

AUSTRALIAN HERITAGE COMMISSION BIBLIOGRAPHY SERIES

No. 2. AUSTRALIA'S ROCK ART

Second Edition

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Australian Heritage Commission

Bibliography series

No. 2 AUSTRALIA'S ROCK ART

Second edition

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INTRODUCTION

Aboriginal rock art is now recognised as one of the most important and precious legacies of prehistoric art in the world.

It is found in a variety of styles across the continent and includes such spectacular galleries as the Quinkans, the Kimberley Wandjinas, the Lightning Brothers, the rock engravings of the Pilbara, the stencils of Carnarvon Gorge and the rich diversity of galleries and styles of Arnhem Land. Smaller sites, such as Koonalda Cave and Mt Cameron West, are equally important for shedding light on past traditions and the long Aboriginal occupancy of Australia.

Many of these sites are extremely vulnerable, being under threat from natural weathering, from animals rubbing against them, from the growth of fungi and algae, and from human interference. Paradoxically a futher threat can come as sites become better known and visited.

The preservation of these sites is of major concern to Aboriginal people and to conservationists. They are a vital component of the National Estate.

This bibliography aims to assist researchers, land managers, professional bodies, government instrumentalities and all others interested in Aboriginal rock art.

It has been compiled from HERA, the Australian Heritage Commission's on-line bibliographic database, and relates to rock art sites, their interpretation, preservation and management.

Apart from journal articles, material was indexed primarily from the collections at the Australian Heritage Commission, the Australian Institute of Aboriginal Studies, the Victoria Archaeological Survey and the New South Wales National Parks and Wildlife Service.

THE HERA DATABASE

HERA (Heritage Australia Information System) is a bibliographic database on Australis, CSIRO's major public access information and retrieval system. Australis is mounted on Csironet's computer system and is available anywhere in Australia to registered users.

The database covers all types of bibliographic material, except newspaper articles, on all aspects of the National Estate - the important Aboriginal, historic and natural places Australians want to keep and protect. As well providing information about places, HERA includes techniques for the assessment, conservation and management of them.

Each entry on the database contains more information than is included in this bibliography, for example, map sheet numbers, place names and subject descriptors.

Searching the HERA database on-line allows for considerable flexibility in search formulation and output format for queries from the highly specific to the wide ranging.

As HERA is still a young database and indexing is limited by the resources available, there are doubtless gaps in this bibliography. If you are able to help by sending material or notification of new material, please contact the Librarian, Australian Heritage Commission, GPO Box 1567, Canberra ACT 2601. Telephone: (06) 273 2042 or (06) 271 2111.

For further information about Australis contact CSIRO Australis, PO Box 89, East Melbourne Vic. 3002, Telephone: (03) 418 7333.

1

N Adlam (1988)

Ancient art dates back

Territory digest, Sep 1988, 10(3):34-37

Application of carbon dating to Aboriginal rock art by Dr Alan Watchman is described. The method verifies a dating system developed by George Chaloupka for classifying Aboriginal art. Conservation of the art in Northern Territory national parks is also outlined. (LT)

2

W R Ambrose (1984)

Site evaluation as a prerequisite to the management of art sites

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):136-138

The role of moisture is fundamental in any program of management of rock art. The search for suitable sealants to counter the effects of moisture is discussed. Surface treatment is likely to be unpredictable in its results. A complex interaction of natural conditions must be considered in any discussion of salvage priorities for sites and their art work. The main consideration in contemplating treatment or environmental control should be whether or not the proposed management is consistent with archaeological evaluation of the site and its art. (Au, LT)

3

W R Ambrose (1975)

Rock art and its natural propensity for deterioration

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 p108-111

This paper develops the theme of the inappropriateness of indoor art conservation methods for outdoor Aboriginal art problems. Control of deterioration of rock art and rock surfaces is seen as a different problem for each site. It should only be undertaken after careful measurement of the rate of deterioration, to determine whether treatment is necessary at all and after the roles of all weathering agencies have been evaluated. (Au, LT)

4

ANZAAS Congress (53rd: 1983, Perth). Section 25A (Archaeology), M Smith (ed) (1983)

Archaeology at ANZAAS 1983

Perth, Western Australian Museum, 1983 ISBN 0724497501 vi, 376p; illus, maps, photos (b&w)

Papers presented at the conference were arranged in sessions dealing with (i) indigenous peoples, ecology and exploitation of economic resources and ethnoarchaeology, (ii) prehistory, (iii) the frontier, (iv) coastal environments, (v) future dating technologies, (vi) rock art and (vii) public archaeology. (LT)

5

G D Aslin, E K Bednarik, R G Bednarik (1985)

The Parietal Markings Project: a progress report

Rock art research, May 1985, 2(1):71-74

The Parietal Markings Project was initially concerned with both natural and artificial markings appearing in caves. This was to attain the ability to recognize genuine humanly-made marks (petroglyphs). The development of the project is discussed and a number of caves described which have been found to contain petroglyphs. A principal finding of the project is that wall and ceiling markings occur in nearly all of the 240 caves so far investigated, although the vast majority of them are natural marks. (Au)

6

G D Aslin, R G Bednarik (1985)

Mooraa Cave: a preliminary report

Rock art research, Nov 1985, 2(2):160-165

This preliminary report presents work by the Parietal Markings Project on the Mooraa Cave in the region of Mt Gambier in South Australia. Two temporally discrete types of petroglyphs occur in the cave: the Karake style and multiple finger flutings on formally soft surfaces. The markings found in the cave are discussed. Mooraa Cave has tremendous potential for further research especially in the area of internal analysis of the archaic markings described. (Au, LT)

7

G D Aslin, R G Bednarik (1984)

Karlie-Ngoinpool Cave: a preliminary report

Rock art research, May 1984, 1(1):36-45; illus

The discovery of another Australian cave with archaic rock art is briefly reported. Consisting of thousands of Pleistocene petroglyphs, this find demonstrates the magnitude of the recently discovered Australian cave art tradition. The site possesses the largest known concentration of non-figurative cave art in the world. This preliminary report describes the find briefly and proposes an appropriate study program for the next two years. (Au)

8

V Attenbrow (1982)

The archaeology of upper Mangrove Creek catchment

Coastal archaeology in eastern Australia Valla Conference on Australian Prehistory (1980: Valla Park NSW) Canberra, Australian National University, Department of Prehistory, 1982 ISBN 0867840153 p67-78; illus, maps

The aims of this project are to look at the type, frequency and location of Aboriginal archaeological sites within the Upper Mangrove Creek Catchment NSW in terms of their environmental setting, as well as to examine the role of the study area in the prehistory of the central coast of New South Wales. As part of the investigations, field surveys are being undertaken to locate and record sites, as well as excavation to determine the contents of sites with occupation material. (Au)

9

Australian Council for the Arts (1975)

Gugu-Yulanji galleries: abstracts from a feasibility study prepared for the Australian Council for the Arts

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 p127-138

Throughout Australia cave paintings and rock engravings, though not plentiful, express Aboriginal social relationships and spiritual beliefs. The grouping of several galleries of cave paintings near Laura Qld is unique, varied in theme, rich in colour and exceptionally well preserved from the elements. Improved accessibility to the caves prompted this investigation into the means of conserving and protecting these galleries. (Au, LT)

10

Australian National Parks and Wildlife Service (1980)

Nomination of Kakadu National Park for inclusion in the World Heritage list

[Canberra], ANPWS, May 1980 32p; illus, maps (Bibliography p24-32)

This is a reproduction of the official nomination form to the World Heritage Committee. Kakadu is nominated for both its cultural and natural significance. Its rock art in over 1,000 discrete sites and other archaeological sites, most yet to be excavated, constitute an outstanding cultural resource. As a natural property it contains major wetlands, a rich diversity of vegetation, birds and fish, and spectacular natural scenery. Both cultural and natural aspects are further described in detail. (JS)

11

Australian National University. Department of Prehistory, Australian National Parks and Wildlife Service (1980)

Archaeological research in the Kakadu Park: a consulting report to the Australian National Parks and Wildlife Service

Canberra, The Working Group, 1980 [viii], 178p; illus, maps (Includes reports by J Colson, G Hope, P Hughes, R Jones, B Meehan and T Negerevich. Bibliography p156-178)

Proposals for the investigation, development and management of the archaeological resources of Kakadu National Park are presented. Specific attention is given to the rock art of the area. Sections are included on archaeological and palaeoenvironmental research in the park as well as discussion of site management. (Au, LT)

12

Awabakal Newcastle Aboriginal Cooperative, Hunter Development Board (1982)

Kerrabee Dam site anthropological survey

[Newcastle], ANAC, 1982 1 vol; col plates

This survey revealed the Kerrabee site area to be rich in Aboriginal heritage. It contains a large variety of traditional Aboriginal sites including a bora ring, painting sites, rock engraving sites, rock grooving sites and scarred trees. Access to this document is restricted. (Au, MS)

13

D Baglin, B Mullins (1971)

Aboriginal art of Australia

Sydney, Horwitz, 1971 ISBN 0589071386 34p; photos (col)

The way in which Aboriginal art is related to Aboriginal culture is discussed. Legends, ceremonies and various activities giving rise to particular forms of art expression are described. Rock engravings, cave and bark paintings, decorative and symbolic designs are presented. (Au, LT)

14

C Barrett (1989)

Undiscovered outback has long history

Local government bulletin, Mar 1989, 44(2):14-16

Kinchega, Mootwingee and Lake Mungo are three sites of interest to tourists in far western New South Wales. Kinchega, now a national park, is a legacy of the pastoral era. Mootwingee is a rock art site and home of the yellow-faced rock wallaby. Lake Mungo is a rich palaeontological and archaeological area. (Au, JD)

15

R G Bednarik, Australian Institute of Aboriginal Studies (1988)

The Paroong Cave preservation project: a report prepared for the Australian Institute of Aboriginal Studies

Melbourne, Australian Rock Art Research Association, 1988 63p; illus, maps, photos (At foot of title page: Parietal Markings Project - Stage 3)

The purposes of the Project were essentially to alleviate conservation hazards to the rock art that had been introduced by the European occupation of the district, to halt the deterioration they were causing to the art and to effect measures of active and passive visitor control. The report describes the

project, the conservation problems and preservation measures undertaken. (Au, LT)

16

R G Bednarik (1986)

Parietal finger markings in Europe and Australia

Rock art research, May 1986, 3(1):30-61 (The article concludes with comments by W Davies, P G Bahn, D R Moore, H Cairns and A Gallus and a reply by the author)

In this paper the characteristics of finger markings in more than 30 known cave sites are compared for Europe and Australia, to form a basis for an interpretive discussion. The prospects for elucidation of the motives for this archaic form of expression appear better in Australia. (Au)

17

R G Bednarik (1986)

The parietal art of South Australia

Anthropological Society of South Australia journal, Mar 1986, 24(1):3-21

Parietal art refers to human markings on the walls and ceilings of caves, particularly deep limestone caves. In this article the author examines known cave sites in South Australia which contain parietal art and analyses the markings in order to establish an estimate of their date of origin. (MS)

18

R G Bednarik (1977)

A survey of prehistoric sites in the Tom Price region, north western Australia

Archaeology and physical anthropology in Oceania, Apr 1977, 12(1):51-76

A preliminary survey of 16 sites in the Tom Price region is reported. Open camp sites, caves and rockshelters are included. Petroglyphs associated with one of the sites are described. Lithic remains are discussed. (LT)

19

R M Berndt, C H Berndt, J E Stanton (1982)

Aboriginal Australian art: a visual perspective

Sydney, Methuen Australia, 1982 176p; illus, map, photos

In presenting this work the authors have been guided by two aims. One is to place Aboriginal artistic endeavour firmly within its own socio-cultural context. The other is to provide channels of communication into the wider Australian society, in the hope of encouraging greater appreciation. Rock art provides a backdrop against which the authors look at contemporary trends in particular areas. (Au, LT)

20

J P Biddle (1925)

Aboriginal markings on rocks near Burra (Kooringa)

Transactions and proceedings of the Royal Society of South Australia, 1925, 49:121-122

Rock engravings located at Deep Creek near Burra (Kooringa) are described, the majority of the designs being circles and elliptical figures. (LT)

21

P Bindon (1979)

Abydos-Woodstock reserve: history of management and mismanagement

Archaeological resource management in Australia and Oceania ANZAAS Congress (49th:1979:Auckland) Wellington, New Zealand Historic Places Trust, 1979 Publication (New Zealand Historic Places Trust) no11, p83-85

The history of the Abydos-Woodstock Reserve and the threat to it from minerals exploration are outlined. Rock engravings in the Reserve, forming a major portion of the art of the Pilbara Region are discussed. (LT)

22

P Bindon (1976)

The devil's hands: a survey of the painted shelters of the Shoalhaven River Basin

[Canberra], ANU, Dept. Prehistory and Anthropology, 1976 99p; illus (some col.); BA (Hons) thesis (Bibliography 2p)

The area chosen for this survey was part of the Shoalhaven River in danger of being inundated by waters backed up by various dams. It also includes sites from outside the river valley so that a regional analysis of the art could be attempted. Painted shelters from the southern tablelands of NSW have also been illustrated for comparative purposes. The first part of this essay describes the survey area, methods and the data obtained. The second section is an attempt to place the results in a cultural context, to discuss previous attempts at analysing the art of the district, and to suggest future directions that research might take. (Au, MS)

23

S Bowdler (1988)

Repainting Australian rock art

Antiquity, 1988, 62(236):517-523

General principles involved in repainting of rock art by Aboriginal people are discussed especially as it relates to the work of archaeologists. One significant issue is the question of the art's antiquity. The article revolves round the *Wandjina* paintings of the Kimberley Region. (Au, LT)

24

E J Brandl (1977)

Human stick figures in rock art

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p220-242; illus

This paper touches on one aspect of the study of Aboriginal rock art: the analysis and definition of styles. Within the limits of this scope it deals with a particular category of representations: human stick figures. The author presents a description of this kind of representation with a view to clarifying what is meant by a stick figure, or what kind of designs can reasonably be referred to by this term. (Au)

25

E J Brandl (1973)

Australian Aboriginal paintings in Western and Central Arnhem Land: Temporal sequences and elements of style in Cadell River and Deaf Adder Creek art

Canberra, Australian Institute of Aboriginal Studies, 1973 Australian Aboriginal studies no52; Prehistory and material culture series no9, ISBN 0855750294 214p; illus, maps, photos

This work describes the rock paintings of Arnhem Land, concentrating particularly on art of the Cadell River and Deaf Adder Creek areas. Painting materials, pigments, techniques and conventions of style are presented. Temporal sequences are analysed. Spirit beings and mytho-totemic motifs are discussed. (Au, LT)

26

E Brandl (1980)

Some notes on faunal identification and Arnhem Land rock paintings

Australian Institute of Aboriginal Studies newsletter, Sept 1980, no 14:6-13

The author describes his discussions with Aboriginal artists in the area of animals depicted on rock paintings and concludes that between the paintings of mythical beings and those that depict natural species 'as they are' there is a broad zone where metaphysical concept and zoological reality cannot be kept apart. (Au, MS)

27

H C Brayshaw (1977)

Aboriginal material culture in the Herbert/Burdekin District, north Queensland

[Townsville], James Cook University of North Queensland. Department of History, 1977 2 vol; illus; PhD thesis (Bibliography p 323-344)

An attempt is made in this thesis to determine the relationship of the material culture of the Aborigines to the environment, to discover any cultural variations within the Herbert/Burdekin district, and to place the material culture of this region in the wider context of Australian Aboriginal culture. (Au, MS)

28

S H Brown (1983)

Incised rock engravings and fat-tailed macropod motifs, Pilbara, Western Australia

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p185-198; illus, map, photos (b&w)

This paper describes rock engravings made by incising techniques which occur in the inland Pilbara region WA. Comparison of a recurring motif, the 'fat-tailed' macropod, is made with similar motifs made by non-incising techniques in the region. (Au)

29

J Brunet, P Vidal, J Vouve (1988)

The conservation of rock art: two studies [and] illustrated glossary

[Paris], UNESCO, 1988? Studies and documents on the cultural heritage, 7, CC-87-WS-41 226p; illus (Originally published in French in 1985; Glossary p104-225.)

Rock art sites in a temperate climate and karst landform (Lascaux, France) and in a desert (Tassili N'Ajjer, Algeria) have been studies to determine the effects of local environment and climate on the state of preservation. In both cases climate, and changes in it with opening of caves, is seen as an important factor, which may need modification to ensure the conservation of the works in situ. The glossary explains current usage of technical and descriptive terms, with country-specific words and an index to Mediterranean sites. (JS)

30

J Brunet, J Flood, H McNickle, F Gale, J Jacobs (1986)

Identifying high-risk visitors at Aboriginal art sites in Australia by Fay Gayle and Jane Jacobs: further comments

Rock art research, Nov 1986, 3(2):170-175 (Comments on an article in Rock art research 1986, 3(1):3-19)

The authors counter arguments that their paper presented only specific cases of vandalism. They claim that this was their intention and that they did not aim to suggest that these examples should be used as a basis for a single protection procedure to be used throughout Australia. (HP)

31

H Cairns (1986)

The searching intellect of man: map, model, chart

Rock art research, May 1986, 3(1):20-29 (The article concludes with comments by J Clegg, G F Carter, D Brook and W J Jobling and a reply by the author.)

Description of Australian Aboriginal rock art as to do with religion or the culture itself as the milieu of intellectual aristocrats provides inadequate working hypotheses to the archaeologist. Normally any search for meaning in prehistoric art is excluded from professional interest. The author explores the possibility of keys to the correct perception of the material. The same solution however may not apply to the two sides of the problem: how can an appropriate scientific mental filter operate and how

did the prehistoric artist's mental filter operate. (Au, LT)

32

T D Campbell (1925)

Detailed notes on the Aboriginal intaglios near Burra

Transactions and proceedings of the Royal Society of South Australia, 1925, 49:123-127

This paper is intended as a supplement to the paper entitled *Aboriginal markings on rocks near Burra (Kooringa)* by J P Biddle, in this issue. A brief description of the Aboriginal work is given together with general notes on the subject. (Au, LT)

33

Canberra Archaeological Society (1986)

Aboriginal sites in the Australian Capital Territory

Canberra, [1986] [5]p; photos

Descriptions, locations and access details are presented for five Aboriginal heritage sites in the Australian Capital Territory. The sites are at Yankee Hat in Namadgi National Park, Red Hill in Gungahlin, Hanging Rock in Tidbinbilla Nature Reserve, Lanyon, and Gibraltar Falls. (LT)

34

P J Carroll (1977)

Mimi from western Arnhem Land

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material cultural series no13, ISBN 0855750685 p119-130; illus

In the traditions of Aborigines from a large part of Arnhem Land there are spirits known as *Mimi*. This paper presents a summary of the stories told by the artists about *Mimi*, discussing different aspects of their life. An introductory section outlines some historical aspects of bark paintings in western Arnhem land and considers the different art regions of Arnhem land. Selected quotations are used to summarise what is known about *Mimi* from the published literature. A concluding section discusses parallels relevant to this paper, between bark and rock art. (Au)

35

P Carter (1982)

The finding of a lost art

Australian society, Nov 1982, 1(4):25-26

In 1977 the Queensland Government set aside almost 100000 hectares in the Laura area covering most of the known Aboriginal art sites. In this article the author discusses the effect of viewing these Aboriginal paintings on tourists. Since the meaning and significance of most of these paintings is now lost, he concludes that 'we make the journey but have nothing to show for it'. (MS)

36

Central Queensland Aboriginal Corporation for Cultural Activities (1985)

Recording sites with Arthur Walton of Gubilae country

Rockhampton, Qld, CQACCA, 1985 59p; col photos

The study team accompanied Mr Arthur Walton to record the Aboriginal sites on a property, two days travelling from Longreach. The sites included rock art sites, burial sites, stone arrangements, a native well and scarred trees. Some of the cave sites had fallen in and were no longer accessible. (Access to this document requires permission from the Central Queensland Aboriginal Corporation). (MS)

37

G Chaloupka, North Territory. Department of Community Development (1987)

Arnhem Land Plateau rock art survey 1987

Darwin, DCD, 1987 1 vol; col. illus, maps

This survey resulted in locating 122 sites of significance along the northern sector of the Arnhem Land Plateau between Nabarlek in the west and the Mann River in the east. The survey recorded sacred/dreaming sites, rock shelters with occupational deposits, rock paintings, rock engravings and burial sites. Various types of damage to the sites are recorded and this is followed by recommendations for conservation measures. (Au, ET)

38

G Chaloupka, Northern Territory. Department of Community Development (1986)

Arnhem Land Plateau rock art survey

1986 1vol; illus

Eighty sites of significance in the Wellington Range region are recorded. For each details are given of site, NT Museum number, map co-ordinates, the cause of and severity of damage to painted areas, and the conservation measures which should be taken. Access to this report is restricted to bona fide researchers. (HP)

39

G Chaloupka, P Murray (1986)

Dreamtime or reality: reply to Lewis

Archaeology in Oceania, Jul 1986, 21(2):145-147

This is a reply by the authors to criticism of their previous paper concerning the identification of megafauna in the rock paintings in Arnhem Land. (MS)

40

G Chaloupka, C Jack-Hinton (ed), P Murray (ed) (1984)

From palaeoart to casual paintings: the chronological sequence of Arnhem Land Plateau rock art

Darwin, Northern Territory Museum of Arts and Sciences, 1984 Monograph series (Northern Territory Museum of Arts and Sciences), 1, vii, 60p; illus, maps, photos

This monograph outlines a proposed chronological sequence for the rock art of the Arnhem Land Plateau, correlated with other aspects of Australian prehistory. The proposed rock art periods, phases and styles are related to climatological, geomorphological, archaeological and historical data and zoological and botanical evidence. The rock art of the Plateau represents not only the world's longest continuing tradition of this art form but also documents the longest record of human endeavour. (Au, LT)

41

G Chaloupka, Northern Territory Museum of Arts and Sciences (1983)

Kakadu rock art: its cultural, historic and prehistoric significance

The rock art sites of Kakadu National Park D Gillespie (comp) Canberra, Australian National Parks and Wildlife Service, 1983 Special publication (Australian National Parks and Wildlife Service), 10, ISBN 0642880417 p1-33; illus, photo (b&w)

The author found it necessary to adopt a new methodology for the study and analysis of the magnitude of rock paintings in Kakadu National Park. This was to consider it from the point of view of an art historian in identifying and distinguishing individual styles and thereafter adopting an archaeological approach in assessing the material. The assemblages of styles were considered in their stratigraphic context and the contents of individual layers analysed. (Au, LT)

42

G Chaloupka (1982)

Burrunguy: Nourlangie Rock

[Darwin?], Northart, [1982?] ISBN 094969200X 40p; col illus

Burranguy, also called Nourlangie Rock, is probably the best known as well as one of the most important features of the Kakadu National Park. The Aboriginal paintings at the Rock form a small but unique segment of rock art of the Arnhem Land region. The motifs, techniques and pigments are described. The *Warramal* clan, within whose territory the rock lies is discussed. European exploration of the area is reviewed. A geographic description of the area is given. (LT)

43

G Chaloupka (1982)

Rock art of the Arnhem Land Plateau

Hemisphere, Jul-Aug 1982, 27(1):1-7

A review is made in this article of rock art as a worldwide phenomenon and its significance in our understanding of early man. The greater portion of the article is given to describing the rock art on the Arnhem Land Plateau which the author argues is the longest continuing rock painting tradition in the world, from its inception twenty thousand or more years ago to the present. (MS)

44

G Chaloupka (1979)

Pack-bells on the rock face: Aboriginal paintings of European contact in north-western Arnhem Land

Aboriginal history, 1979, 3(2):92-95

In the shelters of the Wellington Range and in the other outliers of the Arnhem Land Plateau the history of European contact and settlement between the early 1800s and the mid-1950s is documented through paintings. In this article the author cites specific expeditions by Leichhardt and John McKinlay which he argues were recorded by Aborigines in their rock paintings. (Au, MS)

45

G Chaloupka (1979)

Endangered sites: Mt Gilruth/Djarwanmbi

[Darwin?, 1979] 1vol (looseleaf); maps, photos

This report describes two important shelters at Mt Gilruth NT, the paintings found within them and the damage to the painted surface. Mt Gilruth (Djarwanmbi) is a site of great significance to the members of the *naBardmardi* clan as well as to other clans speaking the Maiali/Gundjeibmi language. (Au, LT)

46

G Chaloupka (1978)

Djawumbu-Madjawarnja site complex

1978, 1vol; illus, photos (some col)

Djawumbu-Madjawarnja is an isolated outlier of the Arnhem Land Plateau and because of its aesthetic, cultural, historical scientific and recreational importance was nominated in 1976 for inclusion on the *Register of the National Estate*. At the time this report was written, the area was under threat from mining operation. This report is in response to the debate as to whether mining of uranium should occur in Kakadu National Park, and contains a critique of the draft environmental impact statement on the Jabiluka project issued by Pancontinental. In addition, the report contains an inventory of significant sites in the area accompanied by a series of photographs. (JG)

47

G Chaloupka (1978)

Rock art deterioration and conservation in the 'Top End' of the Northern Territory

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p75-88; maps, photographs

The paper is in two parts. The first describes causes of damage to rock art in the northern part of the Northern Territory. The second uses the site Yiwalalay in the Victoria River District NT as an example of a rock art site threatened with total destruction from water-wash and leaching mineral salts. (Au, LT)

48

G Chaloupka (1978)

Delamere

[sl, sn, 1978?] 1 vol; photos

This report examines the Yiwalalay, the *Lightning Brothers* rock painting site near Delamere Station NT. Paintings of the Lightning Brothers near the Yingalari waterhole are also discussed. (Au, LT)

49

G Chaloupka (1977)

Aspects of the chronology and schematisation of two prehistoric sites on the Arnhem Land Plateau

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p243-259; illus, map

The parietal art of the Arnhem Land Plateau can be described as naturalistic although from its inception certain schematic elements appear to have been present. A strong move toward schematisation took place during one period but this abstraction involved the human form alone. Together with a progressive schematisation of the human body, naturalistic animal designs continued to be painted. Later, although the human body regained elements of its former naturalism, schematisation also continued. In any particular period designs are not unique or exclusive for designs of other styles occur concurrently. (Au)

50

C Clarke (1983)

Identification or alienation: relations between indigenous peoples and rock art surveys in Arabia as a comparison for Australia

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p293 (Abstract only published)

Conflicting Aboriginal and archaeological interests in Western Australia have prompted a comparison with several rock art surveys conducted in Arabia since 1972 and the varied interaction with local peoples. Conclusions relevant for Australia are presented. (Au)

51

J Clarke (1984)

Rock art conservation: a research project in Western Australia

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):135-136

The paper reports on a research project into the problems of rock art conservation and restoration. Initial work aimed at collecting technical data from rock art sites. The types of data are explained. A wide range of analytical techniques were then used to further study samples taken. With the results of field and laboratory studies it was then possible to develop conservation and restoration techniques. Recommendations for future research, including visitor control are presented. (Au, LT)

52

J Clarke (1983)

An Aboriginal engraving site in the south-west of Western Australia

Records of the Western Australian Museum, 1983, 11(1):63-67

An Aboriginal rock engraving site has been located on the south coast of Western Australia near Augusta. This report, in describing the site which has over 100 motifs engraved on a series of exposed limestone surfaces, extends the known range of Australian Aboriginal rock engravings to the extreme south-west of Australia. (Au, LT)

53

J Clarke (1978)

Deterioration analysis of rock art sites

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p54-63; illus, photographs

This paper describes the results of investigations into three different types of rock art sites. Two are painting sites in the Kimberley Ranges WA and the third is a rock engraving site from Port Hedland WA. The paper also shows how deterioration analysis can be used to understand the processes causing the sites' outward appearances. (Au, LT)

54

J Clarke (1978)

Conservation and restoration of painting and engraving sites in Western Australia

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p89-94; photographs

The aim of this paper is to show that there are many things that can be done to protect rock art from both natural and human deterioration and that many of these treatments are neither novel nor sophisticated. All require the user to be aware of the nature of the rock and artwork in a physical and chemical sense and to understand the processes operating on a particular site. (Au)

55

J Clark (1988)

Yiwalalay and Ingaladdi: an assessment of their current state of preservation and recommendations for their future conservation

[Canberra, Australian Heritage Commission, 1988] 37p; illus (Bibliography p36-37)

Yiwalalay and the Ingaladdi sites are sites of considerable importance to the Wardman people in the Victoria River region of the Northern Territory. Yiwalalay is the site of the Lightning Brothers, Yabiringgi and Yabjagbula. There are six sites at Ingaladdi containing rock art. This report makes recommendations on the conservation of these sites. These recommendations are given in two sections, (i) non-interventionist recommendations and (ii) interventionist recommendations. (Au, MS)

56

J K Clegg (1977)

A method of resolving problems which arise from style in art

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p260-276; illus

This paper introduces a model which allows a way around problems of style which are otherwise insoluble. These problems are found with all artefacts but this paper aims specifically at art artefacts. After the model has been outlined it is applied to two specific questions. (Au)

57

J Clegg (1987)

Style and tradition at Sturt's Meadows

World archaeology, Oct 1987, 19(2):236-255

Results of a study of rock engravings at Sturt's Meadows, western New South Wales, are presented. The data was collected as part of a project to describe one Panaramitee site. A model is developed from patterns in the data currently available. (LT)

58

J Clegg (1984)

The evaluation of archaeological significance: prehistoric pictures and/ or rock art

Site survey and significance assessment in Australian archaeology S Sullivan and S Bowdler (eds) Canberra, Australian National University, 1984 p10-18

A model for significance assessment for the archaeological study of prehistoric Aboriginal rock art. Provides an historical perspective of this study in Australia and expresses a need to address and refine a theoretical approach. (CW)

59

J Clegg (1984)

Some thoughts on the interpretation of prehistoric pictures

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p88-93

In this paper the author offers some thoughts on the interpretation of Aboriginal art sites where there is no Aboriginal input available as was the situation in the Sydney area some time ago. (Au)

60

J Clegg (1983)

Recording prehistoric art

Australian archaeology: a guide to field techniques G Connah (ed) Canberra, Australian Institute of Aboriginal Studies, 1983 p87-108

Methods are presented in the recording of two main types of Aboriginal rock art, (i) engravings and poundings, (ii) drawings, stencils and paintings. (CW)

61

J Clegg (1983)

From the study of Aboriginal art to the archaeology of prehistoric pictures

Australian archaeology, Jun 1983, no 16:87-91

In this paper, the author suggests that the trends in the study of Australian prehistoric pictures during the last century have been from an ethnographic approach to an archaeological one. (Au)

62

J Clegg (1983)

Correlations and associations at Sturts Meadows

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p214-235; illus

This paper presents preliminary analyses of the counts of rock engraving types found at Sturts Meadows NSW. (Au, LT)

63

J Clegg (1980)

Rock art: how to appreciate it

The Aborigines of New South Wales C Haigh and W Goldstein (eds) [Sydney, New South Wales. National Parks and Wildlife Service, 1980] p115-119

The author demonstrates a method of analysing and appreciating Aboriginal art using examples from Loggers, a site in the Sydney area. (LT)

64

J Clegg (1979)

Prehistoric pictures

10,000 years of Sydney life University of Sydney. Macleay Museum, 1979, 1980 p57-63

Article discusses the differences in style of the Aboriginal art sites around Sydney. (HC)

65

J Clegg (1979)

Notes towards Mathesis art

Balmain, Clegg Calendars, 1979 284p; illus, tables

Two main sections: one is aimed at second year university courses and is about ways of looking at art; the second is about ways of measuring art and manipulating these measurements into prehistory, the third year course. (CW)

66

J Clegg (1978)

Simple field techniques for recording engravings by casting and stereophotography

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p22-26; photographs

This paper is about two recording techniques, casting and stereophotography, which are cheap and easy to use in the field while posing no threat to fragile surfaces. The techniques are not considered rivals to specialist techniques but are intended for the ordinary fieldworker. (Au, LT)

67

J Clegg (1978)

Mathesis words

[Sydney], University of Sydney, 1978 2 vol; illus; MA thesis (Bibliography p164-174)

In Australia over the past decade there has been a growing interest in prehistoric art seen as art/artefacts providing archaeological evidence of earlier Aboriginal culture. This thesis reflects this perspective. Its purpose is to develop and expound techniques for the extraction of archaeological information from Australian prehistoric art. The methods and aims are presented in relation to a set of sites at Bare Hill, North Queensland. (Au, MS)

68

J Clegg (1972)

Rock art: how to appreciate it

The Aborigines of New South Wales C Haigh and W Goldstein (eds) Sydney, National Parks and Wildlife Service, (1972?) p 115-120

A step by step guide for the untrained eye in deciphering a series of superimposed paintings/ drawings at an art site. Patience and a simple procedure can assist the viewer to appreciate what they see. (Au)

69

M Clunies-Ross, L R Hiatt (1977)

Sand sculptures at a Gidjingali burial rite

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p131-146; illus, map, photographs

In this paper five sand sculptures made during a *Gidjingali* burial rite are described and illustrated. These ephemeral forms of the art of Arnhem Land are usually executed during mortuary or healing rites and constitute an important artistic vehicle for religious symbolism. The authors also attempt to show how the subject matter and intellectual concerns extend to the dimensions of painting and song. (Au, LT)

70

D Cooper, B Gunn (1987)

Kakadu's stage III: Aboriginal art treasures in danger

Habitat Australia, Aug 1987, 15(4):16-19

Stage III of the National Park and the 'conservation zone' adjacent to it contain little known galleries of some of the most extensive rock art in Australia, in the tribal lands of the Jawoyn people. Concern is expressed for the safeguarding of the art, particularly in the area excised from the park for mining. (JS)

71

R Cosgrove, Tasmania. National Parks and Wildlife Service (1983)

Tasmanian west coast Aboriginal rock art survey

Hobart, National Parks and Wildlife Service, 1983 Occasional paper (Tasmania. National Parks and Wildlife Service) no 5, ISBN 72461785X; ISSN 01562797 48p; illus

Two new petroglyph sites were identified, photographed and described on the Tasmanian coast between Macquarie Harbour and Mount Cameron West. (HP)

72

P J Coutts, R G Gunn (1984)

Rock art in Victoria

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):132-133

Rock art is rare in Victoria when compared with other mainland states. To date about 50 painted shelters and one site with finger impressions are known. At present the Victoria Archaelogical Survey is concentrating on gathering as complete a record of the art as is possible in the knowledge that it may not be possible to save the art in the long term. A standardized recording procedure developed specifically for art sites was used for the survey. Several programmes resulting from aspects of the survey are presented. (Au)

73

P Coutts, M Lorblanchet (1982)

Aboriginals and rock art in the Grampians, Victoria, Australia

Albert Park Vic, Victoria Archaeological Survey, 1982 Record (Victoria Archaeological Survey) no12, ISBN 0724136703 vii, 199p; illus, maps, photos (Bibliography p134-138.)

The main considerations of this work are priority areas of research on the Grampians rock art. These include investigation of the most effective and appropriate methods of recording rock paintings in Victoria, identification of the mechanisms causing deterioration of paintings, development of appropriate techniques of arresting or inhibiting this deterioration and the structuring of a cultural and temporal perspective for the rock art. Attention is focused initially on one of the major art sites, Glenisla (GI-1) rock shelter. Less detailed, complementary studies were made at other galleries. (Au)

74

I M Crawford (1977)

The relationship of Bradshaw and Wandjina art in north-west Kimberley

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p357-369; illus

This paper is an attempt to investigate the possibility of an evolutionary relationship from Bradshaw to Wandjina style in the cave paintings of northwestern Kimberley WA. The first part of the paper attempts to give a more precise description of the Bradshaw figures and to list the criteria which seem germane to any attempt to define a 'Bradshaw style'. The second part deals with the same problems in relation to Wandjina art. Finally intermediate forms are discussed. (Au, LT)

75

I M Crawford, Western Australian Museum (1968)

The art of the Wandjina: Aboriginal cave paintings in Kimberley, Western Australia

Melbourne, Oxford University Press in association with the Museum, 1968 144p; illus, map, photos

The author has recorded Aboriginal art of the Kimberley Region, Western Australia. It is an attempt to show the quality of the paintings which will be lost in the future and to tell of the role of the paintings in the culture which created them. Discussion includes painting techniques and suggestions for preservation of the work. A number of motifs are analysed, in particular the Wandjina figures. (Au, LT)

76

E Dann, K Jones (1984)

The survey and recording of rock art sites using terrestrial photogrammetry

Australian archaeology, Dec 1984, no 19:48-55

The general interest in the potential of photogrammetry for the recording of rock art has prompted the author to write this report on a recent project, carried out to demonstrate both the more familiar side of terrestrial photogrammetry and to introduce the new technique of using orthophotography. An orthophoto is a photograph corrected for distortions caused by camera tilts and differences in surface depth. The project showed the orthophoto to be an excellent medium for comparative analyses, interpretative studies, educational purposes, museum displays, or for use as a management tool. (Au, MS)

77

G Davidson (1981)

A reassessment of cave painting sites in southern Arnhem Land

Australian Institute of Aboriginal Studies newsletter, Sept 1981, no 16:36-44

This is a survey of rock art sites in the Beswick Reserve area of Arnhem Land. Location and description of ten sites is given together with a discussion on the interpretation and importance of the paintings. (MS)

78

B David (1989)

Rocks of sages

Geo, 1989, 11(2):20-27

Aboriginal rock paintings and archaeological sites of the Chillagoe area are described and this evidence is used to examine the prehistoric occupation of the area. (LT)

79

B David (1989)

Prehistoric rock art of southern Cape York Peninsula

Rock art research, Nov 1989, 6(2): 153-155

The author has excavated, dated and described seven rock art sites on Cape York Peninsula. A pattern has emerged which shows that while the early sites have peckings of non-figurative forms, the later ones do not. There are also regional variations. Further research and dating will be aimed at testing this hypothesis. (JD)

80

B David, Australian Heritage Commission (1988)

The rock pictures of the Chillagoe-Mungana and Mitchell-Palmer limestone belts of north Queensland: reconstructing cultural relations in north Queensland's prehistoric past

[Canberra], 1988 4 vol; illus, maps, photos, slides

This report documents results of archaeological investigations undertaken in the Chillagoe-Mungana and Mitchell-Palmer limestone belts of north Queensland. Aims of the current research include (i) recording of a large proportion of the rock pictures of the region, (ii) investigation of the degree to which prehistoric rock pictures may enlighten the nature of prehistorical cultural relations of the region, (iii) nomination of selected sites from the studied areas for inclusion on the *Register of the National Estate*. (Au, LT)

81

D Devine (1986)

Cultural site protection: the Stanley Island experience

Australian ranger bulletin, 1986, 4(1):8-9

The protection of two rock art sites, Endaen Shelter and Ship Shelter, on Stanley Island, is discussed. The sites were found to be at risk of disturbance from an increasing number of visitors. (Au, LT)

82

W C Dix (1977)

Facial representations in Pilbara rock engravings

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p277-285; illus, map

This paper is concerned with Aboriginal engravings at three locations: the Cleland Hills NT, the Durba Hills WA and Dampier Archipelago WA. Among the engravings are examples that appear to be representations of the human face although they have no body features to support the identification of their anthropomorphic nature. This report considers what, if any, are the diagnostic characteristics of the human face in Aboriginal rock art. (Au)

83

W Dix (1978)

The role of the Australian Institute of Aboriginal Studies

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p3-5

This paper discusses the preservation of Aboriginal rock art sites. Opinions on the place of restoration work are presented. The role of the Australian Institute of Aboriginal Studies in the preservation of Australia's Aboriginal heritage is explained. (LT)

84

J Dolanski (1978)

Silcrete skins: their significance in rock art weathering

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p32-35; illus, photographs

The aim of this paper is to further the understanding of the physiochemical process of silcrete skin formation on weathering rock surfaces. It is a function of rainfall, so that the skin thickness on dated surfaces, such as rail and roadway cuttings, may provide data applicable to chronology elsewhere. With further research and experimentation, the dating of various sites might be made possible. The thickening of the silcrete skins may be encouraged by a man-made process and any further deterioration, for example, of engravings, may then be minimised or stopped. (Au, LT)

85

R I Dorn, M Nobbs, T A Cahill (1988)

Cation-ratio dating of rock-engravings from the Olary Province of arid South Australia

Antiquity, 1988, 62(237):681-689

The first cation-ratio dating of rock varnishes formed on engravings outside North America are reported for the Karolta site in the Olary Province of South Australia. Minimum ages up to 30,000 years are indicated. The style of figures is also shown to be, in this case, largely independent of age. (Au, LT)

86

C E Dortch, G W Kendrick, K Morse (1983)

Aboriginal mollusc exploitation in south-western Australia

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p63 (Abstract only published)

This paper discusses exploitation of molluscs by Aborigines of southwestern Australia. Midden deposits on the Swan Coastal Plain are examined. A variety of factors is considered to account for the scarcity or absence of shell middens in the southwestern coastal districts. (Au)

87

D Dragovich (1987)

Desert varnish and problems of dating rock engravings in western New South Wales

Archaeometry: further Australasian studies W R Ambrose and J M Mummery (eds) Canberra, Australian National University. Department of Prehistory, 1987 ISBN 0731500407 p28-35

The use of varnish as a relative and absolute dating tool for rock engravings is reviewed. Investigations at the Eight Mile Creek site, western New South Wales, have been directed towards determining the chemical and morphological characteristics of varnish, its age and local distribution. (Au)

88

D Dragovich (1984)

Varnished engravings and rock weathering near Broken Hill, western New South Wales

Australian archaeology, Jun 1984, no18:55-62

Rock varnish has frequently been used as a relative age indicator for engravings, with varnished engravings being interpreted as having a considerable age. In this report, the extent and nature of varnish cover within engravings is compared with that on adjacent rock surfaces at a site near Broken Hill, and the implications of these observations for relative dating are discussed. Particular attention is given to the possibility that the extent of varnish cover within engravings may not be indicative of engraving age. (Au, MS)

89

D Dragovich (1984)

Desert varnish as an age indicator for Aboriginal rock engravings: a review of problems and prospects

Archaeology in Oceania, Jul 1984, 19(2):48-56

Various attempts have been made to establish either relative or absolute ages for rock engravings by reference to accompanying desert varnish. This is a review of Australian and overseas efforts to link desert varnish and rock engraving chronologies and provides a background to several possible varnishing/engraving scenarios presented for an area north of Broken Hill. (Au, MS)

90

R Edwards (1979)

Australian Aboriginal art: the art of the Alligator Rivers region, Northern Territory

Canberra, Australian Institute of Aboriginal Studies, 1979 AIAS new series no 15, ISBN 0855751053 (soft cover) ISBN 0855751061 (hard cover) 202p; photos (some col)

This volume on the rock art of the Alligator Rivers Region is one of the reports which made up a comprehensive study of this region. The author discusses the historical background, the rock art regions and the significance and antiquity of the art. Factors contributing to the deterioration of paintings are described. Consideration is given to the preservation, protection and development of sites in any overall development plan. (Au, LT)

91

R Edwards (1975)

Proposal to establish a site museum of desert culture at Cave Hill, South Australia

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 p141-146

The development of Cave Hill SA, one of the most outstanding Aboriginal art galleries in Australia, as a cultural museum is a viable project which could have untold benefits for Aborigines. The site is suitable for development as a museum of desert culture where aspects of the life of the *Pitjantjatjara* people can be displayed. A primary object of the development is to safeguard the ochre paintings from destruction by incorporating them into an airconditioned museum. (Au, LT)

92

R Edwards, Alligator Rivers Region Environmental Fact Finding Study (1974)

The art of the Alligator Rivers Region

Canberra, 1974 154p; maps, photos

This paper on the rock art of the Alligator Rivers Region of the Northern Territory is one of twelve undertaken to provide scientific facts about the area. The historical background is reviewed and rock art regions identified. The antiquity of the art and factors contributing to its deterioration are discussed. Suggestions for the preservation and protection of the rock art are given. (Au, LT)

93

R Edwards (1961)

Rock engravings and stone implements of Pitcairn Station, north-eastern South Australia

Records of the South Australian Museum, 1961/64, 14:643-661

This paper describes the rock engraving sites on Pitcairn and Hill Grange Stations. Associated camp sites and stone implements collected from them are briefly described. (Au)

94

P E Faulstich (1982)

Australian Aboriginal rock art and the sense of place

American Indian rock art, 1982, 9:96-113

There are important cultural variations between Aboriginal groups from different regions of Australia. However, in many respects there is a striking cultural uniformity. These parallels are found in religion, tribal organisation, mythology and the sense of place. In this article the author reviews the rock art found in different regions which are divided according to a particular 'style' in rock art. (Au, MS)

95

S Feary, J Bell (1986)

Management of a rock art site at Bigga, NSW

Australian ranger bulletin, 1986, 4(1):16-18

Management of an Aboriginal painting site at Bigga NSW is discussed. Significance, description and condition of the art are outlined. Elements of the management programme are presented including site recording, protection works and interpretation. (Au, LT)

96

Film Australia (1987)

Australia's rock art heritage: teachers' notes

Sydney, Film Australia, 1987 25p; illus

These teachers' notes, written for use with the video *Land of the lightning brothers* , give an introduction to Aboriginal rock art and its cultural context, as well as suggested class activities. (JD)

97

J M Flood (1987)

Rock art of the Koolburra Plateau, north Queensland

Rock art research, Nov 1987, 4(2):91-126

One hundred and sixty-three sandstone rockshelters in the Koolburra region of north Queensland have been surveyed. This paper describes the rock art found there which is thought to span the last 8500 years and includes engravings, stencils and paintings. Each of these techniques has a distinctive motif range with very little overlap. Some 600 engravings occur dominated by pits, 'bird' and 'macropod tracks' and demonstrating a change from nonfigurative to figurative style. Among more than 1880 stencils, hand stencils predominate. Paintings from 74 sites were examined, and found to differ in both style and subject matter from the paintings of nearby Laura area. (Au, MS)

98

J Flood, N Horsfall (1986)

Excavation of Green Ant and Echidna Shelters, Cape York Peninsula

Queensland archaeological research, 1987, 3:4-64; illus (Bibliography p60-64)

This paper presents the results of archaeological excavations at Green Ant and Echidna Shelters on the Koolburra Plateau, north Queensland. The work was undertaken as part of a multi-attribute approach to the prehistory of the region. It is an area extremely rich in rock art sites. Such sites have the potential for yielding evidence of the workings of a cultural system. (Au, MS)

99

J Flood (1984)

Rock art problems from the national point of view

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):120-123

If much progress is to be made in the conservation of rock art, the first need is to establish its outstanding importance as part of the national estate or heritage of Australia. Action is required not only to identify and research problems and solutions in rock art conservation, but to formulate positive measures to be taken on a broad national front. It is suggested that two sets of guidelines would be valuable: one on how best to record rock art and one on simple conservation techniques for art sites. (Au)

100

J Flood (1984)

Interpretation of rock art and archaeological sites

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p78-85; photos (b&w)

The focus of this paper is the interpretation, conservation and presentation of Aboriginal sites beyond the regular surveillance of traditional owners, rangers or other custodians. Such sites may be in remote parts of national parks or pastoral properties, in state forests or other rural or urban areas. The paper deals with rock art sites, archaeological sites and interpretive signs. (Au, LT)

101

J Flood (1980)

The moth hunters: Aboriginal prehistory of the Australian Alps

Canberra, Australian Institute of Aboriginal Studies, 1980 AIAS new series no14, ISBN 0855750855 388p; illus, maps, photos (b&w)

This work presents an overview of the present state of knowledge concerning the Aboriginal culture of the highlands of southeastern Australia. Included are chapters on rock art, ceremonial grounds, stone assemblages of open campsites, artefacts and excavated rock shelters. (Au, LT)

102

S Forbes (1983)

Aboriginal rock engravings at N'Dhala Gorge, Northern Territory

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p199-213; illus, map, photos (b&w)

This paper presents an archaeological analysis of Aboriginal rock engravings found in the N'Dhala Gorge Nature Park NT. (LT)

103

Forests Commission, Victoria (1974)

The Grampians State Forest

Melbourne, 1974? 1 vol

This booklet describes the Grampians State Forest, its resources and its management. (RM)

104

D N Forster, University of New South Wales. Water Research Laboratory, Tasmania. National Parks and Wildlife Service (1981)

Coastal erosion of Mount Cameron West Aboriginal site, north west Tasmania

Manly NSW, WRL, 1981 Technical report (University of New South Wales. Water Research Laboratory) no 81/18, 1vol; b&w photos

This report examines methods of protecting the Aboriginal rock carvings at Mt Cameron West, Tasmania from erosion and damage under wave action. (Au)

105

N R Franklin (1986)

Stochastic vs emblemic: an archaeologically useful method for the analysis of style in Australian rock art

Rock art research, Nov 1986, 3(2):121-140

This paper enumerates some coexistent definitions and models of style and endorses the views that style is a measure of social interaction and boundaries between social groups. Two concepts of style are expounded, emblemic and stochastic. The usefulness of these two concepts is evaluated. (Au, HP)

106

F Gale, J M Jacobs, Australian Heritage Commission (1987)

Tourists and the National Estate: procedures to protect Australia's heritage

Canberra, AGPS, 1987 Special Australian heritage publication series no 6, ISBN 0644056711 116p; photos (b&w) (Bibliography p105-116; complements a previous volume entitled Rock art conservation in Australia)

This volume analyses visitor pressure at selected cultural sites in Australia and prescribes ways of assessing and controlling the damage caused by the increasing pressure on such sites. Although data was taken from Aboriginal art sites the basic principles drawn from the work are applicable to all heritage sites. (Au, JG)

107

F Gale, J Jacobs (1987)

Aboriginal art: Australia's neglected inheritance

World archaeology, Oct 1987, 19(2):226-235

The rapidly expanding tourist industry currently views Aboriginal art as a resource to be mined rather than a heritage to be protected. This paper studies the behaviour of the increasing numbers of visitors at rock art sites in various parts of Australia and assesses the merit of different kinds of protective mechanisms being installed. (Au)

108

F Gale, J Jacobs (1986)

Identifying high-risk visitors at Aboriginal art sites in Australia

Rock art research, May 1986, 3(1):3-19 (The article concludes with comments by C Pearson, B K Swartz Jr, S Sullivan, R G Gunn, G L Walsh and a reply by the authors.)

The growth in tourism has meant that many Aboriginal rock art sites are now facing a new scale of visitor pressure previously unknown. This paper discusses some of the findings of the authors' survey work on visitor pressure. Visitor population and the pressure placed on art sites is far from uniform and certain sections of the visitor population place the art at greater risk than others. Effective management depends on identifying such risk groups and tailoring strategies to deal with the specific pressures they represent. (Au)

109

F Gale, J Jacobs (1986)

Aboriginal rock art: 'threatened species' of the visual arts in Australia

Diversity itself: essays in Australian arts and culture P Quartermaine (ed) Exeter UK, University of Exeter for AmCAS, 1986 Exeter studies in American and Commonwealth arts no1, ISBN 0859892824 p163-172

After describing briefly the techniques of rock engraving and painting, the threat to this art from tourists, particularly at Kakadu and Uluru National Parks, is discussed. Various management practices aimed at protecting the art are outlined. (LT)

110

F Gale (1985)

Monitoring visitor behaviour at rock art sites

Rock art research, Nov 1985, 2(2):112-118

The tremendous growth in the Australian tourist industry in recent years poses a significant threat to rock art sites in many parts of the continent. This paper reports a major study of visitor behaviour at the Kakadu site complex and at Uluru National Park. The lack of major previous research on this topic necessitated the development of an experimental methodology initially. The paper describes this process and the evolution of an objective-oriented research design. A general discussion of preliminary results is provided. (Au)

111

F Gale (1984)

The protection of Aboriginal rock art from tourists at Ubirr, Kakadu National Park

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p32-40; map, photo

This paper deals with one group of art sites in Kakadu, at Ubirr. The results of two studies are compared for an analysis of the effectiveness of measures being used to protect the art from visitors to the area. (Au, LT)

112

A Gallus (1977)

Schematisation and symboling

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p370-386; illus

An important level of art analysis must answer the questions (i) what psychic mechanisms are involved, (ii) exactly what is externalised or communicated, (iii) what purpose and function is served, if any. The author examines each of these points then turns to discussion of empirical data from Aboriginal engravings in Koonalda Cave SA, where externalisation of symbols is fully non-iconic. (Au, LT)

113

N Gambold (1989)

Monitors and the Mitchell Plateau

Wildlife Australia, Autumn 1989, 26(1):18-21

The Mitchell Plateau is home to at least nine species of goanna, which occupy distinct ecological niches, and are described in this article. They include *Varanus gouldii, V. tristes, V. glauerti, V. kingorum, V. storri, V. merteus, V. mitchelli, V. scalaris* and *V. panoptes*. The author looks briefly at the impact of humans on the plateau, from Aboriginal people and their recording of the land in rock art to the coming of the Europeans, who threaten the region with mining and tourism. (Au, JD)

114

T Gara, J Turner (1986)

Two Aboriginal engraving sites in the Mount Lofty Ranges

Anthropological Society of South Australia journal, Apr 1986, 24(2):3-9

Although numerous painting sites are known to occur in the Mount Lofty Ranges, engravings have not previously been reported in this area. This paper describes two rockshelters containing both engraved and painted motifs, one on the Marne River, and the other on Mount Barker Creek. (Au, MS)

115

J Gerritsen (1976)

Mootwingee: the rock holes

[Tibooburra NSW?, J Gerritsen?], 1976 ISBN 0959744207 69p; photos (b&w)

This work describes the Mootwingee Historical Site NSW, reserved in 1967 to secure an outstanding site of Aboriginal prehistory. The *Wilyakali* tribe who lived in the area is discussed and European impact reviewed. The natural environment is analysed. (LT)

116

G S Gibbons (1984)

Research needs for physical conservation of rock art

Rock art research, May 1984, 1(1):46-49

Recent developments in Australian rock art research include the more frequent demand for comprehensive national research strategies in the area of rock art conservation. The author considers the problems related to this important issue and how to deal with them effectively. He advocates coordinated experiments at sites, including sites not subject to immediate risk, and the establishment of a national coordination centre. (Au)

117

D A Gillespie (1984)

Conservation of rock art sites in the Kakadu National Park, Northern Territory

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):133-135

One of the special features of Kakadu National Park is that it contains a massive concentration of rock art. A study of the conservation problems relating to the Park has found that water damage is the major cause of deterioriation of rock art in the Park with insect damage the next most serious. Recommendations for management of the art sites and research directions are presented. (Au, LT)

118

D A Gillespie, Australian National Parks and Wildlife Service (1984)

Ubirr: a case study in compromise

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p19-28; illus, map

This paper discusses management of Ubirr NT, one of the two major rock art visitor destinations in Kakadu National Park. Visitor controls and site protection measures are described. (LT)

119

D A Gillespie (1983)

The practice of rock art conservation and site management in Kakadu National Park

The rock art sites of Kakadu National Park D Gillespie (comp) Canberra, Australian National Parks and Wildlife Service, 1983 Special publication (Australian National Parks and Wildlife Service), 10, ISBN 0642880417 p191-213; illus

There was a considerable sense of urgency in the initial work carried out on the rock art sites in Kakadu National Park. Though much remains to be done, the Australian National Parks and Wildlife Service is now approaching the stage where its actions and achievements can be critically reviewed. Practical aspects of the rock art program in the Park are grouped under four headings for discussion: recording, conservation, site management, interpretation. (Au)

120

D Gillespie (comp) (1983)

The rock art sites of Kakadu National Park: some preliminary research findings for their conservation and management

Canberra, Australian National Parks and Wildlife Service, 1983 Special publication (Australian National Parks and Wildlife Service), 10, ISBN 0642880417 216p; illus, maps, photos

The aim of this publication is to make available to those involved in art site management elsewhere in Australia, the results of the experiences gained at Kakadu National Park. The authors offer documentation of the results of both intense scientific scrutiny of some of the problems as well as successes and failures of conservation strategies. There is also discussion of the close consultation which continues between officers of the Australian National Parks and Wildlife Service and the

Aboriginal people who have responsibility for the rock art sites at Kakadu. (Au)

121

E Godden, J Malnic (photographer) (1982)

Rock paintings of Aboriginal Australia

Frenchs Forest NSW, Reed, 1982 ISBN 0589503235 128p; map, photos

The aim of this book is to show some of the important ideas of Aboriginal history and contemporary life through rock paintings. The need for these pictures, partly accessible to the outside eye, to be explained by the stories they represent is discussed. Painting techniques and methods of preservation are described. (Au, LT)

122

J L Gordon (1984)

A review of surface treatments for stone

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):138-139

As most Australian rock art is done on natural sandstone comments in this paper apply to this material. However many treatments discussed are equally applicable to other types of stone. The treatments presented fall into three main categories: water proofing agents, stone consolidants and graffiti proof surfaces. No single product can provide all three results with any lasting effect. (Au)

123

E R Graham (1981)

Myth and symbolism in Aboriginal art: a structural perspective on the Wandjinas of north west Australia

Adelaide, University of Adelaide, Anthropology Department, [1981] 67p; BA(Hons) thesis (Bibliography p65-67.)

The *Wandjina* portraits painted by certain Kimberley Aboriginal tribes are among the most famous and spectacular examples of Aboriginal art. This paper has, as its primary objective, an understanding of aspects of *Wandjina* mythology primarily (i) the mouthless symbolism and (ii) the injured feet, important and significant events in the *Wandjina* myths. (Au, MS)

124

N Green (1982)

'They draw rude figures on stones...': a systematic analysis of the engravings at King Bay

Canberra, Australian National University. Department of Prehistory and Anthropology, 1982 190p; illus, Masters qualifying essay (Bibliography p182-190.)

In 1979 Woodside Petroleum approached the Western Australian Museum to conduct a survey and salvage exercise on the Burrup Peninsula, Western Australia, for their landbased natural gas facilities. During the salvage program, many thousands of archaeological sites and features were located. Within the area, their supply base facility was built in King Bay. This bay exhibited a range of archaeological features which intrigued and invited further research. This thesis explores one small fraction of the archaeology of the Peninsula as seen through its visual record of rock engravings. It in no way attempts to place the recorded engravings into a pan-Australian chronological stylistic sequence. Restricted access report. (Au, MS)

125

H M Groger-Wurm (1977)

Schematisation in Aboriginal bark paintings

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p147-155; illus

The author demonstrates that in traditional Aboriginal culture, painting on bark was not an end in itself but that it served a purpose. The paintings not only reflect the artist's visual experiences but are deeply rooted in the metaphysical concepts of the people concerned which, by means of schematisation, find expression. Composition in Aboriginal painting is discussed and the process of schematisation in Aboriginal bark paintings described. (Au, LT)

126

B Gunn (1984)

The rock art areas of Victoria: an initial comparison

Aboriginal history, 1984, 8(2):189-202

In 1981 the author undertook an assessment of all the known rock art sites in Victoria as a prelude to a program of detailed site recording. In order that individual sites could be more adequately assessed it was necessary to establish a regional background of the range of styles present. The preliminary results of that analysis are presented in this paper with some discussion of the value of methods used and consequences for the recording program. (Au, MS)

127

R G Gunn (1987)

The Aboriginal rock art in the Grampians: an introduction

Australia Felix: the Chap Wurrung and Major Mitchell M Clark et al Dunkeld and District Historical Museum, 1987 ISBN 0731600398 p 52-63; illus, photos

Three phases are identified and discussed in the rock art of the Grampians. Although distinct technical changes over time are apparent there are only subtle changes in the motif repertoire. (Au, LT)

128

R G Gunn, Victoria Archaeological Survey (1985)

Rock art site protection in Victoria: its development and objectives

Melbourne, Ministry for Planning and Environment, 1985 Report (Victoria Archaeological Survey) 1985/4, 20p

Rock art sites have the potential to play a major role in the education of the public in Aboriginal culture and prehistory. This report suggests management procedures for the sites including protection, promotion and interpretation for the public. Restricted access report. (RM)

129

R G Gunn, Victoria Archaeological Survey (1985)

Survey and assessment of archaeological sites within the Mt Talbot Scenic Reserve, western Grampians

Melbourne, Ministry for Planning and Environment, 1985 Report (Victoria Archaeological Survey) 1985/8, 22p (17 refs)

This report describes a brief survey of the Mt Talbot Scenic Reserve, which occurs in an archaeologically rich area between Toolondo and the Black Range. Four sites have been recorded, one being of particular significance because of the size of its deposits. Recommendations for site management are included. Restricted access report. (Au, RM)

130

R G Gunn, New South Wales. National Parks and Wildlife Service (1983)

Preliminary investigations of aboriginal rock art sites in the Cobar area of western New South Wales

1983 2vols; illus

The aim of this preliminary survey was to locate all art sites within each site complex, record its general content and context, and to propose recommendations for future management and conservation of the sites. (Au, JS)

131

R G Gunn (1983)

Recommendations for the protection of aboriginal art sites in the Grampians, Victoria: a report to the Victoria Archaeological Survey and the Forests Commission, Victoria

Melbourne, Ministry for Conservation, 1983 Occasional report series (Victoria Archaeological Survey) no 11, 45p (11 refs)

Twelve sites consisting of 16 individual rock shelters were considered for declaration as Archaeological Areas, deserving protection in the form of grilles. Restricted access report. (Au)

132

R G Gunn, Victoria Archaeological Survey (1983)

The Cave of Ghosts: Aboriginal rock art site (Site 73242/016)

Melbourne, Ministry for Conservation, 1983 Occasional report series (Victoria Archaeological Survey) no 12, 47p (39 refs)

The report presents a detailed recording of the *Cave of Ghosts*, an Aboriginal rock art site in the Grampians, western Victoria. The site is the most important white pigment site in the state and the shelter contains a deep and potentially significant archaeological deposit. Restricted access report. (Au, RM)

133

R G Gunn, Victoria Archaeological Survey (1983)

Bunjils cave Aboriginal rock art site (Site 74231/001)

Melbourne, Ministry for Conservation, 1983 Occasional report series (Victoria Archaeological Survey) no 13, 53p (50 refs)

This report presents a detailed recording of Bunjils Cave, an Aboriginal rock art site in the Black Range, western Victoria. Because of the nature of the painting (a local representation of the Allfather of Aboriginal religion) it is not unreasonable to assume that the site was probably an important part of a ceremonial complex and of particular significance to past generations of Aborigines. Restricted access report. (Au, RM)

134

R G Gunn, Victoria Archaeological Survey (1983)

Langi Ghiran 1: Aboriginal rock art site (Site 75233/005)

Melbourne, Ministry for Planning and Environment, 1983 Occasional report series (Victoria Archaeological Survey) no 17, 44p (33 refs)

This report presents a detailed recording of the Aboriginal rock art site on Mt Langi Ghiran in western Victoria. The art of this site has some unique characteristics which make it particularly significant. Restricted access report. (Au, RM)

135

R G Gunn, Victoria Archaeological Survey (1983)

Garden Range 1: Aboriginal rock art site (site 80243/005)

Melbourne, Ministry for Planning and Environment, 1983 Occasional report series (Victoria Archaeological Survey) no 18, 81p (17 refs)

This report presents a detailed recording of Garden Range 1, an Aboriginal rock art site in the Strathbogie Ranges of central Victoria. This site is the only major art site yet located within the central Victorian rock art region. Its significance also relates to a unique schema of the human figure and the high proportion and variety of human figure representations. Restricted access report. (Au)

136

R G Gunn, Victoria Archaeological Survey (1983)

Mt Pilot 1: Aboriginal rock art site (site 82253/001)

Melbourne, Ministry for Planning and Environment, 1983 Occasional report series (Victoria Archaeological Survey) no 16, 36p

This report presents a detailed recording of Mt Pilot 1, an Aboriginal rock art site in north eastern Victoria. This site is of particular significance due to the age of the painting and the fact that its location and art is anomalous to the general pattern elsewhere in the state. Restricted access report. (Au)

137

R G Gunn, P J F Coutts (ed) (1983)

Aboriginal rock art in the Grampians

Melbourne, 1983 Record (Victoria Archaeological Survey) no 16, ISBN 0724128298 150p; illus, photos (Bibliography: p45-49)

This work describes the results of a survey of 12 Aboriginal rock art sites in the Grampians, western Victoria. The art in these shelters was analysed and contrasted with that of other sites in the area in an attempt to define its characteristics. Because of its quantity and concentration within a confined geographic region it is particularly amenable to further analysis and should therefore be seen as a significant resource from which much may be learned about the Aboriginal people of the Grampians. (Au, LT)

138

R G Gunn, Victoria. Ministry for Conservation (1981)

The prehistoric rock art sites of Victoria: a catalogue

Melbourne, Ministry for Conservation, 1981 Occasional report series (Victoria Archaeological Survey) no 5, 306p; illus

Details are given of 64 sites visited. For each site location, conservation status, sketch map, access, physiography, nature of the art, art condition, threats, and recommendations for preservation are recorded. (HP)

139

R G Gunn (1981)

The Aboriginal rock art of the Mount Lofty Ranges, South Australia preliminary analysis and other observations

Melbourne, 1981 63p (19 refs)

Analysis of preliminary recordings of nine of the 23 known Aboriginal rock art sites of the Mount Lofty Ranges shows some major differences between the art of the eastern and western sides of the Ranges, though site location patterns appear similar. It was also found that previous recordings of the art do not supply enough information for either further analysis, or the consideration of conservational requirements. Restricted access report. (Au)

140

R G Gunn (1981)

The petroglyphs of Sundown Point, north west Tasmania

Melbourne, 1981 1vol (19 refs)

Two petroglyph sites are known at Sundown Point, a minor gallery of about a dozen pits pounded into a vertical rock face, and a major gallery some 200 metres to the north on a parallel outcrop. The author recommends that the site be completely recorded and analysed before conservation measures are initiated. A further survey of the area to locate more sites is also suggested. Restricted access report. (Au, RM)

141

R Gunn, New South Wales. National Parks and Wildlife Service (1979)

Rock art sites in the Cobar area (N.S.W.): archaeological survey report

1979 2vol; illus, col photos (Cover title Aboriginal rock art sites in the Cobar area (NSW))

After an initial description of the survey area and a brief review of studies of Aboriginal art, the survey strategy and methods are outlined. The main part of the report is the survey results from 14 properties. The survey leads to a number of tentative conclusions about the area and its art, possibly the richest area of rock paintings in the state. Recommendations are made regarding fencing, co-operation of landholders and further survey requirements. Recommendations are also made for each site. (JS)

142

F J Hall, R G McGowan, G F Guleksen (1948)

Aboriginal rock carvings: a locality near Pimba, SA

Records of the South Australian Museum, 1948/ 52, 9:375-379

This paper records a number of Aboriginal petroglyphs at a site near Pimba. The motifs are described. The occurrence of very large emu-like tracks suggests knowledge of footprints of a creature now extinct. (Au, LT)

143

E Hamilton-Smith, J Clottes, P Faulstich, R G Bednarik (1986)

Parietal finger markings in Europe and Australia by R G Bednarik: further comments

Rock art research, Nov 1986, 3(2):159-170 (Comments on an article in Rock art research 1986, 3(1):30-61)

In his reply to several criticisms of his paper, the author of the original article argues that important issues raised remained unchallenged. (HP)

144

S Harris, D Ranson, S Brown (1988)

Maxwell River archaeological survey 1986

Australian archaeology, Dec 1988, no27:89-97 (Bibliography p96-97)

In January 1986, Aboriginal cave paintings were discovered in the remote valley of the Maxwell River. It is the most spectacular gallery of cave paintings known in Tasmania and the first to be found in western Tasmania. The art is highly significant even though its age is presently unknown. In addition, five occupation sites were also discovered, one of which probably contains an occupation deposit that is the first of its kind to be discovered in Tasmania. (Au)

145

E Hatte (1984)

An analysis of the rock art in the Peak Range, Queensland central highlands

Melbourne, Division of Prehistory, LaTrobe University, 1984 132p; illus; MA thesis (Bibliography p129-132)

This thesis presents the results of research carried out on five rock shelters, the only ones known to contain art, in the Peak Range of central Queensland. It is concerned with two broad questions, (i) the individual character of each site and its relationship to the others, and (ii) the place of this art within wider regional and inter-regional boundaries of central and northern Queensland. Hard stencils comprise a majority of the artistic motifs in the sites. Using hand stencil measurements, a comparative population study was undertaken in order to explore their potential as indicators of past population size and characters. (Au, MS)

146

P Haydock, Murdoch University, Western Australian Museum (1986)

Aboriginal rock art weathering: a study of Walga Rock

A survey of rock art conservation in the Murchison/wheat belt area of WA... P Haydock and J Rodda [WA Museum?], Nov 1986 Appendix 1 (41p)

The Lyons model of the effect of condensation was tested on the Walga Rock site, where the predominant weathering factor is water. The model did not perform realistically, but both condensation and driving rain are taken into account to draw up a protection plan for the site. (JS)

147

P Haydock, J Rodda, Western Australian Museum (1986)

A survey of rock art conservation in the Murchison/wheat belt area of WA: a study of past treatments and new methods of measurement and site management

[WA Museum?] Nov 1986 1vol; illus

The study encompasses three stages; one of assessment, where sites were visited and assessed, with simple conservation work undertaken. The second stage involved research into water derived weathering at the Walga Rock site. The third stage drew on the first two to prepare a management plan for the Bates-Mulka's Cave site. A set of general recommendations for conservation at all sites is derived. (JS)

148

J A Hoff (1977)

Aboriginal carved and painted human figures in north-east Arnhem Land

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p156-164; illus

Although the carving of naturalistic human forms was not usual prior to 1946, the popularity of these realistic wooden figures was extensive through northeastern Arnhem Land NT by the early 1960s. The carved figures reviewed in this article have been grouped according to subject matter, artist, location and representational content. This grouping is used for a brief description of major stylistic features. (Au, LT)

149

P S Hossfeld (1966)

Antiquity of man in Australia

Aboriginal man in south and central Australia, part I B C Cotton (ed) Adelaide, Government Printer, 1966 Handbook of the flora and fauna of Australia, p59-95; map, photos

This examination of the origin and antiquity of Australian Aborigines includes discussion of petroglyphs and pictographs, weathering and patination of the rock surfaces, occupation sites and radio-carbon dating of deposits. (LT)

150

K Hueneke (1986)

Quinkin country

Simply living, 1986, 2(9):87-92

Aboriginal rock art on Koolburra Plateau examined during a 1982 Earthwatch expedition is described. (LT)

151

P J Hughes (1984)

The 1980 Sydney rock art conservation workshop: opening statement

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):119-120

It has become increasingly obvious that rock art conservation cannot be divorced from consideration of priorities, which itself depends on a knowledge of what exists, what value it is thought to have and what state it is in. The aim of this workshop is thus not only to review scientific, technical and management aspects of rock art conservation, but to do so in the context of discussion of the criteria by which priorities in conservation may be established. (Au)

152

P J Hughes, A L Watchman (1983)

The deterioration, conservation and management of rock art sites in Kakadu National Park

The rock art sites of Kakadu National Park D Gillespie (comp) Canberra, Australian National Parks and Wildlife Service, 1983 Special publication (Australian National Parks and Wildlife Service), 10, ISBN 0642880417 p37-86; map, photos

The results of investigations and interpretations of the data and recommendations concerning the conservation and management of rock art sites in Kakadu National Park are presented. Field observations, laboratory analysis and interpretations of the geochemical and weathering environments upon which conclusions are based are also provided. (Au)

153

P J Hughes, A L Watchman, M E Sullivan (1981)

Conservation of the Mount Cameron West engraving site, northwestern Tasmania

Papers and proceedings of the Royal Society of Tasmania, Sep 1981, 115:211-222

A study of the site indicates that although it is not undergoing appreciable chemical or physical weathering, it is under threat from coastal erosion. (Au, LT)

154

International Workshop on the Conservation of Rock Art (1977: Perth), C Pearson (ed), Institute for the Conservation of Cultural Material (1978)

Conservation of rock art

Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 x, 112p; illus, maps, photographs

Papers in these proceedings are grouped into five topics: management of rock art sites, recording of rock art sites, deterioration of rock art, techniques for assessing deterioration of rock art, conservation and restoration of rock art. Resolutions passed by the delegates to the workshop are included. A report is included of a ten day field trip to examine rock art sites in Western Australia which followed the seminar. (Au, LT)

155

J Isaacs (1984)

Arts of the dreaming: Australia's living heritage

Sydney, Lansdowne, 1984 ISBN 0701814977 272p; photos (col)

This book brings together different facets of Aboriginal art such as painting, sculpture, ceremony, dance, body ornament, carved utensils. The way in which the arts are bound to a rich and diverse culture and are part of a continuous tradition is discussed. (Au)

156

J M Jacobs, F Gale, University of Adelaide. Department of Geography, New South Wales. National Parks and Wildlife Service (1987)

Sydney/Hawkesbury aboriginal rock art: visitor pressure assessment: final report

Adelaide, University of Adelaide, Dept of Geography, 1987 3 vol; illus

Aboriginal rock engraving sites in the Sydney/Hawkesbury region are being exposed to extreme visitor pressure. In order to develop management techniques to protect the sites the New South Wales National Parks and Wildlife Service had six sites surveyed. All the sites contain engravings on flat sandstone outcrops. The authors used five separate techniques to monitor visitor behaviour; basic number counts, observation, interview, site surveying, and monitoring of graffiti. The information is used to identify particular management problems at each site and to make management recommendations in general. (ET)

157

P Jones, P Sutton (1986)

Art and land: Aboriginal sculptures of the Lake Eyre region

Adelaide, South Australian Museum, 1986 ISBN 0949268909 144p

This book focusses on *toa*, Aboriginal objects which are symbolic representations of a country traditionally occupied and owned by people of the *Diyari* and associated language groups of the Lake Eyre basin. It places the *toa* in the context of *Diyari* culture and describes the changing circumstances of those people due to missionary activities and European expansion. (Au)

158

R Jones, R Cosgrove, ANUTECH, Natural Systems Research (1987)

An archaeological reconnaissance of the Southern Forests, Tasmania September, 1987: [submission to the Commission of Inquiry into the Lemonthyme and Southern Forests]

Canberra, ANUTECH, Oct 1987 30p; maps, 15 plates (Bibliography p25-28)

The authors identify a number of karst areas within the Southern Forests which they believe have archaeological and Aboriginal history values of World Heritage significance. Two particularly exciting discoveries have been made in the region, the land stencil paintings in Judds Cavern (southern Cracroft Valley) which are of similar antiquity to the classic cave paintings of France and Spain and the skeletal Pleistocene human remains (subject to verification) in Bone and Nanwoon Caves (upper Florentine river and upper Weld river sites respectively). The authors maintain that the historic

sites do not confer World Heritage status upon the entire Southern Forests region. They delineate the boundaries which would be necessary to protect the areas they have identified on maps accompanying the report. (Au, PS)

159

R Jones (ed), Australian National University. Department of Prehistory (1985)

Archaeological research in Kakadu National Park

Canberra, Australian National Parks and Wildlife Service, 1985 Special publication (Australian National Parks and Wildlife Service), 13, ISBN 0642523924 xviii, 317p; illus, maps, photos (Bibliography p311-317)

This monograph documents work carried out in Kakadu National Park under an archaeological consultancy from the Australian National University. The work details particularly four sites: Anbangbang I, Djuwarri, Lindner site and Nauwalabila. A number of wetland sites bordering the South Alligator River are also discussed in less detail. Research aims, Aboriginal liaison, field strategy and fieldwork methods are presented. Geomorphological and palynological findings are included. Conclusions and recommendations for site management in the Park are included. (Au, LT)

160

I Keen (1977)

Yolngu sand sculptures in context

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p165-183; illus, map

Designs drawn with ridges of sand or earth on a flat area of ground are used in most types of ceremony performed by the *Yolngu* of northeastern Arnhem Land. The aim of the paper is to describe a number of sand sculptures and to describe and analyse some aspects of the institutional complex of which their use forms a part. (Au)

161

D Lambert (1988)

Impacts of subsidence resulting from underground mining on an Aboriginal rock art site near Bulli New South Wales

AICCM bulletin, Jun 1988, 14(1-2):13-23

Longwall coal mining, the subterranean total extraction of a seam of coal, may have a major impact on the terrain above, including rock art sites. The impact may be tension cracking, cliff collapse, broad area subsidence or changes in hydrology. Whale Cave, near Bulli, shows some of these effects. The author argues that these risks should be considered when environmental impact statements on Aboriginal sites are in preparation. (JD)

162

D Lambert (1988)

Graffiti removal on rock art sites, New South Wales

AICCM bulletin, Jun 1988, 14(1-2):9-12

This paper outlines new techniques in graffiti removal, and does not describe well-established methods. The new methods are the use of the electric jeweller's brush, and a brush-and-wash technique for removing wax crayon. (JD)

163

D Lambert (1984)

Deterioration of engraved and painted rock surfaces in New South Wales

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):129-130

This discussion is centred on deterioration of rock and pigment surfaces at engravings and painting sites. Comments are confined to general conclusions, to the question of how the author decided on sites for experimental or treatment work and to suggesting research priorities and direction. (Au)

164

R Layton (1985)

The cultural context of hunter-gatherer rock art

Man, Sept 1985, 20(3):434-453

This article reviews the cultural context of rock paintings and related myths among hunters and gatherers from Australia and southern Africa. It concentrates mainly on Australian material, in particular the art of the Western Kimberley region, but it does consider some of the contrasting features of rock paintings from a subtantially different hunter-gatherer culture, that of the San bushmen of southern Africa. (Au, MS)

165

D Lewis, B McCausland (1987)

Engraved human figures and faces from Wardaman country, eastern Victoria River district, Northern Territory

Australian Aboriginal studies, 1987, no1:67-79

The article reports research into the rock art sites of this largely unresearched area and, in particular, the significance of motifs in a series of pecked engravings of anthropomorphic figures and faces. They represent a minor, but striking component, in what are otherwise relatively homogeneous art provinces. (Au, JS)

166

D Lewis, D Rose, Australian Institute of Aboriginal Studies (1987)

The shape of the dreaming: report on the cultural significance of Victoria River rock art

[Canberra, AIAS,] 1987 70p; illus (Bibliography p69-70)

The report provides an overview of Aboriginal rock art, its cultural significance and preservation, in the Victoria River region of the Northern Territory. The area is currently experiencing heightened interest on the part of the scientific community and the tourist industry. The report offers recommendations for a policy for protection of rock art and assessment of cultural significance of the art in the region. (Au, ET)

167

D Lewis (1986)

Comment: the Dreamtime animals: a reply

Archaeology in Oceania, Jul 1986, 21(2):140-144

This is a comment on an earlier paper by Murray and Chaloupka. The author is critical of the methodology used by Murray and Chaloupka to identify prehistoric fauna from rock drawings in Arnhem Land. (MS)

168

M Lorblanchet (1983)

Chronology of the rock engravings of Gum Tree Valley and Skew Valley near Dampier, Western Australia

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p180-183; map

This paper reports investigations by the author in 1975-1976 of two adjacent sites on the Dampier Peninsula. One was in Gum Tree Valley where a study and a survey were made of rock engravings. The other was in Skew Valley where a shell midden was excavated and a study made of rock engravings accompanying the midden. (Au, LT)

169

R A Luebbers, P Jones, South Australia. Department of Environment and Planning (1984)

Catalogue of ethnographic artefacts from S.E. South Australia

(Adelaide), SADEP, 1984 8vol; illus

The South Australian Museum holds an Aboriginal artefact collection from the southeastern district of South Australia. It contains a range of boomerangs, clubs, spears, spearthrowers, wovenware, implements, funerary accessories and raw materials associated with Aboriginal life in the 19th and 20th centuries. Many tribes lived in the southeast and this collection reveals something of the complex interaction these groups had with each other and their environment throughout the historic period. This catalogue presents the most complete documentation of these cultural traditions yet attempted. (Au, ET)

170

K Lyon, J Urry (1979)

Bull Shelter: a cow pastures conundrum

Australian Institute of Aboriginal Studies newsletter, Mar 1979, no11:39-45

Bull Shelter (sometimes referred to as Bull Cave) is located at Leumeah within the City of Campbelltown. This paper discusses the largest paintings in the shelter which are two representations of quadrupeds. It is proposed that the figures are representations of cattle and that they were executed by Aboriginal inhabitants of the region sometime after European settlement. (Au, MS)

171

I McBryde (1977)

Determinants of assemblage variation in New England prehistory: environment, subsistence economies, site activities, or cultural tradition?

Stone tools as cultural markers: change, evolution and complexity: papers presented to a symposium at the 1974 meeting of the Australian Institute of Aboriginal Studies R V Wright (ed) Canberra, AIAS, 1977 Prehistory and material culture series no12, ISBN 0855750626 (hard cover) 0855750634 (soft cover) p225-250; illus, maps

In this paper artefact assemblages from a number of sites in the New England region of NSW are examined. The variability which seems to exist between them is explored. The assemblages offer excellent test cases for discussion of the theoretical problems involved since the time span concerned is relatively short and they are located in distinct environmental zones within the one region. Sites investigated include rock shelters, middens and open sites. (Au)

172

I McBryde (1974)

Aboriginal prehistory in New England: an archaeological survey of northeastern New South Wales

Sydney University Press, 1974 ISBN 0424065304 ix, 390, [36]p; illus, maps, photos (b&w)

This work presents the results of a regional archaeological survey, providing detailed description and discussion of sites to be found in northeastern New South Wales. Surface sites and field monuments are included as well as rock art sites and occupation deposits. (LT)

173

J McCann, N Becker (1989)

Ikey, pikey, psyche, crikey, Chillagoe

Geo, 1989, 11(2):28-35

Features of Chillagoe are highlighted including the ruins of smelters from its mining period earlier this century, the unusual limestone cave system, the Aboriginal rock art, fauna and a massive deposit of marble. (LT)

174

F D McCarthy (1988)

Rock art sequences: a matter of clarification

Rock art research, May 1988, 5(1):16-42

The author seeks to clarify certain critical issues raised by several writers about his pan-Australian rock engraving sequence and his Sydney/Hawkesbury rockshelter drawing sequence. Questions of rock art terminology are also considered. (Au, MS)

175

F D McCarthy, E A Higginbotham (ed) (1983)

Catalogue of rock engravings in the Sydney-Hawkesbury District NSW

[Sydney], New South Wales. National Parks and Wildlife Service, 1983 ISBN 0730501337 (set of volumes) 3v; illus, maps

This catalogue is a redescription of all Aboriginal rock engraving sites of the Sydney District that have been recorded and published. Information is presented on aspects such as number of sites and figures, sizes of figures, styles, interpretation and evaluation of the ritual, historical and casual importance of each group as well as the artistic sense and productivity of the *Turuwal, Geawegal, Cammerai-gal, Gundungara, Dharug* and *Darkinung* tribes responsible for the art. (Au)

176

F D McCarthy (1979)

Australian Aboriginal rock art

4th ed Sydney, Australian Museum, 1979 ISBN 072401523X 92p; illus

This book has been written to inform people about the body of rock art that exists in Australia, and for the purpose of gaining their support in the vital problem of its preservation. The author discusses subject matter, petroglyphs, percussion engravings, drilled holes, interpretation and antiquity of engravings, pictographs, technique. The art in each state is described. (Au, LT)

177

F D McCarthy (1977)

Schematisation in eastern and northern Australian rock art

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p403-413; illus

This discussion of schematisation is based on sites recorded to scale by the author and analysed numerically. The paper summarizes those features of the art of these sites that are relevant to schematisation. This is followed by discussion of the phases of rock engravings distinguished on the basis of superimpositions. Finally the paper deals with schematisation, conventionalisation and stylisation in the paintings and engravings. (Au)

178

F D McCarthy (1976)

Rock art of the Cobar pediplain in central western New South Wales

Canberra, Australian Institute of Aboriginal Studies, 1976 Research and regional studies no7, ISBN 0855750499 viii, 163p, [17] folded leaves; illus, photos (Bibliography p159-163.)

This work is the result of a field trip to the Cobar pediplain in which the rock paintings were recorded from five pastoral stations: Iona, Mulgowan, Wuttagoona, Mt Grenfell and Meadow Glen. Topics covered include subjects, meaning and significance, artistic merit and affinities, technical aspects of the art, comparison of the five locations, excavated and surface campsite artefacts and a description of the sites. (Au, LT)

179

F D McCarthy (1976)

The Tasmanian devil in Aboriginal rock art: notes and comment

Mankind, Jun 1976, 10(3):181-182

The author, having examined the literature on rock art, has found three mammal motifs that are probably portrayals of the Tasmanian devil. These are at Groote Eylandt in the Gulf of Carpentaria and Brookvale, Sydney, and Western Arnhem Land. It is probable that the Tasmanian devil became extinct at different times in different parts of Australia. (Au, MS)

180

D L McCaskill (1977)

Schematisation in rock art of the Upper Gascoyne district, Western Australia

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p184-190; illus

The purpose of this paper is to discuss some of the questions concerning naturalism and schematisation in the heavy concentration of engravings found in the Upper Gascoyne centred around the Waldburg Ranges WA. The question of relations with other sites is problematical. A greater knowledge of the schematised art of the district may provide links not previously realised. (Au)

181

A McConnell (1987)

Pigment analysis for the authentication of the Aboriginal paintings at Bunjils Cave, Western Victoria

Archaeology: further Australasian studies W R Ambrose and J M Mummery (eds) Canberra, Australian National University. Department of Prehistory, 1987 ISBN 0731500407 p43-56

A series of analyses of the pigments from paintings in Bunjils Cave, in the Black Range Vic, was undertaken to determine Aboriginal authenticity. Results indicate the paintings to have been done originally by Aborigines using clay-based pigments with later repainting and addition to motifs using

European pigments. Questions regarding the analysis techniques are examined. (Au, LT)

182

A McConnell, Victoria Archaeological Survey, Victoria. Ministry for Conservation (1981)

Preliminary report: Grampians rock art conservation project, 1977-81

Melbourne, Ministry for Conservation, 1981 56p

This report is the first progress report of the National Estate Project set up to monitor the microclimates of selected Grampians rock art shelters. (HP)

183

J J McDonald (1983)

The identification of species in a Panaramitee style engraving site

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p236-272; illus

A research project which had the aim of discovering whether macropod species differentiation could account for variability in the macropod track engraving assemblage at Sturt's Meadow is presented in this paper. (Au)

184

J McDonald, Forestry Commission of New South Wales, New South Wales. National Parks and Wildlife Service (1988)

The proposed Warre Warren Aboriginal Place McPherson State Forest: archaeological investigation

[Sydney] Forestry Commission of New South Wales and National Parks and Wildlife Service, 1988 ISBN 0730556883 81p; maps

This is a report of a project to assess the proposal that an Aboriginal Place be gazetted within the McPherson State Forest, north of the Hawkesbury River. Analysis of the survey results found that the proposed Aboriginal Place contains several sites of extremely high scientific value, and that this area also contains a good representative sample of Aboriginal art sites. Therefore, it is determined that the declaration of an Aboriginal Place is appropriate. Management guidelines and options are discussed. (Au, MS)

185

J McDonald, New South Wales. National Parks and Wildlife Service (1987)

Sydney Basin Aboriginal heritage study: shelter art sites: stage 2

Jan 1987 1vol; illus

The first stage of this project evaluated the information available on shelter art and rock engravings and identified collection biases and needs for further work on the collection of representative sites. This stage comprised fieldwork to correct the identified gaps and to provide enough sites for a statistically valid analysis. Several predictions from stage 1 were substantiated, while others have changed considerably. The long term goal of the project is the development of site assessment and management techniques in the light of knowledge and understanding of the art in the Sydney Basin. (JS)

186

J McDonald, New South Wales. National Parks and Wildlife Service (1985)

Sydney Basin Aboriginal heritage study: rock engravings and shelter art sites: stage 1

1985 109p

A preliminary analysis of a computerised database of rock engravings, rock drawings, paintings, and stencils was undertaken. The research included an investigation of variables used in describing sites. This report details the work carried out and makes recommendations for directions of future research. (HP)

187

J McDonald (1985)

Sydney Basin Aboriginal heritage study, stage 1: rock engraving, painting and drawing sites

Rock art research, Nov 1985, 2(2):158-160

The overall aim of this project is to define the nature and distribution of rock engraving sites and shelter art sites in the Sydney Basin. The purpose of this is the development of a framework for site assessment. Stage 1 of the project is intended to provide a detailed assessment of the existing database. Indications are that it can provide not only results that can be interpreted for management purposes, but that can also be directed towards numerous research questions. (Au, LT)

188

N W Macintosh (1977)

Beswick Creek cave two decades later: a reappraisal

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p191-197; illus

Recordings of paintings from two caves, at Tandandjal and at Beswick Creek, both in Djauan territory were made some years prior to the work presented in this paper. Subsequently the 'owner' of the paintings, a highly initiated *Djauan*, identified the paintings and provided interpretation of the art and the interpretation. (Au, LT)

189

C C MacKnight, W J Gray (1970)

Aboriginal stone pictures in eastern Arnhem Land

Canberra, Australian Institute of Aboriginal Studies, 1970 Australian Aboriginal studies no27; Prehistory and material culture series no6, 44p; illus, maps

This report describes and discusses two sites in eastern Arnhem Land, Wurrawurra Site and a site on Hardy Island, where stones have been arranged on the ground to form pictures of identifiable subjects. Though many other stone arrangements are known from elsewhere in Australia, the pictorial nature of the features described here is unique and justified the use of the term stone pictures. (Au)

190

H P McNickle, Northern Territory Museum of Arts and Sciences (1986)

Rock art of the Victoria River District: [results of a survey for the Northern Territory Museum of Arts and Sciences]

[Rotorua NZ?, McNickle?, 1986] 36 leaves

Results of a survey to record rock art sites in the Victoria River District are presented. (LT)

191

H P McNickle, Northern Territory Museum of Arts and Sciences (1985)

Archaeological field survey (1985): Victoria River District, Northern Territory

1985 36p

This survey complements that carried out by the author in 1984 and reveals an unexpected complexity and variety of rock art. New areas were surveyed and those regions which had been sampled in 1984 revealed new styles and techniques. (Au, JG)

192

H P McNickle (1985)

An introduction to the Spear Hill rock art complex, northwestern Australia

Rock art research, May 1985, 2(1):48-64 (The article concludes with comments by B J Wright and F D McCarthy and a reply by H P McNickle)

One of the major complexes of rock art sites in the Pilbara region of Western Australia is introduced. It consists of a series of 28 petroglyph galleries, located on boulder piles, rock outcrops and extensive flat pavements mostly of granite. The author considers range of motifs, spatial distribution and patination of the rock art, and speculates about its antiquity. The deterioration of rock through fire spalling and insolation is also discussed. For its proliferation of large numbers of engravings covering a wide range of different styles and time periods the complex should be regarded as one of Australia's outstanding galleries of rock art. (Au)

193

H P McNickle, Northern Territory Museum of Arts and Sciences (1984)

Report: archaeological field survey: Victoria River district

1984 86p

The objective of this survey was to record as fully as possible the location and distribution of rock art sites and archaeological sites of the Victoria River district. The survey revealed that the VRD possesses a major body of aboriginal art, much of which is threatened by rapid deterioration, and recommends further survey work to locate and record, as completely as possible, all sites in the areas which are under the most serious threat. (Au, JG)

194

H P McNickle (1984)

Variations in style and distribution of rock engravings in the Pilbara Region (Western Australia)

Rock art research, May 1984, 1(1):5-24; illus (The article concludes with comments from J Clegg, D R Moore and R G Bednarik and a reply by H P McNickle.)

One of the world's most outstanding concentrations of rock art is to be found in the Pilbara region of Western Australia. This paper offers a broad overview of this area and considers variations in style, antiquity and purpose of the petroglyphs. It also sheds light on the connection between the distribution of the petroglyphs and the occurrence of certain types of rock. Although the Pilbara is only renowned for its petroglyphs its rock paintings are also discussed here. (Au)

195

H McNickle (1987)

The writing on the wall

Landscope, Autumn 1987, 2(3):22-27; col photos

The author describes the Aboriginal rock art located in two regions of WA, the Kimberley and the Pilbara regions, each displaying completely different techniques and styles. (MS)

196

S Markham-David (1985)

Kakadu Dreaming

Milton Qld, Jacaranda Press, 1985 ISBN 0701618949 24p; col photos

Rock art in Kakadu National Park and the legends associated with it are discussed. (LT)

197

G S Marsh (1985)

Paint on stone: a condition report on Ethiudna and Camel Hump rock art shelters, Plumbago, SA

Canberra, Canberra College of Advanced Education. Department of Materials Conservation, 1985? ii, 81, [5] leaves; illus, photos (Submitted for the major project in Conservation)

Two painted Aboriginal rock art shelters on Plumbago Station Historic Reserve are examined. The cultural significance of the sites is considered. Physical condition of the art and weathering processes at work are described. Comparison with the condition of rock art at nearby *Bimbowrie* Station is made. Recommendations for conservation measures and site management are included. (LT)

198

L Maynard (1980)

Aboriginal rock carvings in the Sydney area

The Aborigines of New South Wales C Haigh and W Goldstein (eds) [Sydney, New South Wales. National Parks and Wildlife Service, 1980] p109-111

The technique used to create the engravings in Hawkesbury sandstone is described and the effects of weathering discussed. The style of the motifs is examined. (LT)

199

L Maynard (1979)

The archaeology of Australian Aboriginal art

Exploring the visual art of Oceania: Australia, Melanesia, Micronesia and Polynesia S M Mead (ed) Honolulu, University Press of Hawaii, 1979 ISBN 0824805984 p83-110; illus, map

A framework for Australian rock art history which uses archaeological techniques is presented. (Au, LT)

200

L Maynard (1977)

Classification and terminology in Australian rock art

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p387-402; illus

The first part of this paper examines a nomenclature and terminology for rock art established by F D McCarthy. The second part consists of a description of a scheme of terminology which the author presents as an alternative. The main principle adopted is the separation of discrete characteristics of the rock art into traits which can operate independently in describing an individual figure. Five levels are used in the descriptive process: Technique, Form, Motif, Size and Character. (Au, LT)

201

L Maynard (1976)

An archaeological approach to the study of Australian rock art

Sydney, University of Sydney, 1976 255p; illus, MA thesis (Bibliography p245-255.)

Aboriginal works of art are put to a particular use by social anthropologists who study Aboriginal culture. They help to focus information about magic and religion, spirit beings, ritual performances, and social organisation as it is reflected in ownership of designs or techniques. The role of historic and prehistoric Aboriginal art is less clear. Most articles about art contribute nothing to the sequence of prehistoric cultural events which archaeologists want to build up in Australia. The purpose of this thesis is to discuss the role of rock art as an artefact, which can be used with the application of various techniques of study, to determine prehistory. A new system of classification and terminology is suggested in this study. (Au, MS)

202

L Maynard (1975)

Restoration of Aboriginal rock art: the moral problem

Australian archaeology, Oct 1975, no 3:54-60

The author discusses the nature of Aboriginal rock art, compared with European paintings, and argues the validity of undertaking some restoration on cave paintings and treating damaged ones, particularly in areas where there are no longer Aborigines to care for them. (MS)

203

J V Megaw (1983)

The present past? a minimal view of ethnographic analogy and rock art

Archaeology at ANZAAS 1983 Perth, Western Australian Museum, 1983 p279-292; photo (b&w) (Bibliography p288-292)

A literature review on the use of ethnography in rock art studies is presented. (LT)

204

L Meier (photographer), S Balderstone (1987)

Kakadu: a heritage for the future

McMahons Point NSW, Weldons, 1987 ISBN 0947116494 256p; illus

Kakadu is significant for both its cultural and natural heritage. The living Aboriginal culture is best represented in the rock art sites, and the rich diversity of species in the activity of the wetlands. In this photographic essay the sites and associations are portrayed, together with an evaluation of the impact of economic activities and a plea for extended and continuing preservation. (JS)

205

S E Minchin (1986)

Rock art and environment: observations at Depuch Island

Rock art research, Nov 1986, 3(2):186-189

The author reports on Depuch Island and its environment, and the environmental and historical significance of the Depuch Island rock art. (HP)

206

D R Moore (1977)

The hand stencil as symbol

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p318-324; illus

This paper assembles a number of published explanations of stencils, particularly hand stencils in Aboriginal rock art. A system of classification is suggested which may be relevant to paleolithic rock art. (Au, LT)

207

D R Moore (1975)

Monuments conservation: the overseas example

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 p101-103

This paper summarises an overseas study of conservation of ethnographic material in museums and the means of preserving rock art. This program was chosen in an attempt to find solutions to these problems in New South Wales. Federal government assistance is called for in areas of training, study and research for protection of Aboriginal sites. A program of multidisciplinary research and analysis is necessary so that all possible measures to alleviate natural erosion and decay are taken as soon as possible. (Au, LT)

208

H Morphy (1977)

Yingapungapu: ground sculpture as bark painting

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p205-209; illus, maps

This paper focuses on an instance where the choice of a subject for a bark painting was determined by a traditional Aboriginal concern: the containment of pollution from a dead body. The figurative representations used in a bark painting are drawn from the mythology associated with a state of taboo or containment. (Au, LT)

209

H Morphy (1977)

Schematisation to conventionalisation: a possible trend in Yirrkala bark paintings

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p198-204; illus

At least two distinct systems of representation are present in Yirrkala bark paintings: figurative representations and geometric-schematic representations. The main aim of this paper is to trace the development, at a purely formal level of the relationship between the two forms as they occur in bark paintings. Stress is placed on changes in the proportion and location of the representations in relation to each other. A possible direction for explanations of these changes is suggested. (Au, LT)

210

A J Mortlock, D Price, G Gardiner (1979)

The discovery and preliminary thermoluminescence dating of two Aboriginal cave shelters in the Selwyn Ranges, Queensland

Australian archaeology, 1979, no9:82-86

Investigation of two apparently undisturbed cave shelters in the Selwyn Ranges Qld is reported. Rock paintings were present in both but not recorded in detail. The dating of the caves using thermoluminescence is discussed. (LT)

211

M J Morwood (1987)

The archaeology of social complexity in south-east Queensland

Proceedings of the Prehistoric Society, 1987, 53:337-350

Developments in social complexity in Australian prehistory in southeastern Queensland are examined. Results of archaeological excavations at a range of sites, particularly rock art and middens, are presented and then discussed in the context of regional patterns in technological, economic and demographic change. (Au, LT)

212

M J Morwood (1986)

The archaeology of art: excavations at Maidenwell and Gatton shelters, southeast Queensland

Queensland archaeological research, 1987, 3:88-132 (Bibliography p119-122)

This paper presents the results of excavations at Maidenwell and Gatton shelters, two rock art sites. As foci for a range of symbolic activities, these shelters have the potential to yield evidence for changes in the nature and intensity of social interaction, particularly in the context of evidence for economic, technological and demographic change. (Au)

213

M J Morwood (1985)

Facts and figures: notes on rock art in the Mt Isa area, northwestern Queensland

Rock art research, Nov 1985, 2(2):140-145

Little information has so far been published on the rock art of the Mt Isa region. Two representative sites are briefly described in this paper, one being a painting site, the other a major petroglyph assemblage. The author considers relevant ethnographic information and emphasizes the potential of rock art in illuminating the prehistory of the area. He presents statistical data on motif frequencies in support of such an approach. The two sites have been selected because they illustrate something of the diversity of Mt Isa art. (Au)

214

M J Morwood (1984)

Aboriginal art sites in Queensland: a summation

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):130-132

In Queensland a centralised recording system was established in direct response to legislative changes calling for protection of Aboriginal relics. Despite inadequacies, a generalised database provides an overview of site density, variability and management problems. It has enabled four distinct art areas to be distinguished, the features of each being presented in this paper. Site management problems are discussed including natural deterioration and humanly caused deterioration. (Au, LT)

215

M J Morwood (1984)

The prehistory of the Central Queensland Highlands

Orlando US, Academic Press, 1984 Advances in world archaeology: volume 3, ISSN 07335121 ISBN 0120399032 p325-380

A detailed regional prehistory is synthesized for the Central Highlands of Queensland. Results of archaeological excavations at a number of sites in the area are included. Rock art research in the region is also discussed. (LT)

216

M J Morwood, L M Godwin (1982)

Aboriginal sites in the Hughenden region, north Queensland Highlands: research prospects

Australian archaeology, Dec 1982, no15:49-53

Until recently, little was known of the range and density of archaeological sites in this area. Even so, there was enough evidence to suggest that the north highlands are strategically located in terms of the distribution of specific cultural traits. This preliminary survey of the region indicates that it contains a high density of archaeological sites of diverse range, and these offer considerable potential for both prehistoric and historic research. (Au, MS)

217

M J Morwood (1981)

Archaeology of the central Queensland highlands: the stone component

Archaeology in Oceania, Apr 1981, 16(1):1-52; illus

Two principal types of evidence used in this study were excavated assemblages and rock art. This paper presents the results of excavations at Ken's Cave, Turtle Rock, Native Well 1, and Native Well 2 in the central Queensland highlands. The results obtained from analysis of 92 rock art assemblages and their relevance for sequential changes in stone working technology will form the basis of the following publication. (Au, MS)

218

M J Morwood (1980)

Time, space and prehistoric art: a principal components analysis

Archaeology and physical anthropology in Oceania, Jul 1980, 15(2):98-109

The question of time is a persistent problem in studies of prehistoric art. This paper examines the value of analysing the differential distribution of artistic variables within or between art sites. The sites examined are in the central western region of Queensland. Differential distribution has been demonstrated for colour and technique by principal components analysis. The results are then compared with those obtained by superimposition analysis and the implications discussed. (Au, MS)

219

M J Morwood (1979)

Art and stone: towards a prehistory of central western Queensland

Canberra, Australian National University. Department of Prehistory and Anthropology, 1979 402p; illus, PhD thesis (Bibliography pA11-24.)

In this study the author is concerned with the exploration of a multi-attribute approach to archaeological reconstruction. Data was collected through the study of the regional art as a useful adjunct to the study of excavated assemblages. Primary motivation was to compare and contrast two lines of evidence for prehistoric behaviour. Results of the study indicate that both artefact systems were partially interdependent in development and that both appear to have further implications for social institutions and patterns of land use. (Permission is required to quote and copy whole but not for a reasonable part for the purpose of private study.) (Au, MS)

220

M Morwood (1989)

The archaeology of Aboriginal art in south-eastern Cape York: preliminary report on the 1989 fieldwork

Rock art research, Nov 1989, 6(2):155-156

The author's research aims to integrate rock art evidence, archaeology and ethnography to investigate how systems of resource use have developed over time. Preliminary data look promising, especially with current developments in

dating silica skins. The work will continue in 1990. (JD)

221

M Morwood (1978)

Ken's Cave and the art of central-western Queensland

Australian archaeology, Sept 1978, no 8:22-31

Ken's Cave is a rock shelter located near the crest of the Great Divide, between the Barcoo and Belyando drainage systems. On the floor of the shelter, engravings have been found. The engravings include cups and rings, and the tracks of emus, macropods and humans. Close examination shows that some older motifs have subsequently been modified or added to. (MS)

222

D Mowaljarlai, A Watchman (1989)

An Aboriginal view of rock art management

Rock art research, Nov 1989, 6(2):151-153

The *Wandjina* figure found in rock art in the Kimberleys and elsewhere represent creator spirits and thus are of great spiritual significance for Aborigines, who have traditional methods for protecting these paintings, including diverting rain away from the rockface and retouching the pictures. Retouching by European experts should not be done without first consulting Aboriginal owners, and visitors should treat sites with respect. (JD)

223

D Mowaljarlai, P Vinnicombe, G K Ward, C Chippendale (1988)

Repainting of images on rock in Australia and the maintenance of Aboriginal culture

Antiquity, 1988, 62(237):690-696

The validity of classing images of the Kimberley Region as purely 'rock art', thereby overlooking their role in Aboriginal society, is questioned. An Aboriginal Australian's view of the project to repaint the images of the area and its significance is presented along with discussion of implications. (Au, LT)

224

D Mowljarlai, C Peck, Wanang Ngari Association (1987)

Ngarinyin cultural continuity: a project to teach the young people the culture, including the re-painting of Wandjina rock art sites

Australian Aboriginal studies, 1987, no 2:71-78

The Wanang Ngari Association in an effort to teach young people about Ngarinyin culture, applied successfully for funds under the Community Employment Program to carry out a conservation project. This involved teaching 12 young people how to restore faded rock paintings at sites scattered over a huge area of the Kimberley Plateau. Before repainting commenced a photographic record was made and the stories about the sites were told and recorded. (Au, MS)

225

D J Mulvaney (1987)

Statement [to the Commission of Inquiry into the Lemonthyme and Southern Forests]

Canberra, 25 Sep 1987 15p (Attachments include a submission to the Senate Select Committee on Southwest Tasmania (7 Dec 1981).)

The author maintains that caves of outstanding scientific interest can be found in the limestone river-flanking cliffs in the southern forests area. These include sites on the Maxwell River, Upper Weld Valley and the Florentine Valley. The author concludes that the karst areas are of world significance and should be included in the World Heritage Area. He further maintains that the Wurragara Aboriginal shelter, in the southern Lemonthyme area, has distinct national importance in reconstructing Australia's history during the past 10,000 years.

226

P Murray, G Chaloupka (1984)

The Dreamtime animals: extinct megafauna in Arnhem Land rock art

Archaeology in Oceania, Oct 1984, 19(3):105-115

Several well executed rock paintings in the Arnhem Land plateau are not readily identifiable with certain living monotreme, marsupial and placental species. The authors hypothesize that these may represent extinct megafaunal species dating back to the Late Pleistocene. There is the very high probability of the presence of *Zaglossus*, a likelihood of the presence of a sthenurine kangaroo, the possible presence of *Thylacoleo* and a figure with a resemblance to the marsupial 'tapir' *Palorchestes*. (Au, MS)

227

P Myers, P Stanbury, Macleay Museum (1983)

Proposal for an Aboriginal rock engraving interpretation centre in New South Wales

[Sydney, The Museum], 1983 39p; illus

This report describes the decision to locate a proposed New South Wales Aboriginal rock engraving interpretation centre at Devils Rock, Maroota. The centre is to provide facilities for the study of the unique heritage of Aboriginal rock engravings in the region of Sydney. (Au, LT)

228

National Seminar on Aboriginal Antiquities in Australia (1972: Canberra), R Edwards (ed) (1975)

The preservation of Australia's Aboriginal heritage

Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 viii, 237p; photos (b&w)

The seminar was held in response to a UNESCO recommendation that all state agencies should be made aware of the problems involved in the preservation of monuments, antiquities and sites. There are six sections each dealing with a different topic: legislation and its implementation, tourism in Australia and overseas, sacred sites and the Aboriginal, conservation, seminar recommendations, acts covering Aboriginal heritage for each state. (Au, LT)

229

I D Naumann (1983)

The biology of mud nesting Hymenoptera (and their associates) and Isoptera in rock shelters in the Kakadu Region, Northern Territory

The rock art sites of Kakadu National Park D Gillespie (comp) Canberra, 1983 Special publication (Australian National Parks and Wildlife Service), 10, ISBN 0642880417 p127-189; illus, maps, photos (b&w)

The nesting activities of several species of wasps and termites are recognised as a severe threat to the extensive galleries of Aboriginal rock art of Kakadu National Park. The aims of this study were to (i) identify those species nesting in rock shelters in Kakadu, (ii) prepare outline accounts of the biology of these species, (iii) indicate which species represent significant threats to rock art, (iv) suggest approaches which may be made toward the protection of rock art from future insect damage. (Au)

230

W J Needham (1981)

A study of the Aboriginal sites in the Cessnock-Wollombi region of the Hunter Valley, NSW

[Cessnock?], 1981 ISBN 0959400605 76p; illus, maps, photos (At head of cover title: Burragurra: where the spirit walked)

The work is an attempt to synthesize the known facts about the Aboriginal relics along the Wollombi Brook to produce a record of their lifestyle and of their rock art in particular. Rock painting and carving sites are described. Discussion of ceremonial grounds, burial grounds and other sites is included. (Au, LT)

231

T Negerevich (1979)

A report on the Bathurst Bay/Flinders Island group area

[sl, sn], 1979 45, [52] leaves; illus (col), maps, photos (b&w)

This report presents a review of existing documentation available for the Bathurst Bay area of Queensland and a summary of the nature and location of archaeological sites identified to date with the aim of providing some basis for considering and assessing the National Estate significance of the area. Topics include the natural environment, Aboriginal use and settlement of the area, archaeological sites and geomorphological considerations. (Au, LT)

232

T Negerevich, Australia. Department of Housing and Construction, Australia. Department of Defence (1978)

Aboriginal rock engravings: South Head, Sydney Harbour

[Sydney? ADHC?], 1978 71 leaves; illus, maps, photos (col)

This report presents the results of work undertaken to record the Aboriginal rock engravings on military land at South Head in Sydney Harbour. The aims of the work were to investigate the location, nature and state of preservation of remaining Aboriginal engraving sites, to record this information and subsequently to make recommendations concerning their management and protection. (Au)

233

B Neiijie (1984)

Visitors to sites: a traditional owner's perspective

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p41-42

This paper is presented by the traditional owner of Aboriginal land which has been leased to the nation as a national park, including the art sites of Ubirr in Kakadu National Park NT. He gives his views on white visitors to Aboriginal land and sites and on protection of those sites. (Au, LT)

234

New South Wales. National Parks and Wildlife Service, New South Wales. Department of Environment and Planning (1982)

Bull Cave: installation of protective grid

Sydney, NPWS, [1982?] 2p

A brief report on the installation of a protective grid at Bull Cave in the Minto-Campbelltown area. Bull Cave contains evidence of cultural contact between Aborigines and Europeans, as well as hand stencils and charcoal drawings of animals thought to be bulls. (Au, ET)

235

M F Nobbs, R I Dorn (1988)

Age determinations for rock varnish formation within petroglyphs: cation-ratio dating of 24 motifs from the Olary region, South Australia

Rock art research, Nov 1988, 5(2):108-124

Details of the cation-ratio method of dating petroglyphs are outlined in this article. In the Karolta area of South Australia, 24 petroglyphs are assigned chronometric ages based on a semilog least-squares regression of varnish CRs and accelerator mass spectrometry radiocarbon ages. The results of this dating indicate that the style of

the petroglyphs at Karolta remained largely unchanged for about 30,000 years. (Au, MS)

236

M F Nobbs (1987)

Site reports: Melton 1. rock engraving site; Melton 2. rock engraving site; [Teetulpa 4. rock engraving site]

1987 [81] leaves; illus, maps, photos

Three site reports are presented giving physical descriptions and access details. Motifs are described. (LT)

237

M F Nobbs (1982)

Aboriginal rock art in Olary Province South Australia

[Adelaide?], May 1982 1vol; illus

This is an inventory of 12 rock art sites in Olary Province, 11 containing paintings and two with engravings. The survey methodology is outlined, and the natural and cultural landscapes are described. Each site survey is accompanied by photographs and drawings. (JS)

238

M Nobbs (1984)

Rock art in Olary Province, South Australia

Rock art research, Nov 1984, 1(2):91-118; May 1985, 2(1):79- (The article concludes with comments from J Clegg in issue 1(2); comments by D Dragovich and R G Bednarik and a reply by M Nobbs appear in issue 2(1).)

Olary is located in a major rock art region of mostly noniconic (nonfigurative) images that have long been considered to be very ancient. Twenty four sites are described in this paper, one half of which are rock shelters with paintings and drawings, the other being rock pavements with patinated petroglyphs. Before describing the galleries the author discusses her methodology and the region's natural and cultural setting. (Au)

239

Nungaroo Land Council (1986)

Quirindi area Aboriginal sites survey

[1986?] National Estate Grants Program Project no 53, 1vol

This item consists of a series of surveys of Aboriginal sites in the Quirindi area. Each survey provides information on access to the site, description and type of site, and recommendations as to its preservation where possible. (Au, JG)

240

D Ovington, Australian National Parks and Wildlife Service (1986)

Kakadu: a world heritage of unsurpassed beauty

Canberra, AGPS, 1986 ISBN 0644040645 116p; illus

The special natural and cultural attributes of the park are described, with emphasis on their significance for Aboriginal people. The interrelationship between climate, land and culture is explored. Evidence of this impact is reflected in the spectacular rock art of the region, a continuing chronological sequence of experience, including the arrival of Europeans. The diverse wildlife is also described and illustrated. Management challenges of preservation, restoration, involvement and interpretation are addressed. (Au, JS)

241

K Palmer (1977)

Myth, ritual and rock art

Archaeology and physical anthropology in Oceania, Apr 1977, 12(1):38-50

A previously unrecorded mythic travel line is outlined and its relevance to known Aboriginal sites examined. Three important geographic locations are involved: parts of the Fortescue River, Depuch Island and Port Hedland. (Au, LT)

242

C Pearson (1975)

Conservation needs in the field

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 p95-101

In this paper the author comments on the literature in relation to conservation in the field at an archaeological excavation, then conservation in the laboratory. Finally rock paintings are discussed. The author details his view of the problems in Western Australia and how he proposes they should be investigated. (Au)

243

C C Peck (1984)

Conservation of four sites in Western Australia

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p15-18

This paper records methods of site management used at four Western Australian Aboriginal sites. These are the Swan Bridge archaeological site, the Forrestfield scarred tree, the Walga rock paintings and the Two Mile Ridge engravings. (Au, LT)

244

G F Perham (1985)

Mud and stone: a technological analysis of a quartz industry in north east Victoria

[Bundoora Vic], La Trobe University. Archaeology Department, 1985 151 leaves, illus, maps, photos; [BA (Hons) Thesis] (Bibliography p112-123)

A series of replicate experiments relating to the nature of quartz and its flaking characteristics is reported. Results are applied to Mudgeegonga 2 rock shelter as a case study. A brief summary of rock art at the site is included. (Au, LT)

245

S Pizzey, H Campbell, L Sbalchiero, J Seeleither (1986)

Interpreting a 20,000 year old home and its surroundings

Australian ranger bulletin, 1986, 4(1):19-20

Methods used by interpretation rangers at Nourlangie to assist visitors in understanding Aboriginal culture of the area are presented. Anbangbang rock shelter and gallery are discussed. (LT)

246

Queensland. Department of Aboriginal and Islanders Advancement (1979)

Yesterday, today and tomorrow: [kit on Aboriginal culture]

Fortitude Valley Qld, 1979 Folder containing brochures and booklets

The kit provides information on the Aboriginal heritage of Queensland and includes information on rock paintings and engravings, particularly from the Quinkans, bora grounds, canoe trees, native wells, stone arrangements, food supply and food preparation. (LT)

247

Queensland. Department of Aboriginal and Islanders Advancement (1977)

The Aboriginal relics of Queensland

[Brisbane], 1977 12p; photos (b&w)

This booklet summarises information on a number of aspects of Queensland Aboriginal archaeology. Three groups of relics are presented. Ceremonial relics include rock art, bora and ceremonial grounds, stone arrangements and carved trees. Living sites include middens, native wells and grinding grooves. Sources of material reviews quarries, container trees and canoe trees. The purpose of each of these items is described. (Au, LT)

248

M C Quinnell (1977)

Schematisation and naturalism in the rock art of south central Queensland

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p414-417; illus

This paper is based on a survey of 44 rock art sites in or near Carnarvon Gorge Qld. Techniques and motifs of the area are discussed. The author finds no continuum from naturalism through schematisation to abstract or vice versa. Rather, there are two forms, naturalism and schematisation, both of which can relate directly to the subject. No chronological assumptions can be based on the appearance of schematised motifs in this region. (Au, LT)

249

M C Quinnell (1976)

Aboriginal rock art in Carnarvon Gorge, south central Queensland

[Armidale], University of New England, 1976 iv, 261p; illus, MA thesis (Bibliography p247-252.)

As a result of reports of vandalism to Aboriginal art and burial sites in the Carnarvon Gorge area, a survey of the region was undertaken. This thesis is an outcome of that preliminary survey and can be considered a preliminary contribution to the study of a regional body of rock art which, although known to scholars for some 35 years, has never been adequately published or recorded. The thesis examines and analyses 44 Aboriginal parietal art sites. The art is treated as archaeological evidence at a very simplistic level and interpreted as such, since there are no living indigenous informants and insufficient ethnographic information to aid an interpretation. (Au, MS)

250

P J Randolph (1988)

Management of rock art locations in Western Australia

AICCM bulletin, Jun 1988, 14(1-2):3-8

Rock art location management in Western Australia has been hampered by limited funds and an ad hoc approach. A basic strategy exists, however, as exemplified by the Walga Rock Site Protection Project, which is described in this article. Location, recording, conservation, physical management and public education are the essential features of the strategy. (JD)

251

D Ranson, S Harris, Tasmania. National Parks and Wildlife Service (1986)

Maxwell River archaeological survey 1986

Hobart, Tasmania. National Parks and Wildlife Service, 1986 18p; maps, illus

Details of prehistoric Aboriginal cave paintings are presented as are details of five newly discovered occupation sites. (HP)

252

J P Reser (1977)

The dwelling as motif in Aboriginal bark painting

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no 13, ISBN 0855750685 p210-219; illus

This paper examines the importance of the traditional Aboriginal dwelling as a recurrent motif and symbolic vehicle in bark painting. The evidence indicates that a symbolic complex incorporating the basic dwelling structure does appear frequently and that it relates closely to ritual and myth. An understanding of how the dwelling environment is cognitively structured and semantically invested would enhance understanding of the perceived relationship between Aborigines and their environment. (Au)

253

R Reynolds (1987)

The Indenoona contact site: a preliminary report of an engraving site in the Pilbara Region of Western Australia

Australian archaeology, Dec 1987, no25:80-87

Indenoona rock art is significant in its date and choice of subjects, which include horsemen, horsedrawn carts, sailing ships and a woman in a long skirt, as well as traditional motifs. The pictures are made by pecking or abrading the rock, and are almost certainly Aboriginal. (Au, JD)

254

M R Rip (1989)

Colour space transformations for the enhancement of rock art images by computer

Rock art research, May 1989, 6(1):12-16

The enhancement of rock art panels by computer using digital image processing software is a recent development in rock art research. This study presents the computer enhancement of a South African rock art panel using an approach which performs the computations in colour space rather than the more usual feature space. (Au)

255

L J Rivett (1988)

The photogrammetric recording of rock art in the Kakadu National Park, Australia

Australian archaeology, 1980, no 10:38-51

The vast number of rock art sites in the Kakadu National Park presents a virtually impossible recording task using conventional methods. This project was designed to investigate the use of photogrammetry to record these sites. The field work demonstrated the viability of terrestrial photogrammetry as an efficient field recording technique. (Au, MS)

256

L J Rivett (1983)

The application of photogrammetry to the recording of rock art and archaelogical sites in Kakadu National Park

The rock art sites of Kakadu National Park D Gillespie (comp) Canberra, 1983 Special publication (Australian National Parks and Widlife Service), 10, ISBN 0642880417 p87-126; illus, map, photos (b&w)

The purpose of this study was to investigate the potential of photogrammetry in the recording, interpretation and conservation of rock art and other archaeological sites in Kakadu National Park. This required field work incorporating pilot recordings at several locations and laboratory evaluation of data. (Au)

257

L Rivett, New South Wales. National Parks and Wildlife Service, University of Melbourne. Department of Surveying (1980)

The photogrammetric recording of Aboriginal art sites in the north metropolitan and Hawkesbury districts: report to the New South Wales National Parks and Wildlife Service

[Melbourne, The University?] 1980 29 [18] leaves; illus, maps

The rock art sites included in this project comprise the 'Big Eel' site at Cattai, Daleys Point at Brisbane Waters and four sites in the Upper Mangrove Creek catchment area: Frogman, Loggers, Black Hands and Black Hole Shelters. The aims of the project are to record the art sites and to evaluate photogrammetric recording techniques. (LT)

258

L Rivett, Australian National Parks and Wildlife Service (1979)

The application of photogrammetry to the recording of rock art and archaeological sites in the Kakadu National Park: report to the Australian National Parks and Wildlife Service

Melbourne, University of Melbourne, 1979 64p; illus (Anaglyph prints of stereo photographs + view inside cover pocket)

This study investigates the potential use of photogrammetry as a method for recording Aboriginal rock art and other archaeological sites in the Kakadu National Park. (MS)

259

L Rivett (1978)

Photogrammetry: its potential application to problems in Australian archaeology

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p15-21; illus

In this paper the author's aim is to suggest areas where photogrammetry may be able to make a useful contribution to Australian archaeology. Applications include registration of sites, special aerial photography, recording stone arrangements, rock art sites. (Au, LT)

260

Rock Art Conservation Workshop (1980: Sydney) (1984)

The state of Australian rock art research and conservation in 1980

Rock art research, Nov 1984, 1(2):119-139

The workshop examined the contexts in which decisions about rock art conservation and research are made, Australia-wide problems and treatments in conservation, and some individual solutions. Individual state summaries are also given. (JS)

261

D Roff, Conservation Commission of the Northern Territory (1984)

Visitor behaviour and management

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p54-56

National parks are being subjected to greater visitation and the park visitors are becoming much more interested and involved in all matters of environment and human relations. This paper presents methods of visitor education and control practised at Uluru National Park and its Aboriginal art sites. (Au, LT)

262

A Rosenfeld (1987)

Rock art and archaeology

Archaeometry: further Australasian studies W R Ambrose and J M Mummery (eds) Canberra, Australian National University. Department of Prehistory, 1987 ISBN 0731500407 p19-27

The parameters to be defined in order to use rock art data in archaeological interpretations are examined. The way in which research which has been directed at solving problems of preservation is directly relevant to archaeological application is demonstrated. (Au, LT)

263

A Rosenfeld, Joint Academies Committee on The Protection of Prehistoric Places, Australian Heritage Commission (1985)

Rock art conservation in Australia

Canberra, AGPS, 1985 Special Australian heritage publication series no2, ISBN 0644037725 xii, 79p; map, photos (some col.) (Bibliography p73-79)

The aim of this project is to draw together all existing research and experimental data with a bearing on rock art conservation in Australia. The main emphasis is on conservation research carried out in Australia. Work from outside Australia is briefly reviewed with a view to assessing relevance to Australian conditions. A considerable section of the report is devoted to discussion of the basic weathering processes affecting rock art. (Au, LT)

264

A Rosenfeld, J Golson, W R Ambrose, P Hughes, Joint Academies Committee on the Protection of Prehistoric Places (1984)

Report of a meeting on rock art conservation

Rock art research, May 1984, 1(1):54-59

The article reports on a meeting closely concerned with questions of rock art deterioration held at the Australian National Univesity, 13-14 Jun 1981, to discuss directions and priorities in rock art conservation. Discussion proceeded under three major headings: problems of recording, problems of management and problems of conservation. (Au)

265

A Rosenfeld (1982)

Style and meaning in Laura art: a case study in the formal analysis of style in prehistoric art

Mankind, Apr 1982, 13(3):199-217

The objective identification of animals depicted in the rock art of the Laura region frequently presents problems. An analysis of the drawings reveals that animal figures were drawn as fairly conventionalized schema. Analogy with contemporary Aboriginal practices elsewhere suggests that such minimal or ambiguous visual content is likely to have been supplemented by other cultural information. A preliminary analysis of motif distribution among related shelters suggests the possibility that known shelter usage may have played a part in the operation of this information system. (Au, MS)

266

A Rosenfeld (1981)

Boomerangs north of the Palmer River

Australian archaeology, Dec 1981, no13:80-94

There are stencils, engravings and paintings of boomerangs in the rock art of the Laura area. They are not a particularly frequent motif, but since this weapon was generally considered to have been absent from the traditional material culture of Cape York Peninsula, its occurrence among prehistoric paintings has prompted a re-examination of the evidence for its recent and past distribution in the area. The author concludes from data examined that the situation observable on Cape York Peninsula reflects the last gasps of a dying culture trait rather than the tentative first steps in the selective adoption of a new one. (Au, MS)

267

A Rosenfeld, D Horton, J Winter, J Golson (ed) (1981)

Early man in north Queensland: art and archaeology in the Laura area

Canberra, Australian National University. Department of Prehistory, 1981 Terra Australis, 6, ISBN 086784065X 95p; illus, maps, photos (b&w)

This volume presents discussion of the excavation of the Early Man Shelter in the Laura area of Queensland as well as a survey of the Aboriginal rock engravings at the site and more generally in the Laura area. (Au, LT)

268

A Rosenfeld (1978)

Recording rock art: a conflict of purpose?

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p9-14

The paper considers firstly what needs to be recorded on a rock art site. Recording requirements are then outlined. Finally the author describes procedures used for rock art recording: a combination of photography, drawing, colour and surveying, (Au, LT)

269

P M Schwartzbaum (1985)

The role of conservation techniques in rock art preservation

Rock art research, 1985, 2(1):65-70

A technical paper detailing conservation techniques used in Italy for mural painting and rock art. Specific problems discussed include salt efflorescences, condensation, infiltration of atmospheric water and vandalism. (CW)

270

V Serventy (1988)

With TAMS at Kakadu

Australian natural history, 1988, 22(8):374-375

Both natural features and examples of the rock art of Kakadu National Park are described. (LT)

271

P C Sims (1977)

Variations in Tasmanian petroglyphs

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p429-438; illus, map

This paper reviews each of 20 petroglyph sites in Tasmania claimed to be made by humans. The sites are considered in chronological order of discovery or published report. Motifs and rock type at each site are described. The author finds that only 12 sites are definitely made by humans, five are doubtful or unconfirmed and three are natural. (Au, LT)

272

I M Sim (1966)

Rock engravings of the Macdonald River district, NSW

Canberra, Australian Institute of Aboriginal Studies, 1966 Occasional papers in Aboriginal Studies, 7, 42p

The author describes 22 groups of rock engravings in the catchment area of the Macdonald River. Map references are provided for each site. (HC)

273

South Australia. Department for the Environment, R W Ellis (1979)

Aboriginal rock engravings

Kent Town SA, the Department, Dec 1979 Notes on South Australiana, 2, 4p; illus

The three main petroglyph types found in South Australia, intaglios, linear or abraded grooves, and rock pounding, are discussed. Their distribution throughout the state is noted. (JS)

274

South Australia. Department of Environment and Planning (1986)

The Flinders Ranges: an Aboriginal view

Adelaide, SADEP, 1986 ISBN 724388141 19p

Examines the Aboriginal population of the Flinders Ranges today, their myths and legends, plants, language and the effect of the coming of Europeans. Surviving rock engravings and painting sites in the Flinders Ranges are described. (HC)

275

J Stockton (1977)

Site report: Greens Creek Aboriginal engraving site

Hobart, 1977 Occasional paper (Tasmania. National Parks and Wildlife Service) no1, ISBN 0724602496 13, [13] leaves; illus, map

The recording of engravings at the Greens Creek Aboriginal site, northwestern Tasmania is reported. The site is notable for the limited range of motifs in the pecked and abraded engravings. As the site is of considerable archaeological significance and now relatively accessible to visitors a full and accurate record of the present state of the site was a priority. Recommendations for management of the site are given. (Au)

276

K M Sullivan (1984)

Monitoring visitor use and site management at three art sites: an experiment with visitor's books

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p43-53; illus, photo

This paper provides an account of the effects of installation of visitors' books at three similar Aboriginal stencil art sites. The sites are located on the western side of the Blue Mountains NSW and 150 km north west of this point. The experiment which included prior cleaning of highly vandalised sites, appears successful. (Au, LT)

277

K M Sullivan (1979)

Management of Aboriginal relic sites in the Sydney area

Archaeological resource management in Australia and Oceania J R McKinlay and K L Jones (eds) Wellington, New Zealand Historic Places Trust, 1979 Publication (New Zealand Historic Places Trust) no11, p72-77

A statement of the problems of site management in the Sydney metropolitan area, specifically rock engravings, and problems connected with land status categories. An examination of management practices currently in use in Australia, and user/visitor requirements. (Au,CW)

278

K Sullivan (1979)

Viewing Aboriginal sites

10,000 years of Sydney life University of Sydney. Macleay Museum, 1979, 1980 p107-113

Article presents methods for viewing the many Aboriginal rock engraving, drawing and shell midden sites around Sydney. Lists sites in Sydney and who to contact. (HC)

279

M E Sullivan, P J Hughes (1985)

Geomorphological investigations of the Mudgeegonga 3 rock shelter archaeological site and its environs

Mud and stone: a technological analysis of a quartz industry in north east Victoria G F Perham [Bundoora Vic], La Trobe University. Archaeology Department, 1985 p133-138

The problems of conserving the rock art of Mudgeegonga 3 rock shelter are examined. The history of accumulation of the archaeological deposit and implications for prehistoric environments in the area are determined. (Au, LT)

280

S Sullivan (1984)

New South Wales: rock art 1980

The state of Australian rock art research and conservation in 1980 Rock Art Conservation Workshop (1980: Sydney) Rock art research, Nov 1984, 1(2):123-129

The Aboriginal sites register maintained by the New South Wales National Parks and Wildlife Service has minimum records for almost 3000 sites, with perhaps one third recorded in any real detail. Actual density of art sites is recorded for only three small areas. The information to judge the comparative value of particular sites or groups of sites is therefore lacking. The paper describes the various threats to art sites and suggests ways of protecting sites. The criteria used by the service are discussed and include research or scientific value, educational or cultural value and Aboriginal value. (Au)

281

S Sullivan (1978)

Conservation of Aboriginal art in New South Wales

Conservation of rock art International Workshop on the Conservation of Rock Art (1977: Perth) Sydney, Institute for the Conservation of Cultural Material, 1978 ISBN 0959737154 p71-74

This is a brief report on attempts at conserving Aboriginal art sites in New South Wales and on some of the problems encountered. No other state has the combination of a comparatively high human population density and concentration of Aboriginal sites. The problems are the effects of humans, introduced animals and natural deterioration. (Au)

282

S Sullivan, New South Wales. National Parks and Wildlife Service (1976)

Aboriginal relics in New South Wales

Sydney, New South Wales. National Parks and Wildlife Service, 1976 11p; photos (b&w)

This article describes the types of Aboriginal sites found within New South Wales. The major problems in their protection are outlined. State legislation dealing with Aboriginal relics is reviewed. (Au, LT)

283

S Sullivan (1975)

Mootwingee: an example of cultural tourism

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia. (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no11; Australian Aboriginal studies no54, ISBN 0855750456 p59-63

Mootwingee Historic Site NSW is a small sample of semi-arid rangeland in a rocky upland situation north-east of Broken Hill. It contains important examples of rock engravings, cave paintings and other Aboriginal relics. Management for the preservation of these features with facilities for controlled public visitation, education and research are described. (Au)

284

Sydney Prehistory Group, New South Wales. National Parks and Wildlife Service (1983)

In search of the Cobrakall: a survey of Aboriginal sites in the Campbelltown area south of Sydney

Sydney, New South Wales. National Parks and Wildlife Service, 1983 ISBN 0724076700 2vol; b&w photos (Bibliography Vol1, p57-62)

The object of the survey was to make a fully representative record of sites and drawings in an area which is undergoing rapid urban development. As with other such areas, the authors believe there is a real danger that Aboriginal sites will be lost if they are not recorded promptly. Over 8 years more than 60 sites were located and recorded in an area of 80 sq.km. Attention is also paid to the environment, topography, flora and fauna because of their significance to the Aborigines. The item is in two parts, the contents of Part 2 being restricted to researchers and those involved in the protection of Aboriginal sites. Persons wanting this closed section should apply to the Regional Archaeologist,

Central Region, National Parks and Wildlife Service. (Au, JG)

285

P S Tacon (1988)

Identifying fish species in the recent rock paintings of western Arnhem Land

Rock art research, May 1988, 5(1):3-15

The most frequently found subject in the recent rock art of western Arnhem Land is a fish. For the Aboriginal people who produced the paintings it was important to distinguish species as this allowed them to use the paintings to illustrate particular ideas, experiences or myths more effectively when story telling. (Au, MS)

286

L Taylor (1979)

Ancestors into art: an analysis of Pitjanjatjara Kulpidji designs and crayon drawings

Canberra, Australian National University, Department of Prehistory and Anthropology, 1979 113p; illus, BA(Hons) thesis (Bibliography p110-113.)

In this thesis the author presents an analysis of a system of central Australian graphic art. This analysis is focused on two sets of graphic material *kulpidji* designs and crayon drawings. The Aborigines who produced this material were principally of the *Pitjanjatjara* language group, however, some works were made by *Yankuntjatjara* and *Walbiri* groups. In this work, the author contends that semiological theory provides a more useful basis for the analyses of central Australian graphic art systems than the theoretical position developed by Nancy Munn in her analysis of ancestral designs produced by the *Walbiri* tribe. (Au, MS)

287

H Thompson (1983)

Kakadu

Wildlife in Australia, Summer 1983, 20(4):8-11

Kakadu National Park's wildlife, vegetation, geology and its spectacular scenery are described. (RM)

288

W Thorp, New South Wales. National Parks and Wildlife Service, Australian Archaeological Resources (1983)

Preliminary analysis of European rock engravings recorded at North Head Quarantine Station, Sydney

Sydney, Australian Archaeological Resources, 1983 82p; illus

The program aimed to locate each engraving and record each by written description on standard form, a sketch of the unit and a photograph. Because of the extent of the resource and the resultant large multi-volumed document, this report provides an additional short report which briefly presents the compiled data of each precinct with some limited interpretation and observations made during the course of work. (Au, MS)

289

N B Tindale (1987)

Kariara views on some rock engravings at Port Hedland, Western Australia

Records of the South Australian Museum, May 1987, 21(1):43-59

This paper describes, through an analysis of rock engravings at Port Hedland, aspects of Aboriginal economic life and material culture in the area. The carvings were recorded on a 1953 expedition and interpretations are given based on work done then with *Kariara* and other Aboriginal informants in the region. (Au)

290

P J Trezise (1986)

Artists of the sandstone: Earthwatch '86: results of field work

[1986] 6, 6 leaves

A field trip to rock art sites in the Laura region is recorded. Details of sites discovered, relocated and/or recorded are presented. An overview of Operation Raleigh, in the Deighton River area, where 42 new art sites were located, is also included. (LT)

291

P J Trezise (1985)

Crocodile I Gallery, Laura

Rock art research, May 1985, 2(1):74-77

During the 1984 Earthwatch expedition in north Queensland a comprehensive recording was attempted of the Crocodile I Gallery near Laura, which resulted in the description of 224 figures. The analysis of the site was undertaken as part of an intensive study for a definitive work on the entire body of art of the area. In this paper the author discusses some of the most recent paintings at this site, their ethnographic interpretation and their historical significance. (Au)

292

P J Trezise (1985)

Rain-making site in the Mosman River Gorge

[1985?] 6 leaves

The nature and condition of the rock art of the rain making site is described. This is followed by observations of flood and rain-making ceremonies of the *Lardill* Tribe of the Mornington, Wallaby and Langu-Narnji Islands. (Au, LT)

293

P J Trezise (1977)

Representations of crocodiles in Laura art

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P

J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p324-333; photographs (col)

A sample of 35 crocodiles from 20 sites is examined to find the figurative characteristics of this animal in art of the Laura region in Queensland. Crocodiles are generally represented singly or in small numbers with their representations being a conventionalised outline with little addition of further anatomical detail. Species identification remains uncertain for the majority of figures. (Au, LT)

294

P J Trezise, D Roughsey (1975)

The Cape York galleries

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no 11; Australian Aboriginal studies no 54, ISBN 0855750456 p65-68

This paper discusses the Split Rock group of galleries of Aboriginal rock art in the Laura area, Queensland. Queensland legislation protecting Aboriginal antiquities is analysed briefly. Establishment of the Aborigines Historic Places Trust is noted and its objectives are reviewed. Effects of visitors to the Split Rock site are described. (Au, LT)

295

P J Trezise (1971)

Rock art of south-east Cape York

Canberra, Australian Institute of Aboriginal Studies, 1971 Australian aboriginal studies no 24; Prehistory and material culture series no 4, ISBN 0855750030 132p; illus, map

The author records and discusses Aboriginal rock paintings of the area round Laura, southeastern Cape York Qld. A number of galleries are included with each being described separately. (LT)

296

P Trezise, D Roughsey (1982)

Rock art of Cape York

Wilderness V Martin (ed) Findhorn Scotland, Findhorn Press, 1982 ISBN 0906191610 p63-65; photo (b&w)

Cape York Peninsula has several areas containing examples of Aboriginal rock art. Rock shelters near Laura in particular contain many large and colourful galleries. This paper discusses the art in its context, wilderness conserved by the Aborigines who lived in the area. (Au, LT)

297

P Trezise (1980)

The aboriginal art of a unique region

Reef rainforest mangroves man: a focus on Cape York Peninsula J Wright, N Mitchell and P Watling (eds) Cairns, Wildlife Preservation Society of Queensland, 1980 ISBN 0-909920-14-1 p2-3

Systematic exploration of Cape York Peninsula since 1960 has yielded almost one thousand aboriginal art sites, rivalling any of the prehistoric art sites world wide. Measures taken since to investigate, record and preserve the sites are detailed. (HP)

298

P J Ucko (ed), Australian Institute of Aboriginal Studies (1977)

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe: papers presented at the schematisation in art symposium (1974: Canberra)

Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 486p; illus, maps, photos

The primary aim of this volume is to deal with the major theme of the symposium but it also sets out to give an adequate view of the various facets of Aboriginal artistic activity and the complexities and variety of its symbolism. Included are some articles of great theoretical interest in their own right, several case studies which have not been published previously, an overview of Aboriginal artistic activity and a blending of approaches and material deriving from the study and analysis of forms of non literate cultural expression, mainly from prehistoric Europe and Aboriginal Australia. (Au, LT)

299

P J Vinnicombe (1984)

Site management problems and prospects in the Kimberley

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra, Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p29-31

Site management in the Kimberley WA is virtually non-existent to date, but incipient problems and disaster areas are a major concern. Mining and rapidly increasing tourism and their effects on Aboriginal art sites and Aboriginal groups are discussed in this paper. (Au, LT)

300

P Vinnicombe, Woodside Offshore Petroleum (1987)

Dampier archaeological project: resource document, survey and salvage of Aboriginal sites, Burrup Peninsula, Western Australia

Perth, Western Australian Museum, 1987 ISBN 073091366 (misprinted in book) 70p; illus, maps, photos

This report is the final in a series of three made to Woodside Offshore Petroleum Pty Ltd recording and salvaging Aboriginal sites on the company's leases on the Burrup Peninsula WA. This volume collates data resulting from field research. Its principal objectives are to outline the context in which the survey and salvage project was carried out, to describe the archaeological work achieved on the Peninsula and to summarise the present status and location of the finds and records. The

archaeology is discussed under the headings occupation sites, engravings, grinding, stone features and rock shelters. (Au, LT)

301

P Vinnicombe (1987)

Salvage archaeology of the Burrup Peninsula

Australian archaeology, Dec 1987, no25:53-79

Burrup Peninsula was divided into seven catchment zones and an archaeological survey identified significant sites, including engravings, occupation sites, quarries. mealtime halts and grinding sites. Further research is foreshadowed, particularly in rock art and stone features and seasonality. (Au, JD)

302

P Vinnicombe (1979)

Independent assessment of sites nominated for the Register of the National Estate, Kakadu and Katherine area Northern Territory [and] Notes, queries and suggestions on boundaries of certain nominations to the Register of the National Estate in Northern Territory

Aug 1979 1vol; illus

This assessment surveys ten sites recommended for inclusion in the *Register of the National Estate* and to which objections were raised. Each site is described in some detail and the boundaries of the area for inclusion examined. The author suggests that the whole area is a unique and internationally significant art gallery, covering over 25,000 years and particularly important in its continuing use today as an art and shelter complex. (JS)

303

F L Virili (1983)

An essay of interpretations of some ritual representations among the prehistoric petroglyphs of the Pilbara, Western Australia

The intellectual expressions of prehistoric man: art and religion Valcamonica Symposium (3rd: 1979: Valcamonica) Capo di Ponte Italy, Edizioni del Centro, 1983 p445-456; illus, map (At head of cover title: Prehistoric art and religion)

Australian Aboriginal rock art in general and rock engravings of the Pilbara Region in particular are discussed. It is proposed that the study of motifs and their relationships to mythology is as important as the technical and stylastic study for a better understanding of the art. (Au, LT)

304

F L Virili (1977)

Aboriginal sites and rock art of the Dampier Archipelago, Western Australia: a preliminary report

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p439-451; photographs

The petroglyphs from the Dampier Archipelago reviewed in this paper show a unique combination and variety of motifs, techniques and styles, as well as degrees of preservation amongst all recorded forms of rock art in Australia. The sites discussed in the paper have, because of a number of factors, the appearance of transitory rather than permanent occupation. (Au, LT)

305

G L Walsh, Queensland. National Parks and Wildlife Service (1988)

Australia's greatest rock art

Bathurst NSW, E J Brill-Robert Brown & Assoc., 1988 ISBN 186273013X 312p; illus, maps (Bibliography p294-302)

With the aim of encouraging the general reader with an interest in Aboriginal culture, and in an attempt to awaken Australians to their extensive and rich cultural heritage, the author chose, visited and recorded sites across Australia. While the choices are ultimately personal, examples were included from each state and are considered to be examples of artistic expertise. Preference was given to sites of mythological or contemporary significance. The book is arranged chronologically, with subsections on sorcery art, the largest figures, and the *Yuwengayay* gallery in Arnhem Land. (Au, JS)

306

G L Walsh, Joint QNPWS-AIAS Site Recording Program (1984)

Managing the archaeological sites of the Sandstone Belt

[sl], 1984 196p; illus, maps, photos (b & w)

This report summarises findings of the Program for the central Queensland Sandstone Belt. As a management oriented research project, conservation and management problems represent the bulk of the discussion. Site content and rock art recorded in this project are of such significance that they warrant an additional publication. (Au)

307

G L Walsh, Queensland. National Parks and Wildlife Service (1984)

Archaeological significance of the Buckland Creek site

[Brisbane?], 1984 1 v (various pagings); illus, map, photos (b&w)

This submission has been prepared to provide some indication of the scientific importance of an area on the upper reaches of Buckland Creek on Tanderra Station. Early records and more recent academic research have been gathered together with plates and details from site records. The paper outlines the archaeological significance of the renowned art site and of an associated complex of interrelated diverse sites. (Au)

308

G L Walsh (1984)

Archaeological site management in Carnarvon National Park: a case history in the dilemma of presentation or preservation

Visitors to Aboriginal sites: access, control and management Kakadu Workshop (1983) Canberra,

Australian National Parks and Wildlife Service, 1984 ISBN 0642523207 p1-14; photos (b&w)

This paper relates the case history of significant sites in the Carnarvon National Park Qld. The practical experience provided has resulted in two valued appreciations: awareness of the need for flexibility in adapting developmental plans to the changing attitudes and needs of the evolving visitor levels; developing an efficient progressive approach to the selection of sites for management and eventual 'hard' development. (Au, LT)

309

G L Walsh, Queensland. National Parks and Wildlife Service (1984)

Report on archaeological significance of Flinders Island/Princess Charlotte Bay, July 1984

[Brisbane], 1984 1 vol (various pagings); illus, maps, photos (b&w)

This report has been prepared to cover the archaeological sites of the Princess Charlotte Bay area of Queensland, with particular attention to the Flinders Group of islands. Areas known to display art motifs and styles of an obvious associated school of art have been grouped for the purpose of discussion. The work is grouped under several topics: rock art, burial sites, middens, management and other pressures on the region, geology. (Au, LT)

310

G L Walsh, Queensland. National Parks and Wildlife Service (1984)

Report: archaeological significance of Hook Island

[Brisbane?], 1984 91, [38] leaves; illus, maps, photos

The rock art of Hook Island in the Whitsunday group is discussed along with the significance of both application technique and art motifs. Recommendations for site conservation, its development and interpretation to the visiting public are presented. Tourism in the area is examined. (Au, LT)

311

G L Walsh, Queensland. National Parks and Widlife Service (1982)

Aboriginal sites of the Mitchell/Palmer limestone belt: a preliminary report, October 1982

[Brisbane?], 1982 1 v (various pagings); illus, map, photos (b&w)

This report is compiled from information gathered during a visit to the Mitchell/Palmer limestone belt extending north from Chillagoe in north Queensland. A feature of the limestone in the region is its weathering process which forms innumerable caves, shelters, crevices and cavern systems, providing potential for evidence of Aboriginal sites, art areas, burial caverns or cache sites. Problems associated with undertaking even a moderately detailed survey should not be underestimated. The author advised completion of adequate conservation measures before allowing development of any of the art sites. (Au, LT)

312

G L Walsh, Queensland. National Parks and Wildlife Service (1982)

Aboriginal sites of the Lawn Hill Gorge area: a preliminary report, September 1982

[Brisbane], 1982 1 vol; illus, maps, photos (b&w) (Appendixes include unpublished papers by P Hiscock and P J Hughes)

This report on Aboriginal rock art sites of the Lawn Hill Gorge system in Queensland represents a preliminary evaluation. The author comments on the importance of the archaeological excavation sites in their context of acquiring an overall understanding of Queensland's prehistory. However art sites were found to be small and disappointing in quality and appearance. (Au, LT)

313

G L Walsh (1979)

Mutilated hands or signal stencils: a consideration of irregular hand stencils from central Queensland

Australian archaeology, Nov 1979, no9:33-41

Stencil art, although widespread throughout the rock art regions of Australia, nas been largely overlooked by rock art researchers. This paper examines the stencils found in the many galleries of the central Queensland sandstone belt, where stencils show a variation of the common hand stencil. This variation consists of stencils of both left and right hands, contorted to form unusual patterns, some appearing to have missing, partly missing, or distorted fingers. (Au, MS)

314

G Walsh (1989)

Art, burial and other sites in the central Queensland sandstone belt: recording and comuterization

Sites and bytes: recording Aboriginal places in Australia J Flood, I Johnson and S Sullivan (eds) Canberra, AGPS, 1989 Special Australian heritage publication series no8, ISBN 0644075961 p54-127

The chapter discusses facets of a joint Queensland National Parks and Wildlife Service and Australian Institute of Aboriginal Studies recording program known as the Central Highlands Management Project which commenced in 1979. Site recording techniques and methods developed are discussed together with their successes and failures. Examples of recording forms are included. (Au, JG)

315

G Walsh, Queensland. National Parks and Wildlife Service (1986)

Cultural resource management in Queensland national parks

Australian ranger bulletin, 1986, 4(1):5-8

Aspects of cultural site management for rock art in several national parks in Queensland are discussed. (LT)

316

G Walsh (1983)

Aboriginal sites in the Chillagoe and Mitchell/Palmer limestone areas

Tower karst, 1983, no3:36-42

Site inspection reveals that the Chillagoe Mitchell/Palmer limestone belt contains a number of archaeological sites with rock art the most common. Style and motif, colours, forgeries and conservation problems are discussed. Two burial sites are also described. (LT)

317

S Walston, J Dolanski (1976)

Two painted and engraved sandstone sites in Australia

Studies in conservation, 1976, 21:1-17

Rock painting sites at Mootwingee and Mt Grenfell NSW have been examined to determine the materials used, their state of preservation and the types of deteriorative processes acting upon them. Steps for protection of these sites are described. (Au)

318

S Walston (1975)

Rock art: deterioration and conservation

The preservation of Australia's Aboriginal heritage National Seminar on Aboriginal Antiquities in Australia (1972: Canberra) Canberra, Australian Institute of Aboriginal Studies, 1975 Prehistory and material culture series no11; Australian Aboriginal studies no54, ISBN 0855750456 p104-107

This paper discusses a project to investigate the problems affecting Aboriginal paintings and engravings. Two sites, Mootwingee and Mount Grenfell, in New South Wales, were selected as study sites. Analysis of each site and its problems for conservation of the art is presented. (Au, LT)

319

G K Ward, S Sullivan (1989)

The Australian Institute of Aboriginal Studies Rock Art Protection Program

Rock art research, May 1989, 6(1):54-62

In 1986, the Federal Minister for Aboriginal Affairs made an extra allocation to the Australian Institute of Aboriginal Studies to support the development of a rock art conservation program. In this paper, the background to this action is given along with an outline of the projects funded in the initial year of the program. Brief discussion is made of some possible implications for the continuation of the program of some recent research and protection projects. (Au)

320

G K Ward (1989)

Australian Institute of Aboriginal Studies' rock art protection program: discussion of the first tow years' projects

Rock art research, Nov 1989, 6(2):126-138

The applications of the rock art protection program are listed and analysed in terms of success, sources, location and program criteria. As expected, sites in northern Australia predominate, with applications increasingly coming from institutions rather than individuals. Over the two years there was a change in emphasis from assessment of sites to particular methods of conservation and management. (JD)

321

A Watchman (1987)

Preliminary determination of the age and composition of mineral salts on rock art surfaces in the Kakadu National Park

Archaeometry: further Australasian studies W R Ambrose and J M Mummery (eds) Canberra, Australian National University. Department of Prehistory, 1987 ISBN 0731500407 p36-42

Rock art surfaces in Kakadu National Park are examined in order to evaluate the possible origin and development of complex mineral salts formed on the surfaces and to determine the feasibility of using current radiocarbon methods to date the rock art paintings. (Au)

322

J A Watson, J M Flood (1987)

Termite and wasp damage to Australian rock art

Rock art research, May 1987, 4(1):17-27; illus

A survey of damage to rock art in the Koolburra Plateau near Laura in north Queensland, where damage by termites predominates, is described. The basics of termite biology are outlined in order to understand the nature of the problem and the rationale for the measures suggested for its amelioration. (Au)

323

Western Australian Museum. Department of Aboriginal Sites, Australian Heritage Commission (1988)

Walga Rock: a report on the implementation of preliminary site management strategies, 1982-1987 for the Australian Heritage Commission

(Perth), Western Australian Museum, 1988 6p; illus

Walga Rock is the most impressive art site in the south-west of Western Australia. The arrival of Europeans has brought major changes to the site and its environment. This report details management strategies implemented to protect the site. (Au, ET)

324

M K West (1976)

A classification of the stylistic characteristics of the rock art of south-east Cape York

Brisbane, University of Queensland, 1976 188p; illus; BA (Hons) thesis (Bibliography p184-188)

Perhaps one of the most outstanding discoveries of rock art recently is that of the art galleries around Laura, in south east Cape York. Because of the lack of ethnographic information about this rock art it has been chosen for analysis. It is the contention of this thesis that the diversity as well as the similarities of pictorial representation within a regional body of art must be considered as equally important facets of an art tradition. This classification has isolated 45 groups which can be considered as styles. This diversity of styles show that previous analyses have over-simplified the complexity of visual representation of this area. (Au, MS)

325

W Wolfe-Okonghu (1978)

Aboriginal art of the south-west of Western Australia

[Perth], University of Western Australia. Department of Anthropology, 1978 viii, 87p; illus (some col), BA(Hons) thesis (Bibliography p82-86.)

Thirty-two sites are presented, 26 of which are painting sites and six engraving or marking sites. Painting sites are frequently located on granite outcrops which often provide not only suitable sheltered rock surfaces but also a water source. The most frequent motif is the hand stencil and the colours are mainly red and white. After hand and other stencils come tracks, animal and sometimes human. Geometric motifs are next most frequent followed by animal figures and indeterminate shapes. (Au, MS)

326

H C Woodhouse, H Pager (1982)

Art in the wilderness

Wilderness V Martin (ed) Findhorn Scotland, Findhorn Press, 1982 ISBN 0906191610 p57-62; illus, photo (b&w)

This paper discusses art and wilderness, as human concepts, both deliberate breakaways from the mundane world of everyday tasks, duties and obligations. In many cases the wilderness areas to be protected are also treasure houses of prehistoric rock art. The art of Bushmen of the Kalahari Desert in southern Africa is used as an example with a brief comparison with Australian Aboriginal art. (LT)

327

B J Wright (1977)

Schematisation in the rock engravings of north-western Australia

Form in indigenous art: schematisation in the art of Aboriginal Australia and prehistoric Europe.... P J Ucko (ed) Canberra, Australian Institute of Aboriginal Studies, 1977 Prehistory and material culture series no13, ISBN 0855750685 p110-116; illus, photos

Following an examination of the nature of schematisation, the rock engravings of the Pilbara region in northwestern Australia are examined in the context of this concept. Knowledge of the nature, geographical distribution and the time depth of certain recognisable models, or schema, in Australian rock art may yield new information about the people who produced it. (Au)

328

B Wright (1985)

The significance of hand motif variations in the stencilled art of the Australian Aborigines

Rock art research, May 1985, 2(1):3-19 (The article concludes with comments by P Faulstich, D R Moore, R G Kimber, W J J van Ryssen, P J Tresize and W Davis with a reply by B Wright.)

The question has arisen as to whether variant hand motifs reflect mutilation practices or are illustrations of symbols used in sign language. An analysis of the variations recorded in the central western Queensland highlands indicates that while some variants might be attributable to mutilation practices, a large number resemble hand signals illustrative of totemic faunal species. It is suggested that the variant hand motif denoted the totemic affiliation and level of initiation attained by the artist. (Au)

329

H J Wright, Anthropological Society of New South Wales (1941)

The preservation of the rock engravings and paintings of the Sydney district

Mankind, May 1941, 3(1):7-16

This paper examines the preservation of rock engravings and paintings in the Sydney district in two groups: those in national reserves and municipal parks and those outside these areas. Causes of damage and destruction are discussed and the need for protective legislation is pointed out. (LT)

330

R Wright (1980)

Hints on the successful photography of Aboriginal art

The Aborigines of New South Wales C Haigh and W Goldstein (eds) [Sydney, New South Wales. National Parks and Wildlife Service, 1980] p112-113

Techniques for achieving satisfactory photographs of Aboriginal carvings and paintings are described, emphasizing use of light and shadows. Explanations of the damage done by touching up the art to try to achieve better photographs are presented. (LT)

331 (1989)

Australia's rock art

Canberra, AGPS, 1989 Australian Heritage Commission bibliography series no2, ISBN 0644093870 24p

The presentation of Aboriginal rock art sites is of major concern to the Aboriginal people and to conservationists. Such sites are a vital component of the National Estate. This bibliography draws together references on rock art sites, their interpretation, preservation and management. (Au, LT)

332 (1989)

Management and conservation of rock art sites

Getty Conservation Institute newsletter, Spring 1989, 4(2):1-2

The Getty Conservation Institute has pursued two strategies to develop rock art conservation: the provision of professional education in rock art management and courses to enable trained conservators to extend their expertise to rock art. The Canberra College of Advanced Education and New South Wales National Parks and Wildlife Service have participated, as have experts from France, Mexico and Spain. (JD)

333 (1989)

A guide to the rock art of the Grampians

VAS news, Autumn 1989, no4:7-9

Aboriginal rock art of the Grampians National Park, its style and techniques used are briefly described. Five sites are examined individually with discussion presented of the motifs at each site and activities carried out there by the Aboriginal people. The sites are Bunjil's Cave, Flat Rock, the Cave of Ghosts, the Cave of Hands, and at Glenisla. (LT)

334 (1988)

Media releases by Hon Geoff Muntz, Minister for Environment, Conservation and Tourism

NPA news, Jun 1988, 58(4):14-16

The Aboriginal rock paintings at Nara Inlet on Hook Island in the Whitsundays have been protected by the construction of a boardwalk to keep the dust from being dispersed by visitors. Other releases concern its declaration of the Camooweal Caves National Park in the Mitchell grass downs region and the Deepwater National Park in the south Queensland coastal region. (MS)

335 (1986)

Catalogue of Victorian rock art motifs: a note

Artefact, Dec 1986, 11:29

A computerised database of Victorian rock art motifs has been compiled by the Victoria Archaeological Survey, using a dBase III+ program. It contains about 4500 motifs from 113 recorded pictograph sites. The variables described for each motif within the database are site number, art area, technique, size, colour, form and motif type. (MS)

Abydos-Woodstock Reserve WA 21
Alligator Rivers Region NT 90, 92
Arnhem Land 49
Arnhem Land NT 25, 26, 34, 37, 38, 39, 40, 43, 44, 69, 77, 148, 160, 167, 179, 188, 189, 226, 252, 285
Augusta WA 52
Bare Hill Qld 67
Bathurst Heads Qld 231
Bigga NSW 95
Black Range Vic 133
Blackwood Island Qld 231
Blue Mountains NSW 276
Brisbane Water National Park NSW 156
Broken Hill NSW 88, 89
Brookvale NSW 179
Buckland Creek Qld 307
Bunjils Cave Vic 133, 181
Burrup Peninsula WA 124, 168, 300, 301
Cadell River NT 25
Cameron, Mount Tas 104, 153
Camooweal Caves National Park Qld 334
Campbelltown NSW 170, 234, 284
Cape York Peninsula Qld 79, 220, 296, 297
Cape York Qld 295
Carbine Creek Qld 213
Carnarvon Gorge Qld 248, 249, 308
Carnarvon National Park Qld 308, 315
Cattai NSW 257
Cave Hill SA 91
Central Highlands Qld 215
Central Queensland 314
Central West Region Qld 36, 217, 218, 219
Chillagoe Qld 78, 79, 173
Clack Island Qld 231
Cleland Hills NT 82
Cobar NSW 130, 141, 178
Cooktown Qld 297
Daleys Point NSW 257
Dampier Archipelago WA 82, 304
Deaf Adder Creek NT 25
Deep Creek SA 20, 32
Deepwater National Park Qld 334
Deighton River Qld 290
Delamere Creek NT 47
Denham Island Qld 231
Depuch Island WA 205, 241
Durba Hills WA 82
Eight Mile Creek NSW 87
Far North and Far West Region SA 157
Flinders Group National Park Qld 315
Flinders Group Qld 309
Flinders Island Qld 231
Flinders Ranges, South SA 274
Forrestfield WA 243
Fortescue River WA 241
Garden Range Vic 135
Gatton Qld 212
Gilruth, Mount NT 45
Glenisla Vic 73
Grampians National Park Vic 333
Grampians, The Vic 73, 103, 127, 128, 131, 132, 137, 182
Greens Creek Tas 275
Grenfell, Mount NSW 317, 318
Groote Eylandt Qld 179
Hardy Island NT 189
Hawkesbury River NSW 174
Hook Island Qld 310, 334
Hughenden Qld 216
Hunter Region NSW 12
Kakadu National Park NT 1, 10, 11, 41, 46, 70, 107, 109, 110, 117, 118, 119, 120, 152, 159, 196, 204, 229, 240, 255, 256, 258, 270, 285, 287, 302, 321
Karlie-Ngoinpool Cave SA 7
Karolta SA 85, 235
Kimberley Region WA 23, 53, 74, 75, 123, 164, 222, 223, 224, 299
Kinchega National Park NSW 14
Koolburra, Mount Qld 79, 97, 150
Koonalda Cave SA 112
Ku-ring-gai Chase National Park NSW 156
Langi Ghiran, Mount Vic 134
Laura Qld 9, 35, 98, 201, 265, 266, 267, 290, 291, 293, 296, 297, 322, 324
Lawn Hill Creek Qld 312
Lawn Hill National Park Qld 315
Lemonthyme State Forest Tas 225
Macdonald River NSW 272
Maidenwell Qld 212
Mangrove Creek NSW 8, 257
Maroota NSW 227
Maxwell River Tas 144, 225, 251
McPherson State Forest NSW 184
Melville, Cape Qld 231
Mitchell Plateau WA 113
Moffatt, Mount Qld 315
Mooraa Cave SA 6
Mootwingee Historical Site NSW 14, 317
Mosman River Qld 292

Mount Isa Qld 213
Mount Lofty Range SA 114, 139
Mudgeegonga Vic 244, 279
Mungo National Park NSW 14
N'Dhala Gorge Nature Park NT 102
North Head NSW 288
Nourlangie NT 245
Nourlangie Rock NT 42
Olary SA 237, 238
Ordnance Point Tas 71
Palmer River Qld 297
Peak Range Qld 145
Pilbara Region WA 28, 192, 194, 303, 327
Pilot, Mount Vic 136
Pimba SA 142
Plumbago Station Historic Reserve SA 197
Port Hedland WA 53, 241, 289
Princess Charlotte Bay Qld 309
Quirindi NSW 239
Rocky Scrub Creek Qld 76
Roebourne WA 253
Royal National Park, The NSW 156
Saxby Waterholes Qld 213
Selwyn Range Qld 210
Shoalhaven River NSW 22
South Head NSW 232
South West Region WA 325
Southern Forests Area Tas 158, 225
Spear Hill WA 192
Split Rock Qld 9, 294
Stanley Island Qld 81, 231
Strathbogie Ranges Vic 135
Sturt's Meadows NSW 57, 62, 183
Sundown Point Tas 71, 140
Sydney NSW 59, 64, 156, 174, 185, 186, 277, 278, 329
Sydney Region NSW 175, 198
Talbot, Mount Vic 129
Tom Price WA 18
Ubirr NT 111, 118, 233
Uluru (Ayers Rock - Mt Olga) National Park NT 1
Uluru (Ayers Rock-Mt Olga) National Park NT 107, 109
Uluru National Park NT 110, 261
Upper Swan WA 243
Victoria River NT 55, 165, 166, 190, 191, 193
Waldburg Range WA 180
Walga Rock WA 146, 243, 250, 323
Wellington Range NT 38
Wollombi Creek NSW 230
Wollongong NSW 186
Wurragara Creek Tas 225
Yirrkala NT 208, 209