

Volume 22, Number 2  
Fall 1995

# La Pintura

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

## It's El Paso for 1995 ARARA Meeting

The El Paso Marriott has been selected as the site for the 1996 ARARA Conference, scheduled for Memorial Day Weekend, May 25, 26, and 27. The Marriott is adjacent to the El Paso International Airport, making it convenient for travelers, yet it is close to downtown El Paso; Juarez, Mexico; and Interstate 10. Planned activities include a Friday evening reception and Sunday evening banquet. The hotel is located at the corner of Airway and Montana at 1600 Airway Boulevard. Hotel restaurants include the family-style Mexican La Cascada for breakfast, lunch, and dinner, or Chatfield's for a gourmet dinner. McGinty's lounge offers drinks, dancing, and a place to escape from the crowd. Rooms are \$65 for singles or doubles (2 people/2 beds) plus 14% tax. Reservations can be made by calling 800-228-9290 and you must reference the ARARA conference to receive the conference rate. Reservations must be made by May 10 and you are advised to book your room early.

This issue of **La Pintura** includes your Pre-Registration Form for the 1996 meeting. Registration must be made prior to May 15 to take advantage of reduced rates. Many members find it convenient to renew their membership for 1996-1997 at the same time, saving paperwork for yourself and for ARARA. If you choose to renew your membership along with your registration for the conference, please use the Membership Renewal form at the bottom of the Conference Registration insert in this issue.

The El Paso Archaeological Society is hosting the conference and they have several exciting field trips in the works. Harold Naylor, chair of the field trip committee, is working on self-guided and guided tours in the El Paso region and along the way for those traveling to El Paso by car. Guided tours will visit Hueco Tanks, Alamo Mountain, and Alamo Canyon. Three Rivers, New Mexico, can be visited on a self-guided tour and consideration is being given for a chartered bus and guided tour if there is sufficient interest. Watch for details and a reply form in the next issue of **La Pintura**.

In addition to the usual paper sessions, the board is working to arrange the participation of a special European guest. Details will be announced in the next issue of **La Pintura**. With everyone's cooperation, we hope to see the return of the Saturday evening art auction as well.

See you in El Paso!



## Foz Côa Dam Canceled New Archaeological Park Planned

João Zilhão

(Editor's Note: In the Winter 1995 issue of **La Pintura**, we reported on the threat to rock engravings at Foz Côa in Portugal. The situation has changed dramatically, as detailed in this report. The author is Professor in the Department of History, **Faculdade de Letras de Lisboa**, President of the Pre-History Section of the **Associação dos Arqueólogos Portugueses**, and Member of the Permanent Council of the **Union Internationale des Sciences Pré et Proto-Historiques**.)

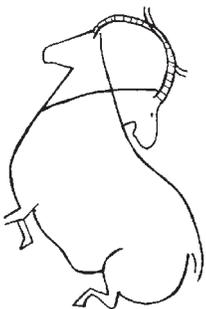
On November 7, during the submission to Parliament of his Government's program, the new prime minister, António Guterres, winner of the October 1st general election, announced the suspension of construction work at the Foz Côa dam until the value of the archaeological heritage it would flood was adequately established. He also made it clear that, if confirmation of its worldwide importance was obtained, as he hoped, construction of the dam would be abandoned altogether.

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## Foz Côa

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The position of the new Portuguese authorities on this matter has since evolved very rapidly. On November 17, a group of seven cabinet members visited the site to explain the new policy to the local population. The worldwide importance of the archaeological heritage was assumed and, accordingly, it was announced that the dam was to be definitively canceled. It was also announced that preparations for transferring the dam further downstream, to the Sabor River, would begin immediately, and that the Côa valley was to be turned into an Archaeological Park. An integrated plan of regional development centered on the establishment of that Park was going to be prepared under the coordination of the Minister for Economic and Territorial Planning. It was promised that the plan would be completed within two months and that work towards implementing it would begin immediately after its approval. Meanwhile, construction work at the location where the dam was to be built would continue for about a year, for consolidation purposes and landscape reconstruction.



Ibex representations, Côa valley. After João Zilhão, 1995.

These decisions were subject to parliamentary debate on November 24. Mira Amaral, the Minister for Industry of the previous government, EDP's principal supporter, and now a member of Parliament, condemned them. Invoking once more the results obtained by the "dating" experts hired by EDP, he attacked archaeology as a non-scientific field with a "wishful thinking" approach towards reality and said that construction of the dam should be completed. In a devastating reply, the new Minister for Culture, Manuel Carrilho, attacked the attitude of Mira Amaral and the preceding administration towards the Côa dam issue: instead of receiving the news of the discovery of the Paleolithic open air engravings as a justified motive for celebration, as is the rule in civilized nations, they had turned it into a nightmare, wasting a whole year trying to come up with clumsy tricks that would rescue the dam project. This attitude was classified as "ineptly demagogic," for trying to convince people that the impossible (building the dam while, at the same time, **preserving** the engravings) was feasible; as "uncultivated to a horrifying degree," for ignoring the basic premises of archaeological investigation and site preservation; and as inspired by a "technocratic barbarism" that had shocked the Portuguese

public, especially the young, and the world at large.

These statements were wholeheartedly supported by the Portuguese archaeological community. All the more so since the new government announced, at the same time, a major reorganization of the field, and appointed Vitor Oliveira, a professor from the University of Oporto and one of the leaders of the "Stop the Dam" movement, as president of a new government agency, answering directly to the Minister, that from now on will take care of the country's archaeological heritage.

The national and international protest to stop the Côa dam and preserve its rock art has won, therefore, a tremendous victory. I should like to remind you, however, that all these decisions carry the implication, for the Portuguese taxpayer, of a loss of some \$150,000,000 U.S. already spent in the work so far carried out at the dam. These were not easy decisions, therefore, and I believe that the new Portuguese authorities are to be strongly commended for their vision. What they have decided to do deserves the support of archaeologists and rock art researchers from all over the world, much as what the previous administration almost did, with the unfortunate help of the "direct daters," deserved our strongest protests. If you wish to manifest your views on the above, please write to the following addresses:

António Guterres  
Primeiro-Ministro  
Rua da Imprensa à Estrela, 2  
1200 Lisboa  
PORTUGAL

Manuel Carrilho  
Ministro da Cultura  
Palácio da Ajuda  
1300 Lisboa  
PORTUGAL



## CALL FOR PAPERS: ARARA 1996 CONFERENCE EL PASO, TEXAS

The American Rock Art Research Association is pleased to announce that its Twenty-Third Annual Conference on Rock Art will be held May 25, 26, and 27, 1996, in El Paso, Texas. 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 all who are interested in presenting papers at the annual conference strive to maintain these standards.

For general sessions, the basic requirement is that the papers deal directly with some aspect of rock art

research, such as site reports, research projects, interpretation, recording problems, etc. The following rules will 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 a volume of **American Indian Rock Art**. If you do not wish to have your paper published, please so indicate when submitting your abstract. ARARA requests 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, 1996. Late or incomplete applications cannot be considered. Forms are included with this announcement, and additional copies may be obtained from ARARA.

6. Oral presentations will be limited to 15 minutes (1500 words, or 6 double-spaced typed pages), with 5 minutes for questions and answers. Drafts of formal papers (3 copies) will be due at the conference. Text should be approximately 2500 words (10 double-spaced pages) in length and must be written in accordance with the guidelines published in **American Antiquity** 48:429-442 (April 1983). Copies of the guidelines are available from the ARARA office.

7. Applicants will be notified by the Publications Committee by April 15 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 25, or Sunday, May 26, 1996.

## New Vendor Regulations Approved by Board

Interest in vendor table space at the annual conference has increased dramatically over the past few years and problems have increased as well. Last year, we turned away half a dozen late requests and faced ongoing pressures to keep the vendor room open during conference sessions. The Board of Directors has voted to establish guidelines to regulate the Vendor Room in keeping with the original goals of the association. The new criteria will be in effect beginning with the 1996 conference.

**Purpose:** Space for the Vendor Room is provided to further the educational goals of ARARA and to promote distinguished use of rock art imagery in arts and crafts.

**Vendor Committee:** A Vendor Committee will be appointed by the President to manage a juried process of allocating vendor space. In reviewing vendor applications, the committee will strive to meet the tangible points of the criteria listed below and the intangible goal of artistic excellence. The decision of the committee is final.

### Criteria for the allocation of Vendor Space:

1. All items in the vendor room must be rock art-related.

2. All vendors must be members of ARARA.

3. First preference will be given to non-profit organizations whose goals are consistent with those of ARARA provided their materials are rock art-related.

4. Priority will be given to those vendors selling educational materials, *i.e.*, books, monographs, research reports, videos, cd-roms, software, and related educational materials.

5. Arts and crafts spaces will be allocated based on a juried competition that considers the type of product, the range of prices, the quality and artistic merit of the work, and the ethical or appropriate use of rock art imagery.

6. An attempt will be made to represent a variety of rock art-related items in the vendor room.

7. Vendors are asked to donate the higher of \$25 per table or 10% of their gross sales to help defray the costs of providing the vendor space. The Vendor Committee may choose to consider the value of past contributions in allocating space as long as the first 6 criteria are met.

8. Vendors are expected to follow the rules as established by the Vendor Committee. These include observing the posted times when vending is permitted and

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## New Vendor Rules

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ensuring the security of the vendor room. Vendors who violate the rules as established by the Vendor Committee will receive a verbal warning from the manager of the Vendor Room. Vendors who continue to violate the rules will be barred from future participation in the Vendor Room for at least one year. Past violations may be considered by the Vendor Committee in awarding table space.

9. ARARA may choose to provide complimentary vendor space for informational purposes to companies introducing new products and technologies that are deemed to be of interest to the membership.

10. Late applications will be evaluated only if space remains available following the initial review and award process.

**Application Process:** Potential vendors should send a letter of interest to the Vendor Committee by March 1, 1996. The letter should include a statement of the seller's status (non-profit organization or for profit), a description of the materials to be offered, a sample portfolio (clear photographs, product brochures, or other supporting material) of the material to be offered, the price range of the materials, and any additional supporting documentation you think will help the Vendor Committee reach its decision. Please include a stamped, self-addressed envelope if you want your materials returned. Please mail your application in time to arrive by March 1, 1996, to:

ARARA Vendors  
Arizona State Museum  
University of Arizona  
Tucson, AZ 85721-0026



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Arizona State Museum  
University of Arizona  
Tucson, AZ 85721-0026

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## The President Speaks

Bill Hyder, ARARA President

**F**all is upon us and the first anniversary of the Republican revolution will have passed by the time you are reading this. Regardless of your political affiliation, you must be disheartened by the fallout of this so-called revolution. I'm not talking about taxes, welfare, national defense, or any of the other issues where you and I may hold very different views. I'm talking about the assault on our national heritage that is being waged under the guise of the Contract with America. I hope you are as concerned about this issue as I and I hope you are willing to raise your voice before it is too late.

We can argue about the effect of taxes on productivity and economic growth. We can disagree as to the wisdom of welfare and whether it serves as a safety net or a not too subtle form of enslavement. We can debate the merits of star wars and the continued deterrence effects of our nuclear arsenal. But, when our national heritage is gone, it will be gone forever. Two forces are at work in Congress. The first seeks to cut the national debt and is attempting to squeeze savings out of any program that lacks a strong national constituency. The goals are noble, but the choice of targets demonstrates the lack of will to engage the real debate that awaits the nation. The second is more insidious. Under the cloak of cutting budgets and big government, some of our representatives are seeking to destroy our heritage for the profit (sometimes small profit) of a few.

In their search for budget cuts, the Republicans have targeted groups such as the Advisory Council for Historic Preservation, the BLM, the U.S. Forest Service, and other funds related to the management and preservation of our archaeological and cultural resources. They have targeted national parks and monuments for closure or sale. It can be argued that we may have a few ringers in the NPS, but Petroglyph National Monument, Lava Beds, Chaco Canyon, and Canyon de Chelly are a few of the parks and monuments on the potential hit list. Annual visitation numbers are one of the key factors being used to determine the relative worth of a park, never mind its historical, environmental, or even recreational significance. Never mind its carrying capacity or the quality of the visitor experience. Never mind the fact that when the art and archaeology of Chaco Canyon are gone, they can never be replaced. Our efforts to record rock art will be fruitless if our Congress acts to wipe out sites faster than nature and the vandals.

In their search for profits, other legislators are seek-

ing to open vast expanses of federal land to economic development, remove federal laws that now protect other lands, and permanently prevent future efforts to protect those lands. I am most concerned about the fate of HR 1500, **America's Red Rock Wilderness Protection Act**. Although I live on the shores of Monterey Bay and the Pacific Ocean, the value of Utah's red rock canyons is so obvious that even my seafaring congressman is one of the original co-sponsors of the bill. HR 1500 would protect 5.7 million acres of BLM land in Utah, including some of the finest rock art and archaeological preserves in the nation. Unfortunately, an alternative bill moving forward in Congress would forever remove these same lands from wilderness protection and open them to mineral prospecting, road building, and damaging agricultural practices such as chaining. I agree that our public lands must serve multiple uses, but common sense dictates that we limit the range of permissible activities to what the land and resources can tolerate without undue harm.

As I said above, we may differ over many issues on the national agenda, but I believe we agree on the preservation of our national heritage. These issues should not become caught in partisan debate; rather, they should be addressed through common sense. A few, but powerful, legislators are acting to destroy our national heritage for limited and short term economic benefits. That does not make sense. We must all do what we can to help stop these misguided movements. Write your legislators. Educate them. Let them know these issues are important to you. If we don't act now, some of America's most prized national treasures will be gone. In our zeal to protect sites such as Portugal's Côa Valley, we must not lose sight of what is about to happen in our own backyard.



## Universität zu Köln Announces Third Pager Brandberg Volume

The Heinrich-Barth-Institut at the Universität zu Köln in Germany has announced the availability of **The Rock Paintings of the Upper Brandberg, Part III—Southern Gorges** by the late Harald Pager. This, the third masterful volume in Pager's documentation of Brandberg rock art, is a volume of 544 pages, including 360 pages of rock art illustrations, 8 color photographs, 5 black-and-white photographs, and many maps, tables, and line illustrations, not to mention four folded plates up to one meter long in the back pocket!



The book examines rock art from 97 sites on the southern flank of the mountain, including gorges such as the Orabes and Ga'aseb. The elevation and plan of each site are given and all of the rock art figures are reproduced in pen-and-ink drawings on a fixed scale. The diversity of the rock art and its surroundings can be seen in the color plates, and each rock art figure and scene is carefully explained in a set of tables. Readers familiar with the first two volumes of this set will have no hesitation in ordering Volume III. Text was compiled by Tilman Lenssen-Erz from Pager's records, and edited by Rudolph Kuper. The editors report that this book makes the Brandberg the best-documented rock area on earth, but to place this achievement in perspective they point out that five additional volumes are in the works!

**The Rock Paintings of the Upper Brandberg, Part III—Southern Gorges** is priced at DM 115 until March 31, 1996, DM 135 thereafter. Postage and packing for U.S. orders is an additional DM 20, and remittance may be made by Visa, MasterCard, or American Express. ISBN number is 3-927688-09-6. Refer to Order No. 109 when placing orders at this address:

Heinrich-Barth-Institut  
Jennerstrasse 8  
D-50823 Köln  
GERMANY



## EDUCATION . . . .

. . . is the theme of our Spring issue this year. If you have any reports on the role of rock art in educational activities, please submit them to:

Barbara Gronemann  
Education Committee Chair  
6440 E. Presidio Rd.  
Scottsdale, AZ 85254

Editorial material relating to the Education theme also may be sent directly to the Editor at the **La Pintura** address.



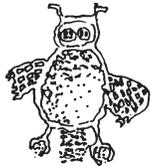
## Notes from Here & There

\* From Louise Loring we receive word that the UCLA Institute of Archaeology is considering republication of the classic work on Oregon rock art by her and her late husband, Malcolm. To express interest in republication of the two-volume **Pictographs and Petroglyphs of the Oregon Country**, or to order a prepaid set at \$50, contact Director of Publications, UCLA Institute of Archaeology, 405 Hilgard Ave., Los Angeles, CA 90024-1510.

\* Past Times Archeological Tours offers trips of archaeological and rock art interest to destinations such as France, Spain, and South Africa. For current information or to be placed on their mailing list, address Past Times Archeological Tours, 800 Larch Lane, Sacramento, CA 95864-5402, phone (916) 485-8140, e-mail dmabrams@ucdavis.edu.

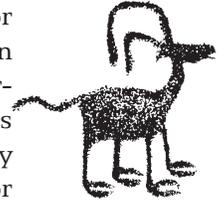
\* **Site Monitor** is the quarterly bulletin for volunteer site monitors dedicated to the preservation and protection of heritage resources in the Los Padres National Forest, California. Numerous opportunities are offered for stewards who volunteer to monitor sites in the forest, including many significant rock art locations. For further information, contact Site Steward Coordinator Janine McFarland, Partners in Preservation Program, Heritage Resources Management, Los Padres National Forest, 6144 Calle Real, Goleta, CA 93117, phone (805) 681-2723, fax 681-2729.

\* The Utah Rock Art Research Association sends a reminder that most back issues of their annual Symposium volumes, **Utah Rock Art**, are available from URARA Publications, P. O. Box 511324, Salt Lake City, UT 84151-1324. URARA membership information may be had from the same address.



\* While we're on the subject of Utah, URARA President Gerald Dean calls our attention to the August/September issue of **Edging West** and the story of a petroglyph that isn't all it appears to be. The introductory lines should give you an idea of what it is about: "What youthful hubris drove our Red Rock correspondent to intrude upon the imagery of the ancient ones over 20 years ago?" The article is also useful for its concise summary of the Kokopelli situation in modern myth of the American West: "Fluteplayer images from the four directions have fallen victim to cross-cultural kidnapping. A whole pantheon of myths from scores of diverse Native American cultures has been bundled up by gringo stereotyping, labeled with the misappropriated and misspelled name of a notoriously randy Hopi Kachina, and loaded onto the back of this singular hunched figure."

\* The Four Corners School of Outdoor Education, a non-profit association dedicated to environment and preservation, offers learning vacations through the Southwest, including many with rock art emphasis or content. For information on membership and current programs write to P. O. Box 1029, Monticello, UT 84535, phone (801) 587-2156, fax 587-2193.



\* **Newsbeat**, the monthly bulletin of the California Office of the BLM, has frequent articles on rock art protection. To be placed on their mailing list, contact Bureau of Land Management, External Affairs Office, 2800 Cottage Way, Sacramento, CA 95825-1889, phone (916) 979-2835.

\* Planning continues apace for the International Conference in Namibia, Southern Africa: **Rock Art Research—Moving Into the Twenty-first Century**, August 11-18, 1996, along with an extremely tempting program of pre- and post-conference tours (see Spring 1995 **La Pintura** for details). This enticing conference is co-sponsored by the Southern African Rock Art Research Association (SARARA) and East African Rock Art Association. For an information booklet, itineraries of rock art safaris, and pre-registration forms, contact SARARA President Shirley-Ann Pager, P. O. Box 81292, Parkhurst 2120, South Africa, phone 27-011-477-9632, fax 27-011-339-7967, e-mail shann@aurum.wits.ac.za.

\* Sacred Sites International, a non-profit foundation dedicated to cultural preservation, conducts study tours that frequently include rock art. For information on current offerings, including "Hidden Maya Sites" (February 23-March 6) and "Petroglyphs and the Green Corn Dance" (April 30-May 5), contact Sacred Sites International, 1442A Walnut St. #330, Berkeley, CA 94709, phone (510) 540-0671x330, fax 540-1057.

\* A recent issue of the **Bay Area Rock Art News** (Vol. 13, No. 2, November 1995) calls attention to an article in the Summer 1995 issue of **American Entomologist** titled "Humpbacked Fluteplayer and Other Entomomorphs from the American Southwest" by J. Capinera, an interesting discussion of "insect people"—mythological characters that bear resemblance to both humans and insects. For further information on BARARA, contact Paul Freeman, 1959 Webster St., San Francisco, CA 94115.

Programs such as tours and research opportunities are included here for informational purposes only and have not been evaluated by ARARA.



## Report of the Conservation and Protection Committee

Larry Loendorf, Conservation Committee Chair

Throughout the past year, the committee worked to develop aims and goals. These were reviewed by several committee members in draft form and discussed in a committee meeting, and they are now in a final draft form. Formal approval of these aims and goals will be sought at the next annual meeting. The goals, in an abbreviated format, are as follows:

\* **Goal One: Advocate the Protection and Conservation of Rock Art.** The committee plans to sponsor workshops and seminars for archaeologists and government agencies that manage rock art sites. The committee will also encourage rock art site managers to sponsor programs in rock art recording and protection.

\* **Goal Two: Review Management and Development Plans.** Committee members will endeavor to review site management plans. In pursuit of this goal the committee will inform state historic preservation offices of this interest and maintain a list of individuals who are qualified and willing to undertake the reviews.

\* **Goal Three: Maintain a List of Individuals with Experience in Rock Art Site Management, Protection, and Conservation.** The committee will request the vitae of ARARA members with special expertise in rock art site management, protection, conservation, and conservation science. This list will be given to site management agencies who are seeking the services of rock art specialists.

\* **Goal Four: Inform the Public about Rock Art Site Conservation and Protection.** The committee shall endeavor to publicize stories about successful conservation and rock art site protection. In this effort the committee will update the ARARA brochure on rock art conservation.

\* **Goal Five: Present the Conservation and Protection Award.** The committee will advertise annually for applicants for the award, form a committee to review the applications, and present the award.

With these goals in mind, the committee reports several accomplishments over the past year. A dozen development plans for federal and state agencies were reviewed, including proposed development of Nine-Mile Canyon near Price, Utah; a plan for opening rock art sites to visitation in the Bighorn Basin, Wyoming; plans for development at Pictograph Cave, Billings, Montana; the draft management plan for Petroglyph National Monument, New Mexico; and plans for regulating visitors to rock art sites along the Snake River, Idaho. In a related effort, the committee worked with the State of

Wisconsin. After an attempted theft of a rock art panel in Gotschall Rockshelter, the state was so alarmed they formed a task force to study the protection of Wisconsin rock art sites. The committee supplied information on successful rock art site management to this task force.

A recent workshop on rock art site recording and protection, sponsored by the National Park Service and the Bureau of Reclamation, was held for federal employees in Nevada and Arizona. One week of instruction was provided at a site on Lake Mead National Recreation Area, near Boulder City, Nevada and a second week was held at a site near Bullhead City, Arizona. Representatives of the Kaibab Paiute, the Hualapai, the Chemehuevi, and the Mojave were included in the workshop. More workshops, with a similar theme, are planned to increase the understanding of rock art sites.

Trying to increase the interest in rock art site conservation as a profession, seven students were taught in a field school in Vogel Canyon, southeastern Colorado. This field school, sponsored by Deb Dandridge and Comanche National Grasslands, produced two students who are continuing their education in rock art site protection and conservation. The committee plans to continue to encourage young people to become conservators with an interest in rock art.

Finally, as the committee chair, I wish to acknowledge the hard work of Bob Mark, Evelyn Newman, and Leigh Marymor. They continue to encourage the protection and conservation of rock art sites in California and elsewhere. Taking a proactive approach, Mark and Newman have been successful in developing a program to end the rubbing of petroglyphs in Alaska.

### Announcement

The Protection and Conservation Committee is seeking nominations for the conservation and protection award. The award, presented to either a person or a land-managing agency, is designated for distinguished work in rock art conservation or protection that is beyond normal job-related activities. Nominations should be submitted as soon as possible, but no later than March 15, 1996. Written nominations describing the role of the nominated person or agency and letters of support should be mailed to:

Larry Loendorf  
Department of Sociology and Anthropology  
New Mexico State University  
Las Cruces, New Mexico 88003  
Phone: 505-521-7439 Home, 646-3821 Work,  
646-3725 Fax



## Rock Art Congress Set for Cochabamba, Bolivia

The **International Rock Art Congress**, to be held April 1-6, 1997, in Bolivia, is sponsored by the International Federation of Rock Art Organizations (IFRAO); UNESCO; Ministry of Human Development, National Secretary of Culture; Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB); Universidad Mayor de San Simón, Instituto de Investigaciones Antropológicas y Museo Arqueológico, Cochabamba; and Centro Pedagógico y Cultural Simón I. Patiño. The Congress will address new achievements in the development of rock art research as a scientific discipline as well as the most ancient rock art in the Americas. Also, an analysis will be made of the new perspectives in the study of rock art in the "Post-Stylistic Era" (Michel Lorblanchet).

After three international symposiums organized by SIARB in Bolivia in 1988, 1989, and 1991, and several meetings held in Argentina (1989) and Chile (1985,

1995), this Congress will be the largest academic rock art event organized until now in South America. It will promote the research and protection of this cultural heritage.

The academic program of the Congress will take place at the Centro Pedagógico y Cultural Simón I. Patiño, Avenida Potosi

1450, Cochabamba, phone (591) 42 43137/42714, fax (591) 42 81099.

The city of Cochabamba, with approximately 400,000 inhabitants, is located in the heart of Bolivia, at an altitude of 2,570 m above sea level. Its privileged location facilitates travel to the surrounding departments and allows visiting rock art sites in the Department of Cochabamba, as well as in other departments.

Cochabamba will be the starting point for excursions to rock art sites in this department and surrounding regions. The Congress participants will also have the chance to participate in trips and excursions to other rock art sites and tourist places in the highlands, the valleys, and the tropical lowlands in the different departments of the country.

### Preliminary Academic Program

Rock Art Dating: Alan Watchman, Canada, and Andre Prous, Brazil.

The Earliest Rock Art in the Americas: Jack Steinbring, Canada, and Juan Schobinger, Argentina.

The Earliest Rock Art—A World Perspective: Robert

Bednarik, Australia, and Paul Bahn, Great Britain.

New Approaches to Rock Art Studies: Francesco d'Errico, France, and C. Ogleby, Australia.

Administration and Conservation of Rock Art: Ian Wainwright, Canada.

New Studies of Rock Art in South America: Luis Briones, Chile; C. N. Dubelaar, Netherlands; Carlos Aschero and Mercedes Podesta, Argentina; Freddy Taboada T., Bolivia.

Also, the Annual Meeting of the International Federation of Rock Art Organizations (IFRAO) will take place.

### Papers

The registered participants may submit a **Communication** (with a limit of 20 minutes) and/or a **Short Communication** (with a limit of 10 minutes). The Congress official languages will be Spanish, English, and Portuguese. In exceptional cases papers may be submitted in another language.

The registration of papers should be carried out by sending a summary with a maximum of 150 words by September 31, 1996. During the Congress the complete text of the paper as well as the illustrations must be submitted to the Symposium Coordinator. Papers may be published in SIARB's annual **Boletín** or in a volume of the Congress Proceedings.

### Exhibitions

"Rock Art-World Heritage" (SIARB) and others will be on display. The Congress organizing committee will try to have a good surveillance for the exhibits; however, they are not liable for any damage.

### Sales

We offer registered participants the possibility to set up sales posts for publications, rock art reproductions, etc., provided that this is an activity related to the Congress.

### Excursions

A wide program with excursions to rock art sites, as well as to tourism sites, is being organized before and after the Congress. The corresponding information will be published in SIARB's **Boletín** No. 10 (1996). During the Congress "El Caminante," a well-equipped camping store, will offer, to those interested in the excursions, all types of equipment such as tents, sleeping bags, etc.

### Registration Fee

Until September 31, 1996: U.S. \$25, Audience U.S. \$12. After October 1, 1996: U.S. \$30, Audience U.S. \$15.

### Economic Support

We are trying to obtain economic support to facilitate the participation of some foreign researchers. Since the funds available for this purpose are very limited, we ask all those interested in receiving assistance that they make all necessary efforts to obtain funding from local,



national, or international institutions in their countries. In the event no success is achieved, copies of the documents with which they sought assistance should be submitted to SIARB.

**Tourist and Hotel Information**

Please contact "Empresa de Viajes y Turismo Fremen," Tumusla 245, Cochabamba, Bolivia, phone (591) 42 59392, fax (591) 42 59686). Cochabamba offers a wide variety of hotels ranging from simple accommodations (U.S. \$5) to inexpensive hotels (\$10), moderate (\$20), and more expensive ones (\$30/50/70).

**LAB Flights**

Lloyd Aéreo Boliviano (LAB) is offering Congress participants a 20% discount on their fares, for flights from abroad as well as for domestic flights to Cochabamba. Participants who wish to use this promotion must contact LAB's regional office (in the U.S.: 225 S.E. First St., Miami, FL 33131, phone (800) 327-7407) and submit some type of document that certifies their participation in the Congress.

**For Further Information:**

Contact Matthias Strecker, Secretary General, SIARB, Casilla 3091, La Paz, Bolivia, fax (591) 2 711809.



**In Review**

**New Rock Art Papers from San Diego Museum of Man**

**Rock Art Papers, Volume 11**, edited by Ken Hedges. San Diego Museum Papers 31 (1994). Soft cover, 170 pages, 179 photographs, maps, and drawings. U.S. \$17.95.

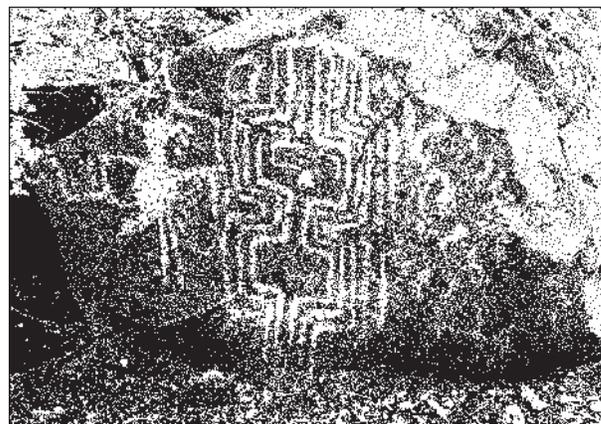
**Rock Art Papers, Volume 12**, edited by Ken Hedges. San Diego Museum Papers 33 (1995). Soft cover, 119 pages, 126 photographs, maps, and drawings. U.S. \$16.95. Both available from San Diego Museum of Man, 1350 El Prado, San Diego, CA 92101-1616.

Reviewed by Paul G. Bahn

I was recently able for the first time to attend one of the annual one-day rock art symposia that have been held in San Diego every year since 1976, and to see for myself the range of material that is presented at these events. Since 1983, each meeting has resulted in a volume published by the San Diego Museum of Man (which sponsors the symposia), containing most of the papers presented. The latest pair of volumes feature papers delivered at the 1992 and 1993 symposia.

One must pay tribute to Ken Hedges and the Museum for this steady stream of volumes which appear so promptly. Anyone who has edited a book of this type knows how difficult and time-consuming it can be to

coax texts out of authors and to prepare them for publication. The new volumes are a fitting addition to an already distinguished series, with consistently well-designed, attractive covers and a generally high quality of picture reproduction.



Petroglyphs near Dewey, Arizona, after a photograph by JJ Golio. From *Rock Art Papers*, Volume 12.

The contents, inevitably, are of varying standards. Since the symposia are genuine potpourris, the papers published in each volume are equally a hodge-podge of good and less good, of interesting and downright boring, of sound scholarship and occasional flakiness. These "rock albums" tend to span a number of styles—the folksy country-and-western of the show-and-tell papers, simply describing and recording what exists in different sites or regions (and no less valuable for that!); the slow ballads of those who try to link rock art with cultural boundaries, mythology, or suchlike; the spacey numbers of those who focus on various astronomical phenomena; and the psychedelia of the "shamaniacs" who choose to see everything in terms of trance, visions, and drugs (does this, perhaps, explain Eve Ewing's constant search for "crack"?!?).

I found special value in two papers from **Volume 11**, in which Georgia Lee and Elanie Moore demonstrate in completely different ways that no rock art site has ever been—or, probably, can ever be—adequately and completely recorded.

Most albums have at least one novelty number and this, unfailingly, is provided in these volumes by the refreshing Bill Strange, who always, miraculously, comes up with new tunes, new twists on old material, or simply something moving and thought-provoking. I was particularly struck by his plea in **Volume 12** that we should avoid the knee-jerk reaction that all rock art is necessarily religious or sacred, linked to cults, when there could

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## Rock Art Papers

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in many cases be a far simpler, more mundane explanation. I enjoyed his suggestion that, in some sites, the artists were playing games, presenting riddles. It's a personal preference, but I like the idea of some of this art having been produced by people with a sense of humor, or of wonder—artists who were having a good time, or celebrating life, rather than earnestly recording scary or impressive religious experiences or astronomical observations. I hope that Bill's plea does not fall on deaf ears.

Meanwhile, I already look forward to the next volumes—particularly the one for the 1995 symposium which, once again, comprised some papers which I found useful and fascinating, and others that were a waste of time. 'Twas ever thus at any conference, and inevitably so at those which are open to all, on any topic. The San Diego meetings and volumes are curates' eggs: even if some bits are bad, the good parts make the enterprise more than worthwhile. Long may it continue and flourish.



### In Review

## The First Americans from a South American Viewpoint

**The First Americans**, by Juan Schobinger. Wm. B. Eerdmans Publ. Co., 255 Jefferson Ave. S.E., Grand Rapids, MI 49503, 1994. U.S. \$39.99. Hard cover, 195 pages, 188 color and black-and-white photos, illustrations, and maps.

Reviewed by Matthias Strecker

This volume, written by an Argentinean archaeologist for the general public as an introduction to the prehispanic American cultures, is largely a picture book. It contains about 130 pages with fairly good to excellent illustrations, with a minimum of text (about 65 pages). It concentrates on six subjects: the "Paleolithic" Age, the first peopling of the Americas; the "Neolithic" or "Formative" Age—especially interesting for North American readers is the description of cultures in the Northwest Argentine (Diaghita) and Southwest USA (Anasazi) that shared a number of common traits; the Teotihuacan culture in Mexico; Olmecs and Mayas; the Chavin culture in Peru; and the Tiahuanaco empire in the central Andes.

Two aspects make this book a notable publication. It is written by a South American expert whose views differ from those of a large part of the North American

investigators and who boldly declares: "the earliest human settlements in the Americas date at least as far back as the first or second phase of the Wisconsin stage (i.e., some 70,000 to 60,000 or some 50,000 to 40,000 years prior to the Christian era, respectively)."

The second point to note is the inclusion of rock art, rarely to be found in publications trying to present an overall view of ancient Indian cultures. The author is one of the leading rock art investigators in South America. Rock art in Brazil, Argentina, Patagonia, and Peru is dealt with in a brief chapter title "Petroglyphic Art" (which should really say "rock art" and is a translation error, such as "incisions," which should read "petroglyphs" or "engravings"); other illustrations of rock art of Utah, Argentina, and Chile are elsewhere. So this book is a worthwhile acquisition for those looking for a summary of pre-Columbian archaeology including a glimpse of rock art, with many fine illustrations (the only flaw is a photo of chalked-out petroglyphs on p. 39).

Unfortunately, there are many translation errors and misprints. The author (private communication) thinks that the publisher had the text translated from the Italian version (published in Milan in 1994) instead of using the original Spanish manuscript, and apparently the translator did not have sufficient knowledge of archaeology. Appended to this review is a list of some of the more important corrections for the use of those who may acquire the book.

- p. 16, 2nd column, line 8: "anthropologist and physicist" should say "physical anthropologist"
- p. 28, 2nd column, line 10: "caverns in Argentina" should say "caves in Argentina and Chile"
- p. 30, caption to upper photo should say: "Paleo-Indian spear points found in the SE USA. Top row, from left: Clovis, Clovis, Ventana Complex. Bottom row, from right: Folsom, Folsom, Sandia."
- p. 41, chart: "Twin-Faced Andean Horizon" should say "Transitional Phases"; bottom right "coastal valleys" should say "high valleys"
- p. 49, captions, line 11: "width" should say "length"
- p. 56, 1st column, line 19-20: "since the end of the glacial era (5000 to 2500 B.C.E.)" should say "since the end of the glacial era, reaching a peak during the Altithermal period (5000 to 2500 B.C.E.)"
- p. 56, 2nd column, line 23: "which lasted until 7000 B.C.E." should say "which lasted from 7000 B.C.E. on"
- p. 81, 1st column, line 1: "(3400-3200 B.C.E.)" should say "(3400-2300 B.C.E.)"
- p. 84, 1st column, line 23-24: "1500-1900 B.C.E." should say "400 B.C.E."
- p. 125, captions, line 21: "linguistic signs" should say "lineage signs"
- p. 134, caption of the photo at right has to be interchanged with that of photo at bottom
- p. 171, caption: "chimpanzee" should say "monkey"



## In the Dog House

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**R**ock art research is for underdogs. It is a field for the **R**unsung heroes of cultural preservation, who spend day after day of vacation time recording art before it is destroyed by vandalism and natural processes. It is a field where researchers strive to comprehend the milieu of prehistoric art with only a few spatial, cognitive, and contextual clues. Rock art is a discipline that has supported an incredibly small number of theses and dissertations. In a world where historical art is often called “priceless” and immense infrastructures (museums) are built at great cost, it is astounding that, by and large, our discipline is not taken seriously by the vast majority of professional archaeologists. This is no surprise, and it only bothers us a little. After all, we are underdogs. We root for hopeless teams and stick with hopeless causes. We just shrug off the doubters and keep on trying to develop and disseminate new knowledge on what **we know** is our collective, priceless global cultural heritage.

My personal perspective is that no endeavor more signifies an underdog mentality than trying to determine the age of rock art! I am now coming to the end of my second decade of work on this sticky problem. After starting research in 1977, I have tried eighteen different techniques to estimate the ages of petroglyphs (and earth figures). I know that other researchers involved in rock-art dating are similarly dogged in their determination to keep zeroing in on the target.

The purpose of this essay is to make a plea to those interested in the outcome of rock art dating research. Please doubt. Please be critical. Please continue to ask hard questions. But don't stop giving us the benefit of the doubt, because we are getting closer to the target. In this essay, I would first like to make sure we all understand the target. Second, I will present the ideal dating circumstance by which a bull's-eye could possibly be hit. Third, I will explain why those who seriously hold up the “ideal circumstance” display incredible ignorance of the reality of trying to date rock art. Fourth, I will outline reasons to be both skeptical and positive about the current state of rock art dating. (The advent of accelerator mass spectrometry (AMS) has made rock art dating by the radiocarbon method feasible. The examples in this essay are limited to radiocarbon dating.)

### The Target

Dating researchers generally eschew use of the term

“absolute,” because such certainty and precision is only for deities. We assign **ages** with different resolution: **numerical** measurements (e.g., radiocarbon); **calibrated** ages (e.g., obsidian hydration, varnish cation-ratios); ages **correlated** to some event (e.g., tephrochronology); and **relative** ordering (e.g., superimposition).

The ultimate target is to obtain results that are limited by the **precision** of our instrumentation by removing concerns over **accuracy**. An analogy would be an Olympic archer surrounded by targets; we **can** hit the bull's-eye with a **precise** shot with the right instrument, but we are often uncertain whether we hit the right target—because the accuracies of the different methodologies are often untested.

### The Ideal Dating Circumstance

I would give a lot to encounter the ideal  $^{14}\text{C}$  dating circumstance where: (i) the nature of the material is known (e.g., charcoal, beeswax); (ii) independent tests have been conducted to show that this material yields reliable  $^{14}\text{C}$  ages; (iii) the best method of sample pretreatment has been established; and (iv) multiple ages are measured, because single ages are only suggestive. However, my chosen lot is to work with petroglyphs and earth figures, where I have been unable to meet all four circumstances in even one single dating project.

### The Ideal is for Ignorant Ivory Tower Academics, Not for Underdogs

Some academics enjoy sitting on the sidelines, and simply rattle off critiques of projects where the above circumstances have not been met, so why believe the results? These folks display the same personality as couch-potatoes who call for firing of the head sports coach after a single losing season. Obviously, these scholars do not root for underdogs. (I suspect they are the shift type—to adjust their loyalties to the current leader in the standings.) More importantly, they display an incredible ignorance of the reality of rock art research.

If we systematically date only the rock art that is ideal for dating, we limit our research to a minute fraction of the world's art. This systematic bias would then inhibit the development of accurate theories. In other words, calls to only work with perfectly datable material places selective blinders on the interpretation.

### Reasons for both Skepticism and Optimism

The purpose of this section is to review three different approaches to the radiocarbon dating of rock art. These three perspectives on the problem of dating rock art are quite distinct. Each has uncertainties and advantages. Each is best used on a different types of rock art.

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## In The Dog House

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### Dating with WROEC

My major effort in the last few years has been to work with WROEC (weathering-rind organics encapsulated by coatings). The idea is that rocks interact directly with the biosphere; organisms live and die on rock surfaces—and leave behind organic matter (Friedmann and Ocampo-Friedmann 1984; Krumbein and Dyer 1985). Then slower-growing rock coatings can eventually encapsulate the organics—sealing them in a tomb, that ideally stops exchanging organic carbon (Friedmann and Weed 1987; Weed and Norton 1991). With colleagues, I have applied AMS  $^{14}\text{C}$  measurements of WROEC to petroglyphs (Dorn *et al.* 1993; Francis *et al.* 1993; Nobbs and Dorn 1993) and earthen art (Dorn *et al.* 1992a; von Werlhof *et al.* 1995).

There are good reasons for skepticism (and optimism) regarding WROEC  $^{14}\text{C}$  ages. Organic matter may have existed in the rock weathering rind before the petroglyph was engraved (but this can be tested in amount and AMS  $^{14}\text{C}$  age in adjacent control samples). The exact nature of the organic matter is rarely known due to diagenesis (but  $\delta^{13}\text{C}$  and electron microscope observations offer clues). It is hard to know whether the rock coatings make a closed-system (but observations on the sedimentology of the overlying rock coatings can be used to indicate whether the seal has been breached).

The greatest advantages of the WROEC approach follow. (i) It is the only technique that has been used to date geoglyphs, and it is the technique that has shown the greatest flexibility in dating petroglyphs.

(ii) WROEC results have been tested at sites with independent age control. Radiocarbon ages on charcoal for lava flows in Hawai'i have been used to assess the systematics of WROEC—where the rock coating seal is manganese-rich rock varnish (Dorn *et al.* 1992b). WROEC ages are about 10% younger than independent controls.

(iii) WROEC is the only technique that pretreats samples in a conventional way. Comparisons with control ages have allowed testing of chemical pretreatment procedures. Harsh pretreatment is vitally important for surficial  $^{14}\text{C}$  dating; ages are systematically too young if harsh chemical treatment is not used (Dorn *et al.* 1989; Gillespie 1991). This is because younger organics are constantly “flushed” through surficial micelles (that comprise rock coatings over petroglyphs or rock paintings) with water (Collins *et al.* 1995; Gu *et al.* 1995; Hedges *et al.* 1993; Heron *et al.* 1991; Österberg *et al.* 1993).

(iv) WROEC  $^{14}\text{C}$  ages can be compared with indepen-

dent chronometric signals in the overlying rock coatings, such as rock varnish microlaminations (Dorn 1992; Liu and Dorn 1996).

### Dating with Lasers

The *in situ* extraction of carbon from paintings and petroglyphs has the tremendous advantage of knowing the extract microstratigraphic context of the dating. You can see exactly where the laser ablates the sample by the damage, and there is evidence that the relative order of  $^{14}\text{C}$  ages can match the stratigraphic order in rock coatings (Watchman 1993a; Watchman 1993b; Watchman 1994; Watchman and Lessard 1992; Watchman *et al.* 1993). The great joy of working with lasers, however, is seeing what you are sampling. The WROEC approach, in contrast, is indirect because microscopic observations are made on material other than what you are dating.

Laser ablation, however, has its own set of uncertainties. (i) Chemical pretreatment has not been conducted for any of the published ages, and it has proven difficult in independent tests (Nobbs and Dorn 1993). (ii) Lasers generate a “stew” of carbon that can come (a) from inside silicate crystals (from magma and cosmogenic spallation), (b) from carbonate, (c) from oxalate, and (d) from organic matter with different histories. (iii) Laser results have not been tested against independent controls, as in Hawai'i. (iv) There is a large literature on the complex interactions of lasers with excited matter, including the real possibility of carbon fractionation (Anisimov and Khokhlov 1995).

### Dating through Oxygen Plasma

For the vast majority of pictographs that are not directly datable (*e.g.*, charcoal, beeswax, blood), the oxygen plasma approach of the Texas A&M group (and students seeded elsewhere) offers rock art researchers hope of obtaining chronological control on paintings. (Chaffee *et al.* 1993a; Chaffee *et al.* 1993b; Ilger *et al.* 1995; Russ *et al.* 1992; Russ *et al.* 1990). The innovations of this group and its students have recently expanded to DNA analysis of material in paintings (Reese *et al.* 1995) and a better understanding of co-precipitates (Russ *et al.* 1994). Although conventional chemical pretreatment does not occur, the oxygen plasma approach can achieve the same objective by separating carbonate carbon and oxalate carbon from organic carbon. Whereas lasers create a “carbon soup” of unknown composition, extraction by oxygen plasma limits the sample to organic constituents. Proponents of the oxygen plasma approach are also systematically addressing a variety of tests, including the influence of carbon in the rock underlying the rock paintings (Chaffee *et al.* 1994). Although the extract nature of the dated

organics are often difficult to determine, this problem is often an inherent part of the business; in ancient art, organic matter undergoes diagenesis over time.

### The Standings

If this were a sports race, I would rank these three approaches as follows:

**1st Place - Oxygen Plasma:** best tested, best controlled, best understood technique.

**2nd Place - WROEC:** tested at control sites, used for petroglyphs and geoglyphs, but still considerable uncertainties.

**3rd Place - Laser Ablation:** untested at sites with independent control, considerable uncertainties surround meaning of "mixed" <sup>14</sup>C ages on ablated "carbon stew," but this technique probably has the greatest future potential. An alternative view is to place each technique in its own "division," because the approaches are complementary—not competitive. So, since we are into the sports analogy—I am calling for expansion teams in each division! Get involved!

### Conclusion

Please do not misunderstand me. I do not ask for a pep rally for all us poor-old daters. We are underdog types. I, for one, never even liked pep rallies in high school! If you pass me in the hall of a future ARARA meeting, just tell me to get back to work on more rock art samples in the lab!

I ask only that you consider a new response the next time you talk to an arm-chair idealist about dating results. You know the type: a member of the "critical-thinker-of-the-month-club." Consider telling him to get off his couch! Unless a new criticism is raised, tell him we understand the problems! They are explicit in our publications. That is why all of our ages should be considered experimental! The only way to move beyond the experimental stage is to conduct expensive cross-technique tests at sites with independent chronometric control. These tests are slow in coming, not because of the reluctance of laboratories to conduct the experiments, but because of the unwillingness of the archaeometry and archaeology panels at the NSF "establishment" to release the funds! After all, this establishment does not even consider rock art research important.

And so we come full circle to my plea: keep rooting for the underdogs! Tell arm-chair critics to either put up, or shut up: make a **new** critique; a positive suggestion; or better yet—get out in the field/lab and do something positive. We are all struggling to move rock art research forward. Those of us in the dating trenches are trying to keep the momentum going forward by conducting tests of methodologies at the same time we obtain "usable"

results for archaeologists. In essence, we are travelling down the dirt road—trying to drive the "cart" of application right next to the "horse" of theory building and testing. Yes, this is not the ideal way to make progress! But we are underdogs, and we are going to keep on trying.

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## New Book: *Circle of Stones*

**Circle of Stones**, authored by Richard Schwartz, has been announced by Coyote Press. It is an investigation of the possible builders and purposes of a 65-foot-diameter circle of stones that was in Stampede Valley, Sierra County, California, about 13 miles northeast of Truckee.

Of value to those interested in rock art features/stone circles and enclosures, Central Sierra archaeology, Martis Culture/Washo archaeology, antelope/game traps/hunting circles, **Circle of Stones** may be ordered from Coyote Press, P.O. Box 3377, Salinas, CA 93912 at \$7.45 plus tax and \$1.25 shipping.



## the e-mail column

We have received the following listings for the e-mail column announced in the last issue of **La Pintura**. Readers are invited to submit their names, e-mail addresses, and areas of interest to facilitate electronic communication among rock art researchers.

E. Breck Parkman: Rock art of western North America; pitted boulders; PCNs; Canadian "ribstones"; rock art and shamanism; cultural landscapes.

75263.3037@compuserve.com

Shirley-Ann Pager, President, Southern African Rock Art Research Association (SARARA): Information on southern African rock art, and on the International Conference planned for this August in Namibia.

shann@aurum.wits.ac.za

John Campbell: Interests are North American rock art, especially greater Southwest (including Baja California), with background in photography and related imaging. Hablo Español.

jcampbel@execpc.com

Kalle Sognnes: Overseas member from Tondheim, Norway, provides his e-mail address for his contacts in the U.S. and anyone interested in rock art from the Norwegian perspective.

kalle.sognnes@unit.vn.no

Ekkehart Malotki: For an interdisciplinary project on the icon of the fluteplayer, our research team—Peter Pilles, Don Weaver, Ken Gary, and myself—is looking for cultural information, folk beliefs, **etc.**, on the human deformity of the hump, hunchbacks, kyphosis, **etc.**

Ekkehart.Malotki@nau.edu

Solveig Turpin: I am investigating the incidence of painted bones in archeological deposits and would appreciate any references to painted bones, particularly deer scapula (or any scapula).

blsat@UTXDP.DP.UTEXAS.EDU

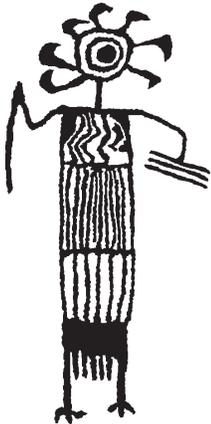
**La Pintura** can now be reached by e-mail.

khedges@earthlink.net

While it's not exactly e-mail, readers interested in images of the Foz Côa petroglyphs in Portugal (see page 1) might want to visit the "Virtual Foz Côa" site on the World Wide Web:

<http://leo.lnec.pt/%7Elms/FozCoa/>





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 done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

## ARARA Officers

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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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