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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 Community Mourns Death of Wilson Turner

The voice of ARARA's own "Speed Riggs" is stilled. Wilson Turner, auctioneer extraordinaire, died on March 23. He was eighty-two.

Those who knew Wilson beyond his ability to coax dollars out of innocent bidders, remember him as one of the most prolific and talented researchers to come down the pike. Yet this avocation came to him on a fluke.

We first met in 1956. Wilson and his wife Betty ran an art supply store in Whittier, California, and meeting the two of them was like putting on a favorite pair of comfortable slippers. With that kind of start, a close friendship was bound to develop.

We talked Wilson into a weekend in the Borrego Desert, to show him some rock art. He agreed—reluctantly—and just happened to bring along a camera. As you might know, Wilson had spent years researching Mayan Hieroglyphs. Now here in his own backyard were observable remnants of early cultures, and thus a new direction entered his life—the study of American Indian petroglyphs and pictographs.



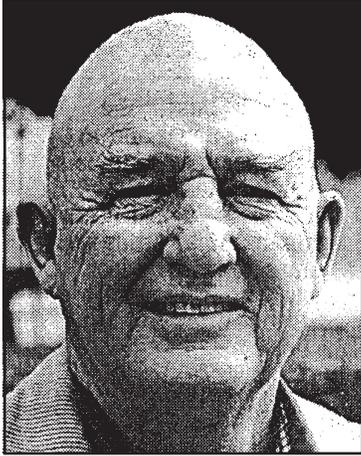
Wilson, of course, threw his entire being into studying, recording, drawing, and publishing his work. It was the only way that Wilson ever did work—minutely scrutinizing with an artistic devotion, and no compromising. Wilson, a charter member, became an outstanding and contributing supporter of the American Rock Art Research Association. He delivered papers at several conferences, all of them reflecting images seen through an artist's eye. If one of the most important facets of art is to look at things closely, Wilson fulfilled this injunction perfectly. The many publications he produced are filled with outstanding illustrations, done by the hand of a true craftsman. For although Wilson was a fine artist—his watercolors, for instance, are of museum quality—his reproductions of rock art are exemplary instances of totally accurate replication. He felt strongly that the artist was not there to interpret, but to record what the original artist had left incised or painted.

Wilson did what few other rock art researchers have done; he concentrated on one rather small area—"Black Canyon" in San Bernardino County, California—rather than attempting to

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Wilson Turner

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record all the rock art known to exist. He decided to complete a thorough recording of the sites that are found in this corner of the Mojave Desert. This type of focus allowed a diligent attention to detail and the result is an unqualified documentation published by the San Bernardino County Museum in 1994. This 280-page

publication is unparalleled in its scrutiny of the design elements, professionally produced by this talented man. In his desire to record the rock art in Black Canyon, Wilson assembled a talented hard working crew of individuals who became loyal supporters of rock art—and members of ARARA. This band of gypsies collectively traveled to wherever the conferences were held. Many of them will be in El Paso in May.

Wilson was the first to be presented with a lifetime membership in ARARA, sponsored by his many friends as a tribute to this personal and professional being. Wilson's accomplishments in the field of rock art research will truly stand as both an homage to the Native Americans, and a monument to his memory.

His history with ARARA is legendary, because Wilson also took time out from his serious work to indulge his extraordinary verve for life. At those auctions, for example, few people could resist his dynamic appeal, and the organization's coffers rang with income when he convinced the crowd to come up with the big bucks for fine merchandise, yet equally gifted when he got dollars-for-junk from many an unsuspecting bidder.

Many people have won awards hands-down; Wilson won one of ARARA's awards pants-down. We annually doled out the Dubelaar Award for the person who made the biggest gaff during the year. Malcolm Juelke caught Wilson on film with his pants down around his ankles, wearing the most awful shorts possible, while Connie Cameron (from Cal State Fullerton) plucked cactus spines from his spindly legs.

Our treks through the desert—Wilson, A.J., and I—weren't all a bed of roses. Often they were a wet soggy bed, made so by Wilson's insistence on dumping the canvas shelter, which had become full of rain water, into

our sleeping bags. Not a drop, of course, hitting his!

We drove and hiked and camped in some of the most formidable areas one can imagine. And always Wilson's indomitable spirit was ever present. There was never a moment when he wasn't having the time of his life; the flashflood that nearly swept the jeep and its occupants to oblivion was, to Wilson, just another adventure. Even the collapse of the portable "O'Johnny" seat that sent Wilson into a mess that paper, sand, and yucca fibers couldn't quite clean up, was not so disastrous when he contemplated the humor of the event, laughing even as he described the escapade.

The first thing we learned from Wilson was how to silk-screen. For the next four decades we never stopped learning from him. Not just "how to do things" but more importantly "Why;" not just "how" to observe, but **why** observe—carefully. **Why** it's important, when attempting to become productive, to maintain a humanistic balance.

So how do you say farewell to a friend of forty years? Good night, dear Wilson; and may we borrow from Keats when we state, "I can scarcely say goodbye..."

—Frank Bock



"Set in Stone" Photo Exhibit in Phoenix

The Pueblo Grande Museum and Cultural Park in Phoenix has announced a new exhibit, **Set in Stone: Rock Art Photography of South Mountain Park**. The exhibit features the work of photographer Peter Krocek:



35 color images of Hohokam petroglyphs taken in this large urban park, home of some of the most striking rock art images in Arizona. The storyline, written by Phoenix City Archaeologist Todd Bostwick and Holly Young, provides a roster of Hohokam rock art images, discusses recent theories about the meaning of Hohokam rock art, and addresses the problem of rock art vandalism.

Set in Stone is on view from May 4 through October 30, 1996, at the Pueblo Grande Museum and Cultural Park, 4619 East Washington St., Phoenix, AZ 85034. Hours are 9:00 a.m.-4:45 p.m. Monday through Friday, 1:00-4:45 p.m. Sunday (free admission on Sunday). For more information, phone (602) 495-5645/Fax 495-0901.



Education News

The President Speaks

Bill Hyder, ARARA President

Education. If we cannot educate the public, we cannot hope to protect rock art. ARARA's education committee directs its efforts primarily to educating children through curriculum packets, participation in archaeology weeks, and tables at county fairs. ARARA members volunteer their time to speak in schools, lead field trips, and author children's books.

We should not overlook other opportunities to educate the public. Rock art has become a common feature in nature films, travelogues, advertising, and even textbooks. Pick up a novel set in the American Southwest and you will invariably find reference to petroglyphs, especially if the storyline includes an occult or mystic undertone. Sometimes, these references or uses of rock art and rock art imagery can send chills down your spine, even when that was not the author's attention. If you start watching for examples, you are likely to see pictures of people standing on petroglyphs, touching rock paintings, or chalking images to make them brighter. What can happen to rock art in novels should never happen in real life.

It is up to us to educate the public about rock art. Check your local museum. Do they carry publications about anthropology or archaeology? If they do, you might want to suggest that they add some rock art titles to their stock. Do they have a public lecture series? If so, you might interest them in rock art lectures. There are many fine speakers available within our organization from the U.S. and abroad. Foreign visitors in particular are often looking for speaking engagements to help finance their travel. If it is appropriate, the museum exhibit staff may be interested in mounting a rock art exhibit or hosting a traveling exhibit. A professionally designed rock art exhibit can do much to help educate the public.

If you have speaking skills, do not overlook opportunities outside the classroom. Local nature clubs, hiking clubs, environmental groups, and similar organizations might welcome a rock art lecture. Check your local library. Do they have any rock art books? You might want to suggest that they add some of the better books in print. Most of all, watch for particularly grievous public references to rock art and do your best to correct them.

A local newspaper can perpetuate bad information out of ignorance. An appropriate letter to the editor can help correct some of these oversights.

Educating others in the fight to protect rock art is a responsibility we all share.



Activities of the Education Committee

Barbara Gronemann

Education Committee Co-chair

The Education Committee has seen a busy year, highlighted by my trip to Torino, Italy, as an ARARA delegate to the NEWS '95 International Rock Art Congress. Other activities were more localized, with ARARA being much in evidence at Arizona archaeology activities aimed at educating the general public about the need for archaeological resource preservation.

NEWS '95 Congress in Torino, Italy

Buon giorno! It happened in sunny Italy! NEWS '95, the first International Rock Art Congress held in Europe, was convened on August 30, 1995, at the Valentino Royal Castle in Torino, Italy, which is occupied by the School of Architecture. The Castle is surrounded by the magnificent Valentino Park on the scenic Po River.

On Wednesday, August 30, the official welcome was followed by the opening of art exhibits—including "The San Rock Art of South Africa"—followed by an outdoor reception. In the Opening Address, Co-Chair Dario Seglie explained the name of the congress, "NEWS '95." NEWS is an acronym made up of the initial letters for North, East, West, and South, the four cardinal points, i.e., the entire world. A proposal that the title of "NEWS" with the appropriate year be used for future congresses held under the auspices of the International Federation of Rock Art Organizations was later accepted at the IFRAO business meeting.

Beginning on Thursday, August 31, 16 Academic Symposia were presented in four thematic areas. Each was concluded with a Round Table for discussion and proposals for the future. The chairperson of each sympo-

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Education Committee

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sium was responsible for preparing a concluding paper which was then transmitted at the closing Plenary Assembly on September 6 for a final, general discussion.

Of the 16 symposia, I focused my attention on "The Ethics," "Mass-Media," "Museology and Museography," "Dating, Recording and Computers," and "New Approaches," including the Round Tables if there were no schedule conflicts.

The Symposium on Ethics was a topic of much concern at this Congress because of the furor surrounding the threat to the petroglyphs of the Coa Valley in Portugal—see *La Pintura*, Winter 1995 and Fall 1995, for details and the happy resolution of this conflict. Papers emphasized "Scientific and Cultural Problems," "Unethical Behavior," "Sacred versus Profane," "Non-Destructive Archaeology," "Rock Art, Deontological Theory," and "Politics of Rock Art Recording and Interpretation." The rationale for this symposium was the debate on aspects of the professional ethics of rock art, and on the rules of individual and institutional conflict. In summation, the beginnings of a code of ethics was outlined, including formulation of a Statement of Purpose. Time constraints precluded the completion of this task, which will be addressed at future IFRAO congresses, but it was set forth that the Statement of Purpose should consider the role of the public and of researchers in the following:

A. Public Ethics

1. Rights and values of Native Peoples
2. Heritage of humankind
3. Promotion of education and awareness
4. Commercialism and exploitation of intellectual and ideological materials

B. Rock Art Researcher Ethics

1. Academic freedom and integrity
2. Share data by all researchers
3. Non-destructive methods
4. Commitment to protect site and context (cultural nature and psychological nature)
5. Awareness of the social factors

The situation in Portugal has helped lead the way to greater understanding of the ways in which the economic and scientific worlds can work together rather than closing their eyes to each other. Ethics and education must be in place before all parties can come to an understanding of alternative rather than destructive approaches. A participant from Utah used the example of the Glen Canyon Dam to illustrate a common U.S.

approach of recording and collecting scientific data, then destroying the resource. At this Round Table there was a consensus that ethics need to be in place to help save sites from economic progress. Scientists often need to be aware, communicate, and be involved in the politics if research is to move forward.

In summation, this Congress was a wonderful experience for me, not only to see beautiful Torino, but to relate to so many other countries and to share and compare with them. Wherever possible, I brought up rock art education in the Round Table discussions. As an ambassador for the U.S., I shared the ARARA Education Packets and copies of the publication **Preventing Cultural Resources Destruction: Taking Action Through Interpretation**, published by the United States Department of the Interior, National Park Service, and authored by Jan Ryan. These materials are now in the hands of museum and educational personnel in India, Germany, Armenia, Portugal, and Honduras.

Dario Seglie, Piero Ricchiardi, and their committee did a wonderful job making the Congress a great experience for all participants.

Arizona Archaeology Fair

Archaeology Fairs are good places to educate people about the conservation of rock art. Ellen Martin and Barbara Gronemann, Co-chairs of the Education Committee, set up and manned an ARARA information and hands-on table at the Arizona Archaeology Fair on March 30 and 31 at Pueblo Grande Museum in Phoenix. The ARARA Fair Kit was used. Many children and adults walked away with the image of their hands sprayed on a paper labeled "Save Arizona's Rock Art, Call 1-800-VANDALS." The Children's Brochures and ARARA membership brochures also were handed out. Many adults commented on lapsed memberships and took a brochure to renew. If any ARARA member is interested in using the ARARA Fair Kit, call Ellen Martin at (602) 820-1474 or Barbara Gronemann at (602) 991-0341.

Education Co-Chairs Attend Training Workshop

Ellen Martin and Barbara Gronemann attended a Project Archaeology Facilitators Training Workshop on April 27 and 28 in Phoenix at the Pueblo Grande Museum. Project Archaeology is a program sponsored by the Bureau of Land Management (BLM). It is a part of the BLM's Heritage Education Program. The workshop involved 15 hours of instructional time on the use of **Intrigue of the Past: A Teachers Activity Guide for Fourth through Seventh Grades**, and **Discovering Archaeology**

in Arizona, the state supplement. Ellen and Barbara are now qualified to put on Project Archaeology workshops for teachers and archaeologists. When presenting Project Archaeology workshops, Ellen or Barbara will team up with an archaeologist who has also attended the training sessions. Those attending the workshop will then have an expert in the field of archaeology on hand and an educator to present the concepts in an educational format. The BLM's multifaceted heritage program hopes to ultimately provide opportunities for students across the nation in grades K-12.



Reconstructing the Past at Piedras Pintadas

Editor's Note: Park planners in San Diego, California, working in conjunction with community planners, archaeologists, the local preservation community, and Native Americans, have implemented a plan for preservation of this important site in San Diego. Education and controlled public access are key elements in the plan to preserve Piedras Pintadas by restricting access to the rock art itself. This article was prepared from materials published by the San Dieguito River Park.

Long before there were freeways and "planned communities," before there was a Lake Hodges or a sea of red-tile roofs, there was a community of people living in the place we now know as Rancho Bernardo. These people, called Kumeyaay, made this area their home centuries before the first Europeans entered the region. Undoubtedly drawn to the area by the spring-fed streams that once flowed through Rancho Bernardo, these people practiced a lifestyle that demonstrated their respect for and understanding of the environment in which they lived. Although there is much we do not know about these people and how they conducted their daily lives, enough information is available to reconstruct at least a glimpse of the past.

Walking along the trail near Lake Hodges, in an area where all you can see is the thick brush and all you can hear are the birds singing to the morning sun, try to imagine how this area looked 500 years ago. The air would be full of the sounds of children playing, just as it is today. The women would be preparing food, making pottery, or weaving baskets, while the men would be taking great care in preparing tools from stone and animal bone for such things as hunting, butchering meat, wood chopping, and preparing hides and skins.

The pieces of pottery and stone tools recovered by archaeologists can only provide a hint of what life was like in the area hundreds of years ago, while the Kumeyaay traditions passed on from generation to generation provide another aspect of the story. In Rancho Bernardo, another magnificent glimpse of the past is the rock art created by a Kumeyaay artists or artists about 500 years ago. Withstanding years of weather and more recently a lack of regard for its need for protection, the rock art serves as a physical link to the past for contemporary Kumeyaay and as a source of wonderment for the rest of us.

For the past two years, the San Dieguito River Park, in cooperation with the City of San Diego and the California Department of Parks and Recreation, has been working on the development and implementation of a management plan to protect the rock art, known as Piedras Pintadas, and the other sensitive archaeological resources found in the area.

Piedras Pintadas, literally "Painted Rocks" in Spanish, is best known for its remarkable rock art. While the precise function of the site is not known, it is clear that activities of great importance took place here. Even now, Piedras Pintadas is a place of special significance to the descendants of those Kumeyaay who created this site so long ago.

Using funds provided by a grant from the State of California and matching funds from a San Dieguito River Valley Trust Fund at the City of San Diego, the River Park was charged with developing a plan to protect the Piedras Pintadas site. In recent years, considerable damage has occurred at the site as a result of intentional and unintentional vandalism and general site intrusion. The primary objectives of the plan are protecting the site, interpreting the life-style and management practices of the Kumeyaay who lived in the area long ago, and educating the public as to the importance of protecting cultural resources like Piedras Pintadas.

Future plans include the creation of a rock art replica that will re-create the sense and mystery of the original. The advantage of the rock art replica is that, unlike the original which must be carefully preserved and potentially would be damaged by visitors, visitors will be able to walk among the replica boulders and examine the rock art.

The resources that surround Piedras Pintadas were very important to the Kumeyaay who lived here when the rock art was created. To learn more about pottery making, stone tool manufacturing, and food preparation or to develop a better understanding of the Kumeyaay resource management, the public is invited to visit the interpretive trail constructed in the general vicinity of the Rancho Bernardo Community Park. Along the first

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Fourth Graders at Buckhorn Wash

Meghan Nuttall Sayres

How many uses can you think of for a toothbrush? Castle Dale Elementary fourth graders visited the Buckhorn Wash Pictograph Panel on May 22, 1995, and discovered a new technique of "brushing." Only toothpaste wasn't required. Toothbrushes, sponges, and paper towels are three of the tools art conservators Constance Silver, of New York, and Richard Wolbers, Professor, University of Delaware, use in restoration work.

Utah history for the fourth graders included regional archaeology and Native American contributions to Utah history. Personal responsibility in the preservation of the environment and cultural artifacts was the focus of the students' unit. Fourth grade teacher Sara Cook explained, "In class we talked about the importance of keeping our heritage with us and not destroying things as we go." Archaeology integrates different topics of social sciences and physical sciences, problem solving, cooperative learning, and citizenship skills.

The students spent the morning at the panel with teachers, community members, art conservators, Museum of the San Rafael volunteers, and a BLM representative discussing their feelings about the importance of preserving regional cultural heritage and how to go about it.

"What other states have as many petroglyphs and cool stuff as we have?" said Stephanie Cox of Castle Dale Elementary. "And they're just damaging it, like poof, as if everybody else has this stuff." "The people who come to Utah won't have anything to look at. And we won't find out about the Indians who were here," Lindsay Magnuson added.

Students Brindie Bell, Mandie Maxwell, Margaret Olsen, Stephanie Davis, Natalie Larson, David Defriez, and Ben Platero problem-solved in the back of a pickup parked next to the Buckhorn panel:

"We could build a big fence."

"Search vehicles."

"Look with your eyes not your hands."

"Make people park farther away from the panel."

Several other children sitting and climbing among the rocks suggested: "Clean up the rock art and take pictures, before and after," said Bobby Gabrys. "Show 'em how ugly it is with pictures and they'll probably stop," offered Chris Keller.

"Hand out flyers not to write on pictographs. Have cameras out like in a bank. And tell them how much time it took to clean it," suggested Stacie Giles.

This was a point that art conservator Richard Wolbers underscored later during the question and answer period with his colleague, Constance Silver. "Think about it though, it took about two minutes for these people to paint their names on the panel and it will take us about six weeks to remove it. It's an enormous effort."

Three other students touched upon additional thought-provoking issues:

"I think the Indians put a lot of work into making this for us so we can see it today. Why should people come and draw on it? It's not that smart," Kelsey Thompson said.

"The vandals did it because they wanted to stand out from the crowd. They wanted everyone to know who they are. Why don't they just put it on a piece a paper?" Chris Keller added.

Spencer Colby, who recently won an award at his school history fair for a Rock Art Preservation Exhibit, commented that, "It wasn't against the law to write on



Fourth grade students at the Buckhorn Wash pictograph panel.

the panel when the pioneers came through here. So they're all not stupid."

Spencer's point is a good one according to Kevin Jones, an archaeologist with the Utah Division of State History. The question of which graffiti has historical value must always be considered in any restoration project. It can lend to the cultural understanding of a place.

Constance Silver feels the graffiti is wrong. "It's no different than walking into a museum and carving your name on a Rembrandt and in fact no one would even dare to walk into a museum and scribble on the wall next to a Rembrandt," she said to the crowd of fourth graders, from the bucket of a cherry picker parked next to the panel. There she and Richard Wolbers answered the students' questions in the brilliant sun for more than an hour. There was still a show of hands when the question period was up.

"Will you paint over the images to make them brighter?" a student asked.

"No. We never paint over original images. But when we take away some of the graffiti the pictographs will look brighter because you won't be looking at the pictures through the words on top of them."

"There's a scientific method to cleaning graffiti off a panel," Constance Silver continued to the group of children seated beneath the pictographs. "First we experiment with a sample of the sandstone from this site. We paint a pictograph on our sample, mar it with paint or grease much like the vandalism on this panel, then we try to remove it."

"Toothbrushes can be used on surfaces where there are no actual pictographs, but there is graffiti over rock," Richard Wolbers said. "We would not choose to use a toothbrush to clean off graffiti written on top of a petroglyph. Toothbrushes can be abrasive to a pictograph. Also, the side-to-side motion of a toothbrush will cause friction or heat. This may melt the paint graffiti into a liquid state which could then be reabsorbed by the rock. Once that happens it would bond with the rock and we'd never get it off."

"We have to look at each piece of graffiti name by name and figure out which tool we will use," Wolbers explained. "Some were painted many years ago and have faded or eroded away from weather. These will be easier to remove than the newer graffiti made with modern paints."

One student ask how they will fix the bullet holes.

"Bullet holes will be filled with a special mixture. And that requires a lot of science," Constance Silver said. "We're not just going to fill it with wall spackle. I took a sample of this rock back to a college lab where they performed tests. The most important tests were called

'Vapor Transmission Tests.' The rock is put in a chamber of water and they are able to measure how much water will go through the pores of that stone. The scientists will mix a fill for me based on the figures of their experiment. It consists of sand, lime, and cement. This fill material will have a somewhat higher transmission level and will be softer than the stone itself. This way it doesn't put any stress on the panel. In other words, water will evaporate through the stone more quickly at the fill. If the fill were less permeable than the panel then the pressure of the water heading out of the panel over time would probably cause a break or crack in the panel."

"This is something that we have learned over time," Constance explained. "Over the last fifty years a lot of historic sculpture and architecture that had been filled with material that was harder than the original stone and was less permeable became damaged over time."

"Part of the fun of our job is that we get to think in terms of generations. Finding the right material for this panel is going to be more difficult than restoring something which is in a museum where there is a perfect environment and the air is kept at constant levels," Wolbers added.

"Will you get all the graffiti off?" asked another student.

"I think this will look like it was never vandalized," Constance said.

"Is it important to learn math and science in school to become an art conservator?" another student asked Richard.

"Being in school is one thing, learning is another thing, and life-long learning is a very important thing and is something you should never stop doing whether you are in school or not." Richard explained that he started out as a scientist. He wanted to see if he could apply the science he learned to art and the preservation of artifacts. "The minute I saw that, it was an exciting blend of the two things. I get to do both things at once now and that really appeals to me."

BLM archaeologist Bruce Loutham attended the students' visit to the panel. "Removing graffiti as soon as possible helps. The longer it's left on the panel the longer it invites more abuse."

When asked if increased tourism in Utah has given rise to increased vandalism and the need for monitoring archaeological sites, Bruce commented, "Loving sites to death is inevitable unless we have more resources to deal with it. But at this point we are trying to figure ways to cut government budgets, not add to them. So that has led us to decisions about what sites to actually tell visitors about because we don't have enough money to

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Buckhorn Wash

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have rangers out everywhere. We have six and half million acres in the Moab district and there are archaeology sites everywhere. As a matter of policy we have to decide which places to tell people about—which places already have protective barriers and signs which remind people to be respectful of them. But some people think signs can be offensive, and they feel oppressed by too many rules. Those things are hard to call. We hope we are meeting the public's needs. We encourage people to take responsibility for themselves and, if they see others damaging sites, to educate them, tell them that's not right, and to tell us where they've seen vandalism."

Personal responsibility and citizenship skills: "Tools," besides the toothbrush, which the fourth graders of Castle Dale learned about in their cultural heritage studies. Tools that will help them to become protectors of the past. Will they ever look at their toothbrushes in the same way?

"The rock art is special to us, it can't be replaced," the students cheered in unison.

Perhaps their words will last longer than the sound of them. Maybe even last, like the pictographs on the Buckhorn panel, for a thousand years.

Editor's Note: This article was suggested for **La Pintura** some time ago, after the elementary students from Castle Dale visited the famous pictograph panel during the successful cleaning project undertaken by the Buckhorn Wash Project. The Buckhorn Wash site were re-dedicated for public visitation last year. We are pleased to present Meghan Sayres's account of the role public education can play in rock art conservation.



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Piedras Pintadas

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half-mile of the trail, just west of West Bernardo Drive, you will find interpretive signage which describes traditional Kumeyaay technologies such as basketry, hunting, and stone tool manufacturing. To learn how native plants were used, study the signage in the vicinity of the Green Valley Creek bridge and along the Ridge Trail in the western end of the study area.

The Painted Rocks, written by anthropologist Ruth Alter and illustrated by Sandra Shaw, tells the story of a modern-day girl who learns about the Kumeyaay as she helps preserve some of their ancient rock art in Rancho Bernardo. Full color and black-and-white illustrations and Kumeyaay pictograph images make this a most attractive book for young people. This book provides a fine teaching resource in its accounts of Kumeyaay lifestyles and crafts. As part of the Piedras Pintadas Project, the book was written to educate readers on the Kumeyaay. **The Painted Rocks** is in some museum stores and book stores, and is also available from the Park office at the price of \$8.95 plus tax, postage, and handling. All proceeds go toward the protection of the Piedras Pintadas Interpretive Area. Books may be ordered from:

San Dieguito River Park
1520 State St.
San Diego, CA 92101
Phone (619) 235-5445



New ARARA Volume on Eastern States Rock Art

Rock Art of the Eastern Woodlands, edited by Charles H. Faulkner, ARARA Occasional Paper 2, is now available. This volume contains the proceedings of the Eastern States Rock Art Conference held at Natural Bridge State Park, Kentucky, in April, 1993. The conference, the first in 17 years on rock art in the eastern United States, was organized by Fred Coy, Charles Faulkner, and Jim Swauger to provide a forum for the ever-growing body of research on rock art in the eastern U.S. Cost is \$16.00 plus \$3.50 shipping and handling. Order from:

ARARA Archives
P.O. Box 65
San Miguel, CA 93451
(805) 467-3704



Successful Art Projects for Rock Art Education

by Sheila Satow

Over the past two years, I have conducted several seven-week art classes for children ages 5 - 8 called (appropriately enough) "Rock Art," and an extended version called "More Rock Art." These are studio art classes utilizing a variety of media including clay, plaster, printmaking, paint, pastels, and murals. I am happy to share my ideas for successful art projects—including materials and step-by-step instructions for those with limited art experience—that could be translated into school projects for almost any age.

These projects have been proven to be successful for ages five and up. Most materials are easily obtainable from art supply stores and/or teacher's supply outlets.

Prior to beginning any art project, it is essential that students be given a brief lesson in rock art—its origin, importance, and reasons for maintaining sites. I distribute various books, personal photographs, and photos from magazines. We then discuss how it was created, why (communication and storytelling), and the difference between petroglyphs and pictographs.

A Rock Art Cave

Materials:

- Seamless paper (comes in rolls from art supply stores or photo supply stores), preferably black or brown
- Earthtone chalk or chalk pastels
- This is a great project for creating an enclosed cave-like space. You can use any area that has at least two walls and a background. Using seamless black paper which comes on a roll (I use paper which is 3 ft high), have students recreate rock art symbols/drawings, etc., using earthtone-colored chalks (I use white, gold, brown, orange, and reds). Staple/tape paper to wall, creating a really wonderful environment. After completely covering the walls, I then have students make one more panel which is stretched diagonally across the front of the cave, to further enclose it. By adding this last "wall," you can walk into the cave. Brown kraft paper can be used as well, but the effect is not as dramatic.

Printmaking

Materials:

- Non-toxic water-based printing ink (2-3 colors)
- Print foam (or styrofoam meat trays)
- Drawing paper (xerox paper is fine)
- Colored construction paper

I have had students as young as five create wonderful printmaking projects. Non-toxic water-based printing ink is available; however, you can use tempera paint or thick acrylic or finger-paints. You will need printing foam (or use recycled styrofoam meat trays) as your base.

Begin by cutting drawing paper (you can use xerox paper) to the size of the printing foam. Have students draw three pictures each, using rock art symbols (I have them draw three to warm them up, and then choose the one they like best). Tape the best drawing to the printing foam and have the student trace over the drawing with a thick pencil, pushing hard, so the drawing will create an indentation into the print foam. Check to see that the drawing has transferred. Remove and discard drawing (it may have torn, which is ok). Using a brayer (printmaking roller), roll ink onto foam, covering entire area. Indented lines should not be filled with ink, and should remain white. Place a piece of colored paper on print foam, and lightly rub page. Remove colored paper, and you have a fabulous print! Numerous prints may be made with original foam, changing colors and/or using more than one color.

Laminated Name Tags/Bookmarks

Materials:

- Laminating machine (or access to one)
- Lamination pouches (I use credit-card size)
- Cream, black, or brown paper
- Black drawing charcoal
- Different colors of ¼" ribbon
- Jewelry pinbacks and hot glue gun
- Hole punch

Have students draw symbols/pictures on paper with charcoal on **both** sides of the paper. Insert into lamination pouch and run through laminator. For name tag necklaces, punch hole in top, thread ribbon through to desired length, and tie. For name tags that pin on, attach pinback with hot glue. For bookmark, punch hole in top, thread ribbon(s) through, and cut to desired length.

Editor's Note: Sheila, a member of ARARA living in the Los Angeles area, is a professional artist and art educator. She invites readers to contact her for more information at P.O. Box 3085, South Pasadena, CA 91031, or via e-mail at AQEK65A@prodigy.com.



Our front page and end-of-story design elements this issue are by Wilson Turner, from his Black Canyon project.

Helen Michaelis Remembered for Contributions to Rock Art Archive

Early May brought word of the death of Helen Michaelis, long-time member of ARARA and stalwart supporter of the UCLA Rock Art Archive. Retired after eight years of volunteer service as archivist for the Rock Art Archive, Helen resided near the university in her home on Wilshire Blvd.

Throughout her life, Helen remained strong in the face of many adversities. She escaped from Russia in 1919 when her father, a merchant, knew they would not survive in a communist country, and grew up in the Rhineland, where her father spent his free time in anti-communist work in Berlin. In 1939, Helen fled Berlin with her husband to Belgium, where he was later imprisoned because he was Jewish. She managed to secure his release and, after a great deal of struggle, was able to get both her young son and her ailing husband out of France. Helen's work with the resistance and her refusal to work as an announcer for the German-controlled radio had put all their lives in danger. Shortly after the Michaelis family arrived in the United States, Helen's husband passed away and she was left with her young son to raise. They moved to Los Angeles, where Helen and her son settled down to a more sedate life.

Helen became the controller for Gruen Associates, an architectural firm, and continued on her quest for knowledge by taking classes at UCLA. Here her enthusiasm and desire to learn more about archaeology led her to Dr. Clement Meighan and into the field of rock art. At the urging of Dr. Meighan, Helen took over the reins of the archive as it was struggling to become a part of the rock art community in 1985. Her unflinching dedication kept the archive facility open, and her personal endowment to underwrite its operation insured its survival. It remains as a major destination for rock art researchers, and as a monument to Helen's allegiance to the cause we all share.

Helen was awarded the prestigious Wellmann Award by ARARA in 1993. Surprise, awe, wonder, and perhaps shock were some of the emotions that crossed Helen's face as she realized the words coming from the podium were relating her life story. As the presenter read the requirements for the award, and as her accomplishments were enumerated, she asked incredulously, "What have I done to deserve this?" Her love of and dedication

to rock art and her many accomplishments left no doubt that she truly deserved the award. As she walked to the podium, the sound of applause filled the dining room as all those in attendance stood to honor this remarkable lady. We honor her now, in memoriam, as we remember her contributions to the field of rock art research, education, and preservation.



David Gebhard Dies at Age 68

Ken Hedges, Editor

David Gebhard, noted educator, preservationist, and expert on California architectural history, died in Santa Barbara on March 1. Gebhard, a former president of the National Society of Architectural Historians, was noted for his extensive bibliography of published works on architecture, including histories of architectural styles, biographies, and guidebooks to architecture in California, Minnesota, and Iowa. I know some of Gebhard's work, but I confess my approach to architecture is less than serious, a state of mind nurtured by Gebhard's extensive, scholarly, and delightful introduction that provides text for **California Crazy: Roadside Vernacular Architecture** (Chronicle Books, 1980), a collection of vintage and recent photographs assembled by Jim Henman and Rip Georges to illustrate the wild and crazy entrepreneurial architecture designed to sell everything from tamales to gasoline in southern California and elsewhere. I still stop to photograph roadside delights like the giant steer cafe in Vado, Arizona; Deschwanden's shoe repair (shaped like a shoe) in Bakersfield; or the Tail O' The Pup hot dog stand in Los Angeles.

Rock art researchers will, of course, remember Gebhard's work on the petroglyphs of the northern Plains, and on the intriguing Dinwoody style of central Wyoming. David Gebhard taught architectural history at the University of California, Santa Barbara, for 35 years, and served from 1961 to 1981 as Director of the University Art Gallery. It was this period that produced Gebhard's two exhibits and their accompanying catalogs that still provide much of our baseline knowledge about Plains rock art: **Rock Art of Dinwoody, Wyoming** (1969) and **Indian Art of the Northern Plains** (1974), both published by the Gallery. Gebhard was one of the first to give rock art its due in the contexts of a university gallery and formal publication. To this he added papers

in **American Antiquity** and other archaeological journals, and it is a little-known fact that he was the first, in 1963, to win a research grant from the National Science Foundation for the study of rock art. David Gebhard will be remembered, not only for his giant contribution to architectural studies, but also for his own special contribution to our understanding of American Indian rock art.



From the Editor's Desk...



The Whittier, California, **Daily News**, in its March 26 issue, announced that "Prominent Archaeologist Wilson G. Turner, 82, dies." One can almost feel some among the professional archaeologists (none of those in ARARA, of course) looking down their noses: "Prominent archaeologist, indeed!" But let's take a moment to put things into context.

We all have chanted the mantra that rock art traditionally has been ill-served by archaeology. There are certainly notable exceptions, but rock art really **has** been ignored in much mainstream archaeology. Here is where the avocationalist steps in, and in a field where few have provided the sheer volume of excellently recorded data that Wilson has, his accomplishments place him among the prominent archaeologists of our discipline. His is the raw material that will intrigue us and illustrate our researches for a long time to come. Wilson had the insight and foresight to see a task that needed doing, and proceeded to do it, first (and always) with his own resources, then with aid from the Earthwatch program. Along the way, he inspired and trained a coterie of followers. Would that any of us could claim as much.

Wilson had no pretensions about being an archaeologist. He was an artist, and an educator, and a rock art enthusiast. He also was the auctioneer who raised many a silken dollar on veritable sows' ears put up for bid. And he was funny: I will ever remember his presentation on the arrival of the aliens as recorded in rock art—putting in their places the likes of Erich von Daniken while the rest of us were muttering and fretting about getting the true message across to a general public that thrives on lost tribes, sunken continents, ancient astronauts, and the **Daily Enquirer**. Talk about putting things into proper perspective!

Wilson's obituary in the **Daily News** was sent in by Jackie Olson, a friend and student of Wilson's from Rio Hondo College, where Wilson taught. With it she quotes

another friend: "It is hard to sum up Wilson's life in just four paragraphs, because he was so much more..." The fact that these are **students** reminds us again of one of Wilson's real legacies. Thanks, Wilson. We will miss you.



Ethnography & Religion Symposium Added to 1997 SIARB Program

The symposium "Rock Art, Ethnography and Religion" has been included in the academic program of the 1997 International Rock Art Congress scheduled for Cochabamba, Bolivia, April 1-6, 1997, under the auspices of the Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB). There was considerable interest in related topics at the NEWS 95 congress last year in Italy. Ethnographic aspects of rock art still play important roles in countries such as Australia and Bolivia, with connotations of religious character that hold great interest.

Undoubtedly, this is a fertile field for research, as the characteristics of each case of ethnographic participation in rock art sites or the reuse of rock art panels vary considerably between individual sites and, furthermore, between different continents.

Therefore, apart from the specific subjects of rock art, ethnography, and religion, this symposium may incorporate semiology, symbols, Christian manifestations, iconography of religions, and myths. It also may be possible to deal with toponymy, historic investigation, ancient cartography, genealogies, ecclesiastical books, and people's names (patronymics). All this contributes to the cultural and ethnic framework of a region.

Suggestions of a technical or methodological kind that may help to better know and better protect rock art of ethnographic communities also will be welcome.

Please send titles and abstracts in English or Spanish (with a maximum of 150 words) to:

Alicia Fernández Distel
Centro Argentino de Etnología Americana
Av. de Mayo 1437 1º A
(1085) Buenos Aires, ARGENTINA

or

Roy Querejazu Lewis
Casilla 4243
Cochabamba, BOLIVIA



Book Notes

Rock Art in Arizona Historic Context Report

The Arizona State Historic Preservation Office (SHPO) has recently sponsored an Historic Context Report entitled **Rock Art in Arizona**, which is now available to interested rock art researchers. This 235-page book was prepared by J. Homer Thiel of the Center for Desert Archaeology (Technical Report No. 94-6) as part of the Arizona Historic Preservation Plan.

Rock Art in Arizona summarizes all rock art site records and published rock art reports in Arizona, identifies current rock art research topics, presents information on the various rock art styles found in Arizona, and addresses rock art recording and protection strategies. Fourteen rock art styles are identified, and more than 2,300 rock art sites are listed in an appendix. The purpose of the book is to provide guidelines for research and for preservation of Arizona rock art sites.

Rock Art in Arizona is available by sending a check or money order payable to Arizona State Parks Board in the amount of \$14.00 (\$11.00 for walk-in sales) to:

Business Services
Arizona State Parks
1300 W. Washington St.
Phoenix, AZ 85007
Phone (602) 542-4009

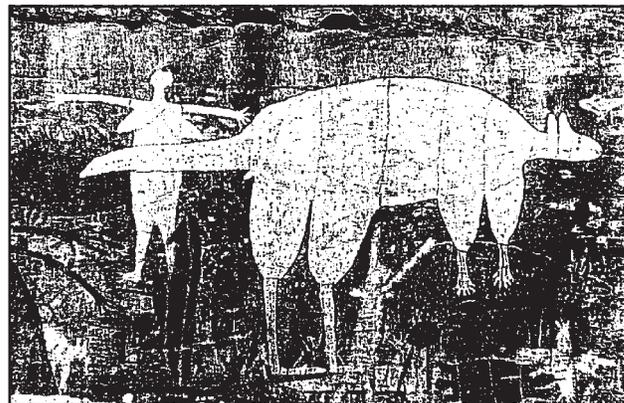


Book Notes

North Queensland Rock Art in Prehistoric Context

Rock art is an integral part of the Australian archaeological record. As such it can help us to understand ancient Aboriginal history—what happened in the past, when and where. Yet until recently, rock art had been virtually ignored by Australian prehistorians. In **Rock Art and Regionalisation in North Queensland Prehistory**, archaeologist Dr. Bruno David and statistician Dr. David Chant (University of Queensland) examine the archaeological evidence—including cave paintings and engravings—of southeast Cape York Peninsula to investigate a number of current views of the Aboriginal past.

Reviewing the existing archaeological data in conjunction with their own new evidence, David and Chant



conclude that while there is considerable evidence for cultural change in the archaeological record of north Queensland, these changes may have involved population increases and a restructuring of territorial networks, including a regionalization of social systems, beginning around 3,500 years ago and becoming more pronounced through time.

Rock Art and Regionalisation in North Queensland Prehistory is Volume 37, Part 2 in the Memoirs of the Queensland Museum. Copies are available for \$30 plus postage and handling of \$4.50 in Australia, \$6.00 for overseas surface, \$7.50 for overseas economy air, and \$9.00 for standard air (all costs are in Australian dollars). Address orders and payment by check, bank draft, money order, or credit card (Visa and MasterCard) to:

Queensland Museum Shop
P.O. Box 3300
South Brisbane, Qld 4101
AUSTRALIA
Phone 07 3840 7648/Fax 07 3846 1918



Book Notes

Rock Art and Shamanism Volume Reprinted by Texas Foundation

Due to the rapid sellout of the original run, the Rock Art Foundation has reprinted **Rock Art and Shamanism in North America**, edited by Solveig Turpin and containing articles by David Whitley, Polly Schaafsma, Ken Hedges, Larry Loendorf, and Solveig Turpin. Copies are available from the RAF offices in San Antonio by calling toll-free 1-888-525-9907.



In Review

Two Views on New Book About Caribbean Rock Art

The Petroglyphs of the Lesser Antilles, the Virgin Islands and Trinidad. C. N. Dubelaar. Amsterdam: CIP-Gegevens Koninklijke Bibliotheek, Den Haag, 1995. Soft cover, 494 + vii pages, references, maps, 689 drawings and black-and-white photographs, guide to abbreviations. Quality paper. Price not given.

Reviewed by Georgia Lee

Kees Dubelaar's new publication follows his massive earlier book on sites in South America, published by the Institute of Archaeology, UCLA: **The Petroglyphs in the Guianas and Adjacent Areas of Brazil and Venezuela: An Inventory** (1986). This time his area of study has moved north from Venezuela into the chain of islands that stretch out into the Caribbean in an arc, running between the South American coast and Puerto Rico. His book represents eleven years of field research.

Once again, Dr. Dubelaar has compiled an impressive corpus of material on little-known sites, as his new book highlights the similarities and differences in petroglyph design motifs between his previously-studied research area in South America and the islands of Trinidad, the Lesser Antilles, and the Virgin Islands. He states, "People settling in the Lesser Antilles in pre-Columbian times seldom transferred the petroglyph shapes from the regions they originated from. They developed their own motifs, which at best have some general properties in common with the figures of the 'old country...These motifs are predominantly anthropomorphic [p. 42]."

The main focus of this book is a comprehensive inventory of petroglyph sites that have received scant attention in the past. Chapter 1 provides general information including archaeology; Chapter 2 discusses geographical aspects (he notes a correlation between petroglyph sites and water) and such things as site densities; Chapter 3 contains results and conclusions about the sites and islands studied; and Chapter 4 comprises his inventory. The latter chapter describes all the petroglyphs sites in these regions and supplies drawings, photographs, data, and literary references.

Purists will disagree with Dubelaar's earlier recording methodology which sometimes included chalking (he stopped using this method in 1987). A minor quibble: a few of the photographs are "soft." Also, I would have liked to see more "locational" shots to help visualize the

petroglyphs in their environment. In a few instances this has been done and I find it very helpful in order to get a feel of the site.

The Petroglyphs of the Lesser Antilles, the Virgin Islands and Trinidad is not exactly light reading. This is a technical book but is the sort that lays the foundations for all future petroglyph researchers in the area of the Caribbean.

Reviewed by Frank G. Bock

Arguably one of the most prolific rock art researchers, Dubelaar again has published a volume on numerous sites in the Caribbean. Although I am not qualified to comment on the actual subject matter, not having toured the Caribbean, his research, his approach to the problems, and in general his lucid writing all contribute to a better understanding of the rock art of this little-known archipelago. However, there is a major problem in the recording techniques, discussed below.

Basically the book is an inventory of the rock art in some fifteen islands, as well as a survey of another twelve without rock art, in the Lesser Antilles and Virgin Islands region of the Caribbean. The textual part is somewhat brief, running only 43 pages. Nevertheless it is a vital part of the volume. Dubelaar discusses the general area, including previous work, and takes a well-tempered look at the attempts to date and interpret the petroglyphs. The Present Research is contained in Chapter 2—a short look into his methodology. Chapter 3 is a discussion on the Results and Conclusions. This is where Dubelaar could have been stronger, since he has significant data from which to work. Perhaps he intentionally made it brief hoping that this tantalizing hors d'oeuvre would act as a teaser for others to take his comprehensive compendium and expand it into a full seven-course meal.

The rest of the book—or at least 436 pages of it—consists of the inventory. Here the author's method of recording is prevalent on every page. The hundreds of black-and-white photographs are, for the most part, quite sharp with a contrast that sets the petroglyphs out in detail. However, here comes the problem. At least 146 of the photographs clearly show that the petroglyphs had been chalked. One-hundred and forty-six! It is heart-rending to turn to page after page and see this type of vandalism, especially when done—or at least condoned—by an otherwise excellent researcher.

Many of the chalked sites were in the Barbados, Grenada, and St. Vincent islands, but no island was free of this disturbing action. Line drawings accompany many of the photographs, an added documentation. However, one is struck by the fact that since chalking

misinterprets the petroglyphs being photographed, then it falls to reason that the drawings would also render erroneous representations.

This reviewer cannot, in all conscience, give a strong recommendation for this book. As noted above, this book can contribute to a better understanding of the rock art of this little-known region, but the rock art researcher also must deal with the negative impact that will limit its use in any research library or center. To the general public it is too apt to countenance a procedure for documentation that many have fought for decades. This little volume probably will not precipitate a worldwide rush to corner the market on chalk and send hordes of people, thus armed, scampering about the rock art sites "enhancing" the petroglyphs. But I'm afraid that in some hands, this may well send a message that if this form of recording is printed in a scientific publication, there must be nothing wrong with it.

The book is printed in small format—6¼" x 9½"—and professionally done on slick paper. The review copy received did not have the price.

Copies can be purchased from:

Secretariat Foundation for Scientific Research
Inst. Tax Zoology
Plantage Middenlaan 45
1018 DC Amsterdam
THE NETHERLANDS



In Review

A Magical Time Among Los Alamos Petroglyphs

Sentinels on Stone: The Petroglyphs of Los Alamos. Photographs by Betty Lilienthal and text and drawings by Dorothy Hoard. Los Alamos Historical Society, P.O. Box 43, Los Alamos, NM 87544. U.S. \$18.95. Paperbound, 75+iv pages, 111 black-and-white photographs.

Reviewed by Bill Hyder

American rock art research has been criticized by at least one world-renowned expert as the purview of little old ladies in tennis shoes. I took offense when I first saw reference to such comments, but the more I thought about it, the more I realized it was only half true. Little old American ladies would never be caught amid the basalt boulders and burning sands of the American Southwest in tennis shoes. No, Vibram soles with leather uppers are more sensible and provide more secure footing.

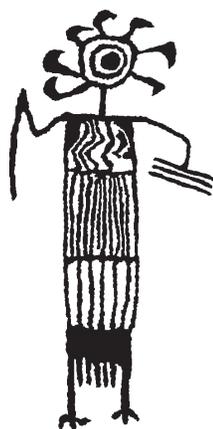
Two of these little old ladies teamed to address an appalling lack of site records for the rock art of Los Alamos County, New Mexico. From 1983 to 1992, the pair combed the plateau and canyons in search of petroglyph sites. In their words, they "had peppered the New Mexico State Laboratory of Anthropology's maps with site numbers." White Rock Canyon had been added to the National Register of Historic Places because of their rock art recording activities. They had done their duty and in their words, "It was a magical time."

Sentinels in Stone is a public record of their work. It is not a scholarly text. It does not document each and every site in the county. It does provide an overview of the rock art encountered according to several standard categories. First are examples of standard forms such as anthropomorphs, quadrupeds, snakes, birds, geometrics, and post-Columbian figures. Next come pictures of sites, terraces, and other settings, followed by areal views shot during their recording surveys. From these later photographs, one gains an appreciation of the rugged territory searched by these two "no longer young" women. White Rock Canyon is featured in another set of photographs, and finally they make a small stab at interpretation and a more light-hearted attempt at naming sites. In the end they reasoned, "We could never impose our ideas and limited interpretations upon the petroglyphs."

The black-and-white photographs are excellent, although there are one or two that fall short. Sometimes, they had to improvise to get the glyph on film and we are treated to one example where an umbrella provided the necessary shading (and the caption cautions the reader to never apply anything to the rock to enhance a glyph for fear of damaging scientific evidence), and another where someone's shadow provides the needed contrast. We have all found these tricks necessary and it is refreshing to see them presented as part of their recording methodology. When in need, improvise without harming the glyphs.

I cannot say this book will add any new knowledge to the rock art of New Mexico. The most famous images you have seen before and the rest are not unlike others seen throughout New Mexico. But, there are many interesting images and you will get a feel for the corpus of Los Alamos rock art. I can say this is a refreshingly personal statement of nine years of hard work. It is book you can read in an evening while sharing the authors' love of rock art.





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

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

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

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

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

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

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

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

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

ARARA Code of Ethics

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

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is one as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing subsurface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

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

ARARA Officers

President	William Hyder
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La Pintura is the Official Newsletter of the American Rock Art Research Association
Please address all editorial materials and letters to:
La Pintura, Ken Hedges, Editor, 8153 Cinderella Pl., Lemon Grove, CA 91945-3000

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