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La Pintura

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

INAH ISSUES REGULATIONS GOVERNING VISITS TO GREAT MURAL ROCK PAINTING SITES

As reported in the Spring Issue of *La Pintura*, Mexico's Instituto Nacional de Antropología e Historia (INAH) has taken action to regulate previously uncontrolled visitation of the Great Mural cave paintings in the central Baja California peninsula. In conjunction with the Getty Conservation Institute, INAH has undertaken conservation studies, including implementation of a management plan for the cave paintings, and has issued new regulations for those who wish to visit the murals. Through the courtesy of the Getty Conservation Institute, we are able to publish here the full text of the new regulations. The regulations also benefited from the input of the newly formed Friends of Rock Art—Baja California Peninsula (FORA-BCP).

INAH has established official points of contact with telephone and fax numbers in La Paz and in San Ignacio, and a central reservation system is being established with six-month notice required for some visits. FORA-BCP has offered to provide copies of the regulations to interested parties. All relevant addresses and phone numbers are provided at the end of this article.

RULES OF THE ARCHEOLOGICAL ZONE OF SIERRA DE SAN FRANCISCO

Rules and Regulations for Visitors, Guides and Coordinators Within the Archeological Zone of the Sierra de San Francisco, Baja California Sur

1. All visitors to the Archeological Zone of the Sierra de San Francisco must observe and respect the requirements and provisions of the **Federal Law Regarding Monuments, Archeological, Artistic and Historical Zones of México**.
2. All visits must be conducted by an authorized INAH guide. This guide shall be paid by the visitor in accordance with officially established rates.
3. Only authorized Archeological Sites may be visited; these are listed at the end at these regulations. This list is subject to changes and modifications by INAH, therefore, visitors should consult an authorized guide or coordinator.

Esther and Jack Schwartz Honored with 1995 Wellmann Award

Esther and Jack Schwartz have been presented the 1995 Wellmann Award for their years of unselfish service to rock art recording and ARARA. The original nomination was made by UCLA Rock Art Archive volunteer Sue Ann Sinay. Sue Ann retrieves records for rock art researchers at UCLA, and she noted in her nomination two names that kept appearing on recording forms: Esther and Jack Schwartz.

Over the past 30 years, they have recorded rock art with V. L. Pontoni, Clem Meighan, Frank and A. J. Bock, and Georgia Lee. Their travels have taken them throughout the west, into Central America, and as far afield as Norway. At the annual ARARA meetings you find Esther at ARARA's book table or managing the paperwork for the art auction. Rarely do you see her out front or find her name on reports or papers, and you have to listen closely or you will miss her name among the list of thank-yous for the people who make things happen. But with Esther's help, rock art recording happens and, more importantly, those recordings are still being used in support of research projects.

Jack is the quiet one of the pair, but Jack always made sure Esther made it to the field and the conferences, and

INAH Regulations

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4. Visitors may invite one or two close friends from the Sierra who are not included in the rotation of guides for a given trip.
5. All visitors shall sign a waiver in which they take full responsibility for any accident which might occur to them during the trips to the various Archeological Sites in the Sierra.
6. Any persons wishing to visit the Archeological Sites on mule back must pay the daily rental rate per animal for each day of the trip. For every 60 kilos of luggage and equipment, one animal must be rented. If the load is very large or cumbersome and is under the 60 kilos limit, a single animal must be used. The maximum weight of any one person must not exceed 110 kilos.
7. When a visitor requires specific riding animals for a trip, the animals in a rotation schedule must also be paid for, even if these are not used.

8. Food for the guides must be provided by the visitors in accordance with regional customs and preferences. In the event that the visitors are unable to provide food for the guides, these are at liberty to negotiate an economic agreement with the visitors.

9. Campsite conditions and locations shall be designated by the head guide and all visitors must adhere to these conditions.

10. Consumption of alcoholic beverages or controlled substances of any kind is not permitted for the duration of the trip.

11. It is strictly forbidden to touch the paintings or apply water or other liquids. In the case of petroglyphs, these must also not be touched, chalked in or wet down with water or other liquids. It is forbidden to place or attach photographic scales or rulers on any painted or engraved surface. Flash may be used, but not reflectors or lights of any kind.

12. Smoking is not allowed in any of the Archeological Sites.

13. Any and all trash generated by visitors must be removed from campsites and returned to the point of departure for disposal where the guides indicate.

Rights and Obligations for Coordinators and Guides

1. All visitors and designated guides for the Archeological Zones of Baja California Sur shall be subject to the **Federal Law Regarding Monuments, Archeological, Artistic and Historical Zones of México.**

2. Coordinators and guides shall prevent any person or persons from visiting any Archeological Site if they have not first contacted the guide or guides required and paid the authorized fees.

3. The San Ignacio Visitor Center shall inform the Coordinators of San Francisco de la Sierra and Santa Martha well in advance of the number of visitors scheduled to participate on a trip to the Archeological Zone.

4. The guides shall take anyone wishing to visit painted or petroglyph sites, charging the authorized fees for the services rendered and which have been established by the INAH Center in Baja California Sur.

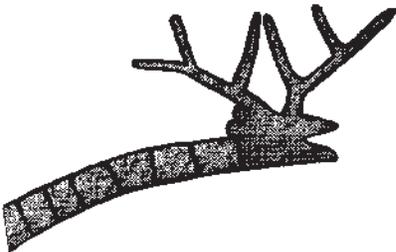
5. Visiting hours for Cueva de El Ratón are from 7:00 A.M. to 17:00 hours.

6. Guides will be assigned by rotation. There will be no exceptions to this rule so that the economic benefits are shared by the entire community and to prevent only a few individuals from benefiting and enjoying this income.

7. In the event a designated guide is unable to take part

REGLAMENTOS DE LA ZONA ARQUEOLÓGICA DE LA SIERRA DE SAN FRANCISCO

RULES OF THE ARCHEOLOGICAL ZONE OF SIERRA DE SAN FRANCISCO



**CENTRO INAH
BAJA CALIFORNIA SUR**
AV. 16 DE SEPTIEMBRE No. 1520
TEL-FAX 91 (112) 2 73 89

INAH - SAN IGNACIO, B.C.S.
TEL-FAX 91 (115) 4 02 22

COORDINACIÓN DE TURISMO
TELS. 91 (112) 4 01 00 Y 4 01 03
FAX 91 (112) 4 07 22

LA PAZ, BAJA CALIFORNIA SUR (MÉXICO)



on a given trip, his son shall take his place; but only if the son is an authorized INAH guide.

8. In the event of witnessing, or hearing by any means, of negative effects to the cultural heritage, the guide or any other individual is obligated to inform the proper authorities (INAH).

9. Any project whose purpose is to discover or explore sites and Archeological Monuments may only be undertaken by INAH or any recognized scientific institution with previous authorization from INAH. Individuals clearly identified as members of the project team shall receive full support and will be given the necessary assistance for their undertaking. In the event that a custodian, guide or any other person is not fully convinced as to the intent of said project, this must be communicated to the proper authorities (INAH).

10. Authorized Guides shall identify themselves by displaying a credential issued by INAH. Authorized Guides shall offer their services in the area assigned to them by INAH in Baja California Sur.

11. Designated Guides must be of legal age and are obligated to know the area assigned to them intimately. They must also know the painted and petroglyph sites as well as have the necessary knowledge for handling mules and burros.

12. The guides and visitors taking trips in the area may not, under any circumstances, camp, light fires, or remain longer than necessary for them to be able to complete their visit to the shelters, caves and open sites containing Archeological evidence.

13. In the event that a Guide receives word of a previously unrecorded site with paintings or petroglyphs, he must communicate this information immediately to INAH.

14. Salaries and rental fees for animals shall be authorized by INAH by means of official documents sent by the INAH Center in Baja California Sur to the Coordinators.

15. If the visitor's animal suffers an injury or accident, the guide must replace it with his own.

16. Coordinators shall keep a detailed list of animals, saddles and other equipment necessary for trips, as well as the number of Authorized Guides. Guides may be removed in accordance with the needs and requirements of INAH. The cancellation of any authorization to work as a Guide shall be determined by INAH and the Coordinators.

17. Trip departures shall be authorized by the Coordinator, once all the requirements of documentation and logistics have been met to this satisfaction.

18. The owner of rental animals who is unable to provide his services as a Guide, shall charge 70% of the rent

corresponding to the animals which shall be distributed equitably among the Guides for that trip.

19. Only Coordinators may authorize the participation of minors on all the trips. These youngsters shall only perform duties in aid of the Guides, principally as animal handlers. This is conceived as part of a strategy to create future Guides. Authorization shall be given with the consent of the head Guide for the trip, who shall be responsible for the participation of the apprentice.

20. Apprentice guides shall be paid the same authorized wage.

21. There shall be a Coordinator in San Francisco de la Sierra and one in Santa Martha who are responsible for the enforcement of these rules and regulations as well as their implementation with regard to Guides and visitors alike. Anyone arriving with the intention of visiting the Archeological Zone must identify themselves by means of a passport, tourist card, draft card or any other document that identifies them clearly. This identification is compulsory as it is information which must be entered in a registration book.

22. The authority which shall resolve any and all disputes related to these rules and regulations shall be the Director of the INAH Center in Baja California Sur.

Campsite Regulations

1. Established campsite area limits shall be respected as well as restrictions for the preparation of meals and washing of dishes and other kitchen utensils. The campsite has the relative signage posted; please help keep it clean.

2. Authorized campsites are San Francisco de la Sierra, El Granadillo, El Cacarizo and Santa Martha.

3. A maximum of 25 persons shall be allowed to camp at any one time, including Guides. This number may not be increased under any circumstances.

4. The El Granadillo campsite may be occupied by a maximum of seven persons.

5. Food may not be thrown or disposed of in the water course. This is a vital link to life downstream; please respect it. For the same reason, bathing is not permitted.

6. No camp fires shall be lit. Cooking shall be done on camp stoves exclusively.

7. Disposal of garbage is not allowed in the campsite or surrounding area. All refuse generated during a group's visit shall be removed from the canyon. It is strictly forbidden to bury or burn any garbage in the area.

8. Please do not feed any wild animals. Guides will ensure that food is stored out of reach of the local fauna.

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9. No hunting of any kind is allowed in the area.
10. Please, no consumption of alcoholic beverages while at the camp or Archeological sites.

Central Reservation System

A Central Reservation System has been designed to control the flow of people to the sites and program their visits at all levels. This has become necessary in view of the extreme vulnerability of the painted sites, the limited space at campsites and the highly fragile characteristics of the natural environment. Therefore, visitors have been classified in the following manner:

- **Zones open to the public with limited access and closed areas.**
- **Recurring visitors to the Sierra.**

Visitors Categories I, II, III, IV

Category I. For persons who wish to visit Cueva de El Ratón and the petroglyph site on the road to Guadalupe, or Cuesta Palmarito.

Category II. For persons who wish to visit sites accessible from Santa Martha and San Francisco de la Sierra, such as: Cañon de Santa Teresa or Arroyo del Parral.

Category III. This category includes persons who have already visited the aforementioned sites and wish to visit other areas. These include Cañon de San Gregorio and San Gregorito, El Batequi and others. In view of the fact that there is an extraordinary number of sites of great importance in these areas, it is necessary to plan and reserve these trips six months in advance in writing to the INAH Center in Baja California Sur. This is necessary to allow programming of Guides and an INAH Custodian that must accompany these groups. Therefore, each person or persons must request in writing authorization for this category of trips to the INAH Center in Baja California Sur.

Category IV. Strictly for academic purposes. This category is only for researchers duly accredited by INAH and/or SEDESOL, and in the case of archeologists, these must have authorization in writing from the Archeological Council of INAH.

A copy of the new regulations in English and Spanish may be requested from:

Centro INAH en Baja California Sur
Av. 16 de Septiembre No. 1520
La Paz, Baja California Sur, Mexico

Telephone numbers for information and for making trip reservations are as follows.

Centro INAH en Baja California Sur:

Telephone/Fax: 91 (112) 2 73 89

INAH—San Ignacio, Baja California Sur:

Telephone/Fax: 91 (115) 4 02 22

Coordinación de Turismo:

Telephone: 91 (112) 4 01 00 or 4 01 03

Fax: 91 (112) 4 07 22

Additional information may be obtained from:

FORA-BCP

2544 Grandview St.

San Diego, CA 92110

Fax: (619) 276-1364

On our cover: A pair of deer, Arroyo de San Pablo, by Harry Crosby.



Esther and Jack Schwartz

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his rock art recordings are valued for their careful and precise attention to detail. Jack was asked once why he devoted so much volunteer time to rock art recording. His answer was simple, "I love my country." His common sense and dedication to preservation was probably lost on his questioner. Another time he was asked what a man of his age was doing out in the field. He quickly retorted, "Where should I be, sitting at home in an easy chair watching TV?" More than one research project has profited from his attitude and willingness to help get it done.

Unfortunately, Jack could not attend the Albuquerque meetings, so he missed the standing ovation that greeted Esther in accepting the award. Esther wrote later that their granddaughter Rebecca presented him with the plaque after returning home to Portland. Jack said, "I never once had a hint of a thought that our names would ever be on that plaque," Esther wrote. "It is somewhat strange to get an award for something that we have greatly enjoyed doing. We wish to express our heart-felt appreciation to ARARA for presenting us with the award. To be listed among the distinguished recipients of the Klaus Wellmann Memorial Award is a most humbling experience."

Their modesty is typical of their years of service to the field of rock art. ARARA is proud to recognize and honor Esther and Jack Schwartz.



Education Committee Report 1994-1995

In 1994-1995, minor revisions of the education packet were made. The revised packets went out to all 12 State Chairs. We have lost two since last fall, the State Chairs for Ohio and Oregon. The main job of the State Chair is to distribute the Education Packets to those in their state that request them, and direct them to other resources in the state. After this announcement to the general membership, J. Claire Dean offered to take the Oregon Chair opening. Thanks, Claire, and welcome. We ask anyone else interested in helping as a State Chair to please contact Barbara Gronemann, 6440 E. Presidio Road, Scottsdale, AZ 85254, or Ellen Martin, P.O. Box 27622, Tempe, AZ 85285.

The compilation of a selected listing of audiovisual materials has begun. This bibliography will give some annotation, suggested grade level, and cost and source if known. In the Education issue, Ellen reviewed several audiovisual items. She plans to continue this reviewing in future issues.

Once again we had a **La Pintura** issue dedicated to education, the Winter 1995 edition. The Committee wishes to thank editor Ken Hedges and those who contributed.

Through mention of the ARARA Education Packet in **La Pintura**, requests for it have come from different parts of the country, most recently West Virginia and North Carolina.

Ellen and I would like to thank all ARARA members who shared their rock art knowledge with students, taught classes, directed field schools, gave slide talks, and engaged in other educational endeavors. We also thank to those who reported their educational efforts at the Education Meeting or wrote them up: Teddy Stickney, Eileen Thompson, John Palacio, Pat Ritter, Jane Kolber, A. Kenneth Yost, Ed.D., Jay Foster, Sue Ann Sinay, Jane Padberg, Cynthia Stiles, and David Moore. Keep up your good work.

GOALS FOR 1995 - 1996

We had sparse attendance at our formal Education Committee Meeting, but interested individuals approached us at different times during the conference. We feel that the Conservation and Education committees are both working toward the same goals and have been told numerous times by ARARA Conference attendees that they would like to attend both sessions. We would therefore like to see future committee meetings

held at separate times so those interested in both could attend both.

Because some people we hoped to attract were attending the Conservation session, our group was imbalanced. We attract mostly those working with school children, but we would like to include archaeologists, parks personnel, and other professionals involved in public education. In this light we would like to continue the two-person Education Committee Chair and Co-Chair team with one person a schools-related educator and the other a non-school educator (archaeologist, or state or federal employees). Therefore, when Ellen takes over as Chair in May of 1996, we will be looking for a non-school educator as the next Co-chair.

A second goal is to have an updated list of rock art-related audiovisual materials available for next year's Education Meeting. In the meantime, watch for reviews of audiovisual items as we encounter them. **We need your input:** we have only Southwest material. We would like reviews of children's books, videos, and other educational materials from all parts of the country and world. If you know of anything send the information to Ellen Martin (address above).

At the 1996 Conference in El Paso, we would like to have a symposium of brief papers related to those methods of communication used to sensitize not only school children but the general public on the conservation, protection, and stewardship of rock art sites. We are requesting brief papers by personnel from the different federal and state agencies, museums, and schools who have successfully written and used brochures, signage, tour programs, school outreach, kits, museum exhibits, classes, and other methods for rock art education. If you are interested in presenting a paper at an educational symposium, please let us know.

We are once again looking forward to an education issue of **La Pintura**.

The last goal came from the meeting of State Education Chairs. It was decided to keep the education packet generic so that all states could use it. In the near future we also plan to print and market the packet as a complete teaching unit, rather than the current looseleaf working draft.

Barbara Gronemann
Education Committee Chair

Ellen Martin
Education Committee Co-chair



Call for Castleton Award

The American Rock Art Research Association is pleased to announce its annual essay competition for the Castleton Award for excellence in rock art research. Prize for the winning entry is \$1,000.

The winner of the award is expected to make a personal 30 minute presentation of his or her entry during the Twenty-Second Annual Conference of the American Rock Art Research Association to be held May 25, 26, 27, 1996, in El Paso, Texas. 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. 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 field work 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 himself or herself 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 15, 1996, to:

ARARA—Castleton Award
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026



The President Speaks

Bill Hyder, ARARA President

I started writing this column just after I returned from Albuquerque, but it seemed much too positive. So I put it aside and let some time pass. Returning to it now, I find I am still as pleased with the conference as I was at the end of May. It's not that we didn't have problems. The motel staff was not always the most courteous, rooms were not as clean as they could be, we had projector problems, some people couldn't hear the speakers, and the projector control cables were flaky. I could go on. The hotel had been sold at least once since we made our reservations, they hadn't finished their promised remodeling, and other activities were booked in competition with ours... But, I still can't shake the feeling that it all went well.

We had 270 people registered at the conference. We heard 45 papers, informal presentations, and even a brief speech from a drop-in state senator. What made the conference such a success in my mind, however, was the overwhelming support from the members in attendance. When we had problems with too much light entering the room, people chipped in with trash bags and tape to help reduce the light and improve the viewing of slides. The weekend went on in that vein. Instead of people complaining about annoyances, they volunteered solutions. Wherever I turned, I found help and support instead of complaints and griping. It was my first conference as president and the first that I felt personally responsible for. I came away with a true sense that we were an organization and a family. Thank you, all 270 of you that helped make Albuquerque a success.

The high points in my mind include Bill Weahkee's keynote address, Janet Lever's passionate artist's statement in the Ethics Symposium, the well-attended Conservation and Management Symposium, and the reaction of Esther Schwartz when she received the Wellmann Award. I didn't go on the field trips (I had already been in the field for two weeks), but I understand that the rain

forced the cancellation of some, while other field trip leaders went above and beyond the call of duty to accommodate up to twice as many participants as they originally agreed to take. From the reports I have received, the conference ended with the same high notes that I experienced in the previous two days. With your continued help and support, I'm looking forward to another three years as your president.

The Board of Directors approved establishing a new award for excellence in the art and science of rock art photography. The award is being sponsored by Mark Oliver, a Santa Barbara graphics designer, and his advertising agency, Mark Oliver, Inc. Mark has photographed rock art in the Chumash area and on Easter Island, and his photographs have been featured in several books, magazines, exhibits, and on television. His graphic designs can be found in the permanent collections of several major museums and the Library of Congress. The idea for the award arose during a recent rock art shoot while we were repacking studio lights, heavy duty extension cords, and uncounted pieces of camera gear, and lugging a 2000-watt generator back to the truck. It took three hours to get set up for just one shot. Reviewing all our work, Mark suggested that there should be some recognition for rock art photographers and then offered to underwrite the award. Details for this new award are found elsewhere in this issue of **La Pintura**.

While I am on the subject of awards, it is too bad that we don't have an award for the best book of the year (that's a hint if we have another donor out there). I say that because of the overwhelming reaction to **Tapamveni: The Rock Art Galleries of Petrified Forest and Beyond**. If you have not yet seen this book, order a copy now. ARARA members Pat McCreery and Ekkehart Malotki teamed with the Petrified Forest Museum Association to produce one of the most beautiful rock art books published to date. The ARARA book table sold out its supply in Albuquerque and took orders for many more. If you like well-written rock art studies and excellent photography coupled with outstanding design and production, don't miss this book.

Yes, it has been a good year. Thank you one and all.



E-mail Column Proposed

Members have suggested a column of e-mail addresses to facilitate electronic communication. Send your e-mail address, along with your name and rock art areas of interest, to **La Pintura**, or you may fax the Editor at (619) 239-2749.

Minutes of the 1995 Annual Business Meeting

The ARARA Business Meeting of May 29, 1995, was held in the Cotillion II Room of the Pinnacle Hotel Four Seasons in Albuquerque, New Mexico. It was chaired by President William Hyder and began at 9:07 a.m. The membership present totaled 102 persons. The plan is to hold the meeting to an hour, with committee reports being brief.

SECRETARY REPORT (Bill Hyder). Minutes from last year's business meeting have been published in **La Pintura** (21[2]:6, 8). There were no corrections, comments, or deletions. Motion was made and seconded to accept minutes as published. Motion passed unanimously.

TREASURER REPORT (Donna Gillette). Figures were not finalized at the time of the meeting. A complete report will be published separately in **La Pintura**.

CONSERVATION COMMITTEE (Larry Loendorf). Next year will try to meet the day before the conference begins. The Society for American Archaeology had a session at their general meetings on this topic with professional archaeologists taking part in the symposium. Talked about aims and goals of the committee. Will publish them in a future issue of **La Pintura**. There is a need in the big world for the Federal government to assist in rock art conservation. Deb Dandridge put up money for conservation training. National Park Service had a workshop on conservation that was two weeks long and had 40 people. Gotschall Rockshelter in Wisconsin was vandalized when vandals tried to remove rock art. A task force was put together along with backing from ARARA. Thanks to Robert Mark, Evelyn Newman, and Leigh Marymor, a site (Cloverdale Boulder in Mendocino County) in California is seeing some preservation efforts in removing graffiti. They also graphed the increase of graffiti at the site. The C6a Site in Portugal has been receiving a lot of press with the possible inundation of Ice Age rock art. Jane Kolber has information on this site.

EDUCATION COMMITTEE (Barbara Gronemann). Introduced Ellen Martin as this year's co-chair. Would like input from ARARA members regarding materials on rock art that can be used in teaching packets. There is a working packet, organized in such a way that revisions can easily be made. Need more State Chairs, especially since Ohio and Oregon chairs have resigned. Putting

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Business Meeting

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together a bibliography (with low-level annotation) on materials. Winter issue of **La Pintura** was the Education Issue thanks to editor Hedges. Educational packet has sold throughout the country. ARARA materials are used in other packets in various states. Packets are available at the ARARA table here at the meetings. Thanks to all who educate in any way. Gronemann will be going to the International Congress in August.

NEWSLETTER (Ken Hedges). A few copies are out with a most strange pagination! If you get one and can't stand it, turn it back in. Will try to keep the newsletter on track. If you want something to go into the newsletter it needs to be in to the editor in June. Would like reports on fieldwork, and what other organizations are doing. Please send hard copy along with a disc.

The last issue of **La Pintura** went out first class mail at a cost of 75 cents per issue. Does the membership want it sent out first class, or by bulk rate? Vote was taken and the majority settled on bulk rate. When it goes bulk, there is a delay in receipt; paradoxically, the delay seems greatest inside California!

PUBLICATIONS (Leigh Marymor). Several publications are in the mill at this time. Hamann is responsible for four volumes from last year's meetings. Will have two out by next year. Getting articles back from authors and into editor's hands is a long time process. Charles Faulkner in 1993 conducted the Eastern States Rock Art meetings which ARARA will publish the end of Summer 1995. Marymor will be the volume editor for the 1995 ARARA Symposium, so the volume will be out in time for next year's meetings. There will be a meeting of authors at noon today in the Cotillion I Room. An editorial committee has been established with members so far being Breck Parkman, Paul Freeman, and A. J. Bock. More would be welcome.

AUCTION (Hyder). No auction this year. With new officers it was not possible to get it off the ground in time. It has been missed. Have two volunteers so far to run it, but want a few more. Wilson Turner may do it again! Need quality materials.

MEMBERSHIP LIST (Hyder). Cleaned it up with address updates, and some deletions. It was mailed to both current and past members. How should renewals be handled? Hope to make meeting registration form more clear so that it also becomes evident that it is also the **renewal** form (especially for those who do not attend the meeting). This would be a tear-off form in the middle

of **La Pintura**. It would state that membership is based on a **fiscal** year. Date of last payment of dues would be good to see on the mailing label.

BUSINESS CARDS (Hyder). Some people are doing their own. This is **not** approved by ARARA. Business cards that use the ARARA name or logo have to be approved by the Board. Committee chairs have permission to use business cards with ARARA name and logo. Would like to have e-mail address of ARARA members. So will have an e-mail column in **La Pintura**. Also will have a sign-up sheet at the registration table for e-mail addresses of members.

Rock Art Listserve is out of Deer Valley Rock Art Center in Phoenix, Arizona.

NOMINATING COMMITTEE (Mavis Greer). There were three openings for board positions. The candidates for these openings are Teddy Stickney, Larry Loendorf, and Diane Hamann. Candidates were asked to stand. There were no nominations from the floor. Motion was made and seconded to close nominations. Motion passed unanimously. The Nominating Committee was composed of Mavis Greer, Georgia Lee, and Jesse Warner. Would the same people be willing to serve next year as well? Would like the additions of immediate past president Don Weaver and a Presidential appointee who would be Kay Sanger. Motion made, seconded, and approved to continue current committee for next year.

FUTURE MEETINGS (Hyder). In 1996 ARARA will meet in El Paso, Texas. An offer has been made for 1998 from Vancouver. There are two invitations for 1997. One is from Comanche Grasslands and Deb Dandridge. This place is near La Junta, Colorado (65 miles east of Pueblo). Chamber of Commerce packets have been made up for the Board. Could have a talk on Ogam rock art! The area is agricultural. Otero Junior College is in town, and Bent's Fort is there too. Local Boy Scouts put on Indian dances; there are dinosaur tracks in the area. Meetings would be run out of the junior college. There are a few hotels and bed-and-breakfast facilities in town, plus one KOA campground. Tours can be arranged to a number of sites on the Grasslands, Bent's Fort, and private property. Can fly into Pueblo, then it's a two-hour drive to La Junta. Restaurants with very reasonable prices for dinner are located in town. There are several caterers. BLM is committed to the meetings, and hopes to have other help when needed. Would like to see a program on Plains rock art. There is rock art close by.

The second offer is from Ridgecrest, California. The town and Maturango Museum would like to have us again. Bill Eckhardt is the Navy archaeologist with China Lake. Last meeting in Ridgecrest did not go as well as

expected, so they would like to try again. There are five glyph canyons (Little Petroglyph or Renegade, Big Petroglyph, Wilson, Upper Renegade, and Sheep). Glyphs are on the China Lake Naval Weapons Center, so only by special arrangements and guides is one allowed in to see them. Through the Maturango Museum, have arranged only 10-15 trips for spring and fall. Upper Renegade and Sheep Canyons are off limits too. Vandalism is low due to protection. Wilson and Big Petroglyph Canyon tours are **rare** trips. There are two large hotels with lots of vendor space, and a high school auditorium. Other sites in the area are available such as Little Lake (Atlatl Site). There are Panamint Valley alignments, Death Valley (numerous sites), and the Bishop Loop. Numerous sites (smaller) are scattered around town. Small airport at Inyokern, can fly out to it from Ontario or Bakersfield.

The ARARA Board will make a decision as to where the 1997 meeting will be held. Meetings have not been held in California for several years, and the majority of the membership is in California. Show of hands for La Junta, and then for Ridgecrest; turned out to be about the same.

MEMBER ITEMS. **Piedras Marcadas** (Larry Beal). Quick tour of Piedras Marcadas after end of sessions. **CD Demo** (Bob Mark). Subject is the Cloverdale Boulder in Mendocino County. Check with Robert Mark or Evelyn Newman if you would care to see this CD.

ADJOURNMENT (Hyder). Meeting ended at 10:07 a.m.

Respectfully submitted,
Sharon F. Urban, Secretary



ARARA Treasurer's Report

Income and Expenses

July 1, 1994, through June 30, 1995

Beginning Balance	\$82,649.62
Gross Income	
Publications	\$8,478.32
Interest	1,788.57
Dues	13,125.00
Contributions	
Conservation	430.00
Education	365.00
Conference	
Registration*	15,432.54
Banquet	3,432.00
Art Gallery*	1,328.15

Total \$127,029.20

Operating Expenses

Office	\$3,394.11
Archives & Library	5,042.47
Equipment	888.92
Taxes & Insurance	908.00
President & Board	1,150.31
La Pintura	3,990.85
Committees	892.33
Publications	10,417.39
Conference	
Registration	1,945.01
Banquet	2,946.19
Reception	1,050.00
Other*	4,548.54
IRAC Housing*	3,140.00
Ending Balance	\$86,715.08

Total \$127,029.20

*Income and expenses include IRAC funds received and expended in the 94-95 fiscal year.

Balance Sheet

July 1, 1994, through June 30, 1995

Bank of the West	
Checking	\$9,404.52
3 Month CD	10,112.19
8 Month CD	15,303.09
1 Year CD	30,621.20
Savings	4,176.70
MidState CD	17,097.38
Total	\$86,715.08

Conference	\$8,449.30
Banquet	464.06
Publications	7,045.89
Dues	8,728.97
Donations	4,201.15
Castleton Fund	20,183.64
Conservation	1,901.23
Education	1,072.15
Archives & Library	4,084.80
Contingency	1,008.80
Reserve	24,234.60
Wellmann Fund	5,340.49
Total	\$86,715.08

Respectfully submitted,
Donna Gillette, Treasurer



New Rock Art Photography Award Announced

The Executive Board approved the creation of a new ARARA award for the art and science of rock art photography at the May board meeting. The award was proposed by C. Mark Oliver, a Santa Barbara-based graphic designer and long-time rock art photographer—he has pledged to underwrite the first five years of the award and another donor has pledged funding for the sixth year. The idea behind the Oliver Award is to acknowledge exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. Simply put, the main purpose of this award is to motivate people to make better and more useful pictures of rock art.

The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part of a newly established ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

The criteria and guidelines for the award were included with Mark's proposal and have been further modified to facilitate judging. They are listed below.

The Oliver Award is to be given for excellence in the art and science of photography in the service of the study and appreciation of rock art. The art and science of rock art photography serves two critical masters:

On the one hand, rock art photography must illuminate and educate those who have not had the opportunity to see a site first-hand. The art of rock art photography is in capturing the experience of the site, not just in reproducing what is painted or carved upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that one invariably experiences at a rock art site. Without acknowledging this master when we make our photographs, we fail to educate and pass along a meaningful portrait of rock art and thus may fail to help others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful. In the absence of scientific criteria upon which to

base our photography, we must follow convention inasmuch as we can, but willingly discard it when it can no longer help us solve the problems facing us. We must acknowledge new, and often controversial, scientific work in the field of photography that may lead to another way of understanding rock art.

For the purposes of this award, all conventional still or motion film media, scientific film media, video, and digital image captures done on location are included. It does not initially extend to lab or studio enhancement, although the scope of the award may be expanded in the future.

Entries may include a single image or a portfolio of images of a single site or cluster of sites. As with the Castleton Award, there are no application forms, but entries should be accompanied by a cover letter that explains how the entry meets the criteria of the award. In other words, how does it provide a viewer with new information or a new appreciation of the site or sites? This is particularly necessary in the case of scientific studies where the techniques used may be unfamiliar to the judges. The letter should also summarize the applicant's previous work in rock art (a copy of a resumé or curriculum vitae is acceptable).

A panel of judges will be selected by the ARARA Executive Board and will initially be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

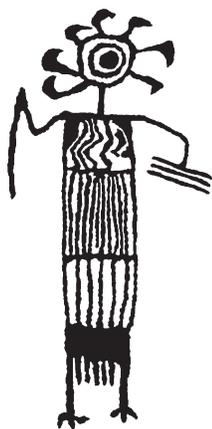
To enter the competition, send one letter of application and the entry in time to be received by January 15, 1996, to:

ARARA—Oliver Award
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026



Research and Information Articles Sought for *La Pintura*

La Pintura would like to feature your work in any area of rock art research. We could use brief articles on site reports, field surveys, unusual rock art panels, problems of site management, interpretive comments, and any other rock art concerns that may be of interest to our readers. Line art illustrations will enhance your presentation, and we may be able to use photos. Send articles for **La Pintura** to the editor.



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 85721-0026

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 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 91945-3000. 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
8153 Cinderella Place
Lemon Grove, CA 91945-3000

Address Correction Requested

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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:
La Pintura, Ken Hedges, Editor, 8153 Cinderella Pl., Lemon Grove, CA 91945-3000

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