

DOUBLE ISSUE

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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

Phoenix Prepares for A2K

Peter Welsh

Planning is well under way for this year's annual meeting. The meetings will be held Friday through Monday, May 26–29. We will take advantage of the archaeological diversity and richness that can be found in central Arizona. The conference will begin with a welcoming reception at the Deer Valley Rock Art Center on Friday evening. In addition to having an opportunity to visit the Center and the Hedgpeth Hills petroglyph site on its grounds, ARARA members will be treated to an open house of ARARA's Library and Archive. Nearly 1,000 books and periodicals relating to rock art have now been cataloged and made available for researchers to use at the Center. Attendees will also be able to view the exhibit *Ancestor Echos*, works by Hopi/Choctaw artist Dan Viets Lomahaftewa.

Papers get under way on Saturday at the Heard Museum. The museum's recent expansion included a new state-of-the-art auditorium. Conference attendees will be able to tour the newly renovated galleries and shop. In addition to use of the auditorium, and in anticipation of large attendance, ARARA will also have use of the new education wing at the museum for the vendor room and other activities.

On Saturday evening, Pueblo Grande Museum will host a reception for the conference. The banquet on Sunday is scheduled to be held at the Heard Museum. Monday's field trips will provide a diverse and rich menu of choices. Some trips will stay within the city limits, while others will range far and wide. Phoenix has some remarkable rock art within its boundaries. In addition to the Hedgpeth Hills petroglyph site, South Mountain alone has thousands of petroglyphs in numerous sites. We will include some of these sites in organized field trips, and we will also make self-guiding maps available. Other trips will go north to the Verde Valley, east to the Superstitions, south to the Picacho Mountains, and along the Gila River to the West.

These preparations are being organized by a local committee including Todd Bostwick, Faye Freed, Barbara Groneman, Kevin Harper, and Grace Schoonover, with Peter Welsh as chair. As usual, Donna Gillette is working feverishly behind the scenes to make sure every detail is addressed. In addition to the host sites—the Deer Valley Rock Art Center, the Heard Museum, and Pueblo Grande Museum—we are collaborating with a number of groups for organizing the field trips. These include the Arizona Site Stewards, Arizona Archaeological Society, Southwest Archaeology Team (SWAT), and the Bureau of Land Management, as well as the Tonto, Prescott, and Coconino National Forests.

This promises to be an exciting and productive meeting. Start planning now. Rooms have been made available at the Los Olivos Executive Hotel (800-776-5560), which is walking distance from the Heard Museum, and at the Holiday Inn Midtown (602-277-6671), just a short drive up Central Avenue.



Call for Papers at Conference in Phoenix, May 26–29

The American Rock Art Research Association is pleased to announce that its 27th Annual Conference will be held May 26–29, 2000, in Phoenix, Arizona. The conference seeks to bring together people interested in all aspects of rock art research and education.

The American Rock Art Research Association strives 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.

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 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, but he or she may chair a session or serve as a junior co-author with another 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 March 15, 2000. Forms are included with this announcement, and additional ones may be obtained from ARARA.

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

7. Applicants will be notified by the Publications Committee in April as to whether or not their papers have been accepted. Additional information on style guide-

lines 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 27, or Sunday, May 28, 2000. Authors please note: the Heard Museum auditorium uses rear-screen projection—each slide must be reversed in its slot for projection. If you have slide loading questions, ask for help *before* the scheduled time for your paper.

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

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 27th Annual Conference of the American Rock Art Research Association to be held May 26–29, 2000, in Phoenix, Arizona. ARARA reserves first publication rights. Entries will be judged both 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. The 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 a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by March 15, 2000, to:

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

ARARA Solicits Nominations for Wellmann Award

In 1989 at the business meeting of ARARA, the 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, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty, Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, 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 2000 meeting in Phoenix.

The recipient for the award is determined as follows:

Each year a call for nominations for the Wellmann Award will be issued in *La Pintura* by the Officers.

Written nomination shall be signed by no less than five members in good standing. 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 the cumulative impact of a member's 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 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.

The 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 serves two critical masters.

On the one hand, rock art photography must illumi-

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Oliver Award

Continued from page 3

nate 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 etched upon a wall of stone, but also in evoking a sense of place and the feelings and emotions that invariably one experiences at a rock art site. 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 will include 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 be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by appropriate return-postage envelopes will be returned.

To enter the competition, send one letter of application and the entry in time to be received by March 15, 2000, to:

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

Saturday Art Auction is Bock!

The ever popular auction is bock again! We know that the prospect of nightlife in a small town like Phoenix leaves much to be desired, but Frank Bock offers the next best alternative to bumper cars on Highway 17. We are seeking high quality donations, although not all have to be formal and stuffy. Items with a history, a story, or sentimental value would be appropriate if recognizable by the ARARA audience. One past president was known to have bid into three figures for a lovely rear view mirror off an eighteen wheeler. Recent presidents have exercised a bit more restraint in bidding and reserved their wallets for Jack Cawley’s engraved cocktail glasses. Monies raised from the auction will go to building the Archives Fund. The Ridgecrest auction raised \$2,119 for the Archives. Dig deep, contribute or bid generously in Phoenix, and let’s top Ridgecrest.

Conservation and Preservation Committee Report

Evelyn Billo and Robert Mark were presented with the 1999 Conservation and Preservation award at the banquet at the International Rock Art Congress in Ripon, Wisconsin, in May. Great effort was made to keep it a secret and this was truly a surprise to them. There were eleven nominees this year, which proves both that this award is becoming increasingly prestigious and that more and more people and organizations are making efforts to protect rock art.

Bob and Evelyn are well known to ARARA members for the active role they’ve played in many areas of our organization from committee work to presenting papers to helping out whenever needed. Outside of ARARA, they have participated in numerous projects to help save, protect, and record endangered rock art sites. Their first effort was in applying their geology skills to assist the National Park Service at Chaco Canyon. This ignited their interest and dedication. Some of the projects they worked on are:

1. They were among the first to recognize the Chitactac-Adams Cultural Heritage Park in California and lead the recording effort there. They spent years working on clean-up, interpretation, and the eventual dedication of this site as a County Park.

2. They are responsible for having rock art protection added to the California Public Resources Code.

3. They encouraged local authorities to stop the rubbing activity at Wrangell in Alaska and create replicas to be used instead.

4. They assisted the Archaeological Conservancy in their efforts at Rocky Hill, California.

5. They have made significant efforts to protect and record the Cloverdale Boulder in California.

6. They were influential in adding rock art sites to Henry W. Coe State Park in California.

7. They have given many lectures and classes on rock art conservation.

8. They have initiated, led, and assisted on numerous rock art recording projects throughout California, Arizona, New Mexico, and Texas.

9. They have developed advanced technical recording methods for use in their business, which they have often generously donated for worthwhile projects.

10. They have generously shared their knowledge and their outstanding rock art library for use on site.

11. They have developed programs to elucidate the devastation of rock art sites by vandals.

The Conservation and Preservation Committee is honored to be able to present this year's award to these worthy people.

Other CAP News

The newly formed Conservation Network subcommittee under the direction of Leigh Marymor now has added pages to the ARARA website:

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

At a Committee meeting it was unanimously decided to change the name of the committee from the Conservation and Protection Committee to the Conservation and Preservation Committee. The Conservation-Education Leaflet and the *Guidelines for Artists Using Rock Art Images* have been completed and were distributed at the Ripon IRAC. More copies can be obtained from the CAP Chair—please state how many copies are needed. Claire Dean is near completion of the Conservation bibliography, on which she is working with Leigh Marymor. Sharon Urban will have the form for turning in a brief Rock Art Site Report ready soon. Other projects in progress include *How to Respond to Vandalism*, *Deleterious Effects of Vandalism*, and *A Guide for Guides*.

Rock art sites throughout the country and world are being brought into the news more often now. It appears that we are seeing more articles related to conservation and preservation issues than about wild and fantastic unresearched interpretation as were many articles in the past. However, *Arizona Highways* continues to publish exact directions to unprotected rock art sites. The Paseo del Norte has not yet been built through Petroglyph National Monument in Albuquerque even though the bill approving the road was passed in Congress. It seems that the City does not yet have the funds, although the local developers are hounding the City Council. The *National Geographic* published an article extolling what they consider the virtues of making molds of a rock art site. New Agers have moved from Sedona to southern Arizona with their willful destruction of more petroglyphs and other native cultural sites.

On the plus side toward conservation many things are occurring. The V-Bar-V Ranch site on the Coconino National Forest in Arizona has been set up as a controlled and protected site with guides. This is a trial project for which fees are collected which are used directly to administer it. Efforts are currently in progress to establish national protective status for Perry Mesa in Arizona and the Galisteo Basin in New Mexico, both of which contain numerous rock art sites. In Minnesota, an interpretive center was opened at the Jeffers site through the efforts of local farmers, and there were success stories about Chitactac and Hueco Tanks (see following article).

Other topics of concern to the committee include 1) creating a healthy dialogue between professionals and volunteers, 2) working with private landowners, 3) networking with other conservation organizations, 4) promoting site visitation, and 5) and responding to recent Native American usage of sites.

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

Arizona State Museum

University of Arizona

Tucson, AZ 85721-0026

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CAP Report

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Committee members have recently worked on collecting material about cooperative efforts between land developers and public protectors. We have contributed to the current study on fire and archaeology being prepared by the Park Service. Letters have been written to support efforts of merit and to plead against destructive forces. Advice has been sent to those seeking guidance, whenever possible.

Jane Kolber, CAP Chair
P.O. Box 1844
Bisbee, AZ 85603
jkolber@theriver.com

Conservation Success Stories

Chitactac

In California, 1998 saw the Chitactac-Adams Heritage County Park dedicated after 17 years of effort to preserve and interpret a unique petroglyph site in Santa Clara County, California, that for many years had been a neglected gang hangout. The planning process was intense and involved both preliminary and final master plans, major federal and local grant funding, dedicated park planners, active participation by Ohlone descendants, and many volunteer hours by citizens concerned with rock art and archaeology.

There was a two-day workshop in proper methods of graffiti removal, taught by Johannie Loubser and attended by 15 people. This was followed by 7 weekends of intense effort to clean graffiti (420 volunteer person-hours). There is a self-guided interpretive walk and an interpretive shelter with large panels, one of which focuses on the petroglyphs and their preservation. John Palacio created and donated a petroglyph reproduction for the center so school children and other visitors can feel it while being taught why not to touch original glyphs. Teachers are already seeing the benefits of having this renewed park as an educational resource for field trips.

Hueco Tanks

In Texas, an innovative new interim management plan at Hueco Tanks State Historic Park, near El Paso, provides for organized tours to rock art sites (and climbing tours) led by trained guides. It also strictly limits the number of additional people who can visit the park at any given time. These visitors, who are not with organized tours but are visiting the park on their own, are required to attend a 20-minute orientation on the park's natural and cultural

history which includes a segment on the rich and varied rock art. Upon completion, they are given a card and do not have to repeat this on future visits.

Currently only limited areas are open for non-guided hiking or rock climbing, until a full resource inventory is completed and decisions are made as to which areas will be open and which ones need restrictions. The preliminary mapping of rock art sites was completed in April, and a preliminary archaeological site survey of the periphery was completed in May. Additional resource inventories are planned before the final plan is released.

Vendor Application Deadline for Phoenix Conference Set for April 1

Lila Elam will be chairing the Vendor Room for our ARARA Conference in Phoenix, May 26–29, 2000. The Vendor Committee has announced a deadline of April 1 for vendor applications. The Vendor Room will be open—to ARARA 2000 Conference attendees only—on Saturday, May 27, and Sunday, May 28, 2000. Lila Elam will be the primary pre-conference contact.

All interested artists should submit an application for the juried sale. Membership in ARARA is required to exhibit or sell. Work must be contemporary, original, and—it should go without saying—never include artifacts of any kind. It is the artist's responsibility to bring only items inspired by public sites or private sites for which permission was granted to make images.

In order to maintain a high quality and diversified Vendor Room, we are asking interested ARARA members to submit a good description of the material to be offered along with a portfolio of slides, clear photographs, product brochures, or other supporting information. This requirement is waived if you were accepted as a vendor for one or more of the past four ARARA Conferences. To help defray the costs of providing vendor space, vendors are asked to donate the higher of \$25 or 10% of gross sales—your deposit of \$25 must accompany your Vendor Application form. Complete rules governing sales and exhibits in the Vendor Room are presented on the Vendor Application form in this issue of *La Pintura*.

To exhibit or sell, complete the Vendor Application Form and send it with a deposit of \$25, which will be applied toward the 10% sales commission that becomes a donation to ARARA. Make checks payable to ARARA.

All Vendor applications and deposits must to be submitted by April 1, 2000, to allow time for the jury

process and enable us to plan vendor exhibit space. Vendors will be notified in April of their acceptance or rejection. Rejected applicants' deposit will be returned. Late requests will be considered only if space allows, and will be charged an additional \$15 late fee, not applied to the 10% sales commission.

Any questions may be directed to Lila Elam at:

Phone: (480) 585-3003

E-mail: lne@primenet.com

Submit applications with deposit to:

ARARA—Vendors

Lila Elam

9514 E. Mariposa Grande Dr.

Scottsdale, AZ 85255

Cotsen Institute of Archaeology at UCLA

A recent copy of *Backdirt*, the biannual newsletter from the former UCLA Institute of Archaeology, carried some very important information concerning recent happenings there.

On October 20 the Institute of Archaeology and members of the UCLA family acknowledged and honored Lloyd E. Cotsen for his longtime support—as well as for his gift of \$7 million—by changing its name to the Cotsen Institute of Archaeology at UCLA. According to Richard M. Leventhal, Director of the Institute, Cotsen's gift will “completely transform the study of archaeology at UCLA.”

One of the largest donations ever received by a university archaeology program, the Cotsen gift is the largest ever received by a social science program at UCLA. As an endowment, the funds provide a secure base for the Institute's many activities. In speaking about his gift, Cotsen said, “This Institute and its leadership are the vehicles that will carry on a vision of archaeology's future through the intellectual pursuit of knowledge...”

The Cotsen pledge provides funding for unrestricted projects and specific programs in the Institute's principal mission of archaeological research, graduate training, and public outreach programs. The Cotsen Institute coordinates individual faculty research and interdisciplinary study in departments across the social sciences and the humanities, including anthropology, languages, classics, geography, history, and philosophy. According to officials, “The Institute will support and coordinate the work of faculty and students from the full spectrum of departments interested in archaeology.”

Perhaps some funds may be made available for the Rock Art Archive at UCLA.

—Submitted by A.J. Bock

Albert B. Elsasser 1914–1999



Al Elsasser, one of the foremost figures in California archaeology, passed away on November 14, 1999, in El Cerrito. Al is survived by his wife of 50 years, Winifred (Hawahurst), and a son Albert. Born in San Francisco, he received his Ph.D. from the University of California, Berkeley. His association with the Robert H. Lowie Museum of Anthropology at UC Berkeley began in 1952 and continued after his retirement in 1979. During those years, he curated many exhibits and authored numerous publications, including several with Martin Baumhoff, Robert Heizer, and others.

Al had a special interest in rock art and was always willing to share his expertise with other researchers, whether professionals or serious avocationalists. Many of his publications involved rock art studies. He spent many hours assisting graduate students during the research and writing of their theses, including several on rock art topics. One of his desires during his later years was to visit the Keystone Petroglyph boulder in Mendocino, California. He had “special feelings” for the site, and was able to make that trip on a rainy day last winter. The photo above is taken in front of the Keystone.

Throughout his professional life and into his retirement years, Al left an indelible imprint on his colleagues and on the many archaeological aficionados with whom he so willingly shared his knowledge and experience. He is remembered as a gentleman scholar and a professional with high standards. He will be sorely missed.

—Submitted by Donna Gillette

La Puerta Foundation Formed to Preserve Rock Art

A southern California organization has been formed to protect and preserve La Puerta, a 160-acre ranch near Anza in Riverside County, California. This former Mountain Cahuilla Indian village contains many traces of Native American occupation, including two shelter caves with many pictographs. Two rare pictographs of riders on horseback are believed to depict members of the second expedition led by Juan Bautista de Anza in 1775-1776. Also located on the property are the remains of the adobe built by the Cahuillas for Fred Clark in 1891. In 1938, Art Cary acquired the property, and he and his family have kept the historical features on the property intact.

Last spring, La Puerta was threatened with foreclosure and it was feared that preservation of the historic aspects of the property and opportunities for public access would be lost forever. The mortgage holder has been persuaded to delay taking action while efforts are made to raise funds to preserve the site.

The "La Puerta Foundation" is currently being formed as a non-profit 501(c)(3) corporation for the purpose of soliciting tax-deductible donations to retire the debt and set upon a course to protect La Puerta for future generations. In December 1999, the Foundation officially received approval from the State of California to operate as a non-profit public benefit corporation.

Further information on the La Puerta Foundation and requests to be placed on the list for the e-mail newsletter, the *La Puerta News*, may be addressed to foundation organizer Reena Deutsch at

e-mail: rddeutsch@ucsd.edu

Phone: (619) 543-4733

Old Programs Needed

Help! It has come to the archivist's attention that HARARA does not have a complete set of all the programs since the first meeting in Farmington New Mexico. We are missing programs for 1996 and 1998, and we have only a photocopy of 1975. If any ARARA member has a copy of any of these programs to donate, or copies to lend for photocopying, please contact A.J. at the address below. Thanks in advance!

A.J. Bock

P.O. Box 65

San Miguel, CA 93451-0065

Deer Valley Announces Special Programs

The Deer Valley Rock Art Center (DVRAC), managed by Arizona State University, opened its doors in December 1994. The Center is an educational and research facility that focuses on the study of rock art in the Southwest. DVRAC is the home of the ARARA Archives, and is co-host for the ARARA 2000 Conference in Phoenix this May.

Visitors to the Center experience a variety of programs, with special events for DVRAC Volunteers. The Center has announced its winter/spring calendar for 2000, featuring the following events.

February 19: Public Lecture, "Rock Art Recording at Anderson Mesa" by Jane Kolber (included in admission charge).

March 4: Volunteer Field Trip to Sedona to visit pictograph sites and ruins (\$10 fee).

March 11: Public Lecture, "Rock Art of the Southwest" by Donald Weaver, Jr. (included in admission).

March 25: Children's Rock Art Expo, featuring children's art, art activities, storytelling, and tours of the petroglyphs (included in admission).

April 8: Public Lecture, "Baja California Rock Art" by Sharon Urban (included in admission).

April 22: Public Field trip to the V-V Petroglyph Site (\$10 fee).

May 16: Volunteer Workshop—Hohokam Life and Environment (no fee).

June 12: Volunteer Field Trip—Behind the Scenes Tour of Pueblo Grande (no fee).

The Deer Valley Rock Art Center is located on Deer Valley Road west of I-17 in north Phoenix. To become a DVRAC Volunteer or to request further information and a Calendar of Events, phone (623) 582-8007, or visit the DVRAC web site:

www.asu.edu/clas/anthropology/dvrac

Possible Link Between Clovis and Solutrean Art

Early portable "art" may play a role in determining the origin of the Clovis culture in the New World. At the Clovis and Beyond Conference that took place recently in Santa Fe, Dennis Stanford, Curator of Anthropology at the Smithsonian Institution, and Bruce Bradley, an independent researcher from Cortez, Colorado, proposed an "Out of Iberia" theory. As the result of their extensive

research, they are proposing this alternative new view of the peopling of the Americas.

By studying the distinctive “Clovis” point and “other” artifacts, they find “...very little in Clovis—in fact, nothing—that is not found in the Solutrean.” These early people, the Solutreans, inhabited the area that is now known as Spain, Portugal, and southern France. Stanford and Bradley present a good “case” for the entrance of this group into the New World (for related articles, see: <http://www.tamu.edu/anthropology/news.html>). While their theory is based primarily on comparison of the Clovis and Solutrean projectile points, one of the “other artifacts” is the existence of engraved stones present during the time on both sides of the Atlantic.

On display at the conference were several engraved limestone palettes found at a site in Texas. More than 30 similar engraved stones have been recovered from the site. Two other Clovis sites in the Southwest have yielded similar finds. The engravings on these stones are very similar to those appearing in the Paleolithic period on the Iberian Peninsula. Stanford included these Solutrean-style engravings in his presentation of collaborating evidence for the Iberian connection. At the conference, attended by several rock art researchers, Alice Tratebas presented a poster that compared petroglyph traditions in Siberia and North America. This is exciting news to those of us researching rock art, whether appearing in mobiliary, cave, or outdoor format. This role of “art” and rock art provides a new level of credibility to the field, being a player in determining this new theory and divergent paradigms.

—Submitted by Donna Gillette

Ridgecrest T-Shirts Discovered

Five T-shirts (sage green with black lettering and design) have just been re-located. They are from the 1998 ARARA Conference at Ridgecrest, California. All are size Large. The bargain sum of \$12 will buy you a T-shirt, including postage. Please make checks payable to ARARA and send to:

ARARA—Shurban
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026
Phone: (520) 621-3999
e-mail: surban@u.arizona.edu

Let's get these shirts out of the closet and on to rock-art-loving people!!!

Rock Art Calendar Offered

The Mississippi Valley Archaeology Center at University of Wisconsin-La Crosse has produced a Wisconsin Rock Art Year 2000 wall calendar. Each month features an up-close look at a photograph of a different rock art drawing or carving from southwestern Wisconsin, along with an artist's rendering of the image. This professionally designed calendar is printed on high-quality glossy paper. The inside cover contains information about this endangered cultural resource and what you can do to help. Proceeds from the sale of the calendars will be used for the preservation of rock art in southwestern Wisconsin. The calendars sell for \$10.00 each, including postage (USA only). To request an order form, please e-mail Jody Bruce at:

bruce@mail.uwlax.edu

Or, to receive a calendar, send a \$10 check payable to “MVAC” to:

MVAC
University of Wisconsin-La Crosse
1725 State Street
La Crosse, WI 54601
Phone: (608) 785-8463.

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published three times a year (February, June, November)—is available to ARARA members for \$18 a year. ARARA submits subscriptions and renewals twice a year. By subscribing through ARARA, you eliminate the \$10 French bank charge. The 32-page newsletter, printed in both French and English, contains the latest in international rock art news. Inquires concerning your subscription may be directed as below. Send a check for \$18 made out to ARARA to:

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



Arizona Rock Art Recording School

The Arizona Archaeological Society Rock Art Recording Field School will be held June 10-17, 2000, at Anderson Pass in the Coconino National Forest in northern Arizona. The field school includes field work designed to teach participants how to record rock art and evening lectures by experts on the various aspects of rock art as well as the archaeology of the area. The rock art includes early period rock art, probably Archaic, as well as late period Sinagua. In addition to rock art, the archaeology includes pithouse villages, late pueblos, and fortified hill tops.

The work is strenuous and requires long hikes and rock scrambling. A primitive forest camp will be set up where all participants must stay. Individuals provide their own food, camping equipment, and other personal items.

Membership in the Arizona Archaeological Society is required. Field school registration is \$75 per person. For more information and an application form contact:

Sue Perez
6766 S. Ranch Road
Hereford, AZ 85615
Phone: (520)378-2007
e-mail: elgassp@c2i2.com

Second Ningxia International Conference on Rock Art

The annual meeting of the International Rock Art Committee of the year 2000 and the Second Ningxia International Conference on Rock Art, sponsored by the People's Government of Ningxia Autonomous Region, will be held September 2-7, 2000, in Yinchuan, China. It will be a large international academic symposium.

The main objective of this conference is to continue to strengthen rock art research and academic exchange in the world, especially regarding the Helan Mountain rock art in China. Conference topics range from Global Perspectives of Rock Art Research and Rock Art Studies in China to discussions of the possibilities of building a Museum of Rock Art, a Rock Art Park, and a Center of Rock Art Research in Ningxia.

The conference includes short excursions in Yinchuan, with post-conference tours of 10 to 12 days at costs of \$790 to \$952 per person organized to visit sites in the

region, including the fabled rock art of the Helan Mountains. Participants who wish to present papers or reports are requested to submit the proposed title along with an abstract of 10 to 20 typed lines by April 30, 2000. Registration for the conference is \$60 per person, and accommodations are available at rates ranging from \$25 to \$62 per day.

To register or request further details, contact:

Reception Office of the Conference
2, Xinfeng Xiang, Shuofang Road
New District, Yinchuan 750021
CHINA
Phone Nos.: 86-951-2077198
86-951-2079457
86-951-2086604
Fax: 86-951-2077198

Notes from Here & There

• The El Paso Archaeological Society has the following **publications available:**

John Davis and Kay Sutherland Toness, *A Rock Art Inventory at Hueco Tanks State Historical Park*. Special Publication No. 12 (1974, reprinted 1999).

Kay Sutherland, *Spirits from The South: Jornada Mogollon Rock Art and the Mesoamerican Influence* (1996).

Cost is \$10 plus \$1.50 shipping per book. Send orders to:

Janis Keller
El Paso Archaeological Society
P.O. Box 4345
El Paso, Texas 79914

• Dr. James Keyser, author of more than 50 rock art publication and books on rock art of North America, will be leading tours to rock art sites in Europe in conjunction with Walking Softly Adventures of Portland, Oregon. Scheduled tours include **Cave Paintings of the Pyrenees**, June 2–25, 2000, including visits to Niaux, Gargas, Bedheillac, and La Vache; and **Rock Art of the Italian Alps**, June 29–July 5, 2000, featuring Bronze Age and Iron Age petroglyphs carved on spectacular valley terraces in the region of the Capo di Ponte National Park in the Italian Alps. For information and costs, contact:

Walking Softly Adventures
P.O. Box 86273
Portland, OR 97286
Phone: (888) 743-0723
Fax: (503) 788-0463
e-mail: info@wsadventures.com

☛ Elanie Moore has issued an urgent **Call for Assistance** for volunteers who are willing to pay their own way for an opportunity to help with the formal recording of the great mural rock art at Cueva Pintada in the Sierra de San Francisco, Baja California Sur. Volunteers will leave Los Angeles or San Diego on June 11 and return July 1, 2000. After traveling to the canyon on mule back, participants will stay in a base camp below the Pintada site, and will have the opportunity to visit 10 great mural sites in addition to the work they do at Cueva Pintada. Total cost is estimated at \$850 per person. For information contact:

Elanie Moore
P.O. Box 1462
Idyllwild, CA 92549-1462
Phone: (626) 914-8528
e-mail: elanierockart@yahoo.com

☛ Readers are reminded to review the information on the **Third AURA Congress**, July 10-14, 2000, in Alice Springs, Australia, published in the last issue of *La Pintura*. You may now obtain the Aura Congress brochure in addition to the registration form and an information document with details of the Congress, proposed sessions, and contact names and addresses. These are sent as e-mail attachments, available on request to:

khedges@earthlink.net

☛ Items are reported in Notes From Here & There for informational purposes only. Appearance here does not necessarily imply endorsement by ARARA or *La Pintura*.

Book Review

Signs of Life

Signs of Life: Rock Art of the Upper Rio Grande by Dennis Slifer. Ancient City Press, Santa Fe. Paperback: \$16.95 273 pp., 272 figures.

Reviewed by William D. Hyder

Rock art books usually come in one of five genres: academic, descriptive, travelogue, coffee table, or fantasy. Slifer's book falls somewhere between the travelogue and the descriptive. The author is a geologist specializing in the water resources of New Mexico. In this book, he takes the reader on a journey from the headwaters of the Rio Grande to El Paso, Texas. Along the way, he offers frequent and critical comment on the mismanagement and destruction of the landscape and water resources of New Mexico in this century. Besides providing a valuable lesson in ecology, his descriptions place many rock art sites in a very different environment than surrounds them today.

Those interested in a more academic survey of the rock art of New Mexico should look to Polly Schaafsma's books

such as *Rock Art in New Mexico* or *Indian Rock Art of the Southwest* for superior works. Indeed, Slifer relies heavily on Schaafsma's work and frequently cites passages from both in the course of his survey. He does, however, promise images "that are visually and aesthetically interesting" and "have not been previously published." He delivers on his promise, although the photographs are not as appealing as those appear in Schaafsma's volumes. While not particularly useful for scientific study, his choice of illustrations does reveal a much richer body of rock art than is illustrated in other works.

I was frustrated by the travelogue approach. Sites ranging from the Archaic, to Basketmaker, to Late Pueblo are described as they are encountered along the journey down river. His descriptions of the landscape and local environment are well done and would provide the necessary backdrop for a more serious study. Instead of building on his strengths as a geologist, Slifer relies on citing published works and CRM reports in describing many sites as ceremonial or shamanistic. There is little contrast drawn between sites separated by many thousand years or discussion of how sites might differ with variations in the local landscape. Yet, Slifer touches on every serious academic and humanistic argument made to describe the function and meaning of the sites and the text is well footnoted. If the reader is interested on exploring a topic in greater depth, the footnotes and citations point in the right direction. If you are looking for an academic study to better understand the rock art and archaeology of this region, you will be disappointed.

If you are looking for a detailed overview of the sites of the upper Rio Grande, Slifer will not disappoint you. The book is a handy size, reasonably priced, and well organized. The last chapter discusses sites with public access and provides directions for contacting the appropriate land managers to make arrangements to see the sites. The dedicated rock art enthusiast likely will be able to find many other sites from his descriptions, yet the descriptions are sufficiently vague so as not to lead the general public from site to site. This volume is geared towards the novice and the curious. Slifer serves them well with accurate overviews of the cultures responsible for the art, an understandable survey of styles, and a brief guide to responsible visitation.

Are Your Dues Due?

If the word "EXPIRE" appears on your mailing label, our records indicate that you have not paid your ARARA dues for the year 2000-2001. Send your renewal today! See address and rates on inside back cover.

Minutes of the Annual Business Meeting

The meeting of May 24, 1999 was held in Room 147 of the Rodman Performing Center on the Ripon College Campus, at Ripon, Wisconsin. President Larry Loendorf called it to order at 6:43 p.m. There were 29 people in attendance.

Minutes (Loendorf). Minutes from the last annual meeting (May 24, 1998, Ridgecrest, CA) were published in *La Pintura* Vol. 25, No. 1. Donna Gillette moved to accept the minutes as published, and Claire Dean seconded it. There were no corrections. Motion passed unanimously.

Treasurer (Loendorf). A detailed accounting will be published in *La Pintura*, Vol. 26, No. 1. Due to the nature of this conference (International) it is difficult to get finances in order for a complete report at this time. However, it has been a good conference and interactions with foreign participants have been great!

Conservation and Protection Committee (Kolber).
 1) There was a good response to the conservation Award this year with 11 nominees. This year's award is to be presented at the banquet (Friday the 28th).
 2) A set of ethics has been prepared for those who use rock art designs, especially in the art community. Please feel free to make copies and be sure to make use of it!
 3) The Conservation pamphlet has been completed and Claire Dean and Associates has kindly donated the first batch for distribution. Please hand them out, place them around town, and let people know that they exist.
 4) There are a number of sites with conservation or protection problems that have been brought to the committee's attention. Letters continue to be written to bring the plight of rock art to the attention of those in a position to help. With regards to Petroglyph National Monument nothing has happened there in quite awhile and fortunately the proposed road has not been constructed. Hueco Tanks (east of El Paso, Texas) was in need of support and a letter was sent, as was one for the California site of Chitactac.
 5) The statewide rock art network is done and is now up on the ARARA Web Page. Contact Jane Kolber or Leigh Marymor for details.
 6) The committee can always use *more* members, and more news!

Education (Loendorf). Sculptures that are on display across the street and were part of the opening ceremony the first day of the meetings were a joint effort by Jody Howell, Joe Paychek and Janet Lever. The project was a big hit with the students. Would like to do something smaller in future years. The committee should look into

this possibility. Committee met in Ripon and now has a set of goals.

Archives (Welsh). The committee has worked on access guidelines. This past year a student has been working on the ARARA book collection and it is 80% catalogued. Had to struggle with old books not in the Library of Congress system. Now have them in OCAC. Awarded a grant of \$10,00 from Library Services and Technologies to obtain equipment to put catalogue on line and to digitize images. The check has already been received! Hope to have it all up and ready to go by the spring of 2000. Todd Bostwick (an ARARA member) has tested the system! Applause for Peter and his efforts to secure the above grant!

Publications (Loendorf). This is a weak area for ARARA. Vol. 25 of American Indian Rock Art has arrived and pre-orders are being taken. Freers and McConnell edited the Ridgecrest volume and did a wonderful job. Hyder took on the La Junta volume (Vol. 24) but had to turn it over to Frank Bock, who will carry it through. Loendorf will edit this year's volume. This is all volunteer work. Freers had Volumes 22, 23, 25. In the vendor room the ARARA table is taking pre-orders for Vol. II of the IRAC '94 Congress. There they will also take orders for a publication on caves in France, which is the best of Abbé Breuil. This will be a limited issue of 250 for ARARA sales. Half of the cost of the volume goes to the conservation of caves in France. This publication will be in French. For next year will offer the Ethics volume for sale. ARARA is still short two volumes from the '94 Congress. ARARA will not publish all sessions of this congress, but instead elected to transfer publication funds over to travel to allow more foreign participants the chance to attend the meetings. There will be a double issue printed from this congress. Robert Mark wanted to have this issue come out on CD, however, not now but possibly with future volumes. Last year's volume could have been issued as a CD as it was done that way. This topic will be considered for a future board meeting. This is a good idea and would certainly keep ARARA well within the "Info Age." Thanks to Daniel McCarthy for the index. Thanks to Steve Freers to get it in volume form. Still need to get the rest of Flagstaff papers done and out! We are way behind in publications. The board as a whole is considering contracting out certain portions of the editing. This is a hard decision to make. The La Junta volume should be out by the Phoenix meeting.

La Pintura (Hedges). Always asked what is the deadline for submitting something for publication in the next issue of the newsletter. Just send it to him whenever you can or as soon as you can. Will put in timely things

and keep the rest as space allows. August 1, November 1, February 1, and May 1 are the deadline dates for submission of material for the newsletter. Send in a disc or e-mail as an attachment or as part of the e-mail. Most anything can be converted, and the editor also has scanning abilities. Can process photographs if they are of good quality. Line drawings are okay. If there is a new publication (yours or someone else's) out do let him know. Would like to know about legitimate rock art research, field schools, study trips, commercial trips. All get equal play at a minimal level. Put in a disclaimer and minimal coverage if in *La Pintura* and our non-profit status. We as members of ARARA need to send him information and news items.

Next Year (Loendorf). In the year 2000 the ARARA annual meeting will be held in Phoenix and hosted by the Deer Valley Rock Art Center. There is a flyer to this effect on the hand-out table. Meetings will be held at the newly remodeled Heard Museum in central Phoenix. There is a state of the art audiovisual system. Field trips are being planned, as are two receptions (one at the Deer valley Center and the other at the Pueblo Grande Museum). Will be trying for a higher rate of Native American involvement, and student participation. It is possible that there may be a student session. This conference should be well attended!

Meeting of 2001 (Loendorf). Talked about Vancouver as a possible location for this meeting. Once this idea was explored it turned out that there was no local support group to sponsor and assist with putting on the meeting. So other areas were considered. One idea was to return to the area of The Dalles in Oregon. Claire Dean is checking into this possibility for ARARA. ARARA has been to The Dalles once before, so perhaps Pendleton might be a new location. This is in eastern Oregon with more access to rock art in Wyoming and Montana. There are a lot of good things going on in Pendleton and the possibility of more Native American involvement. There are a lot of motels in the area and will need to look for a host motel/hotel. Motion was made and seconded to explore the possibility of holding the ARARA meeting in Pendleton, Oregon, in the year 2001. Motion passed unanimously. Cody, Wyoming, was a possible second choice.

There was also discussion on returning to California. St. Louis, Missouri, was mentioned as a possible place for a future meeting. Also discussed was having a meeting along the U.S./Mexico border for joint sponsorship with a Mexican organization.

Nominations (Hyder). There were three board positions up to fill. Nominating committee of Grace Schoonover, Terry Sayther, and Anne Phillips with Hyder

as the chair presented the slate. Donna Gillette and Claire Dean agreed to be re-elected. Carol Diaz-Granados has consented to run. Motion was made and seconded to close the nominations. Vote passed unanimously. Officers will be up for election next year.

This and That. 1) Ben Swadley will send to Donna Gillette information on how the Southeastern Conference is run. There are some good tips on running a meeting. 2) Kelley Hays-Gilpin was inquiring of a student committee and if one could be formed. Students could volunteer to work the table for a couple of hours and get a discount to attend the conference. The board will check into this and see if something could be worked out. 3) Frank Bock offered thanks to the board for coming up with a program of Seven Goals. Now it needs to get it rolling. Leadership is pushing everyone to get this going and to help out! 4) Alanah Woody did a great job in getting students involved at this conference. 5) Elanie Moore thanked ARARA Board for recognizing the Ethics for Artists statement. It took awhile to get it done and official. There is a copy of this statement in everyone's packet and that was a good way to distribute it. Vendors liked it.

Adjournment. Meeting was adjourned at 7:37 p.m.
—Respectfully submitted,
Sharon F. Urban, Secretary

We Get Letters...

One of the offended...

I was one of the "relatively large" number of people who were offended by Paul Bahn during his now (in)famous speech at Ripon and who walked out of the banquet room before the end. As such, I do appreciate the ARARA President's apologies. They are well taken and I can assure him and all ARARA members that it was obvious that the bad manners of one person could in no way reflect on the organizing committee(s). Ripon will remain in all memories as a great superbly organized event.

When describing Bahn's speech, Larry Loendorf mentioned not only "negative comments on the use of ethnography" and "a scathing review of IFRAO" but also "insults." This is indeed what happened (see Janet Lever's letter in the same issue of *La Pintura* for more details). Then Larry goes on to say that "Paul Bahn had every right to say or write all of the things he said in the speech" and that what he said was just not in "the appropriate place". Does this mean that "insults" to colleagues are improper at a banquet and admissible at "a panel discussion or a forum"? Come on, Larry, you cannot think that!

All my very best,
Jean Clottes

Treasurer's Report

Balance Sheet June 30, 1999

Assets

Current Assets:	
Cash in Bank - Checking	\$9,578.50
Cash in Bank - Saving	8,412.77
Cash in Bank - CD's	77,638.29
Petty Cash	<u>200.00</u>
Total Current Assets	<u>95,829.56</u>
Fixed Assets:	
Computer Equipment	4,051.37
Office Equipment	<u>695.41</u>
Total Fixed Assets	4,746.78
Accumulated Depreciation	<u>(2,848.07)</u>
Fixed Assets (less depr.)	1,898.71
Total Assets	<u>\$97,728.27</u>

Liabilities & Equity

Current Liabilities:	
Accounts Payable	<u>0.00</u>
Total Current Liabilities	<u>0.00</u>
Total Liabilities	<u>0.00</u>
Fund Equity:	
Beginning Fund Equity	112,655.58
Current Period Incr(Decr)	<u>(14,927.31)</u>
Total Fund Equity	97,728.27
Total Liabilities & Equity	<u>\$97,728.27</u>

Income Statement July 1, 1998 - June 30, 1999

Revenues

Conference Revenues:	
Registration	\$31,463.00
T-shirts	1,939.00
Art Gallery	<u>1,338.15</u>
Total Conference Revenues	34,740.15
Other Revenues:	
Membership Dues	10,255.00
Education	110.00
Conservation	222.50
Archives	168.50
INORA Subscriptions	1,416.00
Publication Sales	4,869.10
Oliver Award	600.00
Interest Income	4,733.97
NPS Grant	4,350.00
Other Income	<u>20.00</u>
Total Other Revenues	<u>26,745.07</u>
Total Revenues	<u>\$61,485.22</u>

Expenses

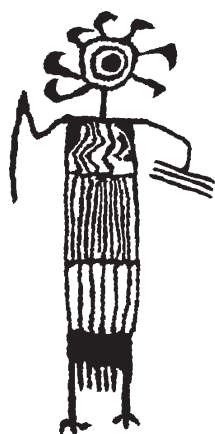
Conference Expenses:	
Programs & Bags	7,208.00
Participant Travel	4,500.97

Honorariums	3,171.00
Audio Visual	2,990.40
T-shirts	870.50
Publicity	1,303.34
Coffee Breaks	1,462.00
Conference Refunds	895.00
Postage	89.47
Telephone	536.81
Accommodations	5,124.09
Travel/Planning	3,232.64
Copying & Printing	260.70
ESRARA/UMRARA/MAGF	2,684.32
Misc. Conference Expense	<u>354.28</u>
Total Conference Expense	34,683.52
Publications:	
La Pintura	3,034.80
Publications	20,210.82
INORA Subscriptions	972.00
Postage and Supplies	<u>524.88</u>
Total Publication Expense	24,742.50
Committees:	
Education	1,691.00
Conservation	<u>538.29</u>
Total Committees	2,229.29
Office & Administrative:	
Telephone	833.79
Postage	157.61
Copying & Printing	94.73
Insurance	1,128.00
Travel	4,318.87
Board Meetings	97.29
Depreciation Expense	949.35
NPS Grant	4,350.00
Miscellaneous Office & Admin.	<u>40.00</u>
Total Office/Admin. Exp.	11,969.64
Archives & Library:	
Rent	2,000.00
Library Acquisitions	230.10
Postage	85.03
Office Supplies	360.45
Miscellaneous	<u>112.00</u>
Total Archives & Library	2,787.58
Total Expenses	<u>\$76,412.53</u>
Net Gain (Loss)	(\$14,927.31)

Fund Balances June 30, 1999

Wellman Fund	\$8,256.29
Castleton Fund	29,398.55
Oliver Fund	4,509.07
Reserve Fund	29,175.61
Conservation Fund	3,507.76
Education Fund	3,368.20
Archive Fund	2,788.50
Contingency	<u>1,000.00</u>
Total Fund Balances	<u>\$82,003.98</u>

—Respectfully submitted,
Donna Yoder, Treasurer



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 with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

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

*Student rate requires photocopy of current student ID.

Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

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. Send memberships 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 embrace sound principles of investigation and present 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



In This Issue...

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Vol. 26, Nos. 1 & 2, 1999-2000

La Pintura

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