

# La Pintura

The Official Newsletter of the American Rock Art Research Association

Member of the International Federation of Rock Art Organizations

<https://arara.wildapricot.org>

## ARARA 2020 Conference

By Mavis Greer and James D. Keyser

As your local co-chairs for the 2020 conference in Great Falls, Montana, June 5–8, we hope you are getting ready to head north the first week in June. Weather in early June can be problematical there, and chances for rain in this area are highest at this time of the year. However, daily highs can be 70° F. By the first of June, days are lengthening, and these weeks before summer solstice average over 15 hours of daylight, with sunrise by 5:30 a.m. and sunset by 9:15 p.m. So, you should come prepared for cool-to-warm temperatures, dry-to-rainy conditions, and many hours of daylight to explore the plains and mountains of central Montana.

The logo for the 2020 conference is a mounted warrior found at the extensive petroglyph site of DgOw-32, just upstream from Writing-on-Stone Provincial Park, in the Alberta Province of Canada, just over the international border. Earlier this year, UNESCO recognized Writing-on-Stone as a World Heritage Site, Alberta's sixth! Although rock art at Writing-on-Stone has been subject to recording efforts for over 50 years, this image was newly discovered and recorded this past fall by a crew from the Oregon Archaeological Society under the direction of Jim Keyser. Sites in the main park area at Writing-on-Stone will be among many offered on the Friday and Monday field trips. Since it is in Canada, those of you planning on visiting it must remember to bring your passport. Many of the field trips around Great Falls are on private holdings, and we are working to finalize access permissions and field trip leaders. Details on the organized field trips will be available and posted on our website, [arara.wildapricot.org](https://arara.wildapricot.org), after the New Year. We will also include information on sites open to the public that you can visit on your own, in addition to



our guided trips. Much of the rock art in this area has easy access, so there will be opportunities for all fitness levels.

The Call for Papers is included in this issue of *La Pintura* (see page 3), and it can also be found on ARARA's website under the Conference tab, and Facebook page. Presenters are encouraged to submit their work for publication in *American Indian Rock Art*.

There is a variety of rock art near Great Falls. Sites south, west, and east are dominated by pictographs that date back at least to the Archaic Period. These sites

contain a variety of abstract designs known collectively as the Foothills Abstract Tradition, which extends along the Rocky Mountain front south from Alberta through Montana. Handprints are abundant among the paintings with several sites in this region having only these images. Petroglyph sites occur north and northwest of Great Falls, and they are found on sandstone cliffs as well as glacial erratic boulders. Petroglyphs in this area are generally younger than the painted sites, many dating to after the arrival of the horse in this area in the early 1700s, such as the image used as our conference logo. Petroglyphs on the cliffs are usually stories about the warfare prowess of the artist, while those on boulders are more likely to be representations of bear and bison tracks. The boulders were and are places to leave offerings.

Montana is home to seven Indian reservations. Northwest of Great Falls and adjacent to Glacier National Park and the international boundary with Canada is the Blackfeet Indian Reservation, home to the more than 17,000-member Blackfeet Nation. The Blackfeet are one of the 10 largest tribes in the United States, and their reservation was established by treaty in 1855. Northeast of

## President's Message

**G**REETINGS, ARARA members! Another year is coming to an end, and new tasks are on the horizon.

The 2020 Annual ARARA Conference is in the planning stages by the local chairs, Mavis Greer and Jim Keyser. They will continue to coordinate and provide updates of the conference progress, via Donna Gillette, Conference Coordinator. Highlights of the conference will be posted on ARARA's website, in *La Pintura*, and on our social media platforms. Let's gear up to make our way to Great Falls, Montana!!

Jim Royle is the Chair of the 2020 Nominating Committee, which is composed of five (5) members. They are in the process of securing candidate nominations for the open Officers positions. When a slate is confirmed, the election process will take place. Stay tuned for more information via our website and in your email. Thank you for volunteering your time!!

The ARARA Board of Directors (BOD) received notification from the Arizona State University (ASU) Curator of Collections at Tempe. Dr. Melissa Powell informed us that ASU would no longer be able to house ARARA's collections due to situations beyond her control, and the collections must be removed by the end of this year. Scott Seibel, Archive Committee Chair, assisted by Diane Hamann, coordinated with Dr. Powell to schedule an on-site visit to the ASU Curation Facility in order to prepare

the collections for transfer to a temporary facility. The team met November 4 and 5, and inventoried and boxed the collections. The collections were transfer to Iron Mountain in Phoenix, which is a temporary facility, until a new curation site has been approved. Scott Seibel will continue to work with the Archive Committee and ARARA's BOD to locate a suitable, reputable curation facility. Thank you to the team for spending many long hours in the course of two days preparing the collection for this major move.

Our BOD has implemented a method to hopefully aid Standing and Ad Hoc Committee Chairs and Appointees in connecting directly with the designated Board Liaisons. The following are the Liaison assignments: Ann Brierty, Nominating and Conference Board Liaison; Linda Olson, Education and Marketing Board Liaison; Belinda Mollard, Awards and Conservation Board Liaison; Dave Kaiser, Publications and New Professional/Student Outreach; and Peter Anick, Membership Board Liaison.

We can all contribute to ARARA in many ways as we all have many talents. Join us and become a volunteer. I'm thankful for being a part of the ARARA organization, as I continue to learn from you!

In closing, be safe and enjoy the upcoming holidays. You all "rock!"

Respectfully,  
—Ann Brierty, President 

## SIARB Launches New Website

**S**IARB (Bolivia Rock Art Research Society) has just launched its new website, [siarb-bolivia.org](http://siarb-bolivia.org), which includes a lot of information and allows free downloads of numerous publications including the four most-recent issues of their *Boletín* (Bulletins No. 30 through 33). Five tabs are provided in English and German for an international audience, including About SIARB, Bolivian Rock Art (an overview), Bolivian Archaeological Parks (about a half dozen parks are reviewed), Etiquette at Sites, and Subscription information. Considerably expanded content exists in Spanish. For example, the Bolivian Rock Art Tab includes the following subsections: Introduction, Techniques, Sites, Motives, Chronology, Conservation, and Rock Art in Different Regions (with numerous illustrations); and other tabs review Projects, Educational Campaigns, Library/Archives, and Related Internet Links. For additional information, contact Matthias Strecker, [strecker.siarb@gmail.com](mailto:strecker.siarb@gmail.com). 

## Membership Chair Needed

**C**ALLING all computer nerds and wonks. Many of us members know our way around a spreadsheet, and if you are one of us, please consider putting your skill to use. A large part of this job is managing the membership database, assisting members who need help during annual registration, processing checks, reporting on membership deposits to the Treasurer, and advising the Board of membership trends and suggesting policies or improving practices.

Now that over 80% of annual renewals and new registrations are done electronically by individual members, the Membership Chair's work load has never been lighter. Most of the work load occurs in January and February when renewals are due, and in the month before our Annual Conference. Please contact Peter Anick, Board Liaison, at [peter\\_anick@yahoo.com](mailto:peter_anick@yahoo.com) if you are interested in helping ARARA meet this need or Troy Scotter, the interim chair, if you would like more information about the position. 

ARARA 2020 Conference... *continued from page 1*



Figure 1. Shields and handprints at the Rock Creek site, central Montana. All photos by John Greer.

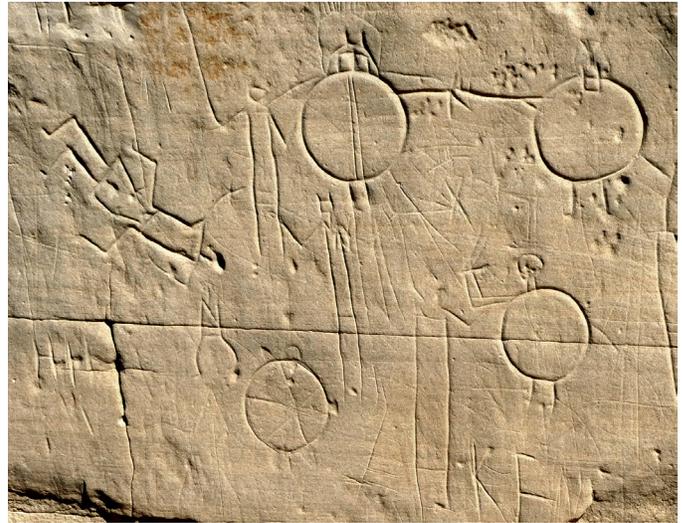


Figure 2. Shield-bearing warriors at Writing-on-Stone, Alberta.

Great Falls is Rocky Boy's Indian Reservation, home to over 6,000 Chippewa and Cree members. It was established for landless Chippewa (Ojibwe) Indians in 1916, but within a short period of time many Cree and Métis also settled there. The Métis are descendants of marriages between Native American women and European men who worked as fur trappers and traders during the eighteenth and nineteenth centuries at the height of the fur trade.

Information on booking at the Holiday Inn soon will be on our website and announced on Facebook. Please continue to check these sources for updated information on the conference. ❄️



Figure 3. Mask from the Upper Gibson site, central Montana.

## Call for Papers for ARARA 2020

ARARA invites proposals for presentations at the 2020 Conference on rock art research, documentation projects, and sites. Presenters do not have to be ARARA members to present, but current members are given preference. Presenters must register for the conference by the pre-registration deadline. Abstracts can be submitted online at ARARA's website at [arara.wildapricot.org/ConfCallForPapers2020/](http://arara.wildapricot.org/ConfCallForPapers2020/) until the March 20, 2020, deadline.

Applications must designate a proposed presentation as one of the following: Paper, Report, or Poster.

**Paper:** Results of a research project, generally. Total of 15 minutes (presenters may shorten presentation time to allow for questions, but total time frame cannot exceed 15 minutes).

**Report:** Preliminary information about a site or topic, generally. Total of 10 minutes (presenters may shorten

presentation time to allow for questions, but total time frame cannot exceed 10 minutes).

**Poster:** Research project results of preliminary information about a site or topic presented as text and photos in large printed format. Displays not to exceed 3 x 6 ft to be set up in the conference area. Several time periods will be scheduled for presenters to be available at their posters to interact with viewers.

### ***Students Encouraged and Funding***

ARARA encourages student participation, whether as presenters or attendees. All students receive free registration for ARARA Conferences. Student presenters may be eligible for additional travel benefits. Please indicate on the application form which of the authors are students so that the Education Committee can contact you.

## Student Research Award Funding Application Deadline January 31

**D**ID you know that ARARA supports student research? And not just with words of encouragement. We do it with \$\$ through a couple of different types of grants.

One way is the Student Research Award (SRA). This is up to \$2,500 of support for a graduate-level student. Award funds are for reimbursement of research expenses in order to publish a thesis, dissertation, or peer-reviewed academic paper as part of a student's academic program. Applications for this award are due January 31.

Types of reimbursable expenses include: reasonable out-of-pocket travel costs (airfare, mileage meals, accommodations); field or lab equipment; materials and supplies for documentation and/or analysis.

Applications should include: a research proposal no more than three pages long (excluding references) that describes objectives, the project, and type of expected end product; a budget and its justification; two letters of support (one from your thesis/dissertation chair or mentor that certifies that the student is conducting the proposed research along with an expected date of degree completion. Applications for the SRA should be submitted to the Education Committee

(Karen Steelman, Chair) of ARARA at [ksteelman@shumla.org](mailto:ksteelman@shumla.org).

A second way is with the Student Travel Award (STA). All qualified students with accepted abstracts who present at ARARA's annual conference are eligible to receive a \$500 travel advance award to help with expenses associated with attending the conference. No application is needed. Just submit your abstract for the meeting and check the box that indicates you are a bona fide student. Once abstracts have been accepted, you will be notified about the STA.

Finally, students should also be aware of ARARA's Castleton Award, which can be awarded for unpublished rock art research. This award is available to undergraduate, graduate, or non-students. Recipients of the SRA, though, will not be eligible for the Castleton Award for the same research.

More complete details about these awards—as well as other funding awards provided by ARARA—are provided at [arara.wildapricot.org](http://arara.wildapricot.org) under the Awards tab and under the Conference tab (Student Presenters). ❄️



Call for Papers... *continued from page 3*

### **Additional Information**

As you prepare your application, please consider the following.

English is the preferred language for presentations. If your presentation is in another language, you are expected to provide handouts with a translation or summary of your paper in English. ARARA does not provide interpreter services or pay for the printing of handouts.

All Conference papers and reports must be standard PowerPoint presentations (.ppt or .pptx format). Other digital formats and color slide projection are not supported.

The Program Review Committee will examine applications, and the Program Chair will notify applicants

of the Committee's decision via email as soon as possible after the March 20 deadline.

If you need an early decision for funding purposes or travel permission, if you cannot submit on the website, or if you need help or further information, please email Program Chair Jenny Huang, [araraprogram@rockart.us](mailto:araraprogram@rockart.us).

Potential presenters are strongly encouraged to search the internet for "PowerPoint presentation tips and guidelines," follow those suggestions, and practice giving the presentation to ensure it fits within the time allotted. Presentation timeframes are strictly enforced during the conference program.

Thank you, and we look forward to seeing you in Great Falls! ❄️

# Rock Art Travels in Brazil

By Anne Stoll

Photographs by George Stoll and the author

OUR flirtation with Brazil began in 2010 with our first sight of Iguazu Falls, on the border with Argentina in Paraná State. This natural wonder is amazing, jaw-dropping, and definitely by itself worth a trip. At that point we thought that was all we needed to see in Brazil and so another seven years flew by, during which time we kept hearing about Serra da Capivara National Park (NP), in Piauí State (Figures 1 and 2), the International Federation of Rock Art Organizations (IFRAO) Congress, “Global Rock Art,” held there in 2009, and all of its amazing rock art. We decided we had to go, and we wanted to see the countryside en route. But, it soon became clear that reaching São Raimundo Nonato, the town nearest the park, and securing a guide might present a few challenges. For one, Brazil is a huge country, and the park is remote. As the vast majority of visitors to Brazil seem happy to linger along its stunning beach-clad coastline, most tour companies want to arrange tours to Rio de Janeiro, not multi-day drives into the middle of the Sertão Bravo (Brazilian outback). Also we don’t speak Portuguese and English is not widely spoken or understood in the remote areas of Brazil. In fact, we learned there are no (!) English-speaking guides available for hire at Serra da Capivara NP (nor at any of the other parks or sites we’ve visited). We would not only have to find transportation and accommodations, we would have to bring our own translator with us if we wanted to learn anything. Initially we didn’t have much luck finding what we needed online.

Then, to our great good fortune, in 2016 the Rock Art Gods smiled on us and we found Isaac Frankental of EasytourRN online. His partner for our trip was Filipe Cortês de Lima (Cariri@caririecotours.com.br). Filipe is highly competent, well-organized, a caring “people-person,” fluent in English, and owns his own travel company, Cariri Ecotours, in Natal. Remarkably Filipe also has an interest in rock art, and we had an itinerary planned for us that got us to Serra da Capivara NP with some very cool rock art stops along the way there and back. The 2017 tour finished with a two-day exploration of rock art sites in Sete Cidades NP, Piauí State. “Let’s go!” we said, “We’ll meet you in Natal.” And so began our rock art love affair with Brazil.

Except for those in National Parks and two other protected sites, I won’t provide specific site names here. Contact me (annestoll@verizon.net) or Filipe for the names and locations of sites that he can take you to. Some are on private property, some need permits, and all require day guides.

Serra da Capivara NP (Figures 3 and 4), perched on a weathered Silurian sandstone massif that towers above the dry caatinga vegetation below, has the appearance of a natural fortress with steep flanks and dark canyons. It has the feel of an ancient place of refuge and is deeply inscrutable. Clearly, it has been used by people throughout prehistory, as some 945 sites were recorded within the 498-square-mile park boundary in 2017, and the count goes up with every FUMDHAM (Fundação Museu do Homem Americano)



Figure 1. Brazil showing location of Natal in Rio Grande do Norte State, the starting point for all our journeys. Downloaded from Bing images/maps of Brazil, October 23, 2017.



Figure 2. Piauí State, showing Serra da Capivara NP and the town of São Raimundo Nonato. Downloaded from Bing images/maps of Brazil, October 23, 2017.

Brazil... continued from page 5



Figure 3. Toca do Baixão da Vaca, Serra da Capivara NP, walkways in the park that make it easy to view the rock art.

survey season ([fundham.org.br](http://fundham.org.br)). During a remarkable afternoon conversation with ailing emerita archaeologist Niéde Guidon, we learned that of the total of 1340 sites recorded on the greater plateau area, a whopping 544 are rock art sites and there are doubtless many more out there to find. In the four days we were there, we photographed a measly 22 of these. Thousands of clear and interestingly animated images are there to marvel at, and a good number of sites have easy public access, even by wheelchair. We stayed in the perfectly adequate Real Hotel in the town of São Raimundo Nonato, driving to the park and back each day.

Our adventures in Brazil continued the following year. Friendly people, excellent fresh fruit, glorious sunshine, a good exchange rate, *caipirinhas* (Brazil's national cocktail), and abundant rock art—what's not to like? Well, heat and humidity could be an issue at times, so best to go in their winter. The highpoint of our second year's exploration with Filipe and our driver Sabiá (in his classic 4X4 Land Rover Defender) was our introduction to the uplands around Chapada Diamantina NP in Bahia State. We bounced between several plateau towns (Jacobina, Irecê), staying at comfortable places and picking up local guides (none of whom ever spoke a word of English). We hiked to rock art sites and waterfalls before exploring quaint, historic Lençóis on the northeast end of Chapada Diamantina NP. These upland



Figure 4. Deer panel from Toca da Entrada do Pajau, Serra da Capivara NP. This is classic, animated Nordeste style images of deer, and other common motifs. Left: out-of-camera image. Right: DStretch enhancement LRD.



Figure 5. The entrance to Lapa do Sol in Bahia State.

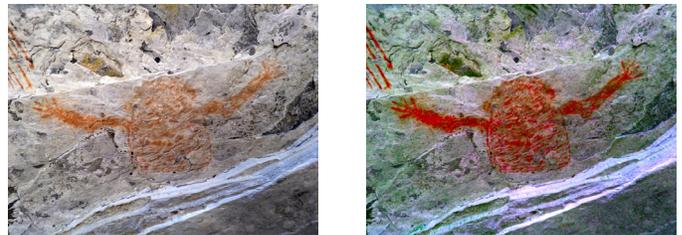


Figure 6. Upper half of a human figure at Lapa do Sol. Left: out-of-camera image. Right: DStretch enhancement RGB0.



Figure 7. A lozenge-shaped design at Lapa do Sol.



Figure 8. Images on the ceiling of Lapa do Sol.



Figure 9. Filipe and Sabiá in one of the small painted shelters near Olho d'Água do Casado.

towns are cooler and have interesting mining histories – and tons of painted rock art sites. Just northwest from Lençóis is a remarkable, well-managed tourist site, Cidade das Grutas, near the town of Iraquara. After a steep but short climb down into highly eroded limestone, we reached the very large cave known as Lapa do Sol (Figures 5 through 8).

This year on our third adventure with Filipe and Sabiá we continued exploring rock art country south of the all-important Rio São Francisco. This huge river, some 1,811 miles long and navigable in parts, cuts an immense swath as it flows north across Bahia State until it eventually turns east and drains into the Atlantic. Predictably, prehistoric sites abound along its banks, though in some areas the sites are now submerged under lakes created by hydroelectric dams. The excellent MAX Museum (Museu de Arqueologia de Xingo) at Xingó Dam describes the salvage archaeology done by the Federal University of Sergipe before inundation began in 1994. From the little town of Olho d'Água do Casado in Alagoas State, our local guide led us to several very small (Figure 9) but nicely painted shelters located up a side drainage of the Rio São Francisco below the dam.

Finally there is our favorite rock art town, Morro do Chapéu in Bahia State. Up in the highlands in their early spring, we hiked through fields of wildflowers to amazing painted shelters with clear signs of prehistoric habitation. The small town of Central, west of Morro do Chapéu, is another rock art hub with its own small prehistory museum. Central's most famous archaeologist, Maria de Conceição de Moraes Coutinho Beltrão of the Federal University of Rio de Janeiro, has published on several sites in the area, but her main project has been excavation at Toca da Esperança (Figure 10) where she and her students worked from 1982 to 2016. Dr. Beltrão insists the deposit at Esperança dates between 204,000 and 290,000 B.P. (gulp!) based on uranium-thorium dating using alpha- and gamma-ray spectrometries of fossil animal bones and quartzite tools found in the excavation (Lynch 1989:185).

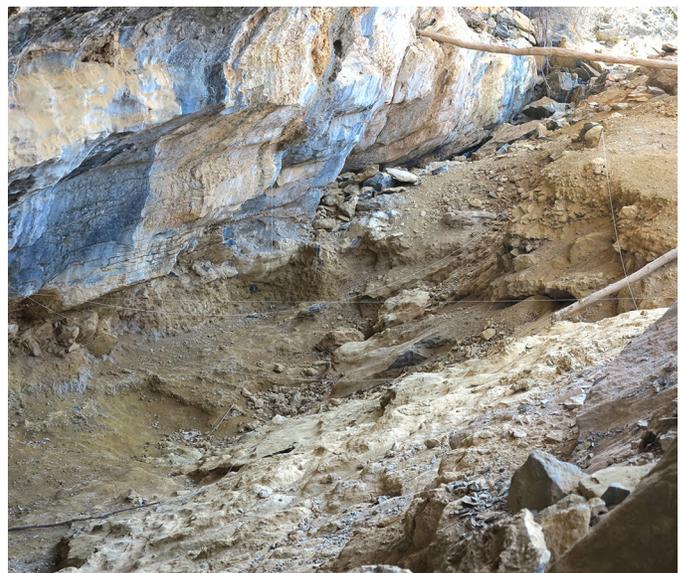


Figure 10. Deepest excavation unit at Toca da Esperança, near Central, Bahia State. Poles and strings demarking unit are still visible.



Figure 11. Toca dos Buzios, near Central in Bahia State.

Brazil... *continued from page 7*

We also visited its adjacent shelter, Toca dos Buzios (Figure 10), to see the rock art there which our guide said was “the oldest rock art in the Americas” (Figure 11) based on its proximity to Toca da Esperança. Food for thought anyway. And so our romance with Brazilian rock art continues!

### Reference Cited

Lynch, Thomas F. (editor)

1989 Current Research: Brazil, *American Antiquity* 54(1):185. <https://www.jstor.org/stable/281343>, accessed November 18, 2019. ❁

## Membership Renewal Time

ARARA memberships expire on December 31. With the New Year, the time arrives to renew your membership. Members with email will receive an email with instructions on January 1. It will be the easiest way to renew. A follow-up courtesy prompt will be distributed by email and regular mail for those who haven't renewed after a couple of weeks. Annual fees are a mere \$50.00 per family, \$45 per individual, and \$60 for institutions. A donor-level membership is available for those who would like to give a little extra. Reflecting ARARA's dedication to promoting student involvement, the fee for a student is \$35. All membership categories and their corresponding fees are charted on page 14, along with additional information concerning ARARA Membership. ❁

## Spotlight: California Rock Art Foundation

By Linda Hylkema

THE California Rock Art Foundation (CRAF) is a scientific and educational organization dedicated to researching, understanding, and conserving the rock art resources created by the Native peoples of California (in both Alta and Baja California). It took shape in the mid-2010s and has been developing its membership and activities in the five years or so since. The Foundation is a statewide, privately developed, non-profit (501[c](3)) organization.

CRAF is part of the growing body of individuals, scientists, avocationalists, businesses, and corporations that are actively discovering and preserving the cultural and artistic legacy of Native inhabitants of California. One of our goals is to help protect the irreplaceable art of the ancients; we also join with others in promoting rock art research to enrich our understanding of the petroglyphs and pictographs found throughout the Californias. CRAF believes we are blessed with a remarkable legacy from our Native people, and it is our responsibility to identify, preserve, protect, and illuminate these important monuments to the past. Another goal is documenting non-Native historic rock art. Membership is open to all individuals, families, and businesses that have an interest in helping to conserve rock art treasures, the heritage of Native Americans, and information about historic settlers in Alta and Baja California.

### Benefits of Membership

The many benefits of membership include: the discovery of amazing rock art and exploration of the mysteries of rock art imagery; making new connections, forging new

friendships, and initiating lifelong relationships with like-minded members; learning new and cutting-edge information and break-through theories on the lifeways and religion of the ancient Native Americans who crafted the rock imagery; and hiking canyons and wildlands in the beautiful California outdoor rock art galleries to share the honor and privilege of seeing, photographing, and sketching these remarkable rock art panels.

All members receive a single-use discount promo code good towards the registration costs of a CRAF event: Students get a \$15 discount, Family Memberships a \$70 discount, and all others receive a \$30 discount promo code (or the amount paid for Membership; whichever is less). Additionally, all Members receive discounted fees on field trips and other CRAF events, our quarterly *California Rock Art Newsletter*, and personal and special invitations to CRAF's field trips, lecture series, special seminars, and continuing rock art training classes. Memberships and discount codes are good for one year and run January 1 through December 31.

Sustaining Memberships (\$100 and above,) in addition to the above, receive a complimentary CRAF t-shirt.

Sponsor, Lifetime, Patron, and Corporate Memberships are also provided with personalized VIP Site Tours to select California rock art sites by qualified and knowledgeable tour escorts under the auspices of CRAF, and a copy of the new documentary film *Talking Stone*.

Membership is free to all Native Americans.

Full information on membership costs and categories are provided at [carockart.org/join-craf.html](http://carockart.org/join-craf.html).

**Field Trips**

CRAF regularly hosts field trips to Alta California sites such as Little Lake, Tomo-Kahni, Rocky Hill, and Little Petroglyph Canyon. We are particularly excited about our increasingly popular field trips to the Great Murals of Baja California. In March 2020, CRAF and Saddling South are sponsoring a trip to the Sierra de San Francisco. There will be three extraordinary trips into the heart of the area rich with Great Mural Rock Painting Tradition sites. Spaces are limited and fill up fast! These trips are tons of fun, very social, and offer a unique and remarkable opportunity to experience spectacular rock art, world-class vistas and scenery, exceptional archaeology, and local vaquero culture. These are truly extraordinary adventures!



**Public Outreach**

CRAF regularly participates in a number of conferences: ARARA, the Society for American Archaeology, and the Society for California Archaeology. Look for our information table!

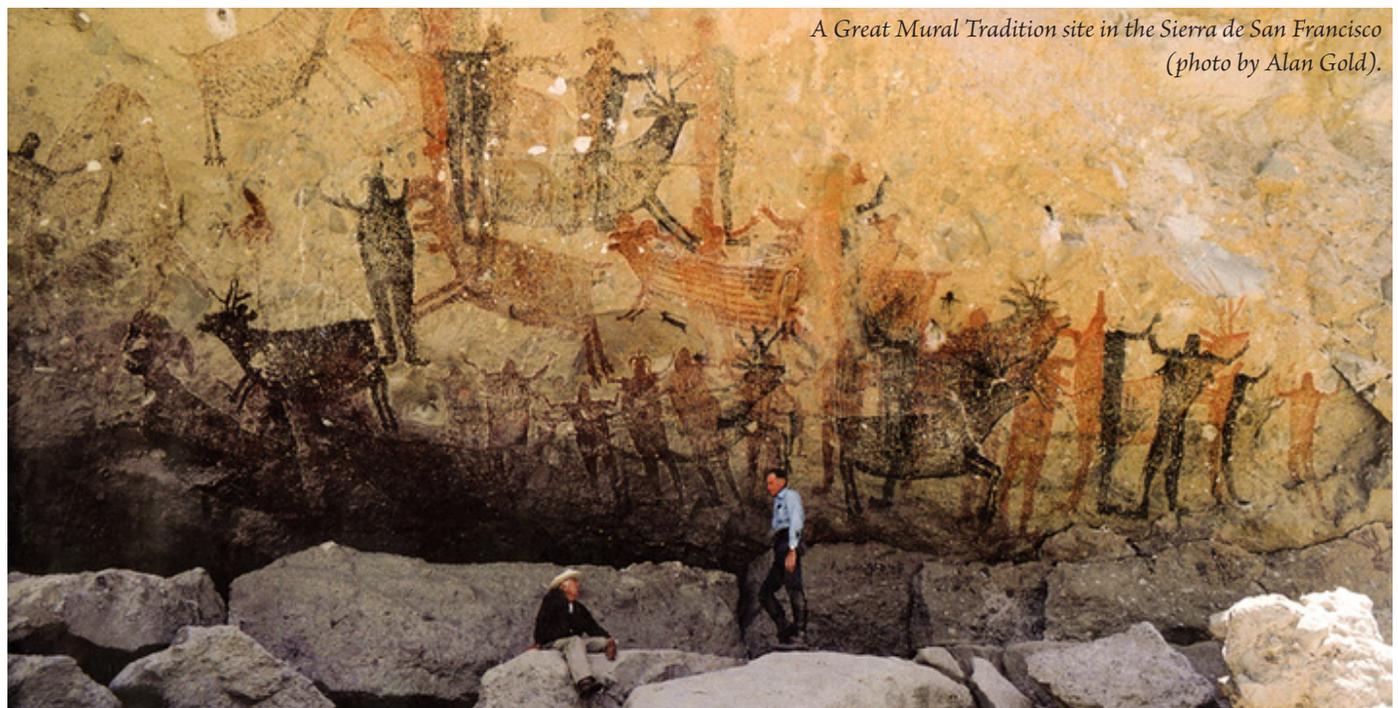


**Who Are We? Meet the Board**

CRAF currently has four officers and 12 board members with varying specialties and talents.

Dr. Alan Garfinkel Gold is the current President and a Founder of CRAF. He is a California and Great Basin anthropologist and archaeologist currently teaching at California State University-Bakersfield. Dr. Gold has authored five books including *Prehistory of Kern County*, *Archaeology and Rock Art*, and the *Handbook of the Kawaiisu*.

*Field trip to Little Lake, California, and Coso rock art (photos by Christine Grimaldi Clarkson).*



*A Great Mural Tradition site in the Sierra de San Francisco (photo by Alan Gold).*

Spotlight... *continued from page 9*

He is a recipient of both a 2008 and 2011 California State Governor's Award for Historic Preservation.

Current Vice President Dr. Donna Gillette was born and raised in California and has a lifetime love of California history. Donna has been on the Board of ARARA for more than 15 years, and was a member of the Bay Area Rock Art Research Association. She has presented numerous papers on rock art at local, national, and international conferences; and has published several articles in journals.

Our Executive Director is Christine Grimaldi Clarkson, an anthropologist currently employed as an Instructional Support Technician for the Merced College Anthropology Department where she functions as the Lab Technician, Native American Graves Protection and Repatriation Act Coordinator, Curator, and Archaeology Field Supervisor. Christine has been researching and conducting archaeological work in central California for over 20 years, and pursues interests in Southwest and Mesoamerican archaeology.

Our Secretary, Linda Hylkema, was also born and raised in California. She is an archaeologist specializing in the Late Holocene and Spanish Colonial eras in central California. She has worked for the past 30 years as an archaeologist for various agencies including the U.S. Forest Service, Bureau of Land Management, Cal-Fire (CDF), California State Parks, and numerous cultural resources management firms. She is Santa Clara University's Campus Archaeologist and Cultural Resources Program Director.

The remainder of the Board includes Ron Smith (a former President of ARARA), Dr. F. Rene Van De Carr, and L. Frank Manriquez. Profiles for the nine remaining Board members, in alphabetical order, are below.

Eran Barnea is a visual artist and a filmmaker with years of experience in feature films, TV, and digital media. He has worked in post-production for many major Hollywood movies for the past 20 years, with film credits on features such as *Alpha*, *Point Break*, *The Imitation Game*, *Spiderman II*, *Star Wars EPI*, among many others. For the past four years, Eran has been working on a documentary film about ancient rock art around the world, with a spotlight on the Cosos, and the participation of Dr. Gold.

Ryan Scott Gerstner is a North American archaeologist with five years of experience doing cultural resource management in the western United States. He has a diverse range of expertise including Geographic Information Science (GIS) applications for archaeological research, and curation of archaeological collections for state museums. Ryan also has paleontological expertise conducting faunal identification and analysis.

Paul Goldsmith has been shooting film for 50 years. His film *Six Generations* tells the story of the women in one Chumash family stretching back to First Contact

as recorded by oral history and the anthropologist John Peabody Harrington, who lived with the family off and on for 49 years. Paul's next film, *Talking Stone: Rock Art of the Cosos*, tells the story of the remarkable canyons of petroglyphs on Naval Air Weapons Station, China Lake.

Eric Hanson is a Principal of Blueplanet VR, and is a faculty member at the School of Cinematic Arts at University of Southern California. With a background in design, architecture, photography, and visual effects, Eric finds enormous application for volumetric VR in environmental issues and media, specializing in 360-capture technology, cultural heritage, and science visualization content, along with a long prior history of working in feature-film visual effects.

Bill Hyder retired from University of California-Santa Cruz after serving in a variety of academic administrative roles. Bill is a research associate of the Santa Barbara Museum of Natural History, and also a past president of ARARA. He has authored, co-authored, or edited eight rock art books and monographs and two numismatic books, in addition to 25 articles in various publication and conference proceedings.

Steven Imhoof is an attorney focusing on land use, environmental, and natural resource issues related to land development. He advises residential, commercial, and utility clients on a wide range of land use and environmental issues including land acquisition due diligence, project entitlement, permitting, endangered species, state and federal jurisdictional waters and wetlands, CEQA/NEPA compliance, and cultural/historic resources.

Nicola Larsen is Chairperson for the Tule River Tribal Elders' Council, a former Chair of the Tule River Yokuts Indians, as well as an Association Board Member of the California Indian Basketweavers' Association where she is responsible for the annual basketweavers' gatherings. Nicola also teaches Yowlumni language to children and adults with her Aunt Margaret, and traditional skills, i.e., basketweaving, gathering, and acorn mush-making to her students.

Patrick O'Neill is a teacher and Co-Director of the Anthropology Program at California State University-Bakersfield. He is a California anthropologist with specialization in human osteology, archaeology, and ethnohistory. His current research is focused on charmstones, California Indian ethnohistory, languages, and the Toloache Cult.

Eric Ritter is an archaeologist with the Bureau of Land Management, an adjunct professor in archaeology at Shasta College, and a former Visiting Scholar at the Archaeological Research Facility, University of California-Berkeley. Eric has conducted archaeological work throughout the West for over 50 years.

For additional information on this growing rock art organization, ARARA members are encouraged to contact Dr. Gold, [avram1952@yahoo.com](mailto:avram1952@yahoo.com), or Ms. Clarkson, [christine.craf@gmail.com](mailto:christine.craf@gmail.com), and visit CRAF's website, [carockart.org](http://carockart.org). 

## Debrief Report on SDRAA 2019

By Amy Gilreath

ABOUT 125 rock art researchers and stewards gathered November 2 for a full-day program of 17 presentations. The 44th annual symposium presented by the San Diego Rock Art Association was held at the Educational Cultural Complex Theatre at San Diego Community College. But for one presentation concerning Zimbabwe rock art, all were on locations in the American West (Hawaii included) and Baja California.

The topical stand-out presentation was by Tom Blackburn on “A Unique California Indian Arborgraph,” consisting of a tree once painted with an image that “appears to depict vaqueros roping tule elk.” Fremont’s exploratory expedition came across this panel on the Kern River, California, in 1846, and expedition artist Edward Kern sketch-documented it at that time. He reasonably concludes that it was the work of Yokuts, or perhaps Chumash. What great archival sleuthing on Blackburn’s part to bring this to light and to the audience’s delight. One other presentation reported on the rediscovery of original rock art documents as a result of archival sleuthing: Anne Stoll’s account of locating records housed at the British Museum (some of Peter Garlake’s files from the 1960-1980s) and uncovering others at the National Museum in Harare, Zimbabwe, (some of Abbe Henri Breuil’s files from the 1950s) that together help preserve information on some of the remarkable San rock art pictographic images—remarkable in scale, composition, and exquisitely detailed execution.

Of the remaining talks, seven presenters discussed locations within California, more specifically in the traditional homelands of Kumayaay-Diegueño (San Diego County, 4), Chumash (Santa Barbara County, 1), Chemehuevi and other Mojave Desert peoples (primarily San Bernardino County, 1), and Yana/Wintu (Shasta County, 1). A tag-team of Gregory Erickson, Ken Hedges and Diane Hamann, and Steve Freers started the program, describing results of their work over that last few years at Piedras Pintadas in San Diego County. DStretch revealed elements and panels previously overlooked at the site. Much more work, though, was dedicated to conservation, necessary to remove lots of fresh graffiti. Before/after photos attest to the success of that restoration effort led by Jannie Loubser. A bit of information they happened to mention that might not always be trivial: Malcolm Rogers, in the 1930s, tended to overpaint elements using water-soluble paint to improve their photogenic worth. (Maybe we should worry that DStretch every now and then picks up remnants of early recorders’ overpainting

or pernicious flecks of vandals’ paint at restored sites.) The fourth San Diego County talk was by Steve Freers, who wove strands of ethnographic, geological, and pictographic information together for a well-rounded contextual story of Painted Rock, richly illustrated by his photos from its recent recordation. Amy (Leska) Marymor, volunteering as a site monitor under the Partners in Preservation Program, spoke next about a pictograph site in a remote part of the Los Padres National Forest in Santa Barbara County, making particular note of the yellow pigment used on some of the elements, and considering where it falls in the rock art chronological-style sequence applied to this area, and where the natural source of this mineral is. The subsequent talk by John Rafter took us, virtually, into the Mojave Desert. The main point of his talk was when you find an ordinary-looking bedrock milling feature placed in an odd-ball spot not amenable or suitable for the utilitarian task of grinding food stuffs, consider other factors that influenced its placement. Check the surrounding horizons and model when prominent cyclic sky events (e.g., solstice, equinox, etc.) might interact with the feature, lighting it up, throwing it into darkness, and such. The final California-based talk was by Eric Ritter, titled “Bear Track Petroglyphs at Church Rock” in Shasta County. If some of the many bear track elements at the site are interpreted literally, front and rear paw prints of both grizzlies and brown bears are shown. Imprint size and shape distinguish one from the other. This concentration of the bear paw motif occurs in relative isolation and appears to be a comparatively late phenomenon. Relevant ethnographic accounts ascribe different qualities to these two kinds of bears, and to the bear shamans who derive their powers from them.

Three presentations were on sites in Baja California. Both Ken Hedges and Richard Carrico gave some emphasis to separate sites where the rock art tradition continued into historic times. Hedges, working with 45-year-old slides, discussed a pictograph panel at San José de Tecate, drawing our attention to robed figures and the feet on some human-like figures that likely are boots. Together these traits support the hypothesis that some elements were made in post-contact times. Carrico’s presentation was a revisit of San Fernando de Velicatá, a mission built along El Camino Real, where pre- and post-contact rock art is present. Mission-period elements—specifically Dominican-style crucifixes—are interpreted as evidence that the body of designs was augmented as recently as circa A.D. 1769–

## Grant Program Chair Needed

THIS program remains in need of a Chair to guide it to completion. A short while ago, the Board began exploring establishing an ARARA grant program. The Board is forming an ad hoc committee to continue the work the Board started regarding the possibility of establishing an ARARA grant program. The Committee will make recommendations to the Board about appropriate grant topics, a selection and review process, criteria for awarding grants, types of allowable expenses, and reporting requirements for grantees. Additional information was provided in the last issue of *La Pintura* (pg. 5).

Many members have expressed interest in participating in this committee; the Board is looking for one or two members interested in leading this program. (The sooner this ad hoc committee has a Chair, the sooner this grant program will launch.) If you might be interested in leading this effort, please contact Ann Brierty at imalaguna@aol.com. ❁

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### SDRAA... *continued from page 11*

1818. The final Baja talk was by Jon Harman on a Great Mural Tradition painted shelter in the Sierra de Guadalupe in Baja California Sur, where a most imposing design is a painted, life-sized, adult orca. DStretch enhancements brought visual clarity to the numerous and frequently superimposed elements, and advanced evidence of the developmental sequence in stylistic elements and preferred colors in prehistoric times in the area.

Three other presentations were rooted in the American Southwest. David Sucec continued his compilation of where he has identified Barrier Canyon-style rock art on the Colorado Plateau and spilling off of it, drawing connections to split-twig figurines and finding affinities with Esplanade-style designs. Frederick Briuer's talk tended toward autobiographical, having quite recently come to appreciate and give consideration to the numerous, variously colored monochromatic pictographs in one of four test-excavated caves/shelters in Chevelon Canyon, Arizona, the subject of his 1977 Ph.D. dissertation at UCLA. Margaret Berrier shared images of a newly discovered rock art site that she recently recorded with the Doña Ana Archaeological Society, New Mexico. The site is on BLM-managed land, a short distance north of the New Mexico/Mexico international border. In addition to showing images of the Jornada Mogollon-style rock art at it, Marglyph described

## Time for Your Input on Next Year's Election

By Jim Royle, Chair, Nominating Committee

NO, not that election. Next spring, ARARA members will be voting to determine the officers who will lead our Board of Directors for the next two years, beginning July 1, 2020. The Nominating Committee has begun work to identify candidates for the four officer positions: President, Vice President, Secretary, and Treasurer.

All of us probably have a pretty good idea what each of these positions entails but, for the specifics, check them out in Article V of the ARARA Bylaws, at [arara.wildapricot.org/Bylaws](http://arara.wildapricot.org/Bylaws). Also, Article VI, Section 4, describes the nomination and election process.

Time commitments also include attending two in-person Board meetings (usually in February and with travel expense covered, and at the annual meeting) and participating in monthly conference calls.

The committee solicits and welcomes your ideas for qualified persons to be possible candidates. Please send your suggestions to me at [jwroyle@att.net](mailto:jwroyle@att.net). We will add them to our group of candidates, contact them, and produce nominations for your consideration.

Then accept our thanks for your suggestions, lean back and enjoy the holidays, and participate when voting begins. ❁

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the methods she uses to document rock art, including photographs, enlarged projections, vellum tracing, and post-drawing field verification.

Of the two remaining talks, one was Peter Merlin's account of the serendipitous discovery of two boulders, each with a single petroglyph element, on the bank of the Winchuck River, southwest Oregon. Since few rock art sites have been identified west of the Cascade Range in Oregon, this find is of some note. Merlin had the wherewithal to photograph and record the site's GPS coordinates. His photographs are the only existing record of one of the boulders as a subsequent flood event washed it away. The other was by Steve Waller, reporting on positive "sound phenomena" results he obtained at three rock art sites on the island of Maui, sites known as Olowalu, Nu'u Maneoneo, and the Rainbow Warrior glyph near Iao Needle.

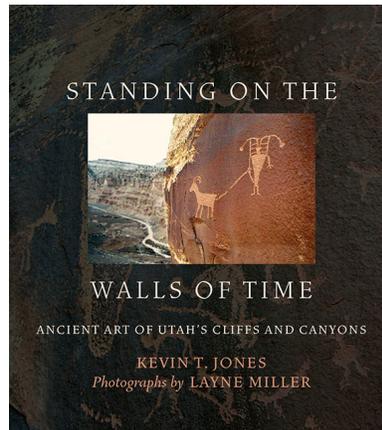
Great job, SDRAA, and congratulations on hosting this rewarding, long-running symposium! I'm sure all who attended look forward to the 45th symposium in 2020. ❁

## Rock Art Bookshelf

### Standing on the Walls of Time: Ancient Art of Utah's Cliffs and Canyons

By Kevin T. Jones, Photography by Layne Miller, 2019, University of Utah Press, Salt Lake City, (152 pp., 156 color photos, 1 b/w map, Glossary, References and Further Reading), Paperback \$19.95, eBook \$16.00.

Reviewed by Amy Gilreath



art but might not be able to manage the field trips. In short, it is a visually rewarding survey of Utah rock art. Because it is intended primarily for the general public, the respect-and-protect ethos is nicely communicated in several of the essays, and is the focus of Chapter 14's essay.

The book does not claim to be, nor does it intend to be, an in-depth or analytical consideration of Utah rock art. The skeletal chronology for Utah's prehistory (Chapter 6) is covered in seven paragraphs with the rock art sorting into one of four

THE strength of this book is the 156 lovely photographs by Layne Miller, printed in color in an 8.5 x 9.5-inch paperback. Just over half (85) of the images are given their own page, and select ones are placed on tan paper, a pleasant artistic touch evocative of mat frames, in a hue that is a nod to a prominent color in Southwest desert landscapes. There is little information as to whether any of the photographs were subject to post-processing; my best guess is that, aside from cropping, alterations were minimal—the images are much as what discerning eyes see in the field. Not a one is DStretch-enhanced, though pictographs are well represented. I'll assume this was intentional to stay true to the panels' natural appearance and settings.

The book is structured into 14 chapters, each a short essay by Kevin Jones and about a dozen of the images. Collectively the essays are a one or two-hour easy read, intentionally light on interpreting the rock art, describing Utah's prehistoric culture history and chronological developments, or distinguishing between the diverse styles that rock art scholars and archaeologists have defined in the Beehive State. The opening chapter provides Jones's purpose statement: "I am not going to try to interpret the artists' meanings or symbols. In fact, I am strongly opposed to that approach. I do not try to match or categorize symbols in an attempt to advance culture history studies. I advocate for a much simpler, more human approach—to view the work of ancient artists purely as art. Let it reach you more on an emotional, as opposed to intellectual, level" (p. 3).

So let's now consider: Who is the intended audience for this publication? I can readily conjure up several types who would enjoy it: those who have newly experienced a bit of rock art in Utah or the Southwest and want to see more of it in short order, to get a sense of settings where it occurs and what it looks like, while learning a little something about past and present Native American cultures who created it; those who appreciate Miller's photographic expertise with this subject matter; and those who already enjoy Utah's rock

periods: Paleo-Indian, Archaic, Formative (Fremont/Anasazi), and Late Prehistoric/Historic. Stylistic ascriptions are similarly abbreviated. Ghost Figures (Chapter 8) is primarily Barrier Canyon-style rock art. Fremont rock art is the subject of Chapter 9 and captions for most of the images in the subsequent Bighorn Sheep chapter ascribe them to Fremont as well. Hunter-gatherer rock art (Chapter 12) is pretty much limited to Ute and a little bit of Navajo rock art. There are a few scattered mentions of San Juan Basketmaker, Ancestral Puebloan, and Southern Paiute rock art; any other area- or temporally restrictive style described in Utah rock art literature is overlooked.

In sum, the quality and quantity of the photos makes the book a good value. I recommend it for the general public for that reason. For rock art and archaeological researchers, it is a lovely Utah rock art picture book with light commentary. ❄️

## Marketing Co-Chair Needed

SCOTT Seibel would surely appreciate a volunteer to Co-Chair ARARA's Marketing Committee with him. Useful skills for this role include drafting press releases, designing material that promotes ARARA's mission and programs, and coordinating the distribution of ARARA information through social media platforms and by contacting media outlets. Helping develop and maintain the list of contacts for press releases and other notifications for ARARA-sponsored activities and events is also part of the role.

Please contact Linda Olson, as Board Liaison, at [laolson@srt.com](mailto:laolson@srt.com) or Scott at [scottseibel@cox.net](mailto:scottseibel@cox.net). ❄️

## La Pintura Information/Submissions

*La Pintura* is the quarterly newsletter published by the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Members may choose to have the newsletter delivered to an email address, or via regular mail to a physical address or P.O. box. Back issues of *La Pintura* are available electronically on the ARARA website, [arara.wildapricot.org](http://arara.wildapricot.org). The current issue of the newsletter is posted to the website approximately four weeks after distribution to members.

ARARA members love to read about your new rock art discovery, recording project, or new idea for interpretation. For that to happen, *La Pintura* needs you to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal.

Editorial deadlines insure timely publication of each issue. Deadlines for submissions are:

- February 15 (March)
- May 1 (Conference Issue)
- August 15 (September)
- November 15 (December)

*La Pintura* is edited by Amy Gilreath. The editor extends an open invitation to members to submit articles, news, letters to the editor, book reviews, and other items of interest to ARARA members.

All submitted material should be sent to Amy Gilreath, [ajgwinters@yahoo.com](mailto:ajgwinters@yahoo.com). If necessary, postal mail for the *La Pintura* Editor may be sent to Amy Gilreath, 456 Russell St., Winters, CA 95694.

**Letters to the Editor:** No special format necessary.

**News Items:** Please provide pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, address, and deadline.

**Articles:** Manuscripts of original research are welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult the ARARA Style Guide at [arara.org/documents/arara\\_style\\_guide.pdf](http://arara.org/documents/arara_style_guide.pdf) for proper formats for body copy, citations, and References Cited. Articles are subject to editing for length. Include author(s) name, title or profession, affiliation, city, state, and return e-mail address. Since rock art is a visual medium, particular effort is spent to present solid quality photographs, figures, and illustrations in each issue. Your help is needed to achieve this goal. Line drawings should be submitted as 1200 dpi bitmap .tif files. Photographs (whether black-and-white or in color) should be submitted as 300 dpi or higher-quality .jpg files. The cumulative size of all files attached to a single email may not exceed 25 MB; if they do, the email will not be delivered. Please email [ajgwinters@yahoo.com](mailto:ajgwinters@yahoo.com) to receive alternative email delivery instructions for file transfer protocol instructions (ftp is easy).

**Current Events:** Current events and news of items of interest to our members that need public notice prior to the next issue of *La Pintura* should be submitted to Tania Ryan via email to [araraonline@googlegroups.com](mailto:araraonline@googlegroups.com) or [tryan.arara@gmail.com](mailto:tryan.arara@gmail.com) for inclusion in ARARA's monthly electronic newsletter, *ARARA Online*.

Opinions expressed in signed articles are those of the author(s) and do not necessarily represent the views of the American Rock Art Research Association.

## ARARA Membership

For all Membership matters contact:

ARARA Membership  
Troy Scotter  
569 East 320 North  
Orem, UT 84097-4817

Common matters include new membership and renewals; corrections or changes in membership information; change delivery mode for *La Pintura* from regular mail to email (or vice versa); and replacement of undelivered issues of *La Pintura*.

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 annual fees are:

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

\*Requires photocopy of current student ID.

\*\*Foreign members, please add \$10 (all 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 membership 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.

## American Rock Art Research Association

**Mission Statement:** ARARA is a diverse community of members with wide-ranging interests who are dedicated to rock art preservation, research, and education in order to communicate to a broad audience the significance of rock art as a non-renewable resource of enduring cultural value and an important expression of our shared cultural heritage.

**About ARARA:** ARARA is a 501(c)(3) 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 world-wide. These goals are communicated through the quarterly newsletter, *La Pintura*. Annual four-day conferences give both members and others interested in rock art the opportunity to share professional papers, presentations, and informal discussions.

**Code of Ethics:** ARARA 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 subsurface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art sites.
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 Officers and Board.

The ARARA Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1984. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

**Officers & Board:** Email: ARARABoard@gmail.com

President: Ann Brierty, imaglaguna@aol.com

Vice-President: Linda Olson, laolson@srt.com

Secretary: Steve Waller, wallersj@yahoo.com

Treasurer: Jack Wedgwood, arara.jack@gmail.com

Board Members:

-Peter Anick, peter\_anick@yahoo.com

-David Kaiser, albion2000@netzero.net

-Belinda Mollard, bmollard@yahoo.com

-Alice Tretabas, atretabas@aol.com

### **Additional Contacts and Information**

#### **Annual Meeting, 2020, Great Falls, Montana**

-Conference Chairs, Mavis Greer, mavis@greerservices.com, and Donna Gillette, donna@gillette.com

-Local Committee, Jim Keyser, keyserfs@comcast.net

#### **ARARA Online e-Newsletter**

ARARA has a monthly newsletter that is distributed via e-mail. It is managed by Tania Ryan, araraonline@googlegroups.com. Its purpose is to provide information about any late-breaking conference updates, news affecting our rock art communities, and issues of interest that may need quick attention. It is open to the general public. To be added to the distribution list, send a request to ARARABoard@gmail.com and provide your e-mail address.

#### **ARARA on Facebook**

ARARA maintains a social media presence that is open to the public on Facebook. Join the 600+ individuals who "like" it. Content for consideration should be submitted to Scott Seibel, scottseibel@cox.net; alternatively, "like" the page, and "message" it to the moderator.

#### **ARARA's Official Website: [arara.wildapricot.org](http://arara.wildapricot.org)**

Considerable information about our organization is provided at our official website. Tabs of particular interest include Who We Are; Contacts and Officers; Constitution and ByLaws; Management, Protection, & Conservation; For Kids, Teens, & Teachers; Awards; Membership; Newsletter & Publications; and Upcoming Conference. Contact information is ararawebmaster@rockart.us.

#### **All Other Correspondence:**

The official mailing address for ARARA is: ARARA c/o Jack Wedgwood, 20137 Las Ondas Way, Cupertino, CA 95014-3132.

*La Pintura* is the Official Newsletter of the American Rock Art Research Association  
Address all editorial materials via e-mail to Amy Gilreath, Editor, at [ajgwinters@yahoo.com](mailto:ajgwinters@yahoo.com)  
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