



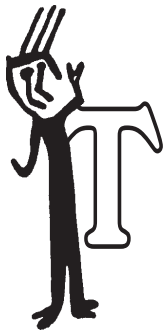
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La Pintura

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

SIARB Issues Call for Preservation of Toro Muerto Petroglyphs in Peru

Matthias Strecker
Secretary General, SIARB

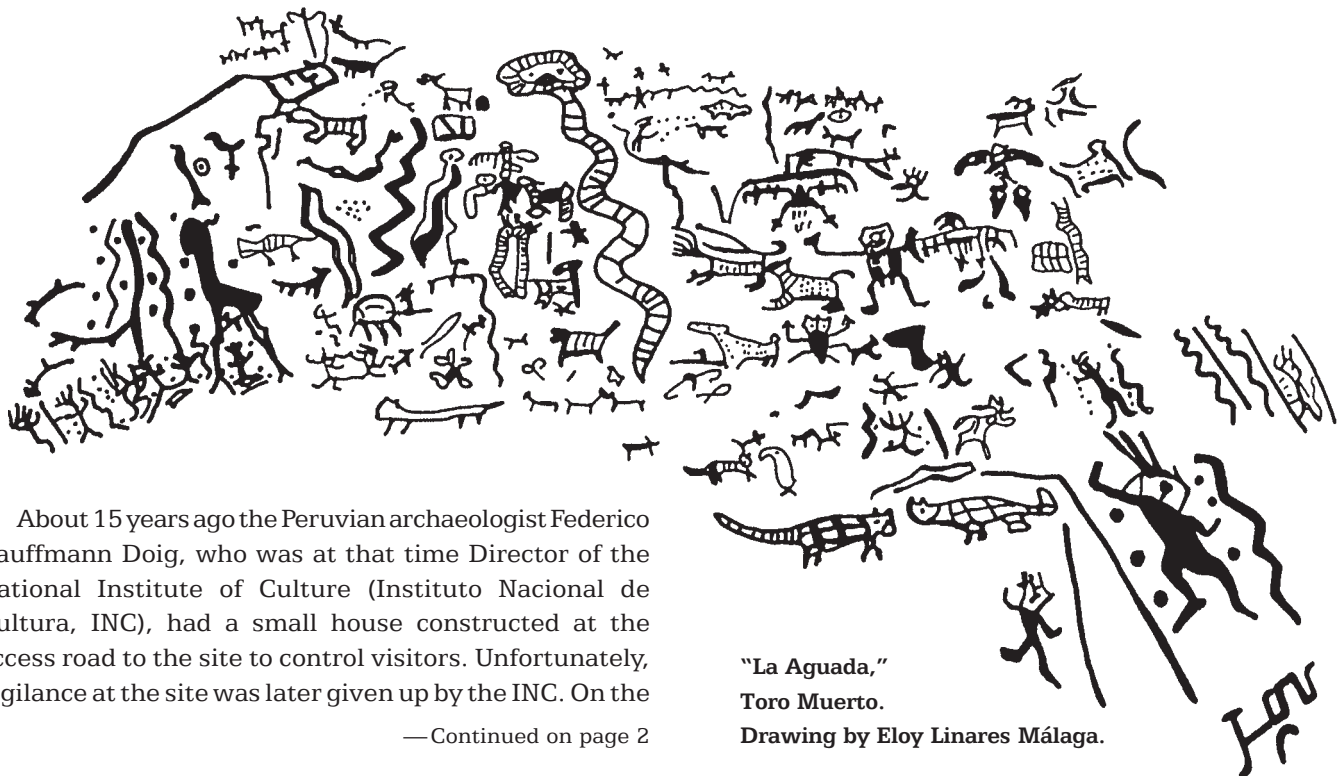


The Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB) is submitting this text for publication in international journals and newsletters. We urge all of you to join us in this effort: Let's Save Toro Muerto!

In the opinion of Antonio Núñez Jiménez (author of 3 volumes on Peruvian rock art), the petroglyphs of Toro Muerto, engraved on volcanic rocks in a desert region near the village of Coriri in Majes Valley (Prov. Castillo, Dept. Arequipa, Peru), constitute "the most noteworthy of all rock art sites in Peru." The discoverer of this site, Eloy Linares Málaga, has named it "the largest site in the world."

While there may be other world contenders for this title, Toro Muerto really is an enormous locality with thousands of engravings in an area extending for 5 kilometers.

Toro Muerto has been investigated since 1951 by E. Linares M. and researchers from Germany, France, Cuba, and other countries. It has been published in a number of books and articles (for example: Núñez Jiménez 1986 and Linares Málaga 1993).



About 15 years ago the Peruvian archaeologist Federico Kauffmann Doig, who was at that time Director of the National Institute of Culture (Instituto Nacional de Cultura, INC), had a small house constructed at the access road to the site to control visitors. Unfortunately, vigilance at the site was later given up by the INC. On the

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"La Aguada,"
Toro Muerto.
Drawing by Eloy Linares Málaga.

Toro Muerto

Continued from page 1

other hand, E. Linares M. initiated efforts to have Toro Muerto declared a World Heritage Site by UNESCO.

Unfortunately, this extraordinary rock art site is in great danger of being destroyed completely. A new settlement near the site, Candelaria, has begun irrigation of part of the zone. Moreover, an agreement exists between the INC and the settlers which allows this activity. Besides, many engraved rocks have been affected by the extraction of stones for construction work or by vandalism.



Toro Muerto.
Drawing by Eloy Linares Málaga.

In June 1996 E. Linares Málaga and Matthias Strecker (Secretary and Editor of the Bolivian Rock Art Research Society, SIARB) visited Toro Muerto and offered a press conference in Arequipa. They suggest that the following measures be taken in order to save this rock art site:

- * Organization of a permanent exhibition on Toro Muerto in the village of Coriri.

- * Publication of a flyer for tourists which explains the importance of these engravings.

- * Action by the Peruvian Ministers of Education (head of the INC) and Agriculture to annul the agreement which allows irrigation of the zone.

- * Assignment of the "Policía de Turismo" (police branch responsible for vigilance of archaeological sites) to set up permanent vigilance at Toro Muerto.

- * In case the state authorities are not able to protect the site, consideration of a plan to transfer administration of Toro Muerto for a number of years to a private entity which would look after the site and profit from tourism.

- * Continuation by the Ministry of Education of the initiative to have Toro Muerto declared a World Heritage Site by UNESCO.

We ask members of the international rock art community to support this plan. Please write to the following

Peruvian authorities, asking them to stop irrigation at Toro Muerto and to start definitive actions to protect this site:

Excelentísimo Señor Presidente Constitucional
de la República del Perú
Ing. Don Alberto Fujimori F.
Palacio de Gobierno
Plaza de Armas, Lima
Peru

Don Domingo Palermo Cabrejo
Ministro de Educación
Calle Vandelveve 160
San Borja, Lima
Peru

Ing. Rodolfo Muñante S.
Ministro de Agricultura
Avda. Salaverry s/n
San Borja, Lima
Peru
Fax: 011-51-14-365855

References Cited

Linares Málaga, Eloy

1993 The largest site in the world: Toro Muerto (Peru). **International Newsletter on Rock Art** 6:25-27.

Núñez Jiménez, Antonio

1986 **El libro de piedra de Toro Muerto**. Havana, Cuba.



Deadline Set for El Paso Conference Papers

Preparation of the El Paso Conference publication is currently under way. Authors are reminded that the hard deadline for submission of manuscripts to the editor is October 15, 1996. Authors are asked to submit their papers early to expedite the review process and coordinate any special photographic or graphic art requests. Initial review and editing will take place prior to the holiday season. Final editing and prepress will occur after the first of the year. The **American Indian Rock Art** volume for the 23rd Annual ARARA Conference at El Paso is slated to be available for purchase in April of 1997. Send manuscripts or direct questions to:

Steve Freers
39578 Ramshorn Drive
Murrieta, CA 92563
e-mail: sfreers@aol.com



ARARA in La Junta for 1997 Conference

La Junta—junction in Spanish—is the meeting point of the Santa Fe Trail and the Santa Fe Railroad. Located in southeastern Colorado, members of the community of 8000 are excited about the ARARA conference next Memorial Day weekend, and are looking for ways to welcome us.

A recent trip to La Junta by conference arrangements coordinator Donna Gillette involved meetings with the Chamber of Commerce and the Colorado Archaeological Society and visits to local facilities for meetings, banquets, and motel accommodations. Most ARARA events will take place at Otero Junior College, which has facilities that would be the envy of any university. For starters—how about a projection VCR and upholstered auditorium seating?

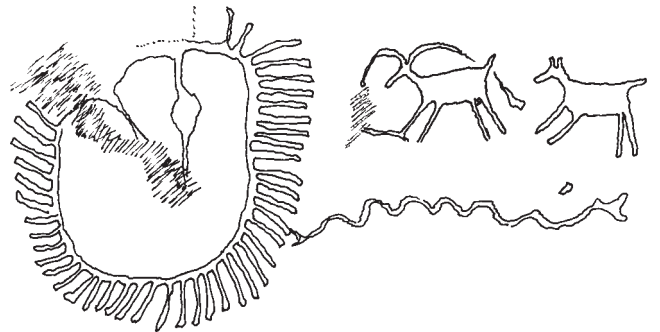
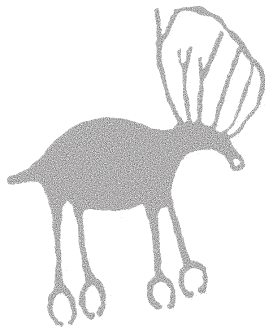
Bill McGlone and local ranchers Ted and Alma Barker shared the rich rock art of the region, which ranges from Archaic to historic. Styles include pecked abstract and pictorial, plains biographic, historic European, and others (see the review of Bill's book on the area in the Winter 1996 issue of *La Pintura*).

Jay and Helen Crotty also recently visited the area, and were treated by Bill to a field trip preview tour. Helen has reported that "this area has styles of rock art that we have never seen at an ARARA meeting site." The Crottys also recommend La Junta's gourmand French Restaurant!

Accommodations are being arranged that span from free tent and motorhome space and \$3 hostel rooms (with showers) within one block of the meeting facility to deluxe motel rooms at reasonable rates.

Several airlines service Colorado Springs with an easy drive of less than 2 hours to La Junta. For those with extra time, and looking for an adventure by rail, the train runs from Los Angeles to La Junta every day. Similar service is available from the east.

Start planning your trip now. There will be several opportunities for field trips both before and after the meetings. More information will be included in the next *La Pintura*.



Illustrations of Purgatoire River rock art by Janet Lever.



INORA Subscriptions

INORA is the **International Newsletter on Rock Art**, edited and published in France by Dr. Jean Clottes. It is published three times a year (usually in February, June, and November) with 32 pages of rock art news 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. ARARA serves as a clearinghouse for this publication. Subscriptions are forwarded to *INORA* 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. To subscribe, send a check for \$18, payable to ARARA, to this address:

Donna Gillette
1642 Tiber Court
San Jose, CA 95139



54th Plains Conference

The 54th Plains Anthropological Conference, hosted by the Office of the State Archaeologist and the University of Iowa, will be held October 30–November 2, 1996, in Iowa City, Iowa.

The conference will include a Rock Art Symposium featuring papers on aspects of rock art research—interpretation, dating, recording techniques, surveying—in the Great Plains, Midwestern, and East Central states. General registration information is available from:

Dr. Joseph Tiffany, Program Chair
Department of Anthropology
319 Curtiss Hall
Iowa State University
Ames, IA 50011-1050
Phone (515) 294-1108, fax (515) 294-1708
e-mail: jtiffany@iastate.edu



The President Speaks

Bill Hyder, ARARA President

Sometimes it is best to ignore what others have to say and go on about your business. I have offered that advice on more than one occasion to friends, employees, and fellow ARARA members. But some statements and actions cannot be ignored, and most advice is easier to give than receive. I can no longer ignore the published statements and activities of the editor of the Australian journal **Rock Art Research (RAR)** and the Convener of the International Federation of Rock Art Organizations (IFRAO), Robert Bednarik.

In Volume 13, No. 1 of **RAR**, Mr. Bednarik offers a less than favorable review of **Tapamveni** by ARARA members Pat McCreery and Ekkehart Malotki. Besides revealing an ignorance of what constitutes rock art scholarship and a total lack of understanding of Native American culture and rights of self-determination, Mr. Bednarik takes an unwarranted swipe at ARARA. Specifically, he states: "The book includes a sensible Afterword on the protection of rock art, which gives four basic rules of behavior on sites. These are fairly minimal, but they are still superior to those officially espoused by ARARA."

If you check **American Indian Rock Art, Volume XVIII**, you will find an article by A.J. Bock and Georgia Lee about visiting and recording rock art sites. Bock and Lee actually cite Bednarik on more than one occasion, so I presume he is not criticizing himself. If you review other ARARA publications, follow active debates in our annual meetings, or otherwise seek ARARA's advice, you would find an overriding concern for the protection of rock art and leadership in addressing destructive visitation and recording practices. But Mr. Bednarik cites "official" ARARA policies. I can only assume that he refers to ARARA's Code of Ethics published in every issue of **La Pintura** and summarized on the reverse side of your membership card.

Take a moment to review our Code of Ethics. ARARA members are expected to abide by all local, state, and national antiquities laws and property rights. Rock art recording shall be non-destructive and archaeological remains shall not be disturbed except as part of legal archaeological inquiry. No excavation or removal of soil shall be undertaken except as part of a legal archaeological project. Potentially destructive recording and research procedures shall be undertaken only after careful consideration, again bound by the requirements of legal archaeological investigations. Finally the name of ARARA cannot be used except in accordance with accepted professional archaeological standards and may not be

associated with commercial activities or research projects without the express approval of the Executive Committee. Acceptance of the Code of Ethics is a condition of ARARA membership.

Under what Code of Ethics does Mr. Bednarik operate? The constitution of the Australian Rock Art Research Association (AURA) states that "members of AURA shall observe a professional code of ethics." I presume from his opinions that Mr. Bednarik finds this a more comprehensive code than that espoused by ARARA. However, I believe AURA members acted in good faith when they adopted that statement, so we must look elsewhere.

Mr. Bednarik also carries the title of Convener of IFRAO, an organization of which ARARA is a founding member. Mr. Bednarik has made bitter attacks on fellow rock art researchers throughout the world and used the IFRAO name to identify himself. I was content to ignore his self-serving, pretentious ramblings until I learned of his actions in the Portuguese Côa affair. Mr. Bednarik has made numerous unscientific, misleading, and wrong statements about Côa, Portuguese archaeologists, and rock art researchers from around the world. He has even gone so far as to claim credit for saving the Côa petroglyphs, thus denigrating the unselfish actions of many Portuguese archaeologists and the people of Portugal.

I was even willing to ignore all that he has written and said about Côa. Then I was given a copy of a letter that Mr. Bednarik wrote to the EDP of Portugal, the very people intent on damming Côa and destroying the petroglyphs. Mr. Bednarik's statement that "if the art were to be shown to be Post-Paleolithic, its importance would diminish dramatically and the controversy concerning its preservation would be largely removed" has been published in the on-line journal, **TRACCE #4** (www.geocities.com/Athens/2996/tracce4.html). He is clearly stating that if the petroglyphs are not Paleolithic, then they have no value and the dam may proceed. That statement violates every tenet of a "professional code of ethics" whether in Australia or the USA.

What is worse, Mr. Bednarik wrote these words as part of a proposal to date the Côa petroglyphs for EDP and resolve "the controversy concerning its preservation." This letter was written on IFRAO stationary with the return address of the Australian Rock Art Research Association. As president of an IFRAO association and a member of AURA, I can no longer sit quietly and ignore the words of Mr. Bednarik. Neither IFRAO, nor any of its members, ever authorized Mr. Bednarik to seek a consulting contract in IFRAO's name, nor did IFRAO ever take a position that the petroglyphs were of diminished

importance and that it would be okay to inundate them if they were not Paleolithic. Mr. Bednarik went on to misstate and misrepresent the research results of others and attack many fine colleagues in a 1995 **Antiquity** article under the name of IFRAO without the endorsement of the member organizations.

For these reasons, with the approval of the ARARA Board of Directors, I sent the following resolution to the 1996 IFRAO meeting:

Whereas, The IFRAO Convener used IFRAO letterhead on March 24, 1995, to propose a private research contract for himself and another individual with EDP Portugal;

Whereas, The IFRAO Convener used IFRAO letterhead on March 24, 1995, to state to EDP that "if the [Côa] art were shown to be post-Paleolithic, its importance would diminish dramatically and the controversy concerning its preservation would be largely resolved";

Whereas, The IFRAO Convener published an article in **Antiquity** using the IFRAO organizational identification and that article contained misstatements of other's research, unfounded opinion, opinions not approved by the IFRAO member organizations, and direct personal attacks on many respected members of the international rock art community;

Whereas, The IFRAO Constitution explicitly states in Article II, Section 1: Members of IFRAO are organizations, not individuals;

Whereas, The IFRAO Constitution explicitly states in Article II, Section 4: IFRAO shall promote high scholarly standards of rock art research and publication;

Resolved, That the IFRAO member organizations find that the use of the IFRAO name in private consulting and the tone of the Côa publications of Convener Robert Bednarik are in direct opposition to the constitution, goals, and spirit of IFRAO;

Resolved, That the IFRAO member organizations censure Convener Robert Bednarik and hereby direct him to cease using the IFRAO name in the publication of personal opinions not approved by the IFRAO member organizations;

Resolved, That if a majority of IFRAO member organizations are not represented at the 1996 meeting, those present and voting ask the 1996 IFRAO President to conduct a mail ballot of all member organizations and report the results of that vote to the member organizations and the Convener in a timely fashion, but no later than the 1997 meeting.

I will be the first to acknowledge Mr. Bednarik's many fine contributions to rock art studies, but his actions in the Côa affair and the tone he has adopted in attacking the rest of the rock art community are unacceptable. He has done himself a great disservice and threatens all that he has accomplished.



Loendorf and Yoder New ARARA Officers

Elections for officers were held at the 1996 annual meeting. Larry Loendorf was elected Vice President and Donna Yoder was elected Treasurer. They join President Bill Hyder and Secretary Sharon Urban, both re-elected to new two-year terms. Donna Gillette was appointed to fill Larry Loendorf's position on the Board of Directors. Marvin Rowe, Janet Lever, and Elanie Moore were chosen by the members as the nominating committee for the next two years. President Bill Hyder announced the appointment of John Palacio and immediate past president Don Weaver as his representatives on the committee. The three Board of Director positions will be open for election at the 1997 annual meeting. One of the three directors, Diane Hamann, will have served two consecutive terms and will not be eligible for renomination. The other two directors, Donna Gillette and Teddy Stickney, are eligible to serve another term. According to the by-laws, directors must step down after two consecutive terms, although they may serve again after a two-year break in service. The goal of the by-law was to establish a larger pool of potential officers and a smooth transition in ARARA leadership. Since the by-law was passed in 1994, eight members have held elected positions as officers or board members compared to five in the previous seven years.

La Pintura is the quarterly newsletter of the American Rock Art Research Association.

Arizona State Museum

University of Arizona

Tucson, AZ 85721-0026

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Call for Conservation and Preservation Papers for 1997 President's Symposium

The 1997 President's Symposium, to be held during the annual meeting in La Junta, Colorado, will be dedicated to the subject of Conservation and Preservation. Invited and accepted participants will be allotted 20 minutes for each presentation. If you wish to have a paper considered for inclusion in the session, please send an abstract of no more than 200 words to session chair J. Claire Dean. Abstracts can be accepted by mail addressed to Dean & Associates Conservation Services, 3438 NE 62nd Ave., Portland, OR 97213, by e-mail to clairedean@aol.com, or by fax to (503) 331-0762. Abstracts must be received by December 15, 1996, for consideration. Proposals not accepted for the symposium will be forwarded to the program committee for consideration in the regular paper sessions.



Treasurer's Report

Income and Expenses
July 1, 1995 thru June 30, 1996

Beginning Balance	\$86,715.08
Gross Income	
Publications	\$3,916.01
Interest	\$4,202.35
Dues	\$8,880.00
Other (Tax Refunds)	\$1,942.68
Contributions	
Conservation	\$300.00
Education	\$309.25
Oliver Award	\$600.00
Conference	
Registration	\$9,818.00
Banquet	\$3,255.00
Art Gallery/Auction	\$2,346.00
Total	\$122,284.37
Operating Expenses	
Office	\$2,273.36
Archives & Library	\$3,126.96
Equipment	\$1,859.42
Taxes & Insurance	\$3,736.88
President & Board	\$2,532.00
La Pintura	\$3,942.09
Promotions	\$926.00
Committees	\$875.17

Publications	\$8,144.40
Conference	
Registration	\$3,098.52
Banquet	\$3,199.76
Reception	\$878.50
Other	\$2,157.30
Awards	\$1,700.00
Ending Balance	\$83,834.01
Total	\$122,284.37

Balance Sheet July 1, 1995 thru June 30, 1996

Bank of the West	
Checking	\$11,361.58
3 Month CD	\$10,559.04
6 Month CD	\$8,045.57
8 Month CD	\$16,146.19
1 Year CD	\$32,450.05
Savings	\$5,271.58
Total	\$83,834.01
Conference	\$6,929.03
Banquet	\$55.24
Publications	\$2,817.50
Dues	\$7,168.58
Donations	\$2,728.15
Castleton Fund	\$22,092.34
Conservation	\$2,633.76
Education	\$2,573.70
Archives & Library	\$5,030.80
Oliver Fund	\$2,865.33
Contingency	\$1,008.80
Reserve	\$21,761.98
Wellmann Fund	\$6,168.80
Total	\$83,834.01

— Respectfully submitted,
Donna Gillette, Treasurer



"Sacred Images" Exhibit

On May 9, 1996, Brigham Young University's Museum of Art opened "Sacred Images: Utah Rock Art," featuring master photographers Craig Law, John Telford, Tom Till, and Phillip Hyde. An accompanying full-color book, **Sacred Images: A Vision of Native American Rock Art**, features photos highlighted by interviews with contemporary Native Americans. Price is \$24.95 plus shipping and handling. For orders or information, contact:

BYU Museum of Art
North Campus Drive
Provo, UT 84602-1400
Phone (801) 378-8200



Rick Bury Awarded First Oliver Photography Award

Bill Hyder

California photographer Rick Bury became the first recipient of the Oliver Award for Rock Art Photography at the 1996 ARARA annual conference. Leon Yost and Mark Pahuta received honorable mentions. Rick's entry, entitled "House of the Sun: The Seasons," consisted of six Cibachrome prints, six duplicates of the original slides, and an essay on the photography and purpose of the images, all packaged in an archival portfolio. Rick received his BA in cultural anthropology from the University of Hawaii in 1969. He has been performing volunteer field work for the Los Padres National Forest since 1990 and he has been rock art site steward for the House of the Sun since 1993. When not on active duty as a Battalion Chief for the Carpinteria-Summerland Fire Protection District, Rick devotes his time to lecturing and displaying the results of his 15 years of photographing rock art.

Judging the entries sparked a great deal of debate about what makes a good rock art photograph or portfolio. The committee agreed that the first award should set the minimum standard by which future entries will be judged. While Bury's entry is an outstanding example of rock art photography in its own right, the two honorable mentions excelled in ways not represented in Bury's submission. The committee felt it would be instructive to future entrants if the details of their debate were shared with the membership in **La Pintura**.

All three winners met the minimum standard of basic photographic excellence, to wit:

- 1) The photographs must be sharp. Depth of field can be used for effect, but the rock art and rock surface must be in sharp focus. One should be careful about including out-of-focus elements in a photograph. It can be used to an artistic advantage, but more often it detracts from the photograph. The original chrome or negative should not be enlarged beyond the limits of the sharpness of the original.

- 2) The photographs must be flawless, *i.e.*, free of scratches, dings, light flares, and other technical faults introduced by the camera, the film, processing, or the photographer.

- 3) The rock art is the primary subject of the photograph.

From this point, the judges began to differ on criteria. What separates an artistic rock art photograph that accurately records the rock art from an artistic photo-

graph in which the rock art becomes an element secondary to the artistic intent of the photographer? Can a single photograph be stronger than a collection of photographs? How important is the presentation of the work? The committee argued these points repeatedly in reaching its final decision.

Rick Bury's winning entry includes six photographs of the same panel made at six different times of the year. The Cibachrome prints are mounted on archival board; duplicate 35mm copies of the original chromes are included; an explanatory essay describes the intent of making the photographs; the technical specifications including camera, lens, film type, and lighting are included; and the entry is package in an archival portfolio. Specifications for the award requested a letter explaining how the photograph met the criteria for the award and Rick's essay accomplished that in ways we did not anticipate. The theme of his entry was a Chumash site know as Sapaksi, the House of the Sun, as seen in the different seasons as the Chumash knew them. Each photograph is accompanied by a brief description of the season and the changes in the local environment.

Technically, Bury's photographs are excellent. One of the judges, however, felt they bordered on art for art's sake rather than recording the rock art. One image was singled out as capturing the site as the judge experienced it, the rest of the images were felt to be too gimmicky. Our criteria for art stated: "The art of rock art photography is in capturing the experience of the site, not just in reproducing what is painted or etched upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that invariably one experiences at a rock art site." Our criteria for science stated: "Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful." As a group, the judges agreed that one image satisfied the science criteria and the totality of the entry satisfied the art criteria. All agreed that the line between art and science is difficult to define and more difficult to maintain. Undoubtedly, the criteria will change in subtle ways from judge to judge.

Can a single photograph entry meet both criteria in the face of multiple image entries? This question created a good deal of argument and led to the first honorable mention. The entry by Leon Yost included a number of photographs from the Desecrated Panel in southeastern Utah. The committee could see scratches (most likely on the chrome or negative) in several of the prints. This eliminated the entry from further consideration, given

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Photography Award

Continued from page 7

the technical criteria listed above. In addition, the committee felt the entry as submitted lacked a shot of the site setting, an element the committee felt was necessary to complete the purpose of the photographs as they interpreted them. A better description of why the photographs were made may have turned the discussion in Leon's favor (assuming the photographs had been flawless). What the committee did agree on was the fact that one of the photographs, had it been submitted as a single entry, did meet the criteria of art and science. It doesn't show the entire site, but it beautifully captures the textures of the rock and immediate environment of the petroglyphs included in the image. As a single photograph it sets out to document three petroglyph images and it does so superbly. Had Leon's entry been this single photograph, the committee might still be debating the winner.

The other honorable mention was Mark Pahuta's 10-minute video on the rock art of the Coso Range. Although the rules allowed for any type of film including video and digital images, we had not really thought through comparing professional-quality video and film productions versus a video or film recording. The distinction is subtle, but the addition of sound, music, and voice-over changes the nature of one's evaluation of the product. Pahuta transferred a slide show to video in the production of this piece for the Maturango Museum. A lot is lost in transferring the slide show to video, yet the high quality of the images on video is good evidence of the highest quality of the original slides. In the end, the committee was faced with the problem that the video was something other than an original video recording, yet the video is excellent. In 10 minutes, it does more to teach one about rock art than most 30-minute or longer shows. The committee voted to present an honorable mention to this piece as well and is recommending that ARARA establish a separate award for video, film, or multimedia productions as opposed to site recordings.

What was lacking from any of the entries were any real technological breakthroughs advancing the art of rock art photography. There have been recent advances in the use of cross-polarized light, three-dimensional photography, and even virtual reality. We hope to see some of these techniques represented in future competition.

We invite everyone to take aim (clearly focused, of course!) at the Oliver Photography Award for 1997.



Georgia Lee Receives Wellmann Award

Bill Hyder

Dr. Georgia Lee joined the growing list of ARARA members to be honored with the Wellmann Award for distinguished service in the field of rock art. Appropriately, Dr. Lee's first ARARA meeting was in El Paso in 1975. In the intervening 21 years, she has served on the Publication Committee, the Education Committee, chaired the Conservation Committee, and served as Vice President from 1980 to 1982.

Dr. Lee's rock art publications are almost too numerous to mention. Her first paper was published in 1975 under the name Georgia Lee Fleshman and dealt with Chumash pit-and-groove or cupule rocks. Her first major publication was the 1977 "Chumash Mythology in Paint and Stone" that appeared in the Pacific Coast Archaeological Society Quarterly. Her Master's Thesis, published by Ballena Press in 1981 as **The Portable Cosmos: Effigies, Ornaments, and Incised Stone From the Chumash Area**, quickly sold out and remains a classic publication on the Chumash. In addition to conducting major recording projects in the Sierra Madre, Carrizo Plain, and Vandenberg AFB regions, focusing on the rock art of the California Chumash, Georgia earned her doctorate recording and analyzing the rock art of Easter Island. Her dissertation was published by UCLA (1992) as **The Rock Art of Easter Island** and quickly became another classic. Today, she is editor and publisher of the **Rapa Nui Journal**, the premiere publication for Easter Island studies.

Along the way, Dr. Lee has collaborated with other ARARA members to document rock art on California's Stanislaus River, in California's Lava Beds National Monument, and most recently in the Hawaiian Islands. She has authored or co-authored a dozen papers in the **American Indian Rock Art** series. She has taught and written on rock art conservation, documentation, and interpretative methodologies, and her writings, drawings, and photographs have appeared in publications throughout the world.

Perhaps even more important than her scholarly work, Dr. Lee has encouraged, assisted, and mentored many now involved in rock art. The current ARARA president first met Georgia Lee in 1979 before she had completed her masters work at UC Santa Barbara. She encouraged him and his collaborator, Mark Oliver, to continue developing their rock art photography methods and to present their first paper at the annual San Diego Museum of Man conference. Thanks to her support and

encouragement, Bill Hyder went on to become president of ARARA and Mark Oliver has established the ARARA Oliver Award for the Art and Science of Rock Art Photography. Toni Padgett worked with Georgia documenting Modoc rock art and went on to graduate from the Getty-sponsored rock art conservation training program in Australia. Georgia is a founder of the Easter Island Foundation. Many masters and doctoral students have turned to Georgia for her unselfish assistance. Dr. Lee's door has always been open to the fledgling, as well as renowned rock art researchers of the world.

In accepting the award, Dr. Lee wrote: "We've come a long way, baby, and now it is computer technology, global positioning systems, photogrammetry, typologies, and—will wonders never cease—actual dates. More and more professionals are doing rock art these days and I hope that is a positive trend. I can hardly wait to see what the next twenty years will bring. Thank you for this honor."

ARARA thanks you, Georgia Lee, for your 20-plus years of scholarship, service, and dedication to rock art studies.



BARACEF to Benefit Northern California Rock Art Sites

The Bay Area Rock Art Conservation and Education Fund (BARACEF), a charitable fund of the Marin Community Foundation, has been established in order to accept contributions and, with the guidance of its advisor, the Bay Area Rock Art Research Association, to distribute funds for charitable, educational, or religious purposes as they relate to the conservation and preservation of the Ring Mountain Petroglyphs and other Bay Area rock art sites.

BARARA responded to the inception of the Fund with the Spring kickoff of a "Ring Mountain Petroglyphs Preservation Drive." Direct-mail appeals sent to BARARA members met with enthusiastic and generous response. As BARARA members reach out to their circles of friends, family, and business associates, the wider community has begun to get involved as well.

With the acquisition of the Ring Mountain Preserve by the Marin County Open Space District in January of this year, the time and opportunity to act on behalf of the sensitive rock art site has arrived. The Open Space District has formally accepted cultural resource management objectives developed by BARARA, the Federated

Coast Miwok, and other community groups. Priorities for the site include the construction of a low rail fence along the main petroglyph panel, planting of poison oak at the base of the boulder, and installation of interpretive signing. BARARA has been specifically requested by Marin Open Space District to raise funds for documentation and graffiti removal at the site.

BARACEF is asking others to join with Ring Mountains friends and help save the Ring Mountain Petroglyphs. Leigh Marymor, BARARA's Designee Advisor to the fund, may be contacted at (510) 531-7721 or MleighM@aol.com. Contributions are tax-deductible and may be sent to:

BARACEF
1289 Holman Road
Oakland, CA 94610



Rock Art Awards in the News

Tapamveni Receives Award

Tapamveni: The Rock Art of Petrified Forest and Beyond, by ARARA members Pat McCreery and Ekkehart Malotki, has won first prize in the "National Park Service Cooperating Association Interpretive Excellence Competition." Reviewed as "one of the most beautiful books on American rock art ever published" by Jean Clottes in his **International Newsletter on Rock Art**, the book was given an award of excellence by the National Park Service.

Tapamveni (also reviewed in the Spring 1995 issue of **La Pintura**) is available at \$29.95 plus \$5 shipping and handling from the ARARA Archives, P.O. Box 65, San Miguel, CA 93451, or from the publisher, Petrified Forest Museum Association, P.O. Box 2277, Petrified Forest, AZ 86028.

FSRA Receives SCA Award

The Friends of Sierra Rock Art was awarded the Helen C. Smith Achievement Award by the Society for California Archaeology at its annual meeting in April. FSRA was chosen for its public education activities and its efforts to preserve rock art and other archaeological resources. This is the fourth time the award has been granted, and the first time a rock art organization has been honored by the SCA. For further information on FSRA, contact Bill Drake, 123 Grove St., Nevada City, CA 95959, phone (916) 265-2084.



Education Committee Report

Barbara Gronemann

Education Committee Chair

This past year has been a year of transition for the Education Committee. Ellen Martin and I met several times to coordinate **La Pintura** articles, reports, and letters. I will be stepping down as Committee Chair; Ellen Martin and Peter Welsh, Director of the Deer Valley Rock Art Center, will co-chair the Education Committee for 1996-1997.

The Education Committee's goal this past year was to have a Symposium at the 1996 Conference. Special letters of invitation to present papers at El Paso were sent out. The papers were to relate to those methods of communication used to sensitize not only school children but the general public on the conservation, protection, and stewardship of rock art sites. Papers were requested from personnel of the different federal and state agencies, museums, and schools who have successfully written and used brochures, signage, tour programs, school outreach, kits, museum exhibits, classes, and other methods of rock art education. Several letters of regret were received. Ellen and I found that if we were to get presenters from distant states and the different agencies involved, more time was necessary to allow them to make arrangements with their employers so that their requests for travel expenses could be put into yearly budgets. We would like to encourage, by invitation, more educational papers at the conferences. A special thanks to Amy Douglas for her paper, "From Rock Outcrop to Museum Exhibit: Teaching the Public About Rock Art"; to Lisa Okazaki, Petroglyph National Monument, for her poster display about their outreach education programming; and to Teddy Stickney for her paper on educating people about ways to document rock art. We also wish to thank John Palacio for his session on making rock art for the kids at the conference.

Ellen is continuing her work on the compilation of a list of rock art-related audiovisual materials. Please contact her if you know of any audiovisual or other educational materials that include rock art.

The Education Packet is still being sold. We have set the example for parties in other states and countries who are compiling their own educational packets.

I would like to publicly thank ARARA for making it possible for me to attend the International Rock Art Congress in Torino, Italy, last summer. I served as one of the ARARA Ambassadors (for my write-up on the Con-

gress, see the last issue of **La Pintura**).

Ellen and I would like to thank all ARARA members who have shared their rock art knowledge with students, taught classes, directed field schools, presented slide talks, and engaged in other education endeavors this past year.

It has been my pleasure to serve as Chair of the Education Committee for the past six years. I plan to continue to be involved.



The Mid-America Geographic Foundation

Jack Steinbring

The Mid-America Geographic Foundation was formed in 1993 as a non-profit, educational/cultural organization under both U.S. and Wisconsin State laws. The Foundation arose as a result of the work of Herman Bender, who had identified, and conducted research into, a number of boulder arrangements (petroforms) in east-central Wisconsin. It has since been discovered that there is a tight correlation between these sites and prominent landforms along historic and prehistoric trails. In addition, these sites align with springs and appear correlated with Archaic cultural sites dating between 1,000 and 3,000 B.C. These sites form a primary research and conservation interest of the Foundation. The introduction of a high voltage power line through this environment has led to extensive recent research into regional conservation. A report on this research has been completed and will be published soon.

The Foundation has over 100 members. The President is Herman Bender, the founder of the organization. The Board of Directors consists of many professional people from the region, including representatives of First Nations, and meets monthly at the University of Wisconsin Center at Fond du Lac, Wisconsin, with which the organization is affiliated. The Foundation Address is: P.O. Box 722, Fond du Lac, WI 54935.

A newsletter is published six times per year. In addition to rock art, the Foundation focuses on other archaeological and environmental matters. After only two years, the group has registered significant success in altering the location and nature of major public projects, the protection of heritage sites, and critical research into the relationship between rock art and aboriginal populations. The principal emphases are on conservation and education. The organization has very close ties with Wisconsin's aboriginal groups, and is in the process of

appointing tribal leaders to a group that is advisory to the Board of Directors.

The Mid-America Geographic Foundation is a member group of The International Federation of Rock Art Organizations. Plans are underway to join in hosting the 1999 World Rock Art Congress in Wisconsin. An outstanding venue has been selected, and numerous institutions and groups are participating in the planning of this major event, the first of its kind in the Eastern United States.



Wilson Turner from a Different Perspective

[Editor's note: Our coverage in the last issue of the sad news of Wilson Turner's death brought this response from one of Wilson's students.]

Rock art fever first bit me on a trip to Bishop, California. I'd visited the Shoshone Paiute Cultural Center there and saw some photographs of rock art from the area. I wanted to go right out and see it firsthand, but was told it was inaccessible. (Later on I learned that they were protecting it from further vandalism.) I knew virtually nothing about rock art at that time, that is, until I learned about a rock art class at Rio Hondo College in Whittier, California. Wilson Turner taught that class.

It was Wilson Turner who really whet my appetite for rock art in his American Indian Rock Art class. I sort of felt out of place in that class at first because everyone else was much older than I, but it didn't matter because Wilson made the class so interesting. I'll never forget my faux pas when I asked him, in complete ignorance, if rock art was nothing more than ancient graffiti. He didn't like that suggestion at all, but yet, he was the first one to admit that no one could really decipher what the majority of the rock art symbols meant.

I took his class for two semesters, after which it was disbanded. I always looked forward to our adventurous field trips. I recall once such trip out to an area in the Southern California desert called Camp Cady. The class drove in a caravan of vehicles, as was customary. It was hot, dry, and barren out there and I remember seeing dead mummified cattle in that desert from the window of the van. There wasn't much there, at Camp Cady, but there was some rock art on the desert-varnished rocks. There were also a lot of thorny, brambly cat's claw shrubs which I followed Wilson through. He could take one step for every two of mine. He was always in the lead, with everyone else attempting to keep up with

him. We explored the area and photographed the petroglyphs. Wilson then took us to an area with nearly indecipherable intaglios in the rock-strewn desert. Wilson's trips always included the obligatory vehicle getting stuck or a flat tire scenario. On this particular trip I recall a truck got stuck in the sand, which meant that we had to get out and walk back to firmer ground while the truck was pried loose. (I recall a bus getting a flat tire in Mexico during a trek to Guadalajara, Tepic, and Colima.) I think our trip to Black Canyon went off without a hitch, though.

I have many fond memories of my classes with Wilson Turner. Once we all tried our hands at pecking and scratching our own petroglyphs on rocks he'd gathered for us to practice on so we would appreciate what the original artist had endured. Wilson required that his students present a paper in his class on some aspect of rock art. It was a real honor for me to stand up in front of his class and present the material I'd researched on the meaning of the circle to the American Indian. I'd gone back to Bishop by then, with a fellow student, and photographed petroglyphs from the Chalfant Valley and many from Sedona, Arizona's back country, and Red Tank Draw that I showed as slides to support my research paper. It was a success, and I have Wilson to thank for what I learned about rock art. His enthusiasm was contagious and he was a heck of a nice guy, too.

What I'm trying to say is, thank you Wilson Turner for not only loving rock art yourself, but instilling that love, knowledge, and respect in others. We all miss you.

—Elizabeth Karner



Sahara Journal Features Rock Art

Issue No. 7 of **Sahara: Prehistory and History of the Sahara** features rock art and related subjects, including leopard-hunting scenes in rock paintings from the desert of Egypt, music of the lute and trumpet in Tassili paintings, and a section on Documents of Rock Art. This issue, with articles in English, French, and Italian, consists of 140 pages with 116 black-and-white illustrations and 15 color photos, at a price of \$22 U.S. Contact:

Pyramids
Seconda Strada 3, San Felice
20090 Segrate MI
Italy
e-mail: pyramids@iol.it



Rock Art '96 Announced by San Diego Museum of Man

Rock Art '96, the 21st annual Rock Art Symposium sponsored by the San Diego Museum of Man, will take place on Saturday, November 2, in Peterson Hall on the UCSD campus north of San Diego. Following its usual pattern, the Symposium will include a full day of presentations on the varied aspects of rock art research, followed by an opportunity to unwind at an evening reception in the museum galleries.

Registration this year is \$25 general, \$20 for students and museum members (museum membership may be purchased at time of registration). The evening reception is \$3, the "famous fried chicken box lunch" is available for \$6.50, and rock art T-shirts featuring a Jornada Mogollon design are \$13 each. This year, for the second time, a commemorative ceramic mug is included in the registration fee, eliminating styrofoam waste.

Readers who wish to present a paper at this year's Symposium may send title and abstract for consideration to Ken Hedges at the address below. Abstracts and T-shirt orders must be received by October 10.

Registration and payment for any of the above options may be sent directly to the museum, or readers who are not on the museum's mailing list may call (619) 239-2001 (fax 239-2749) to request a registration form, which includes full information and a map to the meeting venue. The address for information or registration is:

Rock Art
San Diego Museum of Man
1350 El Prado
San Diego, CA 92101



In Review

Dawn of Art: The Chauvet Cave

Dawn of Art: The Chauvet Cave, the Oldest Known Paintings in the World. By Jean-Marie Chauvet, Eliette Brunel Deschamps, and Christian Hillaire. Translated from the French **La Grotte Chauvet** by Paul Bahn. Oversized, 135 pages, illustrated. New York: Abrams. \$35.00.

Reviewed by Frank G. Bock

We live in a time of stunning events in the annals of Paleolithic painted caves. On September 12, 1940, four young men, seeking a legendary underground passage that purportedly led to a great treasure, literally stumbled into Lascaux, and the world became even more aware of the incredible art forms painted and engraved deep beneath the earth's surface. Prompted by this find, as well as earlier discoveries dating to the 17th century, more and more caves were being explored. In 1985, Henri Cosquer discovered the cave that bears his name, the entrance of which lies deep beneath the waters of the Mediterranean. This grand treasure was not known to the rest of the world for six years.

Then, late in December of 1995, three intrepid speleologists in France found yet another cave, of astonishing size and singular in its revelation of Paleolithic art—Chauvet Cave, located in the Ardeche region. This stunning discovery was not made public until January 18, 1996. The delay was imposed so the discoverers could take all possible precautions to protect the cave from any damage. They began by inviting experts to the cave to ascertain its authenticity, then instituted a program of protection against the visitation which was sure to follow. **Dawn of Art: The Chauvet Cave**, written by the three that discovered it, chronicles that discovery from the first day on.

The book is divided into three parts: a Foreword by Paul Bahn, a discussion of the Discovery of Chauvet Cave by Chauvet, Deschamps, and Hillaire; and an Epilogue by Jean Clottes.

The publication, in oversized format, contains page after page of superb, full-color photographs. This will, of course, tempt the reader to immediately plunge into a close scrutiny of the illustrations. However, since the painted and engraved caves of the Paleolithic do not exist in a vacuum, but must be considered as pieces of an entity, it is imperative that the reader go back and peruse the Foreword written by Paul Bahn. Tapping his wealth of knowledge on the subject, Bahn expertly discusses the background of Paleolithic cave art, including the history, the slow but excellent world-wide

progress toward dating, and, quite importantly, the skepticism that surrounds every announced new discovery.

Although a bit rare, instances of fraud have been found. Bahn points out that a fair amount of the early data concerning Ice Age art has left the world with misinformation due to lack of proper precautions to avoid this dilemma. A more recent example of deceit is Zubialde in Spain in 1991, and only diligent work by experts uncovered the fraud. As Bahn states it, "The initial suspicion of fakery has become almost automatic in the world of Ice Age art."

This suspicion was levelled against the announcement of Chauvet; as Jean Clottes mentions in the Epilogue of this volume, he, too, was quite skeptical at first. Upon his initial visit to the cave, Clottes was convinced of the authenticity of the paintings and struck by their antiquity.

The major thrust of the book is a first-person accounting of the adventure that the authors shared when opening a small fissure to gain access to what they believed might be simply another cave, and their subsequent awe-inspiring journey through this underground wonder-world. As they move ever deeper into the cavern, their description is subjective, painted in tones of excitement and amazement as the light from their helmets bounces off the subterranean world of calcite and color. Often, when encountering a panel of Paleolithic art, the tones are hushed, in the way that people talk when they realize the truly awesome splendor of being in a great cathedral. This is especially poignant when standing in one that has been abandoned for so many centuries. The reader feels the wondrous emotion that the trio felt when they realized that they were the first to enter this cathedral-cavern in 20,000 years.

They seem overwhelmed with the plethora of animal figures painted on the walls. But perhaps the most stunning is the extent of animals not seen in other caves of the Ardeche—hyena, panthers, and especially rhinoceroses. Many times the artists utilized painting techniques that enhanced the figures, giving them three-dimensional qualities and animated action.

The cave is quite large, with the main gallery extending—on one level—for 500 meters [over 1500 feet]. And the cave has not been fully explored. Ceiling heights range from 15 meters [50 feet] to 30 meters [100 feet]. Stalactites hang in profusion from the ceilings, with stalagmites pushing up from the floor. Calcite draperies and delicate formations are everywhere.

The floor of the cave is a veritable treasure trove for archaeologists. They describe many bones and skulls of

cave bears, as well as other animals, flints, hearths, subsidences that reveal stratigraphic profiling, and charcoal in abundance. There is so much material that it is estimated that decades of work are needed to adequately analyze it all.

Their method of exploring the cavern reads like a textbook on the correct way to proceed. They made but one path through the maze, each stepping in the footsteps of the one preceding, and always avoiding soft mud and areas directly below panels of painting since these eventually may reveal Paleolithic footprints. Most of the time they were in their stocking feet rather than shoes, and were consistently cautious lest they change the environment even inadvertently.

As the authors state, "discovery brought responsibility." They spent three days preparing the cave for the first official visit by invited experts to ascertain the authenticity of the cave, laying down plastic for a path, fluorescent tape for demarcation, cords as guides through boulders and rocks. Only after that did they announce their discovery—on December 28, 1995—to Jean Clottes, Jean-Pierre Daugus, and Bernard Gely. After the initial survey by these specialists a steel door was installed, and a public announcement made on January 18, 1996.

Jean-Marie Chauvet, the driving impetus of the adventure and the man for whom the cave is named, sums up quite well the professional attitude that these intrepid cavers all share: "Our main concern had always been to preserve the cave and deliver it intact, just as we discovered it, to humankind. Mission accomplished" [page 76].

In his Epilogue, Clottes succinctly states the importance of Chauvet: "No new cave since Lascaux has aroused so much interest or so much admiration" [page 89]. The initial authentication by Clottes, Daugus, and Gely was detailed and meticulous. This work included the use of portable, highly technical equipment that could be brought into the almost inaccessible chambers and galleries. Although the immediate focus was on the wall paintings and engravings, the entire cave environment was of paramount importance. Attention was paid to the mineral deposits, the calcite that flows over the paintings, the formations that show evidence of airflow, and of course the floor itself. This area is the repository of a plethora of bones, skulls, cave bear paw-prints, Paleolithic human footprints, and myriad detritus important to any archaeological investigation.

As was the wont of the discoverers, these men took extreme caution in their analytical work to ensure a pristine environment for their scientific inquiry and that

—Continued on page 14

Chauvet Cave

Continued from page 13

of the future. This philosophy was made quite clear prior to their entering the cave. Past histories of the first visitors to many of the Paleolithic caves was paramount in their minds; visitors who knew not what mischief they created—sometimes inadvertently—nor how much their enthusiastic venturing had destroyed.

Clottes's descriptions of the themes, the signs, the animal figures are all well done, and accompanied by references to the many excellent illustrations. They made a rather thorough analysis of 216 of the 267 paintings and engravings so far located in the cave. Educated speculation indicates that, when the entire cavern is explored, the number will increase to over 300.

The inventory indicates that the largest number of animal figures—47 (22%)—show the rhinoceros, mostly painted in black, a few in red, and two engraved. Lions number 36 (17%), mammoths 34 (16%), and horses 26 (12%). These four constitute two-thirds of the figures. The remaining one-third is made up of bison, bears, reindeer, aurochs, ibex, megaceros stags, a panther, and an owl—the latter two being the first seen in Paleolithic art. There are also one possible hyena and 11 figures that presently defy accepted description.

As is true in the other Paleolithic caves, human depictions are few, mostly limited to handprints—both positive and negative. However, one figure is quite extraordinary: half bison (upper portion) and half human (lower). This is rather reminiscent of the "Sorcerer" from Les Trois Frères!

The question of age no doubt will be the subject of consideration for many years to come. Testing at the moment indicates extreme antiquity, giving rise to the title of this volume: **Dawn of Art**. Adhering strictly to the accumulation of data by empirical methods, using radiocarbon dating and excellent laboratory results, Clottes feels rather secure in publishing the following:

Radiocarbon testing on three paintings, taking into account statistical estimates and applying standard deviation to these dates, indicates that they were produced in a time span of 1300 years, centering on 31,000 B.P. Torch marks indicate a date of approximately 26,500 B.P. Charcoal from the floor dates to about 24,000 B.P.

If these figures on the paintings stand, they make Chauvet the oldest decorated cave ever discovered. This will necessitate a complete rethinking of many current concepts of Paleolithic art—especially, as Clottes points out, Leroi-Gourhan's "phases."

France has set a rigid order of priorities when it comes

to the Paleolithic caves, and Clottes reiterates them here: First, Conservation: the cave's conservation is paramount; no studies are to interfere with the cave's natural environment, and the cave will not be open to the public. Second, Research: formal investigation is to be conducted as soon as possible, but also extending until the scientific community is content that all data have been collected; this no doubt will entail many years. Third, Dissemination of Information: while the first references were made in newspapers, this current volume is the most complete and best form for getting the word out. Only after all of the above are complete will it be permissible to replicate or reproduce what the cave has to offer, to make films and videotapes of it, and in general to "exploit" this magnificent monument to Paleolithic cultures through reliable media outlets.

If there ever will be public access, that is not under consideration at this point in time.

Clottes emphasizes that at this moment they are only on the threshold of research, and consequently all current analyses are provisional. Let the conclusion to this review come from Jean Clottes:

Chauvet Cave is very clearly one of the great sanctuaries of Paleolithic art, comparable to Lascaux, Altamira, Les Trois Frères or Niaux, but doubtless far more ancient.... But such an exceptional and significant discovery deserves all the precautions we can take. After all, if it has waited for thirty thousand years, what are a few years more?

Dawn of Art: The Chauvet Cave is available from ARARA for \$35.00 plus \$5.00 postage and handling:

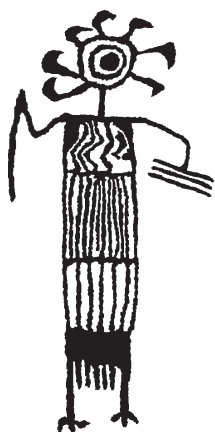
ARARA Publications
P.O. Box 65
San Miguel, CA 93451-0065
Fax: (805) 467-2532



AAHS Announces Baja California Trip

The Arizona Archaeological and Historical Society has announced that their March 31–April 10, 1997, hiking trip to see the Great Murals of Baja California is now open to ARARA members. Participants will visit Santa Teresa, Las Flechas, Cueva Pintada, El Aguila, and El Cacarisio. For a travel packet and further information, contact Shurban at (520) 621-4011.





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

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

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

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

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

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

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

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

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

ARARA Code of Ethics

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

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

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

ARARA Officers

President	William Hyder
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La Pintura is published by the American Rock Art Research Association. Editorial address is **La Pintura**, 8153 Cinderella Place, Lemon Grove, CA 91945-3000. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. **La Pintura** solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor**: No special format necessary. **News Items**: Please indicate all pertinent information (such as the event, time, place, cost [if any], group or person in charge, who to contact, addresses, deadlines). **Articles**: Length 850 to 1500 words (if longer, may be subject to some editing). Manuscripts of original research are always welcome. They should be of scientific mien, embracing sound principles of scientific investigation, and presenting data in a clear and concise manner. Consult **American Antiquity** for body copy, notes, literature citations, and the proper format for References Cited. Please submit all materials intended for publication via e-mail, or on computer disk; if submitted on disk, 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, 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 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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La Pintura

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