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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
<https://arara.wildapricot.org>

ARARA 2021—Great Falls, Montana

By Mavis Greer

A YEAR ago we were getting ready for the annual conference in Great Falls, Montana. With postponement due to the COVID-19 pandemic, it is déjà vu as we once again prepare to travel to the Great Falls Holiday Inn this coming June 11-14. However, even as we plan for an in-person get together, we face the possibility that it will not happen. In the meantime, we are forging ahead with confidence that we will be able to mingle and talk about our latest adventures, and make memories as we visit sites in the surrounding region.

As we move forward with 2021, we reflect on what will be the same and what might change. There will be many presentations, we will have a new volume of *American Indian Rock Art* to hand out to members, we will have a vendor room, plus the traditional reception, banquet, and awards presentations. At this point, how the auction will be conducted has not been finalized, but there is no shortage of suggestions.

We continue to monitor conditions and will keep everyone informed about conference developments via Facebook, our website, and email. We hope to see you all in-person in June and share with you the rock art of the upper Missouri River plains and mountains. ⚙

New for 2021!

La Pintura is transitioning to digital-only delivery starting in 2021. This will start with Vol. 47, No. 1. This will save ARARA several thousand dollars every year in printing and postage, and allow us to increase access to our content and messaging. ⚙



Figure 1. Petroglyph on a boulder moved to the yard of the C.M. Russell Museum in Great Falls. Photos by John Greer.

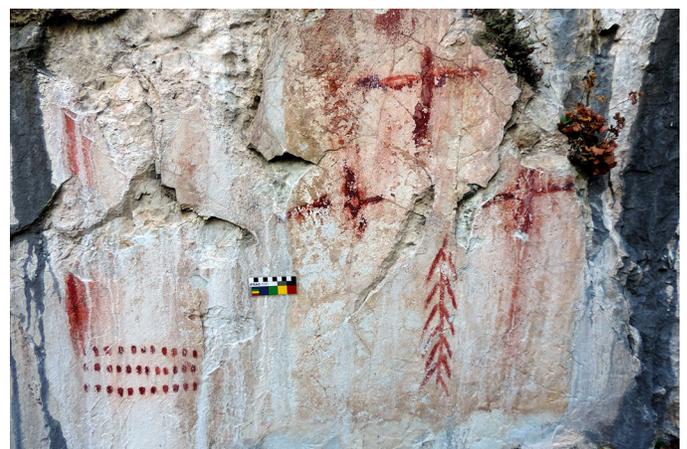


Figure 2. The Reef Pictographs of the Missouri River, South of Great Falls.



President's Message

GREETINGS, ARARA members! I am certain all of you have adjusted to our “new” norm and continue to keep busy and safe. During the summer months, it is the time for us to spend more time outdoors, continue to work on research projects in the field, take the opportunity to conduct research virtually, or enjoy the many online presentations, especially ARARA’s Zoom events.

Zoom events have brought us together in that we now have “social” time before the presentation, which has helped us to keep connected during this time of social distancing. The Zoom events provide us an educational component related to rock art research at a level that we could not have otherwise achieved, from the Americas to other continents. ARARA’s members have visited and conducted work in many lands, and they continue to do so, in an effort to preserve and protect rock art, as well as conduct research. Thank you to all for joining our Zoom events, and keeping our membership connected. Please reach out to Dave Kaiser, ARARA Board Member, should you have inquires about the Zoom events. I think we can all agree that getting at least 150 of our members to participate is a telling success. It is a great concept that is working out well for all.

I extend a warm Welcome to our new ARARA members who have recently joined our membership. I encourage you to reach out to one of the Board of Directors should you have inquiries. I look forward to meeting with you in person, when it is safe to do so.

A couple of highlights that ARARA has promoted:

- A support letter for the UNESCO nomination of Caminito del Rey and Surroundings, Ardales, Spain, in May 2020.
- Support as a signatory for The Burro Flats, in Ventura County, California, to be listed in the National Register of Historic Places as a Traditional Cultural Property, in July 2020.

The Board of Directors continues to meet virtually, once a month, and we will continue to keep ARARA operational and active during this time. It is important for us to practice COVID safety measures, yet maintain the ability to conduct project research and continue to work virtually. Keep safe, in body and mind!



Respectfully,
—Ann Brierty, President 

Editor's Greeting

HELLO! FOR those of you who don’t know me, I’m your new editor for *La Pintura*. I am a career archaeologist in California who has worked for Santa Clara University (SCU) for the past 22 years. For members unfamiliar with California missions, SCU is home to Mission Santa Clara, 8th (of 21) in the chain of Spanish Colonial settlements founded by the Franciscans in the late 1700s. It transferred to the Jesuits in 1851, who then established the first institution of higher education in California.

My career has focused on San Francisco Bay area and Central California prehistory, the Spanish Colonial archaeology of California, and the web of preservation and curation compliance requirements that exist at the local, state, and federal level. As SCU’s University Archaeologist and Cultural Resources Program Director, I oversee large-scale excavations as part of the university’s expansion program, directing the mitigation efforts of my CRM staff and contractors.

Prior to my work at SCU, I was an agency archaeologist working at various times for the U.S. Forest Service, Bureau of Land Management, and CalFire, as well as for several cultural resource management firms.

I am a founding (and current) board member for the California Rock Art Foundation, and am on the Advisory Board for the Friends of the Historic San Antonio Mission.

My first exposure to rock art was as a child while camping in the Desert West. My family shared a love of the outdoors, history (particularly western mining/ghost towns) and archaeology. I began researching rock art while writing my thesis on the prehistory of central California’s Diablo Range. While rock art hasn’t been my career focus, I have remained fascinated by it.

I’d like to thank my predecessor, Amy Gilreath, Heather Baron, Ken Hedges, and all the others who have sent me information and patiently answered my questions, helping me transition into this role. This is already a really good, high-quality newsletter. I hope I do it justice for you all!

With kind regards,
—Linda Hylkema, Editor 



Goodbye, Hello

AS I step aside as Editor of *La Pintura*, I recall how I got involved in the first place. In 2009, Evelyn Billo, then president of ARARA, approached me about helping Breen Murray with our quarterly newsletter. I agreed, and September 2010 was the first issue on which I helped. And from then forward, Breen and I had an easy, comfortable relationship. As Editor, he continually rustled up content from members, and often included his own pieces. He was a seasoned traveler, and his articles were frequently about field trips or rock art conferences he had just returned home from. As time went on, he transferred more responsibilities for the issues to me. I'd cleanup content, problem-solve incomplete or ambiguous sentences, line-edit and proofread, and write pieces myself for Breen's consideration. I also leaned heavily on a great colleague and friend, Heather Baron, to handle all aspects of layout. When Breen passed away unexpectedly in March 2016, I was glad that ARARA's Board accepted my offer to do my best to fill his role as Editor. The word "mentor" denotes for me a hierarchical structure that doesn't capture how I perceived our relationship. Rather, Breen made me feel like a fully functional collaborator, and I'll always be very thankful that he brought me along with his good natured, light touch.

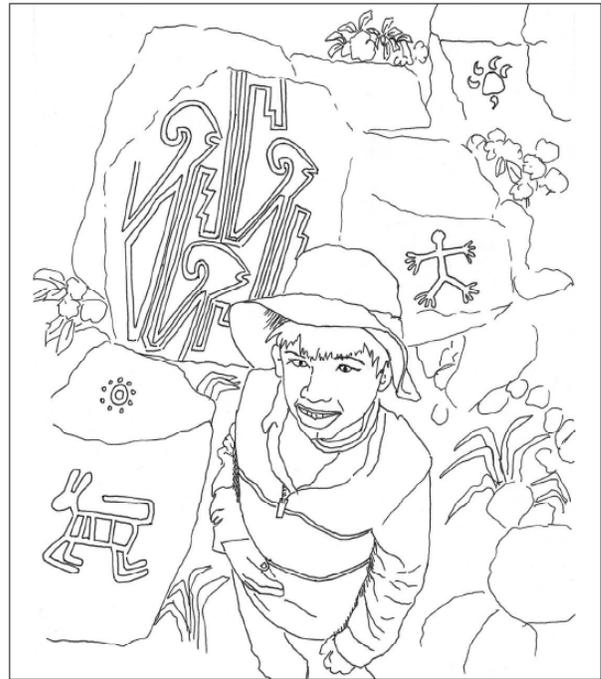
It has been very rewarding to interact with the many of you who have submitted articles and information over the years, and I'm most appreciative. And a special shout-out to Ken Hedges for taking each issue "to the hoop" (translating for those who never watched basketball: for providing the final review, taking it to the printer's, handling its distribution, and posting issues on our website). I'm not going away though! I look forward to redirecting the time and effort that I spent as Editor of *La Pintura* to other ARARA activities and to forging new friendships with other members. I look forward to back-stopping Linda in whatever ways she would like.



—Amy Gilreath
Former Editor 

Petroglyph

A visual image made on stone in a natural landscape or cave by pecking, scraping, scratching, carving, or abrading rocks. Do you like petroglyphs as much as Camden does?



Page 3 from the *Three Rivers Coloring Book*.

Pencils Up!

By Amy Gilreath

COMBINING HER interest in rock art and love for her grandkids, Margaret Berrier hit on the idea of making a coloring book about rock art. Since she can't actually spend time with her grandkids these days, she crafted a project that reflects an activity she would be doing with them but for today's COVID-19 restrictions. The end result, *Three Rivers Petroglyph Site, New Mexico Coloring Book*, is a 20-page PDF document with 16 pages of b/w outline drawings (to fill with colors of your choice) and four pages of color photos representative of the natural setting and appearance of the petroglyphs, along with a biosketch of the author, and brief information on the eponymous site managed by the Bureau of Land Management. It is available to download for free at academia.edu, and can be located by querying the author's name or by searching "Three Rivers Coloring Book." Get out your art supplies and have at it. As the cover advertises, it has "pages for all ages." 

Time to Kill on the Internet?

By Amy Gilreath and Linda Hylkema

YOU'VE MAYBE heard of the old movie, *Endless Summer*, about a handful of surfers traveling the globe in search of the perfect wave? *Endless Sequester* could be a cinema verite + noir film about us surfing the global internet in search of the perfect distraction from COVID-19. Here are a handful of recommendations for no-fee articles, talks, and presentations with lots of eye-candy for us rock art enthusiasts. I hope at least one of these piques your interest. Be sure to send me (ravens_eye@sbcglobal.net) your favorite no-fee link about rock art, so that we can share it with other members.

- A Photographic Compendium and Archaeological Review of 21 Rock Writing Sites on the Nevada Test and Training Ranges, by Kish LaPierre, Cultural Resources Manager, Nellis Air Force Base. Work conducted by Far Western Anthropological Research Group, Inc., under contract to US Army Corps of Engineers and Nellis Air Force Base, Nevada. Offered in early September as a Zoom meeting by Nevadans for Cultural Preservation, the link to the video is <https://youtu.be/0jTXR6rAfMk.S>.

- Science in Translation Part III: pXRF, Pigments, and Pebbles, Oh My! This is a blog post based on the article by Bec Heyman and Karen Steelman, "Portable X-Ray Fluorescence of Lower Pecos Painted Pebbles: New Insights Regarding Pigment Choice and Chronology-2019." It is available at shumla.org/scienceintranslationpartiii/.

- A Return to Jebel 'Uweinat (Northwest Sudan), New Finds and Observations. This is a color-photo rich article (in English) by András Zboray published in 2018 in *Les Cahier de l'AARS* 20:237-246, posted at academia.edu.

- A Lifetime of Rock Art Study with Peter Merlin. This is the 11th in "The Rock Art Podcast" series featuring Alan Garfinkel and Chris Webster, available at archaeologypodcastnetwork.com. This episode features Alan Garfinkel talking with Peter W. Merlin.

- Introduction to the Visual Culture of the Lower Pecos Canyonlands. This is a webinar presented by the Colorado Rock Art Association of the February 8, 2019, presentation by Dr. Carolyn Boyd. It is available at vimeo.com/364162819.

- Drones for Archaeology—An Introduction by Chris Webster. Drones can be used for many things. This is a high-level overview on what types of drones there are and what you can use them for. Drones can be used in areas that are too delicate or sensitive to tread, or for reaching high-up rock art panels that are too dangerous to access on foot. It is available at <https://www.archaeologypodcastnetwork.com/pros>.

- The Final Passage is a 28-minute single-shot sequence film in 3D offering an exclusive and immersive journey through the birthplace of art, the 36,000-year-old Chauvet Painted Cave in France. The digital release, directed by Pascal Magontier and produced by Martin Marquet, is available via www.TARAEXPO.com.



Panther Cave, Texas (photo by Phil Slattery.)

- The Panther Cave Pictograph 3D Modeling Project is a great example of the collaborative work Shumla conducts as part of their ongoing conservation and education efforts in the Lower Pecos River Basin, Texas. Panther Cave, named after the giant panther at the far end of the site, contains Pecos River and Red Linear style pictographic imagery dating back approximately 4,000 years. The site, situated in Seminole Canyon State Park, is endangered by periodic flooding and is accessible only by boat. The 3D model was part of a documentation project with their partners to digitally preserve the site for future generations. See it at <http://youtu.be/bmgpKKLMY>.

- URARA recently presented a four-part series of presentations on Utah rock art. The fourth session is focused on the Historic Period rock art in Utah: the Ute, Paiute, and Navajo styles. They also briefly discussed Shoshone rock art and review the series. <https://www.youtube.com/watch?v=0Tt69WF0qgY> 🌀

Courtney's Quiz, Revealed

THE ANSWERS to the photo quiz in the last issue (46:2, p. 9) are: Arizona for images 1 and 3; California for 5, 9, and 11 with a bonus for recognizing 9 and 11 as Coso Range; Nevada for 7, 8, and 10; New Mexico for 6; and Utah for 2, 4, and 12 with a bonus for recognizing 12 as Dinosaur National Monument. 🌀

Zoom, Zoom...

By Marglyph Berrier

THE ARARA Board decided to join the world of Zoom during this time of social distancing to keep in touch with our membership and maintain some of our missions. With that in mind, board members David Kaiser, Peter Anick, Bella Mollard, Linda Olson, Donna Gillette, and Troy Scotter volunteered to arrange online meetings with speaker presentations. Starting in early May, they have been meeting to work out details and find a diverse group of speakers for those able to attend.

These lectures have all been on the second Saturday of each month at 5:30 Pacific Time. However, the time may have to be adjusted to accommodate our international speakers. We will let you know ASAP if this happens!

ARARA encourages members to join us in our continual efforts to stimulate members, so we are promoting our live online lecture series concerning rock art. The next three lectures scheduled are:

October 10, 2020

A Feast for the Mind's Eyes, the San Rock Paintings of Zimbabwe, by Anne Stoll with photography by George Stoll.

November 14, 2020

In the Limelight: Public Rock Art Sites in the Temagami Area (northeast Ontario), by Dagmara Zawadzka.

In advance of Dagmara's talk, you should check out the amazing videos and photos on her website: Images on Stone at <https://imagesdanslapierre.mcq.org/en/>.

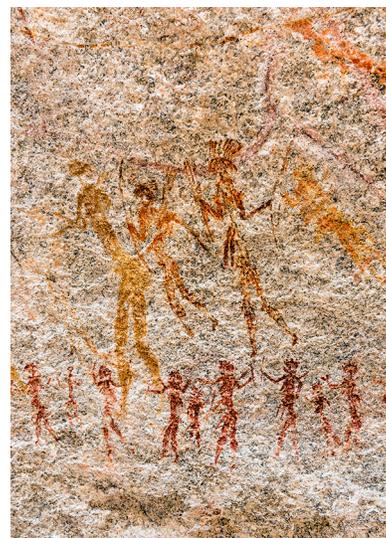
December 12, 2020

Recovering Ancient Spiro: Native American Art, Ritual, and Cosmic Renewal, by Carol Diaz-Granados and Jim Duncan.

Presentation abstract: Missouri, with over 150 petroglyphs and pictograph sites, has made great strides in the arena of interpretation of rock art. Dr. Carol Diaz-

Granados and Jim Duncan have worked with Osage elders for the past 25 years and studied the Dhegihan Sioux oral traditions to help interpret the symbolism within the rock art. Although the most detailed panels offer the best iconography for interpretation (and are mainly found in Picture Cave) other rock art sites in the state have also contributed through their variety of Mississippian motifs and co-occurrences. ◉

Upper Chikupu, Harara Area. Photo by George Stoll.



Right: Underwater Spirit, Picture Cave, Missouri. Photo by Carol Diaz-Granados and Jim Duncan.



Past Presentations

PLEASE VISIT our website, arara.wildapricot.org, under the "Lectures" tab for the schedule of upcoming lectures and to register for them, as well as for the link to the previous lectures which are now available on ARARA's YouTube channel. Our previous lectures include:

- June—*Buffalo Caves, Emergence and Transformation* by Larry Loendorf and Laurie White
- July—*The Cut Bank Archaeology Project* by James Keyser
- August—*Chemical Archaeology of Lower Pecos Pictographs* by Karen Steelman
- September—*Hurricane Deck Expedition* by William Hyder ◉

Member Projects

IN OUR summer newsletter, we asked members to let us know what rock art-related work they have been up to since we started perfecting our shelter-in-place regimen. Leigh Marymor answered our call with this submittal, accounting for his “down” time.

Leigh sets the bar pretty high for the rest of us. But, please, don’t be intimidated. Our members are just as interested in hearing of your accomplishments, small, medium, or large. Please send me a note at araraeditor@rockart.us.

The Young Man Transcended Quickly: a Western Message Petroglyph Update

This paper is a run-up to the piece submitted to Santa Barbara Museum of Natural History (SBMNH) (below) and sets out the thinking on the “smoking gun” for the source of images used in Western Message Petroglyph (WMP) panels: https://www.academia.edu/42630613/_The_Young_Man_Transcended_Quickly_a_Western_Message_Petroglyph_Update. *Bay Area Rock Art News* 36(2), 2020.

Western Message Petroglyphs: A "Faux Indian Picture-writing Project in the American West"

In Press, this is in a collection of rock art papers to be published in honor of ARARA member, Rick Bury. This research picks up where Amy’s and Leigh’s investigations left off in their AIRA (2016) paper, “*Western Message Petroglyphs: Esoterica in the Wild West*.” In that paper they looked at the 29 WMP sites that were known at that time and demonstrated their proposal that all of these late historic sites were authored by the same individual, or a small group of people “in-the-know.” Their current work describes how the historic context of the now 36 known site locations establishes an earliest possible date for the sites. A newly discovered WMP site at Ash Fork, Arizona, is described. The web of historic wagon roads and narrow-gauge rail rights-of-way that interconnect the WMP sites into a coherent whole is described. A “smoking gun” has been found for the source of much of the iconography in late nineteenth century ethnographic publications. The WMP author’s plagiarisms of images from this literature provides a corroborating stream of evidence to support the earliest dates suggested by the site contexts. They strengthen their proposal that the WMP author is well educated, writing in pictures by choice, rather than by necessity. Having found a source for much of the imagery, they are equipped to propose transliterations for the panels, and flesh these out with informed translations.

WMPs and Beavers

Leigh has been working on a much shorter piece, co-authored with wildlife naturalist, Rick Lanman, to illustrate how two beaver images that appear in the Vargas Plateau (Mission San Jose, Fremont, California) WMP site provide support for Lanman’s work demonstrating the existence of healthy populations of beavers in Bay Area watersheds in the middle of the nineteenth century—an assertion that runs counter to previously accepted wildlife biology orthodoxy for this area.

Rock Art Studies Bibliographic Database (RASBDb)

The searchable database for the world’s rock art literature now lives “in the cloud” and is available through the auspices of the Museum of Northern Arizona and the Bay Area Rock Art Research Association at https://musnaz.org/search_rock_art_studies_db/. There are now more than 42,200 references listed in the database. A new “tutorial” is linked to the RASBdb landing page to help new users learn how to get the most out of searching and sorting the data.

Updated Bibliography on Student Contributions to Rock Art Research

This project focuses on Honor’s Papers, Master’s Theses, and Dissertations. A Literature Survey extracted from the RASBdb for the years 1927 to 2019 is available through our ARARA website at <https://arara.wildapricot.org/Research>.

Peruvian Rock Art as extracted from the RASBdb for the years 1886 to 2019

Leigh’s first approximation of his reference subset is now available online, published by APAR (Asociación Peruana de Arte Rupestre), *Quellca Rumi* 2(2), 2020. https://issuu.com/apar/docs/quellca_rumi_2-2. Gori-Tumi Echevarría Lopez offers the introduction.

A Bibliography of Rock Art Dating: 2012 to 2020

Co-authored with Marvin Rowe, this is an effort that updates Marvin Rowe’s 2012 publication that appeared in *Rock Art Research (RAR)* (2012). In press, it will appear in RAR, May 2020.

Bibliography of Chumash Indian Rock Art

Albert Knight and Leigh have finished this, which includes an introduction by ARARA member Bill Hyder. This work updates early efforts by Georgia Lee and William Clewlow, Jr. (UCLA 1979) and a later effort by Marie Holmes and John Johnson, presented in SBMNH Occasional Paper No.1, 1998. 

In Memoriam

Solveig Astrid Turpin

1936-2020

Reprinted from: <http://porterloring.tributes.com/obituary/show/Solveig-Astrid-Turpin-108490907>

SOLVEIG ASTRID TURPIN (nee Skramstad), 83, born in Waseca, Minnesota on August 31, 1936, passed away in San Antonio, Texas on July 17, 2020. She is preceded in death by her parents, Olaf and Magnhild Skramstad; brother, Odin Skramstad, and sister, Ingrid Henry.

Solveig was married to William Francis Turpin [dec.] in 1955 and they were both active in MENSA. They shared a son, William Eugene Turpin [dec.], from his first marriage. Solveig will be lovingly remembered by her children: Jeffrey Peter Turpin (Lisa Middleton); Rachel Lesley Smith (Larry Smith), Jennifer Ellen Turpin (Robert Elias) and Anthony David Turpin (Amicia Turpin), her grandchildren: Madeleine Rachel Elias; Conner Anthony Turpin; Jack Anders Elias; Sidney Patricia Turpin; Bjorn Harper Turpin; Erik William Turpin; Sawyer Mathew Turpin; Matthew Curtis; and Emma Mae Turpin; her sister Marie Skramstad DeForest (Felix DeForest); her extended family of in-laws, cousins, nieces and nephews; her partner in adventure, Dr. Herbert H. Eling, Jr.; her close friends, and her dog, Barbie.

Solveig and family lived in Minneapolis and Chicago before moving to San Antonio. She began her undergraduate studies at St. Olaf's College, but her formal intellectual pursuits were subsumed by her family until 1974, when she divorced and moved to Austin. She still had three of her children at home, and, on a graduate student salary, raised them while completing her BA, followed by a PhD in Anthropology at the University of Texas.

Her interest in Native American petroglyphs (rock carvings) and pictographs (rock paintings) was sparked during her doctoral studies under Dr. James A. Neely at Seminole Canyon in the West Texas desert. Solveig also worked with the archeologist David S. Dibble, Director of the Texas Archeological Survey (TAS) at the University of Texas, where she served as Associate Director. Solveig employed dozens of student archeologists and opened and extended research at seminal archeological sites including Seminole Canyon, Bonfire Shelter, and Skyline Shelter, also conducting research at Lewis Canyon funded by the Rock Art Foundation. She went on to become Director of TAS, then Associate Director of Texas Archaeological Research Labs (TARL), and ultimately director of Borderlands Archaeological Research Unit under the Institute of Latin American Studies at the University of Texas, until

her retirement in 1994, bringing in millions of dollars in research grants to the university over the years. After retiring she founded Turpin and Sons, Inc., a cultural resource management firm, where her son Jeff currently serves as President.

She spent decades finding and recording rock art in the Texas and northern Mexico deserts with her partner Herbert Eling, her son Jeff, and many graduate students and avocational archeologists. Her research has been published in hundreds of articles and bilingual and color-plated books, including *The Rock Art of Coahuila*, and presented at international and regional conferences. Her many awards included recognition by the International Rock Art Congress in Oaxaca, Mexico (2016) and the Texas Historical Commission and University Lands (2017) for her seminal contributions to archaeology.

Solveig was a strict, energetic, and disciplined researcher, whose trips into deserts, canyons, hills and mountains in west Texas and Mexico with Dr. Eling (in his various ancient Land Rovers) can only be described as legendary. These trips also piqued her interest in an early twentieth century Mexican scandal, about which she wrote the biography, *The Hillcoat Murders*. Her legacy will live on in her foundational, ground-breaking research and in the hearts and minds of her colleagues.

Deeply engaged in the lives of her children and grandchildren, she supported their educations and their diverse interests. She traveled the world, exploring her Norwegian heritage and her interests in other cultures. She was a voracious reader, especially of mystery novels. She had a prodigious memory for events and places, plots and characters in books she read or films she had seen, decades earlier. Solveig was a gifted and humorous storyteller, making frequent observations about the absurdities of life and of people. She loved to garden, and especially loved her dogs. She was the matriarch and center of her family, a force of nature with a lasting impact on the lives of her family and friends. We will miss her greatly.

If you would like to sign her guestbook or make a donation in her name, please go to: <http://porterloring.tributes.com/obituary/show/Solveig-Astrid-Turpin-108490907>. 



In Memoriam

Dale William Ritter

1919-2020

By Eric Ritter

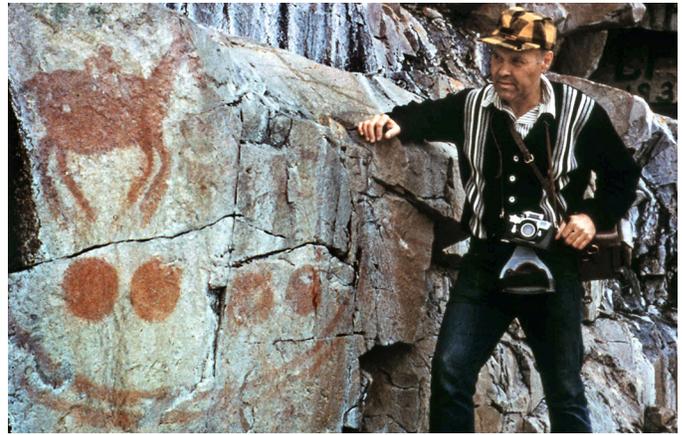
THE ROCK art world lost one of its pioneers with the death of Dale W. Ritter of old age at 100 on March 6, 2020. Known as Doc to many colleagues and acquaintances, Ritter began his rock art research with the “discovery” and photo documentation in 1955 of one of the largest petroglyph sites in the Great Basin, NV-WA-69, or the Massacre Lake site. His interest in rock art subsequently became one of the highlights of his lifetime.

Dale Ritter was born in Jersey Shore, Pennsylvania, on June 17, 1919, to a machinist father and homemaker mother of western European ancestry. He developed an early interest in Native American Indians by family lore (possible remote Indian ancestry) and observations of artifacts in local fields following plowing. He travelled west after high school attending UCLA where he majored in bacteriology and minored in anthropology. Subsequently, he entered medical school at USC while also enlisting in the Army of the United States. After obtaining his M.D., he served at various VA hospitals treating WWII veterans and even “Old Pappy,” a rebel soldier from the Civil War. Dr. Ritter eventually reached the rank of Captain.

Following his internship at the Los Angeles County Hospital and specializing in Obstetrics and Gynecology, he set up his practice in the northern California town of Chico. One of his interests was archaeology, and with observations of petroglyphs at the Nevada site and cupule sites near Chico, his rock art advocacy was set.

The late 1950s, and throughout the 1960s and into the 1990s, were particularly rewarding times for his rock art adventures. His vacations from his practice were spent travelling in his jeep or otherwise throughout North America, Central America, Europe, Australia, New Zealand, and Hawaii photographing over 1000 rock art sites with two sets of Leica cameras, one for color transparencies and one for “black and white” or “color print” images. The results are over 50,000 slides and nearly as many print images. This collection, when a proper repository is found, will continue to serve as an important historic record on these sites. The cared-for images are as clear as the day they were developed.

His pre-computer aided research was facilitated by a vast collection of relevant books, journals, articles, magazines, etc. Detailed maps and notes support his photo-documentation. While his later years were not



Dale Ritter at the Agawa, Ontario Site, 1966.

as intensively directed at rock art documentation as in his earlier years, he continued his indefatigable sun-up to sundown rock art-related field adventures well into his 90s, even re-visiting the remote Massacre Lake site a few years before his death. Family members accompanying him to the field were enlisted as rock art scales and were fed such delights on these trips as cold peas, Vienna sausages, Shasta colas, and Big Hunk bars. One would not know his wife was a dietician!

During his fieldwork and scholarly pursuits, he coordinated with local tribal members where locally available, and a number of the early rock art pioneers in North America and elsewhere including Emmanuel Anati, Stuart Conner, Luther Cressman, Albert Elsasser, Campbell Grant, Robert Heizer, Carling Malouf, Donald Martin, Karen Nissen, Louis “Sam” Payen, E. B. Renaud, Polly Schaafsma, Emory and Ruth Strong, Klaus Wellmann, and many others. ARARA and other professional meetings were always a delight with personal interactions with many friends and colleagues. Some of these folks are professional archaeologists with rock art interests, while others are avocationalists like Dr. Ritter, together helping jump-start the broad-based, multi-faceted study of North American rock art as we know it today. His enthusiasm for rock art studies even led to one of his sons entering the archaeology profession and co-authoring some of his rock art publications as listed below.

As can be seen by his articles, his writings were heavily influenced by his medical profession and early associations with Heizer and others. Heizer sent several of his graduate students from the University of California, Berkeley to his home in Chico to document (not always very accurately) some of Ritter’s rock art findings for the subsequent seminal volume published by Heizer and Baumhoff in 1962 titled *Prehistoric Rock Art of Nevada and Eastern California*.

Ritter’s publications reflect a rigorous review of the North American rock art literature of the time with an

emphasis on the role of the religious practitioners and healers within various world hunter-forager-fisher and traditional agriculture-based societies including shamans or religious formulators and those directly under their influence. It was his contention that a significant proportion of rock art in North America was derived directly or indirectly from medical (in both the modern sense and the indigenous concept of universal, societal, cultural, and personal order and disorder) and magico-religious activity. He was also a strong advocate that many rock art sites in North America are connected to sympathetic magic of the hunt in a broad perception with environmental and archaeological associations suggested as supportive. His extensive tables (Ritter and Ritter 1976:140-154) on the profile, province, psychodynamics, and practice of the medical and religious formulator, of the rock art characteristics of such individuals, of the natural content of the rock art and rock art themes, topics, and possible interpretations are still worthy of consideration by researchers. He also delved into the Neuropsychological hypothesis from a physician and surgeon viewpoint (Ritter and Ritter 1995:31) noting “Physiological entoptic imagery (opacities, tear film, corneal, vitreous, lens, phosphene, and retinal sources) cannot account for the images.... nor can pathological conditions of the eye...” Further discussion followed with regard to such factors as drug, physical, hysterical, or hypnotic effects, and imagery. His other writings focused on specific motifs and images reflecting cultural contact in North America.

With the proliferation of academic and cultural resource management-centered approaches to rock art, the place and contributions of the avocational rock art investigator such as Doc Ritter remain influential and important to the study and management of rock art. His part in the development of rock studies and management in North American is noteworthy, and his careful examination of ethnographic and both older and contemporary rock art-related literature is a pattern that needs to be continued by modern scholars.

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- 1977 The Influence of the Religious Formulator in Rock Art of North America, in *American Indian Rock Art, Volume 3*, edited by A. J. Bock, Frank Bock, and John Cawley, pp. 63-79. American Rock Art Research Association, Whittier, California.
- 1978 Rock Art of Western North America. *Acts of the International Symposium on Rock Art*, edited by Sverre Marstrand, pp. 17-127. A Universitetsforlaget Book, Irvington-on-Hudson, New York, distributed by Columbia University Press.
- 1994 Line Conventions in Rock Art of North America. In *Rock Art of the Americas*, edited by Jack Steinbring, pp. 23-42. Oxbow Press, Oxford, England. ☉

Call for Papers—Rock Art 2020

SAN DIEGO Rock Art Association (SDRAA) is hosting the Rock Art 2020 Virtual Symposium on November 7, 2020, and has issued a Call For Papers. This symposium format breaks from their 44-year-old annual in-person event. Free online registration, as well as the Call for Papers, is available at sdraa.org under the Symposium page. They ask that all who wish to attend register themselves, so that SDRAA may plan ahead for the number of attendees; i.e., send your friends the link to register, don't share the link you receive to attend the event.

They are soliciting 15-minute PowerPoint or Keynote presentations presented via Zoom Slideshare. Papers are accepted on a first-come first-serve basis, and the schedule permits 12 presentations. To submit an application to present, visit their Call For Papers page at sdraa.org. ☉

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. 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:

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

La Pintura is edited by Linda Hylkema. 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 Linda Hylkema, araraeditor@rockart.us. If necessary, postal mail for the *La Pintura* Editor may be sent to Linda Hylkema, 317 N. Bayview Avenue, Sunnyvale, CA 94085

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 <https://arara.wildapricot.org/AIRA> 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 araraeditor@rockart.us to receive alternative email delivery instructions for file transfer protocol instructions (ftp is easy).

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:

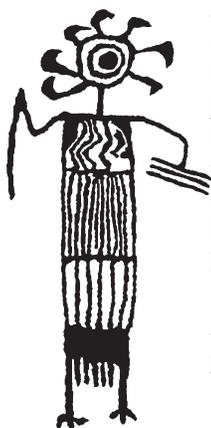
Donor	\$120.00
Family	\$50.00
Individual	\$45.00
Society/Institution	\$60.00
Student*	\$35.00

*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: Karen Steelman, ksteelman@shumla.org
 Treasurer: Troy Scotter, troyscotter@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, 2021, Great Falls, Montana

- Conference Chairs, Mavis Greer, mavis@greerservices.com, and Donna Gillette, donna@gillette.com
- Local Committee, Jim Keyser, keyserfs@comcast.net

ARARA on Facebook

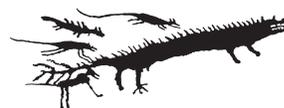
ARARA maintains a social media presence that is open to the public on Facebook. Join the 600+ individuals who "like" it. Content for consideration should be submitted to Scott Seibel, scottseibel@cox.net; alternatively, "like" the page, and "message" it to the moderator.

ARARA's Official Website: arara.wildapricot.org

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 Troy Scotter, 569 East 320 North, Orem, Utah, 84097-4817.



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Address all editorial materials via e-mail to Linda Hylkema, Editor, at araraeditor@rockart.us;
Our mailing address is: ARARA, Attn: *La Pintura*, Linda Hylkema
317 N. Bayview Avenue, Sunnyvale, CA 94085

In This Issue...

- 1 ARARA 2021—Great Falls, Montana
- 2 President's Message
- 2 Editor's Greeting
- 3 Goodbye, Hello
- 3 Pencils Up!
- 4 Time to Kill on the Internet?
- 4 Courtney's Quiz, Revealed
- 5 Zoom, Zoom, Lecture Series
- 6 Member Projects
- 7 In Memoriam: Solveig Astrid Turpin
- 8 In Memoriam: Dale William Ritter
- 9 Call for Papers Rock Art 2020



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La Pintura

American Rock Art Research Association
8153 Cinderella Place
Lemon Grove, CA 91945-3000

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