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La Pintura

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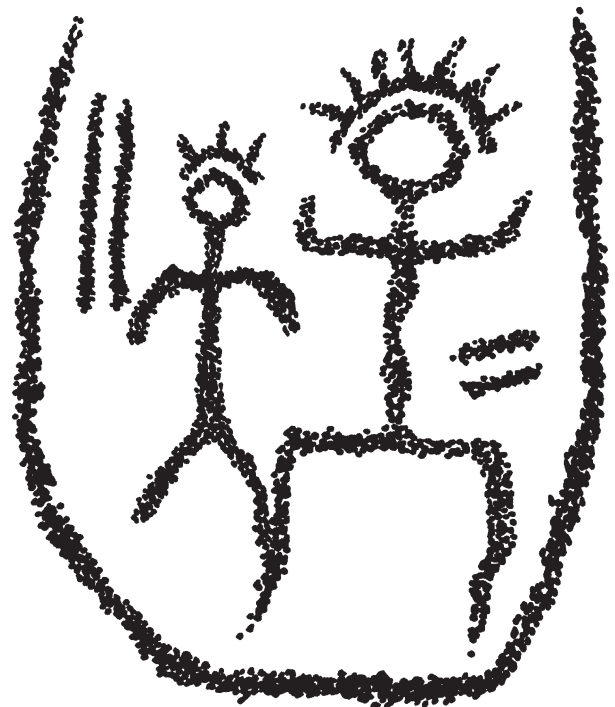
ARARA to Round Up Members for 2001 Pendleton Conference

The ARARA conference for 2001 will be held over the Memorial Day weekend in downtown, historic Pendleton. Home of the famous Pendleton Round-Up and gorgeous Pendleton blankets, this small northeastern Oregon town offers a pleasant and fun-filled location for our annual gathering, May 25-28, 2001.

Situated in the northeast corner of the state and with the Blue Mountains as a backdrop, Pendleton (population 17,000) is located in beautiful rolling hills covered by the wheat fields that characterize the area. The town, located on the Oregon Trail, was founded in 1868 and was named after a prominent Democratic leader from Ohio, Senator George Hunt Pendleton, who ran for vice president in 1864. It is the county seat of Umatilla County and serves as the primary economic and business center for that area of Oregon. Many State and Federal agencies maintain offices in town, including the Umatilla National Forest headquarters and the District Office of the State Department of Forestry. The U.S. Department of Agriculture and Oregon State University jointly operate the Columbia Basin Agricultural Research Center, and there are offices of the Soil Conservation Service and the Agricultural Stabilization and Conservation Service in town, reflecting the strong agricultural base of the local economy. The streets of downtown Pendleton are lined with many grand historic buildings, giving the town an "old time" feel.

Pendleton is famous for the annual Pendleton Round-Up, one of the biggest four-day rodeos in the country. Equally famous are the colorful Pendleton blankets still woven at the historic mill, over 80 years since they were first produced in the town. Both the Round-Up grounds and the woolen mill provide associated tours, museums, and shopping facilities, and there are numerous other opportunities for sightseeing and leisure activities.

Immediately adjacent to Pendleton are the reservation lands of the Confederated Tribes of the Umatilla Indian Reservation (CTUIR). Made up of three tribes, Cayuse, Umatilla, and Walla Walla, the CTUIR has over 2,100 enrolled tribal members and, as a sovereign nation, operates a variety of government functions and services which serve both Indian and non-Indian communities. Among their enterprises, the CTUIR owns and operates the Wild Horse Casino and Resort with its associated 100-



ARARA 2001 Meeting Logo

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ARARA 2001 Roundup

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room hotel, RV park, 18-hole golf course, and the Tamastlikt Cultural Institute. In addition to the CTUIR, the Yakama, Nez Perce, and Warm Springs Reservations are also in the general area.

The ARARA conference will be based at the Red Lion Hotel, using the Convention Center for the presentation of papers and for the location of the Vendors' Room. We are planning to hold the opening reception at the Tamastlikt Cultural Institute, the annual banquet at the notorious Let'r Buck Room beneath the rodeo ground stands, and the auction and associated social evening at the "Happy Canyon" stage set. Pendleton is located 211 miles from Portland, 273 miles from Seattle, and 204 miles from Spokane, all of which are served by major airports. There are also smaller local airports at Pendleton itself and in the Tri-Cities area (Richland, Pasco, Kennewick). If flying we suggest you do some research on the Internet or through your local travel agent to ascertain which destination would best serve your needs. The drive from Portland is easy, direct and very beautiful as it takes you through the Columbia Gorge National Scenic Area. A little less spectacular, but just as easy, the drive from Spokane is also very direct. By road, Pendleton sits on I-84, one of the main arteries into Oregon from the south and east.

The host hotel—the Red Lion—is providing us with single or double rooms at \$50 per night, and they will also have RV hookup facilities for those who may wish to bring their own home with them. The Convention Center will also have hookups available. With regard to meals, Pendleton has a variety of restaurants to choose from, and information on these will be available locally.

In keeping with tradition, we will be offering field trips to sites of interest in the general area. The exact destinations for field trips are currently under development and a full list will be published in due course.

This issue of *La Pintura* contains the usual registration forms, call for papers, and a preliminary note on field visits. Meanwhile we encourage you to start planning your trip to Oregon and begin thinking about presenting a paper. We are hoping to arrange a half-day session on cooperative rock art research between non-Native and Native American researchers in an effort to explore and encourage such joint efforts. And in keeping with this approach to research, we are introducing a new logo for the conference—a "rock art" image created especially for this conference by Jeff Van Pelt of the Umatilla Tribe and J. Claire Dean, ARARA Board Member and local organizer

for the conference. The new logo has been reviewed by tribal members and is being officially unveiled, along with an explanation of its meaning, in this issue of *La Pintura*.

A New Rock Art Image: The Development of the ARARA 2001 Meeting Logo

J. Claire Dean

There is a tradition within the ARARA of choosing a rock art image to represent the annual meetings. These images are usually taken from the area where that year's meetings are due to be held. With the decision to hold the 2001 gathering in Pendleton, we faced finding yet another logo. As the local organizer of the meetings and because of my involvement in cultural resource issues and with the Native American tribes of the greater Pendleton area, I felt strongly that the use of any imagery from the region should be acceptable to the local Native communities. With this in mind, and with the hope to include these communities in the meetings, I approached my colleague and friend Jeff Van Pelt of the Cultural Resource Program of the Confederated Tribes of the Umatilla Indian Reservation and an enrolled tribal member, for his advice. Between us we decided that we had a great opportunity to not only involve tribal members from different communities, but by literally creating a new image could visually represent our collective intention to work together as two different groups of people with similar and very strong commitments to protect rock art. Jeff agreed to provide an image or emblem that was acceptable to Native Americans in the area, and that would represent the traditional communities' stake in this resource and their goals for the meeting, and I would similarly find an image to represent the non-Native rock art community. The final logo, made up of a combination of the two images, would be used as the ARARA 2001 meeting emblem.

Finding a mechanism by which the final logo could be reviewed for acceptance by the various interested tribes was a challenge due to the numbers of people and communities in the area. We are fortunate in the Columbia River region to have the Federal Columbia River Power System Cultural Resource Management Program. This is a cooperative venture between various federal agencies and representatives from Native American tribes working together on cultural resource protection issues that arise from the use of the Columbia River as a source for hydroelectric power. The program has two working

groups both made up from tribal and federal representatives. The group known as *Wana-Pa Koot Koot* (meaning “those who work along the river”) covers the stretch of the Columbia closest to Pendleton. As this group reflects our aim of promoting cooperative work between Native and non-Native entities, and includes official cultural resources representatives from both non-Native agencies and tribal representatives and elders (from the Confederated Tribes of the Umatilla Reservation, Warm Springs Reservation, Yakama Nation, and Nez Perce Tribe), it seemed to be the ideal vehicle through which to review the new design. As the current chairman of *Wana-Pa Koot Koot*, Jeff was able to personally introduce not only the idea of the new logo, but also propose a more direct involvement on the part of the group in the ARARA 2001 meetings. As a result, not only did they serve to review the logo, but we are now working towards a proposal to jointly sponsor a session of papers for the meetings, focusing on cross-cultural issues in rock art research and protection.

Jeff came forward with the elements chosen to represent the Native caretakers of rock art. After sketching them out for me, he provided the following explanation:

This symbol represents the father and his son, or first born. The father and son together represent the teachings being handed down from one generation to another. The seven lines above the man’s head represent seven generations (meaning that every time he makes a decision, that decision affects people seven generations from now, and because of that he must think about seven generations in the past). The three lines above the boy’s head represent the grandfather, the father and the first born. They also represent the father, the mother and the first born.

Finding the non-Native elements of the logo proved to be a challenge as it is difficult to find a graphic that adequately represents the hundreds of rock art researchers and enthusiasts, both members and non-members of ARARA, who work to understand and protect rock imagery. Their backgrounds, approaches, methods and opinions are as varied as the images they study. However, their research can be broadly divided between two general fields of studies, the humanities and science.

Remembering many conversations with Native Americans—especially my discussions with Jeff, both about rock art in general and the design of this logo in particular—I was struck by the repeated use of the word “scientist” to collectively describe non-Native persons who study archaeology, anthropology and in this specific case, rock art. Although Native Americans recognize that

not all non-Native researchers look at rock art through the eyes of science, “scientist” nevertheless remains a commonly used term to differentiate between non-Native and Native scholars and caretakers of rock art. Why? Perhaps because traditionally the most visible studies of human cultures have been the domain of anthropology and archaeology, both disciplines commonly equated with “scientific” thought.

Regardless of the fairness and accuracy of this descriptor, I decided to acknowledge and accept its common use to represent us by taking it as a point from which to begin the search for our element of the logo. I turned to mathematics because it is perhaps the one science commonly used within all other scientific disciplines. It also crosses over into the arts and humanities with its use in architecture, pictorial composition, music and dance for example. Besides which, I could hardly ignore its convenient use of very graphic symbols to communicate ideas and processes.

I chose three symbols from math notation and extend their mathematical meaning and function to more esoteric levels in order to represent the ideal relationship between the two communities caring for rock art. The two sets of parallel lines represent the mathematical and humanistic concepts of equality (the “equal” sign, “=”) and parallelism (the sign “||”). The earliest use of the “equal” notation occurred in the mid 16th century as an alternative to the use of multiple words to describe equality in equations, and the published explanation of its form stated “...because no two things can be more equal.” The use of a pair of parallel lines (originally positioned horizontally) to represent parallelism originates in antiquity, but in the 17th century their use vertically was adopted to differentiate them from the by then established equal sign (=). Being “parallel” can be defined as extending in and having the same direction, having the same nature, tendency or course, or being similar and corresponding, while at the same time being equidistant from each other. Therefore “parallelism” is the fact or condition of being parallel, literally or figuratively—an admittedly idealistic vision of traditional and scientific thought focused on the same subject, but one to work towards. The other defining characteristic of true parallels—that they never touch—might be seen as a negative element in this context. But it can also be viewed as a reflection of the very real differences that inherently exist between the two ways of thinking, and by accepting these differences we can continue working side by side.

The third symbol dates from 1888 and comes from set theory and represents the union of sets (“∪”). The

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ARARA 2001 Meeting Logo

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intention behind placing the human figures and equal and parallel symbols within the symbol for union is self-explanatory.

After joining the two groups of elements to form the new logo, the design was presented to *Wana-Pa Koot Koot* for approval, and was warmly accepted and adopted.

We hope that this logo will be taken up by both Native Americans and non-Native Americans as not only the symbol for the ARARA 2001 meetings, but as a lasting representation of the aspirations of two groups of people with many common, fundamental concerns and goals—people who need to work together with acceptance of, and respect for, their differences, and a desire to find as much common ground as possible.

Call for Papers at Conference in Pendleton, May 25–28

The American Rock Art Research Association is pleased to announce that its 28th Annual Conference will be held May 25–28, 2001, in Pendleton, Oregon. The conference seeks to bring together people interested in all aspects of rock art research and education.

The American Rock Art Research Association strives to maintain a high degree of professionalism in the annual presentation of rock art papers. Therefore, all who are interested in presenting papers at the annual conference are asked to strive to maintain these standards.

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

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

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

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

4. No one may deliver more than one paper at the meeting, but he or she may chair a session or serve as a junior co-author with another author.

5. Three (3) copies (photocopies acceptable) of the application form, complete with abstract of 100 words or less, must reach the office of ARARA no later than March 15, 2001. Forms are included with this announcement, and additional ones may be obtained from ARARA.

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

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

8. Presentations will be scheduled by the ARARA Program Committee. Participants should be prepared to present formal papers either Saturday, May 26, or Sunday, May 27, 2001.

To submit an application for a paper, use the form in this issue of *La Pintura*. If the form has been removed, contact the ARARA office to request a copy. Send 3 copies of your completed form to:

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



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

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

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Call for Oliver Photography Award Entries

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

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

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

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

For the purposes of this award, it will include all conventional still or motion film mediums, scientific film mediums, video, and digital image captures done on location. It does not initially extend to lab or studio

enhancement, nor does it extend to multimedia “productions” although the scope of the award may be expanded in the future.

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

A panel of judges will be selected by the ARARA Executive Board and will be chaired by Mark Oliver. Decision of the judges is final and only those entries accompanied by an appropriate return postage will be returned.

To enter the competition, send one letter of application and the entry in time to be received by February 15, 2001 to:

Mark Oliver, Inc.
ARARA—Oliver Award
1984 Old Mission Drive
Solvang, CA 93463

Call for Castleton Award

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

The winner of the award is expected to make a personal 30-minute presentation of his or her entry during the 27th Annual Conference of the American Rock Art Research Association to be held May 25–28, 2001, in Pendleton, Oregon. ARARA reserves first publication rights. Entries will be judged both on the originality and thoroughness of the investigative work and the literary quality of the essay. Rules and guidelines followed in accepting and judging entries for the Castleton Award are listed below.

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

2. Suggested length of essays is 3000 to 4000 words (12 to 16 double-spaced typed pages), although longer or shorter entries may qualify. ARARA follows the style

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guide published in *American Antiquity* 48:429-442 (April 1983). The essay may deal with any aspect of rock art research any place in the world. Examples of categories in which entries might be submitted include, but are not limited to the following: a final or summary report outlining the results of field work in rock art; a synthesis or regional overview; an interpretive study of rock art.

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

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

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

6. To enter the competition, send a letter of application and five copies of the essay (with photocopied illustrations) in time to be received by March 15, 2001, to:

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

ARARA Solicits Nominations for Wellmann Award

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

Previous recipients have included Stu Conner, Georgia Lee, Esther and Jack Schwartz, Helen and Jay Crotty,

Helen Michaelis, Pat and Jack McCreery, Dr. John Cawley, Dr. Kenneth B. Castleton, and the first to be awarded this magnificent plaque: Frank & A.J. Bock. ARARA is seeking nominations for the presentation for this award for the 2000 meeting in Phoenix.

The recipient for the award is determined as follows:

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

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

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

Seeking Auction Items

It is time once again to scrounge your libraries, galleries, and attics for rock art-related treasures for the Saturday night auction at ARARA 2001. We are seeking high quality art, collectibles, and memorabilia, though we confess that some of our clientele is also occasionally prone to invest in the outrageous and even the downright weird. The presiding auctioneer will be none other than past president Bill Hyder, who studied auctioneering for years under the great Frank Bock. The evening is always entertaining, not to mention educational, as experts offer their insightful interpretive appraisals of the objects on the block. Monies raised by your generous donations will be applied to the Archives Fund. Please remember to bring your rare, tax-deductible contributions to Pendleton. There will be a table in the vendor room to where you can leave your items to be catalogued. See Rick and Carol Bury at the conference.

Vendor Application Deadline for Phoenix Conference Set for April 1

Janet Lever-Wood will chair the Vendor Room for the ARARA Conference in Pendleton, May 25–28, 2001. Deadline for vendor applications is April 1. The Vendor Room will be open—to ARARA 2001 Conference attendees only—on Saturday, May 26, and Sunday, May 27, 2001. Janet will be the primary pre-conference contact.

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

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

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

All Vendor applications and deposits must be submitted by April 1, 2001, to allow time for the jury process and enable us to plan vendor exhibit space. Vendors will be notified in April of their acceptance or rejection. Rejected applicants' deposit will be returned. Late requests will be considered only if space allows, and will be charged an additional \$15 late fee, not applied to the 10% sales commission.

Any questions may be directed to Janet Lever-Wood at (831) 423-4924, e-mail: blueglyph@jps.net

Submit applications with deposit to:

ARARA—Vendors
Janet Lever-Wood
608 Sunlit Lane
Santa Cruz, CA 95060

Lessons from Chauvet ARARA 2001 Featured Speaker

French archaeologist Dr. Jean Clottes will be the featured speaker at the 2001 ARARA meeting in Pendleton, Oregon. In his slide-illustrated presentation, Dr. Clottes will discuss the 28,000- to 32,000-year-old paintings in Chauvet Cave and their implications for the evolution of prehistoric art. He will also outline problems associated with interpreting a large site like Chauvet as well as the lessons learned for recording and preserving a site of the magnitude and importance of Chauvet. The presentation is scheduled for Sunday evening, May 27, at 8:00 p.m. It will be free and open to the public.

Travel By Air

Planning ahead to travel by air to Pendleton for ARARA 2001? Here are hints for finding lower fares.

All airlines seem to be running e-fares, only found on the web. You can subscribe to get these weekly specials by e-mail. Our travel agent—Travel Planners (San Diego)—can also be of help. Talk to Carol Levy at (800) 544-3494.

ARARA members over age 55 may join special fare groups and receive greatly discounted fares to venues. Both American and United have such plans. A recent example saved nearly two-thirds off a regular airfare. And...plan ahead.

Pending...

Due to time and space constraints, an article on the Vecinos del Rio petroglyph preservation project, mentioned in last month's *La Pintura*, and a report on the recent SIARB conference in Bolivia have been postponed. Look for them soon in *La Pintura*.

International Newsletter on Rock Art

INORA—The International Newsletter on Rock Art, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$18 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$18 **made out to ARARA to:**

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

Hot Off the Press

Abstracts of Recent Journal Articles Related to Rock Art

Compiled by Ron Dorn, Arizona State University
<RONALD.DORN@asu.edu>

ARARA has always been at the forefront of promoting research on rock art. Thus, this new column is devoted to the latest journal articles on rock art. By latest, I mean published within the last 3 months. The idea is to keep you informed about exciting research that is hot off the press. If you know of a *recent* paper, please e-mail me the journal citation and abstract if you thought the paper was a particularly good one. Without further introduction, I present to you some very recent papers on rock art research.

“Raman Spectroscopic Analysis of Pigments and Substrata in Prehistoric Rock Art.”

H.G.M. Edwards (Univ. Bradford, Bradford BD7 1DP, W. Yorkshire, England), E.M. Newton (Univ. Bradford, Bradford BD7 1DP, W. Yorkshire, England), J. Russ (Arkansas State Univ., Dept. Chem. & Phys., State Univ., AR 72467 USA).

Journal of Molecular Structure 550:245-256, Sp. Iss. SI, Sept. 5 2000

The application of Fourier-transform Raman spectroscopy to the analysis of pigments in samples of prehistoric cave art is reported. Despite the limitations of a restricted color palette used by the artists, the non-destructive identification of natural mineral pigments is accomplished and the unique information provided by the Raman technique is highlighted. The observed deterioration in cave art sites caused by local environmental, biochemical, and geochemical changes is a cause for concern among conservationists and historians; the role of Raman spectroscopy in the identification of chemical products of biodeterioration, in particular, can assist in the elucidation of agencies which may be responsible for site instability.

“Digital Image Processing and the Recording of Rock Art.”

P. Clogg (Univ. Durham, Durham DH1 3HP, England), M. Diaz-Andreu (Univ. Durham, Durham DH1 3HP, England), B. Larkman (Univ. Teesside, Sch. Law Arts & Humanities, Middlesbrough TS1 3BA, Cleveland, England).

Journal of Archaeological Science 27(9):837-843, Sept. 2000

With the advent of low-cost, high-powered computers, access to digital image processing is becoming more

common and within reach of every researcher. Many techniques are available to extract information by computer manipulation of images and, therefore, this approach has great potential for the study of rock art. Processing procedures such as selective contrast enhancement, study of detailed areas, edge enhancement, multiple image superimposition, *etc.* provide a broad range of tools that can greatly enhance our understanding of rock art. As all of the processing and analysis can be done in the laboratory these techniques are also very cost effective. In addition, they provide a non-destructive method of recording and analyzing rock art. The potential of image processing techniques will be illustrated by reference to the post-Palaeolithic rock art of the site of Selva Pascuala (Cuenca, Spain).

“Trance-induced Rock Drawings in Ile-de-France?”

J. Leopold (Univ. Bremen, Bremen, Germany).

Anthropos 95(2):501-517, Sept. 2000.

An investigation into the possible motivations for the engraving of the petroglyphs in the Fontainebleau region in central France. The author analyzes the most common motives and compares them with petroglyphs in Nevada and California, USA. As in the case of the North American examples, the French rock art symbols might also have been trance-induced and were perhaps connected with initiation rites of Mesolithic cultures.

Pendleton Field Trips

In keeping with the traditions of ARARA conferences, there will be a series of field trips arranged for Monday May 28. At this time they are still in the process of being arranged and finalized with the invaluable help of George Poetschat of the Oregon Archaeological Society. A complete list of trips is not yet available but will be provided, along with signup forms, in the next issue of *La Pintura*. Several destinations along and near to the Columbia have been identified, both on the Oregon and Washington sides of the river. We anticipate that all trips will be very easy and not involve strenuous hiking or scrambling over difficult terrain.

As many ARARA members know one of the most familiar petroglyphs in our area is “Tsagiglalal” (more commonly known as “She Who Watches”), located in Horsethief Lake State Park, Washington. That particular site, and the many pictographs and petroglyphs associated with it, are closed to general visitation due to problems of vandalism. However, visits can be made through guided tours, and we are in the process of trying to set up opportunities for conference attendees to view the area.

Proposed Bylaws Change

ARARA has grown substantially over the years since its founding, evolving into the premiere rock art organization in the world. As we've grown, however, concern has been raised that our Bylaws have not grown with us. The Board of Directors has been reviewing the Bylaws recently with the goal of ensuring that the Bylaws serve the Association well. We have identified a few areas where we will propose changes to bring the Bylaws in consonance with the way the Association has grown and operates. Most of the changes we are considering will merely formalize what has been done by tradition or practice; these will be presented to the membership in a future issue of *La Pintura* before the next annual meeting.

One area of concern, the conduct of the Association's elections, is more substantial and deserves additional consideration and comment. It is a sad fact that not all members can attend our annual conferences and an even sadder fact that, of those who do, only a small percentage attend the annual business meeting. Elections of either directors-at-large or officers take place every year. But elections held at business meetings attended by only a portion of the Association's membership effectively disenfranchise many members. Board members have heard suggestions (and, yes, even complaints) about this situation and concluded that the time may have come to change the manner in which ARARA's officers and directors are elected, from election at the annual business meeting to election by mail ballot. (We promise no butterfly ballots and no dimpled or hanging chads.)

We would like your comments on the draft text below and invite you to respond by the end of January. Strikeouts show language to be deleted; bold print shows language to be inserted. The Board will discuss this and other bylaw changes in early February. You may, of course, contact any of the Officers or Board members, but it would be most helpful if you responded to me. I can be reached at (619) 589-8050 in the evenings and on weekends, by regular mail at 8153 Cinderella Place, Lemon Grove, CA 91945, or at dhamann@earthlink.net. I hope to hear from you.

—Diane Hamann, Vice President

Draft of Proposed Bylaw Changes

4.06 QUALIFICATION, ELECTION, AND TERMS OF OFFICE

Any member in good standing may serve as an officer or director-at-large of this Association. Officers shall be elected ~~at the annual meeting of the Association held by~~ **mail ballot** in even numbered years and serve for the period of two years. Directors-at-large shall be elected at

the annual meeting of the Association held by mail ballot in odd numbered years and serve for the period of two years. Directors-at-large can serve for no more than two consecutive terms without a break in service. The President and Vice-President may serve for two consecutive full terms of office. **Terms of office shall begin July 1 following the election.**

Time of Election. Each election shall be completed before the annual business meeting of the Association.

Nominations. The Nominating Committee shall issue a call for nominations for the positions to be filled no later than February 1. The Nominating Committee shall ensure that at least one candidate is nominated for each open position. It shall be the privilege of any five members of the Association to nominate in writing a candidate, or if there is more than one position to be filled, candidates not exceeding the number of positions to be filled, by March 1. This statement shall certify that the nominee(s) will accept the nomination(s).

Ballots. By March 15, a ballot shall be sent to all members in good standing of the Association. The ballot shall contain, in alphabetical order, the names of those persons who have been nominated for each position and shall indicate whether the person was nominated by the Nominating Committee or by members. The ballot should contain brief biographical information about each nominee. The ballot shall contain the date by which it must be returned to the Association, this being the date of the election. The date of election will usually be May 1. The ballots shall be certified and counted by the Nominating Committee. Results of the election shall be announced at the annual business meeting of the Association.

[Note: The following section on the Nominating Committee will be added to a new article describing the Association's standing committees.]

Nominating Committee: The Nominating Committee shall consist of five (5) members, two (2) of whom shall be appointed by the President and three (3) of whom shall be elected by the voting members present at the annual business meeting of the Association. Assuming his or her willingness to serve, one (1) of the President's appointees shall be the immediate past-President of the Association. No current Officer or Director-at-large may be a member of the Nominating Committee. The Nominating Committee shall elect its chair from among its members. The duties of the Nominating Committee shall be to (1) nominate candidates for all elective offices of the Association, (2) certify and count ballots, and (3) announce election results at the annual business meeting.

ARARA 2002 and Beyond

For those of you who like to plan ahead, at the November Board Meeting in San Diego, the ARARA Board voted unanimously to set the venue for the ARARA 2002 Conference as Dubois, Wyoming, May 24-27, 2002. While recognizing that both of the next two meetings will be in the upper west portion of the country, we feel members will be very excited about the meeting location and the opportunities to see fantastic rock art.

The Board is also asking ARARA members to voice opinions and suggestions for future meeting sites. Proposed venues are listed below. Please rate from 1 to 8 in order of your preference. You may suggest other venues. For reference, you may refer to the ARARA web page (www.arara.org) for previous meeting sites. This survey will serve as a guide for future meeting planning. To avoid cutting your copy of *La Pintura*, please photocopy or send the information in another form.

_____ Las Cruces, New Mexico

_____ Kanab, Utah

_____ Bishop, CA (or nearby)

_____ Casas Grandes, Mexico

_____ Missouri

_____ Hawaii (Big Island)

_____ (Other)

_____ (Other)

We are also interested in the membership's feelings on concurrent sessions. Some members have voiced their opinion that they do not want our conferences to run more than one presentation session at the same time. By adhering to this policy, it will mean that some quality papers may not be included in the sessions. Please indicate your preference.

_____ Single Sessions _____ Concurrent Sessions

For future meeting venue considerations, we are also interested in how you travel to the annual conferences. Please indicate below your mode of transportation.

_____ Auto _____ Airline _____ Other

Please return this survey by mail or e-mail to:

Donna Gillette
1642 Tiber Court
San Jose, CA 95138
rockart@ix.netcom.com



Volunteer Editors

We are pleased to announce that Tony and Rebecca O'Gorman have volunteered to assemble notes on field research opportunities, rock art events and conferences, educational tours, and similar items of interest. To submit items for News and Notes, see the box directly below. Watch for additional volunteer editor announcements in the next issue of *La Pintura*.

ARARA Addresses

ARARA has several addresses. To get the most timely response, please send your inquiry to the right place.

Membership

For all Membership matters, including new and renewal memberships, replacement of undelivered issues of *La Pintura*, and corrections or changes in membership information and addresses, contact:

ARARA Membership
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026
(520) 621-3999, Fax (520) 621-2976
e-mail: surban@email.arizona.edu

La Pintura Editorial Matters

For editorial matters relating to *La Pintura*, including letters and articles for publication (see guidelines on inside back cover), contact:

La Pintura
Ken Hedges, Editor
8153 Cinderella Place
Lemon Grove, CA 91945-3000
e-mail: khedges@earthlink.net

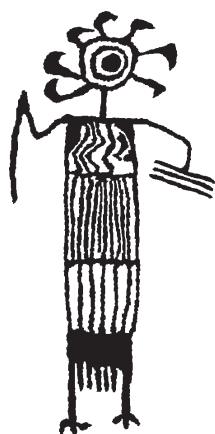
To submit items for our News and Notes column, contact:

Tony and Rebecca O'Gorman
www.sidecanyon.com
(505) 797-7562
(505) 797-7563 (Fax)
e-mail: sidecanyon@mindspring.com

Archive, Library, Book Orders

For information on the ARARA Archive, Library, and publications available for sale, contact:

ARARA Archive
Deer Valley Rock Art Center
P.O. Box 41998
Phoenix, AZ 85080-1998
Phone (623) 582-8007
e-mail: dvrac@asu.edu



The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the general public regarding the rock

art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

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

*Student rate requires photocopy of current student ID.
Foreign members please add \$5.00 for Canada/Mexico, \$10 for other countries.

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to *La Pintura*, reduced conference fees, and information on current publications in the field of rock art.

But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

| | |
|-----------------------|--------------------------|
| ARARA Membership | Phone (520) 621-3999 |
| Arizona State Museum | Fax (520) 621-2976 |
| University of Arizona | surban@email.arizona.edu |
| Tucson, AZ 85721-0026 | |

ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

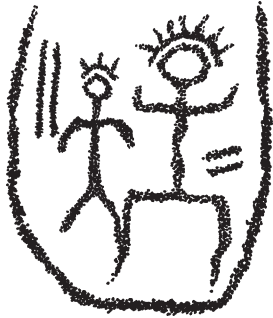
The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

ARARA Officers & Board

| | |
|--------------------------|--|
| President | Larry Loendorf |
| Vice-President | Diane Hamann |
| Secretary | Sharon Urban |
| Treasurer | Donna Yoder |
| Editor | Ken Hedges |
| Archivists | Frank and A. J. Bock |
| Board Members | Donna Gillette, J. Claire Dean, Carol Diaz-Granados |

La Pintura is published by the American Rock Art Research Association. Editorial address is *La Pintura*, 8153 Cinderella Place, Lemon Grove, CA 91945-3000. Opinions expressed in signed articles are those of the authors and do not necessarily represent the views of the American Rock Art Research Association. *La Pintura* solicits articles, news, letters to the editor, and other items of interest to its readers. Please observe the following criteria for all manuscripts submitted. **Letter to the Editor:** No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (khedges@earthlink.net) or on computer disk; if submitted on disk, specify type of computer and software program used. We can translate most programs and Macintosh diskettes. Manuscripts on paper should be typed double-spaced with generous margins. Please include author's name, title or profession, affiliation, city, and state. Line drawings are an asset to articles submitted. We also can reproduce sharp, black-and-white photographs.

La Pintura is the Official Newsletter of the American Rock Art Research Association
Please address all editorial materials and letters to:
La Pintura, Ken Hedges, Editor, 8153 Cinderella Pl., Lemon Grove, CA 91945-3000



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La Pintura

American Rock Art Research Association
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