

E. S. R. A. R. A. NEWSLETTER

Newsletter of the Eastern States Rock Art Research Association 30th member of IFRAO - International Federation of Rock Art Organizations **VOLUME 3, NUMBER 4** **DECEMBER 1998**

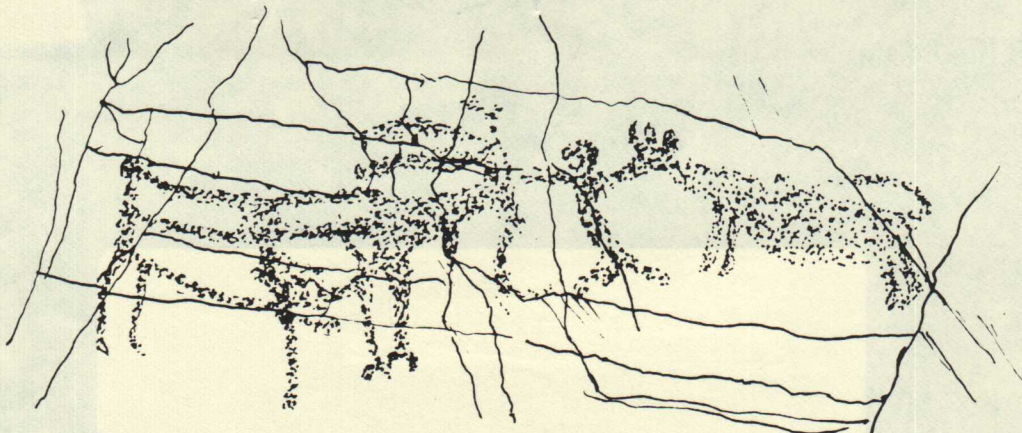
President's Message

Emily and I extend the warmest Holiday Greetings to all. We have just put up our Christmas tree with the help of our seven month old granddaughter Sarah. It is great to see the excitement and wonder of a small child again in our home.

All eyes are now on the 1999 International Rock Art Congress at Ripon College, Wisconsin, May 23-30. Carol Diaz-Granados and Jean Allan have put together an excellent Symposium. We plan, also, to have a formal meeting of the Eastern States Rock Art Research Association with the election of officers and other pertinent business. We are looking forward to visiting with all of you there.

Last month at the Southeastern Archaeological Conference, after the well attended Rock Art Symposium, organized and chaired by Jean Allan, we had a brief interim meeting of the Eastern States Rock Art Conference. Carol Diaz-Granados, James Swauger, Iloilo Jones, and Mark Hedden, not being able to attend the conference, had been contacted earlier. They each had topics they wished discussed. Scott Ashcroft "volunteered" to take notes.

Rex Weeks was asked to talk about the ESRARA web page. He would like input from the members about: 1) Mission statement; 2) Membership page, to include e-mail addresses; 3) archiving the News Letter; 4) Ethics page; 5) A gallery with examples of rock art from each state.



Detail of one of the most recent petroglyph panels at Birch Point on Machias Bay, Maine, probably made less than 500 years ago. The detail and size of the moose forms are distinguishing traits of the period. Earlier panels show sketchy leaping quadrupeds that may represent deer. The changes towards larger size, greater detail and different species may be attributable to colder conditions of the Little Ice Age. The spruce/fir habitat favored by moose moved inland and southward, driving out deer. The winters grew more severe. Jesuit missionaries in the 17th century commented on the difficult conditions. Failure of a winter hunt for moose and other game could mean starvation. Cree sources have identified similar rock art depicting anthropomorphic figures between confronted game animals as spiritual "masters" of the game spirits. The design may celebrate a visionary shaman's success in locating game.

Report on IRAC '98, Crossing Frontiers, Vila Real, Portugal-Sept 6-12, 1998

Some 300 participants from 40 countries took part in the proceedings at the University of Tras-os-Montes and Alto Douro.

Excellent formal papers, exhibits and field trips filled a week with high paced activity. Presentations included Rock Art and Landscape, Recording Techniques, Symbolism and Aesthetics, Animals in Rock Art, Dating Rock Art, Site Management and many regional or continental sessions (Sahara, Australia, The Americas, Asia, Brazil, Europe, Africa, etc.). The archaeology of rock art came into play in various sessions (i.e. Tore Saetersdal-Mozambique), but was not presented as a unique specialty. A very notable advance over past congresses was the extensively indexed program, providing, among other things, the complete address with e-mail of all conference presenters.

Generosity was the keynote of the Portugal Congress. Delegates got meal tickets for the student cafeteria at no charge! Meals often featured local foods, especially fish, and were highly nutritious and filling. There were many receptions and banquets put on by the various agencies and groups, featuring folk music and dancing. A rock art site was visited near the village of Ribeira de Pena to get opinions on site development. The community sought this input and the exchanges were recorded (as was almost the entire congress). Following the discussions, a large meal was provided, as well as some unique folk entertainment.

The Coa Valley has been characterized by the largest rock art conservation effort ever undertaken and formed one of the most important of the field trips. A dam project had been launched there before knowledge of extensive rock art in the valley became generally known. Pressure from rock art organizations around the world caused the Portuguese government to stop the project, after expending 25 million dollars. Some of the rock art was inundated and damaged, but many sites remain above the water. The area was been made into an archaeological park, and huge plans for an

interpretative center are in place. The park director, Fernando Maia Pinto, personally escorted the delegates through the valley sites. Debates still rage over the handling of the sites and their interpretation! Some feel the sites to be Paleolithic and others contend that they are much younger.

Life in Portugal is not dominated by the clock. Meals are commonly several hours long and linger on into the night. Bedtime at the Congress was not before midnight for most. The free and easy style of life led to delays, and problems in transportation, etc. However, the Congress has a down-to-earth joyful character, which aided the keynote of pleasant exchange. Much of this was due to the organizer and IFRAO President, Dr. Mila Simoes de Abreu. She was everywhere at all times, infusing her remarkable personality into every aspect of the Congress.

Jack Steinbring IFRAO Representative, MAGF and Secretary General, IFRAO

(President's Message Continued from page 2)
Rex has put a great deal of time and thought into the home page and, if you haven't viewed it, I would strongly suggest that you do so.
http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.him

In the book room The University of Alabama Press had a poster announcing Carol Diaz-Granados' forthcoming book on the Rock Art of Missouri. Congratulations Carol! After the meeting we all had a very enjoyable meal and fellowship at a local Vietnamese restaurant.

A couple of other items that may be of interest are the recent republishing of 19th century classics that have been difficult to obtain. The 150th anniversary reissue of *Ancient Monuments of the Mississippi Valley* by Squire and Davis has been reprinted as a Smithsonian Classics of Anthropology. The Guild Press of Indiana has issued a CD-ROM on The American Indian which includes, along with many other papers and journals, the complete six volumes of Schoolcraft's *Indian Tribes of the United States* and the 1844 edition of Catlin's *North American Indians* with all the color plates.

The best of 1999 to all and we hope to see you in Ripon. Fred E. Coy, Jr.

Comments on the Archaeology of Rock Art

Rock art forms a tangible, physical phenomenon, entirely amenable to empirical analysis, that has not been fully explored, especially in terms of archaeological science. As an *artifact*, an element of rock art may be investigated to determine its cultural context and timing as in any other archaeological investigation. Not much has been done along these lines in the western hemisphere. This kind of archaeological approach has been pursued in the Old World, primarily in Paleolithic caves. Where rock art occurs in New World caves, a few efforts have been undertaken to connect the images with specific cultural deposits. Notable among these was Pictograph Cave in Montana (Mulloy 1958), the Hueco Tanks Site in Texas (Jackson 1938, Kirkland 1939), and several sites in South America (Guidon 1986).

All of these yielded useful information and led to speculations about relationship. It is now becoming clear that specialized attention of this kind should include sites in open country where there is no protection and the likelihood of an orderly cultural buildup as there is in caves and rock shelters. Perhaps one of the more substantial long term studies in the western hemisphere is that of the Gottschall Rock Shelter in Iowa County, Wisconsin. This site has been continuously excavated, with meticulous precision, by Dr. Robert Salzer of Beloit College for the past 13 years. Dr. Salzer has been attempting to relate about 40 rock paintings on the rock shelter walls with specific prehistoric horizons revealed in the stratigraphy. He has been able to show that most, if not all, of the paintings were produced by groups related to the Mississippian Culture and that of the Effigy Mound builders of Wisconsin (Salzer 1987:466). The dates place the rock art in the A.D. 800 to 1300 time period. The groups were probably horticulturalists and they participated in many identifiable rituals including, besides rock painting, the construction of thousands of earthen mounds in the shape of animals and birds, and the transportation and placement of ceremonial soils on the rock shelter floors.

Archaeological Articulation

The most promising conditions from the archaeological investigation of rock art happen when the rock art is in *direct contact* with the cultural depositions. Such a situation is *rare*. Usually the rock art on walls is covered up by depositions, and we can only say that it was done *before* it was covered up. In such cases, we may have a period of thousands of years before deposits reached a level high enough to incorporate the paintings or carvings. Even when we find pieces of exfoliated fragments of paintings in the stratified deposits, we have a similar problem. We have not determined when the painting or carving was made, only the time at which it fell from the wall or ceiling and got covered up by the accumulations of everyday life. Dr. Salzer, in his careful scrutiny of the 2.0 cm. levels of his cave excavations found that pigment stains matching the paint on the walls had dropped onto the living floor at a certain level. This established the stratigraphic/cultural point at which the drop or drops of pigment was applied! It tells us nothing about the whole of the experience. It tells us only that a sloppy painter spilled some paint at one infinitesimally small point in time and culture history. Nonetheless, it is a whole lot better than most archaeologists have been able to do! And, in the light of science, we proceed from the *known*.

Outdoor sites are even more difficult. At the Mud Portage Site in Northwestern Ontario in Canada, stratified cultural horizons lie above a horizontal panel of petroglyphs pecked into a large basalt panel. Excavation of these deposits led to the clear understanding that the earliest deposits were newer than the dozens of delicately pecked animals and other figures on the basalt panel (Steinbring, Danziger and Callaghan 1987). Not surprisingly, the lowest deposits contained virtually no "diagnostic" artifacts! However, the deposits were arrayed in a fairly regular sequence, and a good estimate of timing halfway down the deposits was possible. This estimate was fixed on a number of archaeological and geologic criteria at 5,000 B.P. An inference, based on some taxonomic data and the fact that the petroglyphs had been totally repatinated before the deposits were let down on them, of a 9-10,000 B.P.

preceramic culture was justifiable as a working hypothesis. The work pertaining to a precise assessment of the archaeological context of this intriguing rock art is still ongoing. It includes the AMS dating of carbon particles of stone tools found lying directly on the engraved surface that were possibly used in making the petroglyphs.

In southwestern Saskatchewan, Canada, several seasons of direct archaeological investigations of carved and painted monoliths were undertaken in the early 1990's. This work simply entailed the formal excavation of the base of the monoliths (Steinbring and Buchner 1997). The results are not much different from similar excavations next to decorated cave walls. The cultural deposits accumulate alongside the carvings, and in one case excavation revealed that the deposits covered several rock paintings not previously known! Just the same, very little cultural information was developed. For one monolith, at the Swift Current Creek Site, a horizontal panel of images consistent with that of known Archaic (5000 B.P.) sites elsewhere was above ground. The excavations showed that some carvings were covered by the upper soil horizon, and that paintings were covered by the lower soil horizons. Interestingly a thin lens containing pigment and tiny pecking tools was discovered to bisect a painting. This, of course, meant that the deposit came well after the execution of the painting. A tooth found in the articulated lens yielded a date of A.D. 6-800, consistent with a bison-hunting culture known as Avonlea. Still, does this prove that the painting was done by people from that culture? No. It does not, because the deposits containing evidence of this culture were laid down *after* the painting was applied. It is probably a good bet that the Avonlea people made it, but there is absolutely no direct physical proof. And, what about the seemingly early petroglyphs on top of the monolith? They would be more than 4,000 years earlier! Nothing was found in these excavations that would support such an early date. Moreover, many rock art authorities at the present time reject dates achieved by typological data alone!

In another Saskatchewan site, the Hershel Site, excavation around a richly carved monolith high on a hill, yielded a clear case of ritual offerings by a

group whose deposits covered some of the carvings. The dates obtained from bone here yielded evidence of the Avonlea culture again. Were they the perpetrators of the art? Who knows? All we can say is that they did deem the site to be sacred, and did perform rituals there, but, they may have started doing this thousands of years *after* the first of the carvings had been made! It is a well known fact in the American Mid-Continent, for example, that historic Indian tribes thought ancient burial mounds to be sacred, and used the tops of them to bury their own dead at least 2,000 years after the first burials were made and the mounds constructed over them.

Conclusions

Thus, what we see in the application of direct archaeological studies of rock art sites is a whole range of complications which demand that persevering techniques be initiated. The best advice is to employ as many independent procedures of study as possible, and to deny *none*. This means that we do not *throw out taxonomy*; only that we used it in association with as many other approaches as will apply: stratigraphy, radiometric datings, geological and chemical studies, landscape factors, weathering, and anything else one can think of. Establish no priorities. Use everything!

Jack Steinbring University of Wisconsin-Oshkosh & Ripon College

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What To Do with Rock Art Sites?

An Editorial Comment

Rock art sites represent a special class of artifacts. Unlike buried site materials, they are more or less exposed to weather, to intrusive investigation, to efforts to record, date, preserve or make more accessible to the public that may, in effect be destructive. They are also subject to vandalism, looting or attrition from innocent visitors who by their sheer numbers and unthinking actions affect the quality and viability of an accessible site. Thus, a major ethical problem for researchers in prehistoric rock art is how best to disseminate and publish information developed without placing the fragile sites in jeopardy. One fix, proposed as an article of the code of ethics for the International Federation of Rock Art Organizations (IFRAO), is to restrict information locating sites to specialists or other interested parties who must identify themselves and demonstrate awareness of the vulnerable nature of rock art and their settings. This method of protection, however, goes directly against a basic tenet of freedom of information in science and modern society. The restricted access approach also conflicts with an alternate method: The risk of unknowing destruction of sites may be reduced by educating the public. Programs and information distributed by professionals and

through societies such as ESRARA, ARARA and IFRAO serve to increase awareness of rock art sites as a special resource.

Two recent initiatives involving Native American groups in Maine offer yet another approach - return control of rock art sites to groups who can identify with the period and lifeways of the original rock art makers. Both initiatives grew out of the 1996 ESRARA meeting in Machias, Maine. Following an extremely confrontational and emotional "Talkabout" at the end of the conference in which members of the Passamaquoddy and Penobscot Nations participated, a property owner offered to deed a part of her land that contained a major rock art site to the Passamaquoddy Nation. Subsequently, Mike Sockalexis, a Penobscot who was present at the "Talkabout" has initiated exploratory talks through his tribal council for the purchase of another major site in Maine located in what had been the home grounds of his ancestors.

It is worth noting, that while both efforts adhere to the proper legal proceedings for property transfers in today's society, the concept of "ownership" of land or other natural & spiritual resources in a traditional society based on hunting and gathering was an alien concept. Both the natural and sacred landscape were (interchangeably) not something that could be "owned" and "sold". They were there to be shared and used - with respect - under the management of those who lived there, a form of management that might be called "wardenship".

Supporting the return of the land associated with rock art sites to peoples who still have a tradition of wardenship or social sharing may be one of several appropriate courses to follow. Our standard methods for significant historic sites are, of course, based on the precedents of a modern society which must juggle preservation and research interests with the need to gain public and financial support through tourism. The initiatives of the Passamaquoddy and Penobscot Nations offer an alternative in which the major emphasis is placed on preserving the natural and sacred setting of the rock art sites. *Mark Hedden*



IRAC '99

International Rock Art Congress
Ripon, Wisconsin — May 23 – 31, 1998
American Rock Art Research Association
VENDOR'S APPLICATION FORM

NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
COUNTRY: _____ TELEPHONE: _____
E-MAIL: _____ FAX: (____) _____

Deadline: March 1, 1999

I am a member of: ARARA MAGF ESRARA UMRARA

\$25 check or money order payable to ARARA enclosed.

Equipment (quantity) or Area Needed (linear feet)

Tables _____ Chairs _____ Electrical Outlets _____ Wall-space (linear feet) _____

Other requests: _____

Media (check as many as appropriate)

- | | | |
|---|---|-----------------------------------|
| <input type="checkbox"/> photography | <input type="checkbox"/> glass | <input type="checkbox"/> wood |
| <input type="checkbox"/> posters/prints | <input type="checkbox"/> metal | <input type="checkbox"/> software |
| <input type="checkbox"/> clay | <input type="checkbox"/> books | <input type="checkbox"/> rock |
| <input type="checkbox"/> cards | <input type="checkbox"/> paintings | <input type="checkbox"/> fiber |
| <input type="checkbox"/> sculpture | <input type="checkbox"/> other (describe below) | |

Submit Application with Check or Money Order (Payable to "ARARA") to:

Evelyn Billo
3644 N. Stone Crest St.
Flagstaff, AZ 86004-6811

Phone/fax: (520) 526-3625 E-mail: EBillo@aol.com

VENDOR APPLICATION DEADLINE: MARCH 1, 1999



IRAC '99

International Rock Art Congress
Ripon, Wisconsin — May 23 – 31, 1998
American Rock Art Research Association
VENDOR'S ROOM INFORMATION

Evelyn Billo, Margaret Berrier, Janet Lever, and Linda Olson are coordinating the Vendor's Room at the International Rock Art Congress in Ripon, Wisconsin. The Vendor Room will be open from Monday, May 24, through Friday, May 28, 1999. Evelyn will be the primary pre-conference contact.

We are seeking to maintain a high-quality and diversified Vendor's Room. Items are sought from the United States, Canada, and Mexico in hopes of introducing international visitors to the complexity and variety of North American rock art. Other international vendors are encouraged to apply and share images from their countries.

All interested artists should submit an application for the juried sale. Membership in ARARA, MAGF, ESRARA, or UMRARA 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.

Vendor's who wish to participate must submit slides, prints, and/or a good description of the items or work that they will have for sale, including the price range. If you have submitted the requested vendor information to ARARA in the past 3 years and your products have not changed significantly, there is no need to resubmit those materials with this form.

Please complete the form on the reverse side of this page, or a copy of the form, and include a \$25 deposit, which will be applied toward a 10% sales commission. Make checks payable to ARARA.

Questions may be directed to Evelyn Billo at:

Phone/fax: (520) 526-3625

E-mail: EBillo@aol.com

All Vendor applications and deposits must to be submitted by March 1, 1999, to allow time for the jury process and enable us to plan vendor exhibit space. Vendors will be notified in early 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.

Submit applications with deposit to:

Evelyn Billo
3644 N. Stone Crest St.
Flagstaff, AZ 86004-6811

The American Rock Art Research Association encourages artists to take ethical responsibility when rock art images are incorporated into their work. ARARA encourages artists to show respect for the cultures of Native Peoples. Artists are encouraged to sign, date and label their works incorporating rock art images. ARARA encourages artists to accompany their work with educational material and general provenience whenever it is exhibited or vended.



IRAC '99

International Rock Art Congress
Ripon, Wisconsin — May 23 – 31, 1998
American Rock Art Research Association
PRE-REGISTRATION FORM

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

COUNTRY: _____ TELEPHONE: _____

E-MAIL: _____ FAX: (____) _____

Names of Additional Family Members Participating in Conference (including Field Trips):

ARARA Membership (New or Renewal):

- Individual \$20 Family \$30 Student* \$15
- Sustaining \$40 Donor \$100 \$ _____

*Students include copy of current dated ID

Additional Foreign Postage: Canada/Mexico \$5 Others \$10 \$ _____

Donations:

Conservation Fund \$ _____ Archives Fund \$ _____ Education Fund \$ _____ \$ _____

I am a current member of one of the following Rock Art Organizations and will be assessed as a "member" for registration fees.

- ARARA MAGF ESRARA UMRARA

Pre-Registration Fees (enter quantities):

_____ Member \$150.00 _____ Spouse/Family Member \$75.00

_____ Student \$50.00 _____ Non-member \$175.00

Day Participant @ \$50.00 per day: Mon _____ Tue _____ Wed _____ Thur _____ Fri _____

TOTAL REGISTRATION FEES \$ _____

Registration fees in Ripon will be Member \$175.00, Spouse/Family member \$100.00, Student \$50.00, Non-member \$200.00. Registration by day \$50.00.

(NOTE: All field trip participants 18 and over must pay full or one-day fee)

Sunday (May 23) Evening Reception:

_____ Registered Participants and Guests Attending (included in Registration)

Congress T-shirts @ \$10 each (enter quantities) TOTAL T-SHIRT ORDER \$ _____

Enter quantities: ___ Small ___ Medium ___ Large ___ XL ___ XXL

TOTAL AMOUNT ENCLOSED \$ _____

Registration for dormitory, meals, banquet, and box lunches is to be made directly with the college event office—Use Separate Form.

Send Pre-Registration Form with Check or Money Order (payable to "ARARA") to:

ARARA – IRAC '99
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026

PRE-REGISTRATION DEADLINE: APRIL 20, 1999

New Host Hotel (Motel) Named for the Ripon Congress

Due to a recent change of ownership of the AmericInn—which had been named in the last issue of La Pintura as the host hotel—we have moved our Congress headquarters to the Best Western Welcome Inn in Ripon. The new ownership of AmericInn instituted a large increase in the rate, from the \$50 per room that had been arranged with the previous owner.

The Best Western Welcome Inn is offering a special reduced rate just for IRAC participants for reservations between May 21 and May 31. The single room rate is \$42 and a double is \$49. Once the single rooms are filled the double rate be charged whether or not there are two in the room. It is hoped that our members will book a minimum of 7 nights for this special rate. Continental Breakfast is included. Be sure and mention that you are with IRAC. Please make reservation directly with the local motel at (920) 748-2821. DO NOT CALL THE "800" FOR BEST WESTERN.

23-29

*need to know
by 22nd at 4:00*

The AmericInn will continue to hold a block of rooms for IRAC, but will not be available the weekend of May 21 – 23 due to a wedding. The price is not confirmed but will be approximately \$70 for a single. Their phone number is (920) 748-7578.

*if we want to
cancel*

- check in 15 at 2:00

Lakeside Motel
(located next to Green Lake)
488 South St.
Phone (920) 294-3318
All rooms are non-smoking
Rates: \$70.00 - \$85.00

Campgrounds in the area are all located 8-10 miles from Ripon College:

Green Lake Campground
(8 miles from Ripon College)
Hwy 23 & 49
Phone (920) 294-3543
Rates: \$21.50 tent & \$23.50 with electric & water

Hattie Sherwood Campground
(located next to Green Lake; nice setting, approximately 9-10 miles from campus)
451 S. Lawson St.
Phone (920) 294-6380
Rates: \$15.00 tent & \$18.00 full hook-up

Green Lake Conference Center
(10 miles from Ripon College)
Off of Hwy 23
Phone 1-800-558-8898
Camping Rates: \$15.00 tent & \$25.00 full hook-up; Rustic Cabins: \$73.00 - \$115.00
(accommodates from 4-9 persons); Lodge: \$93.00 for a double



IRAC '99

International Rock Art Congress
Ripon, Wisconsin — May 23 – 31, 1998

American Rock Art Research Association

ROOM/BOARD, BANQUET, AND BOX LUNCH FORM

Reservations for Room/Board, Banquet, and Box Lunches are to be sent directly to Lisa Stone at Ripon College after January 1, 1999. Forms must be received by May 10, 1999.

PLEASE SUBMIT ONE FORM PER PERSON (MAY BE COPIED).

NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
COUNTRY: _____ TELEPHONE: _____
E-MAIL: _____ FAX: () _____

I would like a Dormitory Room/Board reservation for the following days:

Dormitory Room, including 3 meals per day: \$35 per day

Rooms may be single or double. Fees include banquet and box lunches for field trips. Rooms and meals are available from May 21 (Friday dinner) through May 31 (Monday box lunch). You will receive a written confirmation.

Single Room Double Room Roommate: _____

Vegetarian Special Needs: _____

May 21 May 22 May 23 May 24 May 25 May 26 May 27
 May 28 May 29 May 30 Total Days _____ @ \$35 per day Total \$ _____

I will not be staying on Campus but would like to purchase the following Commuter Meal Ticket Packages:

Package "A" Breakfast/Lunch/Dinner – \$15.50 Package "B" Breakfast/Lunch – \$9.50
Enter "A" or "B" for each day a Commuter Meal Ticket Package is desired

May 22____ May 23____ May 24____ May 25____ May 26____ May 27____ May 28____
May 29____ May 30____ May 31____ Vegetarian Total Days _____ Total \$ _____

I wish to purchase a Banquet ticket for Friday, May 29:

Note: Banquet ticket is included in Dorm Fee and Meal Package "A"
 Banquet ticket @ \$14 Vegetarian Total \$ _____

I will not be staying on campus but would like to order a Box Lunch for the following days:

May 22 May 23 May 29 May 30 May 31
Total Box Lunches _____ @ \$5.75 each Total \$ _____

TOTAL AMOUNT ENCLOSED \$ _____

Send this Form with Check or Money Order (Payable to "Ripon College") to:

Attention: Lisa Stone
Ripon College
300 Steward St.
Ripon, WI 54971

Fax: (920) 748-7243 E-mail: stone@ripn.edu

RESERVATION DEADLINE: MAY 10, 1999 — DO NOT SEND TO ARARA

1999 INTERNATIONAL ROCK ART CONGRESS
IFRAO-ARARA-MAGF
AT RIPON COLLEGE
RIPON, WISCONSIN, U.S.A.
MAY 23 - 31

GENERAL

The 1999 International Rock Art Congress will take place on the picturesque 19th Century campus of Ripon College, Ripon, Wisconsin, U.S.A. from May 23 to 31. The Congress is sponsored by The International Federation of Rock Art Organizations. The national host is the American Rock Art Research Association and the local/regional host is the Mid-America Geographic Foundation.

There will be two days of pre-congress field trips (May 22 and May 23), and two days of post-congress field trips (May 30 and May 31). The costs of most one day post-congress field trips are included in registration (or will require only a nominal fee). Dormitory accommodations will be available at Ripon College. A package of room and board (meals) has been fixed at \$35.00 (U.S.). Meal tickets for any combination of meals (dinner only, lunch and breakfast, etc.) can be purchased by those staying off-campus. A list of motels in the immediate area is available upon request - conference rates have been negotiated. The college can accommodate 1,000. One motel (32 units) is within easy walking distance. Distances to other non-campus accommodations range from 1 mile to 17 miles. These include all price ranges. Registration fee for the Congress is \$150.00 per person and a special reduced rate is being planned for Third World Countries. Student registration is \$50.00.

Air connections from Chicago, Milwaukee, and Minneapolis to Appleton, Wisconsin are the most convenient. A shuttle service from and to Appleton (45 minutes) on peak arrival and departure days will be provided. Chicago is 185 miles from Ripon, Milwaukee is 80 miles away. Road connections are by freeway, except for 18 miles. The schedule for departures and arrivals at Appleton, Wisconsin is attached. **Note that these times are subject to change.**

The Congress format will follow that of the Flagstaff Congress of 1994. There will be several concurrent sessions in the mornings, and General Sessions (symposia), in the afternoons. There will be public (free) presentations on Tuesday, Wednesday and Thursday evenings. Registration will be from 5:00 to 9:00 p.m. Sunday May 23 and from 7:30 - 8:45 on Monday, May 29. Registration will take place in the Rotunda of Harwood Memorial Union. Late arrivals may register throughout the week. Information boards (approx. 30" x 30") for participating organizations will be mounted in the registration area. These may include the history, nature and goals of your organization. You may include addresses, membership fees, and publication policies.

Efforts are underway to conduct some of the sessions in Spanish (with English translations as well as English to Spanish translations). To facilitate such communication, an innovation for slide presentations is being initiated. Presenters are asked to produce translated captions for their slides for dual projection. One screen will contain the view, the other a caption for it (English if a Spanish presentation, Spanish if an English presentation). This will significantly reduce the problem of doubling the time in translated papers. The organizers are hoping that these arrangements will form a successful precedent for future congresses, and that a significant number of Hispanic contributors will avail themselves of this service. There will also be some translation services for presentations critical to Hispanic speakers. Hispanic speaking delegations are urged to include translators wherever possible.

FLIGHT SCHEDULE CODES

Airlines: DLComair/Delta Connection
 YXMidwest Express/Skyway
 NWNorthwest AirlinK/Mesaba
 UAUnited Express

Frequency: X - Except
 6 - Saturday
 7 - Sunday

Aircraft Type: McDonnell Douglas DC9..... DC9
 Beech 1900 BE1
 Saab 340SF3
 Canadair Reg JetCRJ
 Embraer Turbo Prop.....BR1
 BAE 146-Jet.....BAE
 Dash 8.....DH8

DEPARTURES

To Chicago/O'Hare (CDT)

Airline	Flight #	Departs	Arrives	Freq.	Arcrft.
UA	5501	6:25a	7:15a	X7	BAE
UA	5505	8:00a	8:49a	X6	BAE
UA	5507	10:50a	11:35a		BAE
UA	5509	3:10p	4:00p		BAE
UA	5515	5:00p	5:50p	X6	BAE
UA	5557	5:10p	6:00p	6	BAE

To Cincinnati, Ohio

DL	Flight #	Departs	Arrives	Freq.	Arcrft.
DL	3842	6:00a	8:20a	X7	CRJ
DL	3075	7:30a	10:15a		BR1
DL	3663	9:15a	11:35a	7	CRJ
DL	3696	11:15a	1:36p	X7	CRJ
DL	3266	12:40p	3:22p		BR1
DL	3910	3:35p	5:55p		CRJ
DL	3788	5:05p	7:25p	X6	CRJ

To Detroit

NW	Flight #	Departs	Arrives	Freq.	Arcrft.
NW	3070	6:05a	8:35a	X7	DH8
NW	3063	7:10a	9:40a	X7	SF3
NW	3072	10:30a	12:55p		SF3
NW	3336	1:45p	4:15p		DH8
NW	3975	5:00p	7:25p		SF3

To Milwaukee

YX	Flight #	Departs	Arrives	Freq.	Arcrft.
YX	121	6:35a	7:10a	X67	DC9
YX	90	6:35a	7:10a	6	DC9
UA	5581	8:10a	8:40a		BAE
YX	1022	10:35a	11:10a	X7	BE1
YX	786	2:10p	2:45p	7	DC9
YX	107	2:25p	3:00p	X67	DC9
YX	1024	5:00p	5:35p	X6	BE1
YX	1028	8:10p	8:45p	X6	BE1

To Minneapolis

NW	Flight #	Departs	Arrives	Freq.	Arcrft.
NW	3021	7:00a	8:15a	X7	DH8
NW	3065	9:10a	10:25a		SF3
NW	2972	12:45p	2:00p		DH8
NW	3022	2:45p	3:58p		SF3
NW	3074	6:05p	7:20p		SF3
NW	3038	7:35p	8:50p	X6	SF3

ARRIVALS

From Chicago/O'Hare (CDT)

Airline	Flight #	Departs	Arrives	Freq.	Arcrft.
UA	5502	9:40a	10:22a		BAE
UA	5504	12:15p	12:57p		BAE
UA	5557	3:15p	4:50p	6	BAE
UA	5506	3:25p	4:07p	X6	BAE
UA	5512	8:14p	8:59p		BAE
UA	5514	10:00p	10:45p	X6	BAE

From Cincinnati, Ohio

DL	Flight #	Departs	Arrives	Freq.	Arcrft.
DL	3695	9:15a	9:40a	X7	CRJ
DL	3243	11:05a	11:55a		BR1
DL	3909	2:50p	3:15p		CRJ
DL	3776	4:20p	4:45p	X6	CRJ
DL	3156	7:10p	8:00p		BR1
DL	3841	8:50p	9:15p		CRJ

From Detroit

NW	Flight #	Departs	Arrives	Freq.	Arcrft.
NW	3071	9:30a	10:10a		SF3
NW	3057	12:45p	1:25p		DH8
NW	2974	3:25p	4:10p		SF3
NW	2971	6:45p	7:35p	X6	SF3
NW	2973	10:15p	11:00p	X6	DH8

From Milwaukee

YX	Flight #	Departs	Arrives	Freq.	Arcrft.
YX	1021	9:50a	10:25a	X7	BE1
YX	114	1:30p	2:05p	X67	DC9
(Thru Dec. 20)	YX 4	2:20p	2:55p	6	DC9
(After Dec. 20)	YX 605	3:35p	4:10p	6	DC9
YX	1023	4:15p	4:50p	X6	BE1
YX	1027	7:20p	7:55p	X6	BE1
YX	309	9:25p	10:05p	X6	BE1
UA	5584	10:00p	10:35p		BAE

From Minneapolis

NW	Flight #	Departs	Arrives	Freq.	Arcrft.
NW	3064	7:40a	8:55a	X7	SF3
NW	3073	11:15a	12:25p		DH8
NW	3084	1:15p	2:30p		SF3
NW	2978	4:35p	5:50p	X7	SF3
NW	3100	6:00p	7:15p		SF3
NW	3103	9:45p	11:00p	X6	DH8

The flight information and aircraft type contained in this guide is compiled from the most recent time table and equipment listing published by each airline serving the Outagamie County Airport. While every effort has been made to ensure that the information in this guide is up to date, Outagamie County Airport cannot assume responsibility for errors, omissions or their consequences. Please contact your travel consultant or your individual airline for updated connections, reservations and fare information.



FIELD TRIPS

There will be approximately eight field trips, most of them featuring both rock art sites and effigy mound sites. Special areas include east-central Wisconsin, southwest Wisconsin, western Wisconsin, and Minnesota. A major western trip is scheduled at the end of the Congress for those delegates who are driving home to the west. This trip will include the Jeffers Petroglyph Site in southwestern Minnesota and the Pipestone National Monument. Leading regional authorities will act as guides on most trips. The Gottschall Site will be on the pre-congress trips, and will be conducted by Dr. Robert Salzer, the principal investigator.

WEATHER

Spring weather in Wisconsin can be highly variable with temperatures during the day ranging from 55° F to the 70's.. Temperatures at night can drop to near freezing. Over the week of the conference, delegates can expect to see some rain or brief showers. With warm weather, by the end of May one can expect insects. Delegates are advised to be prepared for occasional cool weather, and some precipitation. Sweaters and rain jackets or umbrellas are recommended. Insect spray may be needed on the field trips. Generally, the weather is fine at the time of the Congress, and the countryside is beautiful.

GENERAL UPDATE

In advance of all deadlines, the Ripon Congress now has approximately 20 academic sessions. Thirty four countries are participating or are interested in participating. The sessional announcement has been electronically disseminated in English, French, Spanish, German and Portuguese. In addition to the field trips, a short course in rock Art is being planned. It will cover approximately three weeks ending at the start of the Congress on May 23, 1999. The course will include rock art conservation, and will be in part conducted by Drs. Alan Watchman and Jannie Loubser, two ranking international experts in the field.

Another innovation of the Ripon Congress will be an international philatelic exhibition of stamps depicting rock art. An attempt is being made to have the United States Postal Service provide a special cancellation concurrent with the opening of the congress. Up to 69 nations will be represented in the exhibit. It is being organized by Dr. Elwyn Jenkins, Dr. William Breen Murray, and Matthias Strecker.

Efforts are also underway to engage Native dance groups to open and close the Congress. A Pow Wow will be held on the Menominee Reservation at Keshena. Busses will be provided. A juried Native vendor site is being provided by the Ripon Chamber of Commerce, one block from the campus venue. Native presentations are included in the General Program, and some specialized events by Native elders are being planned.

The following sessions have so far been established

ROCK ART DATING AND UPDATING

Chairpersons

Marian Hyman
Marvin Rowe

ROCK ART OF THE COA

Chairperson TBA
~~Joao Zilhao~~

LANDSCAPE, PLACE, AND ROCK ART

Chairperson
Paul Faulstich

COMPUTER TECHNOLOGY AS AN AID TO ROCK ART RESEARCH

Chairpersons
Evelyn Billo
Robert Mark

CURRENT ROCK ART RESEARCH IN THE EASTERN UNITED STATES

Chairpersons
Carol Diaz-Granados
Jean Allan

CURRENT RESEARCH IN THE NORTHEASTERN UNITED STATES

Chairperson
Mark Hedden

RECENT STUDIES IN CANADIAN ROCK ART

Chairperson
Francois Vigneault

ROCK ART EDUCATION

Chairpersons
Matthias Strecker
Dario Seglie
Ellen Martin

SOUND AND ROCK ART

Chairperson
Steven D. Waller

**CURRENT DEVELOPMENTS IN UPPER MIDWEST/MID-CONTINENTAL ROCK
ART**

Chairperson
Kevin Callahan

NEW APPROACHES TO UNDERSTANDING GREAT PLAINS ROCK ART

Chairperson
Linea Sundstrom

FUTURE DIRECTIONS IN ROCK ART CONSERVATION

Chairperson
Claire Dean

**SOUTH AMERICAN ROCK ART AND SETTLEMENT: SPACE AND CULTURAL
CONTEXT**

Chairpersons

Francisco Gallardo Ibanez
Flora Vilches
Juan Schobinger

**SYMBOLIC, SEMANTIC, MYTHICAL, AND SEXUAL EXPRESSIONS IN ROCK
ART**

Chairperson

Majeed Kahn

**REASSESSING THE CULTURAL SIGNIFICANCE OF CENTRAL ASIAN/SOUTH
SIBERIAN ROCK ART COMPLEXES**

Chairperson

Esther Jacobson

THE ROCK ART OF CENTRAL AMERICA AND THE CARIBBEAN

Chairperson

Andrea Stone
John W. Foster

ROCK ART OF EUROPE AND GREAT BRITAIN

(includes Norway, Sweden and Finland)

Chairperson

Jean Clottes

THE ARCHAEOASTRONOMY OF ROCK ART

Chairpersons

Jack Heil
Herman Bender

ADDITIONAL SESSIONS ARE PENDING

PAPER ABSTRACTS IN HAND

Numerous independent papers have been submitted, and it is likely that they will form two or more sessions.

PARTICIPATING COUNTRIES

The following countries are participating or are interested in participating in the 1999 International Rock Art Congress at Ripon College, Ripon, Wisconsin, U.S.A. Most are confirmed.

ARGENTINA
AUSTRALIA
BOLIVIA
BRAZIL
CANADA
CHILE
CHINA
COLUMBIA
COSTA RICA
DOMINICAN REPUBLIC
EL SALVADOR
ENGLAND
FINLAND
FRANCE
GERMANY
GUATEMALA
HOLLAND
ITALY

JAPAN
KENYA
MEXICO
NAMIBIA
NEW ZEALAND
NICARAGUA
NORWAY
PARAGUAY
PERU
PORTUGAL
SANTO DOMINGO
SAUDI ARABIA
SIBERIA
SLOVAKIA REPUBLIC
SOUTH AFRICA
URUGUAY
ZIMBABWE

PAPERS

All individuals interested in rock are invited to submit abstracts of papers intended for presentation at the Congress. The deadline for abstracts is October 20, 1998. Proposals should be limited to 300 words. The results of the application will be made available as soon as possible. Travel aid will not be awarded to those who fail to make this deadline.

All presenters must be registered for the Congress. Final registration will take place in January 1999. This will include housing on campus, which will be handled through the Ripon College Conference Office.

Unless otherwise specified later in the planning phase, papers will be strictly limited to 20 minutes (including question time). A longer formal paper (using the *American Antiquity Style Guide*) may be submitted for publication in the Congress Proceedings. Presenters are asked to have first (typed) drafts available at the time of delivery. Requirements for translation, audio-visual equipment, or other needs must be made at the time the presentation is proposed.

Planning for the publication of the proceedings is underway. Session chairpersons will be responsible for initial editing, and the final compilation will be undertaken by the American Rock Art Research Association, in collaboration with the International Federation of Rock Art Organizations and the Mid-America Geographic Foundation. Steve Freers of the American Rock Art Research Association will act as the editor general.

REGISTRATIONS

Registration will commence in January 1999. The details will be carried in La Pintura, Newsletter of the American Rock Art Research Association, as well as other rock art publications throughout the world. This will include field trips. Dormitory registrations will be handled directly through the Conference office at Ripon College. Details will be issued in January 1999.

POSTERS

Organizations are encouraged to provide well mounted, secure posters for gallery exhibition. Ample well lighted space has been allocated for these. It is expected that the focus of these posters will be rock art, or relevant aboriginal themes. Groups not in attendance at the Congress are welcome to arrange for the exhibition of posters.

CURRENT STATUS

A preliminary estimate of 700 delegates from 30 countries remains in place. If you have any questions, they may be directed to:

Dr. Jack Steinbring
Dept. of Anthropology
Ripon College
Ripon, Wisconsin
U.S.A. 54971
e-mail: steinbringj@mac.ripon.edu
FAX: (920) 748-7243
Phone: (920)-745-2937

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

SEND ITEMS FOR THE SPRING
E.S.R.A.R.A.
NEWSLETTER TO

Deborah Morse-Kahn, M.A.
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4314 Linden Hills Boulevard
Minneapolis MN 55410
(612) 925.0749 home office
deborah@pclink.com
<http://www.pclink.com/cbailey/>

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And Comments on the Archaeology of Rock Art
Editorial on Native American Wardenship of Rock Art Sites
New Books, Reprints and the ESRARA web page
Registration, Reservation and Events at IRAC '99, Ripon, WI***

SEND IN YOUR 1999 DUES NOW!

MAIL TO:

ILO M. JONES
ESRARA, Treasurer
POST OFFICE BOX 4335
HELENA, MT 59604

NOTE: If you have not paid your 1998 dues, please remit those, too, to keep current and continue receiving the newsletter.

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**E.S.R.A.R.A. Newsletter
c/o Mark Hedden
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