



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 Annual Conference: Recap

by Dave Kaiser

For a second year, ARARA's annual conference was held as a virtual event. Once again, the technical side of things was handled by Allied Video Productions in Salem, Oregon, led by ARARA member David Kaiser. We have all become accustomed to video chatting via Zoom and other platforms, but an event like this is much more than a big Zoom call.

Jim Keyser took over hosting duties this year, presenting live from the studio, with Susan Caisse (David's wife) also in studio managing the chat and relaying questions. Like a television production, there was lighting, camera, microphones, and teleprompters. A separate Zoom access was set up for presenters to get logged in and do a technical check. All

these different sources, from the studio, remote presenters, as well as pre-recorded video playback was then switched live by the directors, all to create as seamless a viewing experience as possible.

In addition to the technical expertise on the day, the conference couldn't happen without the hard work of the Board, the Conference Planning Committee, Jennifer Rilk's organizational skills as the Program Chair, and many others. Most importantly, the contributions of the many presenters sharing their work and research not only from around the country, but around the globe, with speakers coming in from Canada, Mexico, India, Poland, and Italy. We likewise had many international viewers tuning in as well. ⚙



Jim Keyser on point, in front of the camera.



A team member of Allied Video Productions, managing our conference behind the scenes.

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President's Message

Greetings ARARA Membership! ARARA recently presented the 2022 ARARA Virtual Conference, held June 17–19, 2022. This was another adventurous and educational conference. The Conference Committee, steered by Mavis Greer, Jim Keyser and their planning team brought us a 3-day event, starting it off with 2 educational sessions on June 17th.

This Conference Committee has continued to promote ARARA's efforts. They started back in 2019 with planning an in-person conference, and due to the unexpected COVID-19 pandemic, it caused us to restructure ARARA's conferences into a virtual format. Yet, we have been able to maintain ARARA's events, from last year and into this year-2022. Yes, we are all hoping that next year we will be able to meet in-person, and I'm optimistic that we will.

Remember, we will be returning to Farmington, New Mexico, in 2024 for our 50th Conference!!!

I was invited by the Friends of Joshua Tree (FOJT), a non-profit organization dedicated to preserving the historical tradition of climbing in Joshua Tree National Park, to present at the first Connected Landscapes Celebration. Our collaboration is important because climbers often encounter rock art and are interested in improving their own understanding, but also they want to know what they can do to preserve it. They welcomed my comments about ARARA's mission statement, and the need for protecting and preserving the rock art and I asked FOJT to join our online events and to get to know us. These rock climbers want to play a stewardship role to respect and protect the rock art. Mr. Kenji Haroutunian, FOJT Communications Director, plans to promote ARARA at their annual gathering on December 2-4, 2022, in the Joshua Tree National Park. I provided them with ARARA's stickers to distribute to their staff and the public.

During my time with ARARA, I also engaged with federal agencies to provide them with ARARA's stickers to distribute to their staff and public.

The ARARA Board has continued to conduct monthly meetings virtually over the course of this year, and we plan to hold the one-day business meeting prior to the annual conference.

These board members are dedicated to ARARA, as each have attended every monthly meeting, even to put in some "overtime" to make certain the business matters were handled in order to move the action items forward.

I would like to offer a huge "thank you" and "congratulations" to ARARA's incoming officers: President Linda Olson, Vice-President Peter Anick, Secretary Karen Steelman, and Treasurer Troy Scotter. I believe that these individuals will carry on ARARA's mission statement with great success as they are committed and versed in all aspects of ARARA.

It is now that time, after serving four years as the first Native American ARARA President, that my tenure is coming to a close at the end of June 2022. I served ARARA through the COVID-19 pandemic, and yet we stayed alive and well. The ARARA Boards that served with me came forward with ideas and methods to keep the business on track, especially bringing the online events into our homes, in the field, in our cars, or wherever we had access to wi-fi.

I can't tell you how wonderful it has been to work alongside many Board members, committees and the membership, and I know that you, the membership, continues to be focused on ARARA's mission statement.

Thank you so much for your confidence in me and for offering this marvelous opportunity for the last four years.

Remember to stay healthy, in body and mind!! ☀

Respectfully,
Ann Brierty, ARARA President

Monthly Online Lecture Series

ARARA MEMBERS would love to hear about your new rock art discovery, recording project, conservation effort or new idea for interpretation. To submit your idea, please contact us at: <https://arara.wildapricot.org/Contact>. You can view previous monthly lectures on our YouTube channel:

<https://www.youtube.com/c/ARARARockart/videos>

2022 Members Business Meeting Minutes

June 19, 2022, Held via Video Conference

DUE to the pandemic, the 2022 ARARA Annual Conference was conducted virtually using a live-streamed online platform on June 18th and 19th. On June 17th, there were two virtual workshops sponsored by the Conservation and Education committees. This is the second year that the conference has been virtual. The program and abstracts are included in *La Pintura*, Volume 48, Number 1 (March 2022). The 2022 ARARA Annual Business Meeting began as scheduled at 9:00 a.m. (PDT) on June 19, 2022, via a virtual format. There were 86 accounts logged in for attendance of the business meeting.

President Ann Brierty, Vice President Linda Olson, Secretary Karen Steelman, and Treasurer Troy Scotter gave updates from the ARARA Board of Directors to the membership. Committee reports will be available in the *La Pintura* newsletter.

Officer's Reports: (Highlights)

President's Report: Ann Brierty

The ARARA Business Meeting is called to Order on June 19th at 9:01 a.m. (PDT).

- Happy Father's Day, wishing you a blessed day.
- The Board of Directors held a 2-day mid-year virtual Board meeting on February 5-6, 2022. During the months of March, April, and May the Board meet via Zoom, and a special Board meeting was held June 4th prior to this conference.
- The new incoming 2022-2024 ARARA Officers are: President Linda Olson; Vice President Peter Anick; Treasurer Troy Scotter; Secretary Karen Steelman.
 - Continuing at-large Directors are Amy Gilreath, Dave Kaiser and Marglyph Berrier.
 - Conference Coordinator (Ex-officio) Donna Gillette.
- The members of the Board act as Board Liaisons to the Committee Chairs, which provides for a streamline process to assist the Committees.
 - ARARA's committees are an integral part of the organization; your work has not gone unnoticed, thank you for volunteering.
 - The collections reside at Iron Mountain Storage, Phoenix AZ. Currently, ARARA is not accepting any donations.
 - The editor for *La Pintura*, Linda Hylkema, welcomes your contributions.

- I wish to thank the current and past Board of Directors and the membership for their encouragement and support, during the last four years while serving as the ARARA President. The past two years have been difficult for everyone with the covid pandemic, with many of our activities becoming virtual. I am especially proud to be the first Native American woman to serve as ARARA President.

Nominating Committee Report: Jim Royle, Chair

(Ann Brierty paraphrased this report during the meeting, but the full Nominating Committee report is below.)

ARARA normally (remember normal?) selects its Nominating Committee by the process specified in the Bylaws, by electing three persons from the floor by those members present at the Annual Business Meeting at ARARA's annual conference.

With the 2021 conference being virtual, an alternate procedure had to be adopted: The ARARA membership was asked to nominate up to three names to serve on the Nominating Committee. The Nominating Committee then verified whether those who were mentioned at least two times (equivalent to a nomination and a second) were willing to serve. The resulting list was then submitted to the membership, with each member allowed to vote for up to three persons. The three persons selected were Mavis Greer, Diane Hamann and Donna Yoder. Per the Bylaws, the ARARA Board selected Leigh Marymor and Jim Royle to complete the five-person Nominating Committee.

This time around, the task was to select the persons to serve as the four officers for two-year terms beginning July 1, 2022. The membership was also invited to submit any nominations by the process provided by the Bylaws. None were received.

The slate presented by the Nominating Committee and submitted to the membership for voting from April 1st through April 30th was:

President – Linda Olson
 Vice President – Peter Anick
 Secretary – Karen Steelman
 Treasurer – Troy Scotter

Response rate ("turnout") was 31%. Members were able to vote for write-in candidates. No one did, and the slate was elected.

The 2021-22 Nominating Committee thanks the Board and membership for the opportunity to serve ARARA, and we thank and congratulate the elected slate.

ARARA asked the members to select three people to serve for next year's committee. To form the 2022-2023 Nominating Committee, ARARA bylaws require that three members of the nominating committee be elected by the membership at our Annual Members business meeting held during the conference. We solicited candidates ahead of time via an email poll. We then checked that individuals selected were willing to serve on the committee. There were no floor nominations during the business meeting, which was an available option using the chat function. Each account logged into the business meeting voted in a poll for their top three selections from this list of willing candidates. From this membership election, three members were selected for the Nominating Committee: Amy Marymor, Polly Schaafsma, and Aaron Wright.

Secretary's Report: Karen Steelman

Karen is honored to serve as the organization's Secretary. She encourages involvement from the membership to participate on committees and in service to the organization.

An email was sent to the membership prior to this conference so that they could review the 2019 and 2021 Annual Business Meeting minutes for approval. Since, no annual meeting was held in 2020 due to COVID-19, no annual business meeting minutes were taken. The membership voted using an online poll function.

The membership is asked to approve the 2019 Annual Business Meeting minutes that are printed in La Pintura, Volume 45-3 on pages 19-21.

93% approved and 7% abstained.

The motion passed as stated.

The membership is asked to approve the 2021 Annual Business Meeting minutes that are printed in La Pintura, Volume 47-3 on page 4.

89% approved, 2% did not approve, and 9% abstained.

The motion passed as stated.

Vice President's Report: Linda Olson

First, thank you for your vote of confidence in my ability to strengthen and lead this organization in positive ways. I am grateful for your trust and will do my best to meet all expectations. Let me know how I can best serve with your ideas and your support. This organization only exists because of you and rock art, and without your support, we would surely fail in our important mission to protect, conserve, and preserve rock art while communicating its intrinsic value to others who might not have found it yet.

Once again, this year, in lieu of individual committee reports, I will highlight some accomplishments ARARA's

committees have made since our last meeting and recognize those who are most responsible. Of course, full reports from each committee will be in *La Pintura*. Our organization works through committees of volunteers who take on specific tasks. Committee chairs work with board liaisons to conduct the business of the committee. I invite each of you to become a more active member, join a committee, and make a difference for rock art. Consider what rock art has given your life, and help your organization protect, conserve, and preserve the precious images that have added to our lives. You will be amazed at the difference that you might make as a dedicated volunteer. ARARA runs on great volunteers and the direction they can inspire.

Leading me to my second thank you, I want to thank board members: especially our leader, Ann Brierty, as she departs the presidency. She leaves large tracks to fill. Her gentle demeanor and ethical guidance have been instrumental in our success during difficult times. As well thanks to: Peter Anick, Dave Kaiser, Margaret Berrier, Troy Scotter, Karen Steelman, Donna Gillette, and Amy Gilreath for their fine work on behalf of this organization. Your trust in them is well placed.

Marketing Committee: Peter Anick, Dave Kaiser, Margaret Berrier, and Troy Scotter have been instrumental in recruiting presenters and making the transition to the YouTube channel. ARARA continues a monthly lecture series, begun in June 2020 to keep the rock art community connected during COVID-19. Registration is free and available through the ARARA web site. Lectures are typically held on Zoom at 5:30 Pacific time on the 2nd Saturday of the month. Attendees are invited to join via Zoom a half-hour early at 5:00 to connect with other friends. Along with the lecture series, we created a YouTube channel to share videos of the lectures with the public in support of ARARA's educational goals.

To date, 22 talks have been delivered with 20 available on the ARARA's YouTube channel. The channel currently has 373 subscribers and nearly 9000 views. The next lecture will be on July 9th. Pat and Livio Dobrez will join us from Australia with "Two basic ways of visual storytelling." We are currently seeking speakers for future presentation. Please contact us if you are interested in presenting. And, of course, like and subscribe.

Belinda Mollard, co-chair of the ad hoc Marketing Committee, must be recognized again this year for her excellent work with "#FridayRocks" on the Facebook page and on Instagram. "Friday Rocks" highlights a public rock art site on Friday. I would ask anyone who has a public site in their backyard that could be highlighted to forward the information.

Thanks again to all the Facebook content creators. Between Bella Mollard's #FridayRocks, Marglyph Berrier's posts, and SHUMLA's "Motif Monday" shares, our 2021 Facebook increased reaching 91,750 feeds with 1,781 page visits in 2021, with 542 new ARARA "likes". So far in 2022, we are on target with 47,210 feeds with 1,241 page visits in 2021, with 249 new ARARA "likes". This makes a total of 791 "likes" for the page. So, "LIKE", "COMMENT" and "SHARE" the good word about rock art. The better educated and informed site visitors are, the longer rock art will last. The marketing committee could use some help generating content that highlights sites open to the public. Please send us suggestions.

ARARA returned to the Society for American Archaeology's conference this year, and we were happy to meet and greet many people over the conference time. A new booth was designed to share information about ARARA, the upcoming workshops that were held yesterday, and the virtual conference. The booth is designed to fit into a standard sized suitcase that can travel to any location. Thanks to Mike Bies, Karen Steelman, Linea Sundstrom, Margaret Berrier, Mavis Greer, for helping with the SAA booth.

Be sure to request backpack tags and water bottle stickers for groups who will help communicate ARARA's "Visit with Respect" message.

Publications: I invite you to share your projects and items of interest to our community with Linda Hylkema, *La Pintura* editor. Feel free to send your articles of interest to her. Posted at the website, the newsletter is electronic and published quarterly. Help us with your ideas for consistent content; we are always ready to listen and find better ways of doing the tasks associated with moving ARARA forward. The *American Indian Rock Art* publication is forthcoming, and we will speak to that later today.

Education Committee: A successful workshop was organized and took place Friday. Thank you to Sabre Moore, the workshop presenter. Tim Dodson, committee chair, led a very successful round of student research awards. The Education Committee received a total of ten applications for the 2022 ARARA Student Awards. The applications were high quality and proposed promising rock art research. Based on the Committee's recommendation Mr. Jack Hubler-Dayton and Ms. Mairead Dorey were selected to receive the 2022 awards. Present and past recipients have provided short videos regarding their research.

2021 Undergraduate Student Research Awardee, Robert McBride gave an update on photogrammetry and illustrations of petroglyphs at Indian Rock House Site in Tennessee.

2020 Graduate Student Research Awardee, Jordan Schaefer, gave an update on the use of photogrammetry at 12th Unnamed Cave in Tennessee. He shared imagery inside the cave.

2022 Graduate Student Research Awardee, Jack Hubler-Dayton, is a 2nd year MA student at the University of Nebraska at Lincoln. He will be conducting a photogrammetric inventory of the Jeffers site in southwestern Minnesota and will be working with descendant communities.

2022 Graduate Student Research Awardee, Mairead Dorey, is a PhD student at the University of Arizona. She will be studying rock art sites that were created by mobile hunter-gatherer groups in the eastern Great Basin and using traditional Ute knowledge and ethnography for investigations.

2021 Graduate Student Research Awardee, Lucy Gill, was not able to submit a video for this year's conference, but she does look forward to presenting her findings in person at the 2023 conference.

Conservation Committee: The backpack tags program continues as part of a damage reporting in ARARA's Visit with Respect program. Additionally, we created 1000 water bottle stickers with the "Conserve, Protect, Preserve", and the "Visit with Respect" messages and the damage reporting link and QR code in advance of the Society for American Archaeology (SAA) annual conference. We developed a flier about the backpack tags, as well as a postcard with a list of resources available from ARARA.

Linea has noted that the improvements in the current administration's outlook for the protection of fragile archaeology and rock art sites continue. On behalf of ARARA, Linea Sundstrom submitted comment letters on management plans, minerals leasing, and trails development. The Conference Committee's full list of actions and damage reported appear on page 9 in this issue of *La Pintura*. The successful workshop on rock art site management plans was held yesterday and provided great information to the many attendees. A revised Guide for Guides to Rock Art Sites is now available on the ARARA website.

Awards Committee: As we saw yesterday, Marglyph Berrier and the Awards Committee deserve a hearty thanks for their work in recognizing the truly deserving individuals who work hard on behalf of rock art. Thanks to that team for that important work. This committee is seeking a new chair, and you could be the lucky person to deliver good news to people at the next conference. Begin planning your nominations for next year. I know there are more people who are equally-deserving out there. Help us recognize them and the good work they do. The award categories are listed on

the website with past recipients, and you can use the contact us function of the website to gain more information.

Archives Committee: The Archives Committee continues working to find a permanent home for the material collections of ARARA. Currently they are in storage, where they are safe but not accessible. The search and vetting of possible archive facilities will continue through the next year. Know that we are looking for an archive that will preserve and protect the collections, while allowing members and researchers safe access. Additionally, ARARA's board is looking into developing standards for the future submission of materials. As we look at accepting digital formatted materials, transferring them into a format that will guarantee availability to future generations as formats change will be important.

The forthcoming ARARA volume will be reported on at the end of the conference, and, of course, full committee reports will be in *La Pintura*. As well, much information resides on the website.

Remember our organization works through committees of volunteers taking on specific tasks. Again, I invite you to become an active member, join a committee, and help with an important ARARA task. We welcome questions, comments, and please note that you can reach us through the "contact us" link available on the website in the "about" section. This contact sends an email to the webmaster, the president, and the vice president, who can answer the query in a timely fashion.

Especially, to all the many people, who work behind the scenes to move the mission of ARARA into the future, thank you for helping with ARARA's important work and thank you for your time. I look forward to seeing you all in person at the next ARARA annual conference and meeting.

Treasurer's Report: Troy Scotter

- I put in three years' data for the Board review. Each year was so different I thought it might be useful. 2019 was a "normal" year with an in-person conference. Although the structure of that conference, where we had to collect all the accommodation, food, and parking money through registration and then paid it out to NAU, made our revenue and expense lines unlike any conference in recent history. 2020 was our first Covid year, with membership down and no conference at all. 2021 saw a slight increase in membership with a little net income from the online conference.

- 2020 showed a large loss for ARARA. The impact of Covid hit us hard with no conference revenue, a decline in membership, and high travel costs for the in-person Board meeting with our highly dispersed group of Board members.

- 2021 shows a much smaller, and more sustainable loss, with increasing membership and some revenue from our online conference.

- We are increasing funding for student awards through the Education Committee. The Board is thrilled to see an increasing interest in our student awards and a large number of excellent research proposals.

- Our largest single expense remains *American Indian Rock Art*, our signature publication. It is growing in size and quality, and we appreciate our volunteers who submit papers, edit those papers, and convert them into a print publication.

- AIRA expenses for 2020 and 2021 reflect the fact that none of the publications could be hand delivered at the conference. Mailing costs for such a large publication is not an insignificant expense. Another Covid casualty buried in the financial statements.

- In 2021, the Board embraced some new digital options. Our monthly Zoom lectures have been popular with members and non-members alike. We appreciate the many presenters who have contributed their time. These lectures don't generate any revenue but there are expenses for the hosting software which are more than offset by the Board using this same Zoom capability to significantly reduce travel expenses.

- We held our first, digital conference in 2021, which was a big change from the past. We polled the membership in 2022 and you told us that you thought another digital conference was appropriate. We hope that in 2023 we will see each other in person again and get the chance to wander through the desert to see some rock art sites up close.

The membership voted via an online poll to accept the financial statements provided by the Treasurer.

97% approved and 3% abstained.

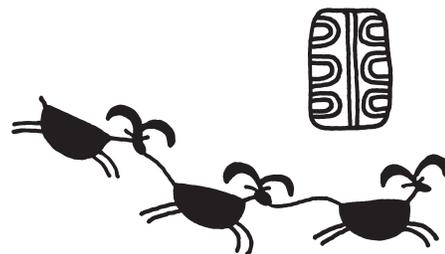
The financial statements are approved by the membership.

Evelyn Billo motioned to adjourn the meeting.

Linda Olson seconded.

No discussion.

The motion passed and the meeting was adjourned at 9:49 a.m. (PDT). ☀



American Rock Art Research Association (ARARA)

Income Statement (Cash Basis)

Calendar Years 2021, 2020, and 2019

	Jan - Dec 2021	Jan - Dec 2020	Jan - Dec 2019
Income			
Membership dues	17,605.00	16068.06	18254.36
Conference Revenue			
Parking		-	1,055.00
Accommodations		-	49,204.25
Auction		-	3,193.00
Banquet		-	5,768.00
Deposits		-	3,257.86
Field Trips		-	2,385.00
Registration	5,750.00	-	19,774.00
T-Shirts	1,242.00	-	1,275.00
Vendor Room		-	681.50
Other		-	35.00
Total Conference Revenue	<u>6,992.00</u>	<u>-</u>	<u>86,628.61</u>
Donations	2,500.00	330.00	33.82
Interest earned	18.41	30.80	31.54
Total Income	<u>27,115.41</u>	<u>16,428.86</u>	<u>104,948.33</u>
Expense			
Conference Expense			
Deposits		-	500.00
Accommodation/meals/parking		-	50,998.40
Auction		-	2,070.94
Banquet food		-	4,821.00
Banquet entertainment		-	600.00
Break refreshments		-	2,630.89
Field trips		-	2,370.00
Meeting rooms		-	2,600.00
Misc.		-	1,691.42
Friday reception		-	1,040.65
Registration materials		-	283.77
T-Shirts	1,133.47	-	823.66
Conference Planning		-	449.36
Conference video hosting	4,290.00	-	-
Total Conference Expense	<u>5,423.47</u>	<u>-</u>	<u>70,880.09</u>
Archives	2,156.60	2,046.60	4,088.07
Awards	1,241.54	3,166.00	2,984.00
Administrative Expenses			
Bank & credit card fees	636.62	236.15	1,967.39
Insurance	1,596.00	1,431.06	1,405.05

Software	1,948.84	2,448.84	1,948.84
Zoom	767.90	-	-
January Board Meeting	-	7,968.95	2,362.17
Postage	8.45	-	93.50
Professional fees	1,593.75	850.00	1,700.00
Other	-	661.49	-
Taxes	20.00	60.00	50.00
Total Administrative Expenses	6,571.56	13,656.49	9,526.95
Publications			
American Indian Rock Art	8685.05	11,949.53	8,513.25
La Pintura	663.05	-	2,672.35
Total Publications	9,348.10	11,949.53	11,185.60
Committees			
Conservation	2,425.35	-	2,900.00
Education (Student Awards)	3,282.00	-	1,500.00
Public Relations (SAA)	1,190.00	535.22	1,481.75
Total Committees	6,897.35	535.22	5,881.75
Total Expenses	31,638.62	31,353.84	104,546.46
Net Income	(4,523.21)	(14,924.98)	401.87

American Rock Art Research Association (ARARA)			
Assets			
	12/31/2021	12/31/2020	12/31/2019
Checking Account	23,839.21	28,377.50	43,333.28
CDs	83,459.11	83,444.03	83,413.23
Total Assets	107,298.32	111,821.53	126,746.51

Submitted by Troy Scotter, Treasurer

Membership Report

by Troy Scotter, Membership Chair

OUR membership has seen a nice increase in the past twelve months. The first two years of Covid were tough on our membership rosters as we saw significant decreases in our membership. We are excited to see many of our old friends returning, and we will be glad to be meeting a lot of new friends this year.

As of June 1, 2022, we have 477 members. The conference seems to have generated several new memberships with 11 in the last 30 days. Our monthly online lecture series also generates a few new members for each presentation. We are excited to welcome these new members who share our passion for rock art.

Our membership process remains the same as the last several years. Membership renewal notices are sent out on

January 1 by email. Payment can be made by credit card or by check through the website, or sent to me directly at the address below. Let me know if you have suggestions or questions at troyscotter@gmail.com.

Membership pricing:

Donor: \$120 Family: \$50
 Individual: \$45 Institutional: \$60
 Student: \$35 with valid ID

Membership checks can be sent to:

ARARA
 c/o Troy Scotter
 569 East 320 North
 Orem, UT 84097

ARARA Conservation and Preservation Committee Report for 2021-2022

Submitted by Linea Sundstrom, Chair

THE ARARA Conservation and Preservation Committee last reported in May 2021. Since that time, Teddy Stickney resigned as co-chair.

Our initiatives for June 2021 through May 2022 included the following:

1. Backpack tag program: We are continuing to offer rock art site managers backpack tags for site visitors. The tag lists (with pictographic icons) “do’s and don’ts” for visiting archaeological sites and asks site visitors to report any new damage observe by visiting the ARARA web site. A QR code on the tag brings people directly to our web site. The web site has a form to collect details and photos of the damage. A volunteer will then send the reports along to the appropriate state or federal land-management agency for further action. So far, we have not received any damage reports.

2. Assisting with the ARARA booth at the annual meeting of the Society for American Archaeology in April 2022: We developed a flier about the backpack tags, as well as a postcard with a list of other resources available for rock art site managers and visitors.

3. Developing a workshop on rock art site management plans for the ARARA annual meeting in June 2022.

4. Revised the *Guide for Guides to Rock Art Sites*, now available on the ARARA website.

No significant changes have taken place in federal policies that affect rock art sites protection since our last report. The atmosphere towards preserving public lands resources remains positive; however, with Congress and President Biden at odds, changes have been limited to administrative actions, not legislation. Attempts are well underway to restore Bears Ears National Monument.

The sale at auction of Pictograph Cave in Missouri to an undisclosed private buyer received extensive coverage in the international media.

The committee co-chair submitted comment letters on behalf of ARARA concerning:

- A management plan for trails development on BLM land near Logandale, Nevada, requesting that certain rock art site protection measures be added to the plan
- A proposal to withdraw minerals location, entry, and leasing from BLM lands surrounding Chaco Canyon, supporting the minerals withdrawal as necessary to site protection within the proposed Chaco Culture Area National Historical Park Area.

- A proposed minerals withdrawal from the Guadalupe Cave Resource Protection Area on BLM lands in New Mexico, supporting the proposal as necessary to protecting a wide variety of rock art in the area.

In January 2022, the committee chair responded to a request to help protect Book Cliffs historic inscriptions and Native American rock art in Utah. A proposed highway will put the site at risk. The highway will cross private and public lands (state and BLM). We will comment and/or ask for consulting party status as the planning goes forward.

Damage reports:

- 4/7/21 Damage to the Tracks Rock Gap petroglyphs was reported by personnel from the Chattahoochee Oconee National Forests. Vandals scratched designs into some petroglyphs and added paint to others. The incident is under investigation.
- 5/25/21 Linea Sundstrom discovered extensive graffiti damage to an Archaic petroglyph site in the Black Hills National Forest and reported this to Forest Service personnel the following day. The graffiti included large images of a horse, person, tipi, sun, moon, and the word TRUMP.
- 7/22/21 ARARA member David Lee discovered damage to rock art in eastern California caused by geological coring to obtain samples for research. The ARARA C&P Committee Chair was interviewed by reporters from the Los Angeles Times, which ran news articles and an editorial about the incident. Caltech paid a fine and issued a statement of “regret,” but took no actions to ensure it doesn’t happen again under their purview.
- 1/18/22 Racial slurs, a pentagram, and swastikas were spraypainted on 10 petroglyphs at the La Cieneguilla Petroglyphs near Santa Fe, NM. BLM is investigating. The FBI and New Mexico Wilderness Alliance each offered a reward of \$5000 for information leading to the arrest of the person(s) responsible for the damage.
- 1/24/22 Big Bend National Park personnel reported extensive damage to a Native American petroglyph panel caused by someone incising their names and a date into the panel the previous month. NPS is investigating. ☼

2022 ARARA's Star-studded Awards Ceremony

Submitted by Marglyph Berrier

ARARA's June 18, 2022, virtual awards ceremony included presentations of the Conservation and Preservation, Klaus Wellmann, and Keeper of the Gate Awards.

This year, the Conservation and Preservation Award went to William Doelle and Aaron Wright of Archaeology Southwest, and to two Kwatsaan tribal members, Charles R. Arrow and Zion White, who have been helping them for about three years.



William Doelle. Photo courtesy Marglyph Berrier.

ARARA's Conservation and Preservation Award is to "be given to an individual, group, organization, or agency that has taken a leadership role in significantly contributing to protect or preserve a major rock art site or series of sites." Southwest Archaeology has certainly done that, plus they incorporated the participation and advice of Native Peoples. Janine Hernbrode, one of the ARARA members who wrote the nomination for this year's award, told ARARA that:

Aaron M. Wright has organized research and recording projects resulting in the conservation and protection of many rock-art sites in southwestern Arizona. He has worked with and involved the descendent communities and publicized their efforts and conclusions to the general public, encouraging the respect and understanding of this valuable sacred

heritage. Under the leadership of William H. Doelle, Archaeology Southwest, a nonprofit organization dedicated to research and advocacy, practices a holistic and conservation-based approach to exploring and protecting heritage places".

Archaeology Southwest also works with and involves the descendent communities and publicizes their efforts and conclusions to the general public, encouraging respect and understanding of this valuable sacred heritage.



Aaron Wright. Photo Courtesy Marglyph Berrier.

Janine Herbrode is just one of the many people who helped with nominations this year. Janine has worked with Aaron and William and gave an excellent presentation about their work during the virtual awards ceremony. Like everything else that ARARA does, we could not have awards without volunteers. As you may know some of the nomination requirements stipulate that at least five people must endorse a nomination. Others, like the Keeper of the Gate, are nominated by the conference committee. The awards committee and ARARA are thankful for these people who take the time to make nominations.

This year's Keeper of the Gate Award was presented to Tommy McCormick. Unfortunately, Tommy couldn't join us for the virtual conference since he was in Alaska. James Keyser, a member of the conference committee for the past two years, gave the presentation for Tommy's award. For those who aren't familiar with this award, it recognizes private landowners who have protected rock art on their property, or which require access through their property. Tommy's ranch was one of the sites we would have scheduled field trips to if we hadn't had our pandemic interruptions for the past two years. Although most of the landowners aren't ARARA volunteers, we still depend on them and their generosity, so recognizing and respecting them is important.

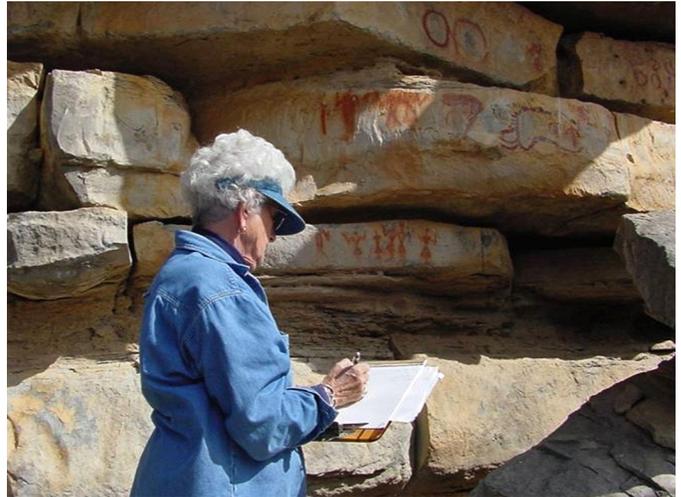


Jim Keyser with Tommy McCormick. Photo from Marglyph Berrier.

This year's Klaus Wellmann Award was presented to Teddy Stickney. The Wellmann Award is for lifetime extraordinary achievement in the fields of rock art studies, documentation, education, conservation, and outreach. There were more than enough endorsements for Teddy and her list of achievements is lengthy. Teddy served as ARARA president, was on the board of directors and helped run the ARARA booth for the Society of American Archaeology's annual meeting from 2007-2015. She ran and participated in numerous documentation projects and field schools. These are just a sample of her numerous achievements. Linea Sundstrom was gracious enough to do the presentation for Teddy but we were sorry that Teddy was unable to at-

tend. In Jane Kolber's letter of endorsement she included a note that stated that Teddy initiated the Awards Committee acknowledging their importance.

This year's award committee included Carol Garner, Jantine Hernbrode, Anne Stoll, and Laurie White. ARARA is thankful for their service. It is always great to have some new eyes and ears out there helping to administer the duties of the awards committee. Volunteers are the life-blood of an organization like ours and the awards committee is looking for a new chairperson and new members. Please think about volunteering for this great opportunity to support those who support rock art. ⚙



Teddy Stickney. Photo Courtesy Marglyph Berrier

Website Update

by Troy Scotter

OUR website content has not changed substantially in the last year. We have made some changes to our contact page. The Board was receiving a substantial number of fraudulent emails requesting financial payments purporting to be from ARARA board members. We moved the detailed contact page with names and emails to a member-only page <https://arara.wildapricot.org/Contact-With-Email/> so our membership can see who is in various positions of responsibility and can contact them without this information being available to the general public. We've created a general contact page which simply asks for a name, email, and issue we can address for everyone else. Fraudulent emails have stopped.

The website continues to be the center point of our outreach to the membership. All of our membership data is embedded within the website which allows us to contact members via email, host and distribute information such as La

Pintura, and allow registration for events. In the past couple of years, since we have not had in-person conferences, we have been using a "Store" feature to get our annual T-Shirt to those of you who want one. The big change, in the background of the website, this year is the collection of limited "contact" data associated with our monthly online lectures. These are public but we have to collect some basic information (name and email) to communicate with registrants the information about the online lecture for which they have registered. We keep this data so we can let them know about future lectures and significant events such as the conference. Otherwise, we do not use this data to "market" ARARA. We currently have about 1950 contacts, which includes our current members, past members who are no longer active, and non-members who have participated in events such as the online lectures. The price we pay for the website is based on the number of contacts we maintain. The Board decided that we would pay an increased price for our website in order to keep this large volume of contact information.

If you have suggestions or questions about the website please contact me at troysscotter@gmail.com. ⚙

ARARA President Invited to Speak at the First Connected Landscapes Celebration

Submitted by Ann Brierty



Ann Brierty, ARARA President, was invited to present at the First Connected Landscapes Celebration on April 9th, 2022, to a small group of rock climbers. She spoke to the Friends of Joshua Tree (FOJT) at the Joshua Tree Astronomy Arts Theater about ARARA and the organization's mission. The rock climbers were interested in hearing about how the Native Americans were connected with their ancestral lands, both then and now; and how rock climbers can support the preservation and protection of these sensitive resources by educating others about the importance of rock art. ✨

Photo at left courtesy of the Friends of Joshua Tree.

Museum of Northern Arizona Hosts a New Aid for Searching the Rock Art Literature of Cultural Resource Management, Conservation, and Preservation

Submitted by Leigh Marymor

Cultural resource managers, researchers, and students find access to the world's rock art literature, both published and grey literature, greatly simplified with the use of the Rock Art Studies Bibliographic Database. Hosted with open access on the Museum of Northern Arizona (USA) website, the database platform allows for simple, global, and complex searches of the literature. With more than 47,200 citations, this resource provides a comprehensive source for rock art literature, from the earliest years of its study to the present. You may access the database here:

https://musnaz.org/search_rock_art_studies_db/

The Bradshaw Foundation has recently posted a new catalog of Cultural Resource Management Keywords extracted from the Rock Art Studies Bibliographic Database and intended to assist users interested in issues of rock art resource management, conservation and preservation to more efficiently make use of their time and increase their yield of pertinent search results. The Keywords suggested here were culled from nearly 4000 records with relevance to this field of inquiry. You may access the extensive Keyword list here:

https://www.bradshawfoundation.com/rock_art_studies_bibliographic_database/keywords.php

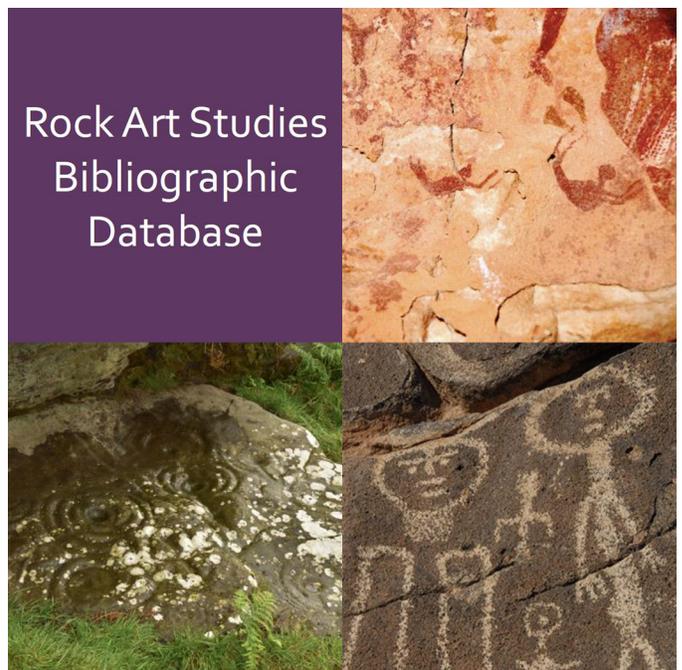


Image courtesy of the Bradshaw Foundation Website.

Esprit d'Escalier: Additional Comments on “Move! Rock Art Profile and Trace-view Narrative Images”

By Patricia and Livio Dobrez

Editor's Note: Drs. Patricia and Livio Dobrez wanted to provide ARARA members some additional information on a few questions they received during their presentation for ARARA's monthly lecture series on July 9, 2022. Their text is printed verbatim, below.

THESE responses come to you belatedly, in the French expression “on the stairs,” i.e., “going out.”

Dave Kaiser asked of Patricia's tracks: how many footprints do you need to generate a sense of movement? The answer was that one print showed the “presence” of the tracked (Figure 1), two (or more), sequentially aligned, constituted a narrative (Figure 2).



Figure 1: Single Track (presence). Image courtesy of Patricia Dobrez.

At this point Peter Anick wondered if the “presence” itself constituted an event (read narrative). Patricia said the single track was metonymic (like Peirce's indexical sign); it stands as part for whole and in that way indicates the (past or trace) presence of the tracked. There's no narrative involved, as there's no depicted motion. A pair of tracks, side by side, likewise simply indicate presence. In the case of hand images, Patricia thinks a single hand print or hand stencil has a “performative” motion effect (see the lighted hand STOP sign common in the USA). Livio's comment about the Jennifer Freyd “Jumping Man” experiment referred to his work, not Patricia's. Freyd needed two images, the first to prompt perceived motion (it shows already initiated movement), the second to measure the extent of motion registered. Since the first showed an event (a jumping man), it was of course sufficient for that purpose.



Figure 2: Sequenced tracks (motion). Image courtesy of Patricia Dobrez.

An addendum to the discussion of tracks: the importance of detecting directionality in tracks is underlined by Polly Schaafsma in Morphy, H. (ed.), *Animals into Art*, 1989, where she postulates that the thwarting of direction-perception in the example of roadrunner tracks (which might be going either way) encourages cultural use of the track as symbolic (signifying ambiguity, enigma etc.).

The question put to Livio concerning “superimposition” was puzzling, though it had been put in a previous context. Initially Livio could not see its relevance to the presentation topic of narrative. Superimposed images, whether for a

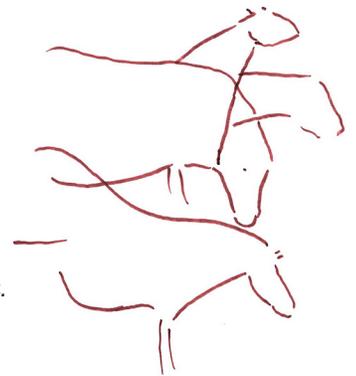


Figure 3 (right): The Penascosa Horse(s), Portugal. Image courtesy of Patricia Dobrez.

positive reason (reinforcement of the original), or a negative reason (weakening or erasure of the original), or a neutral one (the need for space), has culture-specific motivation and so nothing to do with direct visual perception. Peter Anick's clarification (panels such as the 3-headed horse at Penascosa, Coa) (Figure 3), suggested the question was really about the



Figure 4: Noukloof Rhino: Profile Narrative. Image courtesy of Patricia Dobrez.

possibility of depicted motion after the manner of a cartoon, i.e. the three heads to be read as movement. Another example of this would be the overlapping rhinos at Chauvet. If that was the reasoning behind the question, Livio's response to these overlaps as proto-cartoons or proto-cinema was that reading contemporary cultural artefacts back into the past is risky. It's not impossible that the makers did intend it that way, but unlikely. A more likely interpretation might be that several horses are depicted in the Coa example, some occluded by others. A similar argument might apply to the Chauvet rhino panel. Of course, present perception, primed by cultural information, can certainly read the Coa horses or

the Chauvet rhinos as single-figure motion. An experiment which recorded responses to implied upward motion with a pictured "church steeple" versus a "rocket" found, unsurprisingly, that external knowledge prompted a more dynamic response to the rocket. This was referred to as "semantic intrusion," i.e. cultural knowledge intruding on the experiment. As argued in the presentation, we recall that the human brain is very active in these perceptual operations.

We have added Figure 4 (the Noukloof Mountains, Namibia), as an example of Livio's profile narratives. ◉



To see the entire "Move! Rock Art Profile and Trace-view Narrative Images" presentation again, please visit ARARA's YouTube channel:
<https://www.youtube.com/watch?v=uAYgvDNJYpc&t=3023s>



Recent Podcasts from the California Rock Art Foundation

Little Petroglyph Canyon and Rock Art Dating - Ep 83
 June 3, 2022

<https://www.archaeologypodcastnetwork.com/rockart/83>

Perspectives on Rock Art with Ann Norman - Ep 84
 June 17, 2022

<https://www.archaeologypodcastnetwork.com/rockart/84>

In Memoriam: Stuart W. Conner 1924-2022

By Lawrence Loendorf

With assistance from Mavis Greer, James Keyser, and Linea Sundstrom

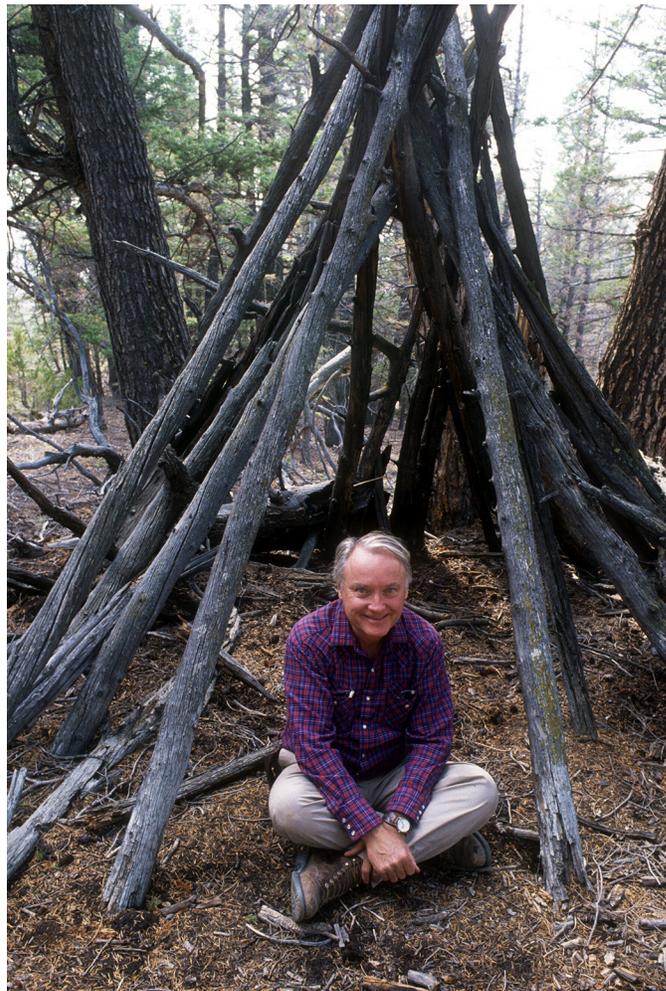
WITH the death of Stuart W. Conner, the rock art community lost a trailblazer whose legacy left its mark on those of us who do rock art research on the Great Plains. Stu Conner was born September 16, 1924, in Chicago, Illinois. A short time later, his parents moved to Livingston, Montana where he spent his formative years before the family moved to Billings. Stu graduated from Billings Senior High in 1942. He attended the University of Montana until he joined the Marines in 1943, serving until 1945 when he was honorably discharged as a First Lieutenant. Stu then continued his education at the University of Montana graduating with a BA (1948) and JD (1949) in law. Stu worked as a seasonal ranger in Yellowstone National Park during his college years, an effort that surely influenced his love for the outdoors, Montana, and Wyoming.

From 1949 through 1953, he worked for the Department of Justice as a special agent for the Federal Bureau of Investigation. In 1955, Stu returned to Billings where he practiced law until his retirement from the Crowley Law firm in 1986. Stu was married to Betty Lu Collins and to this union there were three daughters Laurie, Cindy, and Robin. All three enjoyed trips to the boondocks with their dad. His current wife, Susan McDaniel resides in Billings. Susan played a large role in the transfer of Stu's records to Little Big Horn College.

Shortly after Stu returned to Billings, he met Harlan Lucas from Harlowton, Montana. Harlan showed Stu several small arrowpoints from a buffalo jump site in central Montana. According to Stu, he never imagined such delicate little projectile points could have been used to kill buffalo and it sparked an interest in archaeology.

When Stu served as Billings City Attorney, he worked closely with Mayor Willard Fraser. Fraser had himself worked on an archaeological project with Earl Morris in Canyon de Chelly, Arizona. Conner and Fraser talked archaeology which led to Stu's working on the Indian Caves Commission and the ultimate creation of Pictograph Cave State Park.

Stu was an early member of the Billings Archaeological Society but quit when he realized that many members only wanted to dig for arrowheads. In part, this is what prompted Stu to study surface manifestations like deadfall timber structures, fortification sites and fasting beds, and it unquestionably led to Stu's lifetime interest in rock art sites. He rec-



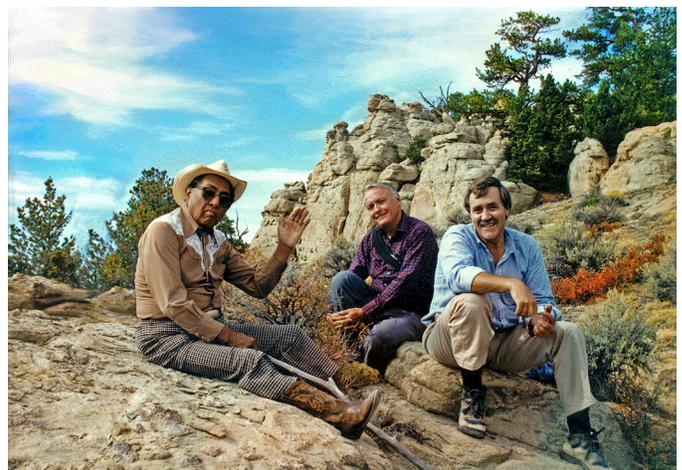
*Stuart Conner, who is obviously enjoying his position in a wickiup.
Photograph by Mike Sample.*

ognized that photographing and recording rock art sites was helping the archaeological profession in a positive way. It also brought his interest in photography to an archaeological subject. Stu was an exceptionally good photographer of rock art, sometimes to the consternation of those who were with him in the field where he was always fiddling with his camera or making us wait for hours to get the right light. However, none of us complained a few weeks later when we got a whole set of excellent photographs, all labeled and dated.

In 1961, Stu organized the Buffalo jump Symposium, a meeting of professional and avocational people with knowledge of buffalo jumps. He then coedited with Carling Ma-



Stu fiddling with his camera at the end of a long day when he needed one more photograph of the site from the road. Larry Loendorf is not very happy, but Stu seems nonplussed. Photograph by J. Claire Dean, 1993.

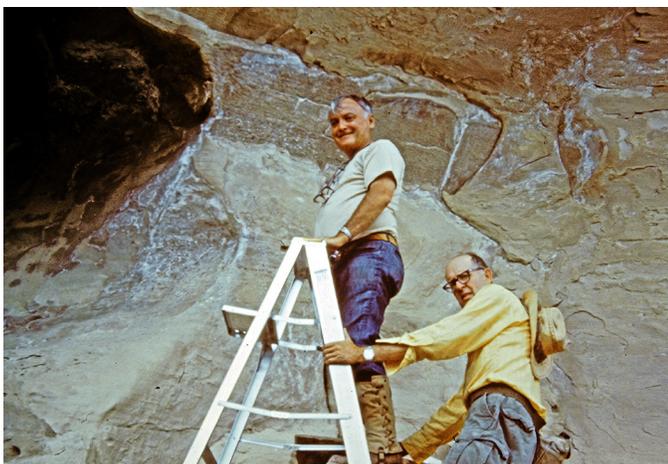


Joe Medicine Crow, Stuart Conner and Lawrence Loendorf at Valley of the Shields, Montana, in 1988. Photograph by Wilfred Husted.

lough the publication that resulted from the meeting, in which he had a paper on the Keogh Buffalo Jump. Stu recognized the importance of getting American Indian views when he invited Joseph Medicine Crow, a respected member of the Crow Tribe, to be a participant in the Buffalo Jump Symposium and immediately recognized the contribution Joe made to the discussion. This led to a lifetime friendship between Medicine Crow and Conner but more important through the years, Joe helped Stu set up interviews with a dozen Crow Indians about regional archaeology and history. Some of the interviews took place on site like Henry Old Coyote at the Grapevine Battle site (24BH266) or Chester Medicine Crow at the Hilej Pictograph site (24CB406). Fortunately, in 2017, the Bureau of Land Management supported the transcription and publication of fourteen of these interviews in *Crow Conversations with Conner*.

Stu demonstrated his interest in rock art when he published "A Preliminary Survey of Prehistoric Picture Writing on Rock Surfaces in Central and Southcentral Montana" as Anthropological Paper No. 2 of the Billings Archaeological Society in 1962. That same year he published "The Fish Creek, Owl Canyon and Grinnvoll Rock Shelter Pictograph Sites in Montana" in the *Plains Anthropologist*. He continued to publish with his most recent article in 2020 about a solstice connection with a black buffalo painted on the back of a cave in the Pryor Mountains, Montana. Conner discovered the association while photographing the site with Mike Sample in 1987 but persisted in learning more about the topic before finally publishing an article about it in *Archaeology in Montana*.

In a major publication "Rock Art of the Montana High Plains" with his wife Betty Lu, Stu formulated the Biographic rock art tradition. This work and follow-up publications laid the foundation for all future scholars who have worked



Stu photographing a rock art site in the Pryor Mountains in 1987. Don Nordstrom holds the ladder. Lawrence Loendorf photograph.



Mavis Greer and Stu Conner at Goffena Rockshelter (24ML408) in 2004. Photograph by John Greer.

with Biographic rock art. Stu also was the first to identify and name the Vertical Series rock art style found across the northern Plains.

Stu was a long-time member of the American Rock Art Research Association, joining in its second year. Stu attended many meetings where he met and established communication with rock art enthusiasts. ARARA's first president, Klaus Wellmann and his wife Margot visited Stu in Montana, staying at his house, while they took field trips to regional sites. He did the same for dozens of scholars that were at Stu's doorstep with requests, sometimes in person and other times via the telephone or mail for information about archaeological sites. Noted scholars like John Ewers, the Plains Indian art authority from the Smithsonian Institution or Richard Forbis, a highly respected Canadian archaeologist were frequent visitors with Stu Conner. And you did not need to be famous to get help from Stu. Any student or individual with a genuine request was given his full attention.

When he detected a serious interest in the requester, you became part of his circle of communication. He happily shared information on previous site recordings, old photos of sites that allowed condition comparisons, and most importantly his thoughts about sites. His knowledge of site recording history was invaluable to those who had questions about changes, and often this information came with an analysis of the previous recorder. Not being one to mince words, he provided straight-forward insights into their recording style

and conclusions letting you know exactly where he stood on their work! His detailed approach to site recording—starting with leaving for the site and continuing onto all activities engaged in by the recording party to details of the site contents—provides a personalized site record rarely seen and one which makes you feel as if you were there with the recorders experiencing the site and not just reading about the site inventory. Those of us fortunate to receive letters from Stu about various sites and to visit sites with him were indeed enriched in our rock art studies.

Stu Conner's efforts did not go unnoticed as he received many awards in his lifetime that included an Honorary Doctorate of Letters from Montana State University, the Klaus Wellman Award for outstanding work in rock art research, the Crabtree Award from the Society for American Archaeology for his contributions to prehistory, the Carroll Award from the Yellowstone Historic Preservation Board, an Award for Contributions to Montana History from the Montana Historical Society Trustees, and an Award for Leadership and Service from the Montana Archaeological Society.

About 1990, Stu attended a Plains Indian seminar at the Buffalo Bill Center for the West and heard a young American Indian woman end her presentation with "Happy Tracks". Stu thought that was just right for an ending and from that time forward he ended his letters to friends with "Happy Tracks". So, it seems appropriate that we say Happy Tracks to Stu, may the spirits be with you. ☼

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.

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

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

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

La Pintura is edited by Linda Hylkema, 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: <https://arara.wildapricot.org/AIRA>

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.

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 a formal [Code of Ethics](#) and enjoins its members, as a condition of membership, to abide by the standards of conduct stated therein.

ARARA on Facebook: Content for consideration should be submitted to Scott Seibel, scottseibel@cox.net

ARARA's Official Website: arara.wildapricot.org. Considerable information about our organization is provided at our official website.

Additional Contacts and Information: contact Conference Chairs via <https://arara.wildapricot.org/Contact>

Annual Meeting, 2022:

- Conference Chairs, Mavis Greer and Donna Gillette
- Local Committee, Jim Keyser

All Other Correspondence: The official mailing address is: ARARA c/o Troy Scotter, 569 East 320 North, Orem, UT 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

Officers, Board Members, and Committee Chairs contact: <https://arara.wildapricot.org/Contact>

President: Linda Olson

Vice-President: Peter Anick

Secretary: Karen Steelman

Treasurer: Troy Scotter

Board Members:

- Donna Gillette
- Margaret "Marglyph" Berrier
- Amy Gilreath
- David Kaiser