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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

Plans Well Underway for 1999 International Rock Art Congress in Ripon, Wisconsin May 23–31, 1999

Plans are well underway for the 1999 International Rock Art Congress (IRAC) which will take place on the picturesque 19th century campus of Ripon College, Ripon, Wisconsin, U.S.A. from May 23 through May 31, 1999. The Congress is sponsored by the International Federation of Rock Art Organizations (IFRAO). The American Rock Art Research Association (ARARA) is the national host; the Eastern States Rock Art Research Association (ESRARA) and the Mid-America Geographic Foundation (MAGF) are the regional and local hosts. The Congress will be an opportunity to bring together people interested in all aspects of rock art research, education, preservation, and conservation.

Currently, 18 formal symposia have been submitted and more are planned. For scheduled symposia, see the Call for Papers article in this issue of *La Pintura*. Rock art researchers and enthusiasts from 34 countries are planning to participate.

The Congress format features concurrent sessions in the mornings and general sessions in the afternoons. Invited speakers will give public presentations on Tuesday, Wednesday, and Thursday evenings.

Plans are being made to conduct some bilingual Spanish/English sessions. To facilitate this, an innovative method of presenting slides is planned. Using dual (slide or overhead transparency) projection, one screen will display the slide and the other a caption (English for presentations in Spanish and Spanish if the presentation is in English), thus significantly reducing the time needed for translating papers and, hopefully, encouraging participation by Hispanic contributors.

The Call for Papers form is included in this issue of *La Pintura*. Congress Pre-Registration and Field Trip Registration forms will appear in our next issue. Pre-registration fees will be \$150 for members of ARARA,

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Call for Papers 1999 International Rock Art Congress

May 23–May 31, 1999
Ripon, Wisconsin, USA

The 1999 International Rock Art Congress (IRAC) will take place on the picturesque 19th century campus of Ripon College, Ripon, Wisconsin, from May 23 to May 31. The Congress is sponsored by the International Federation of Rock Art Organizations (IFRAO). ARARA is the national host; the Eastern States Rock Art Research Association (ESRARA) and the Mid-America Geographic Foundation (MAGF) are the regional and local hosts. The Congress will provide new opportunities to bring together people interested in all aspects of rock art research, education, preservation, and conservation.

The privilege of participating in the Congress as a

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IRAC Congress Plans

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ESRARA, and MAGF; \$75 for spouses; \$50 for students; and \$175 for non-members. On-site registration fees will be \$175 for members of ARARA, ESRARA, and MAGF; \$100 for spouses; \$50 for students; and \$200 for non-members. Applications for Grants-in-aid will be considered with submission of the Congress Pre-Registration form (details next issue).

Four days of field trips—May 22 and 23 and May 30 and 31—will be offered to Congress participants. Eight field trips are currently planned, featuring both rock art and effigy mound sites in east-central, southwestern, and western Wisconsin and Minnesota. Leading regional authorities will act as guides on most trips. The Gottschall Site will be visited on field trips conducted by Dr. Robert Salzer, the principal investigator. The costs of most of the one-day field trips at the end of the Congress are included in the Congress registration. Exceptions will be noted on the Field Trip Registration form. A major western trip—including the Jeffers Petroglyph Site in southwestern Minnesota and Pipestone National Monument—may be arranged at the end of the Congress, providing an enjoyable excursion for delegates heading west after the Congress.

Varied accommodations will be available. The host hotel, AmericInn, has 43 rooms and is less than 2 miles from the Ripon campus. The Congress rate will be \$50/night, including continental breakfast. A list of hotels and camping facilities will be in the next issue of *La Pintura*.

The best deal for accommodations and meals, however, is the package being offered by Ripon College. Dormitory accommodations (2 persons/room) complete with breakfast, lunch, and dinner, will cost \$35/day. Meal tickets for any combination of meals may be purchased by those staying off-campus. Reservations will be accepted after January 1, 1999 (see next *La Pintura* for more information).

Air connections from Chicago, Milwaukee, and Minneapolis to Appleton, Wisconsin, are the most convenient way to travel to Ripon. A shuttle service from and to Appleton (45 minutes from Ripon) on peak arrival and departure days is planned. Chicago is 185 miles from Ripon and Milwaukee is 80 miles away.

May weather in Wisconsin is generally fine and the countryside quite beautiful. However, spring weather in Wisconsin can be highly variable with temperatures during the day ranging from the 50s to 70s

(degrees F), while night temperatures can drop to near freezing. Be prepared to experience occasional cool weather and some rain. If the weather is consistently warm, insects can be expected and insect spray may be needed on field trips.

Various activities are being planned in conjunction with the Congress. An international philatelic exhibition will feature stamps depicting rock art from more than 60 nations. Plans are being made with the United States Postal Service for a special cancellation concurrent with the opening of the Congress. This exhibit is being organized by Elwyn Jenkins, William Breen, and Matthias Strecker.

An atlatl demonstration will be held during the Congress. The in-depth demonstration showing the nature of atlatls and the physical behaviors associated with its use is tentatively scheduled for Thursday, May 27. For further information, please contact:

Leonard Riemersma
2496 N. Maple Tree Rd.
Cascade, WI 53011

Efforts are underway to arrange for Native American dance groups to participate in the opening and closing ceremonies of the Congress. A Native American Pow Wow may be held during the Congress. Native American arts and crafts will also be displayed and available for sale near the campus in a venue provided by the Ripon Chamber of Commerce. Other events, including Native American participation in Congress presentations, are also being planned.

As more information becomes available, it will be posted on ARARA's web page:

<http://zzyx.ucsc.edu/Comp/Bill/ARARA/ARARA.html>

Check the web page often and make your plans now to attend this exciting Congress next May!



Call for Papers

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presenter, session organizer, or discussant will be restricted to paid registrants. Each author or co-author must present his or her own paper in person at the Congress and should be prepared to entertain questions or comments from the audience directly after the presentation. Because it may not be possible to accommodate all individuals wishing to make oral presentations at the Congress, the Program Committee will evaluate each submission for professionalism, substance of contribution, redundancy with regard to other submissions, timeliness of receipt, and number

of submissions by each author. Poster submissions are encouraged, and the Program Committee may request that individual papers be converted to poster format. All proposed presentations and posters must be submitted on the appropriate Abstract Form accompanying this Call for Papers.

At this time, the Program Committee invites submissions for papers and poster presentations. A call for symposia was previously published. The following symposia are currently planned:

- *Rock Art Dating and Updating*: Marian Hyman & Marvin Rowe, Chairs
- *Rock Art of the Côa*: João Zilhão, Chair
- *Landscape, Place, and Rock Art*: Paul Faulstich, Chair
- *Computer Technology as an Aid to Rock Art Research*: Evelyn Billo and Robert Mark, Chairs
- *Current Rock Art Research in the Eastern United States*: Carol Diaz-Granados and Jean Allen, Chairs
- *Current Rock Art Research in the Northeastern United States*: Mark Hedden, Chair
- *Recent Studies in Canadian Rock Art*: Francois Vigneault, Chair
- *Rock Art Education*: Ellen Martin, Dario Seglie, and Matthias Strecker, Chairs
- *Sound and Rock Art*: Steven Waller, Chair
- *Current Developments in Upper Midwest/Mid-Continental Rock Art*: Kevin Callahan, Chair
- *New Approaches to Understanding Great Plains Rock Art*: Linea Sundstrom, Chair
- *Future Directions in Rock Art Conservation*: Claire Dean, Chair
- *South American Rock Art and Settlement: Space and Cultural Context*: Francisco Gallardo Ibanez, Juan Schobinger, and Flora Vilches, Chairs
- *Symbolic, Semantic, Mythical, and Sexual Expressions in Rock Art*: Majeed Kahn, Chair
- *Reassessing the Cultural Significance of Central Asian/South Siberian Rock Art Complexes*: Esther Jacobson, Chair
- *The Rock Art of Central America and the Caribbean*: Andrea Stone and John W. Foster, Chairs
- *Rock Art of Europe and Great Britain (includes Norway, Sweden, and Finland)*: Jean Clottes, Chair
- *The Archaeoastronomy of Rock Art*: Jack Heil and Herman Bender, Chairs

Papers:

Papers submitted for presentation should directly address some aspect of rock art research. An Abstract Form must be submitted. Papers may be designated for one of the symposia listed above. If not specifically

designated, the Program Committee may recommend inclusion in one of these symposia or in a general session. Inclusion in a specific symposium will be subject to the consent of the symposium organizer and scheduling constraints. Other symposia may be organized at a later date.

Papers will be strictly limited to 20 minutes (including time for questions). All papers will be considered for publication in the Congress proceedings. If you do not wish to have your paper published, please indicate this when submitting your abstract. ARARA requests first publication rights on all formal papers presented at the Congress. Presenters are asked to have first (typed) drafts available at the Congress. Requirements for translation, audiovisual equipment, or other needs must be noted on the abstract submission.

Plans are being made to conduct some sessions in Spanish. To facilitate this, presenters are asked to produce translated captions for their slides for dual (slide or overhead transparency) projection. One screen will contain the view, the other a caption: English if a Spanish presentation, Spanish if an English presentation. Please note on the abstract submission form if you wish to participate in such a symposium.

Posters:

The poster session may be particularly appropriate for shorter summaries of research results. Poster sessions will be listed in the program and will be displayed prominently. The space available for each poster will be limited; participants selected for poster presentations will be notified of the space available upon acceptance of the poster. An Abstract Form must be submitted. Groups not in attendance at the Congress are welcome to submit posters for display.

Registration Fees:

All participants must be paid registrants at the Congress. Pre-registration fees are \$150 for members of ARARA, ESRARA, and MAGF; \$75 for spouses; \$50 for students; and \$175 for non-members. On-site registration fees will be \$175 for members of ARARA, ESRARA, and MAGF; \$100 for spouses; \$50 for students; and \$200 for non-members. Payment must be in United States dollars, payable to ARARA by check or money order.

Abstracts of papers and posters will be published as part of the Congress Program.

Other Information about the Congress may be obtained from:

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Call for Papers

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Donna Gillette, ARARA Congress Coordinator
1642 Tiber Court
San Jose, CA 95138
Phone: (408) 223-2243
Fax: (408) 223-2248
e-mail: rockart@ix.netcom.com

Also, check the ARARA web page at:
<http://zzyx.ucsc.edu/Comp/Bill/ARARA/ARARA.html>.

Deadline:

The deadline for submission of paper and poster abstracts is **November 15, 1998**. Any submission received after this date will be considered only at the discretion of the Program Committee. Submissions should be made to:

Dr. Jack Steinbring
Department of Anthropology
Ripon College
Ripon, WI 54971
Phone: (920) 748-2937
Fax: (920) 748-7243
e-mail: steinbringj@mac.ripon.edu



The President Speaks

Larry Loendorf, ARARA President

At the Ridgecrest meeting, I accepted the duties and responsibilities of President of the American Rock Research Association. I know that I am fortunate to undertake this role at a time when ARARA is in excellent shape. The organization is well respected throughout the world's rock art community and it has a good financial basis. Public interest in the protection and preservation of rock art is at an all time high and for the first time in history the major granting agencies are beginning to fund rock art research.

I am prepared to assume the role of President of ARARA but I am a bit uneasy simply because there are some large shoes to fill. Outgoing President Bill Hyder has done a masterful job of administering the transfer of ARARA from its California home to its new setting at the Deer Valley Rock Art Center near Phoenix, Arizona. He has helped move ARARA from a grassroots group of rock art enthusiasts to an organization with

substantial order and realistic goals. Hyder is a superb administrator who has the rare ability to develop a spirit of cooperation among co-workers and colleagues. ARARA owes Bill Hyder a great debt of thanks.

But to suggest that Hyder is solely responsible for the success of ARARA is ludicrous, because many volunteers have worked tirelessly, and continue to work, to make the organization a success. Frank and A.J. Bock, for example, have worked since the inception of ARARA to insure its continued success. The editing of *La Pintura* is a difficult and demanding task and Frank did it with no pay and little complaint. In fact, the complaints came from the kibitzers and outsiders who believed they knew a better way but were unwilling to put in their time to show it. And A.J. put in countless hours on ARARA business, not the least of which were the annual meetings—assisted by able volunteers like Esther and Jack Schwartz, Pat and Jack McCreery, Lou and Jack Cawley, Helen and Jay Crotty, Wilson Turner, Shurban, Donna Yoder, Jane Kolber, and Donna Gillette. These and many others are the ones who have made ARARA a successful organization.



IRAC '99 Art Exhibit

In addition to the Vendor Room, a Juried Art Exhibition will be mounted for IRAC '99. Entries must have a rock art theme; applicants for the exhibition should send slides of their proposed entries to:

Janet Lever, Exhibition Coordinator
11753 N. 85th St.
Longmont, CO 80503
Phone: (303) 772-9554

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

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Comments on Recording Techniques

(Editor's Note: In the previous issue of *La Pintura*, articles by Janet Lever and Jane Kolber included discussions of tracing techniques in their reports on recording projects in Arizona and Colorado. Advantages and disadvantages of varied recording techniques fuel ongoing discussions in the rock art community. The following two articles, excerpted with the permission of their authors from postings on the rock art listserve, provide excellent comments on the use and mis-use of rubbings and tracings in rock art recording. We hope they provide inspiration for others to offer comments for publication in future issues.)

Rubbing is Always Invasive

Linda Olson
Minot State University

A study in which I participated in 1988 tested the dating of petroglyphs before and after conducting a variety of recording procedures using "rubbing" techniques. We learned that all of these techniques, from surface printing to the method of rubbing using *sumi* ink do affect the dating of the petroglyphs. A rubbing is never "uninvasive," and frequently leaves traces on the rock, even though you may not see them. A suitable, flexible paper may even be sized and that will leave unseen traces on the rock. Any paper thick enough to keep the materials from soaking through to the rock wouldn't be flexible enough to obtain a truly suitable image. Introducing a substance like glue to the rock to attach the paper introduces yet another substance. These practices are clearly unacceptable and should be stopped.

Unfortunately, individuals who are adept at this process have produced marketable "very pretty" copies. Professional recording artists adhere to the current recording ethical standards that forbid the use of these intrusive techniques, especially for marketable gain. While there may occasionally be a unique recording purpose where such a technique might be necessary to provide an archival copy, all other techniques must be exhausted first. Tracing, a less-damaging but also invasive procedure, is often used for recording but has its own set of limitations.

A word of caution when holding a tracing film in place. My arms would be numb, before I could get an

acceptable copy of the rock art. For me to create an accurate, objective tracing, even a small image can take hours. As you tire, you will be more likely to lean on the adjacent rock surface. Each time you rest or become tired your film will slip a little; you will have to re-register the film, etc. This may well lead to unacceptable inaccuracies in the final result. In my experience, if you are going to do it, do it right, so it only needs to be done once. Realize that it is an invasive technique. If you are going to engage in invasive recording practices, then hold yourselves responsible to the highest standards, ethically and artistically. Too many bad recordings already exist. Do your best to minimize your impact.

Analyze the rock surface for weaknesses. Trace only in dry weather; wet weather weakens the matrix of the stone. Use light pressure. Use the least amount of tape you must to get the tracing film stable. Do it as quickly as possible. But be sure to do it as accurately and objectively as possible. Be patient and record the image faithfully. If it is a pecked form, trace the peck marks as closely as you can. Check the panel under the varying lighting conditions prior to beginning and during the recording. With petroglyphs, checking after sunset with a flashlight may even reveal more markings.

Additionally, bring fewer people to the site. You will cause less erosion. The soil holds the rocks in place. Trampling vegetation and cryptogamic soils and other off-trail actions all hasten the demise of the rocks that hold rock art.

Linda Olson, Assistant Professor
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Minot State University
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Minot, ND 58707
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e-mail: olsonl@warp6.cs.misu.nodak.edu

Some Recording Philosophies

Jane Kolber
Chair, Conservation and Protection Committee
Director, AAS Rock Art Recording School

The number one rule in recording rock art as well as in just visiting a site, of course, is that you must not touch it or disturb anything in its area in any way. Also do not be led to believe that recording a rock art site means just taking photos of just the most impressive panels. It means taking photos, which include scales and data, using various complementary

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Recording Techniques

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methods, of each and every human-made mark—whether recent or ancient—and mapping, and writing down the data. I believe you need to draw directly from the panels themselves and not by tracing photos (that way you are only recording photos) unless you definitely will be going back out to recheck and supplement, etc. It also means getting permission from the landowner and manager and providing your record to the proper managerial or archiving agency.

If you are just interested in taking some good photos for your own personal research, that's fine as long as you are completely non-intrusive—but do not think you are recording the site or benefiting it in any way. If you do not have the time or interest or knowledge to do a recording and you know that the site is unknown, you may wish to give the proper agency a notation of a site with the information you care to gather. Check first with the agency if possible unless you just happen to run into a new site, as they may accept information only in a certain format or they may already have information on your site.

Many different recording methods have been developed that are valid. Each site often requires different methods and presents unique problems. Recording methods usually are based on many variables along with the particularities of the site itself. These include the purpose or purposes of recording: to replicate the site, to monitor the site, to serve as a basis for research, etc. Limits are placed by the time, money, skills, and equipment of the recorders. Varied techniques are necessary along with multiple visits to insure a complete record.

Some limited recordings are indeed valid if there is no other documentation of that site, but they may preclude the eventual full recording, so please be careful to include with your data whether it is merely a notation, a partial recording, or a full documentation. A full documentation can be accomplished using simple, inexpensive materials, or it can include highly technical and expensive, knock-em dead techniques—it's your choice. Please also be careful about disclosing the site location, outside of the land managers, unless it is a protected site.

I do not wish to discourage you in any way. On the contrary, one of my most fervent goals is to foster the recording of as much rock art as possible. I just want you to be prepared for the task ahead so that you will

not become discouraged. Persons interested in the ARARA Conservation and Protection Committee (see report elsewhere in this issue of *La Pintura*), the Arizona Archaeological Society Field School, or copies of my rock art guide and a list of places where you can obtain other guides and manuals may write:

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



Conservation and Protection Committee Report

Jane Kolber, Committee Chair

The Award

The task of choosing a winner for this year's Conservation and Preservation Committee award was very difficult. Since we had so many nominees, we choose two recipients: The Archaeological Society of New Mexico's (ASNM) Rock Art Field School and Isaac C. Eastvold. Both have a connection with this year's "Site of Most Concern," Petroglyph National Monument.

ASNM Rock Art Field School

The award to the ASNM Rock Art Field School was presented at the ARARA conference banquet in Ridgecrest, California, on May 24. It was accepted by Anna B. Bain, Jean and J.J. Brody, and Helen and Jay Crotty. J.J. Brody has sent this response to the award:

"We are pleased and honored to accept this Conservation and Preservation Award from ARARA for our work with the Archaeological Society of New Mexico's Rock Art Field School.

"The ASNM Field School has operated continuously since 1972 but it grew out of a program begun in 1967 by Jim and Nan Bain to record rock art along the Albuquerque West Mesa escarpment. That project was supported by the Albuquerque Chamber of Commerce and stimulated by an ASNM proposal to encourage local people throughout New Mexico to record rock art in their area. Within a few years, the Bains and Ruth Armstrong of the C of C engineered a land

donation and lobbied state and local governments to jointly create Petroglyph State Park. That was how Petroglyph National Monument began.

“From 1972 on, Jim and Nan ran field schools (in field camps) in different parts of New Mexico—the Farmington area, Chaco Canyon, La Cienega, Reserve, Three Rivers—for two weeks each summer. There were thirty to forty people in each session and the logistics could be overwhelming. Helen and Jay Crotty first joined the school in 1977 at Chaco and by the early '80s, about the time that Jean and Jerry Brody began their association with it, were functioning as assistant directors, taking over formally after Jim's death in 1986.

“By 1994, the logistics had grown too complex to be managed by part-time volunteers and ASNM reorganized the field school along the lines originally proposed in 1967: encourage the eleven affiliate societies in New Mexico and West Texas to each record the rock art in its region by training and supplying equipment and logistical support. Since then, the Crotty's have trained recorders in at least four local societies and overseen many recording projects.

“For decades, ASNM Field Schools worked closely with the laboratory of Anthropology of the Museum of New Mexico which houses the State's massive archeological archives (ARMS) including all ASNM field school documentation. Systematic recording and documentation procedures evolved to ensure compatibility and a high level of recording competence by all associated groups.

“Not least of the legacies of the ASNM Rock Art Field Schools are those out-of-state participants such as Jane Kolber and Barbara Gronemann in Arizona and Ann Phillips in Colorado who afterward developed recording projects—including field schools—in other regions.”

Ike Eastvold

Isaac Eastvold has been tirelessly working to protect rock art for about 30 years in California and New Mexico. Polly Schaafsma offered these words:

“I am extremely pleased that Ike Eastvold is the recipient of ARARA's award this year for rock art conservation and protection. His full-time and multifaceted efforts to protect the West Mesa petroglyphs in the context of the many urban threats posed by a fast-growing Albuquerque and the achievements he accomplished to these ends (including being instrumental in the establishment of Petroglyph National Monument) are named in the nomination. What is not apparent is the power of the adversaries and the deep

cultural conflicts involved in protecting these petroglyphs in an area still in use by neighboring Pueblos. Many of the issues surrounding the future of the petroglyphs and their landscape context are grounded in profoundly opposed world views. Throughout, hostility among many opposing vociferous Albuquerque factions has been high. Further, the complexity of the situation has demanded on Ike's part 24-hour awareness of political maneuvers that few people could have sustained. Supporting Pueblo interests against the proponents of development in their many guises has been a formidable task, and Ike has never wavered under this pressure or compromised his position or actions in any way. As a result, the area is under protection as a park, Pueblo voices have been heard. No one could be more deserving of this award.”

Eastvold, who was unable to attend the awards ceremony, sent this message:

“I am very grateful to receive the ARARA Conservation Award, and regret not being able to attend in person. To everyone following the ‘road through Petroglyph National Monument’ issue, I would say to you, ‘Do not be disheartened by recent events in Congress.’

“If any of you are put off by the terms, ‘political activism’ or ‘advocacy’ on behalf of rock art preservation, you shouldn't be. You probably already are an activist by virtue of your passionate commitment. I think political activism just boils down to public education for most of us.

“Rock art preservation desperately needs advocates. If we don't stand up for the beautiful things we love in life, they will be swept away. There will be nothing for the children. I would rather fight and lose, than not to fight at all.

“It's a joyful, exhilarating experience to visit a rock art site and ponder its meanings. But the great gifts that these sites give to us are not without price. We must use part of ourselves to give back, to show gratitude for a blessing we did nothing to earn.

“I accept the honor you have given me and in turn give that honor back to the marked places of the earth. I have received more than I can ever give back. Thank you.”

Other very worthy nominees were Rick Bury of California, Helen and Jay Crotty of New Mexico, Stephen Horne and Janine McFarland of the Heritage Resource Management Department of Los Padres National Forest in California, Johannes H. Loubser of Georgia, and Reed Martin of Utah. They all deserve Honorable Mention in the fight for rock art protection.

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Conservation Report

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It is easy to see from the quality of nominees that the choice was very difficult. All the nominees deserve great praise for the excellent work they have done toward protecting and preserving rock art. Thanks is expressed to the fine team of voters from a broad range of members throughout the country.

Nominations are now being accepted for the 1999 award, to be presented at the Ripon, Wisconsin, International Rock Art Congress. This year's deadline is December 31, 1998. A nomination form is provided in this issue of *La Pintura*. Please send nominations to:

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

Ethics

The committee presented a draft of an ethics statement to be attached to ARARA's Code of Ethics regarding artists' usage of rock art images. The following draft shall be presented to the ARARA board for approval and adoption at its next meeting:

"The American Rock Art Research Association encourages artists to take ethical responsibility when rock art images are incorporated into their work. Artists should show respect for the cultures of Native Peoples. Artistic rock art products should be signed, dated and labeled as such. Artists' work should be accompanied by educational material and general provenience whenever exhibited or vended."

Petroglyph National Monument

Petroglyph National Monument has been the site of much of our efforts. Now that the bill to approve the building of the road has been signed, emphasis must be placed on stopping this awful destruction from really occurring. Refer to the Spring, 1998 issue of *La Pintura* for instructions on assisting in this effort. All New Mexico legislators can be appealed to as well as your own. A letter requesting the enforcement of the New Mexico State Preservation Act can be sent to:

Tom Udall, Attorney General
State of New Mexico
Post Office Drawer 1508
Santa Fe, NM 87504-1508

with a copy to:

Lynne Sebastian
NM State Historic Preservation Officer
228 East Palace Avenue
Santa Fe, NM 87503

Other CAP Activities, Projects and Concerns

1) Texas Parks and Wildlife is creating a new management plan for Hueco Tanks State Park. Concern is expressed for the care and emphasis on the uniqueness, significance, and impressiveness of the rock art there.

2) The CAP chair will represent ARARA at the IRAC in Portugal and co-chair (with Dr. B. K. Swartz) a symposium on "Recording and Preventative Conservation."

3) Brochures are currently in process on:

- A) Responses to vandalism
- B) Educational outreach to community groups
- C) Conservation Bibliographies

4) A new sub-committee was founded for Conservation Networking for states and regional areas. This will be both a resurgence and expansion of the work started by Georgia Lee. Leigh Marymor will lead and develop this important and sorely needed group. Please send your ideas and expression of interest or assistance to:

Leigh Marymor
717 Spruce Street
Berkeley, CA 94707
e-mail: MLeighM@aol.com.

Next Meeting

The next meeting of the Conservation and Protection Committee will be held on Sunday morning, November 8, at the San Diego Museum of Man. Please send any agenda suggestions to Jane Kolber.



Rock Art '98 In San Diego

Rock Art '98, the 23rd annual Rock Art Symposium of the San Diego Museum of Man, will take place on Saturday, November 7, in a new location: Qualcomm Auditorium in San Diego's Sorrento business district.

Registration is \$28 general, \$23 for students and museum members (museum membership may be purchased with registration), plus options of \$3 for the evening reception and \$6.50 for a box lunch.

Readers who wish to present a paper at this year's Symposium may phone Ken Hedges at (619) 239-2001 (or e-mail to: khedges@earthlink.net) to see if space is

still available, or to inquire about last-minute T-shirt orders at \$14 each (through October 10).

Registration and payment may be sent directly to the museum, or call (619) 239-2001 (Fax 239-2749) to request a registration form, which includes a map to the meeting venue. The address is:

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



Book Reviews

Ice Age Art

Journey Through the Ice Age by Paul G. Bahn and Jean Vertut. University of California Press, Berkeley, 1997 (published in England by Weidenfeld & Nicolson, London); hardbound, 240 pages, numerous color plates, line illustrations, and maps.

Reviewed by Steven M. Freers

Journey Through the Ice Age—the second edition of *Images of the Ice Age*—by Paul G. Bahn and the late Jean Vertut is a richly illustrated and thoroughly researched exploration of Palaeolithic art and the pursuit to unlock its secrets. This fully revised update incorporates several of the newer art finds, such as Cosquer and Chauvet, and presents the latest in scientific evidence—most notably direct dating. The primary regional focus is Franco-Cantabrian, but features from the broader world-context are also included. The central premise of the text is to present and analyze the study of Palaeolithic art and the theoretical models advanced to explain it. It is written in a manner appropriate for both lay person and specialist alike.

Bahn effectively places both cave and portable Palaeolithic art in their appropriate physical, temporal, and scientific contexts. The material is presented in a well-structured manner, beginning with the cave as living space and culminating in a pragmatic review of modern theories. Bahn's writing style is clear and straightforward. His wit and analysis manage to keep the reader engaged through stretches of material that ordinarily might be tedious. Particularly enlightening is Bahn's discussion of the pioneering efforts made by notable researchers in the field and the present-day ramifications of their views and techniques.

The photographic plates by the late Jean Vertut are outstanding and wonderfully illuminate many of these hard to access dark zone images. I particularly appreciated his usage of low angle lighting to bring out the artistry and dimension of engraved images, such as the reindeer at Altxerri (p. 146). Several well done color photomontages provide the reader with a full view of some of the large and spectacular panels. Line art drawings are effectively used to enhance the detail of several photographs possessing complex or difficult to discern images. The consistently high standard of Jean Vertut's work contrasts significantly with a few of the photos added to the second edition. The shots from the newly discovered Chauvet Cave are comparatively flat, and the photos from Coa Valley and Australia are of lesser quality.

Those looking for "supportive" treatment of the prevailing interpretative theories on Palaeolithic art, and rock art in general, will be disappointed. Bahn appraises the current status of interpretative models with pragmatic assuredness. He dismisses, appropriately enough, blanket applications of various interpretative and functional models, and systematically points out each theory's weaknesses with examples of erroneous usage—frequently with exclamatory bravado! However, in doing so, he makes it clear that many of these theories do have attributes that yield a positive net benefit to our understanding of Palaeolithic art.

Bahn's analytical approach seems consistently weighted across theoretical models, if not sometimes generalized and focused on gross misapplications (of which the numbers continue to mount). I came away thinking that perhaps an opportunity was missed to more fully engage the salient underpinnings and counter arguments of shamanic theory and its perceived applicability to Paleolithic art studies. This is a contemporary debate, with many subtleties and proponents, that resonates with a broader audience than those focused on Paleolithic art. By acknowledging that a significant portion of Paleolithic imagery represents "metaphysical" expression, "full of conceptual ideas" (p. 146), which nuances, if any, of shamanic theory have merit and applicability for further study? Or, is it preferable to avoid a "futile and circuitous debate," and simply acknowledge that the art is complex? Both answers are available in the text.

An excerpt from the book's cover sleeve states the tenor of the interpretation and theoretical review well, "But Palaeolithic art is perverse—every new piece of the jigsaw raises fresh questions and casts doubt on

—continued on page 10

Book Reviews

Continued from page 11

the conclusions already reached.” Indeed, the analysis and opinions in this book serve as healthy reminders for all those engaged in rock art studies. As an old axiom states, “When someone invents a new hammer, suddenly everything looks like a nail.” Broad-brush applications may stimulate healthy debate, but easily become fodder for the well-considered opinion. Even refined theoretical applications are generally perched precariously on slivers of “objective” data. Such is the paradox of attempting to explain the unknowable—Bahn makes this point well. In all, this reviewer greatly appreciated the author’s analytical candor.

In summary, the book is well written and will serve both those of casual interest and specialists alike. The new edition significantly expands and updates the original—itself a monumental achievement. I highly recommend that individuals from all sectors of the rock art community obtain copies for their personal libraries. It stands as a beautifully illustrated and powerfully voiced treatment on Palaeolithic art by one of the world’s foremost authorities.

Yemeni Rock Art

L'Art des Origines Au Yémen. Michel-Alain Garcia and Madiha Rachad. Paris: Edition du Seuil. Hardcover, 98 pages, references, 104 color photos, maps, charts, line drawings, and a visitors’ guide to sites. Quality paper. Price: 245 French francs.

Reviewed by David S. Whitley

The archaeological view of old world prehistory and, with it, the grand scheme for rock art, used to be straightforward: the first steps toward human evolution occurred in Africa, before the scene shifted to western Europe, where modern humans (“Cro-Magnon”) evolved out of the Neanderthals, before the scene shifted again to the Middle East, where agriculture and urban civilization first appeared. From this perspective the Paleolithic rock art of western Europe fit in neatly as part of the “creative explosion” that was thought the hallmark of the appearance of our so-called Cro-Magnon forebears.

The problem with this traditional view of our past is that it no longer fits the archaeological evidence: earlier “modern” human skeletons are now known from Africa and the Middle East; equally early or

earlier rock art has been discovered in Africa and even Australia; and, in the Middle East, a long history of back and forth replacements between anatomically modern humans and our “earlier” hominid relatives have been uncovered. Not only was the Middle East a key region for the development of civilization, but it was also a region of major importance in the earlier prehistory of humankind. For the rock art researcher, this suggests that there may be some interesting aspects of Middle Eastern rock art that, heretofore, have been ignored. More than just caravan art and Arabic and pre-Arabic script, Middle Eastern rock art has the potential to inform our understanding of the earliest human art and beliefs.

Australian archaeologist Alison Betts recently noted three factors that have conspired to impede a wider understanding of Middle Eastern rock art: geology (some areas have soft limestones that do not favor rock art preservation, other areas are relatively devoid of rocks); remoteness (much of the Middle East remains inaccessible to this day); and regional politics, which (as everyone knows) are volatile and sometimes keep researchers at bay. The result is that, save for the regional specialist, our general understanding of Middle Eastern rock art has been limited. If not for a small but important series of monographs by Emmanuel Anati, most of us would have little or no knowledge that rock art even existed in this important part of the world.

L'Art des Origines Au Yémen can be understood only within this context. Though written by regional specialists (Garcia heads France’s laboratory for prehistoric ethnology and has studied prehistoric art for 25 years; Rachad completed her doctoral dissertation on Yemeni rock art and is the Director General of Yemen’s Directorate of Antiquities), it is intended to introduce a wider audience to Yemen’s rock art; specifically, in the hopes that wider knowledge of the sites will attract tourists for the simple reason that, without this expression of outside interest and resulting infusion of cultural-tourism dollars, neglect of the sites will result in their destruction. The authors do a very admirable job in the hard task of presenting the scientific facts, and providing a readable introduction for the non-specialist to Yemen and its rock art.

As Garcia and Rachad show, this rock art includes pictographs as well as petroglyphs, and involves more than camels and written script. The authors’ stylistic and superimpositional sequence begins with a period of semi-schematic engravings of animals, principally the auroch (ancestral cow) and wild buffalo, both of

which are extinct due to environmental change. Comparisons with excavated faunal remains suggest that this style is Neolithic, and may be 6000 or more years old. Their second style comprises more realistically rendered petroglyphs that typically overlay the earlier engravings, and that emphasize the ibex; presumably these date to the later Neolithic or the immediately subsequent Chalcolithic. Bronze Age pictographs, post-dating 5000 B.P., follow. These include two types of animals: naturalistic depictions of domestic species (especially cows) and geometric "signs," and small schematized paintings of humans with bows and animals such as ibexes. The end of the Yemeni rupestrian tradition is later Bronze Age and Islamic Period rock art, which includes literate inscriptions.

Yemen is especially poorly known to most Americans, because of its cold war alliance with the old U.S.S.R. When combined with the fact that Yemen is an archaeologically important part of the Arabian Peninsula (it is the most verdant area in the region), it is clear that we have much to gain by understanding its rock art. Garcia and Rachad's book provides an excellent introduction to the rock art of this remote part of the world.



Loendorf/Hamann Elected Minutes of the Annual Business Meeting Ridgecrest, May 24, 1998

The meeting of May 24, 1998 was held in the Kerr-McGee Center in Ridgecrest, California. It was chaired by President William Hyder and began at 8:43 a.m. There were approximately 150+ people attending.

Announcements. 1) Individuals were instructed to pick up auction items. The auction raised \$2100 for the Association. Thanks to all who either donated items, or participated in the auction, or both! 2) John Palacio announced that he brought materials to etch glass, so for a donation to the Education, Conservation, or Archives funds, he offered to etch car windows with rock art designs. 3) A meeting for all authors was announced.

Secretary's Report (Hyder). Last year's general meeting minutes appeared in *La Pintura*, Vol. 24, No. 2, Fall 1997, pages 18-19. Motion was made by Loendorf to accept the minutes as published. A second was voiced. Minutes were approved as published by a unanimous vote.

Treasurer's Report (Yoder). A complete report will

appear in *La Pintura*, Volume 25, Number 1, Summer 1998. However, basic figures are as follows: Total Liabilities and Equity \$116,803.25, Income \$35,916.05, Expenses \$22,574.74. These figures do not reflect the all of the expenses for this conference.

President Hyder noted that ARARA made it through the past four years in good financial shape. He thanked Donna Yoder and Donna Gillette for their work with budgets and bookkeeping.

Publications (Hyder and Freers). Steve Freers was able to produce *American Indian Rock Art, Volume 22*, which contains the papers from the Albuquerque meeting, and it was noted that the volume was for sale at the ARARA booth in the vendor's room. Steve Freers has also agreed to edit the Ridgecrest volume. Steve thanked Ann McConnell for all of her help. During part of the editing of Volume 22, Ann was in the hospital but had her computer with her and continued to work to meet the schedule for completion. Her dedication and effort are greatly appreciated.

Education Committee Report (Martin). The current work of the committee and the events over the last year were described. A complete report will appear in *La Pintura*.

Conservation and Protection Committee Report (Kolber). Seven nominations were received for the annual Conservation award. The committee decided to make two awards. Both have connections to Petroglyph National Monument. One award went to Isaac Eastvold. A letter of recommendation from Ms. Polly Schaafsma was read to the audience. A reply from Ike was also read. The second award went to the Archaeological Society of New Mexico Rock Art Field School, namely J.J. and Jean Brody, Colonel and Nan Baines, and Helen and Jay Crotty.

The conservation and Protection Committee worked on guidelines for the ethical use of rock art images. Also working on an educational brochure for public groups that have the potential for impacting rock art sites and the need to contact local action groups. Kolber noted that there was a need to act on endangered sites around the world, but especially Petroglyph National Monument. Letters of support are needed for the monument to halt the proposed road through it.

Archives (A.J. Bock & Welsh). In January the Bocks transferred ARARA's archive materials to the Deer Valley Rock Art Center (DVRAC). Since then a student assistant at DVRAC has inventoried more than 1200 titles. Within the next year the Archive hopes to list an "on line" inventory of all the ARARA holdings for use

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Minutes

Continued from page 11

by ARARA members. ARARA members will have free access to the Center. Once the materials are inventoried, the Center plans to develop finding aids so that materials can be accessed quickly. The Archive committee has to develop guidelines for the archive's use. Materials have been obtained from both the Jack Cawley and Wilson Turner estates. Selected portions of the holding will not be open to the public, especially site locations that need to be restricted. A.J. Bock noted that "It was a big job to pull materials together to turn over to DVRAC, but it was a fun ride down memory lane from the first group meeting in 1973."

Future Meetings (Hyder). In 1999 ARARA will be in Ripon, Wisconsin. Then in 2000 the meeting is planned for Phoenix with Deer Valley Rock Art Center and Director Peter Welsh as the host of the meetings. The Deer Valley facilities include a large room and Peter hoped it would not be too hot in Phoenix at that time. Peter Welsh told the group that there are a number of rock art sites to visit in the area as well as sites where various management strategies are practiced. A motion was made and seconded to accept Welsh's offer of Deer Valley Rock Art Center hosting the year 2000 ARARA Meetings. This motion passed unanimously.

La Pintura (Hedges). Ken Hedges, Editor indicated that La Pintura can now publish "real" articles with good contrasting photographs. He encouraged the membership to send in notes, articles, and announcements. Send in on a disc along with a hard copy, or via e-mail.

Nominations (Lever). Janet Lever reported that the slate proposed by the Nominating Committee was:

President—Larry Loendorf
 Vice-President—Diane Hamann
 Secretary—Sharon Urban
 Treasurer—Donna Yoder.

The remainder of the board was not slated for change this year. A motion was made and seconded to accept the slate. A vote was taken and the slate turned into the ARARA officers! Vote was unanimous.

Newly elected President Larry Loendorf assumed the direction of the meeting. He thanked Bill Hyder for his great work over the last four years, noting that ARARA is solvent and running well. While many individuals are responsible for ARARA's success, the work of Bill Hyder in the transition of ARARA to a permanent home at the Deer Valley Rock Art Center is greatly appreciated.

Old Business. None

New Business. President Loendorf noted the need to name a nominating committee. The president appoints two members and three are selected from the floor. Nominations from the floor included Grace Schoonover, Terry Sayther, and Ann Phillips. All had previously agreed to serve. The nominations were closed, motion made and second to accept these three candidates. Motion passed unanimously.

Jack Steinbring discussed the 1999 Ripon meeting. Two hundred to 250 presentations are planned. Details are being worked out. Publicity is a high item with dates for the conference set at May 23–31, 1999.

There will be two days each of pre- and post-conference field trips. One highlight will be the 69 countries that will be participating in an international stamp display on rock art. He is working on obtaining a special cancellation for the conference since the U.S. does not have any rock art stamps to contribute to the exhibit. Meetings will be held on the Ripon College campus and there are several conference hosts. The Ripon community is small, but high quality and most enthusiastic! So far there are 14 field trips that have been planned. There is limited rock art in the area, so we will make use of other types of archaeological sites. There are well-preserved mound sites within 45 minutes of Ripon and there are 123 rock art sites in Wisconsin. With the current interest in rock art, new ones are still being discovered.

In accepting Steinbring's discussion of the upcoming meeting, President Loendorf noted that there is an article on the Old Copper Culture in a recent issue of *Plains Anthropologist* in which Jack is much quoted.

Evelyn Billo is concerned with Petroglyph National Monument and the road proposed to run through it. She handed out flyers with the relevant information for those who want to get involved. She asked that ARARA members write letters to stop the road. Evelyn also asked for any support from ARARA members who might have influence with public officials.

Leigh Marymor noted that he is now in charge of reviving the old state representatives for the Conservation Committee. He asked anyone who wanted to be a state representative (or individuals who know someone who might want to serve in such a role) to contact him.

Adjournment (Loendorf). Meeting was adjourned at 9:40 a.m.

—Respectfully submitted,
 Sharon F. Urban, Secretary



Treasurer's Report

Balance Sheet June 30, 1998

Assets

Current Assets:

Cash in Bank - Checking	\$28,228.45	
Cash in Bank - Savings	8,125.91	
Cash in Bank - CD's	73,277.70	
Petty Cash	200.00	
Total Current Assets		109,832.06

Fixed Assets:

Computer Equipment	4,051.37	
Office Equipment	695.41	
Total Fixed Assets		4,746.78
Accumulated Depreciation	(1,898.72)	
Fixed Assets (less depr.)		2,848.06

Total Assets \$112,680.12

Liabilities & Equity

Current Liabilities:

Accounts Payable	0.00	
Total Current Liabilities	0.00	
Total Liabilities		0.00

Fund Equity:

Beginning Fund Equity	95,060.06	
Current Period Incr(Decr)	17,620.06	
Total Fund Equity		112,680.06
Total Liabilities & Equity		<u>\$112,680.12</u>

Income Statement

July 1, 1997 - June 30, 1998

Revenues

Conference Revenues:

Registration	\$21,254.00	
Banquet	5,329.00	
Reception	190.00	
Lunches	11.00	
T-shirts	3,525.00	
Auction	2,119.00	
Art Gallery	1,960.50	
Total Conference Revenues		34,388.50

Other Revenues:

Membership Dues	13,002.00	
Education	493.50	
Conservation	652.00	
INORA Subscriptions	576.00	
Publication Sales	4,147.68	
Interest Income	2,875.05	
Other Income	305.31	
Total Other Revenues		22,051.04
Total Revenues		<u>\$56,439.54</u>

Expenses

Conference Expenses:

Programs	349.69	
Banquet	4,673.82	
Audio Visual	297.50	
T-shirts	2,590.57	
Coffee Breaks	375.37	
Conference Refunds	977.00	
Reception	445.30	
Postage	109.93	
Telephone	276.57	
Accommodations	1,591.48	
Travel	550.00	
Copying and Printing	44.16	
Misc. Conference Expense	270.39	
Total Conference Expense		12,551.78

Publications:

La Pintura	3,128.88	
Publications	4,344.56	
INORA Subscriptions	666.00	
Postage and Supplies	452.56	
Total Publication Expense		8,592.00

Awards:

Oliver Award	500.00	
Other Awards	300.00	
Total Awards		800.00

Committees:

Education	567.63	
Conservation	1,139.03	
Total Committees		1,706.66

Office & Administrative:

Office Supplies	158.01	
Telephone	882.15	
Postage	227.67	
Maintenance	81.24	
Copying & Printing	95.20	
Insurance	902.00	
Travel	3,344.11	
Promotions	780.11	
Board Meetings	87.09	
Depreciation Expense	949.36	
Miscellaneous Office & Admin.	550.41	
Total Office/Admin. Expense		8,237.35

Archives & Library:

Rent	5,185.71	
Moving	1,552.38	
Library Acquisitions	176.10	
Telephone	17.50	
Total Archives & Library		6,931.69

Total Expenses \$38,819.48

Net Gain (Loss) \$17,620.06

Treasurer's Report

Continued from page 15

Fund Balances June 30, 1998

Wellman Fund	\$ 7,384.17	
Castleton Fund	26,346.14	
Oliver Fund	3,473.02	
Reserve Fund	44,102.92	
Conservation Fund	3,285.26	
Education Fund	3,258.20	
Archive Fund	2,620.00	
Contingency	1,000.00	
Total Fund Balances		<u>\$91,469.71</u>

—Respectfully submitted,
Donna Yoder, Treasurer



Arizona Petroglyph Site Opens to Public

The Coconino National Forest has opened the V Bar V Ranch Petroglyph Site to the public as part of the Verde Valley Fee Demo program. This site is located about 3 miles off the Sedona exit on I-17, less than 2 hours north of Phoenix, and about 20 minutes east of Sedona, Arizona. The following article is taken from the text of the press release from the Coconino National Forest, Sedona Ranger District.

Visualize yourself a child of what archaeologists call the Sinagua Indians, walking along the banks of Beaver Creek over 800 years ago, surrounded by vegetation similar to what is seen today. Your cousins share with you a secret storytelling place tucked in alongside the red sandstone walls. You begin to explore the many figures and designs artfully carved into the wall, learning tales and information about your family and ancestors. Stories tied to these petroglyphs now belong to you and your clan. Designs carved into the wall include shapes resembling lightning, snakes, water birds, footprints, bear paws and human figures, just to name a few.

The Beaver Creek/Sedona Ranger District is opening the V Bar V Ranch Petroglyph Site to the public beginning Monday, August 31. "This rock art site is virtually untouched and has the largest and most impressive set of petroglyph panels in the Verde Valley," says Peter Pilles, Coconino National Forest Ar-

chaeologist. The petroglyphs date from A.D. 1150 to 1400. The site includes a trail along scenic Beaver Creek and an opportunity for visitors to view the ancient petroglyphs up close, entering an area previously fenced off to public access.

The site will be open seven days per week from 9:30 a.m. until 4:30 p.m. through the month of September, and perhaps longer if public response is good. A \$3.00 fee per person will be collected on site; ages 16 and under are free. Golden Age and Golden Access Cards will be honored, giving a fifty percent discount to cardholders.

The V Bar V Ranch Petroglyph Site is located approximately 16 miles north of Camp Verde on Forest Road 618, about 3 miles east of the Interstate 17 and State Highway 179 junction on paved road, just beyond the Beaver Creek Campground.

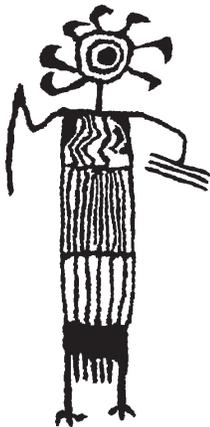
This new opportunity is part of the Forest Service Fee Demonstration Program, authorized by Congress to allow for the collection of fees to cover the cost of providing high-quality recreation to the public. The Beaver Creek/Sedona Ranger District will retain eighty percent of the fees collected on site. These dollars will be reinvested at the V Bar V Ranch Petroglyph Site and used to cover interpretive and visitor services, enhancement of resource conditions, sign improvements, repair and maintenance, and law enforcement protection of the site.

The Friends of the Forest volunteer group, the Verde Valley Archeological Society, and the Arizona Natural History Association will assist the Forest Service in this effort. For more information about the V Bar V Ranch Petroglyph Site, call the Sedona Ranger Station at (520) 282-4119 or the Verde Ranger Station at (520) 567-4121.

Further information and photographs of the site are available on an excellent website at:

<http://aztec.asu.edu/aznha/vbarv/vbarv.html>





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	Phone (520) 621-3999
Arizona State Museum	Fax (520) 621-2976
University of Arizona	surban@u.arizona.edu
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	Larry Loendorf
Vice-President	Diane Hamann
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, and 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. If possible, please submit all materials intended for publication via e-mail (khedges@earthlink.net) or on computer disk; if submitted on disk, specify type of computer and software program used. We can translate most programs and Macintosh diskettes. Manuscripts on paper should be typed double-spaced with generous margins. Please include author's name, title or profession, affiliation, city, and state. Line drawings are an asset to articles submitted. We also can reproduce 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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If your address label bears the word "EXPIRED," this is your last issue of *La Pintura*. Renew Now! See inside back cover for dues rates and ARARA's address.



Vol. 25, No. 1, Summer 1998

La Pintura

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