

Volume 22, Number 3  
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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

## Rock Art Field Trips Scheduled for ARARA's 1996 El Paso Meeting

A series of field trips has been scheduled for the El Paso ARARA meeting in May. On Monday, May 27, guided tours are offered for four major rock art areas. Some of these can be seen on self-guided visits, and information is given below on a fifth site that can be included on your route to or from the meeting.

### Three Rivers

Three Rivers is one of the major Southwestern rock art sites, with over 10,000 petroglyphs of Mogollon origin. Petroglyphs are located along the ridge trail and on the west vertical rock faces of the ridge, accessible from numerous trails to the left. There is a caretaker who can provide information.

Easily arrived at en route to or from the ARARA meeting from areas north and northeast of El Paso, Three Rivers, New Mexico, is located between Carrizozo, New Mexico, on the north and Alamogordo, New Mexico, on the south. It is 125 miles north of El Paso, 5 miles off Highway 54 at Three Rivers, New Mexico. A parking area with trees and tables is available, and tours can be self-guided. On Monday, May 27, a guided tour is tentatively planned at 10:30 a.m. The tour will take 2-3 hours at the site. Water is available.

### Hueco Tanks State Park

Hueco Tanks is a volcanic plug protruding up through the sedimentary rock of an inland sea. It was a gathering and sacred place for man from the earliest times. More than 2000 pictographs are known, dating from the Archaic and Mogollon through Apache and Comanche to the present day.

Take Highway 62-180 east to the beginning of the Hueco Mountains, 20 miles from the Marriott Hotel. Turn left at the Hueco Tanks sign and the round, white land development office. Proceed 5 miles to Park headquarters. Guided tours will be available as it is difficult to locate the rock art in the various caves, overhangs, and crevices. Tours will depart from Park Headquarters at 9:30 a.m. and, if needed, at 2:30 p.m. The Park is open to self-guided tours, but most of the rock art is difficult to find without a guide or specific instructions.

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### Dr. Mila Simões de Abreu to be ARARA's Distinguished Guest in El Paso

ARARA is pleased to announce that Portuguese archaeologist and rock art researcher Dr. Mila Simões de Abreu has agreed to be our distinguished guest at the 1996 annual conference in El Paso. Dr. Simões de Abreu will be our honored speaker at the Sunday evening banquet. Her topic will cover the activities that led to the preservation of the Côa Valley rock art and lessons that can be learned of the events in Portugal of the past several years.

Mila was an enthusiastic supporter of cross-continental collaboration at the 1994 Flagstaff conference and an indefatigable recruiter for the 1995 conference in Turin. She applied this same passion to publicizing the

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## ARARA 1995 = Albuquerque. Been there, done that. ARARA 1996 = El Paso. We'll see you there!

For those astute readers who really noticed the front page headline in our last issue, don't worry. No, you have not missed the El Paso ARARA meeting. This issue continues with news of the exciting activities planned for ARARA's 23rd Annual Rock Art Symposium. We look forward to seeing old friends and new members as ARARA returns to the site of its second conference, a modest gathering of rock art enthusiasts who gathered in El Paso in 1975. Come to think of it, I suppose that headline could have read, "It's El Paso for 1975 ARARA Meeting"!—K.H.

### Field Trips

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#### Alamo Mountain

One of the largest petroglyph areas near El Paso is located on the westernmost flat-topped peak of the Cornudas Mountains and consists of a mile of intermittent sites along terraces. The rock art is distinct and varied in stylistic figures and design. Alamo Mountain was the last stop on the stage route from San Antonio to El Paso before reaching the water at Hueco Tanks. Some remnants of the station can still be seen.

Driving will be over 30 miles of pavement and 25 miles of graded dirt road. The last mile is not suitable for low-clearance vehicles, but it is possible to double up or shuttle. The guided tour will be approximately a one-mile walk, over and in rocks and brush, up and down the mountainside. Caravan for the tour will meet at the Marriott Hotel at 9:00 a.m. for the 1½-hour drive to the Mountain. Tour is limited to 8 vehicles and 20 people. Try to double up at the Hotel. Approximately 7 hours round trip. Take lunch and water.

#### Alamo Canyon

There are two major rock art sites; the first is one of the best examples of Archaic hunting scenes and a group of pictographs depicting a jaguar and a plumed serpent, influencing some viewers to believe they prove a contact with Mesoamerica. The second site consists of close groupings of numerous Mogollon figures. This area allows viewers to see the most figures with the least walking of any site. The first site is at a vehicle parking area. The second site is a quarter-mile almost-level walk from the vehicles.

The location is 54 miles east of El Paso off of I-10 at Fort Hancock and 12 miles north on dirt roads. The last three miles are difficult, but passable for average automobiles. A guide will be provided. Caravan will assemble at the south end of the Fort Hancock overpass on I-10, 54 miles east of El Paso, at the restaurant and parking lot, at 9:00 a.m. Total walking approximately ¾

mile on level ground with small amount in rocks at each site. Tour is limited to 22 people and 10 vehicles. Approximately 7 hours round trip. Take lunch and water.

#### Pony Hills

In addition to the guided tours, people travelling to or from the west can plan a stop at Pony Hills, New Mexico. Petroglyphs are of Mimbres origin and are known for their vividness, unusual figures, and many child-like footprints.

The site is located 15 miles north of Deming, New Mexico, 104 miles west of El Paso on I-10. Take Silver City Highway 180 1½ miles north to intersection with Hatch Highway 26. Proceed 5 miles to an abandoned rock shop and a large sign reading "81 Palms RV Resort." Turn left and go 10 miles on good gravel road to the second large dirt dam. Park at the large rock outcropping. Take dim, rough trail on left side to the middle one of three rock outcroppings at the top of the incline. The last 50 feet is over rocks with no visible trail. On top, the petroglyphs are on the rough, horizontal rock layers.

For those interested, tours to any site may be arranged for May 24th and May 28th by contacting Harold Naylor, 1200 Backus Street, El Paso, TX 79925, (915) 592-1266, or during the Conference.



### Distinguished Guest

Continued from page 1

plight of rock art threatened by a dam in Portugal's Côa Valley. Through the efforts of Mila and others, the world community became aware of the threats to the rock art. In a rare display of international cooperation, rock art organizations from around the world joined the Portuguese people in protesting the impending destruction of a heretofore little known but significant rock art zone in Portugal. ARARA is honored to have Dr. Simões de Abreu as our distinguished guest for 1996.



## Art Auction Returns (Silently) for El Paso Meeting

The 1996 El Paso conference marks the return of ARARA's infamous art auction. Those of us still young enough to have functioning memories of the 1982 Porterville conference will remember then-President Ken Hedges successfully bidding on a rusted-out rear-view mirror someone so thoughtlessly rescued from the side of the highway. Others will have fond memories of the spirited bidding for Jesse Warner's exquisite wood carvings based on rock art imagery. Those early auctions were great Saturday evening fun and helped build ARARA's coffers. The money raised has left our publication fund healthy and more than adequate to publish the seven monographs currently in various stages of production. The Castleton Fund has grown to the point that it can pay its own way, even based on today's relatively low CD rates. We are now working on building the Wellmann and Oliver Funds to similar self-sustaining levels. With a few more successful fund raisers such as the art auctions, we can turn our sights to new goals such as a scholarship fund, a conservation endowment, a library fund, or whatever project future boards should decide to pursue.

The current board agreed not to try to duplicate past successes without an auctioneer equal to the legendary skills of Wilson Turner. Therefore, we are trying a new incarnation of the event, a silent auction. We are seeking donations and volunteers to run the silent auction. The auction will be held Saturday evening during the social hour. Items will be displayed around the meeting area and each will be accompanied by a bid sheet. To bid on an item, you sign the bid sheet and enter your bid. If someone wants to raise the bid, the bid and signature are placed on the next line of the bid sheet. The highest bid at the end of the social hour takes the item.

For a silent auction to work, we need fewer and higher quality items. They do not all have to be formal and stuffy, but many of the "entertaining" items we have had in the past will not work in a silent auction. Items with a history, a story, or sentimental value, on the other hand, would be appropriate if recognizable by the ARARA audience. So, dig deep and contribute or bid generously in El Paso.



**May 10 Deadline for Room Reservations  
for El Paso ARARA Conference**

For details, see "Deadline for Room Registration"  
on page 10.

## The President Speaks

Bill Hyder, ARARA President

Electronic communications and publications have come of age over the past few years and rock art is well represented. Electronic mail or e-mail has been around the longest, primarily on college campuses. E-mail allows fast, efficient communications between people at remote locations. It has also inspired a unique form of "interpersonal interaction" called flaming. It is much easier to say what you think when the other person is not there. The inhibitions you would experience in a personal interaction are dropped when it's just words on a page. In addition to saying what you think or what you wish you had not said, e-mail also allows co-authors to exchange drafts of papers, researchers to exchange raw data, and any number of people to chat or debate any topic of choice. Commercial services such as America Online, Compuserve, and Prodigy now bring the convenience of e-mail to anyone with a computer, a modem, a telephone line, and a credit card to pay the monthly service charges.

**La Pintura** now features a regular e-mail column for the convenience of members who wish to exchange e-mail "addresses." You can even submit material for **La Pintura** via e-mail (khedges@earthlink.net). When I finished this column, it was immediately sent to Ken via e-mail. He placed an electronic copy into his word processor, formatted it to fit the **La Pintura** style, and now you are reading it in its first incarnation on paper.

Closely related to e-mail are list servers. List servers take a single e-mail message and explode it out to all the subscribers to the list. Deer Valley Rock Art Center sponsors a rock art list server that has grown to 277 subscribers from around the world. You can pose questions to the group, comment on points of debate, offer answers to the questions of others, or strike up a conversation that moves to private e-mail exchanges. It is a good way to stay in touch with fellow enthusiasts with minimal work on your part (although the value of the server is no more than the subscribers put into it).

To subscribe to the rock art list server, mail the command:

"SUB ROCK-ART your name" to  
LISTSERV@ASUVM.INRE.ASU.EDU

(i.e., "SUB ROCK-ART Bill Hyder" would be the text of my message). The list server will pull your e-mail address from your message. If you have any questions, contact Peter Welsh at

Peter.Welsh@ASU.EDU

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## President Speaks

Continued from page 3

or Leslie Nelson at:

ASLMN@ASUVM.INRE.ASU.EDU

Newsgroups are closely related to list servers, except that you must request the exchanges in a newsgroup to be sent to your computer instead of receiving them via e-mail. You must also have access to a newsgroup server. Many of the commercial services now make newsgroups available to their subscribers. There are no newsgroups devoted to rock art, although there are several covering archaeology and anthropology.

About two years ago, the World Wide Web burst onto the electronic scene and changed forever the nature of electronic communications. Gopher and ftp (file transfer) servers had been around for some time as a way of exchanging text information or graphics files if your system was compatible with the ftp host. Web servers and web readers freed the end user from the restriction of compatibility with the host computer. The web incorporates text, graphics, sounds, movie clips, and even programs. So-called helper files allow one computer to read, display, or play the information stored on an otherwise incompatible computer.

The French Ministry of Culture was among the first on the web with rock art information. ARARA's own web site was not far behind. Now, a number of electronic rock art sites can be found in several countries. To visit a web site, you need an internet connection, or access through a commercial service provider such as those mentioned earlier, and a web viewer such as Netscape or other viewer offered by your service provider. Once on the web, you need to know the URL or universal resource locator address. These usually start with "http" indicating a hypertext site (a typical web site with active links

to information or other sites built into text or graphics) or "ftp" (file transfer site) or "gopher" (text-based site), among a few others. Some places to start your "cyber" journey include:

- \* ARARA's home page:  
<http://zzyx.ucsc.edu/Comp/Bill/ARARA/ARARA.html>
  - \* The French Ministry of Culture:  
<http://mistral.culture.fr/index-en.htm>
  - \* Australian Rock Art Research Association (AURA):  
<http://sunspot.sli.unimelb.edu.au/aura/Welcome.html>
  - \* Valcamonica's home page:  
<http://www.geocities.com/Tokyo/2384/>
- ARARA members with personal home pages and links to other sites include:
- \* Bill Hyder's home page:  
<http://zzyx.ucsc.edu/Comp/hyder.html>
  - \* Bob Edberg's home page:  
<http://zeus.questorsys.com/rockart/>

I encourage ARARA members to become familiar with the possibilities of electronic communications. In time, I hope to see representative holdings of our rock art archives on-line where you can browse and conduct preliminary research from your home. Some of our members have been talking about ideas such as these for more than ten years. Their dreams are rapidly becoming reality.



## Velma Lee Pontoni, 1908-1995

Early ARARA member Velma Lee Pontoni passed away December 8, 1995, at age 87 in Portland, Oregon.

Before Highway 1 was constructed on the Baja California Peninsula, Mrs. Pontoni began to record the petroglyphs of Baja California. Her desire was to document the rock art sites that lay in the path of the highway before they were demolished. She was known as "Petroglyph Nikki" to residents of Baja California.

During the 1970s, Nikki led at least eight expeditions into Baja California to record in the vicinities of El Rosario, San Ignacio, and Mulegé. The records of no less than 19 sites are on file at the Rock Art Archives at the University of California, Los Angeles. In the 1920s Mrs. Pontoni taught in rural schools. Later she owned and operated nursing homes. She married Michal in 1938; he died in 1956. Mrs. Pontoni aided Emory Stone in hosting the ARARA convention in The Dalles, Oregon, in 1978.

Survivors include her daughter, Jennifer Lee Cullen of Portland, three grandchildren, and two great-grandchildren.

—Submitted by Esther Schwartz

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## 1996 SARARA Meeting in Namibia to Include Rock Art Dating Workshop

A one-day international workshop on the dating of rock art will be held in Swakopmund as part of the 1996 SARARA Conference (Sunday 11 August). The workshop, coordinated by Dr. Alan Watchman, James Cook University, Australia, will cover the following points of interest: the AMS  $^{14}\text{C}$  dating method, techniques for dating rock paintings and engravings, carbon extraction and pre-treatment methods, and contamination and other problems associated with dating rock art. Summaries will also be given on advantages and disadvantages of using cation-ratio, microerosion, and chlorine-36 methods for dating rock engravings. Case studies from Australia, North America, Africa, and Europe will be used to illustrate different approaches, problems, and results. Participants will then have an opportunity to visit a rock art site (afternoon of Monday, August 12, following the opening of the conference), where ethical aspects of sampling for dating will be discussed and on-site practical aspects will be demonstrated.

To register your intention to attend the workshop please send details and \$60 (U.S.) to:

Shirley-Ann Pager  
P.O. Box 1285  
Okahandja, Namibia  
e-mail: shann@sarara.alt.na

Additional information about the workshop contents can be obtained from Alan Watchman at telephone/fax 1 (418) 871-4314, e-mail 76121.630@compuserve.com.



### Information Requests

\* Nina Bowen, President of the Utah Rock Art Research Association, asks the following:

I am looking for information about boats in rock art. Anyone with knowledge of any can contact me through URARA. I have slides of several elements that appear to be boats, nearly all from near the Colorado River. Any information would be appreciated.

Nina Bowen  
URARA  
P.O. Box 511324  
Salt Lake City, UT 84151-1324

\* Ekkehart Malotki has the following request:  
For a contemplated paper, I am conducting research

on the dragonfly motif in the context of the shamanistic rock art style that is emerging in the Palavayu area, northeastern Arizona. I now have over 30 depictions of dragonflies in what I believe is an Archaic style. In two cases I have the insect standing right on the shoulders of rake-bodied anthropomorphs.

I am curious to find out if readers have encountered dragonfly depictions in rock art from their areas of interest. Also, I seek any ethnographic references to the insect in the Greater Southwest or from other cultures, world-wide. I do have Patterson's references, also the leads that Watson Smith lists.

Ekkehart Malotki, Mail #MLA 1162  
Department of Modern Languages  
Northern Arizona University  
P. O. Box 6004  
Flagstaff, AZ 86011  
e-mail Ekkehart.Malotki@nau.edu



### INORA Subscription Offer

Are you interested in subscribing to INORA, the **International Newsletter on Rock Art**? Originating in Paris, it is edited by Dr. Jean Clottes and is published three times a year (February, June, November) with 32 pages of rock art news, printed in both French and English. The regular U.S. subscription rate is \$28, but you can save \$10 by subscribing and renewing through ARARA, which eliminates the French bank charges. Subscriptions are sent through ARARA twice a year, in January and July. No renewal notices are sent, so be sure to keep a record of when it is time for you to renew. Past issues are available from INORA directly. Send a check made out to ARARA in the amount of \$18 to:

Donna Gillette  
ARARA Treasurer  
1642 Tiber Court  
San Jose, CA 95139



### Invitation from Russia

Arsen Faradjev, President of the Moscow Center of Rock Art Research and Bioindication, has extended an invitation to any ARARA members visiting his country to contact him for information on the rock art of the area. He may be reached in Moscow at (095) 932-5217.

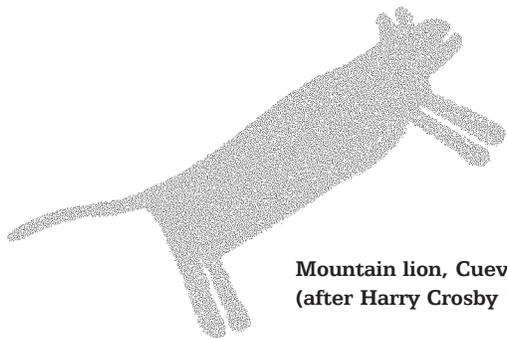


## Conservation Project on Baja California Rock Art

Nicholas P. Stanley Price

In its Summer, 1995, issue, *La Pintura* published the revised rules of the Archaeological Zone of Sierra de San Francisco in Baja California, Mexico, making reference to the collaboration between the Instituto Nacional de Antropología e Historia (INAH) of Mexico and The Getty Conservation Institute.

The management plan for the Sierra is in fact the result of a collaborative effort between all those who have a stake in the Sierra, including Federal and State government, local landowners and ranchers, and tourism interests. The first draft was discussed at a meeting of some 30 parties held in San Ignacio, B.C.S., in November, 1994, and then reviewed at a follow-up meeting at the same venue in April, 1995. It is now being implemented and promises to set the management of the Sierra sites on a sound basis to the benefit of all parties involved.



Mountain lion, Cueva de El Ratón  
(after Harry Crosby 1984)

The collaboration of the Getty with INAH for the management plan forms part of a broader project on the conservation of rock art in Baja California. The project has four partners, the Getty Conservation Institute, INAH, the Governor of the State of Baja California Sur, and the non-profit foundation, Amigos de Sudcalifornia, A.C. (Amisud). The aims of the project encompass documentation and conservation at one rock art site, the development of the management plan, and the training of Latin American specialists in the conservation of rock art.

The Cueva de El Ratón has been selected as a pilot site for study and conservation. The intention is that experience gained from work at the pilot site can then be applied to other rock art sites of the region. The paintings at the Cueva de El Ratón belong to the well-known style of the peninsula, characterized by zoomorphic and anthropomorphic motifs often of greater than life-size. They are executed on a very irregular rock surface of

volcanic conglomerate origin. This irregular surface and the fact that most paintings are out of reach of an observer at ground level creates difficulties for their recording and conservation. The project has therefore had recourse to photogrammetry to provide accurate baseline information of the rockshelter's topography and art.

While the photogrammetry plots provide a baseline record, the detailed record of the extent of the paintings and their condition has been achieved through traditional techniques of extremely close observation and analysis. With the aid of scaffolding to reach the highest painted areas—as much as 6 m above ground level—the team has systematically recorded the paintings, using a combination of detailed condition record forms and transparent overlays on high-quality photographs. Nearly 200 different motifs have been recorded, and their complex superimpositions analyzed with the help of Harris diagrams as used for the description of archaeological stratigraphy (Harris 1989). The application of this technique results in a diagram that reveals the relative chronology of the superimposed paintings in one defined space.

As a result of the condition recording work of the first two campaigns (1994, 1995), the project is now ready to move into scientific sampling for studies of painting technique, dating, pigment analysis, and deterioration, and into investigations of climatic and hydrological conditions relevant to the long-term preservation of the site and its paintings.

Throughout the project four Latin American professionals (conservators or archaeologists specialized in rock art) have been trained in all aspects of the fieldwork and analysis. Two are from INAH's Dirección de Restauración del Patrimonio Cultural in Mexico City, and the others are from Argentina and Bolivia. In this way, with the integration of fields often considered separately (for instance, photogrammetry, condition recording, site management), the project hopes to disseminate a methodology that can be applied to the management of other rock art sites in the Americas.

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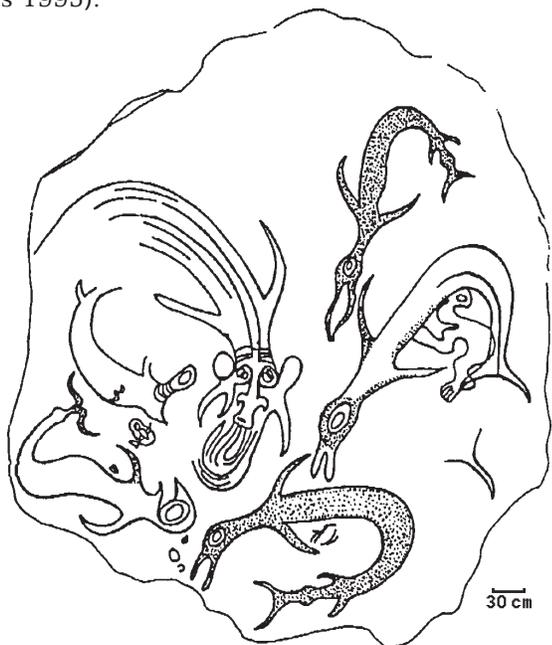
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1984 *The Cave Paintings of Baja California*. Revised Edition. La Jolla, California: Copley Books.



## Conservation Study of Easter Island Petroglyphs

Georgia Lee

A conservation study of the rock art sites on Easter Island by Georgia Lee and professional conservator Antoinette Padgett, was completed in July of 1995, and a report prepared for the National Parks of Chile, the Dirección de Bibliotecas, Archivos y Museos, the Centro Nacional de Conservación y Restauración in Santiago de Chile, and the World Monuments Fund, New York (Anonymous 1995).



The spectacular panel at Rano Kau before vandals carved initials into it. Deeply carved designs—some in intaglio—swirl around the boulder.

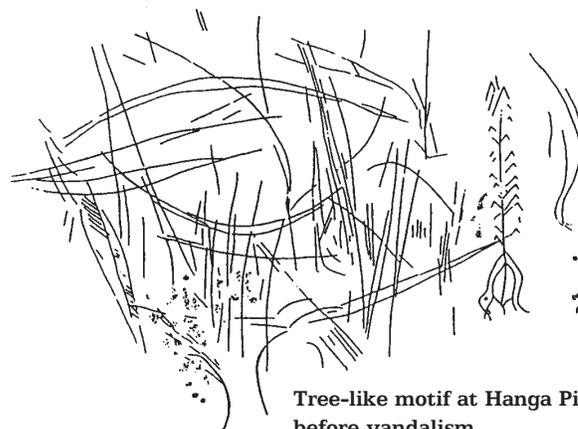
The study was based on material collected since 1981 by Lee (1992). By making comparisons with earlier photographs and field notes against the condition of sites today, we were able to note problems of erosion, spalling, graffiti, lichen growth, and impacts of tourism. Sites with petroglyphs on ground level lava flow (papa) suffer from human and animal traffic and many have been damaged by being scraped with stones, a local practice to make the designs stand out more clearly for tourists.

Only two sites have been impacted by graffiti. Sadly, they are two of the more significant and special panels on the island. One, representing a huge tree (absolutely unique on the island), has phallic motifs scratched into the panel, and the other, containing marvelous sea creatures, has modern names and initials despite the fact that the site is at the bottom of the caldera at Rano Kau, far from the tourist track and difficult to reach.

Other damage has been done by attempts to make latex or resin castings. Replication efforts have left residue on several otherwise excellent panels.

The major petroglyph site of Orongo, which receives a great deal of visitation from tourists, was given particular attention due to problems of erosion and its precarious position on the edge of a cliff. It is our opinion that this outstanding site with its marvelous birdman petroglyphs is in real danger of being lost.

In response to our report, the World Monuments Fund sent French specialists MM. Vouvé and Clement, professors at the Université de Bordeaux, to examine the site of Orongo, which we deemed critical and in need of immediate study. We are still awaiting the results of their study, but they did verify our concerns about the site's stability. As a result, the National Parks of Chile has agreed to restrict tourists so that only a small group can be there at one time and some paths around the site are to be closed off for the safety of the tourists and to lessen vibration.



Tree-like motif at Hanga Piko, before vandalism.

Prof. Vouvé, a hydrogeologist who has been active in the study of preservation of the Lascaux caves, previously had been to the island as an advisor to the Centro Nacional de Conservación y Restauración. Prof. Clement is the director of the Laboratoire de Mécanique des Roches at Bordeaux University.

Further information can be obtained from Georgia Lee, Ph.D., and Antoinette Padgett, P.O. Box 6774, Los Osos, CA 93412, e-mail: 74221.2046@compuserve.com.

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## In Review

## Sonin Volume Co-published by UCLA and BARARA

**California Rock Art: An Annotated Site Inventory and Bibliography.** Compiled by Bill Sonin. Edited by M. Leigh Marymor. Published by the Rock Art Archive of the Institute of Archaeology, University of California, Los Angeles, California 90024, and the Bay Area Rock Art Research Association, 1995. List price U.S. \$65. Paperbound, 307 + x pages.

Reviewed by William D. Hyder

Sonin's efforts to update Heizer and Clewlow's 1973 *opus*, **Prehistoric Rock Art of California**, were rewarded with the posthumous publication of **California Rock Art**. Many have discussed undertaking such a project, but the enormity of the task has led most researchers to focus on their own corner of the state. Even that can be difficult where one's chosen area of expertise might cross several county boundaries and require access to multiple regional information centers. For an amateur, it is even more difficult to establish the necessary connections and trust to gain access to site records. Bill started with the State Office of Historic Preservation's rock art site inventory and built his own database.

Although published as a single monograph, the work includes two volumes: an annotated site inventory and an annotated bibliography. Each site description includes the state trinomial when available, a common name or names when known, a brief description of the site, and a bibliography of publications mentioning the site. Actual site locations have been edited from the inventory. The county listings also include sites without a trinomial (*i.e.*, no site record is on file) and questions about confusions in site numbers, descriptions, *etc.* Part 2 of the monograph includes an annotated bibliography of publications that include California rock art. Each annotation includes a list of site numbers mentioned in the publication.

Anyone interested in California rock art research will find this volume an invaluable tool. The bibliographic entries accompanying each site listing alone can cut hours from one's research time. As with earlier works of this sort however, you cannot rely solely on Sonin's records. There are numerous omissions and errors, a fact noted in Timothy Earle's Foreword. Sadly, the publishers decided not to correct known errors and publish the work as Sonin left it. There are already too many errors in print and to knowingly perpetuate them or introduce new ones was a mistake in judgment. I

doubt that any such publication could be error free, but the more obvious mistakes should have been corrected. For example, the annotated bibliography does not include all of UCLA's own rock art publications and some of the questions raised in Sonin's site comments are answered in those publications. My other gripe is the price; it seems much too high. Nevertheless, I highly recommend this publication.

Given the enormity of the California database, I propose that **La Pintura** be used as a forum to correct and update Sonin's records. In another 20 or 30 years, the next ambitious compiler of California rock art records will have a head start on updating Sonin's database. As a start, I offer the following comments and corrections to Sonin as published.

[Editor's note: the numbered listings, including normalization of site numbers to four digits on first mention, are directly from Sonin's listing. According to recent directives issued by the California State Office of Historic Preservation, official county abbreviations are now given in all upper case: LAN becomes LAN, SBA becomes SBA, Ven becomes VEN, *etc.* It should also be noted that Sonin's text makes frequent reference to "Calif. 1988 (CASI, RASC)" without a corresponding listing in the Bibliography; this refers to **The Rock Art Sites of California**, the site inventory issued by the State Office of Historic Preservation, mentioned in Marymor's Introduction (page ix), and included in the "Key to Abbreviations" on page 235.—K.H.J.]

### Los Angeles County

6. LAN-0165 or 34. LAN-0717 (Seminole Hot Springs or Saddle Rock): I use LAN-717 in my publications because that is the site number used in Gregory Reinhardt's 1981 site recording published in Clem Meighan's **Messages from the Past: Studies in California Rock Art** (1981). Although it is a publication of the UCLA Institute of Archaeology, it is not included in Sonin's bibliography. This oversight should have been corrected.

### Modoc County

1. MOD-0001 (Petroglyph Point): Sonin mentions that Hyder and Lee's 1990 reference to MOD-2433 is a misprint. It is not. MOD-2433 is a separate site on the eastern side of the peninsula, not at the eastern end of MOD-1 as Sonin indicates. MOD-1 or Petroglyph Point is on the western side of the peninsula. Helen Crotty's 1979 ARARA paper and her 1981 paper in Meighan's **Messages from the Past** are missing in the bibliography. Swartz's 1963 publication on microcards is also missing. His site notations should be included in the Modoc and Siskiyou records.

## Mono County

Raven's 1986 **Rock Art North of Bishop** is missing from the bibliography, but it is mentioned in the site inventory.

## San Luis Obispo County

76. "Refugio Canyon" is in Santa Barbara County and remains unconfirmed and unlocated.

## Santa Barbara County

52. SBA-1288 (MCS-1 or Morris Cabin Creek): Hyder 1987 should be listed as a reference.

53. SBA-1289 and 54. SBA-1290 (MCS-2 and MCS-3): These site designations indicate other sites in the general vicinity of SBA-1288. They do not include rock art. For all three sites, "Smith and Hodson 1973" should be "Smith and Hudson 1973" and is not in the bibliography (although the names in Sonin's listing may refer to names on site record forms).

89. SBA-1665: "Mashroom" should be Mushroom.

94. SBA-2015: Hyder 1987 is not in the bibliography.

97. "Buellton": Probably SBA-510, although a second unrecorded site has been reported in the area.

106. "Rain Rock": It is SBA-167.

112. "SYMP 1": A typo for SMP 1. Site records have not been filed for either SMP-1 or SMP-2.

SBA-256 or SBA-503 (p. 191): SBA-503 is correct for Picture or Swordfish Cave.

SBA-504 or 507 (p. 191): SBA-504 is correct.

SBA-508 or 509 (p. 191): These are two separate sites as recorded.

Najowe Valley, SBA-166 or 510 (p. 191): Probably the same site, but as mentioned above, a possible second site has been reported in this area.

Site numbers 110, 166, 256, 503, 1627, **etc.** (pp. 191-192) from the Santa Barbara back country illustrate a problem with earlier site records that lumped multiple sites (often quite distant from one another) into one. The current practice is to assign individual site numbers to each distinct site. Some of the confusion in site numbers stems from the abandonment of the original site numbers in favor of new site numbers assigned in resurveying some areas.

## Ventura County

4. VEN-0015 "Triunfo Rock Shelter": The one publication that I know on this site does not mention rock art. The presence of rock art should be confirmed.

13. VEN-0151 "Burro Flats" has always been problematic for researchers owing to a great deal of confusion as to proper site numbers. A brief report by Albert Knight in the December 1995 issue of the **Society for California Archaeology Newsletter** (29[5]:11-12) helps clear some of the confusion. The previous 11 sites (VEN-

151 through VEN-161) and 4 additional loci recorded by Knight have been lumped into a single site, VEN-1072. The "main panel," variously referred to as VEN-151 and VEN-160, is now properly cited as VEN-1072 Locus 10. In all, 9 of the 15 loci include paintings, petroglyphs, cupules, or a mix thereof.

44. VEN-0630: Petroglyphs are not mentioned in one published report. The presence of rock art should be confirmed.

48. "Piedra Blanca Creek": I believe this refers to VEN-821, but this citation should be confirmed.

I have not attempted to update Sonin's site inventory with new sites at this time. I do encourage others to carefully study Sonin's inventory and submit corrections, clarifications, or answers to his questions via articles in **La Pintura**.

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## URARA Issues Call for Papers for 1996 Symposium

The Utah Rock Art Research Association is now in the planning stages for its 1996 Symposium, to be held at the John Wesley Powell Museum in Green River, Utah, August 30 through September 2. There will be an opening social on Friday night, August 30. Papers will be presented all day Saturday, August 31, and Sunday morning, September 1. Field trips to rock art sites in the area are planned for Sunday afternoon and Monday.

The Association has issued an invitation for presentations on rock art subjects. Each presentation will be allowed 20 minutes. The intent of the presentations is not to give in-depth research, but to introduce overviews of current research. Your comprehensive study may then be published in the next volume of symposium papers. URARA would appreciate the submission of papers prior to, or at, the symposium. Their editors are using MS-DOS WordPerfect, so if it is possible to submit papers on a disk along with illustrations, it would greatly facilitate the publication process. If a computer disk is not possible, a typed or printout version is acceptable. The goal is to have this year's volume in print for next year's symposium. Your help is greatly appreciated.

Past URARA symposia have been exciting and rewarding. Sharing experiences with the group and hearing about current rock art research endeavors often leads to stimulating discussions beneficial to all.

Please send a confirmation of your intent to make a presentation as soon as possible. A brief description of your chosen topic will be required for the program. To submit abstracts or obtain more information, contact:

Jane Bush, Symposium Committee Chairman  
Utah Rock Art Research Association  
P.O. Box 51324  
Salt Lake City, Utah 84151-1324



## Deadline for Room Registration at El Paso Conference Rates

Carol Levy has advised us that reservations for accommodations for the El Paso ARARA meeting must be made with the El Paso Marriott hotel (1-800-228-9290) by May 10th. Cost is \$65 for 2 people. Reservations made after May 10th will increase in cost to \$84.



## Notes from Here & There

\* Daniel McCarthy reports that the well-known petroglyph site of McCoy Spring in Riverside County, California, is within a new wilderness area and all roads formerly open are now officially closed. This change in status is rather sudden, but the BLM is working on establishing the boundaries for all of its wilderness areas and posting them. It is not yet known how far the walk will be to get in.

\* At the Ring Mountain petroglyph site in Marin County, California, Marin Open Space has agreed to provide low-rail fencing and interpretive signs, to plant poison ivy at the base of the petroglyph panel, and to direct District Rangers to conduct regular patrols to monitor visitor behavior. The Bay Area Rock Art Research Association has founded the "Bay Area Rock Art Conservation & Education Fund" to monitor conditions at Ring Mountain, hire a professional rock art conservator to remove as much of the visible graffiti from the petroglyphs as possible, and create an archaeological site document which will establish a baseline for all future monitoring of conditions at the site. Contributions in the categories of Friend (\$25), Sponsor (\$50), or Benefactor (\$100) of Ring Mountain Petroglyphs, or other amounts, may be sent to BARACEF, c/o M. Leigh Marymor, 1289 Holman Rd., Oakland, CA 94610, phone (510) 268-8794.

\* In Utah, plans are progressing on the Nine-Mile Project to provide a rest area, a limited number of turnouts with informational signage, and an interpretive brochure for the well known sites in Nine-Mile Canyon. The brochure will have an explanation of rock art and a plea for its conservation. Persons interested in this project can call Layne Miller at the **Sun Advocate** newspaper, (801) 637-0732, or write to request information or make contributions: URARA, P.O. Box 511324, Salt Lake City, UT 84151-1324.

\* Canadian member Terry Vulcano has written **Out of Belize**, a collection of stories including "Girls Are Smarter Than Boys," "Don't Stand Under the Monkeys," and other accounts of 3½ years spent in Belize. Among them is "Rock Art Sojourn: Seeing Twice as Much in Half the Time," about his trip north to attend the 1994 International Congress in Flagstaff. Not exactly a rock art book, but if you like accounts of travel experiences with the personal touch, **Out of Belize** may be ordered for \$16.95 Canadian plus shipping from Sky Wind Publications, Box Four, Main P.O., Calgary, Canada T2P 2G9, phone 1-800-792-8318.

\* Natural Wanders specializes in natural history tours in Australia and New Zealand, including an extended

journey to four premium Australian rock art areas, guided by Grahame Walsh. For information, contact Linda Rathbun, Natural Wanders, 2265 Hidden Lake Drive #3, Naples, FL 33962, phone (941) 793-1688, fax 792-6156, e-mail natwanders@aol.com.

\* The Southeastern Minnesota Rock Art Survey projects for 1995 resulted in the examination of 26 sites, including eight new sites with rock art finds, five re-surveys of known sites not visited since the late 1970s and thought to be destroyed (3 were still there, but 2 were confirmed destroyed), two re-surveys of known sites not examined in recent years, and 11 noted as negative or insignificant. Information is summarized in a newsletter available from Deborah Morse-Kahn, 3337 Girard Ave. South, Minneapolis, MN 55408.

\* Programs such as tours and research opportunities are included here for informational purposes only. No considerations have been received from providers of such services, and they have not been evaluated by ARARA.



## EDUCATION...

...is the topic for the next issue of **La Pintura**. If you have any contributions on educational aspects of rock art (or rock art aspects of education), send them NOW to the Education Committee Chair:

Barbara Gronemann  
6440 E. Presidio Rd.  
Scottsdale, AZ 85254

Education news and articles also may be sent directly to the Editor at the **La Pintura** address or via e-mail to [khedges@earthlink.net](mailto:khedges@earthlink.net).

## Rock Art Interest Group Organized in SAA

The Executive Board of the Society for American Archaeology recently authorized the formation of interest groups within the SAA. As a result, an organizational meeting directed towards the formation of an SAA Rock Art Interest Group will be held at the 1996 annual meetings in New Orleans.

The proposed purposes of this interest group are to enhance rock art research and site management by improving communication and collaboration among professional archaeologists interested in rock art; to elevate the stature of rock art studies within the professional discipline, in part by obtaining representation on edito-

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## the e-mail column

Readers of **La Pintura** are invited to send their e-mail addresses along with brief statements of their rock art interests for inclusion in the e-mail column.

Gary A. Curtis: Interests and work involving North American rock art with a focus on the Pacific Northwest; currently interested in improved field methodology via photography and digital imaging, new rock art dating techniques, and paleo-environmental reconstruction.

[curtisg@ucs.orst.edu](mailto:curtisg@ucs.orst.edu)

Daniel F. McCarthy: ARARA's Vice President. Daniel's work has been focused on the southern California deserts, most recently the McCoy Mountains, where he recently completed his Master's thesis research.

[Dfmccarthy@aol.com](mailto:Dfmccarthy@aol.com)

J. Claire Dean: Archaeological and museum collection conservator with a specialty in the conservation and preservation of rock art. Has a particular interest in the problems of vandalism at rock art sites.

[clairedean@aol.com](mailto:clairedean@aol.com)

Donna Gillette: ARARA's Treasurer. Research on PCNs in California and Oregon, fertility elements, and use of greenstone both for rock art and artifact material. Also interested in related ethnographic information.

[rockart@ix.netcom.com](mailto:rockart@ix.netcom.com)

Jack Steinbring: Current major interest in the most ancient rock art sites of North America; chair of a symposium on the subject at the forthcoming international rock art congress in Cochabamba, Bolivia.

[Steinbringj@mac.ripon.edu](mailto:Steinbringj@mac.ripon.edu)

**TRACCE** ("Tracks") is a new on-line Rock Art Bulletin issued by Le Orme dell'Uomo (Footsteps of Man) Archaeological Cooperative, piazza Donatori di Sangue 1, 25040 CERVENO (BS), Italy. The bulletin is lively and informative; readers without internet may inquire at the above address for printed copies. Text (2000 words) and images (DOS format bitmaps, such as .TIF files of 20K or less) are invited by the editor, Andrea Arcà, at:

[aarca@mail.inrete.it](mailto:aarca@mail.inrete.it)

The **TRACCE** Bulletin itself may be viewed on the web: <http://www.geocities.com/Athens/2996>

Don't miss this one! And while you're at it, drop by the gorgeous Valcamonica home page (which includes an astonishing 297 links to other rock art sites on the web):

<http://www.geocities.com/Tokyo/2384>



## Rock Art Interest Group

Continued from page 11

rial and executive boards, and in part by promoting professional rock art publications; and to serve as a lobbying body to counter the existing funding-agency bias against supporting rock art research.

The purpose of the organizational meeting will be to establish an organizational structure, following SAA by-laws; to elect officers; and to set an agenda of goals and actions for the group. The Rock Art Interest Group will be open to all registered members of the SAA.

The organizational meeting will be held on Thursday afternoon, April 11, immediately following and in the same room as the symposium "Recent Advances in Regional, Physical Science, and Management Studies of Rock Art." Check your SAA meeting program for the location and time of this session. After a quick meeting, we will adjourn to a planned no-host cash bar for interest groups (check your program for location of reception).

For information, contact Dave Whitley at (805) 524-3620 (phone and fax).



## Wisconsin Rock Art Association Formed to Protect and Educate

A new rock art association has just been started in Wisconsin: the Wisconsin Rock Art Association (WRAA). In the fall of 1994, a task force was assembled by the State Historical Society of Wisconsin in response to the shocking vandalism that occurred at Gottschall Rockshelter. The attempt to remove one of the rock paintings, damaging several others, served as a wake-up call to many archaeologists and the public. The task force convened to examine a number of ways to take an active and unified role in protection, preservation, and public education. Task force recommendations included the development of an organization to promote rock art in the state.

WRAA is registered as a member of ARARA, and welcomes anyone with an interest in Wisconsin rock art. For more information, contact:

Cindi Stiles  
State Region 2 Archaeologist  
Nicolet and Chequamegon National Forests  
68 South Stevens  
Rhineland, WI 54501  
Phone (715) 362-3761



## Native American Rock Art Preservation Task Force

In the winter of 1993-1994, several pictographs in Gottschall Rockshelter, Wisconsin, were mutilated when a looter attempted to remove one figure with a chain saw. Nearly 100 sites have been recorded so far in the state, and many have been subjected to natural and human damage. The sandstone bedrock on which most of the figures are carved or painted is poorly cemented and is a favorite medium for graffiti. The friability of the bedrock is also responsible for the accelerated rate of damage due to weather and pollution.



Gottschall Rockshelter, detail showing area of damage from attempted looting.

To deal with these threats, the Division of Historic Preservation, State Historical Society of Wisconsin, assembled a special 22-member task force to develop recommendations that would focus special preservation efforts on Wisconsin's rock art sites. The task force met as a group and in committee from October 1994 to May 1995. Membership was drawn from the public and private sectors, and included conservators, Native American tribal representatives, archaeologists, rock art experts, legislators, and state and county officials.

The task force developed 15 recommendations under six preservation strategies: documentation, public education, conservation, legal protection, Native American input and support, and other forms of protection.

For a copy of the Native American Rock Art Preservation Task Force recommendations, contact:

Bob Birmingham  
State Archaeologist  
Division of Historic Preservation  
State Historical Society of Wisconsin  
816 State Street  
Madison, WI 53706-1488  
Phone (608) 264-6495



## In Review

## New Ground Covered in Book on Southeast Colorado Rock Art

**Petroglyphs of Southeast Colorado and the Oklahoma Panhandle**, by Bill McGlone, Ted Barker, and Phil Leonard. Mithras, Inc., 3520 N. SR-32, Kamas, UT 84036, 1994. U.S. \$14.95 plus \$2.00 shipping. Paperbound, 118 + ix pages, 77 color photos, 210 black-and-white photos, 93 line illustrations, index.

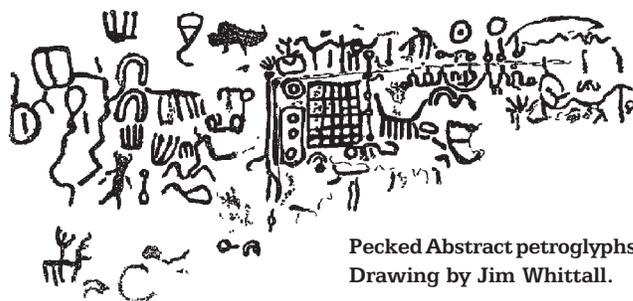
Reviewed by Ken Hedges

Many researchers in rock art will recognize the names of two of these authors—Bill McGlone and Phil Leonard—as proponents of the epigraphic interpretation of rock art, particularly the so-called Ogam inscriptions of the area covered by this book. For this review, it is important to state at the outset that **Petroglyphs of Southeast Colorado and the Oklahoma Panhandle** is **not** a book on ancient epigraphy. To be fair, the authors acknowledge their belief in the epigraphic content of some rock art panels, but this interpretation is present in a surprisingly minor way: two paragraphs each on possible Arabic or Ogam alphabets, a two-page discussion of archaeoastronomy and Ogam, and a few captions. Those who take a chance on this book will be rewarded with a balanced and well-illustrated overview of rock art of all persuasions. Even though they have probably more actual in-field time in this part of the country than any other researchers put together, the authors make no claim of being rock art experts. Rather, they have put together an eclectic collection of illustrations, sensibly grouped them in conservative categories, and let the rock art speak for itself. It speaks volumes.

Petroglyphs are grouped into four major categories: Pecked Abstract, Pecked Pictorial, Plains Biographic, and Parallel Lines. With the observation that most of the work remains to be done on the rock paintings, the authors place them in one miscellaneous section.

The Pecked Abstract section clearly illustrates, once again, that Great Basin Abstract seems to have escaped from the Great Basin. Many panels show that southeastern Colorado—'way over on the edge of the Plains—is firmly in the camp of the Western Archaic tradition, with some panels the visual equivalents of those which are showing promise of being among the most ancient throughout the greater Southwest. Likewise, the Pecked Pictorial panels show not only the overlap between styles, but the participation of these cultures in widespread traditions of animal art, with the familiar deer and bighorn sheep present in full measure. Plains Biographic panels are some of the most familiar, reminis-

cent of those known from throughout the Plains region, but with some striking variations such as the dramatic figures featured on the front cover of the book. Parallel line glyphs are treated in a straightforward manner, with their disputed epigraphic significance treated along with other explanations, and with the enigma of their existence fully acknowledged: "Because they are so simple in form and not pictorial, the potential significance of the different types of glyphs composed of parallel lines is easily overlooked; but they may have had their own special purposes, and should be studied with this possibility in mind" (page 66). Rock paintings are grouped together, but most of them appear to fall within the Plains Biographic tradition, many of them incorporating historic elements. The section on Archaeoastronomy is straightforward—most of the sites seem well-documented, and the major controversy lies in the associated Ogam inscriptions which, it is said, predict the astronomical phenomena.



Pecked Abstract petroglyphs.  
Drawing by Jim Whittall.

This little volume holds another unexpected treasure: a wealth of rock art under the category of Cowboys and Settlers: historic and modern inscriptions, cowboy art with subjects ranging from Gibson girls to Popeye, religious motifs, and even an inscription apparently relating to an Arabian camel driver! A bonus is the gallery of 14 photos illustrating the work of Martin Bowden, a hermit who lived in a side canyon of the Purgatoire River from 1911 to 1958 and painted life-size animals and cowboy scenes on the canyon walls. In short, this book has something for everyone.

**Petroglyphs of Southeastern Colorado and the Oklahoma Panhandle** is an uneven production, but the authors admit as much. The most glaring examples lie in the numerous photographs of panels enhanced with chalk or aluminum powder. The authors have gone out of their way to incorporate contemporary rock art conservation ethics in their discussion, and point out that much of the work represents past activity, done as part of honest attempts to gain information—usually as part of epigraphic studies—by themselves and others. Rather

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## Southeast Colorado

Continued from page 13

than throw the information away, they have elected to include it, to the benefit of all of us. The book closes with chapters on public access and site visitation, and on recording, with the strongest possible comments on the need to avoid physical contact with rock art. Photos of glyphs enhanced on the rock are so identified, and the recommendation is blunt: "Don't enhance the images with chalk, crayon, or dusting powder. Don't make molds or rubbings of, or even touch, petroglyphs" (page 104). Even this form of what we now consider rock art abuse pales by comparison to the bullet holes and pecked vandalism evident on the magnificent panel that graces the cover of this book.

I must admit there are things I do not like about the book, particularly the epigraphic connection, but **that** forms a truly small part of the volume. The book design may not be the most sophisticated in the world, but there is a wealth of illustrative material on rock art most of us have never known; each chapter begins with a clear, concise introduction; and the captions are full of supplemental information. The book is sparse when it comes to citations to other work, but its chief purpose is to present original material on the rock art of this little-known region. As Ed Krupp says in his Introduction: "...this book is the first comprehensive survey of what until now has been **piedra incognita**." I recommend it.



## Symposia on Earliest Rock Art Slated for 1997 SIARB Congress

Rationales have been received for three Symposia related to questions of Rock Art Dating and Earliest Rock Art slated for the SIARB International Rock Art Congress in Cochabamba, Bolivia, April 1-6, 1997 (see details in the last issue of *La Pintura*). Summaries and pertinent addresses are given below. The full texts of the North America and World Perspective symposia have been published in Volume 12, Number 2 (November 1995) of **Rock Art Research**.

### Early Rock Art in North America

In North America, the discovery of purportedly early sites has been largely through casual effort or pure accident. The identification of a "Post-Stylistic Era" in rock art research alerts us to the need for caution in assessing antiquity based on style. Many sites show promise for early contexts in North America, but direct archaeological investigation of these is not yet a profes-

sional priority. It is important that communication of research be accelerated by national and international symposia, and that findings be made available as soon as possible. The "Early Rock Art of North America" Symposium scheduled for 1997 at Cochabamba plans to incorporate recent advances in the field to illuminate the question of remote antiquity in North America. Specialists in dating North American rock art are urged to submit abstracts of 100 to 150 words to Jack Steinbring, Ripon College, P.O. Box 248, Ripon, WI 54971, USA.

### Rock Art Dating

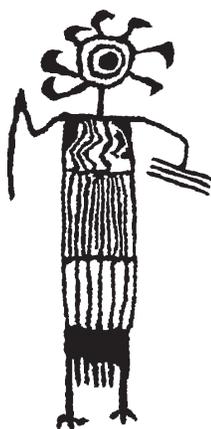
Submissions in the field of rock art dating are requested, especially papers that announce new dating methods and results of direct dating. It is important to establish standards for reporting and documenting precisely what has been dated, what methods were used, and whether results are in uncalibrated or calibrated radiocarbon years. This symposium aims to agree on guidelines that explicitly state what information should be documented when rock art results are published. Abstracts may be sent to Alan Watchman, 1631 rue Eden, Ancienne-Lorette, Quebec, Canada G2E 2N2, fax 1-418-871-4314, e-mail 76121.630@compuserve.com.

### The Earliest Paleoart—A World Perspective

The question of the beginnings of "art" has long been recognized as crucial to our understanding of the origins of human language, consciousness, culture, and cognition. Processes responsible for these developments remain poorly understood, at least in part because of false models. In particular, the topic of the beginnings of art has been dominated by the model of Upper Paleolithic cave and portable art of Europe. Only recently has this model come under coherent attack, particularly with the identification of earlier art from other continents and the trend toward taphonomic explanations to account for surviving evidence. The emerging picture differs dramatically from the old model and is proposed as the core topic of a symposium to be held at the SIARB Congress. The largest component of paleoart is rock art, thus we assume that rock art is the most comprehensive and direct body of evidence on this topic. We invite participation from all who can contribute to the proceedings, irrespective of discipline. Abstracts of 100-150 words may be sent to Robert Bednarik, IFRAO, P.O. Box 216, Caulfield South, Vic. 3162, Australia, or Paul G. Bahn, 428 Anlaby Road, Hull HU3 6QP, England.

For further information on the 1997 Cochabamba Congress, address Matthias Strecker, General Secretary, SIARB, Casilla 3091, La Paz, Bolivia.





The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private land owners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as

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

Membership in the **American Rock Art Research Association** is open to all who profess an active interest in research, non-destructive utilization, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are as follows:

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

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

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

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

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

## ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is one as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing 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 archaeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

## ARARA Officers

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

**La Pintura** is published by the American Rock Art Research Association. Editorial address is **La Pintura**, 8153 Cinderella Place, Lemon Grove, CA 91945. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. **La Pintura** solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information (such as the event, time, place, cost [if any], group or person in charge, who to contact, addresses, deadlines). **Articles:** Length 850 to 1500 words (if longer, may be subject to some editing). Manuscripts of original research are always welcome. They should be of scientific mien, embracing sound principles of scientific investigation, and presenting data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Please submit all materials intended for publication on computer disk if possible, and specify type of computer and software program used. We prefer WordPerfect files on DOS, but can translate most programs and MacIntosh diskettes. Manuscripts not on disk should be typed double-spaced with generous margins. Please include a short vitae that includes name, title or profession, highest degree held, affiliation, city, and state. Line drawings are an asset to articles submitted. We also may be able to produce sharp, black-and-white photographs.



# La Pintura

American Rock Art Research Association  
8153 Cinderella Place  
Lemon Grove, CA 91945-3000

Address Correction Requested

**First Class Mail — Dated Material**

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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