far too little known in Europe; but believe me, from now on we shall be its ambassadors! Perhaps one day archaeological excavations will multiply at the foot of the decorated shelters: they will be fruitful and rich in information about the artists' way of life. Thanks to Garry and Donna [Gillette], we went on some fantastic excursions.

And then there were the "Opening ceremonies" of the Congress.... Be sure that those moments will always remain engraved in my heart as a prehistorian, a man, and curator of the Volp Caves! I can still hear that long applause after my few words of thanks, which my poor English made very difficult. I can see the whole audience suddenly get to its feet: what a marvelously moving gesture, and what a symbol for my family.... Yes, thank you for having enabled me to live that moment.

Thanks to for your great hospitality in America. Everything was perfect there. Our large room was beautiful, very comfortable and in a particularly pleasant position. Jeanne loved it!

I hope that you were able to get a little rest once you returned home, and that numerous letters and photographs will enable you to savour the Congress's great success.

Once again, dear Frank and dear A. J., be assured of all our admiration and our gratitude.

In great friendship,  
Comte Robert Bégouën

Dear Donald,

I wish to formally thank you for the invitation to attend the recent International Rock Art Congress in

Flagstaff. For I can barely convey the value of the Congress to me and my colleagues here in Newcastle, Australia.

So many engaging and challenging presentations were given that I can scarcely recall where one left off and another began. No doubt, an impression shared by many other participants. So, thank you, thank you, thank you, for all your efforts; and those of your "team-mates"!

Contact with such a range of insightful and dedicated individuals was, of course, hoped for. But, I did not anticipate how *many* such people could be gathered together in one place at one time. Quite unbelievable...

Congratulations! Salutations!

Garry W. Jones  
University of Newcastle  
Australia

Dear Mr. Weaver,

On behalf of SIARB I wish to congratulate you once again on the immense success of the International Rock Art Congress at Flagstaff, which has been an outstanding academic event and the culmination of your work of four years as President of ARARA.

Especially I wish to thank you once again for the assistance which made possible my trip to Flagstaff. This has been an unforgettable experience for me, a stimulus to my work as Secretary and Editor of SIARB. Besides, our society is profiting a great deal from the numerous international contacts I have been able to establish or intensify during the Congress.

We should be happy to receive you in Bolivia. By spring 1995 we will distribute the first flyer announcing our international rock art symposium to be held in Sucre in 1997.

Yours sincerely,  
Matthias Strecker

Dear Frank,

Sorry for the delay in writing, but I had a desk piled high with work and a field school in full swing when I returned from the West last week. First, I want to highly commend you and all the organizers of the Congress on what I think was an excellently run meeting. Although I was only in attendance for a short time, I think it was the best organized professional meeting I have attended. I am very sorry I was unable to spend more time attending sessions, but as I think I explained earlier, I had my family with me and none of us had ever been to the Southwest before. So I was

obligated to do as much "sight-seeing" as possible. I am glad I at least got to shake your hand and I am sorry I did not get to meet A. J. I looked for you a couple of times when I was at the meeting, but you were apparently tied up in sessions. I know it was a busy time for you, but your hard work and that of your colleagues certainly paid off.

I will be in touch with you about completing the volume of eastern U.S. papers for publication in ARARA. If things work out, I hope to have a finished manuscript in your hands by early fall.

Please thank all those at ARARA for giving me the opportunity to present a paper on my work, and for providing such a pleasant forum to do so. My family had a wonderful time; it truly is an enchanted part of our country.

Sincerely,  
Charles H. Faulkner

## Information Requests

### Seed Pods and Five-Legged Dogs

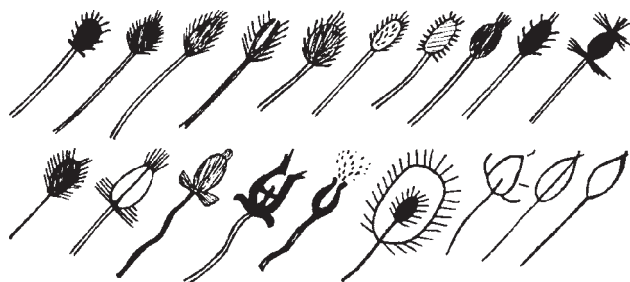
We currently need help on the distribution and variation of two kinds of figures. We would appreciate sketches, references to published works, or just a note that you have ideas or information. Write or phone, and we will contact you:

John or Mavis Greer  
4803 W. Eastridge Rd.  
Columbia, MO 65202  
Phone (314) 446-0166



Five- or six-legged dog-like figures have been noted in Montana, New Mexico, and Texas. All have a prominent tail and erect ears, and most have an indication of a hump on the back.

We need information on portrayals of spiny seeds, partially opened blossoms, and open flowers attached to strings; and information on portrayals of datura. Strings



usually are attached at the other end to a shaman's hand, face, or body, or they may be internal or external heartlines. We need this for all areas *except* west Texas.

### Rock Art Solar Markers: Request for Observations

Having done lunar and planetary research for 25 years, I was naturally drawn to solar markers when my casual interest in petroglyphs became serious a few years ago. I soon found that their number far exceeded my expectation. The time now seems right to begin to assemble a database of such observations. I am soliciting records of observations of solar interactions with petroglyphs that the observer regards as significant.

The purpose of this request is to do a statistical analysis of the frequency of glyph type, geographical distribution, seasonal association, etc. Full credit for all observations used will be given to the observers in any published work, and such publication will *not* obviate detailed reports by the observers. My analysis of the data will necessarily entail some subjective evaluation which should not be construed as criticism of the observer.

Naturally, the more data supplied, the more valuable the observation. The following are essential.

- **Location.** At the observer's request this may be held in confidence, though its *general* location must be disclosed in the analysis.
- **Date and time.** Please indicate time zone and whether standard or daylight time.
- **Glyph type**, e.g., spiral, concentric circle, anthropomorph.
- **Description** of the interaction.

Photographs are especially helpful in portraying the interaction. If requested, photographs will be returned. Sometimes photocopies are an adequate substitute for photos. Careful drawings are not entirely without value. Duration and particulars of the geometry of the interaction are important. The value of observing an interaction on days prior to and following the peak interaction to determine the sensitivity of the marker cannot be overemphasized.

I would also be happy to receive, and distribute upon request, reports of suspected solar markers in the interest of increasing participation in making such observations and expanding the database. For this reason, *negative* observations of suspected markers are also solicited. Participants may request pertinent astronomical information such as precise time of

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## Information Requests

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equinox or altitude and azimuth of the sun at a particular time.

Your participation is gratefully appreciated, as are your suggestions to improve this effort. Please pass this request on to others who might contribute.

John W. Fountain  
2327 E. Seventh St.  
Tucson, AZ 85719  
Phone (602) 326-4432

## Current Concerns in Rock Art Recording

The symposium on "Current Concerns in Rock Art Recording" proved very stimulating and informative. Many persons in attendance offered excellent views and posed provocative questions. In order to make the published volume on this session as expansive as possible, we are inviting those persons in attendance to fully present their ideas. Contributions which offer contrasting opinions or alternative processes will be considered. Anyone wishing to submit a paper of any length for inclusion, please send it to one of us within three weeks of the date of publication of this issue of *La Pintura*. *American Antiquity* style must be followed. Papers may be addressed to:

Jane Kolber,  
P. O. Box 1844,  
Bisbee, AZ 85603,  
or to:

John Clegg,  
Anthropology A-14,  
The University of Sydney,  
NSW 2006, Australia

## Rock Art Conference Slated for Yunnan, China

ARARA has received the following communication from the Administrative Office of Cultural Relics of Nu Tiang Prefecture, China.

Dear Sir:

Maybe you don't know where the Nu Tiang Li Su nationality Autonomous prefecture is, but you could find it on the map of China. It is located in the western part of Yunnan province.

The river Nu Tiang (it is called Salween by Burmese) takes its source in Tibet. Its valley from north to south through our prefectural region has a length of 320.4 kilometers.

Now there will be a research meeting on Rock Art of Western Yunnan held on November 1-10, 1994, at our border town, Lu Ku. We invite your members to attend this meeting if it is to their convenience.

The meeting will discuss research on the rock art of Western Yunnan, and also on prehistoric culture in this region. During the meeting seven regions and prefectural members of Yunnan are going to exhibit their cultural relics, photos, and pictures about the history of the nationalities of Yunnan.

The members who attend the meeting will have three days for presentation of papers and four days to visit some rock painting sites. For the last three days, they will be invited to take part in the ceremony of the fortieth anniversary of the founding of Nu Tiang Li Su Nationality Autonomous prefecture.

The Registration Fee is \$500 U.S., with travelling expenses to be provided for oneself. For further information or registration, please contact

Miss Yingbian Chen  
Administrative Office of Cultural Relics of  
Nu Tiang Li Su Nationality Autonomous  
Prefecture  
Lu Ku, Yunnan, China  
Post code 673100  
Telephone 08897-22797

We eagerly welcome you to Lu Ku.

## ANNOUNCING

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## Education Committee Report

When the Education Committee met in 1993 at the ARARA Conference in Reno, goals were focused on the 1994 International Congress. I am happy to report that most of those goals, listed in the Winter Issue of *La Pintura*, were accomplished.

### Resource Table

An education resource table was set up at the '94 Congress with someone present to answer questions during the afternoon breaks. The State Education packets from Arizona and New Mexico were on display with many other educational materials from across the United States and other parts of the world. People were able to peruse the materials and take down any needed information.

### Education Packet Sale

The core materials of the Education Packets, which included the new "Open Air Rock Art Museum" lessons, were on sale at the ARARA Book Table. These "working packets" could be purchased for \$4. Of the 55 packets prepared, 29 packets were sold, and we received many requests for individual state packets.

State Chairs need to get their supplemental materials to me so they can be placed into the packet format. Remember, even though different states may already have rock art materials in other formats, teachers have individual tastes when it comes to choosing educational materials. They like to select from a variety of materials. ARARA educational materials are not meant to compete with other materials, but to be available to those people involved with ARARA and who are interested in the conservation and preservation of rock art.

### Poster Display

A display of the rock art field trip lesson, "Open Air Rock Art Museum," was in the Poster Room for all to see; comments were encouraged. This display provided another way for Congress participants to see what is happening on the educational front.

### Lesson Demonstration

Demonstrations of the rock art field trip lessons were to take place at the Red Cliff rock art site in Cottonwood on Tuesday, May 31, with Brenda Wycoff's 4th-Grade class from Sedona School, but permission papers were not completed in time. Brenda is planning to take this trip in the Fall with her students. I will be working with Brenda to evaluate the lessons.

### Souvenir Bookmark

A '94 IRAC bookmark was designed and paid for by the Education Committee. It was placed in each

participant's canvas packet. On the back side was listed the points of etiquette for visiting a rock art site. Hopefully these served to remind Congress participants of proper behavior for rock art field trips. There are just a few bookmarks left. Anyone wishing one of these souvenirs may write Barbara Gronemann at the address given below.

### Outcome of the '94 Congress

Many wonderful things came out of IRAC for the Education Committee. I have been invited to Italy to take part in the 1995 International Rock Art Congress in an Education Round Table Discussion. This means starting now to get monies to help pay for the flight to Italy. It sure would be great to have an ARARA representative in this Round Table Discussion. South Africa thought the Education Packet was "excellent" and wants to format their packet after ours—this is an honor, and credit will be given to the ARARA Education Committee. Ellen Martin has been named the new Education Committee Co-Chair. She will be helping me to coordinate the Education Committee and its direction. She is a single parent from Tempe, Arizona, with a grown daughter in graphic arts. She has a BS in Anthropology and a MAE in Indian Education, with 25 years of experience as a Media Specialist with the Washington School District in the Phoenix School System. I am really pleased to have her working with me to get the new year started. Since there was no Education Committee Meeting to help plan the 1994-95 goals, Ellen and I brainstormed and came up with the following goals:

### 1994-95 Education Committee Goals

1. Compile a selected list of educational materials. This listing will give biographical information, suggested grade level, cost, and purchase address. State Chairs and other interested ARARA members are asked to send a list of resources available in their states. If they wish, they may review them and send their comments about the materials. This listing would help educators in the selection of good teaching materials on archaeology and cultures.

2. Reprint the introductory letter to teachers in the Education Packet on ARARA stationary with the listing of the new ARARA Board.

3. The Education Committee would like to have a section of papers dealing with Public Education in the 1995 ARARA Conference in Albuquerque.

4. Ken Hedges, the new *La Pintura* editor, sees no problem with producing an Education issue for 1995. This will be the Winter issue, deadline January 1.

## Conservation Committee Reports High Level of Commitment

The protection and conservation of rock art is an important endeavor of ARARA. At no time has this endeavor been more evident than the International Congress in Flagstaff when the Conservation Award was presented to Comte Robert Bégouën, Montesquieu-Avante, France. Nominated for the award by Paul Bahn and Frank Bock, Comte Bégouën received the award in the opening session at Flagstaff. Standing applause from the hundreds of people in the audience affirmed the importance of rock art site conservation to the members of ARARA.

The planning committee for the International Conference also demonstrated the commitment of ARARA to rock art site conservation by dedicating one of the afternoon plenary sessions to it. This session, titled "Rock Art Preservation and Conservation," was organized and chaired by J. Claire Dean. Nancy Odegaard presented an overview of cultural resource conservation; Matt Schmader discussed the conservation and management program at Petroglyph National Monument, New Mexico; Imogene Lin discussed the problems protecting rock art sites among the Sandawe people in central Tanzania; J. Claire Dean presented information on the problems with using "over the counter" products for "cleaning up" graffiti at rock art sites; Debra Dandridge outlined the plan she and Alan Kane have developed to protect the Vogel Canyon site in southeastern Colorado; Julie Howard presented the dramatic results of the efforts of Constance Silver to clean up the Sego Canyon site in Utah; John Griswold offered the results of several tests to determine which materials are most effective in camouflaging incised graffiti at rock art sites; Matthias Strecker, Freddy Taboada, and Fernando Huaranca discussed the rock art conservation in Bolivia. Unfortunately, Felton Bricker, scheduled to offer a paper on Native American ideas regarding rock art conservation, had to stay home to fight a forest fire.

Although as the Chair of the Conservation Committee some might consider my opinion somewhat biased, the papers in the session were consistently among the best in the conference. Excellent discussion at the end of the session included ideas on how to get more conservators trained in rock art conservation. Toward such a goal, I can briefly describe the Rock Art Field School offered by the Department of

Anthropology, University of Arizona. In June, 1994 seven students were trained in rock art recording, site protection, and conservation at Vogel Canyon in Colorado. Supported by the United States Forest Service, Comanche National Grasslands, the school was jointly taught by myself and J. Claire Dean. Six of the seven students were enrolled for graduate credit and several of these are actively pursuing careers as conservators of rock art (see report on page 12).

The Getty Conservation Institute sponsored a one-day symposium on the management and conservation of rock art sites for the 59th annual meeting of the Society for American Archaeology (SAA) in Anaheim, California. Organized by Nicholas Stanley Price, Getty Conservation Institute, and David Whitley, UCLA Rock Art Archive and the ICOMOS Committee on Rock Art, U.S. Section, the symposium consisted of case studies on conservation efforts at Petroglyph National Monument (presented by Matthew Schmader), protection of remote sites in Los Padres National Forest, California (presented by Janine McFarland and Stephen Horne), and the management of rock art sites in the Caledon River Valley Area of Southern Africa (presented by Jannie Loubser). Other presentations were by Nicholas Stanley Price on planning and the management of rock art sites, and Neville Agnew on conservation techniques and limits at rock art sites. The symposium was extremely popular; limited to 35 seats, there were more than 100 applicants to attend the symposium. It is hoped it will be offered again at the upcoming SAA meeting in Minneapolis next spring.

Another meeting prior to the Society for American Archaeology meetings was held at the UCLA Rock Art Archives. Organized by the Rock Art Archive, with assistance from David Whitley and Timothy Earle, the meeting was attended by rock art researchers who were already in California for the SAA meeting. A full day of discussion was devoted to developing recording techniques for rock art sites which could be used through a computerized data base.

State and regional chairs for the Conservation Committee have reported the results of a number of successful projects during the past year. When I compare these regional reports to those of previous years, there is a much greater involvement of American Indians in the conservation and protection efforts—an extremely good addition, in my opinion.

Linea Sundstrom recently completed an inventory of the rock art sites in South Dakota in which she added 105 sites to the 30 known sites in the state.

National Register nominations of the sites are now in progress. Dr. Sundstrom also used a questionnaire to learn the views of American Indians in South Dakota toward rock art site management. The results of this survey will be published in *Plains Anthropologist*.

In Montana, Stuart Conner and I wrote lengthy responses to a proposed plan of an oil development company to drill oil wells on Bureau of Land Management controlled lands in Carbon County. The wells are within the immediate area of a dozen rock art sites including Valley of the Shields and Weatherman Draw, two of the more important sites in south-central Montana. Representatives from the Crow tribe, the Cheyenne tribe, and the Wind River Shoshone tribe were included in the review process. Respondents to the proposed plan were generally negative to any oil development in the region, but the issue as to whether the wells will be allowed remains unresolved.

A National Park Service plan to record a rock art site in Washington County, Minnesota, by making casts and rubbings of the petroglyphs was responded to in writing by Gene Connor, St. Croix Tribal Historic Preservation Officer. Connor pointed out the potential damage of the proposed recording methods as well as the shortcomings of proposed fencing designed to protect the site.

Angie Bullets, acting for the Southern Paiute Consortium, organized a trip of Paiute elders through the Grand Canyon to visit the recorded rock art sites. Several of these sites are regular stops for the river rafting companies and the damage inflicted to the sites by the visitors was a primary topic of discussion among the Paiute elders. Future research in the Grand Canyon will focus on rock art sites in the side canyons and any relationship they may have to the sites along the Colorado River. In the end there is hope for a better rock art site management program in the Grand Canyon.

River rafters and other boat tours were also the subject of concern at rock art sites along the Snake River in Idaho. Nelle Tobias wrote letters and asked that, as chair of the Conservation Committee, I write letters in support of better rock art site protection in the proposed management plan for the Snake River.

The continued efforts of the San Francisco Bay Area Rock Art Research Association and Leigh Marymor, Paul Freeman, Robert Mark, and Evelyn Newman to preserve and protect the Ring Mountain Site have culminated in a proposal to bring the Nature Conservancy on board as a full partner in the effort to protect the site. The well-prepared proposal, sup-

ported by the Federated Coast Miwok, the Miwok Archaeological Preserve of Marin, and the Marin Museum of the American Indian, offers options for educating and monitoring any visitors to the site.

Sharon Urban reports that she served as an expert witness in the trial of an individual accused of stealing a rock art boulder from the Pan Quemado Site, southern Arizona. The defendant was found guilty of a Class 6 Felony, fined \$440, and sentenced to 2 years of unsupervised probation. The rock will be returned to its original site (the downside of this case is that in the intervening years waiting for the case to come to trial, the rocks were placed in a County yard and have been mistreated).

Finally, the Conservation Committee was pleased to present the 1993 Conservation award jointly to Frank Bock and Paul Bahn in recognition of ARARA's long-term commitment to conservation efforts.

Reviewing the projects reported above, it is evident the members of ARARA have an honest commitment to rock art site protection and conservation. For many reasons, I think this commitment is one of the most important responsibilities undertaken by ARARA. I applaud it and hope for its continued success.

—Reported by Larry Loendorf  
ARARA Conservation Committee Chair

## Education Committee Report

Continued from page 9

5. Reviews of educational materials placed in *La Pintura*. Ellen Martin's library experience and work with Native People makes her a wonderful resource for writing reviews of new educational materials. Two new children's books about rock art have just been published. I met both authors. We will keep ARARA members informed on such publications with reviews on them. One such review appears in this issue of *La Pintura*.

6. Continuation of the goal for the completion of state education packets.

Any state Education Committee Chair or other interested ARARA member who would like to add to this list is encouraged to send suggestions to the Education Chair:

Barbara Gronemann  
6440 E. Presidio Rd.  
Scottsdale, AZ 85254  
Phone (602) 991-0341.

—Reported by Barbara Gronemann  
ARARA Education Committee Chair

## Plans Set for Restoration of Buckhorn Wash Paintings

The Buckhorn Wash Restoration Project is working to remove graffiti and provide improved visitor facilities at the famous Buckhorn Wash rock painting site in Utah. The following article by Tom Wharton is reprinted from the *Salt Lake Tribune*, June 21, 1994.

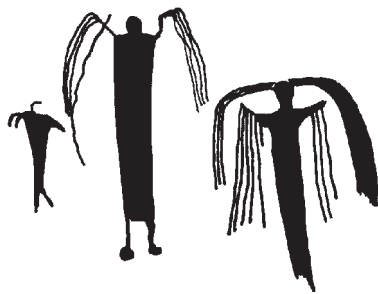


As the 1996 centennial celebration of Utah's statehood unfolds, many counties will concentrate on Mormon pioneer history. In planning its project, The Emery County Centennial Commission is looking

much further back than 1847, when the pioneers came into the Salt Lake Valley and began settling Utah. Emery County leaders are working to raise \$110,000 to restore an ancient rock art panel in the San Rafael Swell's Buckhorn Wash, east of Castle Dale.

"We recently received \$15,000 from the Utah Centennial Commission for our project," said Reed Martin, chairman of the Emery County Project. "We had hoped to get a \$30,000 grant. So, we're searching for donations. We're asking for 'bucks for Buckhorn.'"

Their intent is to remove all the names and graffiti and repair vandalism at the site from the past 100 years. The site also will be landscaped with a new parking area, better fencing, improved road,



graded walkways, benches, and new interpretive signs, Martin says.

Constance Silvers, a nationally known rock art restoration specialist, recently cleaned graffiti off rock art panels at Sego Canyon near Thompson in Grand County. She has been hired to clean up graffiti defacing the Buckhorn Wash site. Since much of the graffiti baked onto the rocks, Silvers indicated that cleaning off the writings while protecting the rock art will be one of her most challenging projects. Work is expected to begin in 1995.

"We want to teach and educate the people of Emery County and the rest of Utah that this is a valuable national resource," said Martin, the postmaster in Castle Dale. "We want people to be able to walk or sit down and ponder the writings."

Some of the graffiti dates back to the 1930s, when such practices were deemed more acceptable. Part of the idea behind the project is to establish an education program at the Museum of the San Rafael in Castle Dale. An information brochure on rock art interpretation and protection, site tours, and programs on rock art for local school children are also planned.

For information, write to  
 Buckhorn Wash Restoration Project  
 P. O. Box 1207  
 Castle Dale, UT 84513.

## Rock Art Field School Has Double Focus on Recording and Conservation

The first rock art field school for graduate credit, sponsored by the University of Arizona and the USDA Forest Service and headed by J. Claire Dean of Dean and Associates Conservation Services and Larry L. Loendorf of Loendorf and Associates, worked for almost three weeks this June in Vogel Canyon, a part of the Comanche National Grasslands located in southeastern Colorado near La Junta. Despite summer heat and rainstorms, seven students from Washington, D.C., to Santa Clara Valley, California, set up camp right after the ARARA Conference. Jean Clottes and David Whitley, conference presenters, accompanied them on their first field trip to Piñon Canyon Maneuver Site, where Loendorf and Whitley carried on a running dialogue about the nature and purpose of the rock art present on the basalt outcropping or hogback and on nearby boulders.

For the first week students received on-site instruction on recording techniques from Loendorf, an archaeologist and rock art expert, as well as lectures and readings in ethnographic history of the area, the latest rock art dating technology, and shamanism. Students measured, photographed, drew, and mapped rock art on numerous panels in Vogel Canyon rock shelters and then discussed what they had seen and done. Janet Lever, artist and rock art recorder, demonstrated how to trace rock art without injuring the rock



surface. Both Loendorf and Whitley emphasized the utility of ethnography in interpreting rock art, which presents viewers both the opportunity and the challenge of trying to get at the ideology of past cultures.

The school then turned its attention to the problems of vandalism which had occurred in Vogel Canyon on and near the rock art. Deb Dandridge of the USDA Forest Service has been working with Dean on conservation and management of the site with the objective of deterring any further vandalism and possibly removing what is already present. With these goals in mind, the field school discussed a variety of graffiti removal methods and then spot-tested them on a graffiti panel without rock art. After considering the number of variables present, such as the type of graffiti (chalk, charcoal, spray paint, and scratching or incising) and the type of rock, students carefully tested methods of lessening the visual impact of graffiti or removing it entirely. They were looking for methods that would not adversely affect the rock and would be safe and cost-effective. Those methods that fulfilled these criteria could later be applied to the damaged rock art panels in Vogel Canyon.

In addition, Dean addressed related conservation issues concerning the relationships between graffiti and art. What is considered vandalism at one time and place may be considered art or historical record in another. This debate becomes especially relevant when native American or historic groups such as early settlers use already established rock art sites for ceremonial or other purposes. In either case, conservation has a vital role in maintaining the rock surface so that the new dating methods can work accurately in determining the age of the rock art.

Professional conservators usually undergo three to four years of formal graduate training. Without such training and experience, well-intentioned rock art enthusiasts and site managers who attempt to remove graffiti from the surface of rock art can actually damage the rock art and impede any dating or further study of the material.

Although the field school does not claim to turn out conservators in such a short time, Dean and Loendorf hope that there will be more field schools for graduate credit that will jointly address the conservation and recording of rock art. As long as ARARA members and others support or participate in such joint efforts, field schools such as this one can continue to promote the preservation and interpretation of rock art and encourage advanced study in rock art conservation.

—Reported by Anne Browning

## Book Notes

### New Book Features Manitoba Rock Paintings

The Manitoba Archaeological Journal has announced *Aboriginal Rock Paintings in Manitoba* by Dr. Jack H. Steinbring. This 200-page volume of the *Manitoba Archaeological Journal* features the Rice River Pictographs, Long Lake, Sassaginnigak, Tramping Lake, Paimisk Creek, and Lief Rapids Sites. It is in 8½" x 11" format with soft cover and includes 60 color plates and 37 black-and-white illustrations.

The volume constitutes 25 years of research by the author. It is the only comprehensive coverage of rock paintings in the Manitoban Shield. Each site is reported in detail providing a body of comparative data for North American researchers. A number of theoretical issues are discussed. Linkage to living cultures is explored with some of the clearest evidence of direct historical connections established in the Canadian Shield. In general, this volume makes a very strong case for the identification of rock art sites as sacred sites. Apart from its scientific value in rock art studies, this work has an immediate and exciting appeal to anyone interested in precontact rock art.

Cost: \$23.00 (Can.) plus shipping and handling (\$4.00 Can., \$7.00 U.S., or \$8.00 International). Please direct inquiries or orders to:

Manitoba Archaeological Society  
P. O. Box 1171  
Winnipeg, Manitoba R3C 2Y4  
Canada

## Book Notes

### Journey in Time

The Reed Press, Victoria, Australia, has announced the publication of *Journey in Time: The World's Longest Continuing Rock Art Tradition* by George Chaloupka.



As the culmination of a lifetime's work by the author, this book documents the 50,000-year story of the Aboriginal rock art of Arnhem Land, the longest continuing rock art tradition in the world. This stunning book contains 276 color photographs, as well as maps and diagrams, to document comprehensively the rock art treasures of the Arnhem Land Plateau.

—Continued on page 14

## Alcatraz Indian Occupation Graffiti Revisited After 25 Years

The work of ARARA members John Noxon and Deborah Marcus will be featured in a publication by The American Indian Studies Center at the University of California at Los Angeles commemorating the 25th anniversary of the Indian occupation of Alcatraz Island.

The Indian Occupation of Alcatraz in the San Francisco Bay in 1969-71 marked an important historical event in the testing of modern Native American rights in the United States. In their attempt to establish an "All Indian University" on Alcatraz, Native Americans tested their civil rights and liberties, including challenging the 1868 Sioux Indian Treaty which stated that lands taken by the federal government once deemed surplus would revert back to their original ownership. Their cause is today evidenced by cryptic graffiti scattered throughout the island.

Approximately 40 Native American Tribes are believed to have participated in the Alcatraz Occupation nearly 25 years ago. Now a part of the Golden Gate National Recreation Area, the Indian Occupation graffiti was documented by ARARA members

John Noxon and Deborah Marcus in 1978 while under contract to the National Park Service.

Due to restrictive access to many areas of the Island, few visitors actually see much of the Occupation Graffiti. One notable exception is the red-painted clenched fist situated above the main entryway of the Federal Prison.

The Indian Head drawing is painted on a corridor wall where one Indian family lived during their stay on Alcatraz Island.

The American Indian Studies Center at UCLA is now in the process of producing a publication commemorating the 25th anniversary of the Indian occupation of Alcatraz Island. According to Troy Johnson of the American Indian Studies Center, this publication will feature activism poetry written by the Island occupants as well as political statements issued in an

attempt to bring before the American public the situation facing American Indians in the late 1960s. The book will be a pictorial essay as well, and will use the slides produced by Noxon and Marcus to provide a history of the graffiti and other writings and pictures on Alcatraz Island during the occupation.

John Noxon and Deborah Marcus can be reached at (916) 773-0823. Roger Kelly of the NPS can be reached at (415) 556-6893. Troy Johnson of the AISC-UCLA can be reached at (310) 825-7315.

## Journey in Time

Continued from page 13

George Chaloupka was awarded the Order of Australia medal in 1990 for his services to Aboriginal art and culture. *Journey in Time* was written and illustrated with the permission of the Gagudju people, the traditional owners of the land. The new book has a list price of Australian \$85.00. Readers of the Australian journal *Rock Art Research* can obtain the book for Aus \$75.00 including postage. Remittance may be made by MasterCard or Visa. The address is Reed Books Australia, P. O. Box 460, Port Melbourne, Victoria 3207, Australia.

## Book Notes

### Rock Art Papers, Volume 11

The San Diego Museum of Man announces the publication of *Rock Art Papers, Volume 11*, edited by Ken Hedges, containing papers presented at the Rock Art '92 symposium in San Diego. The 170-page volume contains 17 papers on subjects ranging from petroglyphs in Baja California to the mountain lion in Southwestern rock art, illustrated with 94 figures and 88 photographs. Cost of *Rock Art Papers, Volume 11*, is \$17.95 (CA orders add 7% tax) plus \$1.75 postage (Museum of Man members take 10% discount), with remittance by check, MasterCard, or Visa. Volumes 3 through 10 of *Rock Art Papers* are also available. Orders or requests for a Publications List may be sent to San Diego Museum of Man Publications, 1350 El Prado, Balboa Park, San Diego, CA 92101.



Drawing by Ed Pasahow

## ARARA Publications and Other Books for Sale

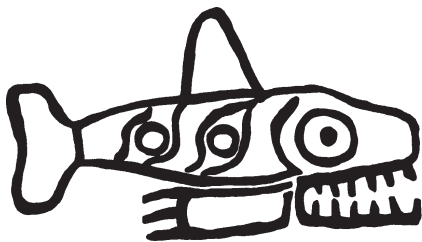
<i>American Indian Rock Art X</i> (Boulder City, NV) . . . . .	17.50
<i>American Indian Rock Art XI</i> (Price, UT) . . . . .	12.00
<i>American Indian Rock Art XII</i> (Santa Barbara, CA) . . . . .	12.00
<i>American Indian Rock Art XIII &amp; XIV</i> . . . . .	(in press)
<i>American Indian Rock Art XV</i> (Ridgecrest, CA) . . . . .	12.00
<i>American Indian Rock Art XVI</i> (San Antonio, TX) . . . . .	14.00
<i>American Indian Rock Art XVII</i> (Tucson, AZ) . . . . .	(out of print)
<i>American Indian Rock Art XVIII</i> (Las Vegas, NV) . . . . .	(out of print)
<i>American Indian Rock Art XIX</i> (Price, UT) . . . . .	12.00
<i>American Indian Rock Art XX</i> (Reno, NV) . . . . .	10.00
<i>Preserving Our Rock Art Heritage</i> . . . . .	5.00
<i>Hieroglyphic Canyon</i> by Donald E. Weaver . . . . .	5.00
<i>Index to ARARA Publications</i> , compiled by Daniel McCarthy . . . . .	10.00
<i>Rock Art &amp; Archaeology in Santa Barbara County</i> by William Hyder . . . . .	10.00
<i>Chumash Rock Art</i> . . . . .	14.00
<i>Painted Dreams</i> by Thor Conway . . . . .	30.00
<i>Spirits on Stone</i> by Thor Conway . . . . .	9.00
<i>Rock Engravings of Southern Africa</i> by Thomas Dowson . . . . .	56.00
<i>Southern Idaho Rock Engravings</i> . . . . .	20.00
<i>La Grotte Cosquer</i> by Jean Clottes . . . . .	65.00
<i>Rock Art Studies: the Post-Stylistic Era</i> , edited by Michel Lorblanchet & Paul Bahn . . . . .	42.00
<i>Rock Art and Prehistory</i> by Paul Bahn & Jean Clottes . . . . .	27.00
<i>Kachinas in the Pueblo World</i> , edited by Polly Schaafsma . . . . .	45.00
<i>Rock Art of the Southwest</i> , photos by Fred Hirschman . . . . .	20.00
IRAC Commemorative Poster . . . . .	10.00

These books may be ordered from ARARA's publication address:

ARARA Publications  
P. O. Box 65  
San Miguel, CA 93451

Please include \$3.00 for the first book you order, and \$1.00 for each additional book for postage and handling.

## Rock Art '94 Symposium Slated for November 5 in San Diego



The San Diego Museum of Man invites everyone on Saturday, November 5, for a full day of presentations on the many aspects of rock art research at **Rock Art '94**, the Museum's 19th annual Rock Art Symposium.

The meeting will be held in Peterson Hall on the UCSD campus—call the Museum Office at (619) 239-2001 for a pre-registration form with map, or you may mail fees directly to San Diego Museum of Man, attention: Rock Art '94, 1350 El Prado, Balboa Park, San Diego, CA 92101. Cost for the symposium is \$14.00 for museum members and

students, \$17.00 general admission. A box lunch is available for \$6.25, and an evening reception is offered for a donation of \$3.00.

The Museum also is offering a three-day Thanksgiving weekend field trip to the Coso Range and Mojave Desert sites, Friday through Sunday, November 25-27. Cost of the trip is \$75 for museum members, \$100 for others. Call the Museum Office for more information.

## H. Marie Wormington, 1914-1994

The news of the tragic death of Marie Wormington reached Flagstaff during the 1994 International Rock Art Congress. This stunning information had a gripping effect on many of the delegates who knew Marie either personally or through her tremendous effect on American archaeology.

Hannah Marie Wormington was 79 at the time of her death. She had written 15 books and scores of articles for scientific publication, and was preparing a new book for publication. She was born in Denver, Colorado, on September 5, 1914. In 1940, Marie married George Volk, and although she continued to use her maiden name professionally, she was best known as Marie Volk to her countless friends.

Ms. Wormington attended Denver Public Schools, and achieved a bachelor's degree from the University of Denver in 1935. Her master's and doctoral degrees were earned at Radcliffe College.

She also was the second woman admitted to the Anthropology Department at Harvard. In those less than lucid days of yore, archaeology was an exclusive domain of men, and she fought against the odds to establish her name in this fascinating field. Indeed, she first published using her initials H. M. (for Hannah Marie) to conceal the fact that she was a woman. The "Indiana Jones" syndrome was most pronounced at Harvard, and often Marie was not allowed into the classroom to hear the professor. She was permitted, however, to drag a chair into the hall and listen to his lecture through the open door!

Her first archaeological field experience was at a dig in the Dordogne, France, and from then on, Marie spent at least two months each year on digs in China, Japan, Russia, or South America. She became lecturer at various universities in Colorado (including Denver University) and Arizona. She served as curator of archaeology at the Denver Museum of Natural History for 31 years, from 1937 to 1968.

Marie spent a lifetime in archaeology, becoming the first female president of the Society for American Archaeology in 1958. In 1983, she received that prestigious organization's Distinguished Service Award.

Death came to Ms. Wormington on May 31 at her home in Denver. Fire had broken out in a living room couch, possibly as the result of a careless cigarette that smoldered for hours. She died apparently from smoke inhalation.

Her writings set a high standard for scientific integrity, and the home of Wormington and her late husband George Volk on east 17th Parkway was an archaeologists' mecca. Tuesday nights especially were set aside for colleagues whenever they were in Denver to relax and talk to each other.

ARARA members will recall the Rock Art Conference in Bottle Hollow, Utah, in 1979, when Marie was the keynote speaker. Accompanied by her husband, she drove over from Denver, and delivered an outstanding address to the delegates.

Denver historian Tom Noel stated, "She was one of the great human landmarks of Denver. She put Denver and Colorado on the map in terms of professional archaeology." Arguably, this is an understated truism. Yet Marie's influence was not so provincial. She was known and respected globally, and her precedent-setting perseverance and endeavors opened doors that previously had been tightly shut to female archaeologists. We owe a great debt to this pioneer, and her legacy will persist for generations.

## Remembering Marie...

by Frank G. Bock

Our introduction to Marie Wormington was not amiable. The year was 1948. We had returned to the University of Denver, to continue our education under the G.I. Bill. An interesting-looking course in anthropology caught our attention—"New World Prehistory." Good; it will fulfill an undergraduate elective. A breeze, a snap course.

Then, on the first day of class, we met her. Not tall, not imposing at all—until she spoke. Words tumbled out of that delicate mouth faster than pen could put them to paper. Her vast knowledge of America's prehistory was evident from the first word, and compounded as the hour sped by. Any idea of a snap course quickly disappeared. The hour was over, and we were still trying to write notes given in the first 15 minutes!

We were exhausted, intimidated, frightened, awe-struck—and completely hooked. This was going to be an extraordinary quarter, and seldom had we been so exhilarated after a first-day class. That exhilaration lasted beyond the quarter, beyond the year, beyond graduation. It was rekindled thirty-one years later in Bottle Hollow, Utah, when Marie Wormington accepted ARARA's invitation to be the guest speaker at the annual conference.

I had lost personal contact over those intervening years, but I was never without her guidance through



my years of teaching and research; guidance instilled in a young, frightened college sophomore who remembered the lessons she taught.

Indeed, I still prize one of the term papers I wrote for Marie in that seminal class. I was convinced that I had turned in an outstanding report, one that would become a standard by which all archaeological reports forever would be judged. The title of this epic tome was *The Prehistoric Semisedentary Peoples of the Great Plains of North America*.

But before I could see this epitome of archaeological reporting gracing the shelves of research libraries world-wide, I noticed notes written in red pencil, running across the top of page one. Marie had written a personal note to me! Not every student is so honored, so quickly I scanned her succinct comments: "This is not directly connected with archaeology, but the ability to write English correctly is a great asset in my field. I'm not correcting all your grammatical

errors for there are far too many of them."

I still have that paper. It's fading a bit, but Marie's comments are still bold, still forceful, still guiding. I shall be eternally grateful for those notes.

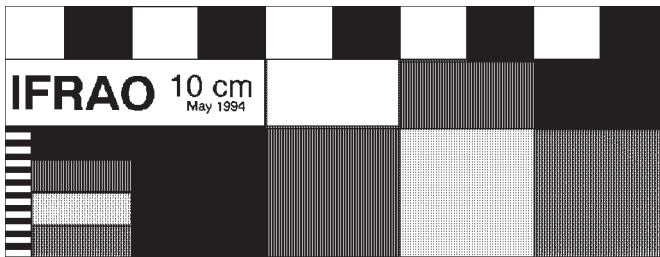
Re-acquainting with Marie at Bottle Hollow was a true blessing. She immediately took to A. J., and even graciously lied to me, saying that she remembered me as her student. We continued to correspond after she went back to Denver, and those letters are a precious part of our memories.

Christmas of 1993 we received our last letter from her. The voice of Southwestern (indeed *universal*) archaeology is stilled. But the measure of a person is so often evidenced by his or her influence on others. And Marie's influence stretches across the globe, reaching into countless lives who had the unique and grand experience of knowing her.

Rest well, Marie, your progeny are many, your memory assured, your teaching endures...

## The IFRAO Standard Scale

The International Federation of Rock Art Organizations, of which ARARA is a member, has issued a standard color scale for use in rock art documentation. The following information is provided by Robert Bednarik, Convener of IFRAO.



The IFRAO Standard Scale has been designed, produced, and distributed to facilitate future color calibration of rock art photographs for computer-supported color reconstitution, color enhancement, and similar techniques; to standardize size scales in rock art photography; and to provide a measure of color distortion in photographs. It is being distributed free to all rock art researchers of the world, in the interest of rendering color information on all future photographs of rock art digitally recoverable. For this to be possible, it is essential that this scale be included on all future photographs of rock art and associated phenomena (e.g. patinae). Your cooperation is required with this global project and you are asked to read the following notes on the use of the scale.

One specimen of the IFRAO Standard Scale is

available from ARARA. It bears the printing date, and I anticipate that it will remain sufficiently accurate for five years, provided that it is correctly stored: in a dark, dry, and cool place, exposed to direct sunlight or photographic flash only when actually used. Consequently, it should be stored in a suitable protective case when it is not in use. The scale has been printed on matte stock to minimize reflection, in light-resistant dyes. It includes a grey scale for comparing tone values. The patches correspond with reflection densities of 1.1, 1.70, and 1.60 respectively.

The scale should not be placed over rock art or very close to a motif, and preferably should not be attached to the rock face. In vertical or overhead locations, the scale should be hand-held. It is suggested that it be so positioned that it will appear near the margin of the photograph, either in horizontal or vertical position. It must receive the same photographic exposure as the rock art motif, and not be obscured by the date if a camera with electronic time display is used. The small scale on the left-hand end of the IFRAO Scale is intended for close-up photographs.

The sale of the IFRAO Standard Scale for profit is not permitted. The IFRAO Standard Scale may be obtained from ARARA by sending a first-class stamped, self-addressed envelope with your request to:

*La Pintura*  
8153 Cinderella Place  
Lemon Grove, CA 91945

## Rock Art Studies: A Computerized Bibliographic Database

by M. Leigh Marymor

Interest in Rock Art has grown dramatically over the last twenty years as can be demonstrated in part by the proliferation of rock art images on consumer products such as T-shirts and jewelry, broad treatment in the popular media (witness the 14-page travel guide to rock art sites of the Four Corners Region which appeared in the September 1994 issue of *Backpacker* magazine), and the profusion of newly formed rock art associations around the world with their attendant conferences, published proceedings, and newsletters. Academicians in multiple disciplines have, of late, turned the light of scientific inquiry on the heretofore indistinct petroglyph and faded pictograph, and have rushed to document their findings in countless journal articles, bulletins, manuscripts, and contract reports. Those old timers who always stayed current with the most recent rock art publications find that they can no longer afford to do so for the sheer volume of them. Used bookstores are bereft of rock art titles—any out-of-print volumes concerned with the topic are quickly snapped up by the book collector while the rare book trade treats Rock Art as a hot topic.

Keeping pace with this explosion of information by those with a strong desire to know has become a time-consuming task. Traditionally, it has been the role of the bibliography to reveal rock art sources to the researcher and make current that which is known. Indeed, well over fifty rock art bibliographies have made their way into print, either as substantial listings appended to topical publications (for example, Tatum 1946, Dubelaar 1986, Cole 1990, Ritter 1991) or as standalone publications (for example, Mead 1965, Boreson 1976, Wellmann 1978, Strecker 1982, McLane 1993). The pace of publication is such that most of these bibliographies are sorely out of date, and the more recent among them will quickly become dated as well. Compounding this shortcoming of the printed bibliography is the problem of effective annotation which allows for reasonable information searching. An effective search should theoretically circumvent endless page flipping and yield comprehensive listings whether desired by author, title, or subject.

A library computer catalog approaches what is needed but is limited to accessing the institution's collection. In this system of information storage and retrieval, the appropriate tool—the computer database—simply has not been specifically applied to the field of rock art studies, until now.

*Rock Art Studies: A Computerized Database* is a work-in-progress that has been under development since March of 1993. Very similar in function to a library card catalog system, the rock art database stores information in a large electronic file. Individual records correspond to bibliographic citations, and various fields or windows correspond to the familiar bibliographic elements such as author, date, title, or subject. Figure 1 illustrates a typical screen depicting one record called up from the database which contains all the information stored for that particular citation. Any information stored in a field can be retrieved using one of several simple search commands. The “command menu” appears as an overlay to the right of the “record screen.”

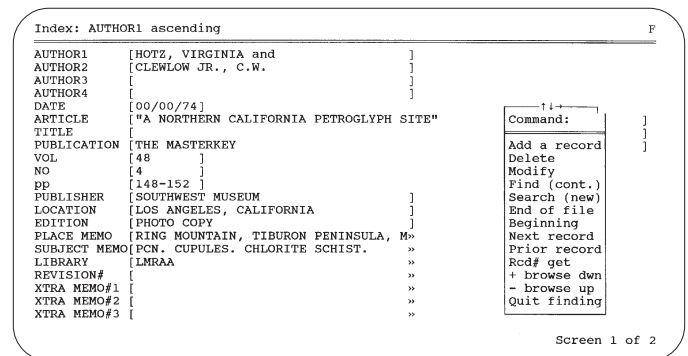


Figure 1.

The flexibility and enormous capacity of a computer database to store and retrieve information is well suited to the needs of the researcher. Several memo fields have been incorporated into the database to accommodate the desire for comprehensive annotations. These memo fields can hold a maximum of 5000 characters each and are dedicated first to locational information (although not site directions) and secondly to subject content. The “location” memo field can be “opened” to reveal additional information which has been entered but was not fully visible when viewing the “record screen.” Simple searches may be carried out using any key word (or part of a word) in any of the fields. The *Rock Art Studies* database is capable of performing complex searches in which one might inquire about several convergent interests from several fields at once, for example, where “author” equals “Hotz,” “location” equals “California,” and “subject” equals “cupule.”

Information stored in the *Rock Art Studies* database, once retrieved, may be manipulated in a num-

ber of ways. First, the basic data screen may be edited to add, modify, or delete data in any of the fields. Multiple users of the database, over time, can add key words to the location and subject fields, or make use of one of the extra memo fields to insert editorial comments. Second, data can be exported very simply to a compatible word processing program for editing into publication formats. A built-in "text editor" feature allows the user to create customized formats in which to output the citations. Third, the database can be used to generate customized reports. A researcher might wish to print out all rock art references found in a particular journal to carry with him/her to the nearest library or archive for further research. To give an example, it took just a few seconds to generate the results of a query for all citations from *The Masterkey* found in the database.

Finally, the capacity of modern computers to store and process information renders mute the arguments from those calling for strict conventionalization of the key words more and more frequently found printed at the head of journal articles (see for example Seglie 1991, in *Pictogram* (4)1:18-19). The *Rock Art Studies* database memo fields are large and powerful enough to contain conventional key words, unconventional key words, and words of secondary and tertiary interest according to the interests of the researcher. Indeed, I favor moving towards embedding full abstracts in the memo field. In this way a researcher gains access to a full summary of a citation which allows him/her to gauge its relevance prior to that trip to the library.

As of this writing, the *Rock Art Studies* database contains nearly three thousand citations to the Rock Art literature. Weighted towards North American rock art studies, the database is growing to include research from around the world. Included are books both in- and out-of-print, magazine articles, newsletter articles, manuscripts, salvage archaeology reports, journal articles, and miscellaneous ephemera. Complete citations are found for *American Indian Rock Art*, *Rock Art Papers*, *Rock Art Research*, and *Pictogram*. Hundreds of citations are included from those journals which have traditionally addressed rock art over the years. These include, but are in no way limited to, *American Antiquity*, *American Anthropologist*, *The Masterkey*, *Kiva*, *The Plains Anthropologist*, *The Artifact*, *Pacific Coast Archaeological Society Quarterly*, and *Southwestern Lore*.

Present plans call for installation of the *Rock Art Studies* database at the UCLA Rock Art Archive in

September of 1994. Plans are being formulated to make *Rock Art Studies* available to institutions and individuals who wish to install the database on their own computers. Inquires in this regard should be directed to:

M. Leigh Marymor  
1289 Holman Rd.  
Oakland, CA 94610

## In Review

### Bradshaw Images Detailed in New Grahame Walsh Book

*Bradshaws: Ancient Rock Paintings of North West Australia*, by Grahame L. Walsh. Edition Limité, P. O. Box 1204, 1277 Carouge, Geneva, Switzerland, 1994. U.S. \$80; Australia \$120; UK £50. Hardcover, 285 pages. Maps, diagrams, bibliography, and 99 color plates. Each color plate has an opposing black and white rendition of the key figure(s) which are isolated to show important features that are lost in layers of superimpositions. Excellent quality color plates.

Reviewed by Georgia Lee, Ph.D.

This book describes and illustrates some remarkable rock paintings found in an inaccessible and little-known wilderness area of northwest Australia and presents an overview of the research so far undertaken. Walsh has divided the rock art in this area into 3 epochs: Archaic, Erudite, and Aborigine.

The *Archaic Epoch* is further divided into a "Pecked Cupule Period" and an "Irregular Infill Animal Pe-



riod." Pecked cupules and the "Pebraded" (pecked and abraded) cupules are distinguished in that cupules are pecked on walls and other vertical surfaces; pebraded are on horizontal surfaces. These are considered to have considerable antiquity. The Irregular Infill Animal Period may or may not be chronologically distinct from the cupule period. It is character-

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## Bradshaw Images

Continued from page 20

ized by animal-like forms, some with human heads. The images are painted with wide outlines and some fill-in for the head and other small parts; the large areas are infilled with dots and dashes. This period also has stencils of hands and boomerangs.

The *Erudite Epoch*, which encompasses the major focus of the book, is first divided into the “Bradshaw Period” and the “Clothes Peg Figure Period,” and each is subsequently divided. The Bradshaw Period has 14 groups or sub-groups that describe the outstanding features; for example, “Tassel Bradshaw” refers to the group of figures with suspended tassels, bangles, armbands, and other paraphernalia coming from various parts of the body.

The Bradshaw images appear fully developed with no evidence for a transition or for gradual development. The figures are exceptional and bear no resemblance to the preceding Epoch, but do go through several phases of development. These are elegantly attenuated anthropomorphs with tiny feet that appear to be floating in space. No gender is shown. Some are grouped as if dancing. Size variation is unusual, ranging from 1 foot to 4 or 5 feet tall.

The “Clothes Peg Figure Period” is further divided into 4 groups/sub-groups. This seems to be a transition period with figures showing advanced degrees of schematization. Line, form, and angular stark silhouette are featured.

A break and a period of discontinuity seem to occur; the next period is the *Aborigine Epoch*, further divided into “Clawed Hand Period” and the “Wandjina Period.” The Clawed Hand Period is further divided into 4 groups/sub-groups and features broad lines, poor quality, and geometric infill rather than form. The recurring motif is that of a “clawed hand”—usually a life-size motif. Also in this period are images of macropods, spears, possums, and echidnas; there are few anthropomorphs. The Wandjina Period is divided into 14 groups and sub-groups.

Following the descriptions of the rock paintings, the author discusses how the people who painted the Bradshaws may have arrived, what happened to them, and how old the art may be. The suggestion is that the people who painted the Bradshaws came from Southeast Asia/Indonesia via water at a very early date.

There never has been a land bridge between Australia and island Southeast Asia but, when sea

levels were lower, it was only a short sea voyage to reach the coast of Australia. I find this a plausible suggestion. The figures in the art of the Bradshaws, their method of painting, the details, *etc.*, seem to have overtones of Asian art and certainly are different from what is generally seen in Australian rock art. Attempts are now underway to obtain dates for the Bradshaws, using some modern dating methods, especially AMS (accelerator mass spectrometry). The results of these tests may provide an important breakthrough in our understanding of these early sites.

This is a stunningly beautiful book with haunting images. I recommend it.

### In Review

## Three Views of Shamanism and Rock Art

Those of us who *like* shamanistic interpretations of rock art can't seem to get enough. Others perceive a plethora of shamanism-and-rock-art books, yet the three volumes reviewed here show that the approaches can be varied and interesting, as varied and interesting as the rock art that lends itself to this avenue of investigation.

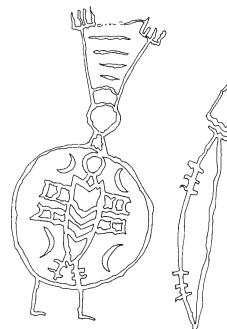
Reviewed by Ken Hedges

*Mystical Themes in Milk River Rock Art* by P. S. Barry. University of Alberta Press, 141 Athabasca Hall, Edmonton, Alberta T6G 2E8, Canada, 1991. Price not available. Hardcover, 129 pages, 75 figures, 1 photographic plate, 40 line drawing plates, 4 foldouts.

In this superb volume, independent historian P. S. Barry takes a detailed look at the incised Plains rock art along the Milk River, best seen in Writing-on-Stone provincial park, Alberta. Long considered little more than biographical drawings, the petroglyphs of Milk River are here revealed as expressions of classic mystical themes. The work is based on the provincial inventory of Milk River designs, a massive collection

of detailed drawings held by the Archaeological Survey of Alberta in Edmonton. Interpretation is drawn from Plains religion and ethnography, with the citation of many analogs from other cultures in North and South America, Europe, Asia, and elsewhere.

In an introductory chapter on the natural history of the





site, Barry demonstrates that this “phantasmagoria of variegated rock” dropping away to the river was indeed a sacred landscape. After summarizing the natural, historical, and cultural context of the Milk River rock art, the author takes a close look at major themes: Spirits in Human Shape, Motifs that Amplify Meaning, Mystical Physiology, Animalistic Nature, the Celestial Bird, and the Spirit of the Horse. The space of a brief review does not allow detailed discussion of these, but some comments on the horse will show that even this motif has its spiritual connotations.

As Barry notes, it is commonly held that “historical narrative or biographical incidents are the principal content...of ‘action scenes’ involving horse imagery.” However, even the most naturalistic compositions “seem always to incorporate mysterious features that defy literal translation.” Plains ethnography confirms that equestrian trappings are also sacred objects. For the Milk River shamans, the horse also became the spirit horse, and artistic conventions were devised to illustrate this sacred status.

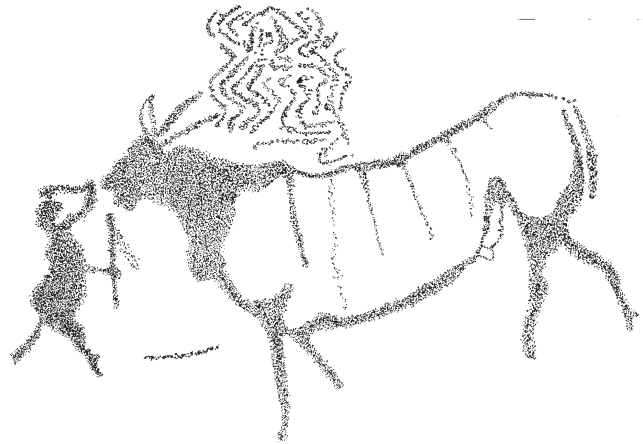
Milk River rock art is full of mystical subjects, from the more obvious vision imagery on shields to a whole range of visionary motifs and shamanistic themes. It seems that the evidence presented in this book fully justifies its conclusion: “Step-by-step analysis of forms found in Milk River sacred art has shown how closely many images agree with what we know of shamanistic tradition,” and “A wealth of amplifying motifs organized into complex images express the transformational mysteries in which this class of mystics typically engaged.” The broader implications are clear: “Shamanism is peculiarly relevant to the study of rock art because the shamans have been agents for the preservation and transmission of symbolic imagery...”

*Mystical Themes in Milk River Rock Art* is exhaustively annotated with a strong bibliography. The only lapse is a minor one: many of the more recent references on shamanism and rock art are absent from the references cited. While these would not change the conclusions, they would strengthen them. On the whole, this is a beautiful volume, worthy of a place in any serious rock art library.

*Rock Engravings of Southern Africa* by Thomas A. Dowson. Witwatersrand University Press, University of the Witwatersrand, Johannesburg, 2050 Wits, South Africa, 1992. U.S. \$56.00 (available from ARARA). Hardcover, 124 pages, 71 figures, 32 black-and-white photographs, 81 color photographs.

Thomas Dowson is well known as half of the team—with J. David Lewis-Williams—that has contributed so much to our knowledge of shamanism and rock art of the San Bushmen of southern Africa. In this solo effort, he presents a wonderful introduction to the rock engravings of the same region.

The interpretive framework, whether you agree or side with those who do not, is well known: San rock art is intimately associated with trance dancing and shows evidence of imagery derived from the trance state. This book does not break new ground in interpretation, but it adds convincing evidence that the petroglyphs of southern Africa are firmly grounded in the same shamanistic tradition.



This broad survey in 184 illustrations brings a heretofore little-known body of rock art to our attention. Much of it, discussed here in the context of entoptic imagery related to trance states, will seem somewhat familiar to those of us who know the petroglyphs of arid western North America, Mexico, South America, Australia, or even the Arabian Peninsula. Many of these look like something we have seen before—in the Mojave Desert, for example—and the entoptic (or phosphene) hypothesis provides our best explanation of these human universals (although I must acknowledge reviewer’s bias on this point). The marvelous giraffe images and associated reticulated patterns, in particular, are among our best examples of the construal of entoptic imagery in terms of culturally significant iconography. And speaking of animals, the figures of eland, rhinoceros, elephant, ostrich, and the rest of the engraved menagerie, including the mystical rain animals and a variety of therianthropic forms, add a complementary dimension to this engaging assemblage of rock art.

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## Three Views of Shamanism

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A reviewer is almost obligated to have a complaint, and mine is this: in the bibliography, only South African references are cited. Nowhere evident is the vast body of anthropological, rock art, psychological, and physiological literature that provides the basis for trance-state interpretation. Even one direct quote and a set of entoptic illustrations go without acknowledgment of their sources. Reference is made to Lewis-Williams and Dowson sources that have this bibliography, but the readers of *this* book—particularly general readers its coffee-table format is likely to attract—deserve to have at least the basic references for themselves.

All said, that is a minor quibble about a major book. This book currently is available from ARARA (see publications announcement, page 13). Buy it. Now.

*Painted Dreams: Native American Rock Art* by Thor Conway. NorthWord Press, Inc., P. O. Box 1360, Minocqua, Wisconsin 54548, 1993. U.S. \$29.95 (available from ARARA). Hardcover, 160 pages, 109 color photographs.

*Painted Dreams* is a very personal book. Based on Thor Conway's intimate contacts with rock art and the Native People who still live the traditions, this book gives us a glimpse into underlying themes of rock art available from no other source. Of particular value is the author's close association with Fred Pine, an Ojibwa elder who helped open Thor's spirit to the northern traditions which give dimension to the rock paintings.



Even fairly mundane subjects—discovering rock art, pigments, dating—are interwoven with personal experience and recorded myth. Later chapters—sacred landscapes; the meaning of rock art; warriors, mummies, and Mona Lisa—contain the real heart of the book (the Mona Lisa of rock art is, of course, the Columbia River's Tsagiglalal). The final chapter, The Greatest Discovery, ends with the marvelous story of "A Night Inside a Dreamer's Rock." There are many good things in this book.

The personal approach is the book's great strength, but it also seems to lie behind some editorial lapses. Editing seems loose and somewhat disjointed, yet the shifts and changed directions sometimes reveal inter-

esting and insightful connections. More puzzling are a few very detailed descriptions of perfectly marvelous rock art sites presented without illustration, even though photos would be relatively easy to obtain—the prime example is Wedding Rocks near Ozette, Washington, juxtaposed with a Chumash solar image. In general, illustrations could be better integrated with the text at certain key points. Purists probably will argue over topics like the extension of Kokopelli's journeys to the far northeast and the broad application of the warrior twins concept, but these are the kind of leaps that make one think of the possibilities.

The overall effect of the book is akin to an altered state, perhaps like those that resulted in some of the rock art included here. Yet, in spite of all this, the author betrays at times a very literalist approach to rock art interpretation: a scene at Milk River "records a major battle fought by over 100 warriors armed with rifles..." (but see Barry's approach in the review above); a face is "probably a mask" rather than a spirit visage that might also be represented as a mask; Barrier Canyon figures are sometimes ghosts, but also more appropriately spirit beings or ghost-like images.

The Barrier Canyon subject brings up another point: undocumented statements of fact like "...an artistic tradition that suddenly appeared in the Great Gallery of the Barrier Canyon and then vanished abruptly a thousand years later..." First of all, this statement is not anchored in time, and second, many would not agree with it. A brief search suggests that the statement originates in Schaafsma's 1980 "rough tentative" estimate of 500 B.C. to A.D. 500 for Barrier Canyon style. This example illustrates the problem of publishing a book that has no reference citations whatsoever, and readers having even a passing familiarity with rock art literature will recognize undocumented references. *Painted Dreams* would have been well served by better editing, avoiding the embarrassing absence of all reference citations (the acknowledgments have thanks to individuals and to publishers of some myths, but these are not linked to the text); easing some careless terminology that might be confusing, especially to the general audience this book is likely to attract; and achieving better integration of certain illustrations and elements of text.

The strengths of this book and the exposure it gives us to Thor Conway's unique lifetime association with rock art and the bearers of Native tradition far outweigh lapses like the lack of reference citations. *Painted Dreams* is available through ARARA. It is worth having, and should be placed on your want list.

## In Review

## Young Goat's Discovery

*Young Goat's Discovery* by Arline Warner Tinus. Red Crane Books, 826 Camino de Monte Rey, Santa Fe, NM 87505, 1994. U.S. \$13.95. Hardcover, 30 pages, illustrations by the author.

Reviewed by Ken Hedges

*Young Goat's Discovery* is one of the first children's books to use rock art in a very specific manner, creating respect for the art and using overt educational methods to tell the story. In spite of its simple format, the author has taken on a formidable task.

In summary, a young shepherd finds that his goat has discovered a petroglyph of a bighorn sheep, and sets out to find out more about it. His father directs him to the library, where the librarian reads the children a book that explains the bighorn petroglyph as hunting magic and tells the story of the Hopi clan rocks. Ideas are presented about ways in which children can enjoy rock art without harming it. The young boy, named Jeffrey, is not identified as Native American, but the illustrations, the Southwest setting, and the fact that he is herding sheep and goats imply this. The librarian also is not identified as Indian, but is drawn with dark skin. Children in the library are of several races.

*Young Goat's Discovery* is an attractive book, with a clear story line and very good intentions. It easily passed the "read it again, Daddy" test with my own 4-year-old daughter. I am enthusiastic about attempts such as this entering the world of children's literature, but I think we have to be very careful. Hindsight is easy, but I hope the following comments will provide some assistance in future efforts of this sort.

The book skirts sensitive issues in dealing with Hopi religion. The text is so simple as to be misleading to an adult audience, but is perhaps suitable for young children. The author faces a dilemma here, in that simple text can seem disparaging, yet detailed discussion may be inappropriate: many Native Americans feel that non-Indians should not write about Native religion at all. For example, in *Young Goat's Discovery* we learn about "The people who were going to dance in ceremonies..." with an illustration of katsinas. For the Hopi, katsinas are spirit beings—the knowledge that they are impersonated by people is made known only at the time of initiation into adulthood. This minor example about well-known information illustrates the fact that we can make inappropriate state-

ments with the best of intentions. Many Pueblo people are concerned that books, videos, and museum exhibits can reveal information to their own children before they are ready to have that information.

We could do without the hunting magic explanation for animal petroglyphs, but a librarian reading a book about rock art *would* find such an explanation, so the story here is consistent. There is one error: Hopi houses are made of stone masonry with plastered walls—not of clay and straw (*i.e.*, adobe). And there is one concern for child safety: it is suggested that one of the boys might like to copy a petroglyph "by hitting a nail against a rock he had brought along with him"—it even shows him doing it, with a hammer! Hammering a nail into a rock is a dangerous act, not to be suggested to children in the five-to-eight age range.

A book based on the premise that the source of knowledge is books in a library, with its overt ties to modern educational processes, is not bad, but there might be other scenarios for future efforts: how about directing the young boy to a traditional source of knowledge—a grandfather or uncle, who could explain things in the context of traditional culture? The device of young goat discovering a picture of himself on a rock is rather nice—a good way to begin the story for this audience.

Aside from the part about hammering a nail on a rock, I think *Young Goat's Discovery* makes a good first step in introducing children to the importance of rock art. Try it on your kid—then take her out to the rocks to see for herself!

## In Review

Video Spotlights Arizona  
Rock Art

*Marks of the Ancestors: Ancient Indian Rock Art of Arizona*, written, videotaped, and edited by Peter Blystone and Brian J. Cass, 1994. Produced in cooperation with the Museum of Northern Arizona by Echo Productions, 1818 N. Beaver St., Flagstaff, Arizona 86001. U.S. \$24.95, VHS format, 40 minutes.

Reviewed by Ken Hedges

Since rock art is nothing if not a visual medium, it is surprising that so few American videos have dealt with the subject. *Marks of the Ancestors* is a milestone in this regard, one of the first major video productions to deal with Southwestern rock art. In large part it succeeds; there are shortcomings, especially in the

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## Video Spotlights Arizona

Continued from page 23

Hohokam section which leads off the video, but the later sections provide almost total redemption.

*Marks of the Ancestors* shows its value with excellent presentations on several rock art areas of Arizona, including generous commentary from Native American consultants. Peter Pilles, for example, presents a superb summary of his work in the Red Rock country, showing us seldom-seen rock art and lingering over Archaic styles while offering insightful opinions on the commonality of rock art. Pilles also offers a good introduction to vision imagery as a source of rock art designs, although I have one cautionary observation: phrases like “under the influence of drugs” suffer from the unfortunate connotations of the terms in today’s society. There is a strong need to use a more neutral term like “hallucinogens” and to point out that there are many other traditional ways of achieving trance states without their use. Pilles ends with the valuable message that rock art is a means of getting a better feel for and a more complete picture of past lifeways.

The visit to Wupatki rock art sites benefits from Bruce Anderson’s extensive background in the area and the instructive comments of his Hopi companions. While one might wonder why a large, five-legged bighorn must represent the record of success in bringing home the largest animal, in general the commentary is good for this important area.

The segment on Kingman area rock art with archaeologist Don Simonis is a treat, from someone who knows the area and has done his homework. The paintings have strong similarities to Archaic rock art—mostly petroglyphs—of the Great Basin, but the age of the sites is not known because of the lack of archaeological research. Simonis clearly reports this and the Yavapai opinion that the sites were used for “special religious ceremonies” because of the presence of motifs they identify as burial symbols, and he calls for research in this relatively unknown area.

Finally, it is a joy to visit Canyon de Chelly with Polly Schaafsma, who has devoted much of her life to rock art of the Colorado Plateau. Polly’s words would make a good anchor point for the entire presentation, and should be heeded by all of us: rock art “reminds you that there are other ways of perceiving the world and organizing it.” Rock art is not just about hunting bighorn and growing corn and trading textiles—it is about sacred landscape and supernatural power and

ways of communicating with the spirit world. In Canyon de Chelly, she shows us Ceremonial Cave and other sites where shamanism is seen as the driving force: depictions of shamanic flight document travel to other dimensions. The rock art of Canyon de Chelly takes us forward through time to the Navajo, who left records of historic events in the canyon’s latest rock art. The section is concluded by our Navajo guide, Will Tsosie, who tells us how the Navajo viewed the rock art of those who came before—marks of the ancestors, respected for the power they carry into modern times.

Unfortunately, the Hohokam section begins with the mispronunciation of Tohono O’odham. In a visit to the Cerro Prieto site near Tucson, hunting magic is offered to explain bighorn sheep motifs, which occur with distended bellies interpreted as probable depictions of pregnancy. These and other designs such as anthropomorphs and geometric “textile” patterns are said to be distinctive of Cerro Prieto when, in fact, most of what is seen on tape could be found throughout Hohokam territory. The bighorn with distended bellies are unusual, but it is not recognized that this is a stylistic convention related to rock art farther south in Sonora, where all bighorn have large bellies, including obvious rams. Large geometric patterns are assumed to be textile designs, treated as unusual motifs that may be telling us something about the importance of textiles *in this particular community*, but without giving the basis for identifying them as textiles in the first place. To be fair, the very good point is made that the rock art site may have been a special place because of its spiritual nature. The best comment about Hohokam rock art is so brief that it is nearly missed: the statement by Tohono O’odham consultant Daniel Lopez that “maybe a person had an animal sickness, and maybe the medicine person said to go over there and make a drawing of that person or animal.”

Cerro Prieto is followed by a visit to South Mountain, where the rock art is identified as a system of symbolic communication—a fair enough assessment were it not followed by implications of the development of writing. The famous “pipettes” are discussed in terms of possible Tlaloc symbolism, an interpretation whose appearance here will help firmly entrench it in the popular imagination—unfortunate timing since current research, unavailable for the video, tends to disavow this interpretation. The final South Mountain segment is valuable for Todd Bostwick’s vital discussion of the problems of managing rock art sites in the face of vandalism. Here the impact of video



is important because visual discussions of vandalism are the most effective of all. The public needs this exposure, and this video treats it with a good sense of balance—making it obvious, but not belaboring the point to the detriment of the many positive aspects of rock art.

Most of this video is good, and I wish I could give it unqualified praise, but the narrow view of Cerro Prieto which leads to questionable statements about Hohokam rock art is unfortunate. A video, especially one widely promoted to both specialists and the general public, has a disproportionate air of authority: the spoken word takes on the guise of truth. The section on Hohokam reveals a lack of broad-based comparative knowledge on Hohokam rock art and surrounding styles.

Video quality is at times uneven, with some outdoor scenes having a washed-out appearance. The rock art, though, comes across well, and the music by Jim DeBlois is sensitive and appropriate. The contributions by Peter Pilles for the Sedona area, Don Simonis for the new and intelligently presented information on Kingman rock art, and Polly Schaafsma on the Basketmaker-to-Navajo rock art of Canyon de Chelly provide reason enough to obtain this video. I hope we can see a *Marks of the Ancestors, Volume 2* with even broader participation from the rock art community. In the meantime, the producers should be commended for bringing *Marks of the Ancestors* into being. It's often a thankless task, and I think it is important that we let those who offer their time, talents, and money on the altar of public acceptance know that we appreciate them.

## Arizona Rock Art Theme at Deer Valley Meeting

“Rock Art in Arizona” is the theme for the annual meeting of the Arizona Archaeology Council, November 18-19, 1994, at the Deer Valley Rock Art Center in Phoenix. The meeting is open to the public, and free! The Friday session, 2:00 to 5:00 p.m., features presentations by J. Simon Bruder on the Hedgpeth Hills petroglyph site, Sally Cole on rock art of the Colorado Plateau, Peter Pilles on Sinagua rock art, Ken Hedges and Diane Hamann on rock art of the Lower Gila, Henry Wallace on Hohokam rock art, and Mary Farrell on rock art of southeastern Arizona. The Saturday morning session, 9:00 a.m. to noon, presents papers on Recording Rock Art by Henry Walt,

David Whitley, Larry Loendorf, J. Claire Dean, Grace Schoonover, and Marietta Davenport, followed by a field trip led by Grace Schoonover. In addition, Sally Cole will present a free public lecture at the ASU West campus on Friday evening at 7:30.

The Deer Valley Rock Art Center of Arizona State University is located at the Hedgpeth Hills petroglyph site, 3711 W. Deer Valley Rd., Phoenix (Deer Valley Rd. West exit from I-17). The ASU West Campus, site of the Friday evening lecture, is at 4701 W. Thunderbird, Phoenix. For additional information, contact ASU at (602) 965-6213.

### Book Notes

## New Book Highlights Riverside County Pictographs

The Riverside Municipal Museum has announced *Faded Images: Indian Pictographs of Western Riverside County* by Gerald A. Smith and ARARA member Steven M. Freers. Featuring color and black-and-white photos and numerous line drawings, the new book describes rock art in the territory of the Luiseño and Cahuilla Indians of southern California. Retail price is \$14.95 (CA orders add 7% tax) plus \$2.75 shipping. Contact Riverside Museum Press, 3720 Orange St., Riverside, CA 92501.

### Book Notes

## Turner's Black Canyon Study Now in Book Form

The complete corpus of Wilson Turner's massive study of the petroglyphs of Black Canyon in the Mojave Desert is now available as a single volume, a special issue comprising Volume 41, Nos. 1 and 2 of the *San Bernardino County Museum Quarterly*. With 280 pages, including 18 figures, 10 photos, and 197 full-page plates of Wilson's meticulous drawings, *The Rock Art of Black Canyon* will be a valued addition to your rock art library. The price is \$20.00 (CA orders add 7% tax) from San Bernardino County Museum Association, 2024 Orange Tree Lane, Redlands, CA 92374.

## Dues Notice

If you have not paid your ARARA dues, this is your last issue of *La Pintura*. See Dues-paying information on page 27 and send in your payment NOW!

## What /s Our Address, Anyway?

With the retirement of A. J. and Frank from the daily operations of ARARA, official functions are to be found in a number of places. We provide herewith our official addresses. If in doubt, send it to the Arizona State Museum address and it will be forwarded.

For all official correspondence, membership information, and general ARARA business, write to:

ARARA  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721

For *La Pintura* and editorial matters, including book notices and reviews, general rock art news, letters to the editor, and the like, please address:

*La Pintura*  
Ken Hedges, Editor  
8153 Cinderella Place  
Lemon Grove, CA 91945

A. J. and Frank remain as the ARARA archivists. For publication orders and matters specifically concerning the ARARA archives, use this address:

ARARA Publications (or Archives)  
P. O. Box 65  
San Miguel, CA 93451

From time to time, specific addresses will be given in announcements. Remember, if in doubt, send it to the Arizona State Museum address.

## THE EDITOR'S CORNER

Ken Hedges, Editor

Talk about tough shoes to fill—those shoes have been walking the *La Pintura* trail for twenty years. Man! I get tired just thinking about it. With the change in editors, you face the inevitable change in styles, and I hope ARARA readers find the new *La Pintura* to their liking. If not, please write and tell me about it.

As we announced at the Flagstaff Congress, *La Pintura* exists not only for, but *because* of the members. I prefer not to write everything that appears in the newsletter, and this first issue is evidence that I may not have to (whew!). Keep those cards and letters, news and notes, articles and reviews coming in. This is *your* newsletter.



Now for a few technical details. To get the news in but make it as readable as possible, we have opted for a larger consistent typeface, but relatively narrow margins. We can evolve if response to our new design calls for it. I would also like to see more illustrations—when sending information or research articles, news and information, or even letters to the editor, send along an appropriate line drawing. Note also that the new Page 1 masthead will have a changing rock art motif. Our old masthead was designed as a sampler of rock art from various parts of the country. We have kept the Coso Range logo for ARARA, and it appears on the information page and with our return address. Each front page title will feature a motif selected from that issue, so you may see your contribution up front as well.

And finally, I really don't know what to say at this point. Taking on *La Pintura* after Frank's long and dedicated career with it engenders mixed emotions. It really is a tough act to follow, and whether we have always liked it or not, Frank's *La Pintura* was always a welcome and anticipated part of our rock art lives. I, for one, am glad that he will be around to call upon when I get stuck. And maybe he'll bless us with a letter to the editor.



I haven't settled on a personal logo—the one used with this column is there because it's a nice design and I like it. But what might it mean? A new editor pointing out new directions, but without a leg to stand on? A lot of words on rock art, but without firm footing? A little aimless wandering before getting to the point?

However, we can give Frank's logo one more turn. If anybody asks me where Frank went, I can always say,

"He went  thataway !"

### La Pintura **Deadlines:**

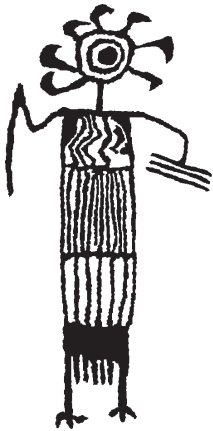
#### **Fall Issue: November 15, 1994**

Submit all editorial copy and announcements to the Editor (address on this page).

#### **Education Issue: January 1, 1995**

Submit all Education-related materials to the Education Committee Chair, Barbara Gronemann (see address on page 11) or to the Editor.

#### **Spring Issue: March 1, 1995**



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 land owners 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 who profess an active interest in research, non-destructive utilization, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are as follows:

Donor . . . . .	\$100.00
Sustaining . . . . .	\$40.00
Family . . . . .	\$30.00
Individual . . . . .	\$20.00
Student* . . . . .	\$15.00

\*For student rate, applicant must enclose a photocopy of a current student identification.

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to **La Pintura**, reduced conference fees, and information on current publications in the field of rock art.

But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Memberships may be sent to:

ARARA Membership  
 Arizona State Museum  
 University of Arizona  
 Tucson, AZ 85721

## 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.

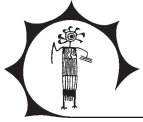
1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the 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

President . . . . .	William Hyder
Vice-President . . . . .	Daniel F. McCarthy
Secretary . . . . .	Sharon Urban
Treasurer . . . . .	Donna Gillette
Editor . . . . .	Ken Hedges
Archivists . . . . .	Frank and A. J. Bock

**La Pintura** is published by the American Rock Art Research Association. Editorial address is **La Pintura**, 8153 Cinderella Place, Lemon Grove, CA 91945. 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, deadlines). **Articles:** Length 850 to 1500 words (if longer, may be subject to some editing). Manuscripts of original research are always welcome. They should be of scientific mien, embracing sound principles of scientific investigation, and presenting data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Please submit all materials intended for publication on computer disk if possible, and specify type of computer and software program used. We prefer WordPerfect files on DOS, but can translate most programs and MacIntosh diskettes. Manuscripts not on disk should be typed double-spaced with generous margins. Please include a short vitae that includes name, title or profession, highest degree held, affiliation, city, and state. Line drawings are an asset to articles submitted. We also may be able to produce sharp, black-and-white photographs.



# La Pintura

American Rock Art Research Association

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