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La Pintura

The Official Newsletter of the American Rock Art Research Association
Member of the International Federation of Rock Art Organizations

<http://www.arara.org>

Pre-Register Deadline

June 1, 2014:

Rock Springs, Wyoming

IT is time to finalize your plans for the 41st Annual ARARA Conference. The 41st annual American Rock Art Research Association Conference will convene in Rock Springs over the Fourth of July weekend at the Holiday Inn. Two days of presentations (Saturday the 5th and Sunday the 6th) will be held at the Holiday Inn, Rock Springs, between two days of field trips (Friday and Monday) to local rock art sites with a variety of images at this crossroads between the Great Basin, Plains, and Pacific Northwest.

A welcoming reception will be held Friday night at the Holiday Inn from 6 to 8 p.m. The annual ARARA Silent and Live Auctions will take place Saturday evening. Donations are appreciated! Reserve Sunday night for the Awards Banquet with special entertainment.

Registering for the conference is easy! Visit www.arara.org, click on the lovely logo for ARARA 2014 Rock Springs Conference, and follow the Registration Information link for instructions on submitting your form and payment. If you do not have internet access, contact Ken Hedges at 619-589-8050 to leave your name and request an Information Packet by mail.

We also urge you to book your room. Hotel reservations can be made by calling the Holiday Inn at 307-382-9200 or 1-888-465-4329. Ask for the ARARA Conference Rate. It is located at 1675 Sunset Drive on the west side of town. There is a free shuttle from the Rock Springs airport. We have secured a discounted rate of \$89 for a single or double room at the Holiday Inn without breakfast, and a rate of \$99 at the Holiday Inn Express with breakfast, which is across the street at 1660 Sunset Drive and can be booked at 1-800-315-2621 or 307-362-9200. It is important that our members stay at our host hotels, as the cost of our Conference is based in part on our room block. Room bookings must be made by June 23.

We look forward to hearing about research, seeing old friends and meeting new, visiting terrific rock art, learning new recording techniques, and getting vendor room and auction bargains, in addition to enjoying Wyoming hospitality! ✪



Gladstone to Perform at Banquet

INSTEAD of a banquet speaker this year, we will be entertained and informed by Jack Gladstone, an award-winning troubadour from Montana's Blackfeet Indian Nation. Gladstone illustrates Western Americana through the fusion of lyric poetry, music, and spoken narrative. A former college instructor, he co-founded Glacier Park's nationally renowned lecture series, "Native America Speaks." After 29 seasons, this program is the longest running indigenous speaker series in the history of the National Park Service. He has created 15 critically acclaimed CDs, and we encourage you to go online and listen to a sample of his work. ✪

Award Nominations Sought for Rock Springs

PLEASE consider worthy nominees for awards at our upcoming symposium in Wyoming. While the ARARA awards aren't limited to people from the local area, it would be nice to consider those possibilities. More information on awards can be found at: <http://www.arara.org/Awards.html>. Please contact Troy Scotter at troyscotter@gmail.com with your award suggestions or for more information.

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Awards... *continued from page 1*

ARARA recognizes the following awards:

- Klaus Wellmann Memorial Award for Distinguished Service in the field of rock art research, conservation, and education.
- Conservation and Preservation Award for an individual, group, organization, or agency that has taken a leadership role in significantly contributing to protect or preserve a major rock art site or series of sites from an identified and serious destructive impact, or to cause legislative, educational, administrative, or other action that significantly promotes rock art conservation or protection.
- Frank and A. J. Bock Award for Extraordinary Achievement, presented from time to time to candidates with extraordinary achievements over their lifetime in the fields of rock art studies, documentation, education, conservation, and outreach. This award differs from the Wellman Award in that it is a lifetime award that does not necessarily recognize service to ARARA or need to be awarded to an ARARA member. While similar to the Conservation and Preservation Award, it goes farther by expanding the criteria to include such items as education and public outreach.
- Castleton Award Annual Essay Competition, recognizing excellence in rock art research. This award requires that a presentation on the research topic be made at the ARARA symposium and awards a cash prize of \$1,000.
- Oliver Award for Photography, recognizing exceptional works that master both the art and science of rock art photography with a degree of superior satisfaction.
- Education Award, recognizing the programs of individuals and organizations that create opportunities to educate children and adults on the significance of rock art images, their preservation and conservation, and to give them a greater appreciation of this fragile resource. ☉

Rock Springs Call for Papers Deadline May 1, 2014

THE deadline for submitting an abstract for the upcoming ARARA Conference is approaching. Full details and an application to present may be obtained at www.arara.org. There are three categories for submittals: Contributed Papers; Reports; and Posters. Presenters must register for the meeting. It is a PowerPoint world, so slides cannot be used. ☉



2014 Rock Springs Workshop: Standards of Rock Art Documentation

JJOIN us for an afternoon seminar on creating a guidance document to aid the completion of the Damage Assessment Report in a violation of the Archaeological Resources Protection Act (ARPA), led by Martin McAllister of Archaeological Damage Investigation and Assessment, Missoula, Montana.

The workshop will be held at the conference venue from 1 to 5 p.m. on Thursday, July 3. The workshop is FREE, but pre-registration is requested. Please email jenny.kk.huang@gmail.com to pre-register and receive the workshop information packet. ☉

Need Team/Individuals to Chair Auction Committee 2014

WE have just learned that our fantastic ladies from Arizona who have been organizing and running our ARARA auctions will not be able to do this for us this year. Please—we need people to step up and take over for 2014. I am sure the ladies will be happy to offer their expertise. Please contact Donna Gillette (rockart@ix.netcom.com).

The ARARA Conference Organizing Committee is also in need of a Program Chair-in-Training. Please contact Donna Gillette (rockart@ix.netcom.com) if this sounds interesting to you, and is a gift that you might be willing to share with ARARA. ☉

2014 Conference Field Trips

General Information

THE 2014 ARARA Conference offers a varied selection of field trips to view many of the fascinating rock art sites in southwestern Wyoming. Access to most of the sites is easy to moderate. Vehicles with high clearance will work best on the dirt roads, but only the Confluence (#13) and Taucher (#1 & 1B) trips REQUIRE a high clearance vehicle. Car pooling will be a necessity. Weather is probably going to be hot, so plan on layers, good sturdy shoes, and remember your hat, sunscreen, and camera. Walking sticks may be helpful. Participants are responsible for bringing along plenty of water to ensure healthy hydration. Lunches for day trips will be up to the individual. Registered conference attendees will have a strong possibility of both Friday (July 4) and Monday (July 7) field trips.

Field Trip Registration Forms as well as the Field Trip Descriptions provided below may be downloaded from the ARARA website, www.arara.org. Those without internet access may contact Ken Hedges at 619-589-8050 to receive a packet by mail. Both Field Trip and Conference Pre-Registrations are due June 1, 2014.

Attendance at a pre-trip orientation meeting is required by all field trip participants, where completed liability waiver, medical consent, and site confidentiality forms will be turned in. The mandatory pre-trip meeting is Thursday evening, July 3, for Friday field trips. The mandatory pre-trip meeting for Monday's (July 7) field trips will be announced at the Conference.

Field Trip Descriptions

The rock art of southwestern Wyoming reflects the different cultures that came together in this region where the Great Basin meets the mountains and the Plains. At this crossroads, cultures came together from these diverse environments and left behind information about their lives on the sandstone outcroppings. Sometimes the rock art clearly depicts a style recognizable as belonging to a particular tribe at a particular time while most often the rock art reflects the mixture of cultures in this common meeting ground.

NOTE please the Friday (July 4) trips have only a Number, while the Monday (July 7) field trips have a Number plus the letter B. The exception is Trip 13-Confluence and Minnie's Gap I and II, which is offered on Monday only.

#1 & 1B. Taucher

9:00 a.m. to Noon. Limit 15. About 10 miles of driving on POOR dirt roads. Steep hike, moderate to difficult.

Located southeast of Rock Springs, petroglyphs are on a low cliff situated on a high ridge. A small collection of large Late Prehistoric period petroglyphs depicting humans, bear paws, weapons, and a bird. Most images on the single panel at the site are pecked, but a few at the far right are incised with shallow narrow lines. The stick-figure and rectangular body human figures and the bear paws suggest that this art is part of a widespread Uncompahgre style that occurs across the Colorado Plateau and northward into the Green River Basin of southwestern Wyoming.

#2 & 2B. White Mountain

8:00 a.m. to 2:00 p.m. Limit 15. About 55 miles of driving on paved and good dirt roads. Easy hike from parking lot to site, which is on the level.

Located north of Rock Springs, the White Mountain petroglyphs are an interpretive site developed and maintained



Incised human and bear paws at the Bear Claw site (48SW14712)
(photograph by John and Mavis Greer, 2003).

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Field Trips... *continued from page 3*

by the Bureau of Land Management. There are many different rock art episodes, the deeply incised and abraded petroglyphs here include large bison and other animals, stick-figure humans arranged in a variety of compositions that show warfare in the Late Prehistoric and Protohistoric periods, and several horsemen fighting battles of the Historic period.

#3 & 3B. Cedar Canyon and Bear Claw

8:00 a.m. to 4:00 p.m. Limit 15. About 70 miles of driving on paved and good dirt roads. The sites are northeast of Rock Springs. Moderate walk along uneven ground among boulders at Cedar Canyon; Bear Claw site is easy walk adjacent to a two-track road.

Cedar Canyon contains an extensive collection of abstract figures that are multi-armed, asterisk-like images. In addition there are stick figures, shield bearing warriors, mounted men (including one scene where they are armed with guns and pursue a large elk), and fighting figures. The Small Bear Claw site has well executed bear claws and a detailed human.

#4 & 4B. Pine Canyon and Firewood Shelter

8:00 a.m. to 3:00 p.m. Limit 15. About 70 miles of driving on paved and good dirt roads. Moderately difficult, short hike up a short steep slope to Pine Canyon; Firewood site is easy walk from vehicle.

The sites are northeast of Rock Springs. Pine Canyon has stick-figure humans, often arranged in large combat and hunting scenes. Animals at the site include horses, bison, bear, and mountain sheep. Some large scenes show an eclectic mixture of humans and animals in what appear to be combination hunting and battle scenes. One famous Historic period scene shows two warriors counting coup on an enemy while one steals his shield, and one of the few armored horses in Wyoming is here. Firewood Shelter has a variety of bear paws, shield bearing warriors, and a thunderbird.

#5 & 5B. La Barge Bluffs and South Piney

8:00 a.m. to 4:00 p.m. Limit 15. About 300 miles of driving on paved and good dirt roads. Moderate hike up a short steep slope to South Piney; La Barge is easy walk from vehicle along base of bluff unless the road is washed out, which would mean a longer walk along the two-track to the site.

The sites are north-northwest of Rock Springs. La Barge is one of the premier concentrations of Plains Biographic rock art in the region. There are also Ceremonial images, with notable examples of boat-form style elk and a lizard. Biographic tradition imagery includes boat-form style horses



Bear with exaggerated claws at the South Piney Creek site (48SU5331) (photograph by John and Mavis Greer, 2008).

and simple rectangular body and V-neck style humans from the early Historic period. The South Piney site has a large, complex battle scene with shield bearing warriors, a large scene showing an outsized shield bearing horseman attacked by a miniature pedestrian bowman, a large winged figure, several track sequences, and bear paws.

#6 & 6B. Names Hill and Gateway

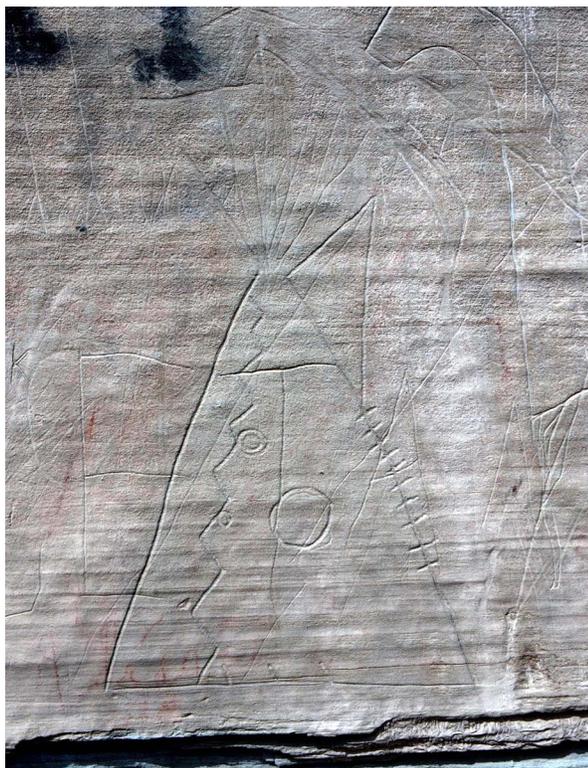
8:00 a.m. to 3:00 p.m. Limit 15. About 200 miles of driving on paved roads. The sites are north-northwest of Rock Springs. Moderate hike up a steep slope to Gateway; Names Hill is easy, adjacent to the highway.

At the same time that Names Hill was being used as one of the primary “Register Rocks” along the Oregon Trail, local Shoshone artists were also using the site. There are warriors in the Biographic tradition, but other images are an anthropomorph that may represent a supernatural being, female figures, and several tipis. Located on a rock outcrop high above the Green River, the Gateway Petroglyphs have a large panel of shield bearing warriors displaying a detailed panel of Late Prehistoric warfare. Also here is a long “arm and hand” image and several asterisk-like symbols.

#7 & 7B. Lucerne-Henry’s Fork

8:00 a.m. to 4:00 p.m. Limit 15. About 120 miles of driving on paved roads. The sites are south of Rock Springs almost to the Utah state line. Hike along a mostly level area for both of these sites; easy access.

The Lucerne site complex—comprising petroglyph sites—is located on the cliffs flanking the north side of the Lucerne Valley in the Flaming Gorge National Recreation Area. Just to the west and across the State highway is the



*Decorated and incised tipi at the Names Hill site (48LN39)
(photograph by John and Mavis Greer, 2006).*

Henry's Fork site. Rock art at these four sites spans one of the broadest chronological ranges of any site in the Green River Basin. There are large pecked animals and humans of Archaic period age and at least a dozen different Fremont style rock art motifs. Later Late Prehistoric and early Historic period artists carved elaborate bison and other animals.

#8 & 8B. Currant Creek and Sugarloaf

8:00 a.m. to 4:00 p.m. Limit 15. About 70 miles of driving on paved and good dirt roads. Moderately difficult hike up a moderately steep slope to Sugarloaf; Currant Creek is an easy hike up a moderate embankment next to the road to walk along a flat area.

The sites are south of Rock Springs, east of Flaming Gorge Reservoir. The Sugarloaf site is characterized by pecked animals with elaborate antlers. There are also shield humans and humans with antler headdresses. Currant Creek petroglyphs have large-shield figures, bighorn sheep, and elaborately antlered elk. The images at both sites are examples of Archaic period petroglyphs. This trip may have an opportunity for lunch at the historic Currant Creek Ranch, where Butch Cassidy gathered wild horses.



*Animal and human at the Henry's Fork site (48SW88)
(photograph by John and Mavis Greer, 2007).*

#9 & 9B. Keeper of the Canyon/Bitter Creek

8:00 a.m. to 3:00 p.m. Limit 15. About 50 miles of driving on paved and good dirt roads. Hike is easy to moderately difficult, up a wide canyon and participants will need to cross a deep gully.

The sites are southwest of Rock Springs. The Keeper of the Canyon site and Bitter Creek site are located across Bitter Creek Canyon from one another. Keeper of the Canyon has a Classic Vernal style Fremont anthropomorph and a nearby solidly pecked trapezoidal body Fremont figure with a horned headdress. Other panels have smaller anthropomorphs and animal figures including elk and mountain sheep and more than a dozen small trapezoidal body style figures that are probably Archaic period images that predate the Fremont figures. The Bitter Creek site consists of a large collection of petroglyphs showing animals and human figures from the Archaic period.

#10 & 10B. Powder Wash

7:30 a.m. to 4:00 p.m. Limit 15. About 200 miles of driving on paved and good dirt roads. Hiking includes walking up moderate to steep uneven slopes among fallen boulders and is moderate to difficult.

Carved and painted images are at 20 sites very close to the Wyoming/Colorado border southeast of Rock Springs. Associated with the rock art are cribbed log structures representing wickiups, a horse corral, and small-scale fortifications. The art primarily illustrates horse stealing exploits of Ute and Shoshone warriors who used the area in the terminal decades of the 1800s. Identifiable animals at these sites are overwhelmingly horses and bears, with the former often depicted in scenes of raiding and combat. Humans ride horses and fight enemies or raid enemy horse herds in scenes at several sites. One site contains drawings of nearly 100 tipis.

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Field Trips... *continued from page 5*

#11 & 11B. Tolar

9:00 a.m. to Noon. Limit 15. About 50 miles of driving on paved and good dirt roads. The site is east of Rock Springs just north of the interstate highway. A difficult hike up a steep slope ends at the panel.

A pair of large, highly detailed horsemen, several very complex standing human figures each wearing a bison horn headdress and tear streak face paint, and several bears with pronounced upturned snouts are here. Much of the art at the site has been identified as being of Comanche origin.

#12. Jack's Glyphs/Mud Springs (FRIDAY ONLY)

8:00 a.m. to 4:00 p.m. Limit 15. About 70 miles of driving on paved and good dirt roads. Hike is easy to moderate. The site is about 25 miles southwest of Rock Springs.

Images pecked into the largest of the two panels at Jack's Glyphs include eight fully pecked trapezoidal body anthropomorphs of the San Rafael style Fremont figures (antlered variant) and a few other animals, a bird, bear paws, and "ghost" forms. There are also miscellaneous incised lines and human figures. Pigment at this site is not original,

but represents past visitors making ink-roller rubbings of these images. South of Jack's Glyphs is the Mud Springs site where there are ten trapezoidal body style Fremont anthropomorphs and a single dog.

#13. Confluence and Minnie's Gap I and II (MONDAY ONLY)

8:00 a.m. to 4:00 p.m. Limit 15. About 170 miles of driving on paved roads and very poor dirt roads. High clearance vehicle required. Hike is easy to moderately difficult.

The sites are southwest from Rock Springs. Pecked on two sides of a gigantic sandstone block high above the terrace overlooking the Green River is the Confluence site. Petroglyphs include a wide variety of human and animal figures and geometric forms. The petroglyphs exhibit several different colors of re-varnishing, indicating that they were created over a considerable time span. The Minnie's Gap sites have Classic Vernal style Fremont anthropomorphs as well as other Archaic and Late Prehistoric period images. Other images include a variety of animals (elk, mountain sheep, a bird, bear paws, and snakes), spirals, extensive curvilinear mazes, and a few human figures. ☉

A Terrific Opportunity...

...FOR exceptional, motivated, and organized individual to join the editorial team for ARARA's scholarly annual publication, AIRA (*American Indian Rock Art*) as Assistant Editor. Members with literary proclivities, an interest in working with authors and printers, and good digital skills are encouraged to consider this fascinating, not-too-demanding volunteer position.

This person is the coordinator for the articles as they are submitted, and follows them through their life cycle toward publication. S/he works together with the Editor to keep on track with the material, interacts with the printer, and may assist with the layout of the book.

Our AIRA is a consistently beautiful and informative publication. Along with the annual conference, it continues to advance the field of rock art studies, and is a beacon of our organization. Be on the inside of the production of the best rock art literature on the planet!

For more information and a detailed job description, please contact Jim Keyser at jkeyserfs@comcast.net. ☉

Vendors Notice for ARARA 2014

FOR first-time and returning vendors, information, guidelines, and regulations for the upcoming Rock Springs, Wyoming, 41st annual Conference are now available at www.arara.org. The deadline to apply is May 15, 2014. Questions may be directed to: Patti Genack at whim_wham@hotmail.com, 719-485-3449 (cell), or Anne Carter at annecarter@embarqmail.com, 702-869-3219 or 702-499-6045 (cell). ☉



Shield Bearing Warriors on the Northern Plains

By George Poetschat

THE Shield Bearing Warrior (SBW) is the best known and most widespread Plains rock art motif. It can vary from a simple circular shield with simple line legs, a head, and a simple weapon as shown in Figure 1a, to a very detailed motif such as a design in the shield, a headdress, face painting, weapon, and two attached bundles as shown in Figure 1b. These were most likely created by the warrior himself to show his heraldry and spirit power symbols that he carried into war against other warriors. Leaving his motif on a rock art wall also provided him additional spirit power. Hundreds of these motifs had been found and published over the years before the Oregon Archaeological Society (OAS) Rock Art Group, under the supervision of Dr. James D. Keyser, began two major projects that have greatly expanded the number of SBW motifs and the information about all the known SBWs on the Northern Plains.

When we started the 2005 Bear Gulch summer project, we only knew there was an extensive number of SBWs at Bear Gulch. One figure was shown to the OAS Rock Art Group (Figure 2) and we were asked if we wanted to help record the site. We all responded, "YES!!" Who wouldn't want to record such spectacular rock art? On our first day at the site, we discovered hundreds of SBWs! We started guessing how many SBWs we would find, and the guesses varied from as few as 350 up to 2,500. We spent two weeks recording Bear Gulch in 2005 as our initial effort. We also visited another site just three miles away called Atherton Canyon, where we discovered many SBWs with the same style as found at Bear Gulch. In 2007, we returned to Bear Gulch to continue our work there, and we also recorded the Atherton Canyon site.

Everyone was asking, "How many actual SBWs are at Bear Gulch and Atherton Canyon?" Under Jim's guidance, we continued our Bear Gulch/Atherton Canyon research. By the end of the project, the final numbers were 856 SBWs at Bear Gulch and 168 SBWs at Atherton for a total of 1,024 SBWs. Ninety-nine percent of the SBWs carried large shields covering nearly three-quarters of the body, and there were no horses associated with these SBWs at the two sites. Hence, these shields were carried by warriors on foot and used as true shields in combat prior to the introduction of the horse into this area. We dated the SBWs to between A.D. 1400 and 1730.

A few hundred of the SBWs were scratched on the limestone cliffs. Figure 3 shows two scratched motifs that have shield designs we call "The Hand of God." Another unique discovery was that many SBWs have a second scratched SBW placed directly over a painted SBW using

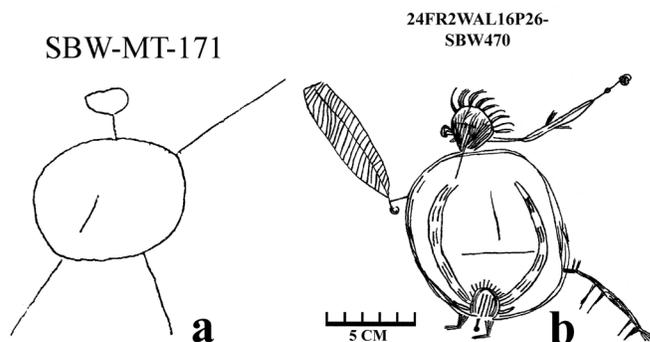


Figure 1. Examples of Shield Bearing Warriors. a - simple motif, b - complex motif.

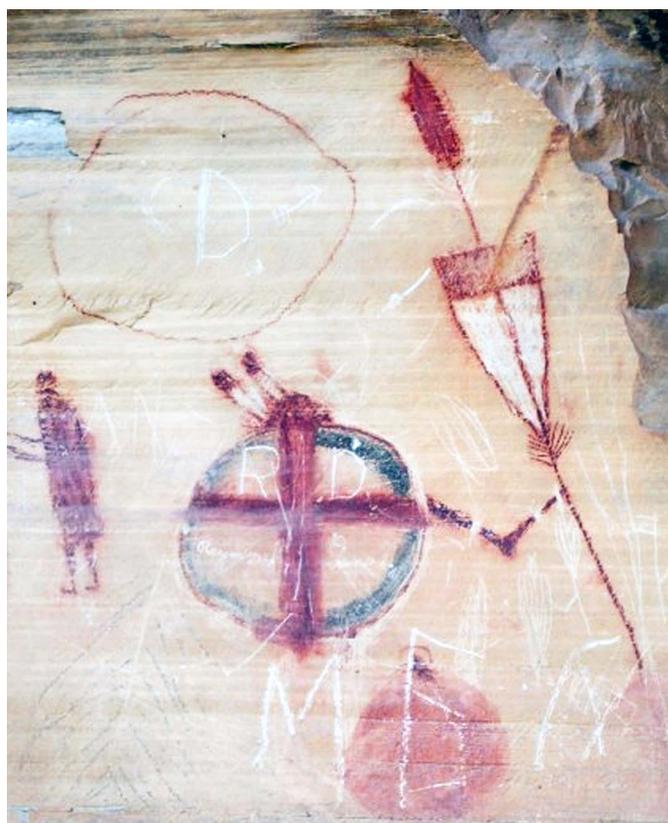


Figure 2. Shield Bearing Warrior at Bear Gulch. Used as front cover of our first book (photograph by Angelo Fossati).

the same shield size; some used the same shield design and other attributes. We call these a "Direct Conjoined Overlay" (DCO). The image in Figure 1 is a DCO, and Figure 4 shows the two separate SBWs and the combined image.

At the end of 2011, we had finished our analysis and then published *Fraternity of War: Plains Indian Rock Art at Bear*

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Shield Bearing Warriors... *continued from page 7*

Figure 3. Two scratched images with "The Hand of God" shield design.

Gulch and Atherton Canyon, Montana (Keyser et al. 2012). *Fraternity of War* is an overall site report showing three-quarters of the SBWs in many text figures, some with as many as 30 SBWs in one report figure. Detailed descriptions of selected attributes were made, as was a comprehensive list of details for these warriors. This information has not yet been published or organized into a printable database. We also included discussions of all the other images such as humans, animals, birds, handprints, cultural items, and geometric designs. Since we did not describe each SBW separately, we decided to include a simple Excel database that contains all of the panels (each containing from one to over 50 individual images) at the two sites (over 1000 panels). We also included each SBW tracing with a unique identification label for each of these 1024 SBWs. In addition, we included 208 V-neck and other humans from the sites. Selected animals, birds, and cultural items were also included in the database. To help future researchers, we included a

second copy of each panel that contained SBWs, and added arrows and identifiers pointing to the specific SBWs on the panel so they could see and easily locate the specific SBWs in the context of the overall panel.

During our research, a second question began to be asked: "How many SBWs are there at all the rest of the rock art sites in the Northern Plains?" The OAS Rock Art Group helped Jim with his initial research to determine how many SBWs were on the rest of the Northern Plains. Jim and the group tallied about 320 SBWs on the rest of the Plains by 2007. Hence, we concluded that the two-site complex at Bear Gulch/Atherton Canyon contains the largest concentration of SBWs on the Plains!

Jim Keyser's neighbor, David Easley, became very interested in these unique SBW motifs. David began funding a study to determine as complete as possible the number of SBWs on the rest of the Northern Plains, and to publish a compendium of these warriors. The research on these Northern Plains SBWs involved searching all previous published books, articles, and site forms. Jim Keyser also contacted all Northern Plains rock art researchers, and many provided additional photographs and illustrations on SBWs at many sites that are not in the published literature, only in the grey literature such as unpublished reports in government or private files that have never been professionally published. In total, 606 SBWs were identified from five areas: the Province of Alberta, Canada, and the four Northern Plains States of Montana, South Dakota, Wyoming, and (northern) Colorado. Some researchers noted they have additional SBWs that they are studying and will publish in the future, but those could not be included in this compendium. Still, there are many areas in Canada and the four U.S. states that have not been explored or have currently unrecorded sites on private lands. We expect there will be many more SBWs identified in the future.

The newest OAS publication, *Northern Plains Shield Bearing*

Warriors: A Five Century Rock Art Record of Indian Warfare, by Keyser and Poetschat (2014), has the photograph in Figure 5 on the cover. This photograph shows a pedestrian Shield Bearing Warrior being confronted by a Shield Bearing Warrior on a horse. This image identifies the time period when the use of horses was becoming the major item in war. The large shields were too cumbersome for use on horses and the shield

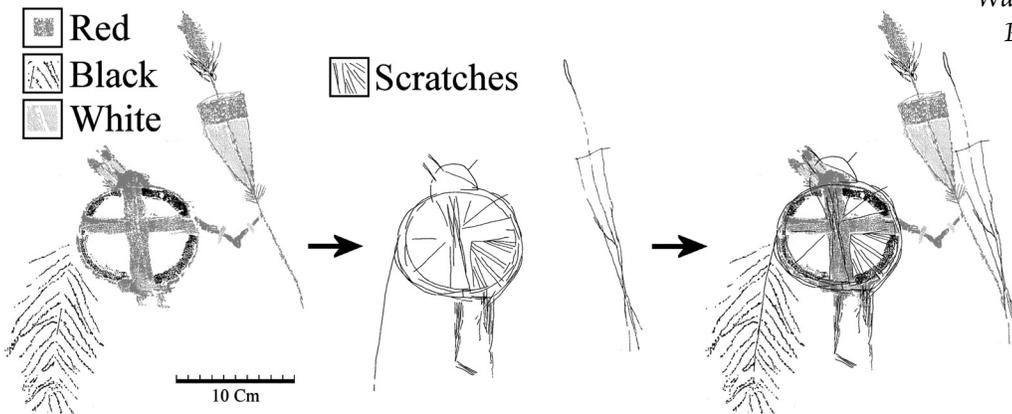


Figure 4. Detail of a Direct Conjoined Overlay (DCO) from the front cover image.

size shrunk considerably, becoming more of a spirit symbol to carry during combat on horses.

This new publication discusses and publishes the 606 known SBWs on the rest of the Northern Plains. This is a joint publication between David Easley's organization, Indigenous Cultures Preservation Society, and OAS, and will be available about the end of March 2014. This is the most comprehensive documentation of SBWs ever published. The distinctiveness of this document is the Compendium section which provides a picture (tracing or photograph) of each of the 606 SBWs, and describes the specific features of each SBW in a standardized format (Figure 6). Along with the Bear Gulch/Atherton Canyon publication, these two documents identify 1,630 SBWs on the Northern Plains.

We did not include Oregon or Idaho in our descriptions of SBWs since other researchers have published reports that contain descriptions of most of the images in these two states. Likewise, we also did not undertake any study of SBWs in the Southern Plains and Colorado Plateau, although we know of sites with SBWs in those areas, many of which are reported in publications. We left these for someone else's future project!

Why is this work so important? This is the first time that anyone has published such a detailed collection of all the known Northern Plains SBWs. Both publications give researchers a comprehensive look at known SBWs, with discussions and analysis. They provide powerful tools for universities to teach about SBWs on the Northern Plains. Our research provides many opportunities for graduate students to identify future questions, and expand on our research for their own thesis work. Also, current researchers will have another tool when they use these documents to further their research. Finally, there are a vast number of non-professionals who enjoy studying rock art to increase their knowledge of the subject and to see how their experiences relate to the knowledge contained in these books.



Figure 5. Image used for the cover of the new OAS publication, *Northern Plains Shield Bearing Warriors* (photograph by John Greer).

References Cited

- Keyser, James D., David A. Kaiser, George Poetschat, and Michael W. Taylor (editors)
 2012 *Fraternity of War: Plains Indian Rock Art at Bear Gulch and Atherton Canyon, Montana*. Oregon Archaeological Society Press, Publication 21, Portland.
- Keyser, James D., and George Poetschat
 2014 *Northern Plains Shield Bearing Warriors: A Five Century Rock Art Record of Indian Warfare*. Joint Publication: Oregon Archaeological Society Press, Publication 22, and Indigenous Cultures Preservation Society, Publication 2, Portland, Oregon. ☼

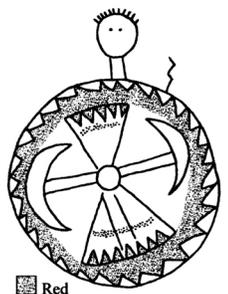
<p>Site: North of Lame Deer, No number Warrior Number: SBW-MT-122 Technique: Petroglyph, incised; with red and yellow pigment added. Shield Design: Elaborate; central circle, fan above and below, vertical arcs on each side connected with horizontal lines. Inward pointing triangles around perimeter. Attachment: No Weapon: Zigzag line (?) (1 o'clock) Features: No Head: Round, open; long neck Facial Features: Eyes Headdress: Buzz-cut roach</p>	<p>Face Paint: No Arms: No Hands: No Legs: No Feet: No Phallus: No Clothing: No Other Features: Red paint around perimeter triangles and <i>inside</i> triangles in fans; yellow arc in each fan Comments: Only warrior at site with paint. Very complex shield design, has some key structural similarities to unpainted Timber Creek Style warriors SBW-MT-105, and SBW-MT-106 at 24RB1019. Reference: Keyser tracing from Halcyon LaPoint photograph.</p>	 <p> <input type="checkbox"/> Red <input type="checkbox"/> Yellow <input type="checkbox"/> Incised  SBW-MT-122 </p>
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Figure 6. Example from the new publication showing the detailed descriptive items and the actual SBW image.

In Memoriam

Dr. Fred E. Coy, Jr., M.D.
1923–2014

By Rex Weeks

LET us remember the life well-lived in honor of a great man. Our dear friend and colleague, Dr. Fred E. Coy, Jr., M.D, passed peacefully on January 11, 2014. He was a decorated World War II veteran, a distinguished orthopedic surgeon, a charter member of the ARARA, a recipient of the prestigious Wellmann Award, a founding father of the Eastern States Rock Art Research Association (ESRARA) and its first President, and the leading authority on the Native American rock art of Kentucky and the history of dendroglyphs in eastern North America.

In all things he was most humble, generous, and kind. With a warm smile and tremendous enthusiasm, “Doc Coy” welcomed into his Louisville home so many of us often and much. We were well fed, delightfully entertained, and enamored by stimulating conversation. At night we read from his grand library about rock art all over the world. In the days that followed, he took us to see petroglyphs, pictographs, hominy holes, millstones, and tar burner rocks throughout wilds of Kentucky.

We cherish such fond memories of him at the ARARA, the ESRARA, the Society for American Archaeology, and the Southeastern Archaeological Conference meetings and fieldtrips. In his numerous presentations and publications, he was always a very thoughtful and cautious observer. He left us with an incredible legacy—the archives on the rock art sites of Kentucky. They are the product of over a half century of remarkable photography, mapping, and description. Future research will continue to proffer from his dedication and genius in innovative ways of conserving, documenting, and thinking about rock art.

We extend our condolences to his loving wife of 63 years, Emily, to his son Fred E. Coy, III, and wife Nancy, to his two daughters Karen Hinkebein and husband Dale, and Kim Schwartz and husband Paul, and to his three grandchildren David, Eric, and Sarah. He will be truly missed too by an extended family of acquaintances.

Select Bibliography

- Coy, Fred E., Jr.
1996 Petroglyphs and Pictographs in Kentucky. In *Rock Art of the Eastern Woodlands*, edited by Charles H. Faulkner, pp. 87–98. American Rock Art Research Association, San Miguel.

...continued on next page

Andrea Stone,
Pioneer of Maya Rock Art

By Matthias Strecker and Linea Sundstrom



(Photograph by Susan Milbrath, 1996.)

DR. Andrea Joyce Stone, expert in Maya culture and foremost scholar of Maya cave art in eastern Mexico and neighboring countries, died February 18, 2014, at the age of 65 from a long-term illness that cut short her exceptionally productive field research career.

Andrea received her Ph.D. in art history from the University of Texas, Austin, in 1983, and taught indigenous and pre-Columbian art history at the University of Wisconsin, Milwaukee, from 1984–2013, attaining the rank of full professor. Among her numerous publications is the magnificent book on the cave of Naj Tunich, Guatemala (*Images from the Underworld: Naj Tunich and the Tradition of Maya Cave Painting*. University of Texas Press, Austin, 1995), which remains a landmark in Maya cave art studies. It not only includes an introduction to this cave and a catalogue of its painted images, it also provides a study of Mesoamerican landscape and its relation to caves, and a survey of Maya and Mesoamerican cave sites and images.

Andrea extended this research with specialized studies on Maya iconography, colonial-era Maya cave art, modified speleothems in caves, and expressions of gender in Maya art. Together with Marc Zender, she produced the meticulously

...continued on next page

In Memoriam: Fred Coy... *continued from page 10*

2004 Native American Dendroglyphs of the Eastern Woodlands. In *The Rock-Art of Eastern North America: Capturing Images and Insight*, edited by Carol Diaz-Granados and James R. Duncan, pp. 3–16. University of Alabama Press, Tuscaloosa.

Coy, Fred E., Jr., Thomas C. Fuller, Larry G. Meadows, and James F. Swauger
1997 *Rock Art of Kentucky*. University Press of Kentucky, Lexington.

Diaz-Granados, Carol
2002 Dr. Fred E. Coy, Jr. Receives Wellmann Award. *La Pintura* 29(1):13. ◊

In Memoriam: Andrea Stone... *continued from page 10*

researched and illustrated volume, *Reading Maya Art: A Hieroglyphic Guide to Maya Painting and Sculpture* (Thames and Hudson, London, 2011). Andrea curated several exhibitions of Mesoamerican art, and received many grants and fellowships for her research, including a Fulbright-Hayes fellowship.

Andrea’s talents extended to drawing and photography. She was devoted to her students in Wisconsin, her family in Florida, and her friends worldwide.

We have lost a friend who generously shared her extraordinary knowledge with students and colleagues, and the field of rock art studies has lost an outstanding scholar. ◊



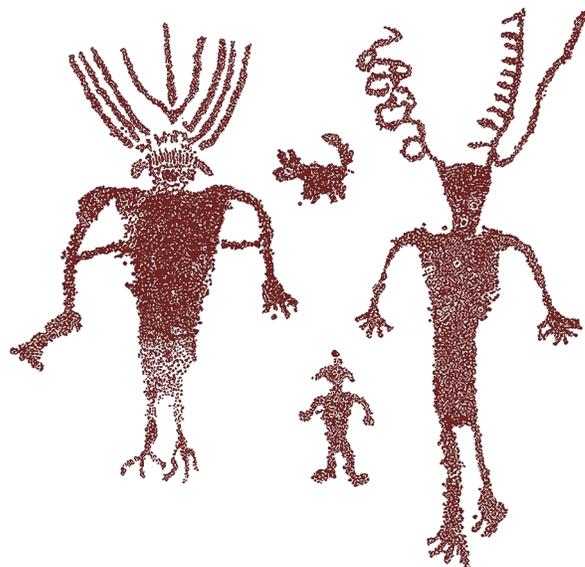
Castleton Camera Equipment Offered to Members

ARARA has received a donation from the family of Kenneth Castleton (by way of the Utah Rock Art Association) of some of his camera equipment. Castleton was a founding member of ARARA and the Castleton Award is given in his honor. We would like to offer purchase of this equipment “memorabilia” to our members first, and then any remaining equipment will be offered on eBay. We would like to thank Ben Everitt and Scott Siebel for their efforts in securing, researching, and delivering this gift. The list of available equipment follows. If interested, please contact Donna Gillette (rockart@ix.netcom.com). Prices below reflect recent eBay “buy it now” values.

- 2 Kodak Instamatic Reflex Camera Bodies, \$12.95 each
- 1 Schneider Kreuznach F4 28mm Lens, \$120.50
- 1 Schneider Kreuznach F4 50mm Lens, \$112.00
- 1 Schneider Kreuznach F4 135mm Lens, \$75.00
- Various filters, step-down rings, \$35.00
- 1 Tiffen Polarizing filter, \$20.00
- Flashcubes, \$5.00
- 1 6-inch Cable Release, \$15.00
- 1 Aluminum Camera Hard Case, \$40.00 ◊

Rock Springs T-Shirt Time

HOLDING to tradition, this year’s Conference logo will grace this year’s commemorative t-shirts. The Conference Pre-registration Form, available at www.arara.org, includes categories for pre-ordering your t-shirts at a cost of \$15 each. If you are unable to pick up your t-shirt at the conference, an additional \$5.00 postage fee is needed. ◊



Rock Art Bookshelf

Rock Art and Sacred Landscapes

Edited by Donna L. Gillette, Mavis Greer, Michele H. Hayward, and William Breen Murray. 2014, One World Archaeology Series, Volume 8, Springer, New York, 284 pages, 114 illustrations, 70 illustrations in color. E-book \$99.00; Hardcover \$129.00

Reviewed by Matthias Strecker

ROCK art is usually assumed to be intimately associated with sacred landscapes, according to ethnographic testimonies by indigenous peoples worldwide. However, interpreting images as expressions of religious beliefs and rituals needs a culture-specific, informed approach.

This volume on rock art and sacred landscapes “focuses on case studies of rock art imagery that represent how humans in the past made sense and interacted with their world within a religious context” and examines “how people recognize when rock art denotes sacred places where rituals occur” (Chapter 1, Introduction). In fact, the book offers convincing examples of research demonstrating the ritual use of some sites.

Apart from the Introduction (Chapter 1), the book presents 14 studies from North America, Latin America, Europe, Africa, and Asia, including references to definitions and analyses of religious expressions, spirituality, ritual, and sacred places. Over half of the papers were originally presented in a session at the World Archaeological Congress at Dublin in 2008. Some other authors were invited.

Of course, interpretation of prehistoric rock art without informed methods remains totally speculative, so Margaret Bullen, in her reflections on the possible spirituality expressed in Paleolithic rock art (Chapter 2), concludes: “the only thing we can be sure of is the feeling that the(se) figures arouse in us.”

Lacking specific and detailed information about religious concepts of the past can lead rock art researchers to different solutions concentrating on the underlying ideological role and assuming an actively political or social meaning of the art as David Vogt (Chapter 3) demonstrates in his analysis of Scandinavian Late Bronze Age (in Norway, Sweden, and Denmark) manifestations found in open public places and characterized by high visibility. The production of these images coincided with dramatic economic and political changes when plains were rapidly transformed into vast grasslands used for pasture.

I will briefly refer to the remaining articles which deal more or less convincingly with the religious connotation of rock art highlighting those which provide an insight into rock art reflecting Native cosmivision and rituals.

Leslie F. Zubieta (Chapter 4) focuses on a widespread motif in south-central African rock art (in eastern Zambia, central Malawi, and central-western Mozambique) that may be related to girls’ initiation ceremonies which are still held in traditional communities. Her research links rock art to gender studies.

Chapters 5 (Noel Hildalgo Tan and Paul Taçon) and 6 (Yasha Zhang) present rock art and sacred landscapes of mainland Southeast Asia (Thailand, Laos, and Myanmar), and in China, respectively, where caves with presumably prehistoric rock art were later transformed into Buddhist and Hindu shrines. Zhang’s article provides a useful overview and summary of Chinese rock art, but I am uneasy about her interpretation of “animal gods” and “reproductive worship” in northern rock art which in this brief text is not bolstered up by archaeological, ethnographic, or historic evidence.

In Chapter 7, Jamie Hampson discusses San rock art in the Free State Province, South Africa, on the basis that it was produced within a ritualistic framework reflecting a belief in a tiered cosmos and its interpretation by “shamans.” He presents strong evidence that some paintings can be related to an historic encounter between San people and a Boer commando, and, indeed, the simple figures holding long lines are similar to historic combat scenes that I have seen in the South American Andes and which apparently represent soldiers with rifles. However, he insists that no historical events were depicted in San rock art and, therefore, the art must be interpreted in a shamanistic context.

Daniel Arsenault and Dagmara Zawadzka (Chapter 8) present Canadian Shield rock art located on cliffs jutting out from lakeshore and riverbanks. They contextualize archaeological, ethnohistoric, and ethnographic data. In this case, offerings placed at the sites provide one of the clues available for a religious interpretation of the art. The authors’ comprehensive analysis takes into account the properties of the rock formation, visual and acoustic effects manifest at the location, cardinal orientation, and ceremonials and rituals performed at the sites.

Carol Patterson and Clifford Duncan (Chapter 9), as well as Robert J. David and Melissa Watkins Morgan (Chapter 10), relate modern oral Native traditions to rock art in the Colorado Plateau (Chapter 9) and the Klamath Basin of southern Oregon and northern California (Chapter 10).

In Chapter 11, Solveig Turpin and Herbert H. Eling, Jr., provide an introduction to rock art in Coahuila, Mexico, referring to paintings in the north and petroglyphs in the south, and their environmental context and religious contents. Turpin’s pioneering interpretative analysis, such as the “flight metaphor” and “were-cougar theme,” is known from a number of previous publications.

William Breen Murray (Chapter 12) reveals that deer ritualism is an important feature in North Mexican indigenous religious practices by Yaqui and Huichol Native groups, some of which are continued to the present day. He relates these rituals to representations of antlered personages, deer figures, hoof prints, and antlers in rock art from prehistoric (Middle to Late Archaic) to historic times.

Michele Hayward, Frank Schieppati, and Michael Cinquino (Chapter 13) deal with Caribbean rock art and concentrate on figures of the Late Ceremonial period, engraved on slabs surrounding ball courts and plazas at sites on Puerto Rico which served as places for communal activities involving singing, dancing, and the performance of a ball game that has religious as well as social and political connotations.

Guillermo Muñoz (Chapter 14) presents a discussion of the spiritual world of rock art in Columbia. He refers mainly to ancient myths of the Muisca Indians, and does not include any case studies of individual sites.

The concluding chapter (Chapter 15) by Donna Gillette and Mavis Greer gives an overview on rock art and ethnographic studies in the Northern Plains and Far Western (Californian) U.S.A.—regions where rock art sites are generally considered spiritual places by Native American groups. The authors also tie some of the preceding studies together.

I can add one final comment on shared characteristics of some sites at which “the seemingly excessive repetition of objects appears to be ... (a) way of achieving ritual redundancy” (S. A. Turpin and H. Eling, Jr., Chapter 11, referring to rock art of Coahuila, North Mexico): it seems likely that in these cases, representations stem from “repetitive sequences of actions related to beliefs” (Joyce 2001, cited in the Introduction, page 4) and thus permit inferences about the nature of ritual site use. ☼

Baker, Suzanne M., and Ruth Ann Armitage
2013 *Cueva La Conga: First Karst Cave Archaeology in Nicaragua*. *Latin American Antiquity* 24(3):309–329.

Reviewed by William Breen Murray

NOT all American rock art researchers work at rock art sites in the U.S.A. Suzanne Baker’s earlier work on Ometepe Island in Lake Nicaragua was a major contribution to our knowledge of Central American rock art. Her recent documentation of the rock art in Cueva La Conga (Nicaragua) in the mountainous northeast part of the

country provides new evidence of the cultural interaction between the Maya world and its southern neighbors. It extends the ritual use of dark-zone caves—well documented in Mesoamerica by Andrea Stone and others—further southward into the Central American corridor.

This ritual use is manifested in both rock modification (speleothems) and paintings. Fourteen pictograph panels were recorded. Prominent motifs included 24 handprints, distinctive rayed circles, dots, anthropomorphs, and an enlaced cruciform resembling a mat, the latter being a frequent symbol of Maya royalty. Associated with the paintings were four culturally modified speleothems, two of which were also painted in red ochre.

Radiocarbon dating of the paintings was undertaken by Ruth Ann Armitage using a unique technique. Some of the red ochre paint contained carbon inclusions which came from three species of tropical trees, including the one which provides the copal incense frequently used in Mesoamerican rituals. These samples permitted dating of the paintings and identified at least two separate periods of activity, the first between A.D. 680 and 985 and the second from A.D. 1400 to 1600.

It is indeed a positive sign that rock art research of this caliber now appears more regularly in major archaeological journals like *Latin American Antiquity*, the sister journal of *American Antiquity*. Solid research integrated into a comprehensive cultural context gradually begins to replace mere description and speculation, and raises the credibility of rock art studies within the archaeological community. ☼



Upcoming Officer Elections

HEADS-UP, Members, ballot emails for candidates for our ARARA Officers will be sent the week of April 14. Since you may have received your Ballot by the time you read this, this is your reminder to please vote. The email you receive includes a link to a ballot page on the website where electronic voting will take place. We encourage your participation. ☼

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.

Editorial Deadlines for *La Pintura*

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 3: June 15, 2014

2014 Issue 4: September 15, 2014

2015 Issue 1: January 15, 2015

2015 Issue 2: April 15, 2015

Send all materials for inclusion in *La Pintura* to:
William Breen Murray, Editor
WBMurray1@yahoo.com

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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La Pintura is the official newsletter of the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Back issues of *La Pintura* are available electronically on the ARARA website, <http://www.arara.org>.

ARARA Addresses

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

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Postal mail for the *La Pintura* Editor may be sent to:

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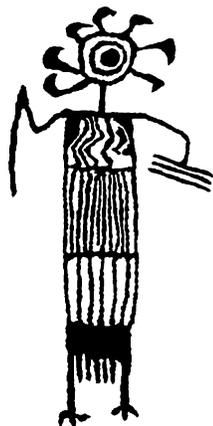
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For information on the **ARARA Archive, Library, and publications** available for sale, contact:

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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	\$120.00
Family	\$50.00
Individual	\$45.00
Society/Institution	\$60.00
Student	\$35.00

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

Membership runs from January 1 through December 31 of each year. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, one copy of *American Indian Rock Art* for the year, reduced conference fees, and current news in the field of rock art. 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
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<http://www.arara.org>

La Pintura is published by the American Rock Art Research Association. All Editorial material for *La Pintura* should be sent via e-mail to the Editor, William Breen Murray, at WBMurray1@yahoo.com. 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. Rock Art current events and news items of interest to our members that need public notice prior to the next issue of *La Pintura* should be sent to ARARA's monthly electronic newsletter "ARARA Online." Contact Amy Gilreath at amy@farwestern.com. **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. Please submit all materials intended for publication via e-mail (WBMurray1@yahoo.com). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Send illustrations as e-mail attachments. Submit line drawings as 1200dpi bitmap .tif files and black-and-white or color photographs as 300dpi high-quality-level .jpg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Amy Gilreath, Far Western, 2727 Del Rio Place, Suite A, Davis, CA 95618.

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 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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e-mail: ARARABoard@gmail.com

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