

Membership Year 2021  
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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 Conference: A Virtual Experience

ARARA 2021 will be VIRTUAL! We will be meeting June 12–13, 2021. However, everyone knows how the pandemic has disrupted our lives in ways nobody could have foreseen. Thus, in organizing a conference for 2021, the ARARA Board of Directors and Conference Committee realized that there will not be enough of us vaccinated by spring to have an in-person conference. So after missing out completely in 2020 because of the pandemic's timing, we are planning a virtual live-streamed conference to keep us in touch and up-to-date with new developments in the realm of rock art research.

ARARA 2021 will be professionally live-streamed, but the program will look familiar to participants. The program will consist of 15-minute PowerPoint papers and 5-minute "virtual" field trips (using video format). Publication of papers will be done in the standard way, with a volume of *American Indian Rock Art* being distributed to members this summer and another planned for spring of 2021.

As planning unfolds, details on registration and the presentations will be announced through our web site, social media, and email blasts. As usual, the Call for Papers begins the conference; it is now available on the website and in the next

few pages of this newsletter (see pages 3–4). Start working on your presentations and submit your abstracts for review!

Conference participation will have a modest fee. We understand that paying for a live-streamed ARARA conference will be different from what we have typically done and different from the free monthly Zoom lectures we have

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ARARA's 2021 Conference Logo

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## Greetings ARARA Membership!

THE 2021 New Year has arrived, and we welcome the New Year in hopes that it will bring positive change during this time of this continued pandemic. I hope all are well and are continuing to keep safe.

The ARARA Board of Directors (BOD) and various committees are fortunate to have the ability to meet virtually. We have adapted to the changes and still maintain to keep the ARARA business operating.

The Conference Committee has continued to keep on track with developing and designing this year's virtual ARARA Conference, to be held on June 12-13, 2021. This is exciting!! We will have the ability to conduct a Members Business Meeting (a condensed version). The virtual conference chairs, Mavis Greer and Jim Keyser, along with their committee, had graciously accepted the volunteer duties in order for us to keep our conferences alive, no matter the circumstances. These folks deserve a round of applause! Donna Gillette, Conference Coordinator continues to apprise the BOD of conference updates. Thank you Donna for staying onboard and coordinating ARARA's conferences for so many years.

Jim Royle and the Nominating Committee, which he chairs, were busy with the nomination of candidates, and we now have a slate of Directors. All members in good standing will receive a ballot on April 1, 2021, and kindly reminders will be sent after this date. Voting for the candidates will end on May 1, 2021. The Nominating Committee deserves a thank-you for volunteering their time to establish a slate of officers.

The ARARA BOD met virtually on January 23 and 24, 2021 to conduct the annual Winter Board meeting. Generally, during this weekend meeting, we discuss continuing and new business, and the Board Liaisons assigned to the Standing and Adhoc Committees provide a committee update. This year we had two (2) guests; the Nominating Committee Chair, Jim Royle joined us to provide a detailed update of the nominating process; and Linda Hylkema, La Pintura Editor introduced herself and outlined her duties and the process of overseeing our quarterly publication.

Many of the BODs are in different time zones, and we all managed to attend and stay on track. A new way of meeting, however, we all miss the in-person interaction. The BODs will continue to virtually meet each month.

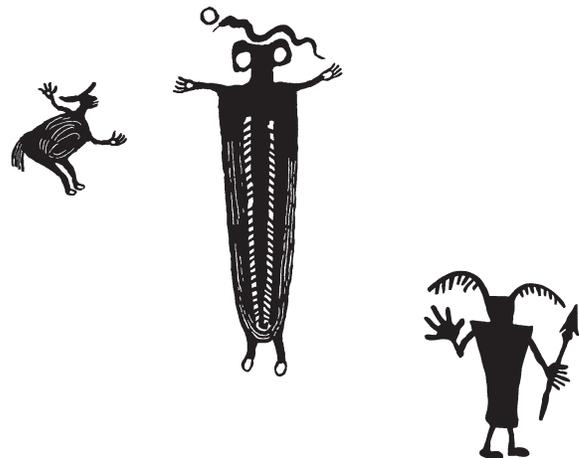
ARARA continues to operate on a volunteer based, as we are a non-profit organization. The ARARA BOD invites and encourages the membership to join our efforts by

supporting us in filling vacant positions, including: Conference Registrar (Donna Yoder will gladly train someone); Standing Committees: Membership Coordinator (Troy Scotter will gladly train someone), Archives Co-Chair; and Ad-Hoc Committees: Marketing Co-Chairs and New Professional/Student Outreach Liaison Co-Chair. There are many opportunities to be involved with ARARA, and one of them is through our committees.

It is with heartfelt sadness that I have to report that one of the original ARARA members, Daniel F. McCarthy, MS, RPA succumbed to a recent battle with a recurrent cancer. As many of you know, Daniel never missed an ARARA conference, and was proud to wear his ARARA conference T-shirt(s). He would have worn all of them at the same time, if it were possible. One point in time, he served as the Vice President of ARARA, and then went on to assist the Conference Committee as the audio-visual person for many years. I referred to him as the man behind the curtain—the Wizard of Oz—he uploaded all the Power-Point presentations and made sure that all of the conference presentations were in sync. No matter what city we were in he always located an ice cream store; a man of many flavors to all. To all of us, Daniel was a mentor, a knowledgeable teacher, a humble friend, a brother, an uncle, a father, a husband, a grandfather, and an unwavering advocate for Indian Country and as we all know, a dedicated ARARA member. I have so much gratitude and appreciation for Daniel, as he was the one who personally introduced me to the ARARA organization. I would remind him that he needed to remain by my side and take this adventure with me through ARARA. Now, we will venture forward, in the name of his Spirit, a man that had a love for "rock art." May his spirit forever be etched in rock!

Stay safe, in body and mind.

Respectfully,  
—Ann Brierty, President



## Call for Papers

by Jennifer Huang

**A**RARA INVITES proposals for presentations at the 2021 Virtual Conference. The virtual format will require that presentations be adapted for a fully digital experience. Presenters do not have to be ARARA members to present, but current ARARA members will be given preference. This meeting will take place via Zoom. It will be coordinated and hosted by a professional tech company so there will be assistance available if presenters are not familiar with that platform.

The virtual conference format will involve fewer presenter slots than traditional in-person meetings, so the review committee will be making difficult decisions for presentation selections. Please polish your abstracts to perfection before submitting them via the webpage at <https://arara.wildapricot.org/Conf-Call-For-Papers-2021>.

Applications must designate a proposed presentation as one of the following:

- Regular Paper: 15 minutes plus 5-minute question/answer period (presenters plan to present for 15 minutes in PowerPoint and allow for a few minutes of questions afterward; total timeframe cannot exceed 20 minutes).
- Report: 10 minutes plus 5-minute question/answer period (presenters plan to present for 10 minutes in PowerPoint and allow for a few minutes of questions afterward; total timeframe cannot exceed 15 minutes).
- Field Trip Video: For the virtual conference, a new category of presentation is being added to capture the spirit of the field. The field trip video presentation seeks to virtually take people to rockart sites through an edited digital video format. The final video should include one or more people in front of the camera, or a voice dubbed over the images, telling the viewers about the rock art site. The cameraperson should show the environment of the site including terrain, vegetation, and viewsheds as well as the rock art images. Essentially, it should be the whole field trip experience! The final product to be presented will be an edited video that runs 5 minutes or less at 1080i resolution in MP4 format.

### *Additional considerations*

- English is the preferred language for presentations. If your presentation will be given in a different language, information written on the PowerPoint slides should also show English subtitles. ARARA does not provide interpreter services. An English-speaker should be available with the presenter on the day of the presentation to help deal with technical difficulties.

- ARARA encourages student participation. Students will not be expected to make a registration donation for this virtual ARARA Conference. Please indicate on the application form which of the authors are students so that the Education Committee can contact you with information about membership benefits.
- All Conference papers and reports must be standard PowerPoint presentations (.ppt or .pptx format). Pre-recorded PowerPoint presentations saved in .ppt or .pptx formats are also acceptable (indicated by adding “pre-recorded” in the file’s title upon submission). Other digital formats for papers and reports are not supported.
- Field trip videos should be submitted in MP4 format at a resolution of 1080i and should not exceed 5 minutes run-time.
- All questions regarding paper and video submissions should be directed to Jenny Huang, Program Coordinator, at [araraprogram@rockart.us](mailto:araraprogram@rockart.us).

### *Abstract Submission Instructions*

Complete the form online at the webpage address above; it cannot be downloaded to your computer. When you click “SUBMIT,” the website will automatically: 1) send your application to the Program Chair, and 2) send a submission confirmation to the email address on your form.

- If you want a copy of your submission details, either print the page or do a screen capture before clicking «SUBMIT»—the submit button clears the form.
- 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 April 1 submission deadline.
- In order to accommodate as many presentations as possible during our limited conference time, ARARA reserves the option of requesting that a Regular Paper be changed to a Report, or that the paper or report be submitted to AIRA for consideration instead of being a conference presentation.
- Deadline for submission is April 1, 2021. Submissions after that date will not be considered for the 2021 Virtual Conference. ⚙



## Virtual ARARA 2021: Breaking News!

by Mavis Greer, James D. Keyser, Jennifer Huang, and Donna Gillette

### Get Your Wardrobe in Order for the 2021 Virtual ARARA —Order Your 2021 T-shirt!

THE CONFERENCE Committee is pleased to announce that you can order your 2021 T-shirt through the ARARA website immediately. In fact, it is essential that if you want a conference T-shirt it be done as soon as possible. T-shirt ordering is not tied to conference registration this year as we want people to have their shirts to wear while listening to the conference online. Troy Scotter (our reliable and fast web master) created an easy-to-use order form featuring the four T-shirt styles we are offering. Orders must be submitted by MAY 10 to allow time for us to get the shirts printed and mailed to participants in time for the conference. Once you place your order online, you may pay online with a credit card.

T-shirts are a flat \$18 per shirt regardless of size (S, M, L, XL, and 2XL) and that includes shipping within the United States. We will not give a discount for shipping more than one shirt to one address because of the added weight of the package. We are sorry that we will not be able to accommodate shipping to any addresses outside the United States due to difficulties associated with shipping during COVID.

We are offering four shirt styles. These include two short sleeve (one with a large logo and one with a small logo) and two long sleeve, each with the different size logo. When ordering, please give us a first and second choice because we have to order minimum numbers of each to receive a discount, which then allows us to offer these prices.

#### Virtual ARARA 2021: Logo Image Contest!

CHRIS GRALAPP designed the logo (pictured on cover and as a T-shirt graphic, this page) for the 2021 virtual conference. The logo centers on a southwestern stepped cloud to represent our virtual 2021 meeting online (in the cloud) as envisioned by Chris and a Southwestern motif designed by committee member Jenny Huang. The small images surrounding the cloud are each from a different part of America to represent our widespread membership.

So, how well do you know your rock art images? Now is the time for you to show your expertise! Enter our logo contest to identify which states within the USA the small logo images occur. Email your location identifications for each of the seven small images surrounding the Southwestern stepped cloud to Donna Gillette [donna@dgillette.com](mailto:donna@dgillette.com) before June 1, 2021. All correct responses will be entered into a drawing to win one of three prizes:



- 1st Prize: Registration for the 2022 conference in Billings, Montana.
- 2nd Prize: Banquet ticket for the 2022 conference in Billings, Montana.
- 3rd Prize: 2022 Billings, Montana, conference T-shirt.

#### Zoom Conference Management

ONE OF the tasks the committee had was to find a company to handle the logistics of the Zoom meeting. We solicited bids and presented our findings to the Board. They made the final decision to hire Allied Video Productions based on what they will provide us for the best cost. Allied was very generous with their volunteer time, which was extremely important to us as a nonprofit. They will assure us of a professional level conference by being there for all aspects of the conference directing behind the scenes logistics to assure smooth operations in front of the camera.

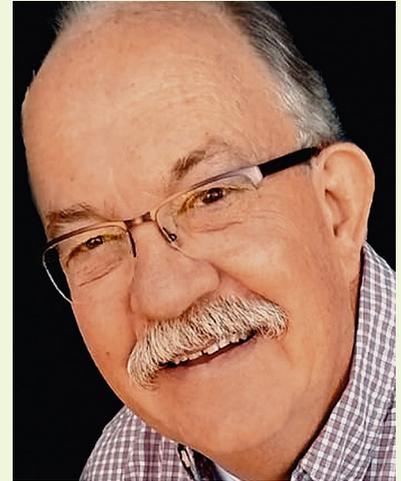
As always, if any of you have ideas about items the committee needs to consider, please feel free to email us at [mavis@greerservices.com](mailto:mavis@greerservices.com). 

## Monthly Online Lecture Series

April 10, 2021

### Petroglyphs and Pictographs of Georgia Johannes (Jannie) Loubser

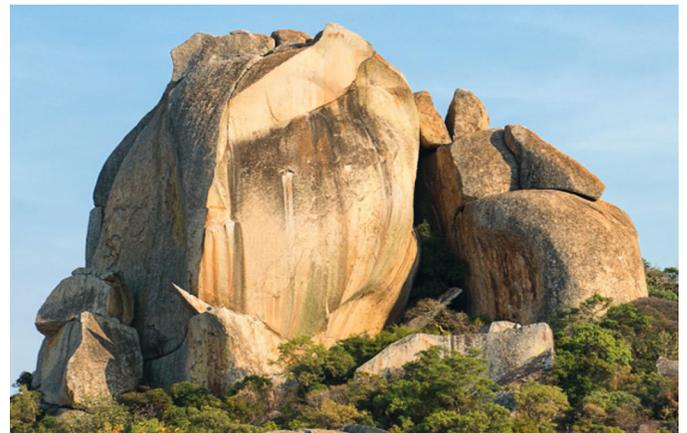
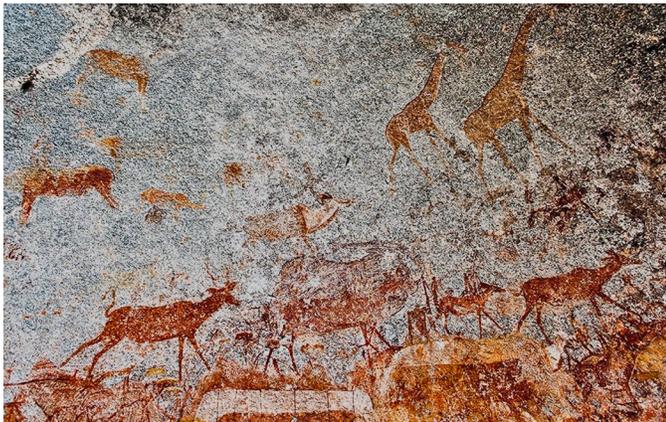
The illustrated presentation will provide a brief history of documented rock art observations in the state of Georgia and surrounding states. It will also present information on recording and conservation techniques, the physiographic and stylistic distribution of recorded petroglyphs and pictographs in the southeastern United States, AMS and stylistic chronologies of motifs in the region, significance assessments, ethno-historical informed interpretations, and rock art site and landscape management strategies. ☉



Tour Opportunity November 6–17, 2021

### Travel to Zimbabwe

A chance to reward yourself for staying home all last year is being offered by ARARA member John Pitts. John has organized an 11-day Cultural, Rock Art, Geology, and Wildlife Tour to Zimbabwe in partnership with co-guide Rob Burrett, who has extensive knowledge of and experience with local archaeology and rock art, as well as many other topics of interest including nature, geology, and history. In announcing the trip, John notes, “After many years as a member of ARARA, including participation in many ARARA-sponsored meetings and trips, I have decided to organize a trip specifically designed for the typical rock art enthusiast/expert (read ARARA member).”



Participants will have the opportunity to see the impressive rock art in the Matopo Hills, explore historic rock art near Bumbusi, visit a Matabele community, experience the Khami Ruins World Heritage Site, tour Great Zimbabwe, embark on exciting game drives, view the awe-inspiring Victoria Falls, learn about conservation efforts at the H. G. Robins Memorial Museum, and visit the highly respected Natural History Museum of Zimbabwe.

John Pitts has long experience as a researcher, lecturer, and tour guide, specializing in the Southwest, Australia, and Southern Africa. Rob Burrett has extensive experience as a heritage tours guide and currently is assisting the National Museum of Zimbabwe. The tour is scheduled for November 6–17, 2021, and is limited to six participants. For information and a brochure, contact BJ Adventures Inc.:

[ahdina@bjadventures.com](mailto:ahdina@bjadventures.com), or phone (505) 466-2289 ☉

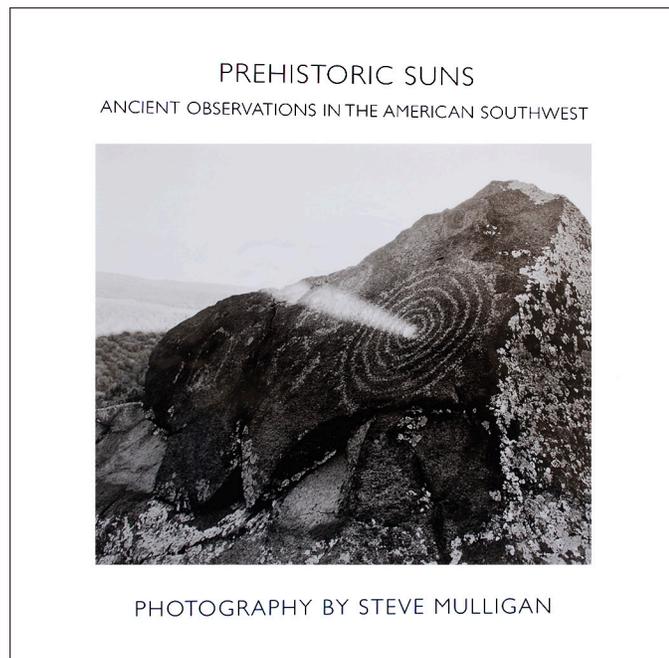
Please note: This announcement is provided for informational purposes only, and does not constitute endorsement by the American Rock Art Research Association.

## Prehistoric Suns: Ancient Observations in the American Southwest

By Steve Mulligan. 2020. Fresco Books, Albuquerque. (154 pages; 13" x 13", hardback). \$60.00.

Reviewed by Richard Jenkinson

MOAB PHOTOGRAPHER Steve Mulligan has published an excellent and informative book of photos of rock art with astroarchaeological associations. He has previously put out seven books of fine art photography, but this is his first one devoted to rock art. There are 105 black and white photos, organized by state. Included are sites from Arizona, California, Nevada, Utah, New Mexico and Colorado. Site names are given, but exact locations are not. Every photo has its own page.



There are short comments by Mulligan for some of the photos, as well as a one-page forward by Ken Zoll and a three-page essay, "Ancient Astronomical Art," by Natalie Cunningham. All of this could be read in just a few minutes. This book is all about the photographs and what they can tell us about the ancient observatories of Native America. It took decades to get to all of these sites on the few days of the year when the shadows or sun shafts interact with the rock art as the makers intended. There are sites for both solstices and equinoxes, as well as for the cross-quarter and for the lunar standstill. There are also photos of rock art depictions of the sun, moon, stars, and an eclipse.

This book is highly recommended for those of you who are interested in the astronomical connections of rock art.



It's not cheap: my copy cost about \$60. You might get it cheaper from Amazon, but I don't think Bezos is as desperately in need of cash as your locally owned bookstore might be. Order it there. I got my copy from Back of Beyond Books in Moab ([backofbeyondbooks.com](http://backofbeyondbooks.com), 435-259-5154). Steve Mulligan is a Moab artist, so Andy will keep this book in stock. He does a good job of packing books for shipment, and like all local booksellers, he needs your business these days. This is a fine book, one that send you out to see some of these sites and their astronomical connections ☼.



### 2021 Virtual Experience, *continued from page 1*

participated in this past year. However, we are planning for ARARA 2021 to be a professional-level conference, and that cannot be accomplished without skilled assistance. We are fortunate to have found a qualified hosting company that has agreed to volunteer much of their time while still providing a fully professional production. Nominal fees for conference registration will offset these expenses, and ARARA 2021 will be less expensive to attend than a typical ARARA conference, since participants won't have travel, lodging, or meal costs. We urge you ALL to attend ARARA 2021. No pandemic is going to keep ARARA down this year! ☼

## 20 Rock Art Do's and Don'ts

Distilled by

Ekkehart Malotki and Ellen Dissanayake

From Chapters in Their 2018 Work,

*Early Rock Art of the American West:*

*The Geometric Enigma*

1. Ancestral rock markings (petroglyphs and pictographs) are best not characterized as “art,” a parochial and confusing term introduced in 18th-century Europe.

2. When dealing with ancient rock markings, replace the Western term “art” with “artification” (a new concept that signifies the activity of making, rather than the finished or made object), which describes the innate biological predisposition of humans to make ordinary things extra-ordinary.

3. Avoid applying criteria like beauty and pleasure, originality and creativity, harmony, decoration, and imagination to petroglyphs and pictographs; these terms are best reserved for the modern Western concept of art with its irrelevant corollary of beaux arts or fine arts.

4. Do not view ancestral rock markings as art for art's sake; rather they reflect a kind of behavior that helped people survive: they were art for life's sake.

5. Don't automatically assume that every (or any) mark by a prehistoric human on a rock surface is a symbol; the ability to make and use marks symbolically is a subset of the universal predisposition to artify.

6. Refrain from making unverifiable interpretive claims; we are not privy to the minds of paleoartists; rock art is fossil art.

7. Do not presume that the modern identifying label of a rock art motif (e.g., “bighorn sheep”) automatically specifies its meaning; without direct interpretation from the maker or reliable ethnographic information, the cultural significance of an iconographic depiction is not recoverable.

8. Keep in mind that the minds of paleoartists were not, like ours, conditioned by reading, writing, and abstract analysis, so that modern interpretations of certain rock art motifs (e.g., as maps, directional markers, calendrical notations, and recordings of astronomical events) are likely to reflect the “rewiring” of our analytically oriented “left brain” and the relative neglect of the “right.”

9. Enigmatic graven or painted paleomarks should never be treated like inkblots in a Rorschach test; pareidolia, eyeballing, and mindsight are neither testable nor falsifiable.

10. Do not apply dismissive words like “doodles” or “graffiti” to indeterminate lines and nondescript markings on rock surfaces; the majority of surviving paleoart is non-figurative.

11. Focusing solely on representational rock art motifs is unwarranted; world-wide, simple non-iconic graphic primitives precede figurative markings.

12. The proposition that the abstract-geometric markings of preliterate humans represent some kind of proto-writing is unjustified; literacy is a recent cultural acquisition; early geometrics are by their very nature dead-end signs that cannot be decoded.

13. Human-made cupules are an integral part of the inventory of surviving paleoart; omnipresent throughout time and space, they are a unique and archetypal example of artification.

14. To assume that shamanism (or any other monocausal... explanation) is the sole motivation for the origin of rock art is misguided and reductive.

15. Never call the flute-playing anthropomorphic rock art motif “Kokopelli”; that name has been mistakenly derived (and anglicized) from the Hopi kachina, Kookopölo, who carries no flute.

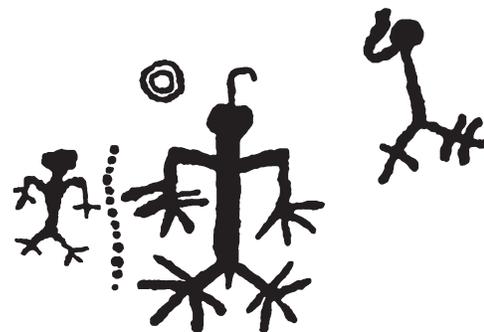
16. Respect all forms of ancestral rock markings; they constitute humanity's artistic, intellectual, and cultural heritage and, like all the arts, are an evolved and indelible part of human nature.

17. Vandalizing or causing physical harm of any kind to rock art panels is inexcusable; unprotected in mostly open-air sites they deserve our committed protection and conservation.

18. Do not disseminate GPS coordinates of rock art sites that are not in the public domain.

19. Resist putting credence in the myths, fantastical claims, and fringe theories that surround rock art iconographies; they are not comparable to sign language, do not portray dinosaurs, and were not the work of intergalactic visitors.

20. Don't adhere to the fallacious claim of a “Big Bang” (or “Creative Explosion”) origin for rock markings in the European Early Upper Paleolithic; an engraved zigzag on a fossilized shell at a Homo erectus site from Trinil, Indonesia indicates that at present the oldest example of mark-making dates to nearly a half million years ago, or even earlier if human skin is regarded as the “first canvas,” no trace of which has survived. ◉



## California Rock Art Foundation Recent Podcasts

### The Rock Art Podcast: Rock Art Dating with Dr. Alan Garfinkel – Ep 30

Recorded February 12, 2021

They take a deep dive into the dating methods most commonly used for rock art. In archaeology there are many ways to date a site, feature, or artifact. The dating game with rock art is no different. What are some of the more common methods? Which ones aren't so common but work on some sites? Can you use other archaeological sites to date rock art panels? They talked about these topics and more on this week's episode. <https://www.archaeologypodcastnetwork.com/rockart/30>.

### The Rock Art Podcast: Dr. Arthur Cushman - Ep 29

Recorded January 8, 2021

In this episode, they interview Arthur Cushman, a neurosurgeon that specializes in ethno-botanicals that have indigenous origins. He studies the use of various means to achieve altered states of consciousness and will mention his experiences with respect to rock art sites in the far west. <https://www.archaeologypodcastnetwork.com/rockart/29>.

### The Rock Art Podcast: Rock Alignments and Geoglyphs - Ep 28

Recorded January 1, 2021

For this episode, Chris Webster and Alan continue their basic rock art discussion. They discuss the nature and character of rock alignments, geoglyphs, intaglios, ground figures, scratched rock art, and dating of rock art. <https://www.archaeologypodcastnetwork.com/rockart/28>.

## ARARA Director Elections

By Jim Royle

ARARA Nominating Committee Chair

EVERY YEAR, we elect half of the ARARA Board of Directors. In April of 2020, we elected the four officers, President, Vice President, Secretary and Treasurer for their two-year terms. In April 2021, we will choose four directors, whose two-year term of office will begin on July 1, 2021.

In accordance with Article VI of the Bylaws, the Nominating Committee has been at work to recruit a slate of candidates. You can find the full Bylaws on the ARARA webpage: <https://arara.wildapricot.org/Bylaws>.

The Nominating Committee welcomes recommendations from the members for potential candidates. You can click on my name on the "Contact Us" page (<https://arara.wildapricot.org/Contact>) to contact me with any suggestions of additional members for us to consider.

The Bylaws, in Article VI, Section 4(c)(ii), also make provision for members to directly make nominations by five members, and with a statement certifying that person will accept the nomination.

The Nominations closed on February 1, 2021. The voting began on April 1 and will close on April 30, and the results will be announced on May 1. ☺



## Getting Bored During Lockdown?

SURE, YOUR COVID vaccine appointment may be on the horizon, and your lockdown tunnel may have light at its end, but Scott Seibel would still 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 Please contact Linda Olson, as Board Liaison, at [laolson@srt.com](mailto:laolson@srt.com) or Scott at [scott.seibel@cox.net](mailto:scott.seibel@cox.net). ☺

## In Memoriam

George R. Poetschat  
1941–2021

By Jim Keyser

LONGTIME ARARA member George Poetschat passed away on February 11, 2021, due to long-term complications from heart surgery he had many years ago. George was a member of ARARA since the late 1990s and had presented papers and published his research eight times in AIRA from volume 28 (2002) to volume 38 (2012). He was also co-editor for Volumes 34 and 35. George was also honored to be one of ARARA's members who had received the Crabtree Award from the Society of American Archaeology primarily for his rock art research. Several ARARA members additionally knew George from his work assisting Walking Softly archaeological tours to Monte Bego and Valcamonica in Italy.

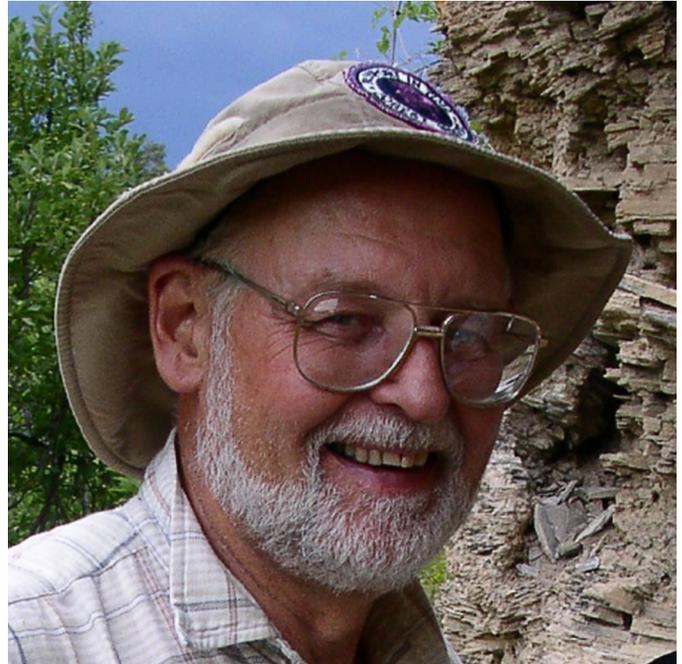
A mere recitation of George's voluminous record of rock art projects and publications (see attached) cannot do justice to George the man and friend. Anyone attending an ARARA meeting in the last two decades knew George from the Oregon Archaeological Society book table, and you had to be a strong person to walk away without a new book for your library. George was the ideal professional extrovert, always willing to engage another in their passion for rock art, and always eager to explain his latest research to anyone inclined to listen. George was a life member of the Oregon Archaeological Society and a founding member of the Archaeological Society of Central Oregon, located in his hometown of Bend. In his roles in these two societies George engendered much interest in ARARA and was instrumental in having the conference finally come to the Bend-Redmond area in 2017.

Having a BS degree in mathematics and spending his "first" career in the field of computer programming for nuclear engineering, one of George's primary skillsets was as an organizer. He always referred to archaeology as his "second" career and he was known by everyone he worked with as the perfect project field supervisor. One of the PhDs for whom George worked said it this way:

"For a project director lucky enough to have George as a volunteer, standard practice the first day was to equip him with a clipboard, appoint him field supervisor, and then go on to other director's tasks, confident that he or she had no need to fret about details for the remainder of the project."

Others noted his firm but fair demand that every field crew member complete all the paperwork needed to keep a project running smoothly.

I had the pleasure of working with George for more than



*George Poetschat, supervising recording work at the Bear Gulch rock art project. The discerning observer will note the patch on George's hat representing more than 5000 volunteer hours for Passport In Time.*

*Image courtesy of Jim Keyser.*

30 years on dozens of field projects and am proud to have called him my friend. He will be missed by many, but his contributions to rock art research will last as long as anyone still studies the subject.

**Career Highlights**

- More than 50 rock art recording projects from 1989 to 2019.
- A total of 38 professional publications, most of which involved rock art. These included two book chapters, articles in AIRA and other national and international professional journals, and monographs published by the Oregon Archaeological Society Press.
- Visits to more than 20 paleolithic cave art sites in France and Spain—including the original Lascaux and Chauvet caves.
- Life Member and President, Oregon Archaeological Society.
- Distinguished Service Award (two times), Oregon Archaeological Society.
- Founding member and Board of Directors, Archaeological Society of Central Oregon.
- Society of American Archaeology Crabtree Award.
- USDA Forest Service, Windows on the Past National Award for Excellence for "Ethnography of World Rock Art Symposium." 

## In Memoriam

Daniel McCarthy  
1948-2021

By Ann Brierty and Linda Hylkema

UNFORTUNATELY, IN the early morning hours of February 3rd, 2021, our dear friend, colleague and ARARA member Daniel McCarthy passed in his sleep after his recent and recurrent battle with cancer. We can only believe and wish that our Daniel passed with no pain and sweet memories of us all.

Daniel has left a long lasting imprint on us. Whether it was researching a rock art site, attending an ARARA conference, discussing research information, sharing meals, having a cold beer, finding the local ice cream shop and assisting with the audio-visual at ARARA conferences, the list goes on. So many wonderful and funny memories!

We asked you all to submit your favorite memory of Dan, and in true ARARA fashion, we received many heartfelt memories and photos of good times and happy experiences for a life well lived. There is also a tribute to him in the latest Pacific Coast Archaeological Society: <http://www.pcas.org/documents/March2021web.pdf>.

Thank you all for your contributions! We present below the many photos, tributes, and sentiments we received.

## A Post-Conference Trip with Daniel

After the 1984 ARARA Conference (called "Symposium" at that time) in Boulder City, Nevada, Daniel volunteered to show Margot Wellmann, Jane Kolber, and me the intaglios along the Colorado River. But first he stopped at Grapevine Canyon to view the petroglyphs. It was a very hot day and Daniel's vehicle was not air conditioned. We ate lunch by the River, dangled our feet in the water, and took naps, and then I switched places with Margot. After about 70 miles of riding with Daniel, I felt light headed and nauseous. I switched places with Jane and drove her truck, but she lasted only about 10 miles in Daniel's vehicle. The thermometer on my backpack read 117°, but Daniel said it was 130° on the desert pavement.

Daniel showed us the Topock Maze, which had covered 22 acres, but much of it had been destroyed and only about 10 acres of it remained. He also showed us some concentric circles and took us to see the Blythe intaglios. At that point, we decided to stop for the day and went into Blythe where Margot registered for a motel room. We went to a Mexican restaurant and ordered, but before the food was ready to be served, the electricity went off and we had a long wait before it arrived at our table. Margot became impatient. Jane said I treated her like one of my dogs when I told her to "sit" and "stay."

Daniel, Jane, and I slept under the stars on the desert pavement. We talked a long time before trying to go to sleep. I was impressed when Daniel said that, besides rock art, his priority was to be a good husband and father. I didn't sleep well that night as the desert pavement released its heat and there were too many bugs.

The next morning Daniel showed us more ground figures and a rock alignment.

Of the experience, Jane said she would try to be a better person because now she knew what Hell was like. Daniel had acclimated to working in that climate and didn't seem to mind the heat.

—Donna Yoder

During Daniel McCarthy's tenure with the San Bernardino National Forest as the Tribal Relations Program Manager and Archaeologist, he and colleague Dr. Bill Sapp taught Archaeological Field Schools (Accredited college courses) in which Daniel encouraged and assisted the Native American Communities to enroll as college students. Over the years, he successfully enrolled twelve (12) Native Americans to participate in Field School. Many, if not most, going on to be archaeological technicians and sharing their knowledge with their own tribal communities, that covered many tribes. He certainly was an advocate for Indian Country.

Additionally, there was a time when I accompanied Daniel to collect barrel cactus fruit. We started to ascend a very steep hillside; he was moving quickly and I tried to keep up with him. He was carrying a bucket of gathered fruit and moved with strength and ease like a mountain goat. As Daniel continued to climb, he misstepped and fell, throwing fruit and the bucket into the air. I was shocked, and tried to run up the hill to help him get back up. Before I could even reach him he was already back up, bucket in hand, and collecting the dropped fruit. When we got back to camp I told the story and I said he "Looked like an old goat on the hill." Daniel and all laughed, especially his wife Carolyn. Ever since that day, on certain occasions I would give him a nudge and call him the "old goat." Interestingly enough I recently learned that goat has another meaning: "Greatest of All Time." Daniel truly was the Greatest of All Time.

—Ann Brierty

I have attended but one ARARA conference, in San Bernardino many years ago. Daniel was the trip leader for my group and he was as nice and considerate to me and my questions as if I'd been a member for 50 years. A real gentleman.

—Mark Garrett

Daniel McCarthy was a wonderful person and a fine archaeologist. Not many people are aware that he crafted the petroglyph boulder display on the south wall of the Maturango Museum in Ridgecrest, California. The "boulders" in the picture

—continued on page 12

## Publications by Daniel F. McCarthy

**M**y friendship with Daniel goes back over four decades. In 1974 Daniel, Sue Ann Cupples (now Monteleone), and I drove straight through to Farmington, New Mexico, to attend what turned out to be the founding meeting of the American Rock Art Research Association. During 46 years up through the last in-person conference in 2019, Daniel and I remained the only two members to have attended every ARARA conference. This is not a record I am happy to be carrying on by myself.

All of us who worked with Daniel have a great respect for his dedication and knowledge. He published numerous papers in *American Indian Rock Art*, the *San Diego Rock Art Papers*, and elsewhere, generally on rock art recording and conservation, and his Master's thesis project stands as a southern California classic with its detailed documentation of the rock art and trail systems of the McCoy Spring area in the Colorado Desert.

—Ken Hedges

McCarthy, Daniel F.

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- 1979 *Foxtrot Rock Art Site CA-SBR-161, Twentynine Palms Marine Corps Base, San Bernardino County, California*. Report prepared for Twentynine Palms Marine Corps Base.
- 1981 Rock Art Dating at Travertine Point. In *American Indian Rock Art, Volume 6*, edited by Frank G. Bock, pp. 107-117. American Rock Art Research Association, El Toro, California.
- 1982 Rock Art Replicas: A Method of Recording. In *American Indian Rock Art, Volume 7-8*, edited by Frank G. Bock, pp. 102-103. American Rock Art Research Association, El Toro, California.
- 1983 Stereo Photography: An Aid to Recording Rock Art. In *American Indian Rock Art, Volume 9*, edited by Frank G. Bock, pp. 34-36. American Rock Art Research Association, El Toro, California.
- 1986 Preliminary Report on the Rock Alignments of Panamint Valley, California. In *American Indian Rock Art, Volume 11*, edited by William D. Hyder, Helen Crotty, Kay Sanger, and Frank Bock, pp. 33-41. American Rock Art Research Association, El Toro, California.
- 1987 Archaeological Studies at Wildomar, Ca-Riv-2769, Riverside County, California. With contributions by Chester D. King and Robert M. Yohe II. *Pacific Coast Archaeological Society Quarterly* 23(1):1-19.
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- 1993 *Prehistoric Land-Use at McCoy Spring: An Arid-Land Oasis in Eastern Riverside County, California*. Master's thesis, University of California, Riverside.
- 1995 The Rock Art of Tahquitz Canyon. Chapter 19 in *Archaeological, Ethnographic, and Ethnohistoric Investigations at Tahquitz Canyon, Palm Springs, California*, by Lowell John Bean, Jerry Schaefer, and Sylvia Brakke Vane. Report prepared for Riverside County Flood Control and Water Conservation District and the Agua Caliente Band of Cahuilla Indians. Cultural Systems Research, Inc., Menlo Park, California.
- 1995 A Rock Painting Site in Painted Canyon, Coachella Valley, Riverside County, California. In *Rock Art Papers, Volume 12*, edited by Ken Hedges, pp. 75-80. San Diego Museum Papers 33.
- 2001 Effects of Fire on Rock Art. In *American Indian Rock Art, Volume 27*, edited by Steven M. Freers and Alanah Woody, pp. 169-176. American Rock Art Research Association, Phoenix.
- McCarthy, Daniel F. (compiler)
- 1994 *Index to American Rock Art Research Association Publications: American Indian Rock Art Vols. 1-20 (1974-1993), Occasional Papers and Monograph Series*. American Rock Art Research Association, El Toro, California.
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- Kelly, Roger E., and Daniel F. McCarthy
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- McDonald, Meg, J. Jeffrey Flennikan, and Daniel F. McCarthy
- 1996 *Evaluation of Prehistoric Resources at Pisgah Crater Lava Flows and Lava Lake, Marine Corps Air Ground Combat Center, San Bernardino County, California*. Report prepared for Marine Corps Air Ground Combat Center.
- McDonald, Meg, and Daniel F. McCarthy
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- Yohe II, Robert M.; Mark Q. Sutton, and Daniel F. McCarthy
- 1986 A "Battle Scene" Petroglyph Panel in the Coso Range, California. *Journal of California and Great Basin Anthropology* 8(1):133-137.

**Tributes**, *continued from page 10*

are artificial, made of gunite and painted to represent basalt. The petroglyph images are replicas of images in Petroglyph Canyon in the Coso Range. Daniel carefully copied them from their original boulders and re-created them here. Daniel will be deeply missed.

—Alexander (Sandy) Rogers, MA, MS, RPA



Petroglyph Display Designed by Daniel McCarthy at the Maturango Museum. Image courtesy of Alexander (Sandy) Rogers.

So sorry to have lost Daniel McCarthy, a loyal ARARA supporter for so many years. He was a quiet helper, doing whatever was needed, such as running the audiovisual equipment at our conferences, always there with support for the group effort. When the ARARA meeting was here in San Bernardino, California, Daniel asked us to help with the field trips and made it very easy by expertly organizing everything in advance. We remember his big smile and sparkling blue eyes that spoke volumes. RIP, Daniel. We send our sincere condolences to his family and wide circle of friends, knowing he is missed by so many.

—Anne and George Stoll

My memories of Daniel are many, but prominent among them was his willingness to answer questions about his vast body of fieldwork and share what information he had and with great warmth and encouragement. He often provided me with invaluable data about sites that I was asked to assess and conserve—information that was not easily found elsewhere.

—J. Claire Dean

Having helped with the Audiovisual needs at ARARA's Annual conferences, I know how stressful it can be. I was always thankful for Daniel's friendly and calming demeanor, helping to keep everything organized and the technology running smoothly. He will be missed.

—David Keyser

Kindness and generosity are two attributes that I think of when I think of Daniel McCarthy. I joined ARARA in '87; Daniel was part of the organization from the beginning. It seems that during every conference he was always helping someone with their slides, flash drives, presentation issues. Even though there were some real doozies, Daniel never made you feel "awkward" or inadequate. He and Carolyn were always smiling faces to look for in the crowd. I know that his curiosity and dedication led to excellent field work in rock art research and a supportive presence in the world of Native American basketry and plants/ethnobotany. This organization could adopt those principles of caring, quiet support, and just showing up without judgement. I just wish I could have had more opportunities to walk and work with such a fine human being. He will be missed.

—Janet Lever-Wood

I met Daniel McCarthy at the San Diego Museum of Man Rock Art Conference when I gave my first professional talk in 1985. Daniel was in charge of the slides. When I gave Daniel my slide carousel, he could tell I was really nervous. He gave me quiet words of encouragement that helped to calm my nerves. Later, when I retrieved my slides, he gave his little smile and said something like, "it gets easier."

Through the years, I would see Daniel at lots of places: ARARA meetings, California Indian Basketweavers Association Gatherings, Haramokngna events with Chia Cafe friends. Daniel truly made a great impact on many with his depth of knowledge and generous sharing of it.

—Bryn Barabas Potter

I did not know Daniel well, but his was always a friendly face at ARARA gatherings. He was a true asset to the group with his willingness to help where needed, to make everyone feel welcome, and to share his knowledge with ARARA and beyond.

—Linea Sundstrom

We spent so much time with Daniel it's hard to narrow it down to one thing. We had been spending the last years working on the SBR-306 project with Daniel. I had created a Powerpoint to present to the SCA March 2020 on the fieldwork there, and at the last minute we decided to take some photos in the field to add to it. There is one of Daniel with me, one with Daniel with Martín, and one of Daniel alone. The two were taken at a large panel we were finishing on that day and the picture of

Daniel is on the cliff opposite that panel, I believe. From what I can remember, I actually think these are the last pictures of him in the field. I didn't realize it until I grabbed them for this.

I have also included a poem (below) that Martín wrote as a tribute to Daniel, called "The Voyage."

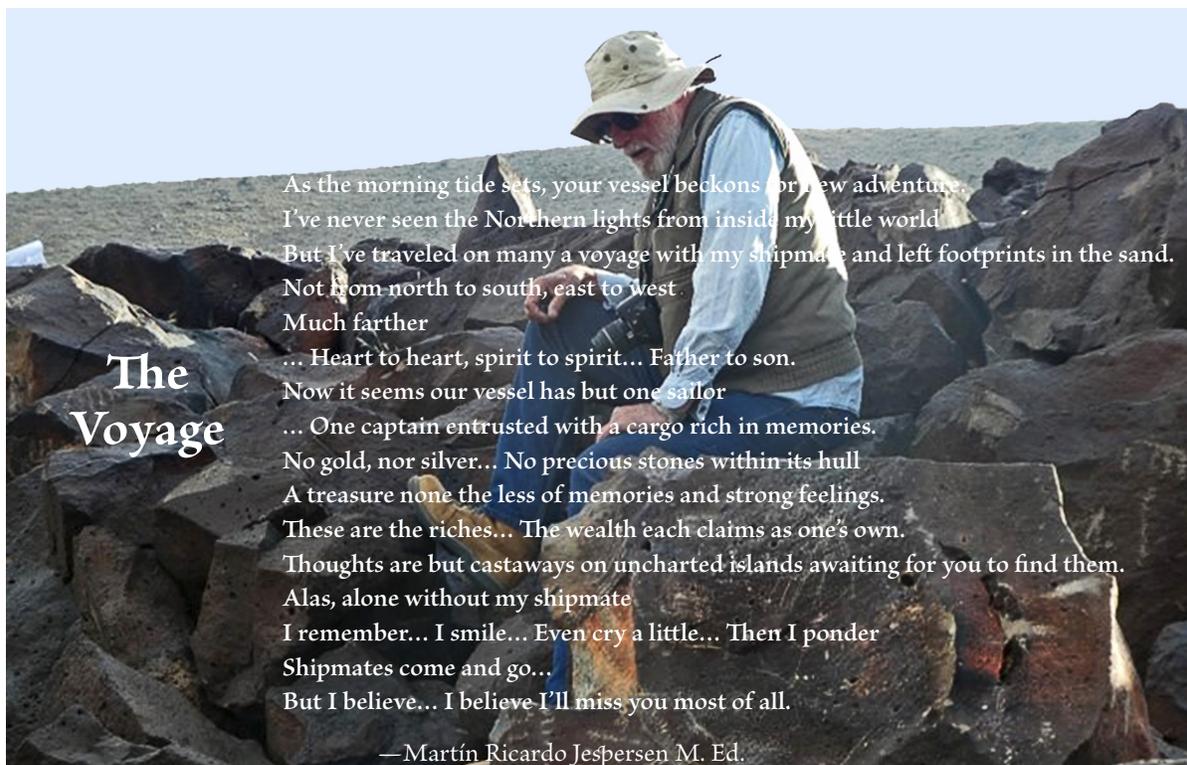
As far as stories, we have a lot just like so many. I guess the funniest story I have is when we were in Arizona with him and I took a wrong turn. I had never driven the truck before and Martín was out spotting the road for me, so it was just Daniel and me in the truck. I was on a very steep and high hill. The truck tilted far to the right and all of a sudden it started beeping, beep...beep...beep. I kept going and looked at Daniel and said "Oh my God we are going to flip." He calmly said "No, you don't have to worry until it goes " 'beepbeep-beepbeep'." I practically had a heart attack and he was calm, and still willing to drive with me. We had a few road adventures on that trip. He taught me a lot about driving that day.

We had so many adventures, so many places...and always a story. We feel blessed and are grateful for the gift of knowing him.

—Mary and Martín Jespersen



Images on this page courtesy of Mary and Martín Jespersen.



**The Voyage**

As the morning tide sets, your vessel beckons for new adventure.  
 I've never seen the Northern lights from inside my little world  
 But I've traveled on many a voyage with my shipmate and left footprints in the sand.  
 Not from north to south, east to west  
 Much farther  
 ... Heart to heart, spirit to spirit... Father to son.  
 Now it seems our vessel has but one sailor  
 ... One captain entrusted with a cargo rich in memories.  
 No gold, nor silver... No precious stones within its hull  
 A treasure none the less of memories and strong feelings.  
 These are the riches... The wealth each claims as one's own.  
 Thoughts are but castaways on uncharted islands awaiting for you to find them.  
 Alas, alone without my shipmate  
 I remember... I smile... Even cry a little... Then I ponder  
 Shipmates come and go...  
 But I believe... I believe I'll miss you most of all.

—Martín Ricardo Jespersen M. Ed.

Daniel should have been president of ARARA! The Californians will be able to write about his multitude of specific work and rock-art related accomplishments. I knew him as a personal friend who was always busy and always committed to doing something for someone or something and therefore had so little time for anything else—including being the president of ARARA. Year after year we asked him if he could be nominated and he would say next year or the year afterward when I have more time.

The last time I saw Daniel was at the conference in Flagstaff, we were supposed to go for our annual ritual trip for ice cream, but he was too busy helping presenters with preparing their presentations. Daniel never said no to anyone. Daniel did everything he could to help everyone with everything he was capable of doing. I have never known a more generous person, a person more eager to be of service and aid, a person who was more caring of others.

I was so fortunate to have been his friend from what was probably the beginning of ARARA. I don't know when we started, but often Daniel would take Donna Yoder and me on a post-conference field trip. I especially remember the one when he took Margot Wellmann (wife of ARARA's first president), Donna, and me to see the Blythe Geoglyphs. Margot wisely stayed in a motel in Blythe, while we camped out on the heated desert pavement. I remember saying on the way back that from now on I was going to be a good person as I now knew what hell was like. However, the heat didn't seem to bother Daniel at all. In fact, I can't remember Daniel ever complaining about anything.

We always had to schedule our time with Daniel as he was always needed or wanted for something by someone. After the revelation that we all loved ice cream, it became a ritual to go for ice cream usually after the Saturday night auction, but sometimes it was more than once or whenever we could fit it into Daniel's busy schedule of helping others with whatever needed to be done. And often we were able to sit with him for the banquet too.

I knew about Daniel's many projects from when he was still in school, through working with the Forest, his expertise on the rock art of southeastern California, his numerous projects and interactions with Native peoples, his agave roasts, his family hikes into the mountains, his string games, but I'm sure there were many, many more areas and subjects that he was involved in that I'm unaware of. There are many who witnessed his great accomplishments. I wonder if he did all of them while wearing Birkenstocks.

I was deeply blessed to know him and call him my friend. He will be with me for the rest of my life. Daniel should have been President—he would have been the greatest!

—Jane Kolber

In the mid-1980s I had the pleasure of first interacting with Daniel who was then running an equivalent of an Information Center for cultural resources at NAWS China Lake, California. It's a big place—1.1 million acres (the size of Rhode Island)—rich in Late Pleistocene/Early Holocene sites (thank you, Emma



Daniel with Margot Wellman at Blythe Geoglyphs wearing Birnies. Image courtesy Jane Kolber.

Lou Davis), rich in rock art (thank you, Campbell Grant, et al.), rich in Coso obsidian quarries, and with quite the database and mosaic of corresponding 7.5-minute base maps. The development of geothermal as an alternative energy was a really big deal then and there...not to mention the ongoing R & D of lots of military weapons, many with potentially big footprints. Perhaps 5 to 10 years on, I continued to interact with Daniel, who by then was running the Information Center at UC-Riverside, gatekeeping all reports and records for archaeological studies in Inyo, Mono, and Riverside counties, and maybe San Bernardino County then, too. And along the way, ARARA annual meetings began to overlap our work. Somehow, it seems, we would inevitably find ourselves seated together for those singular, odd, inscrutable presentations at ARARA conferences: a slide of a milling stone that we in the audience were told was a surface prepared for a petroglyph; some code-breaking numerology-oriented rock art talk in Spanglish way beyond our language skills, and such. And we enjoyed them all, and each other's company, as we chuckled and shook our heads in delight and wonder. I'll miss Daniel most acutely at every future ARARA meeting. I wish you fabulous field trips in the hereafter, Daniel.

—Amy Gilreath

Daniel McCarthy was my first hero in the rock art community, and he remains one of my greatest heroes. His early work documenting rock art in Joshua Tree inspired me to begin my own journey into this field. Advice he gave me long ago has proven invaluable over the years. The remarkable list of his substantial contributions to California archaeology and Native American

rock art research can't begin to convey how influential his personality was. It seemed to me that in any situation and during every project or event, his greatest strengths were to bring people together and to be the voice of quiet reason. Dan was a dedicated professional, a good friend and a kind soul and he will be sorely missed.

—David Lee

Jaci and Rhoda and I travelled to the Colorado River in 1991 for a campout for volunteers willing to document petroglyphs, led by Daniel McCarthy. We especially loved the crisp morning boat rides, with Daniel at the helm, crossing the Colorado River to the site on Lake Havasu and climbing the rocks, spreading plastic and spending the day tracing ancient carvings in the desert sun. We have especially fond memories of his sourdough as well. He kept the starter, to him a survivor tool, in a pouch on his belt, where other outdoorsmen might carry a knife. We loved his stories of the ancient salt trails through the Southwest. One epiphany was stopping at a wider spot along the river that was a popular rest area for boaters...and as such was littered with beer bottles, lunch leavings, and worse. Daniel had us line up horizontally an arm's length apart and search, one step at a time...and we all found bits of artifacts...a "lithic scatter"...maybe worked pieces of chert, maybe pottery fragments, but the result was peeling away the messy modern as we trod where the ancients had. It was a pivotal experience for us, and led to nearly thirty years of traveling the west learning about the diversity and artistry of rock art. We owe him a great deal.

—Catherine Camp, Rhoda Haberman, and Jaci White

I was stunned and saddened when Jeff announced that Daniel McCarthy had died. Many memories flooded back.

I first met Daniel in 1974 on rock art trips with Ken Hedges. The most memorable was when we three headed for the first ARARA meeting in Farmington, New Mexico. We picked him up in Anza-Borrego and he slept across Arizona in the back seat of Ken's old Rambler. I don't know how he fit! That was such an excellent adventure.

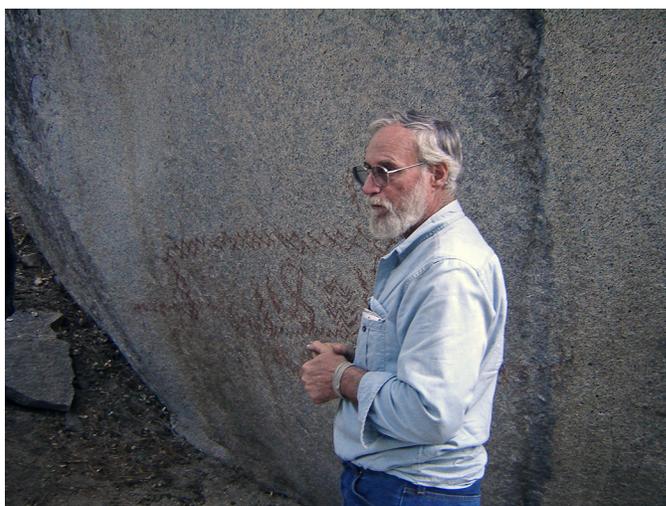
Over those couple of years, there were many more rock art trips: viewing Daniel's trail recording in the Mojave, more ARARA meetings.

It was great to see him again at the MORAW meetings, he was such a good, serious and intelligent researcher with so much devotion to his research.

And it was really wonderful to find Daniel again at the California Indian Basket Association gatherings when my own interests had focused on baskets, and to see the fondness and respect the Native weavers had for him. His work on native plants and tribal relations became as important as his rock art work.

Daniel was such a good man. The best of men.

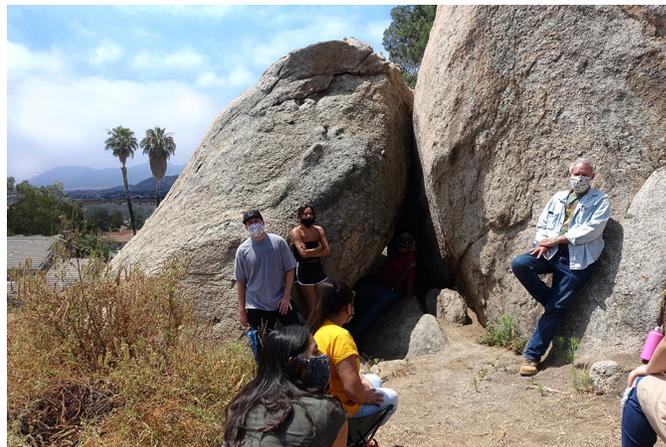
—Sue Ann Monteleone



The three photos on this page were taken during one of Daniel's Desert Institute classes (an excellent class by the way) in March 2009. All three photos courtesy of Stephen and Dalva Dwyer.

*Daniel McCarthy was a tremendous inspiration to me in terms of his indefatigable work ethic, research and recording standards, and collegiality. He was also a friend. I took his counsel seriously, and he was always willing to constructively critique my investigations and offer practical suggestions. I am forever grateful for his generosity. Daniel had a soft spot for education. Perhaps my fondest memory involves a fieldwork day where he instructed a few of us, including my young son Ryan, in traditional methods of selecting, harvesting, and processing agave. He took a special interest in Ryan, and really opened my son's eyes to career and avocational possibilities that he is fulfilling to this very day. Thank you Daniel for a life well-lived and providing us a legacy of dedication and pioneering work that edifies all of humanity.*

—Steve Freers



Dan McCarthy, Moreno Valley, summer solstice, 2020.

Photo courtesy of Ed Krupp.



Daniel with Ryan Freers. Image courtesy of Steve Freers.

*I last saw Daniel McCarthy on summer solstice, 2020, at a petroglyph site in Moreno Valley. Daniel and Bruce Love had been monitoring its archaeoastronomical potential for about a year, and a number of people, including local tribal people, were invited. Daniel spent a fair amount of time talking to the group about the archaeology of the area in his usual informed and accessible way. I am grateful now I got to see him and hear him then. Astronomically saddened,*

—Ed Krupp



Christopher Chippindale, Daniel, Cesar Quijada, and Donna Yoder, waiting to buy homemade ice cream in Ripon, Wisconsin.

Image courtesy of Jane Kolber.

Images courtesy of Evelyn Billo.



Thank you all for your submissions! My apologies if anyone's thoughts or photos were accidentally omitted.

—Linda Hylkema, *La Pintura* editor



## 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. Beginning with Volume 47-1, *La Pintura* is being produced digitally only. Back issues of *La Pintura* are available electronically on the ARARA website: [arara.wildapricot.org](http://arara.wildapricot.org).

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:

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

*La Pintura* is edited by Linda Hylkema,  
[araraeditor@rockart.us](mailto:araraeditor@rockart.us)

**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.

**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.

**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 [ararawebmaster@rockart.us](mailto:ararawebmaster@rockart.us).

## 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.

**Code of Ethics:** ARARA subscribes to the following Code of Ethics ([available online at this link](#)) and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

**ARARA on Facebook:** Content for consideration should be submitted to Scott Seibel, [scottseibel@cox.net](mailto:scottseibel@cox.net)

**ARARA's Official Website:** [arara.wildapricot.org](http://arara.wildapricot.org). Considerable information about our organization is provided at our official website.

### Additional Contacts and Information:

Virtual Annual Meeting, 2021

- Conference Chairs, Mavis Greer, [mavis@greerservices.com](mailto:mavis@greerservices.com), and Donna Gillette, [donna@gillette.com](mailto:donna@gillette.com)
- Local Committee, Jim Keyser, [keyserfs@comcast.net](mailto:keyserfs@comcast.net)

**All Other Correspondence:** The official mailing address is: ARARA c/o Troy Scotter, 569 East 320 North, Orem, Utah, 84097-4817.

## ARARA Membership

For all Membership matters contact: Membership annual fees are:

ARARA Membership	Donor	\$120.00
Troy Scotter	Family	\$50.00
569 East 320 North	Individual	\$45.00
Orem, UT 84097-4817	Society/Institution	\$60.00
	Student*	\$35.00

\*Requires photocopy of current student ID.

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.

## Officers & Board

**Email:** [ARARABoard@gmail.com](mailto:ARARABoard@gmail.com)

- Direct email links are on our [Contacts](#) page

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**Vice-President:** Linda Olson, [laolson@srt.com](mailto:laolson@srt.com)

**Secretary:** Steve Waller, [wallersj@yahoo.com](mailto:wallersj@yahoo.com)

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- Alice Tretabas, [atretabas@aol.com](mailto:atretabas@aol.com)