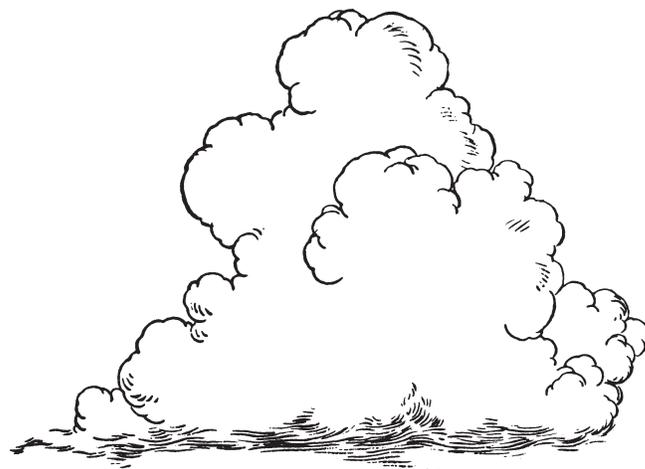


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# La Pintura

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

25th Annual  
ARARA Symposium



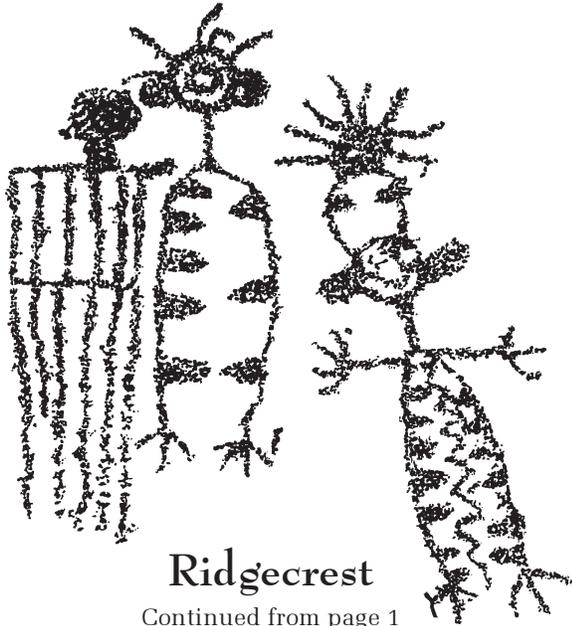
# Ridgecrest

May 23-25, 1998



The High Desert community of Ridgecrest, California, will host the 25th Annual American Rock Art Research Association Conference May 23-25, 1998. This unique desert city is located in the Indian Wells Valley, surrounded by four mountain ranges: the Sierra Nevada Mountains on the west, the Coso Range on the north, the Argus Range to the east, and the El Paso Mountains to the south. The earliest known inhabitants of this area arrived perhaps 20,000 years ago, leaving traces of their passage in obsidian arrowheads, stone tools, and rock drawings. In historic times, this area was the province of three Numic peoples—the Koso (Panamint Shoshone), Kawaiisu, and Tubatulabal. Local bands of these Shoshone and Paiute peoples still reside in the area.

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## Ridgecrest

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The first Europeans arrived in the early 1800s, looking for routes west. The discovery of gold and silver brought in the miners in the 1850s and 1860s, followed by the borax industry and the famous “20-mule teams.” Ranching even had a short history in the Indian Wells Valley when homesteading began in the early 1900s. The Los Angeles aqueduct was built along the Sierra Range in 1912.

Ridgecrest became official and received its very own post office in 1941 and the Navy set up its Naval Ordnance Test Station headquarters in 1943. From that point forward, Ridgecrest became a boomtown and now offers visitors the facilities of a modern American city along with very special features. With a population of some 26,000, this area boasts about 350 days a year of sunshine, clear skies, star-filled nights, little traffic, and big-hearted people.

Ridgecrest can be found on the information super highway at: <http://www.ridgecrest.ca.us/>—and be sure to check out the “links” to the Maturango Museum and other great spots available through this web site. Traditional Highways 14, 395 and 178 will also bring you to Ridgecrest. LAX is a 3-hour drive and Ontario Airport is 2 hours away. Bakersfield Airport is also a 2-hour drive and offers commuter flights to major California cities. A commuter airport in Inyokern is 20 minutes from Ridgecrest with connections to LAX.

Visitors to Ridgecrest will find all their needs met with approximately 800 hotel/motel rooms, 2 RV parks, even bed-and-breakfast establishments. The culinary delights of desert dining await you at 40-

plus locations, and shopping can be found at independent stores and major chains. Banks offer their ever-popular ATM machines. Emergency medical services are provided by Ridgecrest Community Hospital and Drummond Medical Center. Many churches offer religious services.

The Heritage Inn is the host hotel for the conference. For guest relaxation this classic hotel offers swimming pools, whirlpools, exercise room, cocktail lounge, dining room, cable TV, and complimentary full breakfasts. The ARARA Banquet will be held at the Carriage Inn, known for its fine dining. The conference meeting will be held at the Kerr McGee Center located at the civic center complex. All locations are within minutes of each other.

The Naval Air Warfare Center is the major employer of Ridgecrest residents. The China Lake Museum of Naval Ordnance Technology and Science, located on the Center, is open most weekdays.

The Maturango Museum houses a museum store and exhibits pertaining to the natural and cultural history of the Northern Mojave and Great Basin Deserts, along with an art gallery and a children’s “hands-on” section. The Museum is also the Death Valley Tourist Center. Death Valley National Park via the Furnace Creek Visitor Center is 128 miles to the east while Mt. Whitney via Whitney Portal is 80 miles to the north.

The Museum routinely offers guided tours in the spring and fall to Little Petroglyph Canyon, part of a Registered Historical Landmark located on the Navy base. As a very special dispensation from the Navy, the Museum will conduct additional tours to other canyons. This area contains one of the largest and certainly the best-preserved concentration of petroglyphs in the Western Hemisphere, perhaps the world. Recent dating techniques suggest that the earliest drawings may be as much as 11,000 to 19,000 years old. These tours will be scheduled only for participants in the 1998 ARARA Conference.

There are many other petroglyph and pictograph sites in and around the Indian Wells Valley and the surrounding mountain ranges. Some are accessible with little effort and others are for the intrepid of heart, legs, and lungs. Other special places in the area to visit include Fossil Falls, Red Rock Canyon, and Trona Pinnacles, to name but a few.

Ridgecrest is often described as isolated, but this only serves to enhance this special community. We invite you to come to town, slow down, and enjoy this perfect oasis. Take time to have “fun in the sun.”

## Ridgecrest Schedule Includes Special Events and Unique Field Trips

Your 1998 Conference "high desert adventure" begins on Friday, May 22, as the Maturango Museum offers a variety of Coso field trips for you to choose from. These are in addition to the official ARARA field trips offered on Monday. In support of the Museum a \$10 per person fee will be charged. This is your chance to view Coso rock art that is seldom seen. The Maturango Museum and the Navy are working closely together to ensure smooth and fair handling of as many attendees as possible. *Do not attempt to register at this time.* A separate field trip form will appear in the next *La Pintura*, along with complete instructions for field trip registration. Field trips on both Friday and Monday will be available only on a pre-registration basis, as the Navy requires the submission of Social Security numbers (passport or visa numbers for non-USA residents) for clearance to be on the base. For fairness in field trip participation, all field trip forms must be received by the Museum by May 1, 1998, and registration at the conference is required for participation in field trips. If more apply than there is room for on any tours, the Museum will select the tours on a lottery basis. You will be notified by mail of your tour placement. More detailed instructions will accompany the field trip form in the next *La Pintura*.

On Friday evening, from 7 to 9 p.m., the Maturango Museum, 100 E. Las Flores, will host a Welcome Reception for all ARARA attendees. This will be the first opportunity for all to come together for renewing of friendships and welcoming new members. You will be entranced with the amount of information this small Museum packs into its exhibits as it tells the story of the Northern Mojave Desert. The Museum Store will be open, offering their specialty items along with many books on rock art. Refreshments will be served. Don't miss this one!

Saturday and Sunday will be Presentation of Papers at the Kerr McGee Center. On Friday and Saturday evenings you are free to make your own arrangements for dinner. On Sunday evening you will dine in style at the ARARA Annual Banquet held at the Carriage Inn.

Monday morning, bright and early, under a beautiful desert sky, ARARA Conference field trips to

various Coso canyons will be offered at no cost. Again, you must pre-register for these trips. Box lunches will be available to order for both Friday and Monday trips.

For those who may want to arrive early or stay after the conference, it will be possible to arrange field trips to view some of the other outstanding rock art in the area.

Heritage Inn is the official ARARA Host Hotel, offering a special nightly room rate of \$50 plus 10% city tax for ARARA members. Reservations may be made early by phoning (800) 843-0693 and mentioning that you are with ARARA. Some rooms may accommodate from 1 to 4 people. A full breakfast is included, served from 5:30 to 11:00 a.m. Heritage Inn has 117 guest rooms available on a first-come first-serve basis.

For your convenience, a Ridgecrest locator map will appear in the next *La Pintura*, showing conference venues.

See you in November!

## Ridgecrest Conference Call for Papers

The American Rock Art Research Association is pleased to announce that its 25th Annual Conference on Rock Art will be held May 23 - 25, 1998, in Ridgecrest, California. The symposium seeks to bring together people interested in all aspects of rock art research and education.

The officers and the Publications Committee of the American Rock Art Research Association strive to maintain a high degree of professionalism in the annual presentation of rock art papers. Therefore they ask that all who are interested in presenting papers at the annual conference strive to maintain these standards.

For general sessions, the basic requirement is that the papers deal directly with some aspect of rock art research, such as site reports, research projects, interpretation, recording problems, etc. The following rules will apply:

1. The author must present his or her own paper in person at the conference and must be prepared to entertain questions or comments from the audience either directly after the presentation or in the break immediately following.

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## Call for Papers

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2. All papers will be considered for publication in a volume of American Indian Rock Art. If you do not wish to have your paper published, please so indicate when submitting your abstract. ARARA requests first publication rights on all formal papers presented at its conferences.

3. Although papers by non-members may be accepted if time is available, preference will be given to current ARARA members.

4. No one may deliver more than one paper at the meeting, though he or she may chair a session or serve as a junior co-author of a paper presented by the senior author.

5. Seven (7) copies (photocopies acceptable) of the application form, complete with abstract of 100 words or less, must reach the office of ARARA no later than February 15, 1998. Late or incomplete applications cannot be considered. Forms are included with this announcement, and additional copies may be obtained from ARARA.

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

7. Applicants will be notified by the Publications Committee by April 15 as to whether or not their papers have been accepted. Additional information on style guidelines and illustrations will be sent with notice of acceptance. If accepted, you must register for the symposium in order to present your paper, and only those papers read at the conference will be considered for publication.

8. Presentations will be scheduled by the ARARA Publications Committee. Participants should be prepared to present formal papers either Saturday, May 23, or Sunday, May 24, 1998.

To submit an application for a paper, use the form in this issue of *La Pintura*. If the form has been removed, contact the ARARA office to request a copy. Send 7 copies of your completed form to:

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

## Registration Forms in Next Issue

The next issue of *La Pintura* will contain pre-registration forms and instructions for the 1998 ARARA Conference in Ridgecrest and for Coso Range field trips. All field trips will require pre-registration for the Conference and separate submission of field trip registration forms to the Maturango Museum.

## Maori Rock Art Project Seeks International Assistance

Erin Quinn

Ngai Tahu is the Maori tribe of most of the South Island of New Zealand. They are the indigenous people associated with the vast majority of New Zealand Maori rock art. For the past five years, Ngai Tahu has been undertaking a project called the South Island Maori Rock Art Project (SIMRAP) in an attempt to survey for and record all their rock art treasures. This is the first part of their strategy to better preserve, access, and research their rock art. So far, they have had a 200% increase in the number of known rock art sites.

I am an undergraduate college student doing a study abroad program in New Zealand, and am currently doing an internship assisting SIMRAP to learn as much as possible about activities around the world that pertain to rock art. We are particularly interested in the initiatives of first nations/indigenous peoples regarding rock art, and what is currently happening in these situations. Ngai Tahu are seeking information on heritage and cultural management, and any issues associated with publications, interpretations, and economic developments such as tourism. Any information you could provide, such as contacts, organizations, journals, or web sites, would be greatly appreciated. Thank you for your time. We may be contacted as follows:

Erin Quinn - SIMRAP  
Ngai Tahu Development Corporation  
158 Hereford St. P.O. Box 13046  
Christchurch, New Zealand  
Phone 0800-524-8248  
e-mail: odele@ngaitahu.iwi.nz

## ARARA Solicits Nominations for Wellmann Award

In 1989 at the business meeting of ARARA, members attending voted to establish the annual Klaus Wellmann Memorial Award for Distinguished Service in the field of rock art research, conservation, and education. The award was created both to honor the memory and service of the Association's first president and to honor the continuing and future service of the many fine members of ARARA.

Previous recipients have included Stu Conner (1997), Georgia Lee (1996), Esther and Jack Schwartz (1995), Helen and Jay Crotty (1994), Helen Michaelis (1993), Pat and Jack McCreery (1992), Dr. John Cawley (1991), Dr. Kenneth B. Castleton (1990), and the first to be awarded this magnificent plaque: Frank & A.J. Bock.

ARARA is seeking nominations for the presentation for this award for the 1998 meeting in Ridgecrest.

The nomination procedure is as follows: each year a call for nominations for the Wellmann Award is issued in *La Pintura* by the Officers. Written nomination shall be signed by no less than five members in good standing or a member of ARARA's Advisory Council. The Officers shall be free to consider any other names they deem worthy. Consideration will be given to a member's cumulative service to the association through membership on committees, in elected offices, or in volunteer service for association-sponsored activities such as the annual conference, field recording projects, and educational activities. Consideration also will be given to a member's service outside the association, including such things as cumulative impact of scholarly research, outstanding paid or volunteer conservation work, or the cumulative impact of a member's contribution to public education.

Nominations will be accepted any time prior to the annual conference, which is held in May. If any member wishes to nominate an individual or individuals for this award, just write to ARARA giving the name and reasons for the nomination. The address:

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

## Call for Nominations for Conservation and Preservation Award

ARARA desires to recognize those who have contributed in a significant way toward the Conservation and/or Preservation of rock art in the United States or abroad. The recipient is a person, group, organization, or agency that has taken a leadership role to 1) Protect or preserve a major rock art site of series of smaller sites from an identified and real destructive impact, or 2) Cause legislative, administrative or other actions to significantly promote rock art preservation. In addition:

- The recipient must have operated within the bounds of the law in bringing about the protective action.
- The recipient need not be a member of ARARA.
- The recipient may be employed and performing his/her profession to bring about the protective action.
- The recipient may have acted as a dedicated, avocational conservationist.
- The recipient may be an organization or agency performing its normal functions.
- The recipient may be re-selected in later years.

To make a nomination, use the form in the center of this issue of *La Pintura*. If the form has been removed, request a copy from the address below, or write a detailed letter. Send all nominations to:

Jane Kolber, Conservation Committee Chair  
P.O. Box 1844  
Bisbee, AZ 85603  
Phone and Fax: (520) 432-3402  
e-mail: jkolber@theriver.com

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

Arizona State Museum

University of Arizona

Tucson, AZ 85721-0026

ARARA is not affiliated with the University of Arizona or the Arizona State Museum, which provides mailing facilities as a courtesy to the Association. Editorial offices of *La Pintura* are located at 8153 Cinderella Pl., Lemon Grove, CA 91945-3000. Subscription to this publication is a benefit of membership in ARARA.

## Call for Castleton Award

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

The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 25th Annual Conference of the American Rock Art Research Association to be held May 23 - 25, 1998, in Ridgecrest, California. ARARA reserves first publication rights. Entries will be judged on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries for the Castleton Award are listed below.

1. A panel of judges will be selected by the ARARA Executive Board and Publications Committee. The names of those serving on the panel will not be made public.

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style guide published in *American Antiquity* 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to, the following: a final or summary report outlining the results of field work in rock art; a synthesis or regional overview; an interpretive study of rock art.

3. Essays which have been previously published, either in their entirety or in substantial part, are not eligible. Essays which report on projects for which the author received funding through a contract or research grant are not eligible.

4. There are no application forms, but each entrant is requested to include with the entry a separate letter of application briefly introducing himself or herself and summarizing previous work in rock art (a copy of a résumé or curriculum vitae is acceptable). The letter should also state the reasons for applying for the award and give appropriate background information on the topic or project discussed in the essay. Such background material might include a summary of the objectives of the project, the methods used in achieving the objectives, a brief evaluation of the results, and information regarding expenses incurred in completing the work.

5. Decision of the judges is final and only those entries accompanied by an appropriately stamped, self-addressed envelope will be returned.

6. To enter the competition, send one letter of application and five copies of the essay (with photocopied illustrations) in time to be received by February 15, 1998 to:

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

## Call for Oliver Photography Award Entries

The American Rock Art Research Association is pleased to announce its annual photography competition for the Oliver Award. The Oliver Award recognizes exceptional works that master the art and science of rock art photography with a degree of superior satisfaction. The winner of the award will receive a \$500 cash prize and recognition at the annual conference. In return, the winning entry will become part of a newly established ARARA archive of rock art photography. The recipient (or legal owner of the original images if not the photographer) will grant ARARA the right to exhibit the winning entry and to reproduce it in ARARA publications. All other rights to the use of the image(s) remain the property of the photographer or other legal owner of the original images.

Criteria and guidelines for the award include:

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

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

others appreciate the rarity and beauty of this art form.

Our other master is science. Rock art photography must meet the criteria for objectively evaluating and measuring the subject so that the judgments drawn from data obtained from photographs are valid and useful. In the absence of scientific criteria upon which to base our photography, we must follow convention inasmuch as we can, but willingly discard it when it can no longer help us solve the problems facing us. We must acknowledge new, and often controversial, scientific work in the field of photography that may lead to another way of understanding rock art.

For the purposes of this award, it includes all conventional still or motion film mediums, scientific film mediums, video, and digital image captures done on location. It does not initially extend to lab or studio enhancement, nor does it extend to multimedia "productions" although the scope of the award may be expanded in the future.

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

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

To enter the competition, send one letter of application and the entry in time to be received by February 15, 1998, to:

Mark Oliver, Inc.  
ARARA-Oliver Award  
One West Victoria  
Santa Barbara, CA 93101



Albuquerque petroglyph

## Ridgecrest Vendor Table Applications

As with last year, we are asking those interested in vendor tables to apply for a table in advance. Those vendors accepted for El Paso or La Junta need not include a portfolio with their application; a simple letter of interest will be satisfactory. Please indicate that your portfolio was reviewed and accepted in 1996 or 1997. Vendor Room regulations include:

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

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

**Criteria for the allocation of vendor space:**

1. All items in the Vendor Room must be related to rock art.
2. All vendors must be members of ARARA.
3. First preference will be given to non-profit organizations whose goals are consistent with those of ARARA, provided their materials are related to rock art.
4. Priority will be given to those vendors selling educational materials, *i.e.*, books, monographs, research reports, videos, cd-roms, software, and related educational materials.
5. Arts and crafts spaces will be allocated based on a juried competition that considers the type of product, the range of prices, the quality and artistic merit of the work, and the ethical or appropriate use of rock art imagery.
6. An attempt will be made to represent a variety of rock art-related items in the Vendor Room.
7. Vendors are asked to donate the higher of \$25 per table or 10% of their gross sales to help defray the costs of providing the vendor space. The Vendor Committee may choose to consider the value of past contributions in allocating space as long as the first six criteria are met.
8. Vendors are expected to follow the rules as established by the Vendor Committee. These include

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## Vendor Room

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

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

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

**Application Process:** Potential vendors should send a letter of interest to the Vendor Committee by February 15, 1998. The letter should include a statement of the seller's status (non-profit organization or for-profit), a description of the materials to be offered, a sample portfolio (clear photographs, product brochures, or other supporting material) of the material to be offered, the price range of the materials, and any additional supporting documentation you think will help the Vendor Committee reach its decision. Please include a stamped, self-addressed envelope if you want your materials returned. Please mail your application to:

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

## The President Speaks...

Bill Hyder, ARARA President

I had the good fortune last June to visit some 30 Palaeolithic caves in France. Lascaux, Pech Merle, Gargas, Niaux, Trois Freres—the list was really quite impressive. Sprinkled in amongst these gems were the odd site with only one or two figures. I was struck with how variable the Palaeolithic sites are. It was a lesson I seem doomed to relearn again and again. Sites like Lascaux or the Great Gallery in Utah capture our attention. The single image site in France or the wall of barely visible, fine line engravings in

Barrier Canyon go unnoticed. Yet, there is much to learn from the variation present in the corpus of work we call rock art.

At one time, the French were deeply involved in recording the Palaeolithic caves. The Abbe Breuil spent the equivalent of years underground developing his recording techniques, techniques we can easily fault by today's standards. The recording phase was followed by the grand theories of Leroi-Gourhan that emerged from French structuralism. Today, the French have returned to recording—a meticulous recording of detail and experimentation with techniques of production and dating. The grand theories seem out of place despite the recently posited shamanism hypothesis.

In this country, we are familiar with the explanations like shamanism, archaeoastronomy, and even hunting magic. Some serious scholars even find themselves presenting ideas that seem to border on New Age silliness. Yet, we are often criticized for devoting too much time to recording and describing sites. I think there is much we can learn from the French experience, although we cannot directly compare our respective approaches.

Discovery, recording, and description are necessary to support the analysis of rock art. But, the number of Palaeolithic sites in France (and Spain if we ignore artificial borders) is less than 300. Some canyons in Utah have more than 300 sites. The choice of what level of detail to record is not immediately obvious. On the one hand, the task before us is so enormous that we cannot afford to conduct the careful recording of detail now being conducted in France. In the time it would take to complete even one canyon, we would lose more rock art than is found in all of France. On the other hand, we cannot afford to ignore that detail. I believe the ongoing debate about how and what to record is important and we need to focus more carefully on what decisions need to be made in designing recording projects and how to make the critical decisions.

Analysis and theorizing are equally important. Hunting magic guided our recording efforts for some time, but I think the focus on hunting magic also exposed the bias it introduced as recorders began to notice that not all sites fit into that comfortable, explanatory box. Archaeoastronomy came along and many still embrace the idea as a grand theory to explain rock art. Somewhere along the way, shamanism was forgotten and then was reborn in a new generation of zealots. The problem with the grand

theories is that their proponents are always careful to state that theory does not explain all rock art, but they rarely present examples of sites that do not fit the theory. I believe we are in a phase analogous to the Leroi-Gourhan years and shamanism seems to have replaced French structuralism.

When I say I was struck with the variability of the French caves, I mean that rarely did any two seem to overlap and form a tradition, local or otherwise. The variability seems too great for any one grand explanation, yet there are those who still cannot see the glaring holes in Leroi-Gourhan's theory. When I look at the vast number of sites we have to study in this country, I am struck by how uniform the art of the Palaeolithic is in contrast to the range of variation in our sites. Rather than fault our concentration on discovery, recording, and description, we should point to those efforts as evidence of a responsible course of research. At the same time, we need to embrace theorizing and make room for multiple grand theories. It is these grand ideas that move us forward and refine our approaches to recording. But, we know far too little about rock art to embrace any one of the popular theories as the explanation for rock art. In practice, I think each of the grand theories touches on an element of truth. I have no doubt that some rock art somewhere relates to hunting magic in some form. I have no doubt that valid archaeoastronomy sites exist. I also have no doubt that some shaman somewhere produced rock art.

In addition to taking a critical look at how we develop recording projects, we also need to focus more carefully on how we develop explanatory hypotheses for rock art, how we gather evidence to test these hypotheses, and how we evaluate the evidence once it is gathered. These are not procedures that have to be developed anew for rock art studies. The tools already exist in anthropology, more specifically archaeology. The tools exist in art history and even in comparative literature. These tools are not the sole property of academic practitioners—they can and should be the tools of each of us whether amateur or professional. I urge each of you to explore outside your favorite rock art literature and read something contrary. Challenge your pet explanation and actively look for contrary examples. Look outside your area of interest and see what humans produced elsewhere at other times. Pay attention to the uninspiring and single element sites. Above all, read some analyses of human behavior and beliefs that does not include rock art. Can a stone point really signal ethnic identity? Can we

learn something from that analysis that might refine how we look at rock art?

Take a moment and turn your ideas upside down. You just might begin to see rock art in a new light.

## Conservation and Protection Committee Report

Jane Kolber, Committee Chair

Throughout the past year the Conservation and Protection Committee has recognized past and current activities and moved forward with proactive measures. Restructuring has enabled the creation of four sub-groups: a core advisory group; project coordinators; a watchdog, reporter, and assistance corps; and the previously established state representatives.

The core group will be contacted for advisory and decision making purposes. Current members are Helen Crotty, Claire Dean, Janet Lever, Leigh Marymor, Bob Mark, Daniel McCarthy, Elanie Moore, and Evelyn Newman.

Several projects are in process. In conjunction with the ARARA Education committee we are creating a program to target groups that are both difficult to reach and possible perpetrators of vandalism. A brochure will be developed along with guidelines on how to approach them and make presentations. This is being worked on with the assistance of Claire Dean, Ellen Martin, and Peter Welsh.

Conservation bibliographies to meet the needs of the casual reader or the time-rationed land manager and also for the compulsive in-depth researcher are progressing. Leigh Marymor, Claire Dean, Larry Loendorf, and Bob Mark are assisting in this effort. Elanie Moore is creating guidelines for the ethical use of rock art images.

A clear and concise list of the potential hazards of intrusive rock art research and project methods is being developed under the direction of Claire Dean. We have assembled and distributed several variations of rock art site visitation etiquette and conduct.

Bob Mark will be developing a Rock Art Conservation Compact Disk to include all the materials we create. A Rock Art Conservation Home Page will be

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## Conservation and Protection

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added to the current ARARA site.

We are making a call for volunteers to work on the following projects:

1. Encouraging government agencies to allocate funds for rock art conservation and protection.
2. Encouraging other scientists such as geologists and chemists to become involved in rock art protection.
3. Seeking Native American participation and views on rock art conservation and protection.
4. Public relations and positive publicity on rock art conservation.
5. Observing monitoring and site steward programs to locate successful programs to emulate.

Please contact the chair or any of the core members if you wish to help.

Our third group involves our watchdogs and reporters who may or may not be committee members or even ARARA members. These people observe both locally and nationally what is happening at rock art sites and notify us of great strides forward or backward and of the need for action. A form has been created for this purpose and is available from the committee chair.

The list of individual state representatives is currently being updated and will be published soon in *La Pintura*. A form will be devised for reporting vandalism in individual states.

The main site focus recently has been on Petroglyph National Monument and the plan to divide and destroy some areas there by extending the Paseo del Norte road (see article in this issue). Other concerns have been for Lewis Canyon on the Pecos River in Texas, some Wisconsin sites, Lake Perris State Recreational Area in California, the proposed Rio Rancho Petroglyph Park in New Mexico, the Peltier site in Utah, and Spur Cross Ranch and the Red Rock area of Arizona. Efforts have been made by the committee to gain a further understanding of the threats to these sites and methods to deter or correct them. Lots of support has been offered by the multitude of letters written.

At this year's Conference in La Junta, Colorado, the Conservation and Protection committee presented an award to the United States Army, Fort Carson Command for their efforts at the Piñon Canyon Manuever Site. This issue of *La Pintura* contains information and a form for nominations for this

year's award. Let us once again recognize and praise the efforts of any person, persons, or agency who has made great advances in rock art conservation and protection.

At this date, none of our projects is in final stages. Therefore, anyone who has suggestions or wishes to assist is welcome to do so. This committee met on November 2 at the San Diego Museum of Man; items of interest will be reported in future issues of *La Pintura*. The Conservation and Protection Committee is open to any ARARA member. For more information or to make suggestions for future agenda items please contact the committee chair.

Jane Kolber  
P.O. Box 1844  
Bisbee, AZ 85603  
e-mail: jkolber@theriver.com

## Baja California Trip Planned

Sharon Urban (ARARA member and secretary) is once again leading a trip to see the famous murals of Baja California. This one is scheduled for March 9-19, starting from Tucson, Arizona. This is a hiking trip into and out of the canyon, but a van tour to other areas. Spaces are beginning to fill; contact Shurban at (520) 621-4011 for details.

## Membership Notice

If your address label bears the word EXPIRED, you have not paid your ARARA dues for 1997-1998 and this is the last issue of *La Pintura* you will receive. Fortunately, being expired in this manner is not as bad as some other forms of expiring. You can resurrect your membership in good standing by remitting your dues now. Rates are \$20 for Individuals, \$30 for Families, and \$15 for Students, with special categories of Sustaining at \$40 and Donor at \$100. Send all dues payments to:

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

If you are an ARARA member, and you are positive that you paid your dues but did not get a membership card, please contact the secretary (Sharon Urban aka Shurban) at (520) 621-3999 or by e-mail to surban@u.arizona.edu to have one sent.

## Lewis Canyon Report Issued

The first project undertaken by the Rock Art Foundation (RAF) in Texas was the re-documentation of the petroglyphs at the Lewis Canyon site on the Pecos River a few miles above its confluence with the Rio Grande. This site was recorded by Forrest Kirkland and A.T. Jackson in the 1930s but it was apparent that there were some glyphs they had missed and others that had been buried in the past 50 years. Upon removing some of the washed-in dirt, we exposed hundreds of glyphs that had never been seen before and had certainly been buried since before Kirkland and Jackson saw the site. That work took place in 1991.

The new report on the project contains a short text by Solveig Turpin that explains the history of the project, describes the two types of glyphs at the site, and draws some comparisons. Joel Bass of Sam Houston State University has spent years looking for possible astronomical symbols at Lewis Canyon and he has contributed a discussion of his findings. The most valuable research tool is the series of maps that form the bulk of an Appendix by W.R. Van der Veer, who digitized all of Zintgraff's vertical photographs that form the primary site documentation.

For further information call Jim Zintgraff toll-free at the RAF, (888) 525-9907. You can order a copy of this report for a prepublication price of \$12 plus \$1 for handling and postage from:

The Rock Art Foundation, Inc.  
4831 Fredericksburg Road  
San Antonio, TX 78229.

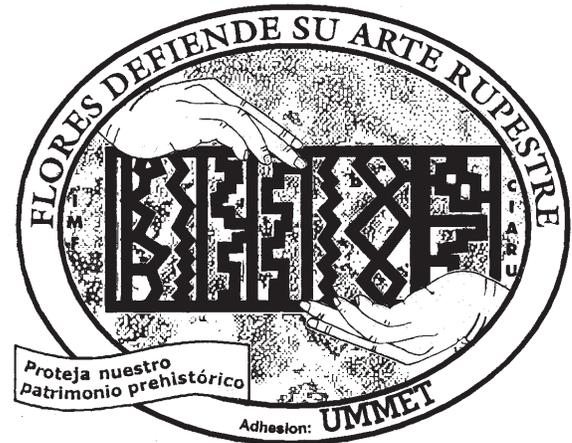
## American Archaeology Publication Launched

The Archaeological Conservancy has announced *American Archaeology*, the only quarterly devoted exclusively to American archaeology. The Fall issue has David Whitley's article "Reading the Minds of Rock Artists," which will be of interest ARARA members. The Conservancy's annual membership dues, starting at \$25, include subscription to the magazine. To join, write:

The Archaeological Conservancy  
5301 Central Avenue NE, Suite 1218  
Albuquerque, NM 87108-9899

## Campaign in Uruguay

The Centro de Investigación de Arte Rupestre de Uruguay (CIARU) is undertaking an intense campaign to educate the public about the importance of preserving the prehistoric rock art that is located in the central area of Uruguay.



This sticker for use on car windows is one step in realizing that goal. For more information, contact:

CIARU  
Lic. Mario Consens  
Casilla de Correo 18.007  
Montevideo, URUGUAY

## AAS 1998 Field School

The Arizona Archaeological Society has announced its 1998 Field School, to be held June 13-21 at Anderson Pass, located at an elevation of 6,500 ft about 24 miles southeast of Flagstaff in the Coconino National Forest. Rock art at Anderson Pass is varied and extensive, with five known sites and undoubtedly many more awaiting discovery. The Field School fulfills most of the requirements of the AAS Certification Program. Days will start early with fieldwork, followed by paperwork and workshops in the afternoons and evening lectures. Membership in the AAS is required. Fees are \$80 per person for registration, \$20 for individual or \$25 for family membership in AAS, and \$10 for enrollment in the Certification Program, if desired. For a brochure with full details, contact:

Jane Kolber  
P.O. Box 1844  
Bisbee, AZ 85603  
Phone (520) 432-3402  
e-mail: jkolber@theriver.com

## ASU's Deer Valley Rock Art Center in Phoenix

Peter H. Welsh  
Background

The Deer Valley Rock Art Center is located in northwest Phoenix, Arizona, at the Hedgpeth Hills petroglyph site. In addition to the site itself and 47 acres of desert preserve, the Center includes a 7,000-square-foot visitor center that features exhibits about petroglyphs and their interpretation, along with resources for rock art research. The main concentration of petroglyphs is reached by a barrier-free quarter-mile footpath from the building. The Center opened December 1994 after nearly a decade in planning.

In the first three years of operation, we have concentrated our efforts on initiating a program of public exhibits and education. With anticipated attendance of over 15,000—including nearly 5,000 school children—the Center is well on its way to being recognized as an integral part of Phoenix's cultural landscape. Affiliation with ARARA addresses the other major mandate of the Center—research. As an operation of Arizona State University, we have the opportunity to take advantage of the research strengths of the university in the off-campus setting of the Rock Art Center.

### Archaeology

The Hedgpeth Hills site is the largest concentration of petroglyphs in the Phoenix area. It is listed in the National Register of Historic Places, and it is one of two archaeological sites designated as a Historic Property on the Phoenix Historic Property Register.

The 1,500 petroglyphs at the site attest to centuries of human presence in central Arizona. Some glyphs are in the style of the Hohokam, the ancient culture whose farming villages thrived in this region from A.D. 300 to A.D. 1400. Other glyphs more closely resemble rock art found further west along the lower reaches of the Gila River, associated with the culture called Patayan, also dating from about A.D. 300 to A.D. 1450. Still others—some researchers think these are the most numerous at the site—reach back thousands of years to a time when the desert fed peoples who harvested only its wild abundance.

The petroglyphs were made on an east-facing slope near Skunk Creek's convergence with the Hedgpeth Hills. The Hedgpeth Hills are an ancient lava flow composed of quartz basalt. Throughout

the hillside are found small scatters of basalt flakes that indicate the stone was being utilized as the raw material for making grinding tools. A number of unfinished manos have been found in association with the flake scatters, along with greenstone hammerstones. Some of these quarry locales occur in association with the petroglyphs, while most are found elsewhere on the hillside. There are also a few small alignments of dry-laid stones on the crest of the hill that may be prehistoric.



When archaeological investigations of the area were conducted in 1979-1980, only one Hohokam pit house was identified in the vicinity of the Hedgpeth Hills petroglyph site, and there were indications that other nearby areas may have been used for chipped stone production. The nearest large Hohokam settlement we know of was approximately five miles distant, and not on Skunk Creek.

### The Center

The Center operates under intergovernmental agreements with the U.S. Army Corps of Engineers, the Flood Control District of Maricopa County, and ASU. Most importantly, the land and building are owned by the county. Under a 99-year lease, ASU provides staffing and develops all programming for the Center. Staff consists of a director, Welsh, who also serves as an anthropology faculty member; a full-time academic associate, Kim Huber, who serves as assistant director; full-time security and maintenance staff provided through ASU West; 2 graduate research assistants (½-time); 3 student workers; and approximately 20 volunteers. The Center also has an advisory committee which consists of ASU faculty, community members, and tribal representatives. The committee meets three times per year to discuss policy, planning and other issues. As part of our

affiliation agreement, there will be an ARARA representative on the Center's advisory committee.

### Public Programs

The Rock Art Center offers exhibits, lectures, tours, and other public programs. Most gallery space is devoted to a long-term exhibit introducing rock art and its interpretation, with emphasis on the relationship between evidence and interpretation, so all explanations are presented with alternative interpretations. A smaller area is used as changing exhibit space—a new exhibit called *The Past in Place* recently opened to present the findings of archaeological work and rock art recording at the site. The core exhibit is the petroglyph site itself, and we have recently revised the trail guide and trail signs that people use for their visit.

The primary public program that the Center offers is school tours. Though we offer guided tours only on Tuesday and Thursday mornings, we receive consistently good feedback on their quality. Teachers have told us on more than one occasion that the Rock Art Center experience was “the best field trip” they had had—anywhere. In an active outreach program, volunteers, along with students, go to schools, libraries, and other venues to talk about rock art and the Center. We are planning for continued steady growth in our public programs. The opening of *The Past in Place* is the beginning of a program of changing exhibits. Current plans are to present a selection of photographic works from the ARARA archives in that area next Fall.

The most significant public event on the horizon is the 1998 Arizona Archaeology Expo, which will be held at the Rock Art Center March 13 - 15. Over three days we will host 60+ groups involved in archaeological resource management in the state. On Friday, March 13, nearly 400 school children will take part in hands-on instructional activities to introduce them to archaeology and the rock art site. On Saturday and Sunday we expect between 5,000 and 8,000 people to tour the exhibits and the site.

For the future, the Center offers as yet unexplored opportunities for teaching about archaeology, rock art, and museum studies. A course in rock art is a logical first step. We also look forward to sponsoring tours and possibly a field school focussing on rock art. We are beginning to attract graduate students who have an interest in rock art.

### Research

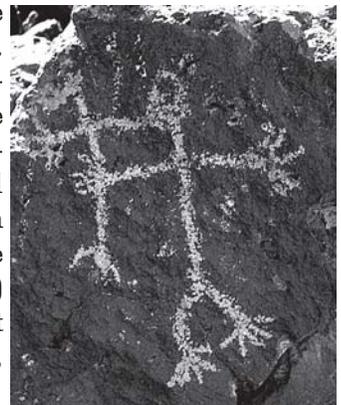
In these formative years, the focus of the Center's research activities have been on becoming a signifi-

cant research resource for rock art study. It is to that end that we have sought affiliation with ARARA. The library of over 1,000 books related to rock art study, along with extensive photographic and paper records, will be the core of our research collections. With the cooperation of the university libraries and archives, the materials will be catalogued and housed for long-term care. In conjunction with the cataloging process, the collection materials will become accessible on-line through the university system.

In addition to developing on-site research collections, the other research focus of the Center has been to develop relations with tribes who have expressed interest in the site. Representatives from the Hopi, Prescott Yavapai, and Gila River reservations are members of our advisory board. We worked particularly closely with the Prescott Yavapai tribe in coming to an understanding about taking samples from the petroglyphs in order to date them. These extended discussions have resulted in a continuing close relationship that has expanded to include other Yavapai groups.

We look forward to expanding the Rock Art Center's research program. Affiliation with ARARA has been an important first step. Subsequent activities can go in a number of directions, ranging from experimenting with recording techniques at the Hedgpeth Hills petroglyph site to developing large-scale syntheses of rock art in the region. It will be important to continue to develop our relationships with tribes, and to explore possibilities for collaborative efforts. We will also continue to build the research resource collections at the Center.

The Deer Valley Rock Art Center is located at 3711 W. Deer Valley Road in Phoenix. We are open to the public year-round. One direct benefit to ARARA members from affiliation with the Center is that they receive free admission (other Rock Art Center membership benefits, such as our newsletter and a discount in our gift shop are reserved for our members). Once cataloging is completed, researchers will be able to make appointments to use library and archival materials when staff are present. For more information, call (602) 582-8007, or write to us at P.O. Box 41998, Phoenix, AZ 85080.



## Report from Albuquerque: Sacred Petroglyphs Endangered

Nancy and Leonard Becker

Co-Founders, Sacred Sites International Foundation

### Petroglyph National Monument and Its Significance

In 1990 Congress formed Petroglyph National Monument, located on the western edge of Albuquerque, New Mexico. The Monument is an impressive 7100 acres filled with an estimated 17,000 Indian petroglyphs dating principally from A.D. 1350 to 1680. Hundreds of archaeological sites span the centuries from Paleo-Indian (approximately 12,000 B.C.) to the present. A diverse community of desert plants and over one hundred different species of birds also enrich the Monument. This unique Monument is critically endangered by suburban encroachment, including plans to build four-lane and six-lane highways through the park.



According to Polly Schaafsma, anthropologist and author of *Rock Art of New Mexico* and *Indian Rock Art of the Southwest*, "One of the major reasons for establishing Petroglyph National Monument was to preserve the thousands of petroglyphs within their original landscape setting. Rock art does not exist in isolation but in an unbounded, undelineated landscape. These outdoor images are an important statement of place, of people living in (as opposed to on) the land. They are a metaphor of connectedness with the earth, and the physical surroundings contribute to their meaning." The dramatic 17-mile escarpment of volcanic rock forming the Monument is a land-

scape of historic and contemporary significance to the area's Pueblo Indians and Atrisco Land Grant heirs. Pueblo ancestors covered thousands of black volcanic rocks spilling down from the Mesa with elaborate pecked or incised carvings. "This was a place where Pueblo ancestors wrote down the visions and experiences they felt." Images of shield bearers, flute players, horned serpents, star beings, birds, and numerous masks grace the faces of boulders, hardened lava-flow coughed up by long-dormant volcanoes. Even though the glyphs are centuries old, Indians from all the Pueblos recognize the site as sacred, still visiting shrines within the Monument to perform seasonal ceremonies. Pueblo leaders, knowing their sacred places within Petroglyph National Monument are threatened, have gone public in talking about the hallowed ground. According to Armadeo Shije of Zia Pueblo, the escarpment area is considered a *shipap* or sacred center, "central to the great protector mountains of Sandia, Mount Taylor, Jemez, Manzano, and Santa Fe. It is the center of great spiritual powers." The petroglyph fields are considered to be "...the nerve center of the Pueblo culture, religion, and tradition..." As described by Phillip Lauriano, Turquoise Kiva Leader of Sandia Pueblo, Petroglyph National Monument is a place where prayers "...go beyond the great divide to a reservoir of strength and power. Somewhere beyond the great divide, the spiritual is awakened...where all the communications come in to permit, to initiate, to officiate anything...asked by the prayers. The volcano...is the hopper...when anything is planned in the way of ceremonies...there are certain areas there where you make your announcement in the form of a prayer. And that is channeled into the hopper...somewhere beyond the great divide...It authenticizes the ceremony." Some Hispanic heirs of the Atrisco Land Grant properties included in the Monument also still go there for prayer and for gatherings. The petroglyphs also play a central role in the spirit world which is the destination of the deceased: "...the entire Monument area was referred to as "the volcanoes"...the location of spirit trails...traveled by spirits of the dead. The petroglyphs on the escarpment, the volcanoes, and the spirit trails are interrelated, forming a communication nexus to the spirit world that can be used by living persons to help their prayers and medicine...be more powerful." Bill Weahkee, Executive Director of the Sandoval Pueblos, described the importance of the petroglyph fields to the spirit world: "Many

things have been buried there over the centuries. These things should not be disturbed in any way as many of these items were placed there to accompany the deceased on his or her journey to the next world. The genuine and mostly ancient petroglyphs are an inherent part of the rituals used to signal the spirit world that one is on this journey.”

#### Preservation Problems and Issues

Despite the environmental, cultural, and sacred significance of Petroglyph National Monument, there are grave problems with its preservation. The Monument is unfortunately known as one of the most endangered National Monuments in the National Park system. It is located to the west of Albuquerque, directly in the path of the city’s most explosive growth area. Just north of the Monument lies burgeoning Rio Rancho with the huge Intel corporation. Intel’s 5,000 employees make it the second largest private employer in the greater Albuquerque area. These employees and other Rio Rancho residents have needed housing close to their jobs and access roads for faster commuting. The ensuing suburban housing developments, roads, powerlines, and pipelines have encroached on significant parts of the escarpment. The engraved rocks have also fallen prey to vandalism such as spraypainting and shooting. Previous trash dumping and off-road vehicle abuse have taken their toll on the Monument. More housing tracts and roads are planned, including the mammoth expansion of an adjacent airport. An even greater threat to Petroglyph National Monument is the plan to cut a six-lane freeway—Paseo del Norte—and four-lane arterial road—Unser Boulevard—through the Monument. The Paseo roadway, strongly advocated by New Mexico’s politicians, would create a 2100-foot cut-and-fill freeway ramp. By the year 2010 it is estimated that each day the ramp extending over the Monument would carry 21,000 vehicles, including large trucks. This traffic would slice northward through the Piedras Marcadas Alcove and the Sand Escarpment areas of the park, two of the finest areas left in the Monument. Polly Schaafsma states, “Modern cultural artifacts such as highways with their associated fencing, graffiti, trash, and signs—to say nothing of the traffic, noise, exhaust fumes, and visual impacts—destroy completely the setting as well as the purpose of the Monument. People visit rock art sites for a variety of reasons, and these sites fulfill a number of basic needs for members of contemporary society. The majority of visitors are not archaeologists, but they are people

seeking a sense of place outside the ordinary context of the urban world.” Pueblo leaders have spoken with Albuquerque area leaders regarding the freeway proposal. “This is one of the last remaining sacred sites for Pueblo people. In the name of the ‘public good,’ or in the ‘interest of the great majority,’ or because ‘it will cost less,’ the Indian people have had their religious sites destroyed.” In addition to the impact the road would have on their religion, Pueblo Indians also know the economic value of the petroglyphs for heritage tourism. “Cities throughout the United States are constantly spending great amounts of money to capture and/or rebuild ancient or historical places within their cities. Why can’t Albuquerque join other cities with a preservation mentality and recognize that the petroglyphs are ancient and the art found in these settings is priceless, one of a kind, never to be duplicated?”

Although alternatives to the freeway have been



proposed by the National Park Service, Pueblo Indians, the Sierra Club, and the Friends of the Albuquerque Petroglyphs, politicians are pursuing the road’s development. Senator Pete Domenici, a Republican from New Mexico, has introduced Senate Bill 633, the Petroglyph National Monument Boundary Adjustment Act. This bill would exclude 8½ acres from the monument and allow the six-lane Paseo del Norte extension to bisect the park. An identical bill has been introduced into the House of Representatives as Bill Number 1424. The Senate Bill is currently in an Energy and Natural Resources subcommittee, the Subcommittee on National Parks, Historic Preservation and Recreation. A hearing before the subcommittee was held on October 23 in Washington, D.C. Observers at the hearings reported that Republicans on the Subcommittee appear ready to

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## Petroglyphs Endangered

Continued from page 15

support the bill and they will probably be joined by Democratic Senator Bingaman, from New Mexico. The subcommittee is scheduled to vote on the bill in February or March of 1998. If the bill passes the subcommittee it will then go immediately to the Senate floor for a vote. Letters opposing the Senator's actions from concerned citizens who love rock art are urgently needed.

### How Can You Help?

- Write to members of the Senate Subcommittee on National Parks, Historic Preservation, and Recreation. A list of subcommittee members appears below.
- Write to your congressional representatives asking them to vote against the Petroglyph National Monument Boundary Adjustment Act if it reaches the floor of Congress.
- Write to Interior Secretary Bruce Babbitt asking him to request a presidential veto if the legislation passes Congress.

The following are points you can make in your letters:

- Extending Paseo del Norte through Petroglyph National Monument will cause irreparable harm to an extraordinary archaeological monument created specifically to protect one of the largest concentrations of petroglyphs in this country.
- Constructing a road through a national park sets a terrible precedent for future road development at other sites in the National Park system.
- The road will not only spoil an open space at the edge of urban sprawl, it will devastate Pueblo Indian religion and culture, which has already lost too many sacred sites to development projects.
- Alternatives to the Paseo del Norte extension exist and should be honored.

### Addresses

Senate Subcommittee on National Parks,  
Historic Preservation, and Recreation  
364 Dirksen Senate Office Building  
Washington, D.C. 20510-6510

Craig Thomas (R-Wyoming), Chair  
craig@thomas.senate.com  
Phone (202) 224-6441, fax 224-1724

Ben Nighthorse Campbell (R-Wyo.), Vice Chair  
administrator@campbell.senate.gov  
Phone (202) 224-5852, fax 224-1933

Don Nickles (R-Oklahoma)  
senator@nickles.senate.gov  
Phone (202) 224-4754, fax 224-6008

Rod Grams (R-Minnesota)  
mail\_grams@grams.senate.gov  
Phone (202) 224-3244, fax 224-0956

Conrad Burns (R-Montana)  
conrad\_burns@burns.senate.gov  
Phone: 202-224-2644  
Fax: 202-224-8594

Frank H. Murkowski (R-Alaska), Chair  
Energy & Natural Resources Committee  
Ex-Officio Member of the subcommittee  
email@murkowski.senate.gov  
Phone (202) 224-6665, fax 224-5301

Dale Bumpers (D-Arkansas)  
senator@bumpers.senate.gov  
Phone (202) 224-4843, fax 224-6435

Jeff Bingaman (D-New Mexico)  
senator\_bingaman@bingaman.senate.gov  
Phone (202) 224-5521, fax 224-2852

Daniel K. Akaka (D-Hawaii)  
E-mail not available  
Phone (202) 224-6361, fax 224-2126  
Bob Graham (D-Florida)  
bob\_graham@graham.senate.gov  
Phone (202) 224-3041, fax 224-2237

Mary L. Landrieu (D-Louisiana)  
senator@landrieu.senate.gov  
Phone (202) 224-5824, fax 224-9735

Bruce Babbitt, Secretary  
Department of the Interior  
Washington, D.C. 20040

Sample letters can be obtained by writing, faxing,  
or e-mailing us at:

Sacred Sites International  
1442A Walnut St. #330  
Berkeley, CA 94709  
(510) 540-0671 Ext. 330, fax 525-1304  
e-mail: sacredsite@aol.com.

(Editor's Note: Nancy and Leonard Becker are co-founders of Sacred Sites International, a preservation advocacy non-profit organization. Copyright 1997 by Nancy & Leonard Becker. All Rights Reserved.)



## Crossing Frontiers:

**1998 International Rock Art Congress**  
**Universidade de Trás-os-Montes e Alto Douro**  
**Vila Real, Portugal**  
**September 6-12, 1998**

UTAD (Universidade de Trás-os-Montes e Alto Douro) is the venue of the 1998 International Rock Art Congress (IRAC 1998), which takes place in Vila Real, a charming town in the north of Portugal, September 6-12, 1998.

The theme, *Crossing Frontiers*, will bring together researchers and students that are interested in the study, conservation, and presentation of rock art throughout the world. Advances in information and communications technology are giving us novel ways of looking at rock art that are leading us across cognitive frontiers and into the next millennium. The aim of IRAC 1998 is to reveal and explore the latest discoveries, emerging methods, and techniques so that participants can be fully up-to-date with the most recent developments.

### Preliminary Program

The preliminary program includes five days of academic papers; five round tables; five workshops (WEB, fundraising, photography, recording, conservation); posters; slide and video sessions; computer science centre; book fair; exhibitions; artists' gallery; display of equipment and techniques; visits during the congress; excursions before and after congress; and the annual meeting of IFRAO.

The congress will make rooms available to participants who wish to hold complementary activities or meetings. Individuals or organizations that wish to reserve space for encounters should contact the IRAC 1998 office as soon as possible.

### Topics

- A. World Tour: news of finds and work in progress on five continents.
- B. Science: methodology, analysis, interdisciplinary and multi-disciplinary studies (recording, photography, dating).
- C. Future: heritage management, conservation, preservation, presentation, and education.
- D. Ideas: religion, symbolism, semiotics, cognitive theory.
- E. Cyber-space: application and use of communications and information technology, managing and presenting data, programming, impact of new developments.

Each topic will include several symposia. Those interested in contributing to the congress are invited to propose symposia or round-table subjects connected with the five topics. Readers of *La Pintura* who wish to submit Symposia proposals must contact Mila Simoes de Abreu immediately at the IRAC 1998 office (see addresses below). Every Symposium will have several papers. Titles and summaries of the papers must reach the IRAC 1998 office by the end of May, 1998. All the materials will be put online and will be published on CD-ROM.

Symposia proposed so far include Animals in Rock Art (chaired by Thomas Wyrwoll Institutum Canarium [IC], Austria); Art and Archaeology (chaired by Angelo Fossati, Cooperativa Archeologica Le Orme Dell'Uomo, Italy); Computers in Rock Art (chaired by Andrea Arcà, Cooperativa Archeologica Le Orme dell'Uomo, Italy); Heritage Management (chaired by Bert d'Arragon, Italy); Dating of Rock Art (chaired by Marian Hyman and Marvin W. Rowe, ARARA, USA); Landscape and Rock Art (chaired by Svem Ouznam, Rock Art Department, National Museum of Bloemfontein, South Africa); Megalithic Art (chaired by Vitor Oliveira Jorge, Faculdade de Letras da Universidade do Porto, Portugal); Recording and Preventive Conservation (chaired by Ben K. Swartz, Jr., American Committee to Advance the Study of Petroglyphs and Pictographs [ACASPP], USA, and Jane Kolber, American Rock Art Research Association [ARARA], USA); Rock Art and Education (chaired by Dario Seglie, Centro Studi e Museo d'Arte Preistorica [CeSMAP], Italy, and Mary Gorden, USA); Symbolism, Semiotics, Cognitive Theory (chaired by Majeed Khan, Department of Antiquities and Museums, Saudi Arabia); The Sun in Rock Art (chaired by Leo Dubal, Laboratory for Archeometry, Switzerland); Rock Art in Southern Africa, (chaired by Manuel Gutierrez, Laboratoire de Recherches sur L'Afrique Orientale, France); Rock Art of the North and North East of Brazil (chaired by Pedro Ignacio Schmitz, Unisinos, Brazil); and Rock Art in the South and South East of Brazil (chaired by Gabriela Martin Avila, Universidade Federal de Pernambuco (Brazil)). Several other symposia are scheduled but details have not yet been received.

### Visits and Excursions

During IRAC 1998 participants will have a chance to visit the Geology Museum of UTAD, the new Archaeology Museum of Vila Real, and places of interest such as the Sanctuary of Panóias and the

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## Crossing Frontiers:

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rock art sites of Lamelas (Ribeira de Pena) and Mao do Homem (Vila Real).

Excursions before and after the congress offer visits to many significant sites, including the rockshelters of Planalto Mirandês and Serra de Pacos, rocks of Assares and Ridevides, the Mazouco horse, the rockshelter of Fraga d'Aia, the Côa Valley rock art area, the archaeological zone of Freixo Numao, Alentejo Cave of Escoural, the notable menhir and dolmen area of Evora and Reguengos, Douro Valley, the Arronches painted rockshelters, and the Tagus Valley rock art area.

### Lodging

There are modestly priced accommodation near the university campus. Vila Real has several excellent but inexpensive hotels as well as good guest houses. There are also rooms available in various country houses.

### Languages

The official languages of the Congress will be English and Portuguese. Presentations in Spanish, French, and Italian will also be accepted.

### Location of IRAC 1998

The congress will be held on UTAD's Campus at Quinta dos Prados in Vila Real. The campus provides a very convivial atmosphere. Its gardens are a joy to behold and the university is quite rightly proud of them. Besides the open green spaces, there are cafes, bars, a small book shop, and tennis courts. The Congress will use well-equipped facilities in UTAD's Geo-Sciences building.

We have also programmed two exhibitions: Stamps and Rock Art, and Rock Art Cartoons. Artists and publishers are welcome to bring their material.

For further information, contact:

Mila Simoes de Abreu

IRAC 1998

Secção de Geologia Unidade de Arqueologia

Universidade de Trás-os-Montes e Alto

Douro

Apartado 202

5001 Vila Real Codex

Portugal

Phone +351 (59) 32 01 79

Fax +351 (59) 32 61 46

e-mail: msabreu@utad.pt

or visit the IRAC 1998 web page:

www: <http://www.utad.pt/actividades/IRAC>

## Annual Business Meeting

The meeting of May 25, 1997, was held in the Humanities Center at Otero Junior College in La Junta, Colorado. It began at 8:30 a.m. with President Hyder presiding. There were at least 60 people in attendance.

Secretary's Report (Hyder). The minutes appeared in *La Pintura* 23(2):13-14. After the call for corrections, motion was made and seconded to accept as published. Passed unanimously.

Treasurer's Report (Yoder). Total beginning equity was \$83,899.31. Total revenue as of May 20 amounted to \$33,857.25. Total expenses as of May 20 were \$25,584.04, for a net gain of \$8,273.21. Equity as of May 20 totaled \$92,172.58. These amounts do not reflect total conference revenues and expenses, nor totals for yearly revenues and expenses. The detailed financial report for the fiscal year just ended is printed in this issue of *La Pintura*. This year \$12,000 was earmarked for publications, with \$8,269.54 having been expended to date.

Publications (Hyder). Half of the team is Steve Freers, who was not present, but President Hyder introduced Anne McConnell, the other half. The association is looking for an editor for this year's volume. One IRAC volume (1994 meeting in Flagstaff) was off to the printers, and pre-orders were being taken. Other volumes will be out next year.

We discussed the conference volume at the board meeting. We are moving toward an annual volume, with portions peer reviewed, in which not all papers would be from the conference, but most would. How does membership feel: annual conference or volume of rock art research, or could do some papers in an occasional series. This could be an annual volume sent to members as part of dues (may have to raise dues for that). Maintain amateur/professional balance. Combining would allow for a fixed schedule and would be easier on the editor. Volume 23 is so far the largest and best. Membership voted unanimously for an annual volume. May go with this for this year. The authors' meeting was announced for noon.

*La Pintura* (Hedges). Will be more formal schedule this year. Start with July, then three months thereafter. Also deadlines for submission, can publish articles that are on the short side. Send out annual renewal notice.

Conservation (Kolber). This past year the conservation and preservation committee has recognized

past and current activities and moved them forward with proactive measures: We are creating four sub-groups: a core advisory group, project coordinators, a watchdog, reporter, assistance corps. We are continuing to develop the previous established state representative system. Data for informational materials and projects are being developed. A conservation bibliography based on Leigh Marynor and Bill Sonin's work will be sorted into three categories to meet the needs of managers, serious researchers and those interested in all aspects of the subject.

The following are also in progress: A list of professional conservators with rock art experience who are listed by the American Institute of Conservation. A list of potential hazards of intensive rock art research and project methods. A format for reporting specific site concerns and information. An individual state vandalization notification form. A joint project with the Education Committee to target groups who present potential dangers to rock art.

A call for volunteers has been made to the committee members to work these projects: Encouraging government agencies to allocate funds for conservation and preservation. Encourage participation by scientists in other fields. Seek Native American participation and views on conservation. Public relations and positive publicity on rock art conservation education. Monitoring and site steward programs as seen in the successful example of the Los Padres National Forest program.

Our main thrust now should be to campaign against the continuation of Paseo del Norte into Petroglyph National Monument, setting a precedent of intrusion into the National Park system. We urge the Board and general membership to participate in an active letter writing campaign.

All these items will be reported and discussed in further detail in a forthcoming *La Pintura* Conservation and Protection Committee report.

Education (Martin). Emphasis is on communication for those who are interested and know how to network. Got some feedback, but need to get more people together. Now that this committee does not meet at the same time (during the annual meeting) as the Conservation and Protection Committee, there is better attendance at both gatherings. Set up work group to target areas between Education and Conservation. Reach out to teachers, students in grades 4-6 (most receptive), scouting, archaeologists. Deal with State Historic Preservation Office (SHPO) as in each state. Padberg is setting up formal goals for the group.

Donation/Archive (Hyder). Edna Nearhoff was not an ARARA member, but her family picked ARARA for a memorial donation. This will start an endowment for the archive. There was discussion of the Association's archives. The Board has approved a draft agreement with Deer Valley Rock Art Center. The library consists of those from Turner and Cawley and ARARA's original holdings. Policy for access to the archives will be drafted. For people who have books, donations can be tax deductible. ARARA's collection will be entered on line into OCLC so that researchers can go to the library to use collection. There will also be some educational material. We have to work with Deer Valley for access policy, procedures, etc. We hope by the year 2000 to meet in Phoenix and dedicate our partnership.

Nominations (Lever). This year we need three board members. Nominations Chair is Janet Lever, with committee members Marvin Rowe, Elanie Moore, Don Weaver, and John Palacio. Three names were submitted: Donna Gillette and Teddy Stickney to continue; with the acceptance of Claire Dean for the third nominee. Nominations were open to floor. Motion made and seconded for nominations to be closed. Vote taken and passed unanimously.

Announcements (Hyder). UCLA Rock Art Center has established a grant in the name of Helen Michaelis for a student to do rock art research. Helen was a staunch ARARA supporter. Jo Ann Van Tilberg is managing the grant, established at \$500.

New Business (Dandridge). Charter of ARARA—first article of the bylaws—needs more work, along the areas of research, conservation, education. Need to get on this. Interface between amateurs and professionals. Helpful in future draft of policy for conferences. Hope to do a policy and procedures manual, also field trips need sign up procedures.

Wilson Turner memorial sets aside funds to process his personal library that will go to ARARA archives. Donations may be sent to ARARA in Turner's memory. Once the archives are set up, we can then do this for the Jack Cawley holdings too.

Meeting Schedule (Hyder). Meetings are scheduled for 1998 in Ridgecrest; 1999 in Ripon, Wisconsin; 2000 in Phoenix; and 2001 in Vancouver. Ridgecrest is going all out with 8 rock art sites on the tour!

Adjournment (Hyder). Motion made and seconded. Passed unanimously. Meeting ended at 9:32 a.m.

Respectfully submitted,  
Sharon F. Urban, Secretary

# Treasurer's Report

**Balance Sheet**  
**June 30, 1997**

## Assets

### Current Assets:

Cash in Bank - Checking	\$20,089.08
Cash in Bank - CD's	70,573.56
Petty Cash	600.00
<b>Total Current Assets</b>	<b>91,262.64</b>

### Fixed Assets:

Computer Equipment	4,051.37
Office Equipment	695.41
<b>Total Fixed Assets</b>	<b>4,746.78</b>
Accumulated Depreciation	(949.36)
Fixed Assets (less depr.)	3,797.42
<b>Total Assets</b>	<b>\$95,060.06</b>

## Liabilities & Equity

### Current Liabilities:

Accounts Payable	0.00
<b>Total Current Liabilities</b>	<b>0.00</b>
<b>Total Liabilities</b>	<b>0.00</b>

### Fund Equity:

Beginning Fund Equity	83,899.31
Current Period Incr(Decr)	11,160.75
<b>Total Fund Equity</b>	<b>95,060.06</b>
<b>Total Liabilities &amp; Equity</b>	<b>\$95,060.06</b>

## Income Statement

**July 1, 1996 - June 30, 1997**

## Revenues

### Conference Revenues:

Registration	\$11,002.22
Banquet	2,752.00
Reception	20.00
Lunches	1,390.50
T-shirts	1,803.75
Auction	602.50
Art Gallery	886.25
<b>Total Conference Revenues</b>	<b>18,457.22</b>

### Other Revenues:

Membership Dues	14,675.00
Education	191.50
Conservation	266.50
INORA Subscriptions	596.00
Publication Sales	6,132.57
Oliver Award	1,100.00

Interest Income	3,372.71
Other Income	2,162.07
<b>Total Other Revenues</b>	<b>28,496.35</b>
<b>Total Revenues</b>	<b>\$46,953.57</b>

## Expenses

### Conference Expenses:

Programs	196.00
Banquet	1,792.20
T-shirts	1,091.00
Lunches	1,328.50
Conference Exhibit	748.50
Coffee Breaks	300.00
Conference Refunds	113.50
Reception	541.51
Postage	37.70
Board Meeting	111.25
Telephone	263.38
Accommodations	1,828.08
Travel	269.79
Honorarium	500.00
Misc. Conference Expense	103.35
<b>Total Conference Expense</b>	<b>9,224.76</b>

### Publications:

La Pintura	3,038.58
Publications	8,890.86
Telephone	117.60
INORA Subscriptions	522.00
Postage and Supplies	1,240.85
<b>Total Publication Expense</b>	<b>13,809.89</b>

### Awards:

Oliver Award	530.00
Other Awards	416.24
<b>Total Awards</b>	<b>946.24</b>

### Committees:

Education	616.33
Conservation	1,382.45
<b>Total Committees</b>	<b>1,998.78</b>

### Office & Administrative:

Office Supplies	550.87
Telephone	1,122.79
Postage	197.42
Maintenance	68.88
Copying & Printing	94.91
Insurance	727.00
Travel	1,691.08
Board Meetings	427.62
Depreciation Expense	949.36
Miscellaneous Office & Admin.	124.00
<b>Total Office/Admin. Expense</b>	<b>5,953.93</b>

Archives & Library:	
Travel	762.60
Rent	2,400.00
Library Acquisitions	279.00
Telephone	282.61
Misc. Archives & Library Exp.	135.01
Total Archives & Library	3,859.22
Total Expenses	\$35,792.82
Net Gain	\$11,160.75

**Fund Balances  
June 30, 1997**

Wellman Fund	\$ 6,843.34
Castleton Fund	24,453.24
Oliver Fund	3,202.60
Reserve Fund	29,330.92
Conservation Fund	2,633.26
Education Fund	2,765.20
Archive Fund	345.00
Contingency	1,000.00
Total Fund Balances	\$70,573.56

Respectfully submitted,  
Donna Yoder, Treasurer

## Four Corners School Rock Art Programs

The Four Corners School of Outdoor Education has issued its 1998 program catalog, with rock art on the cover and eight 1998 programs that feature or include rock art: "Rock Art & Geology Float on the San Juan River" with Sally Cole and Charles Woodward, "Rock Art of the Southwest" with Polly Schaafsma, "Butler Wash Archaeology and Rock Art" with Doug Bowman, "Rock Art Adventure on Lake Powell" with Don Keller and Ann Weiler Walka, "River and Ruins" with Don Keller and Charles Woodward, "Stories from the River" with Jim Garry and Ellen Meloy, "People of the Shining Mountains" with Doug Bowman and Ernest House, and "Stories from Canyon de Chelly" with Lupita Litson and Navajo hosts Effie and Will Tsosie. For a catalog with complete details, contact:

Four Corners School  
P.O. Box 1029  
Monticello, UT 84535  
Phone (435) 587-2156, Fax 587-2193  
e-mail: fcs@igc.apc.org

## New Pleistocene Art Book

California Academy of Sciences has announced *Beyond Art: Pleistocene Image and Symbol*, edited by Margaret W. Conkey, Olga Soffer, Deborah Stratmann, and Nina Jablonski. The new book brings together 16 important papers on palaeolithic and later art. Number 34 in the Academy's Memoir series, *Beyond Art* is available for \$36 paper, \$48 hard cover, plus 8.5% sales tax for California residents and \$4.92 shipping. Prepaid orders or requests for information can be addressed to:

Scientific Publications  
California Academy of Sciences  
Golden Gate Park  
San Francisco, CA 94118  
Phone (415) 750-7243

## Science Scholars Program

The National Park Service, in collaboration with Canon U.S.A., Inc., the National Park Foundation, and the American Association for the Advancement of Science has issued the Announcement and Application for the 1998 Science Scholars Program. Each year, the program awards graduate student scholarships to support student research in the national parks. One award is made in each of four disciplines: biological sciences, physical sciences, social sciences, and cultural sciences. Competition is open to students currently enrolled in a doctoral program in the U.S., who have (or will soon have) completed their course work, and who have prepared a dissertation approval to be approved no later than June 15, 1998. Each winning student will receive a Canon National Parks Science Scholarship of \$25,000 per year for up to three years to complete research in the assigned topic. For Cultural Sciences, the 1998 research topic is: *What techniques are most effective in preserving rock art in the National Park system?*

Completed applications must be mailed no later than June 15, 1998. To receive an announcement with full details and application forms, contact:

Dr. Gary E. Machlis, Program Coordinator  
Canon National Parks Science Scholars Program  
U.S. Department of the Interior NPS  
1849 C Street NW (MIB 3127)  
Washington, D.C. 20240  
Phone (202) 208-5391  
e-mail: gmachlis@uidaho.edu

## First Announcement: Siberian Conference on Prehistoric Art

The Siberian Association of Prehistoric Art Research, the Kemerovo State University, and the Museum-Preserve "Tomskaya Pisanitsa" will hold an International Prehistoric Art Conference August 3 - 8, 1998, in Kemerovo, Russia.

The objective of this congress will be to focus on current problems in prehistoric art studies: modern field and laboratory research methods, theoretical and historical analysis, chronology, semantic interpretation, preservation, and presentation.

The Academic Committee consists of Dr. Z. Abramova, Dr. P. G. Bahn, R. Bednarik, Dr. J. Clottes, Dr. M. Devlet, Dr. E. Devlet, Dr. H.-P. Francfort, Dr. N. Franklin, Dr. J.-C. Gardin, Dr. E. Jacobson, Dr. M. Khuzhanazarov, Dr. V. Kubarev, N. Leontjev, Dr. M. Lorblanchet, Prof. Dr. A. Martynov, Dr. G. Martynova, E. Miklashevich, Dr. V. Molodin, Dr. V. Ranov, Dr. D. Sacchi, Dr. Z. Samashev, Prof. Dr. D. Savinov, Prof. Dr. D. Seglie, Prof. Dr. J. Sher, Dr. O. Sovetova, Dr. K. Tashbaeva, and Dr. A. Tratebas.

### Preliminary Program

Six days of 9 academic symposia, covering a wide range of topics relevant to some important aspects of research in Prehistoric Art; discussions; round tables; presentations of new finds; films; displays; exhibitions; museum visits; excursion and workshop on the rock art sites of the River Tom; opening and closing plenary session, gala-dinner.

### Symposia and chairmen

1. Theory and methods. J. Sher, J.-C. Gardin.
2. Prehistoric art and archaeological context. Z. Abramova, J. Clottes.
3. Prehistoric art and natural environment. E. Devlet, A. Tratebas.
4. Archetypes, universals and analogies in prehistoric art of the world. M. Lorblanchet, NN.
5. Style and chronology. B. Molodin, D. Sacchi.
6. Ancient art of the Eurasian steppes. H.-P. Francfort, A. Martynov.
7. Rock Art, ethnography and religion. D. Savinov, D. Seglie.
8. Sexual scenes in prehistoric art: Myth or reality? P. Bahn, NN.
9. Preservation and presentation of prehistoric art. N. Franklin, E. Miklashevich.

### Round tables

1. Prehistoric Art and education. D. Seglie.
2. The past, present and future of Tomskaya Pisanitsa (site and museum). G. Martynova.
3. Subject and composition in prehistoric art. M. Devlet.

### Exhibition/Discussion

Enigmatic images. O. Sovetova.

### Papers and languages

The time limit for papers is 20 minutes. The official languages of the Congress will be Russian and English. Abstracts of papers (max. 400 words) should be submitted in Russian or English (preferably, but French, Italian, Spanish and German will also be allowed) up to March 15, 1998. Abstracts will be published in the Conference book.

### Tours and excursions

There will be a number of pre- and post-conference tours lasting from 4 to 10 days. It will be possible to see the numerous rock art sites of southern and eastern Siberia, as well as the museums, monuments, ethnographic sites, and beautiful landscapes. Prices range from \$700 to \$1300.

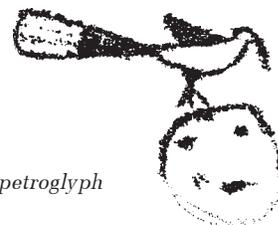
### Registration

Registration fees are as follows: Through April, 1998—\$90; accompanying persons and students \$50. From March 1, 1998—\$120; accompanying persons and students \$70.

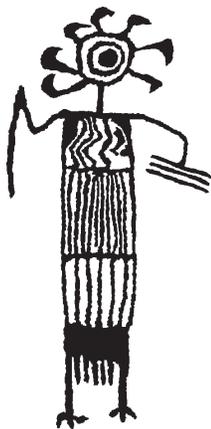
Please submit registration information before March 1, 1998. Provide your full name, address, phone and fax numbers, and e-mail address.

To submit a paper for presentation, provide the topic and abstract as noted above. Specify if you wish to participate in a symposium or round table, or if you wish to present an exhibition, a video, slides, a computer program or multimedia application, or publications. To register, make suggestions, or request more detailed information, write or e-mail to:

Elena Miklashevich, Secretary of SAPAR  
Dept. of Archaeology  
Kemerovo State University  
Krasnaya Street 6  
Kemerovo 650043, RUSSIA  
e-mail: root@arch.kemgu.kemerovo.su



*Albuquerque petroglyph*



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
Vice-President . . . . .	Larry Loendorf
Secretary . . . . .	Sharon Urban
Treasurer . . . . .	Donna Yoder
Editor . . . . .	Ken Hedges
Archivists . . . . .	Frank and A. J. Bock

*La Pintura* is published by the American Rock Art Research Association. Editorial address is *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information (such as the event, time, place, cost [if any], group or person in charge, who to contact, addresses, deadlines). **Articles:** 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. Articles are subject to editing for length. 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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