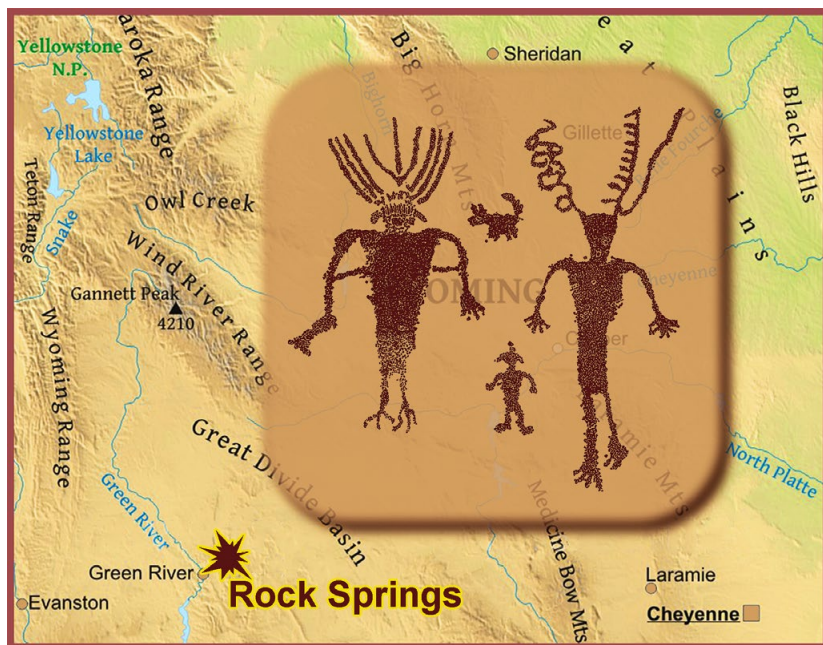


# ARARA 2014

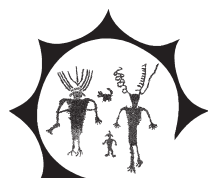


41st  
Annual  
Conference

Rock Springs, Wyoming  
July 4–7, 2014



Program and Abstracts



2014 Conference Program Issue  
Volume 40, Number 3

## La Pintura

# Welcome to Rock Springs!

## 41st Annual ARARA Conference, 2014

WELCOME TO ROCK SPRINGS! This year, ARARA's annual conference is being held in an area of southwestern Wyoming with a wide variety of rock art sites, from possible Paleoindian to Historic, and a rich archaeological record. The conference is headquartered in the Holiday Inn, where all paper presentations, committee meetings, vendor activities, and the annual auction and banquet will take place.

The papers and reports look interesting, the field trips look exciting, the Vendor Room will have its usual complement of treasures, and the annual Auction is sure to have unusual items up for lively bidding. Our Banquet will be enhanced by Jack Gladstone, a troubadour from Montana's Blackfeet Indian Nation.

Woven among these activities, the business of ARARA will also be taking place, and I encourage you to participate: pick a committee that looks interesting and go to its meeting, plan on attending the Annual Business meeting at 9 a.m. on Sunday. ARARA continues as an organization only because its members volunteer to help run it.

Enjoy the conference and the camaraderie that comes from being among fellow rock art devotees for three days.

—Diane Hamann, ARARA President

### Agenda of the Annual Business Meeting

Sunday, July 6, 2014, 9:00 a.m.

Ballroom, Holiday Inn

Call to Order—President Diane Hamann

### Officers' Reports

President Diane Hamann

Vice President Sandy Rogers

Secretary Jennifer Huang

Minutes, 2013 Annual Meeting, Albuquerque, New Mexico. *Action Needed:* Approval of Minutes

Treasurer Jack Wedgwood

### Committee Reports\*

#### Standing Committees

Nominating Committee—Chair Amy Gilreath

Election of Officers—Results

#### Ad Hoc Committees

Archives Committee—Chair Sandy Rogers

Annual Conference Report—Conference Coordinator  
Donna Gillette

2014-2015 Nominating Committee

*Action Needed:* 3 ARARA members to be elected to serve on the 2014-2015 Nominating Committee

### New Business

### Adjourn

\*Additional committee reports may be added by the Board prior to the Business Meeting.

### 2014 ARARA Acknowledgements

ONCE AGAIN ARARA MEMBERS have volunteered to bring your annual conference to you! On behalf of the membership, your Local Chairs and Program Committee Mavis Greer and Jim Keyser and your Conference Coordinator Donna Gillette are pleased to acknowledge the hard work and contributions of the following individuals.

- Field Trip Coordinator and Auction Chair: Carol Garner
- Conference Registrar: Donna Yoder
- Education Committee Student Presentation Perk Coordinators: Carolynne Merrell and Sherry Eberwine
- Audio/Visual: Daniel McCarthy
- Auctioneer: Marty Garner
- Vendor Room: Patti Genack
- Volunteer Coordinator: Teresa Saltzman
- Workshop Coordinator: Jenny Huang
- Conference Program Layout and Cover: Ken Hedges
- Awards: Troy Scotter and anonymous reviewers.
- T-Shirt Design: Chris Gralapp and Mike Taylor
- Publications Sales and Mailing: Jim Keyser
- Public Lectures: Angelo Fossati and Jim Keyser
- Keynote Speaker: Angelo Fossati
- Field Trip Leaders: Mike Bies, Bill Current, Kevin Doak, Patty Doak, Leanna Flaherty, John Greer, Mavis Greer, Lynn Harrell, David Kaiser, Natasha Keierleber, Jim Keyser, Linda Olson, Glen Taucher, Mike Taylor, Russ Tanner, Dave Vlcek, Patrick Walker
- Property Owners for Field Trips: Pat and Pauleen Baker, Clark Weber
- ARARA Presidents: Ron Smith and Diane Hamann
- Holiday Inn, Rock Springs, Wyoming
- Bureau of Land Management Offices: Rock Springs Field Office, Kemmerer Field Office, and Rawlins Field Office



The 2014 Conference Logo Panel, Mud Springs, Wyoming (see page 5)

Front cover photo: The Tolar Site (48SW13775), photo by John Greer

# ARARA 2014 Conference Program

Holiday Inn, Rock Springs, Wyoming

Wednesday, July 2, 2014

7:00 p.m.

**Public Lectures by Dr. Angelo Fossati and Dr. James D. Keyser**

*Western Wyoming Community College, Room 1302*

**The Rock Art of Oman** by Dr. Angelo Fossati

**Fremont Rock Art in the Rock Springs Area** by Dr. James D. Keyser

Thursday, July 3, 2014

9:00 a.m. – 12:00 noon **Board Meeting**—Board Room, Holiday Inn

12:00 noon – 7:00 p.m. **Conference Registration**—Lobby, Holiday Inn

1:00 – 5:00 p.m. **Workshop**—Standards of Rock Art Documentation: Guidance to Aid the Completion of the  
Damage Assessment Report in a Violation of ARPA

*Martin McAllister—Ballroom, Holiday Inn*

5:30 – 6:00 p.m. **Field Trip Meeting for Trip LEADERS**—Lobby, Holiday Inn

6:00 – 7:00 p.m. **Field Trip Meeting for Trip PARTICIPANTS**—Lobby, Holiday Inn

7:00 – 9:00 p.m. **Board Meeting**—Board Room, Holiday Inn

Friday, July 4, 2014

**All Day** **Field Trips**—Meeting times and places to be announced at Thursday meeting

1:00 – 5:00 p.m. **Conference Registration**—Lobby, Holiday Inn

6:00 – 8:00 p.m. **Reception**—Ballroom, Holiday Inn

8:00 – 9:30 p.m. **Auction items may be delivered to the Auction Committee**—Patio Room, Holiday Inn

8:00 – 9:30 p.m. **Vendor Room Setup**—Patio Room, Holiday Inn

8:00 – 9:00 p.m. **Poster Setup**—Hallway by Ballroom, Holiday Inn

8:00 – 9:00 p.m. **Presenters bring PowerPoint to AV Coordinator**—Ballroom, Holiday Inn

Saturday Morning, July 5, 2014

6:30 – 8:00 a.m. **Vendor Room Setup**—Patio Room, Holiday Inn

7:30 – 8:00 a.m. **Poster Setup**—Hallway by Ballroom, Holiday Inn

7:30 – 8:30 a.m. **Publication Committee Meeting**—Board Room

7:30 – 8:30 a.m. **Conservation Committee Meeting**—Pilot Room

8:00 a.m. – 5:00 p.m. **Conference Registration**—Ballroom, Holiday Inn

8:00 – 9:00 a.m. **Vendor Room Open** (also open during breaks, lunch, and until 6 p.m.)—Patio Room, Holiday Inn

**Auction items accepted in the Vendor Room, when open, at the Auction Table**

9:00 – 9:10 a.m. **Welcome and Announcements**—Ballroom, Holiday Inn

*Diane Hamann, ARARA President*

9:10 – 10:10 a.m. **Keynote Address (introduction by James D. Keyser): Dr. Angelo Fossati**

**Ancient Rock Art in the Sultanate of Oman**

10:10 – 10:45 a.m. **BREAK**

*Vendor Room Open—Patio Room, Holiday Inn*



**10:45 a.m. – 12:00 noon Session 1a: Local Rock Art, Mavis Greer, Moderator**

**James D. Keyser and Linea Sundstrom:** The Animal Dancer Site: Themes of Change and Continuity in Northern Plains Rock Art

**Mike Bies:** Zoomorphs or Arthropodamorphs: Bugs within the Dinwoody Tradition?

**David Vlcek and J. D. “Sam” Drucker:** Smaller Rock Art Sites of the Upper Green River Basin

**John Greer and Mavis Greer:** Two Western Message Petroglyph Panels in Southwestern Wyoming

**12:00 noon – 1:30 p.m. LUNCH**

*Education Committee Meeting—Board Room, Holiday Inn*

*Vendor Room Open—Patio Room*

**Saturday Afternoon, July 5, 2014****1:30 – 2:45 p.m. Session 1b: Local Rock Art, Mavis Greer, Moderator**

**Alice M. Tratebas:** Analysis and Seriation of Cedar Canyon Petroglyphs

**George Poetschat and James D. Keyser:** Fremont Rock Art in Southwestern Wyoming

**Russel L. Tanner:** When Bear Invades a Buffalo Kill and Other Images from Pine Canyon, Sweetwater County, Wyoming

**David A. Kaiser and James D. Keyser:** Further Readings at Writing-On-Stone

**2:45 – 3:15 p.m. BREAK**

*Vendor Room Open—Patio Room, Holiday Inn*

**3:15 – 4:30 p.m. Session 2: Southwestern Rock Art, James D. Keyser, Moderator**

**Lawrence Loendorf:** Desert Tobacco, Datura, Marigolds, and Abstract Paintings in Southern New Mexico

**Kevin Conti:** Den of the Spirit Bear

**Michael Mullin:** Rock Art and Mentalité: Tradition and Innovation at Chaco Canyon, 900–1130 A.D.

**Ken Hedges:** A Condition Assessment and History of the Palo Verde Point Petroglyphs

**4:30 – 6:00 p.m. Vendor Room Open—Patio Room, Holiday Inn**

**6:00 – 8:00 p.m. SILENT AUCTION, AUCTION, and NO HOST BAR—Ballroom, Holiday Inn**

**Sunday Morning, July 6, 2014**

**7:30 – 8:30 a.m. Website Committee Meeting—Board Room**

**8:00 a.m. – 5:00 p.m. Conference Registration—Ballroom, Holiday Inn**

**8:00 – 9:00 a.m. Vendor Room Open—Patio Room, Holiday Inn**

**9:00 – 10:30 a.m. BUSINESS MEETING—Ballroom, Holiday Inn**

*All members welcome*

**10:30 – 11:00 a.m. BREAK**

*Vendor Room Open—Patio Room, Holiday Inn*

**11:00 – 11:15 a.m. Poster Presentations: Hallway near Ballroom—Authors will be by their posters**

**Kendra Rodgers:** Research Design for the Spatial Relationship of Hunting Theme Rock Art

**Mike Bies, Linda Olson, and Kendra Rodgers:** Meeteetsee Rock Art Project, Preliminary Results

**11:00 a.m. – 12:15 p.m. Session 3: Mexican Rock Art, Mavis Greer, Moderator**

**Martha Cabrera Guerrero:** Juxtlahuaca: Ritual of Fertility

**Jon Harman:** Two Great Mural Sites in the Sierra de San Borja

**William Breen Murray:** Marking the Water: Iconography and Environment at Icamole Canyon, Nuevo León, México

**12:15 – 1:45 p.m. LUNCH**

*Vendor Room Open—Patio Room, Holiday Inn*

*Board Meeting—Board Room, Holiday Inn*

**Sunday Afternoon, July 6, 2014**

**1:45 – 3:00 p.m. Session 4: Rock Art of Other States, James D. Keyser, Moderator**

**David Sucec:** Ungainly Ghosts and Other Northern Figures from the Northern Study Area of the Barrier Canyon Rock Art Style

**Alexander (Sandy) Rogers:** Earliest Euro-American Report of Coso Rock Art

**Marissa Selena Molinar:** Drawing the Hunt: Female Agency in the Age of Hunting in the Coso Range

**Dr. Zuzana Chovanec, Joe Hall, Eric Mills, Dr. Barker Fariss:** A Preliminary Analysis of Rock Art Sites in Northwestern Arkansas

**3:00 – 3:30 p.m. BREAK**

*Vendor Room Open—Patio Room, Holiday Inn. Vendor Room Closes After This Break*

**3:30 – 4:45 p.m. Session 5: Rock Art—General, James D. Keyser, Moderator**

**Livio Dobrez:** Depicted Motion, Interaction and Causality in Rock Art

**Steven J. Waller:** Rock Art and Megalithic Temples of the Maltese Islands

**Leigh Marymor:** The Search for Footprints of Biblical Israelites in the Negev Desert

**Ahmed Alsharif:** The History of Rock Art Research in Tadrart Acacus (Libyan Sahara)

**5:30 – 6:30 p.m. No Host Bar—Hallway, Holiday Inn**

**6:30 p.m. BANQUET—Ballroom, Holiday Inn**

*Awards*

**Jack Gladstone: A Troubadour from Montana's Blackfeet Indian Nation**

**Monday, July 7, 2014**

**All Day Field Trips—Meeting times and places to be announced at Thursday meeting**



**The 2014 ARARA Conference Logo**

This year our logo comes from the Mud Springs (48SW18436) petroglyph site, which is southwest of Rock Springs. The rock art is on a large, high, south-facing bluff. The panel has ten trapezoidal body style Fremont anthropomorphs and a single dog, and three of these humans and the dog were chosen for the logo. Headdresses are on six of the people and include long upright horns or antlers, such as those on the two larger humans on the logo, and a knot or line emerging upward from the top of the head, such as the style on the small human on the logo. See the photo on the back page for a view of the recording project at the panel

## 2014 ARARA Conference Abstracts

### Sorted Alphabetically by Author

Ahmed Alsherif

#### ***The History of Rock Art Research in Tadrart Acacus (Libyan Sahara)***

The research will focus on approaches to the history of rock art research in Tadrart Acacus which is a massif roughly 150 km long and 50 km wide. It is located in the northeastern part of Ghat in the Fezzan region. This research examines early and late studies of rock art research in Tadrart Acacus that were investigated by a number of European travelers and explorers such as Heinrich Barth, Henry Duveyrier, Gustave Nachtgal, Ervin De Bary, Paolo Graziosi, and then Mori and the Italian-Libyan archaeological mission in Acacus and Messak. The research will also use a distribution map of rock art sites to determine the percentage of all rock art sites in the Tadrart Acacus.

Mike Bies (O W Heritage Research L. C., Worland, Wyoming)

#### ***Zoomorphs or Arthropodamorphs: Bugs within the Dinwoody Tradition?***

Head attachments on anthropomorphs are typically referred to as horns or antlers. This paper will discuss the possibility that certain anthropomorph entities within the Dinwoody Tradition are therianthropes combining human and arthropod properties. Head attachments and bifurcated appendages are some of the indicators of potential therianthropes examined. Other entities that are simply representations of arthropods from several different Classes will also be discussed.

Mike Bies (O W Heritage Research L. C., Worland, Wyoming), Linda Olson (Minot State University, North Dakota), and Kendra Rodgers (Pennsylvania State University—MGIS Student)

#### ***Meeteetsee Rock Art Project, Preliminary Results [POSTER]***

BLM Wyoming and Minot State University have continued fieldwork in Hot Springs County, Wyoming, for the Meeteetsee Rock Art Project. This cooperative agreement has trained students on detailed rock art documentation efforts, survey, and mapping. Fieldwork has revealed there are still vast archaeological materials to record. We will discuss preliminary findings.

Martha Cabrera Guerrero (Independent Researcher, Santa Rosa, California)

#### ***Juxtlahuaca: Ritual of Fertility***

Inside the Juxtlahuaca cave, in the state of Guerrero, México, exists one of the most intriguing and well-preserved Olmec style rock paintings. After several visits and a detailed photographic recording, I was able to identify new elements in Painting 1. This new information and the comparison with other Olmec rock art depictions, are the base of my proposal that Painting 1 shows the performance of an Olmec fertility ritual, with its two main characters: a personification of the Olmec corn god and a human.

Zuzana Chovanec, Joe Hall, Eric Mills, Barker Fariss (Osage Nation Historic Preservation Office, Arkansas Army National Guard)

#### ***A Preliminary Analysis of Rock Art Sites in Northwestern Arkansas***

The Osage Nation and Arkansas Army National Guard (AR ARNG) collaborated on a Traditional Cultural Property and Sacred Site Inventory at Fort Chaffee Joint Maneuver Training Center (FCJMTC). The project focused on a small valley formed by an intermittent stream that feeds into Vache Grasse Creek, a tributary of the Arkansas River. In 2005, Dr. George Sabo of the Arkansas Archeological Survey documented rock art site 3SB1090 at FCJMTC. In 2014, the Osage Nation and AR ARNG identified two previously undiscovered rock art sites proximal to 3SB1090. The presenter will discuss the pictographic elements and preliminary analysis using D-Stretch.

Kevin Conti

#### ***Den of the Spirit Bear***

This paper describes an unusual Pueblo II period archaeological site in southeast Utah that employs shadow casting and hierophanies, interacting with mimetomorphic and rock art elements in a ritual-calendric complex. While there are other points of interest at the site, this paper focuses on two features, one that observes astronomical events and a second of corresponding ceremonial nature. The interactions involve bear-related symbolism and a rare depiction of a landscape petroglyph.

Livio Dobrez (Australian National University, retired)

#### ***Depicted Motion, Interaction and Causality in Rock Art***

Rock art research makes many references to “scenes,” but the definition of a scene remains vague. Scenes are taken to be scenes because the makers intended it. At the same time, however, it is we observers who are supposed to identify scenes. In

the past I have discussed presumed subjective and objective approaches to the issue, putting forward a definition of a scene in terms of observer perception and listing visual markers which might cue us to read a composition as a scene. In this article I outline a three-fold typology of scenes and then go on to focus on a particular category: scenes involving interactions. In the course of this I identify what I take to be the essential element of an interactive scene: perception of causality. I suggest this solution to the question “what makes an interactive scene?” on the basis of work by the psychologist Michotte. Other parts of the paper build a case by reference to the “point-light” experiments of Johansson and the cognitive psychology of Freyd, as well as with comments on the neural basis for our perception of movement in a still picture.

Angelo Eugenio Fossati (Catholic University of the Sacred Heart, Milan, Italy)

***Ancient Rock Art in the Sultanate of Oman*** (Keynote Address)

The presence of rock art in Oman was reported for the first time in 1931, when the British explorer Bertram Sidney Thomas on his camel journeys in the Sultanate noticed its presence on the rocks of the wadis. The first scientific interest on this subject arose only in the 1970s, but in spite of its evident archaeological importance a complete inventory of the rock art has never been completed. In the last five years I have conducted a series of surveys in Jebel Akhdar for the Ministry of Heritage and Culture with the aim of starting and organizing such a catalogue.

Omani rock art—made as petroglyphs using percussion, incision, bas relief carvings and as paintings—presents themes of humans, animals, artifacts, geometric/symbolic figures and inscriptions that were made over a long time period. Developing a chronology for this art depends on the study of style, distinguishing different types of weapons, and demonstrating the presence of certain animals in various scenes. As often in rock art research, the study of superimpositions between figures and of different levels of revarnishing can help with the organization of time periods into phases.

The oldest rock art in the region, often heavily varnished and weathered, illustrates wild animals (turtles, ibex, gazelles, asses, and aurochs). Engraved ibex figures have connection with similar figures present elsewhere in the Arabian Peninsula, and were probably carved in the fourth millennium BC by the hunters that frequented the mountain of Jebel Akhdar in search of prey. Geometric/symbolic patterns (solar symbols and sub rectangular figures) often superimpose these animal representations, and sometimes are accompanied by human figures in schematic styles. Large human figures probably date to the 3<sup>rd</sup> and 2<sup>nd</sup> millennia BC. Among these figures we find numerous women, sometimes seated on thrones, probably representing important queens or princesses. Warrior art, horsemen, and camels were engraved in the last millennium BC and continued to be made into historic times. The beautiful leopards (or lions) engraved in Wadi Sahtan were created, possibly as totemic representations, during the last millennium BC when, for the first time, the Arab people used a writing system. A few inscriptions in the Ancient South Arabic alphabet, different from today’s standard Arabic writing, accompany some of these figures of warriors and animals. These are names of travelers, traders, or inhabitants of the local villages who are probably the “artists” that produced the rock art.

Angelo Eugenio Fossati, archaeologist, is professor of Prehistory and Protohistory at the Catholic University of the Sacred Heart (Milan, Archaeology Department). Member of the Italian Institute of Prehistory and Protohistory Fossati is the president of the Footsteps of Man Archaeological Cooperative Society, a rock art research association member of the IFRAO. His main interest in archaeology is Alpine rock art, especially in Valcamonica (UNESCO World Heritage Site), where he manages the Valcamonica Rock Art and Archaeology Fieldwork and Field school at Paspardo. In addition to the work in the Alps over the years he has also joined different rock art projects in Europe, including Portugal (in the Archaeological Park of the Côa Valley), and in the US (Montana, Wyoming, Washington, Oregon) collaborating with the Oregon Archaeological Society. Over the last six years he has been working as rock art consultant for the Ministry of Heritage and Culture of the Sultanate of Oman where he is conducting documentation as part of a salvage effort for rock art sites in Wadi Sahtan and producing a general survey and view of the rock art in the country. He has also been consultant for the UNESCO in the preparation of the management plan of the Gobustan Rock Art Reservation (World heritage List, Azerbaijan).

John Greer and Mavis Greer (Greer Services, Archeological Consulting, Casper, Wyoming)

***Two Western Message Petroglyph Panels in Southwestern Wyoming***

Western Message Petroglyphs (WMP) have been recognized across much of the western United States by rectangular panels about 2-4 feet wide of usually three or more straight lines of unusual motifs that appear to relay a message, although they are so-far indecipherable. They are believed to date from the mid to late 1800s (although their age is unknown). It has been postulated that they could be associated with early mining, Mormon activity, or historic Native Americans. Following information from Nevada researcher Judy Hilbish (who has extensively studied WMP) and local archeologist Russ Tanner, we visited two panels in southwestern Wyoming that contain motifs precisely duplicated on WMP panels as far away



as southern New Mexico and Oregon. We have also seen what appear to be single-isolated WMP motifs at other sites in Wyoming and Montana, suggesting that WMP are part of a system more complex than previously thought.

Jon Harman (DStretch.com)

***Two Great Mural Sites in the Sierra de San Borja***

The Sierra de San Borja is a sparsely populated area at the northern limit of Great Mural Rock Art. I will describe two sites. One (Cardónal) was mentioned by Harry Crosby in his book, *The Cave Paintings of Baja California*, but not described. The other (Escondida) is newly discovered. The Escondida site has unexpectedly rich imagery which implies connections with nearby sites (Campo Monte) and also with Sierra de Guadalupe sites far to the south. This raises the possibility that the Great Mural Art of the Sierra de San Borja derived from the Sierra de Guadalupe.

Ken Hedges

***A Condition Assessment and History of the Palo Verde Point Petroglyphs***

Palo Verde Point is a major petroglyph site on limestone/sandstone formations along the Colorado River south of By-lthe, California. As part of a Bureau of Reclamation archaeological sites assessment project, the history of the petroglyph site as revealed in photographs ranging from the 1930s to the present has documented major changes, mostly as the result of natural erosion and rockfalls. Although graffiti dating from the first three decades of the 20th century is common in places, more recent vandalism is largely absent but runoff erosion and deposition from a nearby riprap quarry has caused major damage to one locus and its petroglyphs.

David A. Kaiser (Oregon Archaeological Society) and James D. Keyser (Indigenous Cultures Preservation Society)

***Further Readings at Writing-On-Stone***

Writing-On-Stone, a large complex of rock art along the Milk River in southern Alberta, has been extensively documented and studied over the last 50 years. Yet advances in recording technology, our knowledge of the artistic conventions used, and the history of the site help us uncover more information about its art. Recent field re-examinations have revealed previously overlooked images, and missed elements. As details are key to understanding this art, particularly in biographic compositions, we collect and interpret some of these new findings. This illustrates the importance of continued research at even well recorded sites.

James D. Keyser (Indigenous Cultures Preservation Society) and Linea Sundstrom (Day Star Research)

***The Animal Dancer Site: Themes of Change and Continuity in Northern Plains Rock Art***

Southeastern Montana's Animal Dancer Site contains petroglyphs of three different periods. The earliest are Late Pre-historic period Crow carvings of large animals (bears, elk, bison) and a shield bearing warrior with bear attributes. Later Crow artists incised a vulva form and humans (one a woman) superimposed on the elk's body and legs. Later, Historic period Cheyenne artists drew an animal dancer dressed in ceremonial regalia and body paint and two horses—one with a rider—in the Ledger Art style of the late 1800s. The authors analyze and describe themes of change but also continuity through several centuries of site use.

Lawrence Loendorf (Sacred Sites Research, Inc.)

***Desert Tobacco, Datura, Marigolds, and Abstract Paintings in Southern New Mexico***

Desert tobacco (*Nicotiana trigonophylla*), sometimes called Coyote tobacco, is widely recognized as a medicinal plant across the American Southwest and Northern Mexico. Recently while recording rock art sites near Carlsbad, New Mexico we noticed Desert tobacco growing at rock art sites. Datura (*Datura innoxia*), a powerful hallucinogenic plant was also found and at one site we found desert tobacco, datura, and marigolds (*Baileya multiradiata*). The fascinating thing about this group of medicinal plants is that many times they are growing under multi-colored groups of painted triangles, some with interspersed zigzag lines and others with patterns of diamond-shapes, inverted triangles and off-setting triangles in sawtooth motifs.

Leigh Marymor (BARARA)

***The Search for Footprints of Biblical Israelites in the Negev Desert, Southern Israel***

Following on his research in the Negev Desert beginning in the 1950's, and taking sharper focus beginning in the early 1980's, the Italian archaeologist Emmanuel Anati proposed that the archaeological, natural, and geographic evidence found at the Har Karkom (Mt. Karkom) supports his argument that the site is a good fit for Mount Sinai, the biblical mountain of G-d where Moses received the ten commandments and began the forty year sojourn through the Wilderness in which a multitude of freed Hebrew slaves were formed into the Nation of Israel. Explorations of Negev petroglyph sites in 2012 and 2014 allow a further consideration of Anati's controversial "Sinai" claim. Do the "facts on the ground" support Anati's



assertion that the trace of biblical Hebrews can be identified in the rocks and on the desert pavement of the sun-scorched Negev? In particular, can a focus on petroglyph iconography and chronology convincingly relate the glyphs to the biblical era as Emmanuel Anati argues?

Marissa Selena Molinar (University of Florida)

***Drawing the Hunt: Female Agency in the Age of Hunting in the Coso Range***

The California Middle Archaic period is characterized by population growth and movements, resource intensification, technological innovation, a flourishing of artistic traditions, and an increase in large-game hunting. One model posits that intensification of big game hunting is not linked to common provisioning, suggesting it may be an arena for individual male achievement resulting in cultural elaboration, including the proliferation of bighorn sheep petroglyphs. It is asserted that women would have participated and benefited from this system, yet the types of female participation are not investigated. My aim is to assess the model and broaden its scope by identifying evidence of female participation, linked particularly to the simultaneous proliferation of patterned-body anthropomorphic petroglyphs in the Coso Range.

Michael Mullin

***Rock Art and Mentalité: Tradition and Innovation at Chaco Canyon, A.D. 900–1130***

A significant (but hitherto quiet) controversy brews concerning whether or not the rock art of the Chacoan Anasazi constitutes a “distinctive style.” The issue, which has important implications far beyond the art itself, was exposed most recently at a session of IFRAO in Albuquerque in 2013. Descriptions of three rock art panels in the park—two depicting heavenly events, the third perhaps an initiation—are used to broaden the terms of this controversy; first, by casting the three as types to sharpen educated guesses about the political character of Chaco, and secondly, to suggest ways of easing perceptions of rock art as usually too confounding and unmanageable to serve as evidence in archeological research. The proposals here are to reinforce arguments that glyphs are a legitimate and in many instances an indispensable type of documentation—and entry point—into the workings of “ancient” minds.

William Breen Murray (Universidad de Monterrey, Mexico)

***Marking the Water: Iconography and Environment at Icamole Canyon, Nuevo León, México***

Water is essential to human survival, but since it has no inherent shape or form, its representation in any graphic media requires conventions which allow its translation via a learned cultural code. The question addressed here is: how might it be represented in rock art? The site of Icamole (Nuevo León, México) offers an ample repertory of images for approaching this question, all located along an active stream course. We explore the possibility that some of them may be natural symbols of water.

George Poetschat (Oregon Archaeological Society) and James D. Keyser (Indigenous Cultures Preservation Society)

***Fremont Rock Art in Southwestern Wyoming***

Although Fremont occupation of southwestern Wyoming has long been proposed, the evidence has been a few scattered sites with potsherds. Fremont rock art has been rumored to exist in the area south and west of Rock Springs, but the only images so far published have not been convincing. Recent rock art research in the area has identified and recorded seven sites containing more than a dozen Classic Vernal Style Fremont anthropomorphs and about the same number of solidly pecked San Rafael Style anthropomorphs demonstrating a strong Uinta Fremont use of southwestern Wyoming at least for ritual purposes.

Kendra Rodgers (Pennsylvania State University—MGIS Student)

***Research Design for the Spatial Relationship of Hunting Theme Rock Art [POSTER]***

Rock art depicting hunting scenes has been recorded at communal hunting sites, in rockshelters that served as habitation areas, and as isolated panels. Evidence of hunting may include faunal remains, stone tools, architectural features, and topographic features that provide favorable vantage points. Notably, the presence of hunting images may be interpreted as overall evidence for hunting behavior, but unlike other artifacts are not individually interpreted as a sign of hunting. What can be learned about those that made and interacted with the images by researching the placement of images in the landscape and the land use of the area?

Alexander (Sandy) Rogers (Maturango Museum)

***Earliest Euro-American Report of Coso Rock Art***

The Coso petroglyph field, on the Naval Air Weapons Station, China Lake, is one of the most famous rock art areas in the world. I describe the earliest known Euro-American report of the Coso rock art, from 1860, and subsequent reports from

the early 20th century. The presence of rock art and archaeological sites was known during land withdrawal in 1943, but did not affect the decision; claims on land, minerals, and water did. Withdrawal of the land has ultimately worked to the benefit of the rock art and archaeology by restricting access to the sites and thereby inhibiting vandalism.

David Sucec (BCS Project)

***Ungainly Ghosts and Other Northern Figures from the Northern Study Area of the Barrier Canyon Rock Art Style***

The so-called Carrot Man Panel, south of Rangely, Colorado, is perhaps the best known and noted of the Barrier Canyon style sites north of the Book and Roan Cliffs. Consisting of figures—Ungainly Ghosts—of un-scaled body parts and exaggerated heads and extensions, it is the key site, of a number of sites with this type figure variant. The northern style area also contains other variations of the Barrier Canyon spirit figure, including the “classic” type found at the Great Gallery. This presentation will consider the types of rock art sites that have figures with Barrier Canyon style representational motifs, including the northernmost site found thus far.

Russel L. Tanner (Kyak Marook Heritage Research, LLC, Wyoming)

***When Bear Invades a Buffalo Kill and Other Images from Pine Canyon, Sweetwater County, Wyoming***

The Pine Canyon rock art site exhibits several action scenes including one of human figures throwing spears, or perhaps atlatls, at bison with the effect of having killed several animals. Suddenly, coming into the scene from the flank is the image of a large bear, which is being fended off by warriors, including one who appears to have thrust a spear into the bear’s mouth. During the episode one hunter appears to have fallen victim to the beast. There are other “story” scenes and many other Seedskadee-style images at Pine Canyon, a site deserving of attention.

Alice M. Tratebas (Bureau of Land Management, Newcastle, Wyoming)

***Analysis and Seriation of Cedar Canyon Petroglyphs***

Cedar Canyon is one of several petroglyph sites near Rock Springs that has images typically found on the Plains, such as shield figures and early horse riders. The petroglyphs differ from the majority of Late Prehistoric and Proto-historic Plains petroglyphs in frequent use of abrasion and deep incising although these techniques do occur sporadically across the Plains. An experiment with statistical seriation teases out some limited information on the temporal sequence of glyph types and themes at Cedar Canyon. The presence of bows and horses provides a partial time frame for the seriation.

David Vlcek (Bonneville Archaeology, Pinedale, Wyoming) and J. D. “Sam” Drucker (BLM Pinedale, Wyoming)

***Smaller Rock Art Sites of the Upper Green River Basin***

Jim Keyser and George Poetschat’s *Warrior Art* book makes available the most well known rock art sites of the Upper Green River Basin. However, there are many other sites whose existence is hidden in the gray literature of CRM reports or the Wyoming SHPO database. We present information on these sites, which include: 48SU2, the Big Chief Panel, 48SU4112, Bison hunting tandem of petroglyphs, the Calpet Petroglyph site, one with a bird panel, and other smaller but still important rock art sites in the region. We conclude by presenting a unique, previously undocumented, pictograph site in the Upper Green.

Steven J. Waller (Rock Art Acoustics)

***Rock Art and Megalithic Temples of the Maltese Islands***

Petroglyphs and pictographs decorating megaliths on the Mediterranean islands of Malta and Gozo are surveyed. Temples include: Hagar Qim, Tarxien, Mnajdra, Hal Saffieni Hypogeum (pre-dating Stonehenge), and Ggantija (pre-dating Newgrange). Carvings provide evidence these megalithic structures originally had corbelled stone roofs, which would have provided for considerable sound reflection within. Recordings will be presented of the acoustics in the Hypogeum: an underground complex of chambers carved from limestone that acts as a sonic hall of mirrors, especially the “Oracle Chamber” containing spirals painted in red ochre. Other motifs encountered include hoofed animals, goddesses, and extensive areas covered with cupules.

## Conference Notes

**ARARA**

American Rock Art Research Association  
July 2014 • Rock Springs, Wyoming

*Thank you for your monetary contributions!*

*Carol Garner & Dr. Marty Geller*

*Wyoming Association of Professional Archeologists*

*Paleoindian Research Lab,  
Department of Anthropology, University of Wyoming*

*Current Archaeological Research*

*Dr. James D. Keyser*

*Greer Services, Archeological Consulting*

*Chris Galapp & Frank Cox*

*Priscilla Murr*

*Rich Otter*



# The Bangudae and Cheonjeon-ri Petroglyphs in Ulsan, Korea

By Jiyeon Kim, Bangudae Petroglyphs Institute, University of Ulsan

THE Bangudae petroglyphs and the Cheonjeon-ri petroglyphs stand along the Daegok Stream, an upper branch of the Taehwa River that runs through the city of Ulsan, a major industrial city located on the southeast coast of Korea. Since 2010, the two sites have been on the UNESCO World Heritage Tentative List. The Korean government, along with Ulsan Metropolitan City, is currently making efforts to inscribe these “Daegok Stream Petroglyphs” on the UNESCO World Heritage List.

Most of the Bangudae figures are engraved on the main rock panel that stretches about 10 meters along the stream (Figure 1). There are also traces of engravings on several rock panels around the main panel, but few can be clearly identified.

The number of figures that have been identified so far is about 300. The figures can be categorized into several groups: marine animals, land animals, human figures, and tools. The most striking feature of Bangudae petroglyphs is the whale images engraved on the left and central parts of the main panel. Numerous whales of various sizes and species are depicted in detail. These images can be interpreted as being related to whale hunting practiced in the Ulsan area but, in a larger context, reflect the ancient people’s feeling of awe toward whales and their belief in an afterlife.

Various carving techniques such as pecking, engraving, and grinding were used. The petroglyphs have been commonly divided into “outline figures” and “silhouette figures,” but some of the figures were first drawn with outlines

and pecked inside to indicate details. There have been attempts to date individual figures of Bangudae petroglyphs based on carving technique, but a more systematic and precise analysis is needed to validate such dating.

The Bangudae petroglyphs are generally dated from the late Neolithic Age (5000–1000 B.C.) to the Bronze Age (1000–300 B.C.). Neolithic archaeological sites found along the coast of Ulsan have been noted for their possible relationship to the Bangudae site. For example, recent surveys of the Whangseong-dong site in Uljeo yielded a number of bones from the same type of animals depicted on the Bangudae panels. Created over a long span of time, the Bangudae petroglyphs reflect the lives and thoughts of various groups of people who lived along the seaside and inland of the old Ulsan area.

In 1965, the Sayeon Dam was built in the Bangudae area, leading to major geographical changes around the area. The Bangudae petroglyphs were already under water for several months during the year when the site was first discovered in 1971. Although the site was designated as a Korean National Treasure in 1995, to this day the rock panels remain under water for most of the year (Figures 2 and 3). The condition of the petroglyphs has markedly deteriorated, as the carvings are getting smoother and the rock surfaces are chipping away.

There have been ongoing conflicts between the Cultural Heritage Administration (CHA) of Korea and Ulsan Metropolitan City about the possible solution to stop

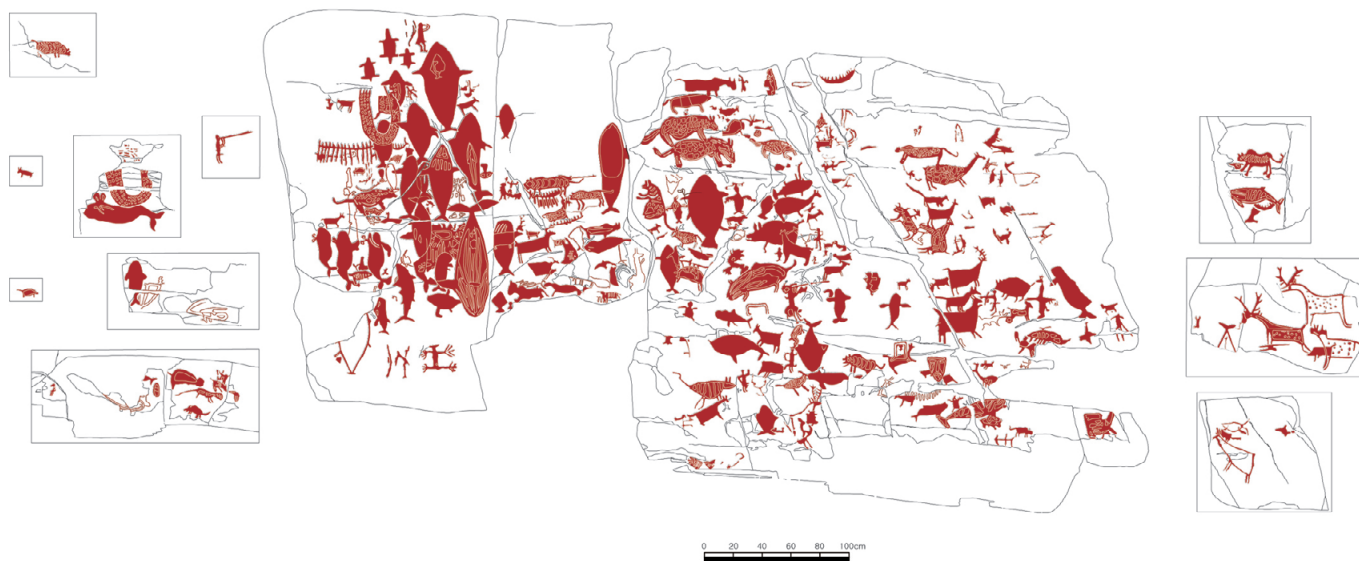


Figure 1. The Bangudae petroglyphs (illustration by the Bangudae Petroglyphs Institute, University of Ulsan).





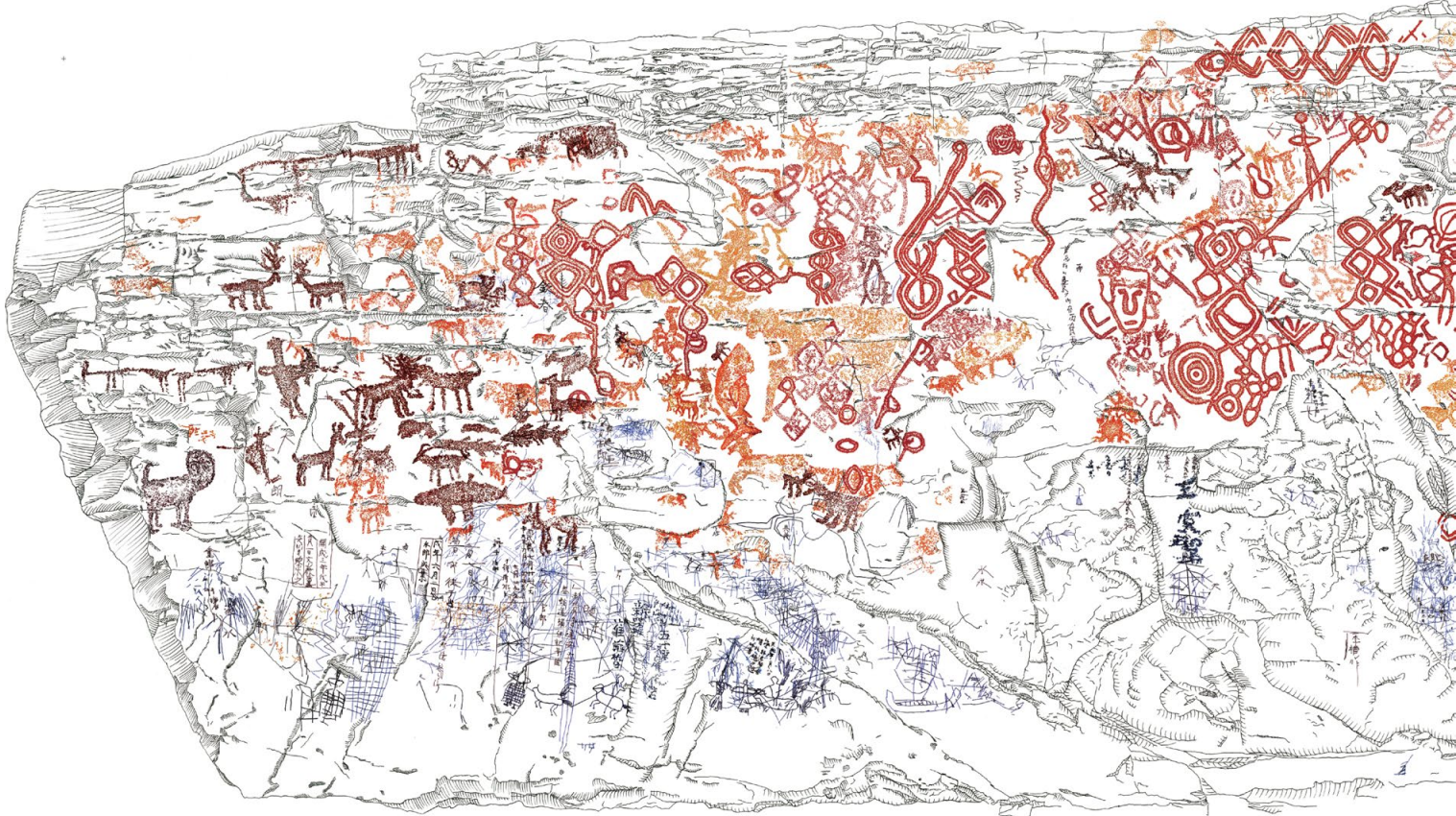
Figure 2. Bangudae during the summer (photograph by Bangudae Petroglyphs Institute, University of Ulsan).



Figure 3. Bangudae during the winter (photograph by Bangudae Petroglyphs Institute, University of Ulsan).



Bangudae... *continued from page 13*



the deterioration. While the CHA urges the quick implementation of a preservation method such as the lowering of the water level, Ulsan Metropolitan City has objected to the plan, arguing that such measures will cause a serious water shortage for the city. Recently, CHA published a plan to build a transparent kinetic dam around the rock panel, a transparent structure whose height can be adjusted according to the water level. The plan is to build the structure around the Bangudae panel and raise it only during the wet season. The structural safety of the dam is being tested and argued about, but the issues of accessibility to the site and the dam's effect on the landscape of the site are also causing some serious concerns.

The Cheonjeon-ri petroglyphs are located at the upper middle part of Daegok Stream, about two kilometers away from the Bangudae petroglyphs. The main rock panel, facing east, leans slightly forward, providing a natural shade for the petroglyphs. For this reason, the petroglyphs are well-preserved. There are four other rock panels nearby that also contain petroglyphs and broad rock beds are scattered on the other side of the stream running in front of the main rock panel. Over a hundred dinosaur footprints are found on these rock beds.

The main panel is 2.7 meters high and 9.5 meters wide (Figure 4). Figures of animals, a human face, a human

procession, ships, imaginary creatures, and many different geometric patterns are carved on the panel. There are also a number of inscriptions created during the Iron Age (300 B.C.–A.D. 300). Some of them were inscribed between the sixth and the ninth centuries A.D. by the royal members and other aristocrats of the Silla Kingdom (57 B.C.–A.D. 935).

Figures are represented with many different techniques such as silhouette chipping, deep outline chipping, and thin outline incision done with sharp metallic tools. While the Bangudae petroglyphs are characterized by striking images of whales and other marine animals, the animal figures of Cheonjeon-ri petroglyphs are mostly of land animals. These figures were supposedly carved as a wish for the proliferation of hunting animals and for success in hunting. Geometric patterns are interpreted as various symbols representing the lives and thoughts of Bronze Age people, and some are suggested to be related to agricultural rituals. Finally, the inscriptions and the incised figures such as cavalcade scenes with human figures with detailed depiction of their costumes are valuable documents of the aristocratic lives of the ancient kingdoms of Korea.

The Cheonjeon-ri petroglyphs contain a great variety of petroglyphs produced over a very long period of time. They range from animal and human figures, to abstract patterns, line carvings of animals and human, and to textual inscriptions



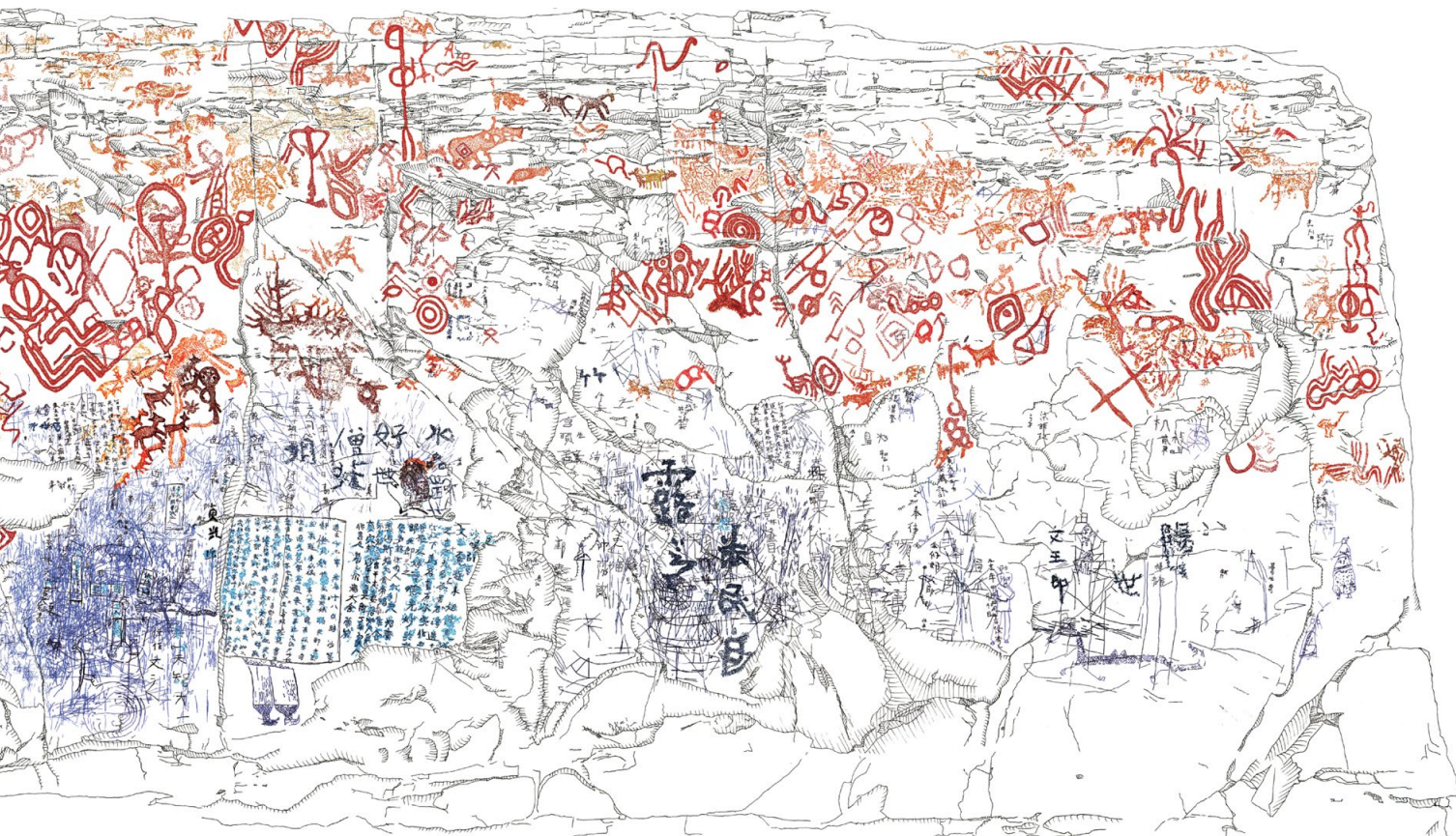


Figure 4. Cheonjeon-ri petroglyphs (illustrations by the Bangudae Petroglyphs Institute, University of Ulsan).

(Figure 5). The inscriptions made by the royal family members and aristocrats of the Silla Kingdom are an important feature of this unique site. The cultural complexity of the Bronze Age and Iron Age people of Korea suggested by the realistic and symbolic representations of the Cheonjeon-ri petroglyphs should be examined more in depth in future research.

The Bangudae and the Cheonjeon-ri sites are two Korean petroglyph sites of great importance. The significances of these sites can be summarized in the following several aspects. First, the Bangudae panels display a wide range of figures including marine animals, land animals, humans, and tools, which provide plenty of information about the ecology, culture, and social lives of Neolithic and Bronze Age Korea. The whale figures, depicted in great detail, are especially important, as they suggest the route of whale migration in ancient times along the Pacific coastlines, and also give a glimpse of the yearnings and beliefs of the ancient people who observed, hunted, and shared whale catches within the village group. Second, the Cheonjeon-ri rock panels contain a wide variety of petroglyphs produced for a very long period of time, including figurative images, geometric symbols, and textual inscriptions. The cultural complexity of the people who lived in the southeast coastal region of the Korean peninsula from the Bronze Age to the Iron Age is well represented through this combination of figures and inscriptions. Finally, at these



Figure 5. Cheonjeon-ri petroglyphs (photograph by the Bangudae Institute, University of Ulsan).

two petroglyph sites, as with other petroglyphs found in the nearby areas, one can see how the Northeast Asian petroglyph culture that ranges from the southern part of Siberia to Mongolia and the northern territory of China finally reached the southeast end of the Korean peninsula and developed its own forms and meanings. ◉



## Rock Art at the SAA

By Breen Murray

THIS year the 79th Annual Meeting of the Society for American Archaeology was held from April 23–27 in Austin, Texas. Fair Texas skies and the comforts of the Austin Convention Center made it a pleasant occasion for all who attended. Over 3,000 registered participants sat in on multiple sessions from morning to night for 3-1/2 days, browsed the book and equipment bourse, and took in the poster sessions. During the whole meeting, the ARARA booth was well attended, thanks again to Teddy Stickney, Donna Gillette, and Mavis Greer.

Rock art studies were well represented during the meeting. A full-day session was sponsored by the Rock Art Interest Group (RAIG) of the SAA organized by Lenville Stelle of the University of Illinois (Champaign-Urbana), another half-day session of Rock Art of the New World was organized by Ana Nieves, and individual papers on rock art were also scattered among a number of other sessions. Rock art was also prominently featured in the special session in honor of Marvin Rowe (reported separately in this issue) and Carolyn Boyd's session reporting the projects on the Pecos River sites carried out by the Shumla School (Comstock, Texas).

The RAIG held its annual meeting with just under 50 conference participants in attendance. Lenville Stelle was elected as its new chair to succeed co-chairs Jannie Loubser and Linea Sundstrom. Pat Gilman was also named as the group's new liaison with the SAA. Discussion at the meeting focused on the redesign of the group's web page, the preparation of a manual for contract archaeologists on good preservation practices for rock art sites, and the impending crisis for storage of rock art images due to changes in digital and other technologies. Lenville Stelle closed the meeting by inviting all the attendees to submit papers for next year's SAA symposium to be held in San Francisco from April 15–19, 2015.

Fourteen papers were presented at this year's RAIG symposium on "Technique and Interpretation in the Archaeology of Rock Art"—too many to review individually in detail, so comments must be limited to a few selected papers.

Perhaps the most exciting was Eugene Hattori's presentation on the rock art at Winnemucca Lake (Nevada) which has now been dated by correlation with changing lake levels to between 14,800 to 13,200 B.P. Its concentric circles and pecked dots are now the oldest known rock art on the North American continent. The site also provides

a comparative benchmark for other early Great Basin rock art sites, such as Long Lake (Oregon) and Little Lake (California), located around the extinct lake beds of the post-glacial period.

Other papers covered a wide variety of topics. Jannie Loubser discussed a survey project of non-habitational sites in southeastern Oregon, some of which showed alignments to mountains on the horizon. Michael Bies looked at the Dinwoody tradition in terms of representations of Shoshone cosmography and the different elevations over sea level of the sites, distinguishing between Water people, Ground people, and Sky people. He also pointed out that not all Shoshone vision quest sites were "private"—indeed, some are almost "billboard" locations.

This year's intrepid rock art explorer's award went to Daniel Arsenault who revisited several Canadian Shield rock art sites to see how the Quebec winter affected them. No temperature readings were included! Other papers by Victoria Muñoz and Jeremy Freeman, Christopher Goodmaster, and Leonard Kemp focused on the Pecos rock art nearby in the warmer climes in south Texas and the El Paso area. Other ARARA presenters included Michelle Hayward on Puerto Rican rock art, Mavis and John Greer on finger lines in early Montana rock art, and your reporter on rock art at Icamole Canyon, northeast Mexico.

The New World rock art session ranged rather more widely, including papers by Christopher Davis on Monte Verde (Brazil) and Ana Nieves on Nazca (Peru), but the most novel interpretive hypothesis referred to the well-known Coso petroglyphs of California. Melissa Selena Molinar noted that the famous Coso anthropomorphs all had different body patterns and suggested that they may represent women's garb rather than male hunters. Gordon Houston brought the session back close to home with a presentation on the astronomical features of Paint Rock (Texas).

In many ways, the special session organized by Karen Steelman in tribute to Marvin Rowe was the rock art highlight of the meeting this year. It brought together former students and colleagues who had worked with Rowe who placed his work on rock art dating into a truly global context: Australia, Spain, Brazil, Mexico, as well as places closer to home in Texas and the U.S. Southwest. It was an "intimate" portrait about painstaking work often under trying conditions, and a well-deserved tribute highlighting his contributions to rock art studies.

Rock art researchers who presented individually in other sessions included Steve Waller on Megalithic acoustics in a session on Sound and Human Experience, Angus Quinlan on Great Basin rock art in the session titled Lonesome

## Fryxell Award to Marvin Rowe

By Larry Loendorf

AT the Society for American Archaeology meeting in Austin, Texas, Marvin Rowe received the Fryxell Award for Interdisciplinary Research. Rowe was recognized for his outstanding research in developing methods for dating rock paintings and other scientific analyses of the pigments used in pictographs. ARARA member Karen Steelman, with supporting letters from others, submitted the application for the award.

According to the Society for American Archaeology website, the Fryxell award is “presented in recognition for interdisciplinary excellence of a scientist who need not be an archaeologist, but whose research has contributed significantly to American archaeology.” Roald Fryxell, for whom the award is named, was a geologist at Washington State University who inspired a large number of archaeologists to expand their research into other disciplines during the 1960s and 1970s.

As a part of the award, Steelman organized the Fryxell Award session at the SAA meeting where Marvin’s former students and colleagues presented papers in his honor. Fifteen individuals offered papers on a variety of topics that supported Marvin’s contributions to archaeology and in particular to rock art research. While most of the papers were serious, some included humorous photos of Marvin at “work,” bringing a laugh to the individuals who have known him over the years and a lighter side of Marvin to those less familiar with his style. The session was very well received with an overflow audience for most papers. Rock art researchers are fortunate to have a scientist of Marvin’s caliber as an ally in the quest to understand why people left paintings on the rocks. ☉

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### SAA Debrief... *continued from page 16*

Landscapes, and Suzanne Baker on Ometepe Island rock art in a session on Nicaraguan archaeology. David Whitley and Polly Schaafsma were also discussants for a session on Incised Stones from the Western U.S., a new graphic media which has taken on special interest since the recent discoveries at the Gault site in central Texas near Austin, which was the highlighted tour of the conference. ☉



*Marvin Rowe accepting Fryxell Award at the 2014 SAA Annual Conference (photograph reprinted with the permission of the SAA).*

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## Asteroid Named for Carol Ambruster

THE International Astronomical Union (IAU) has now confirmed the name of an asteroid in honor of Carol Ambruster (1943–2013), an active ARARA member and retired professor of astronomy at Villanova University, who was found brutally murdered in her apartment last December.

Their citation notes that Ambruster was an astronomer “who did pioneering research on magnetic activity and flares of cool stars” and also had a strong interest in cultural astronomy as reflected in rock art. She regularly attended ARARA conferences and was an active participant in the Oxford International Archaeoastronomy conference series. Her work at Chaco Canyon which provided “evidence of an early Navajo sun-watching tradition” is also mentioned in the confirmation announcement by the IAU.

The asteroid named in her honor was discovered on March 11, 2000, by the Catalina Sky Survey and will be a permanent memorial to her contributions to astronomy and archaeoastronomy.

We thank Tony Hill, professor of astronomy at the University of New Mexico, for this information. He and Carol were preparing a co-authored paper on Southwestern sky watching practices at the time of her death. ☉



## Call for Papers for *La Pintura*

**ARARA members would love to read** about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

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To insure timely publication of each issue of *La Pintura*, please follow the following schedule of deadlines for all editorial copy and other submissions:

2014 Issue 4: September 15, 2014

2015 Issue 1: January 15, 2015

2015 Issue 2: April 15, 2015

2015 Issue 3: July 15, 2015

Send all materials for inclusion in *La Pintura* to:  
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## 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 \$25 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 \$25 **made out to ARARA** to:

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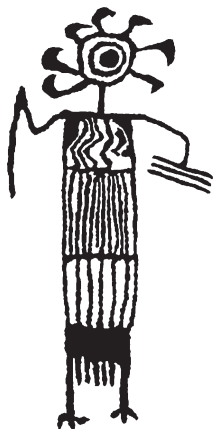
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The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the general public regarding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

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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 archaeological 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.

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*Recording the 2014 ARARA logo panel at the Mud Springs (48SW18436) petroglyph site (see description on page 5). Photo courtesy Jim Keyser.*



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