

Volume 21, Number 2  
Fall 1994

# La Pintura

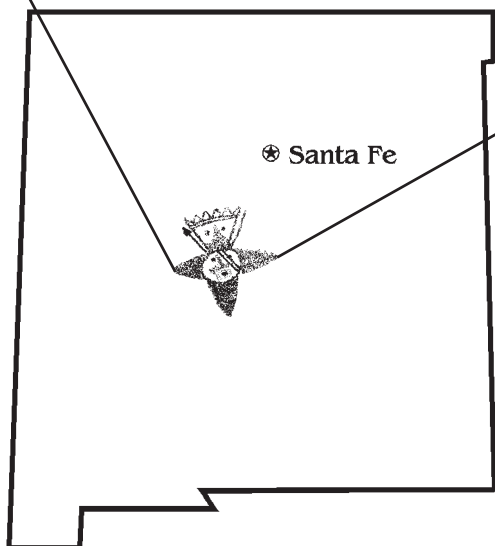
The Official Newsletter of the American Rock Art Research Association  
Member of the International Federation of Rock Art Organizations

It's

ALBUQUERQUE

in 1995!

The 22nd Annual  
ARARA Symposium



**T**he Four Seasons Quality Hotel has been chosen as headquarters for the 1995 ARARA conference scheduled for Memorial Day weekend, May 27, 28, and 29. Conference facilities will include, in addition to the exhibition room and a large meeting room, a 63-seat amphitheater for committee meetings, slide and video presentations, and, if needed, concurrent sessions. The hotel features garden courts, a restaurant, indoor and outdoor swimming pools, sauna, and whirlpool. Health club facilities including a lap pool are available next door for a small towel fee. Complimentary shuttle service to and from the airport is available every half hour. Located just north of Interstate 40 at Carlisle Boulevard, the headquarters hotel is near the center of the Albuquerque shopping district, and a number of restaurants in all price ranges are within walking distance or a short drive away. For all this, Conference co-chairs Helen Crotty and A. J. Bock were able to negotiate very reasonable room rates of \$50 (plus taxes) per night, double or

May 27-29, 1995  
Four Seasons Quality Hotel

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## THE PRESIDENT SPEAKS

Bill Hyder, ARARA President

You will find the call for papers for the 1995 Albuquerque conference in this issue of *La Pintura*. Some of you may feel uneasy about submitting a paper abstract; others of you may sense no rhyme or reason in the selection of papers. Why do we reject a paper you know would have been good and accept something you think is a real turkey? The secret lies in the quality of the paper abstract. So what does the program committee look for?

People who know a lot more about writing than I do recommend starting with the basics. What is your paper about? You could be writing about a newly discovered site, presenting the long-overdue recording of an important site, or maybe testing a complex interpretative hypothesis. The program committee will be looking for a clear statement of your thesis. What evidence, data, activities, or other information will be used to support or expand your thesis? Is your evidence appropriate to test your hypothesis? Is the information to be presented of sufficient interest to warrant your 15 minutes at the podium? If the basic premise is sound and the information interesting, what are your conclusions and do they follow from what you've said? Everything may be convincing except your conclusion that extraterrestrials made the art. Does your abstract convince the program committee that your paper is worth hearing?

Your thesis will determine the standards used to evaluate your abstract. If your paper has an archaeological focus, you will be held to a range of standards set by so-called processual and post-processual archaeology. If your paper reports the results of an educational experiment or the development of an educational package, then it will be evaluated by standards set in the field of education. What are your educational objectives, target audience, and instructional design? Did you realize your objectives in tests of your curriculum? Telling us about how you introduced your fourth grade class to rock art isn't that interesting, but telling us what you wanted the students to learn, why you presented the material as you did, and telling us what worked and why is interesting. It presents information that others can use and ideas they can ponder and debate.

Our membership represents mostly amateur, avocational, and professional archaeologists, anthropologists, and art historians, but educators, chemists,

conservators, photographers, ethnographers, artists, poets, and explorers are represented as well. The program committee is open to a wide range of paper topics, but evaluating abstracts from fields outside their pooled areas of expertise can be challenging. Although they try to get outside evaluations, inappropriate papers will sometimes get through and a good paper might be rejected. They try to do their best and depend entirely on your ability to write an abstract that adequately summarizes and promotes your paper.

Please remember that ARARA is built on the work of amateur and avocational rock art specialists. You do not have to be a professional to present a paper. Some of the best rock art research in the U.S. has been conducted by amateurs and avocationalists, many of them from within the ranks of ARARA. Our annual conference is your opportunity to share the results of your work and to get feedback from others in the field. Following on the practice established in Flagstaff, I have asked the program committee to consider concurrent sessions for Saturday morning and Sunday afternoon. It is my desire to accommodate as many papers as pass the program committee review.

Saturday afternoon will be devoted to the planned symposium on "The Ethics of Rock Art Use." Proposed topics include the use of rock art images in art (broadly defined as jewelry, paintings, posters, photographs, books, sculpture, tattoos, T-shirts, etc.), the private use of materials produced in funded research programs, image ownership, and Native American concerns. The symposium originates in many discussions that have taken place in the vendor rooms and hallways, and among artists themselves. Several speakers addressed ethical issues in their Flagstaff papers. I believe most of us have a notion of what is right and wrong, although we would be hard pressed to put it in writing. Like bad art, we know unethical behavior when we see it. We just can't define it.

We debated some of these issues in the past and adopted a code of ethics that honors antiquities laws, professional archaeological standards, property rights, and the proper use of ARARA's name. No mention is made of Native American rights, use of images for commercial purposes, copyright violations, misrepresentation or falsification of data, plagiarism, or revealing information that a cultural group wishes to keep secret. For example, you cannot copyright an ancient image from the rocks unless it has been modified sufficiently to be considered a new design, but you can copyright a photograph or your specific drawing. If you reshoot the photograph from the same

angle or redraw someone's drawing, you probably are not technically in violation of copyright (unless their work was modified from the original image, a misrepresentation unless clearly labeled as such). Some federal agencies require permits for commercial photography. If you make photographs while on vacation (as we all do) and you later want to publish them, is it ethical to do so? I can't answer that question, but I do have an opinion. I don't know that the land manager would agree with me. An even trickier question is how to treat images that are claimed by Native American groups, sometimes publicly and sometimes secretly. How can you know when you have crossed the line?

The topic is not without danger. It can become a soap box for all sorts of opinions and will almost assuredly raise blood pressures. But it is a subject we cannot avoid. I will help moderate the session and do not intend to let it get out of control. Papers will be selected to represent a range of opinions and I will insist on a professional level of debate. We must all be prepared to listen and respect one another's opinions, and ultimately some of our practices must change. ARARA has taken the lead in addressing other thorny topics such as conservation and fantastic interpretations. I believe it is time we engage this debate as well.



## Albuquerque in 1995...

Continued from page 1

single. To receive this rate, be sure to mention the ARARA conference when making reservations (1-800-545-8400, or 1-505-888-3311). The number of rooms is limited, so make your reservations early!

Albuquerque is situated in the midst of an area unbelievably rich in rock art sites. Besides the new Petroglyph National Monument, which the conference will celebrate, there are a number of sites in the Galisteo Basin and to the east, the Las Lunas area to the south, and the La Cienega-Santa Fe area to the north, all within an hour's drive. Slightly farther away, but worth a stopover going to or from the meeting, is the Three Rivers site near Alamogordo and a number of sites in the Los Alamos, Lyden, and Taos areas. Plan now for some extra days around the meeting time and sample them all! Guided field trips will be available to the nearby sites not only on Monday, May 29, but also on Friday, May 26, and Tuesday, May 30. Additional guided tours may be

arranged by special request. Self-guided tours are available any time at Three Rivers, Bandelier National Monument, and El Morro National Monument (all of which have overnight camping available), Petroglyph National Monument, and Puye Tribal Park.

Social events will include the banquet at the Four Seasons on Sunday evening (which will offer an optional vegetarian main dish) and receptions or other events—still to be finalized—Friday and Saturday evenings. Plan to come and stay awhile: New Mexico's got the rock art, and lots more besides! We look forward to seeing you in Albuquerque in May!



## We Get Letters

Dear Ken:

Enclosed is a report on our present exhibition "Rock Art—World Heritage" which you may find suitable for publication in *La Pintura*. I also enclose a catalog of this exhibition. You could take one of the drawings as illustration of the article.

Our *Boletín* No. 8 is in press. It contains a detailed report on the IRAC at Flagstaff.

Looking forward to hearing from you,  
Matthias Strecker, General Secretary  
SIARB, La Paz, Bolivia

*In fact, we took two drawings for the article—see "Rock Art—World Heritage Exhibition Organized by Bolivian Rock Art Society" on page 5.*

—Ken

Dear ARARA:

I want to commend the organization for putting together a splendid conference in Flagstaff, AZ; although I was unable to attend the whole of the Congress, I enjoyed meeting the many researchers, especially those from South Africa. This was my first time to an ARARA meeting and I look forward to attending others in the future.

Sincerely,  
Imogene L. Lim  
Nanaimo, British Columbia, Canada

Dear Colleague Alice J. Bock,

I want to thank you very much for your warm hospitality and support during the IRAC 1994 Congress "Rock Art—World Heritage" and IFRAO Meeting in Flagstaff, Arizona.

—Continued on page 4

## Call for ARARA Symposium Papers for Albuquerque, May 27-29, 1995



The American Rock Art Research Association is pleased to announce that its 22nd Annual Conference on Rock Art will be held May 27, 28, and 29, 1995, in Albuquerque, New Mexico. The symposium seeks to bring together people interested in all aspects of rock art research and education.

The officers and the Publications Committee of The American Rock Art Research Association strive to maintain a high degree of professionalism in the annual presentation of rock art papers. Therefore they ask that those interested in presenting papers at the annual conference strive to maintain these standards.

The basic requirement is that the papers deal directly with some aspect of rock art research, such as site reports, research projects, interpretation, or recording problems. The following rules apply:

1. The author must present his or her own paper in person at the conference and must be prepared to entertain questions or comments from the audience either directly after the presentation or in the break immediately following.

2. All papers will be considered for publication in *American Indian Rock Art*. If you do not wish to have your paper published, please so indicate when submitting your abstract. ARARA has first publication rights on all formal papers presented at its conferences.

3. Although papers by non-members may be accepted if time is available, preference will be given to current ARARA members.

4. No one may deliver more than one paper at the meeting, though he or she may chair a session or serve as a junior co-author of a paper presented by the senior author.

5. Seven (7) copies (photocopies acceptable) of the application form, complete with abstract of 100 words or less, must reach the office of ARARA no later than March 15, 1995. Late or incomplete applications cannot be considered. The form is included with the announcement in this issue, and additional copies may be obtained from ARARA. The address is:

ARARA  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721

6. Oral presentations will be limited to 15 minutes, with 5 minutes for questions and answers. Drafts of formal papers (3 copies) will be due at the conference. Text should be limited to the length necessary to adequately convey the content of the presentation, with a suggested guideline of approximately 2500 words. The Publications Committee retains the right to request that papers be edited by the author(s) if length is deemed excessive. Papers must be written in accordance with the guidelines published in *American Antiquity* 48:429-442 (April 1983); copies are available from the ARARA office.

7. Applicants will be notified by the Publications Committee by April 15, 1995, as to whether or not their papers have been accepted. Additional information on style guidelines and illustrations will be sent with notice of acceptance. If accepted, you must register for the Symposium in order to present your paper, and only those papers read at the conference will be considered for publication.

8. Presentations will be scheduled by the ARARA Publications Committee. Participants should be prepared to present formal papers either Saturday, May 27, or Sunday, May 28, 1995.



### Letters...

Continued from page 3

I greatly appreciated the results achieved during the Congress and I think they are an important step forward in our discipline. The ARARA 1994 Congress has been a great success, and we are very happy about the welcome it received.

I enclose our Program of the NEWS 95 IRAC-IFRAO Meeting in 1995.

Prof. Dario Seglie  
Centro Studi e Museo d'Arte Preistorica  
Pinerolo, Italy

*We continue to be pleased by the gratifying response to IRAC 1994. Certainly the opportunity to meet with colleagues from around the world is one of the most important benefits of an international congress. See the announcement of the NEWS 95 Congress on page 12.*

—Ken



## “Rock Art—World Heritage” Exhibition Organized by Bolivian Rock Art Society

In September 1994, the Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB) presented its exhibition “Rock Art—World Heritage” in the National Museum of Art, La Paz. The exhibit consists of 47 panels on rock paintings and petroglyphs in different parts of the world: Europe (Spain and France), South Africa and Namibia, Australia, North America (Canada, USA), and South America (Bolivia, Argentina, Chile, Brazil). A world map shows regions with special concentrations of rock art sites.



The exhibition demonstrates that rock art is a many-faceted cultural phenomenon spanning many millennia from the Paleolithic to historic times (such as the case of Colonial rock paintings in Bolivia; see illustration). It presents the three principal types of rock art: paintings, petroglyphs, and geoglyphs. It also explains the efforts to protect these sites that resulted in the production of a replica, Lascaux II, in France, and the construction of a museum over the engravings at Petroglyphs Provincial Park in Ontario.

The exhibition was organized by a team of SIARB members consisting of a museologist (Freddy Taboada), a teacher (Matthias Strecker), and an architect (Lucy Aramayo). For more than a year, Mr.

Strecker wrote to rock art organizations world-wide, asking for suitable materials for this purpose, and received excellent posters, which are complemented by additional graphics and introductory texts. A full-color poster has been printed with a photo by Carlos Gradin of the handprints of Cueva de las Manos, Río Pinturas, Argentina. In addition, an eight-page catalog summarizes the exhibition. A public seminar on rock art at the National Museum of Art included talks by Matthias Strecker and video showings.



North America is well represented, with 11 panels showing rock art in Arkansas, Texas, New Mexico, Arizona, Nevada, Wyoming, and Ontario, thanks to the following contributors: ARARA, who provided several posters, including the official poster of the 1994 International Rock Art Congress at Flagstaff; the Museum of New Mexico; Fred Hirschman and Scott Thybony, Portland, Oregon; The Rock Art Foundation, San Antonio, Texas; Petroglyphs Provincial Park, Ontario; and the Ontario Rock Art Conservation Association. One panel presents a poem about a petroglyph site by a Canadian Indian, Gladys Taylor, translated into Spanish by the Bolivian poetess Gladys Dávalos.

For further information, contact:

SIARB

Matthias Strecker, General Secretary

Casilla 3091

La Paz, Bolivia

The exhibition also will be shown in other cities of Bolivia during 1995 and 1996, and will be presented again at SIARB's International Rock Art Congress and annual IFRAO meeting in Sucre, Bolivia, in 1997.



## Minutes of the 1994 ARARA General Meeting

The annual meeting of the American Rock Art Research Association was held on June 3, 1994, in the du Bois Center on the Northern Arizona University campus. The meeting began at 8:10 a.m. and was called to order by President Donald E. Weaver, Jr. There were 89 people present.

The minutes of the last meeting, printed in a previous edition of *La Pintura*, were put forth for approval. Additions or corrections were requested. A motion to accept the minutes as printed was seconded and passed unanimously.

The Treasurer's Report was given by A. J. Bock. The organization is solvent! A complete report was not available for the Business Meeting because all of the Congress income and expenses had not been computed and the books had not closed for the fiscal year. As of March 1994, monies in all accounts totalled \$66,693.28. A. J. noted that this amount looks large because it includes the money in funds such as the Castleton Award, which is not available for spending. As of March, \$18,690.30 had been received by the Association (including \$5,125 for memberships and \$130 for the Conservation program) with \$6,548.47 expended, and contributions to the Congress totaled \$1,501 with expenses of about \$11,000. [These interim figures are superseded by the complete Treasurer's Report published in this issue of *La Pintura*.] A. J. announced that Margaret Taylor, an ARARA member, volunteers as the bookkeeper and deserves a special vote of thanks.

The Conservation Committee report, delivered by committee chair Larry Loendorf [published in the Summer 1994 issue of *La Pintura*] is summarized here. Letters sent to regional chairs soliciting information on conservation efforts brought 10 replies. Some highlights for the year: 1) Linea Sundstrom's inventory of South Dakota rock art sites; 2) Native American involvement as Stu Conner and Larry Loendorf met with BLM personnel and the Crow/Wind River Shoshoni regarding an oil development project; 3) Ralph Hartly's work with Native Americans in an NPS project to record a site in Minnesota; 4) suggested changes from Gene Connor (St. Croix Tribal Historic Preservation Officer) in an NPS plan to record and fence a site in Washington County, Minnesota; 5) a visit by Southern Paiute elders to advise on river-trip

impacts on Grand Canyon rock art sites, organized by Angie Bullets of the Southern Paiute Consortium; 6) a call from Nelle Tobias for rock art protection in the proposed management plan for the Snake river in Idaho; 7) the continuing focus in Marin County on a management plan to preserve and protect the Ring Mountain petroglyph site; 8) Sharon Urban's report on her experience as expert witness in the trial of an individual accused of stealing rock art boulders from Pan Quemado in Arizona; and 9) a report on the conservation meeting hosted by the Getty Conservation Institute at the 1994 SAA meetings in Anaheim. Reflecting ARARA's long-term conservation efforts, the 1994 Conservation Award was presented to Comte Robert Bégouën for his family's preservation of Le Tuc d'Audoubert and Les Trois Freres in France. In summary, the Committee was highly successful this year.

The Education Committee report was given by Barbara Gronemann, Chair. Thanks were extended to state chairs and to every ARARA member who helped in some way to educate others about rock art. Education Committee goals this year, focused on the Congress, included a Resource Table at the Congress, Education Packets available for sale, a poster display of the rock art field trip lesson "Open Air Rock Art Museum," and a souvenir bookmark listing points of etiquette for visiting rock art sites (distributed with Congress registration materials). The committee reported an invitation to Chair Barbara Gronemann to take part in the 1995 Rock Art Congress in Italy, and the naming of Co-Chair Ellen Martin. Goals for the coming year include a selected list of educational materials, updated education packets, a symposium on Education at the 1995 ARARA meeting in Albuquerque, an Education issue of *La Pintura*, reviews of educational materials in *La Pintura*, and completion of additional state education packets. [The complete Education Committee report was published in the Summer 1994 issue of *La Pintura*.]

The Nominating Committee was chaired by Helen Crotty and consisted of Larry Loendorf, Eric Ritter, Kay Sanger, and Donna Yoder. Helen Crotty reported that filling A. J.'s shoes upon her retirement would be quite daunting! The slate read: for President, Bill Hyder; for Vice-President, Dan McCarthy; for Secretary, Sharon Urban; for Treasurer, Donna Gillette. Each office was announced individually and nominations from the floor were opened. There were no nominations from the floor. All offices were filled with a unanimous vote for each candidate.

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## ARARA Treasurer's Report

Income and Expenses  
July 1, 1993 thru June 30, 1994

Balance Sheet  
July 1, 1993 thru June 30, 1994

Beginning Balance	\$55,966.77
Gross Income	
Publications	10,408.36
Interest Earned	696.81
Dues	8,840.00
Research & Survey	1,494.20
Contributions	
Conservation	572.00
IRAC Conference	
Registration	42,631.50
Dorm Fees	1,400.00
Banquet	4,403.00
Other	143.00
Art Gallery	1,440.00
Donations	5,790.00
Total	<u>\$133,785.64</u>
Operating Expenses	
Office	\$5,887.57
Equipment	522.28
Taxes, Permits, & Insurance	764.00
Research & Survey	1,994.20
Rent	3,200.00
La Pintura	3,386.35
Publications	3,698.40
Conservation	328.77
Education	113.04
President & Committees	25.00
IRAC Conference	
Registration	2,491.25
Consumable Supplies	4,104.27
Printing	2,191.95
Dorm Fees	1,400.00
Banquet	4,403.00
Art Gallery	234.00
Other Costs	5,962.81
Travel Grants	6,293.95
Grants in Aid	4,135.18
Ending Balance	<u>82,649.62</u>
Total	<u>\$133,785.64</u>

Bank Balances	
Money Market	\$11,335.87
Checking	13,778.91
Savings	1,256.36
Certificate of Deposit	16,589.00
IRAC Account	39,689.48
Total	<u>\$82,649.62</u>
Account Balances	
IRAC Conference	\$34,305.31
Banquet	500.00
Publications	8,984.96
Workshops	800.00
Dues	2,970.08
Donations	14,873.00
Castleton Fund	15,735.56
Conservation	1,471.23
Education	1,265.08
Equipment	181.53
Archives & Library	84.80
President & Committees	229.40
Taxes, Permits, & Licenses	36.00
Honorarium	84.80
Contingency	508.80
Research & Survey	619.07
Total	<u>\$82,649.62</u>

Respectfully submitted,  
Donna Gillette, Treasurer

### Notice to Members

#### ARARA to Publish Membership Address List

ARARA plans to publish a membership list to accompany a future issue of *La Pintura*. This list will be sent only to members in good standing. If you do not wish your address to be made public, please notify the Secretary of ARARA by January 31, 1995.

You may use the form in the center of this issue of *La Pintura* for your notification.

## Minutes...

Continued from page 6

At 8:33 a.m., the meeting was turned over to the new President, Bill Hyder, who thanked Don Weaver for his leadership.

### New Business

Georgia Lee, Jesse Warner, and Mavis Greer were proposed for the nominating committee to select a slate for the 1995 Board elections. The motion was made and seconded to accept this committee. Nominations were closed and the motion passed unanimously.

President Bill Hyder announced the following Committee Chairs and appointed positions: Larry Loendorf, Conservation and Preservation Committee; Leigh Marymor, Publications (beginning with 1995); Barbara Gronemann, Education; Ken Hedges, Editor of *La Pintura*; and Frank and A. J. Bock, Archivists. Diane Hamann is Publications Chair for papers presented at the 1994 Congress, with Leigh Marymor assisting as Vice-Chair for the general session papers.

1995 Meeting Site: Petroglyph National Monument will be the host for next year's meeting. Helen Crotty and A. J. Bock are working with a local hotel chain for the conference in Albuquerque, New Mexico.

1996 Meeting Site: It was announced that ARARA has an invitation from the El Paso Archaeological Society to come to El Paso, Texas.

Future Meeting Sites: There may be an invitation to have the meeting in British Columbia, Canada, in 1997. Ridgecrest would like to host a meeting; we can expect an invitation from them at a future date.

Kenneth Yost (from Oregon) said that the size of the organization is growing and there is more professional involvement, and there has been an increase in international interest. He would like to see a directory of all members published. He made a motion to this effect, which was seconded. Other members pointed out that not every ARARA member wants publication of addresses and phone numbers. There was considerable discussion on this topic. A notice about publishing addresses could be put on the renewal notice so that members can check off whether or not they consent to having their address published. It was moved and seconded that members would be asked for their preference and that a directory would be available by next year. This motion passed unanimously.

## Announcements

1. The Bay Area Rock Art Association will have a lunch meeting in the cafeteria.

2. A donation box has been set up for Comte Robert Bégouën.

3. The banquet will be held at the Best Western-Woodlands Inn on U.S. 66 West.

4. New *La Pintura* editor Ken Hedges announced that the newsletter is best if written by the membership. Research articles are encouraged. If at all possible, please submit articles on disc. The deadline for the next issue was set at July 1.

5. The new ARARA address will be published in the next newsletter.

6. Members were reminded of Elanie Moore's exhibit in town and of exhibits at Old Main Gallery on the NAU campus.

7. Members were advised that field trips had too many sign-ups. Valid names were highlighted on the lists, but all others were not able to attend. Some changes were noted on each sheet.

A motion was made and seconded to adjourn the meeting. The motion was passed unanimously. The meeting ended at 9:10 a.m.

Respectfully submitted,

Sharon F. Urban, Secretary



## ARARA Solicits Nominations for Wellmann Award

In 1989 at the business meeting of ARARA, the members attending voted to establish the annual Klaus Wellmann Memorial Award for Distinguished Service in the field of rock art research, conservation, and education. The award was created both to honor the memory and service of the Association's first president and to honor the continuing and future service of the many fine members of ARARA.

At the 1994 meeting in Flagstaff, this prestigious award was presented to Helen and Jay Crotty. Previous recipients have been Helen Michaelis (1993), Pat and Jack McCreery (1992), Dr. John Cawley (1991), Dr. Kenneth B. Castleton (1990), and--the first to be awarded this magnificent plaque--Frank and A. J. Bock (1989).

ARARA is seeking nominations for the presentation of this award for the 1995 meeting in Albuquerque. The recipient for the award is determined as follows:



Each year a Call for Nominations for the Wellmann Award is issued by the Officers of the Association. Written nominations shall be signed by no less than five members in good standing or by a member of ARARA's Advisory Council. The Executive Committee shall be free to consider any other names it deems worthy. Consideration will be given to a member's cumulative service to the Association through membership on committees, in elected offices, or in volunteer service for Association-sponsored activities such as the annual conference, field recording projects, and educational endeavors. Consideration will also be given to a member's service outside the Association, including such things as the cumulative impact of a member's scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education.

Nominations will be accepted any time prior to the annual conference, which is held in May. If any member wishes to nominate an individual or individuals for this award, just write to ARARA giving the name and reasons for the nomination.



In Review

## A New look at Southern California Pictographs

*Fading Images: Indian Pictographs of Western Riverside County*, by Gerald A. Smith and Steven M. Freers. Riverside Museum Press, 3720 Orange Street, Riverside, California 92501, 1994. U.S. \$14.95. Soft cover, 92 pages, line drawings, color and black-and-white photographs.

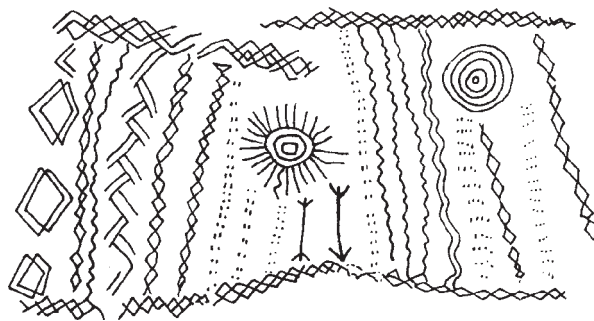
Reviewed by Bernard M. Jones, Jr.

*Fading Images* is a well designed, easy to read book co-authored by a pioneer of rock art studies in Southern California, Dr. Gerald Smith, and a vibrant newcomer to this field of research, Steven Freers.

This work focuses on the pictographs located in western Riverside County, California. The publication is a visual treat containing historical and contemporary photographs, excellent maps which explain language affiliations of the area and cultural settings, diagrams of face and ground paintings, and an abundance of rock art images drawn to scale.

Detailed scale drawings are the strongest offering of this work, providing the serious researcher with an invaluable source of visual information. It will be obvious to anyone who has attempted to record

pictograph sites, that hours of painstaking work were required to capture the clarity exemplified by the illustrations of rock art in this book.



Several chapters use ethnographic data gathered by historic research to discuss how pictographs and other art forms are related to the Native American puberty ceremonies for boys and girls in this area. Other chapters are devoted to the possible astronomical or shamanic meanings of rock painting.

Additional sections review legislation established for the protection and preservation of rock art, while further segments offer detailed information on how to join rock art organizations. A list of rock art sites open to the general public is also included.

*Fading Images* gives the reader an excellent framework in which to examine a comprehensive overview of the pictographs of western Riverside County, making it a valuable addition to any rock art library.



The reviewer, an avid avocationalist in rock art study and research, is Coordinator of Visual and Performing Arts for the Garden Grove Unified School District, Garden Grove, California.



### **New Volume of American Indian Rock Art**

ARARA is pleased to announce *American Indian Rock Art, Volumes 13-14*, with papers presented at Flagstaff in 1986 and at St. George in 1987. The new book is \$14 plus \$4 for first-class postage, \$2 for book rate. Quantities are limited. See order blank in center of this issue, or send your order to:

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

## The 1994 Arizona Archaeological Society Rock Art Recording Field School

by Jane Kolber

The Arizona Archaeological Society (AAS) held its fifth rock art recording field school in June of 1994. This was the third year of a continuing partnership between the Coconino National Forest (CNF), the National Park Service (NPS), and AAS.



An orientation was held the first night with welcomes by Bruce Anderson (NPS) and Linda Farnsworth (CNF), followed by a presentation on "What Is Rock Art" by our archaeological adviser, Donald E. Weaver. Next was a full day of training led by Mary Jordan and Linda Sleight with sessions devoted to recording forms, photography, map- and compass-reading, and scale drawing.

Donna Yoder prepared all our mailings and computer work. Jeff Cushing was a terrific program director. Don and Jeanne Ketchum ably handled our finances. Jeanne and Frank Ivey were our great camp boss/host team.

Participants numbered 44 with just as many being turned away. Three teams worked on the CNF. One completed the arduous task of recording Arrowhead Sink, often from precarious perches. The other Coconino teams worked in Deadman Wash. Some sites along the wash that had been found in previous years' surveys were recorded by one team. A very large site named "Huesos de la Vaca" was begun—mapping proved very difficult and numerous datum points were required. The western end of Wupatki National Monument engaged three other teams for the duration of the session.

The main purpose of the AAS field school ultimately is to preserve and protect rock art in Arizona. Recording is the basis of all preservation, conservation, research, and interpretation of rock art. Our primary task is to train people in recording methods so they will be capable of recording in their home areas. Our second task is to record the site on which

we are presently working. Documentation is done in as much detail as possible to produce as complete a picture of the sites and their rock art as possible. Our objectives include survey, mapping, sketch drawings, detailed maps of each site, and photography in black-and-white and in color slides, with documentation of each of these processes, including sketches of the content of each photo and of each glyph observed. Every mark made by humans is recorded, no matter how insignificant it may appear or how little of it remains. All graffiti is recorded. Standardized cards are completed for the various cooperating agencies as well as individual site forms and forms for each individual boulder or panel. Scale drawings are made of as many panels as possible, always including the most complicated, the most threatened, those most likely not to photograph well, and those most weathered, worn, or vandalized. The scale drawings made on site provide the most valuable and accurate information about the rock art. Since forms never cover all aspects of the images and sites, each participant is required to submit a daily log, including all work accomplished, all problems, and all observations.

For some teams, work in the field started as early as 6:00 a.m., and lasted as late as 5:00 p.m. Often paperwork was completed in camp. Evenings were filled with daily reports from each team and with the following lectures: "Gender in Rock Art" by Marietta Davenport, "The Snake Gulch Site" by Neil Weintraub, "Sedona Area Rock Art" by Peter Pilles, "Prehistory of Wupatki" by Bruce Anderson, and "Serpent Iconography at an Anasazi and Hopi Rock Art Site in Northeastern Arizona" by Ekkehart Malotki. A Navajo Taco dinner was held on the last night. On the final day field trips were taken to sites in the high country around Flagstaff and in the Seligman area.

Our area of study is so highly populated with rock art sites that we decided to hold an intensive recording session during the week following field school. This was attended by 18 highly skilled and experienced recorders. One team continued work at the enormous Huesos de la Vaca site, where 112 glyph-bearing boulders eventually were located and partially recorded. This site was quite precipitous in places and the leaders begged for climbing equipment to complete their work. The other team worked on small sites in western Wupatki that had not been completed the previous week and on one newly found site in the central portion of the Monument. This was our first sandstone site; most of our sites have been located on highly magnetic basalt. Arrowhead Sink

had one small painted panel. A few pictographs have been recorded in Deadman Wash, and one on the Monument. Petroglyphs prevail throughout the area.

As a result of our efforts in June of 1994 in the CNF, Arrowhead Sink was completed, five sites along Deadman Wash were finished, and over two-thirds of Huesos de la Vaca has been recorded. The survey crew found at least 22 more sites in the wash and several in side drainages, including one very large site in a location nearly impossible to record. In Wupatki National Monument we completed work on 19 sites this year, bringing our total for the three years to 45. There were 132 rock art sites located in the Wupatki Archaeological Inventory Survey Project conducted by Anderson from 1981 to 1987. Since then four other sites have been found. We have also been successful in achieving our underlying goal, as many of our participants have returned to their home areas and have formed recording teams working north of Phoenix, near Gila Bend, and near Prescott.

Plans are now being made for the summer of 1995. See the following article for details.

## AAS Rock Art Field School June 10-18, 1995

This year's Arizona Archaeological Society field school will continue the work started in 1992 at Wupatki National Monument and Deadman Wash in the Coconino National Forest. Recording will be completed in the Citadel Ruin area and proceed to the east. In Deadman Wash we will continue at Huesos de la Vaca and other sites.

The study area has Hohokam, Kayenta Anasazi, and Sinagua occupations dating to ca. A.D. 1050-1225, earlier for Deadman Wash.

The Field School fulfills most of the requirements for the AAS Certification Program. Field-

work will start early each day with afternoons devoted to paperwork. Lectures will occupy evenings.

Each student must bring a 35mm camera and a compass. Film will be supplied. Individuals provide their own food, camping equipment, and other personal items. A primitive forest camp will be set up. The nearest town is Flagstaff, Arizona, 25 miles to the south. Membership in the Arizona Archaeological

Society is required, and the following fees apply:

Field School Registration: \$60.00 per individual

AAS Membership: \$15.00 for individuals, \$20.00 per family

Enrollment in the Certification Program: \$5.00

For information and an application form, write to:

AAS, c/o Jane Kolber

P. O. Box 1844

Bisbee, AZ 85603

Please do not include payment with your inquiry. Applications will be accepted on a first-come basis. Applicants must be in good physical condition. Hiking and rock scrambling are required. All must camp and are expected to participate in all scheduled activities for the entire session.



## Trans-Pecos Rock Art Symposium Slated for February

The first-ever gathering of archaeologists and rock art recorders who have worked in the Trans-Pecos region—West Texas, southern New Mexico, and the northern parts of Chihuahua and Coahuila—will take place February 17-19, 1995, at Sul Ross University in Alpine, Texas. It is jointly sponsored by Sul Ross and the Texas Parks and Wildlife Department.

For several decades, the Trans-Pecos has seen discontinuous studies by various archaeologists. Rock art recording has intensified during the past 10 years, so this symposium is designed to provide a forum for sharing this fragmented information.

Sessions will focus on site identification, documentation, and registration; rock art recording methods developed by the Texas Archaeological Society; discussions of specific rock art sites; poster displays and field trips, including short trips around Alpine or Ft. Davis and longer trips to Big Bend Ranch State Natural Area or the Guadalupe Mountains.

Registration of \$25 is due by January 15, and may be sent to:

Bob Hext

Sul Ross University

P. O. Box C-43

Alpine, TX 79832

For further information or a registration form, Bob Hext may be called at (915) 837-8130 from 9 to 11 a.m. (Mountain time) on weekdays.



## Book Notes

Pre-Publication Price Announced  
for California Rock Art Inventory

The Rock Art Archives of the UCLA Institute of Archaeology is pleased to announce the publication of *California Rock Art: An Annotated Site Inventory* in association with the Bay Area Rock Art Research Association. This two-volume work of approximately 700 pages also includes an extensive bibliography of publications associated with the sites. The work was compiled by the late Bill Sonin and edited by Leigh Marymor. After publication about April 15, 1995, the work will be distributed by the Publication Unit of the Institute of Archaeology.

The work is available at a pre-publication price of \$40.00 for the two-volume set for orders placed before January 15, 1995. To purchase the books at this price, please make checks payable to BARARA and send them to:

BARARA  
1289 Holman Road  
Oakland, CA 94610

After January 15 the price will be \$65.00. For further information, contact BARARA at the address above, or phone (510) 268-8794, Fax 531-7722.

Texas Foundation Volume on  
Shamanism and Rock Art

The Rock Art Foundation in San Antonio has announced the publication of *Shamanism and Rock Art in North America*, edited by Solveig A. Turpin. The book presents five essays representing the latest thinking in this intriguing field of research: "Shamanism, Natural Modeling and Rock Art" by David S. Whitley, "Trance and Transformation in the Canyons" by Polly Schaafsma, "On a Wing and a Prayer: Flight Metaphors in Pecos River Rock Art" by Solveig A. Turpin, "Pipette Dreams and the Primordial Snake Canoe" by Ken Hedges, and "Finnegan Cave: A Rock Art Vision Quest Site in Montana" by Lawrence L. Loendorf. The book, priced at \$15 plus \$1.05 shipping (Texas orders add \$1.20 tax), may be ordered from:

Rock Art Foundation  
4861 Fredericksburg Rd.  
San Antonio, TX 78229



## NEWS 95 Rock Art Congress

The Centro Studi e Museo d'Arte Preistorica in Pinerolo, Italy, has announced NEWS 95: North, East, West, South 1995 IRAC, to be held from August 30 to September 8, 1995, at the Royal Castle of Valentino, Faculty of Architecture, Torino, Italy. The 10-day program includes academic symposia, field trips, debates, films and displays, exhibitions, and special events including the 1995 IFRAO meeting. The congress is supported by the Italian Central Office and Regional Government Agencies of the EEC, European Authority. Sixteen symposia in four thematic areas have been announced: A) Rock Art Studies: A New Approach; Semiotics, Signs, and Symbols; Rock Art and Musicarchaeology. B) Rock Art and Presentation: Mass Media, Museology and Museography, Management. C) Rock Art and Conservation: Ethics; Preservation and Restoration; Rock Art and Archaeological Excavation; Dating, Recording, and Computer Science. D) Rock Art in the World: the Circumpolar Countries, the Mediterranean, the Sahara, News of the World, Christian Manifestations in Rock Art, Rock Art and Ethnography.

Papers will appear in post-congress volumes. For information and a pre-registration form, address:

Prof. Dario Seglie  
Centro Studi e Museo d'Arte Preistorica  
Viale Giolitti, 1

Conservation Session Slated for  
1995 ARARA Meeting

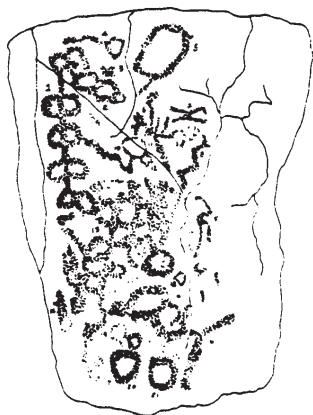
The 1995 ARARA meeting in Albuquerque will include a half-day session devoted to Conservation and Preservation issues. Potential topics include specific conservation treatments, management of visitor use, law enforcement, documentation as conservation, and education as conservation. To suggest session formats, contribute a paper, or request more information, please contact J. Claire Dean at:

Dean & Associates Conservation Services  
3438 N.E. 62nd Ave.  
Portland, OR 97213  
Phone (503) 331-1972, Fax 331-0762



## News from Here There

✿ The *Pacific Coast Archaeological Society Quarterly* has long been a source of important rock art information. A recent example is “Rock Art and Its Archaeological and Environmental Context: A Study at Opal Mountain, Mojave Desert, California” by Don D. Christensen in Volume 29, Number 2 (Spring 1993), pp. 27-63. In this paper, Christensen examines a number of petroglyph sites around Opal Mountain with regard to natural and cultural variables including landform, hydrology, trails,



and occupation evidence, with a thorough discussion of previous surveys, cultural and archaeological context, dating and stylistic analysis, and interpretation, including possible relationships to shamanism and altered states. Address: Pacific Coast Archaeological Society, P. O. Box 10926, Costa Mesa, CA 92627.

✿ The *Bay Area Rock Art News*, newsletter of the Bay Area Rock Art Research Association (BARARA), provides a continuous stream of varied, interesting, at times offbeat news on rock art, field trips, preservation issues (BARARA is spearheading efforts to save the Ring Mountain petroglyphs), and reports on journeys undertaken by members to destinations both near and far away (how does Chalcacingo in search of the Olmecs, or the Tassili in North Africa grab you?). Address: BARARA, c/o Paul Freeman, 1959 Webster St., San Francisco, CA 94115.

✿ The Friends of Sierra Rock Art (FSRA) is a similar group with goals of stewardship, protection, documentation, and monitoring of rock art sites; public education and information networking; and cooperation with governmental agencies, cultural organizations, and other rock art groups, without losing site of the personal enjoyment factor in rock art. The October 1994 issue of their newsletter reports on the appropriation by Congress of funds for the Trust for Public Lands to purchase land including the endangered Wabena Point petroglyph site. The current appropriation represents only part of the amount required, but it is hoped that the land—and Wabena Point—ultimately will go from the hands of land speculators to Tahoe National Forest. Address: FSRA,

123 Grove St., Nevada City, CA 95959.

✿ Speaking of active organizations, the lively Utah Rock Art Research Association (URARA) held its 14th annual symposium September 3-5, 1994. The September issue of *Vestiges*, the URARA newsletter, contains a full report on the symposium, held in Cedar City. Address: URARA, P. O. Box 511324, Salt Lake City, UT 84151.

✿ The Antelope Valley Archaeological Society published its first index to articles in the *AVAS Newsletter* in its July 1994 issue. Articles of interest to rock art researchers include “Kitanemuk Hallucinogens: Toloache” in Volume 24, Number 5 (May 1994), and “Kitanemuk Hallucinogens II: Ritual Ingestion of Red Ants,” Volume 24, Number 6 (June 1994), both by Kevin Groark. The series continued with “Kitanemuk Hallucinogens III: Tobacco” in the August 1994 issue (Volume 24, Number 8). Address: AVAS, P. O. Box 4514, Lancaster, CA 95539.

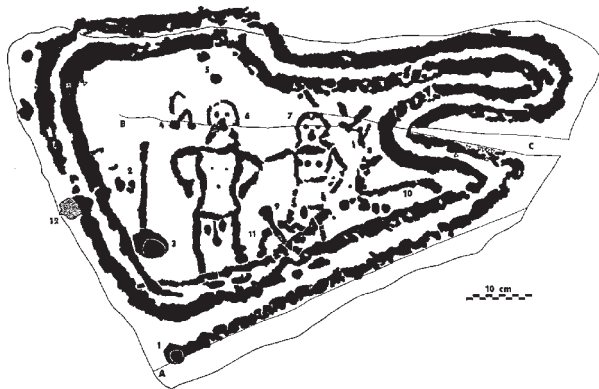
✿ The Arizona Site Steward Program is an active endeavor dedicated to the protection and preservation of Arizona’s heritage and cultural resources. *Arizona Watch*, the Arizona Site Steward Quarterly Newsletter, contains reports on site steward activities throughout the state, often including rock art. An example from Volume 5, Number 2 (June 1994): “Because of increasing vandalism to rock art panels north of Ash Fork, the Kaibab National Forest is currently expanding its Site Steward Program in Region 24. Known as the ‘Flagstone Capital of the World,’ the area north of Ash Fork also contains some of the finest and most numerous examples of Western Archaic style petroglyphs in Arizona. Vandalism consists of stolen rock art panels previously recorded by Forest Archaeologists, theft of lichen-covered sandstone slabs with or without rock art (known as ‘moss rock’), chip marks where someone has attempted to steal a panel, and backhoe teeth scratches on existing panels.” Address: *Arizona Watch*, Mary Estes, Arizona State Parks, 800 W. Washington #415, Phoenix, AZ 85007.

✿ The August 1993 issue (Volume 3, No. 25) of *Globo Ciência* (Brazil) contains an interesting article on rock art from 32 sites in the state of Santa Catarina on the south coast of Brazil. Most of the sites are on the Ilha do Santa Catarina, with the greatest concentration—8 sites—on the tiny Ilha do Campeche, off the coast of the larger island. The article, “O Enigma de Pedra” by Carlos Stegemann and Joao Vitor Strauss, includes illustrations which reveal striking, large-scale petroglyph sites with extensive panels of geometric designs

in scenic coastal settings, often directly on the rocky shore.

☀ The *AMCS Activities Newsletter*, Number 20 (October 1993) contains a report on rock art in a cave near Yepachic, Chihuahua. "Reconnaissance in Chihuahua" by Jim Pisarowicz includes a photograph of rock paintings—anthropomorphs and geometric elements—with these comments: "The hike to the cave was short, and before we knew it, we were staring at a wall covered with pictographs. Protected by the sheltering overhang, the walls were completely covered for many meters by cave rock art created by local Indians in the long-forgotten past." The site is known locally as Cueva Pintura. A nearby site with petroglyphs in the horizontal surface of a lava flow is illustrated in one other photograph. Locals reported that no scientists or others from universities had ever visited the site. Address: Association for Mexican Cave Studies, P. O. Box 7672, Austin, TX 78713 (reported by Bob Mark).

☀ From the Groupe d'Etudes, de Recherches et de Sauvegarde de l'Art Rupestre (GERSAR) in France comes the latest issue of *Art Rupestre*, Bulletin de GERSAR No. 39 (September 1994). This interesting journal covers much little-known rock art of France and surrounding areas, mostly overlooked in the shadow of the great Paleolithic cave art and ranging from incised petroglyphs (of the universal type found from Australia to Africa, Europe, and North America) to historic art and inscriptions from a wide range of



sites and time periods (such as "A Probable Biblical Scene" from Mompantero, Turin, Italy, shown here). Address: GERSAR, Christian Wagner, Treasurer, 41 rue de Melun, 77930 - Perthes, France.

☀ In its September 1994 *Newsletter*, the San Juan County Archaeological Research Center and Library at Salmon Ruin announced the donation of an important collection of rock art documentation. The David P. Rothrock Collection, given to the research center by Donald F. Rothrock after the death of his brother,

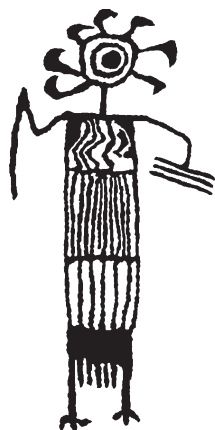
includes 11 manuscripts and an archival set of the resulting publications on rock art in northwestern Arizona and southeastern Utah, large format drawings, six notebooks of slides documenting rock art, and articles and notes on Pueblo myth and ethnology. Salmon Ruin Executive Director Larry Baker stated, "The collections are an invaluable documentary of rock art and are a substantial expansion of the Hadlock Rock Art Collection already curated in the Library. This collection serves to enhance the Center's visibility in terms of a principal repository for rock art information." Address: San Juan County Archaeological Research Center and Library at Salmon Ruin, P. O. Box 125, Bloomfield, NM 87413.

☀ Recent efforts to increase public awareness of the dangers of making petroglyph rubbings have had positive results in Wrangell, Alaska. The latest visitor's leaflet from the Wrangell Museum has this to say: "In the past, people were encouraged to take rubbings using rice paper and crushed fern leaves. However, in order to preserve and protect these ancient works, we now ask people to take their memories home as photographs" (reported by Bob Mark).

☀ The Summer 1994 issue of *Federal Archeology* (Volume 7, Number 2) reports that the destruction of 21 petroglyphs in the Glen Canyon National Recreation Area has cost a retired Utah rancher \$25,000. McKay Bailey pled guilty to the ARPA violation and will reimburse the National Park Service for restoration of the site and all government expenses, in addition to forfeiting his 1990 Ford pick-up (reported by Alvin McLane).

☀ And finally, the September 27, 1994, *Weekly World News* reports a "4,000-year-old UFO Found in Grand Canyon." Quoting secret Air Force files that document a cover-up to suppress information on this spectacular discovery, the *World News* notes that finding the crash site "proves the existence of a space alien colony on this planet nearly 3,300 years before Columbus." The clincher, though, is provided by rock art: "This impression is confirmed by Indian cave paintings made at the time..." showing "the same aliens who arrived in the ancient UFO." Hey, you gotta believe it, 'cuz it's right there on the front page: "Indian cave paintings in the Grand Canyon picture aliens as strange humanoid creatures with bulbous heads."





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 one as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing subsurface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art 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

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La Pintura is the Official Newsletter of the American Rock Art Research Association  
Please address all editorial materials and letters to:  
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