

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>

Conference 2023 Preview: In Person at Last!

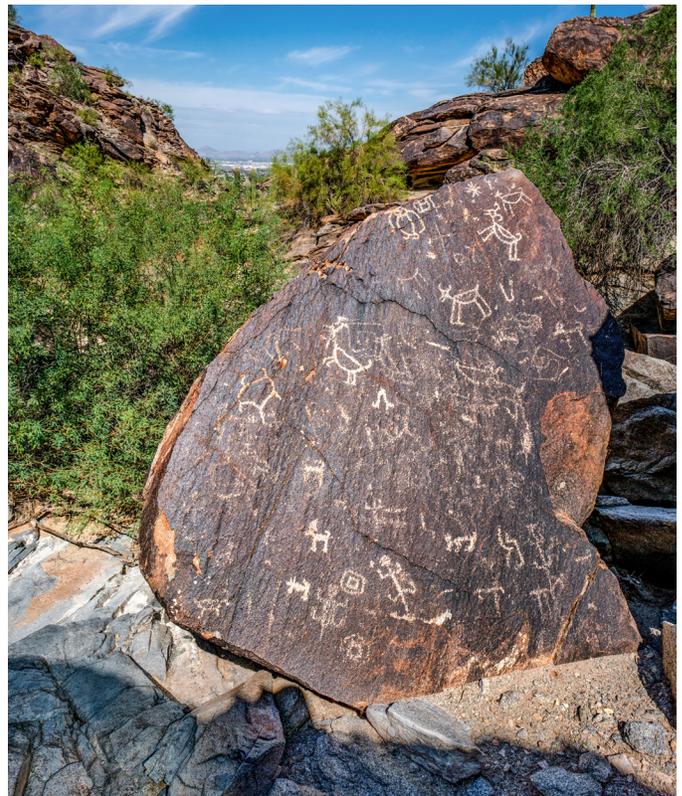
by Aaron Wright

THE Old Pueblo welcomes you! ARARA will hold its 49th annual conference March 9–13, 2023 in Tucson, Arizona. Situated within the ancestral lands of the Sobai-puri, Tohono O’Odham, and Pascua Yaqui, Tucson began as a Spanish presidio built in 1775 to complement and protect the nearby Mission San Xavier del Bac (founded in 1692) and O’Odham village of Wa:k. As was common in colonial New Spain, the Presidio San Agustín del Tucson owes its name to the conflation of a Catholic saint and the Indigenous name of a local community or landform. In this case, the Franciscans paired Saint Augustine with *Chuk Shon* (“at the base of the black hill”), an O’Odham village once situated at the base of Sentinel Peak, sometimes called A Mountain, near downtown.

While Tucson hosted the ARARA conference once before, in 1990, the city has since grown and its patina deepened. With nearly a million residents, Tucson is Arizona’s second largest city. It is home to the University of Arizona and has all the trappings of a major Southwestern cultural

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Right: Secluded panel in a canyon of the South Mountains.
Photo by Paul Vanderveen.



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OUR monthly board meetings are public, so if you would like to know more about ARARA, we invite you to one of our monthly Zoom meetings. They occur every month on the third Monday at 5:30 p.m. Pacific Time (U.S. and Canada). Monthly link: <https://us06web.zoom.us/j/86324620555?pwd=OStyWkhKVDhaYkIFT1F4VVhsbVZXQT09>.

President's Message

YOUR board members are hard at work getting to know ARARA's committees of dedicated members, while helping the organization fulfill its mission "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." Importantly, the committees are enjoying success as we move past the impacts of COVID. If you can find the time and have some capacity, there is a place for you on an important ARARA committee. You are the people who determine the success of ARARA.

Mark your calendar for the in-person conference in Tucson, March 10-13, 2023. The "thank you's" will officially come later to the fine folks who have volunteered to help with the important tasks associated with this event. If you can help, please let me know. We still need to fill a few dedicated positions. For the ARARA conference planning, thanks to all volunteering to help, but especially Aaron Wright, the local chair. His work on behalf of ARARA is irreplaceable. Donna Gillette has provided the great insight from her years of planning, and Margaret Berrier keeps us oriented to the next tasks. It looks to be an exciting event, one that is long overdue. I look forward to seeing the ARARA friends, who I have missed these past years.

Thanks are due all the fine contributions that many people have made recently. At risk of unintentionally missing someone, I would like to recognize some of them here as they come to mind. Your good work makes ARARA what it is.

First and foremost, I would like to thank Ann Brierty for her service as president, making time in her busy life to bring ARARA through a pandemic, all while presenting gracious leadership to the board. Thank you, Ann.

For their important work on the annual conference: Jim Keyser, Mavis Greer, Donna Gillette, David Kaiser, Linea Sundstrom, Karen Steelman, Troy Scotter, Jenny Rilk and Jack Brink.

For the workshop presenters: Sabre Moore, J. Claire Dean, Johannes Loubser, Tim Dodson, Tim Urbaniak and Linea Sundstrom.

For the Facebook content: Margaret Berrier and Bella Mollard.

For help with the SAA booth advertising ARARA's opportunities: Mike Bies, Linea Sundstrom, Margaret Berrier, Mavis Greer, Ann Brierty and Karen Steelman.

For their enduring support and hard work day in and day out: Troy Scotter, Karen Steelman and Tim Dodson.

For the online presentations during COVID: Livio and Patricia Dobrez, Linea Sundstrom, Troy Scotter, Margaret Berrier, Dave Manley, Jon Harman, Janine Hernbrode, David Lee, Troy Scotter, Thomas Sanders, Sandy Rogers, Robert David, Johannes (Jannie) Loubser, Mavis Greer, Jeff LaFave, Leigh Marymor, Dagmara Zawadzka, Anne Stoll, William D. Hyder, James Keyser, Karen Steelman, Larry Loendorf, and Laurie White.

For their good work on publications: Linda Hylkema, Ken Hedges, Anne McConnell, Amy Gilreath, David Kaiser, and all the contributing authors. Looking forward to seeing AIRA in print.

Also, you may view the online presentations on the ARARA YouTube channel and check out the Facebook Instagram posts. As always, "like" and "subscribe"! 🌟

Respectfully submitted,
Linda Olson, ARARA President

Call for Papers—ARARA 2023 in Tucson!



It feels like we just met for the 2022 meeting but we are already thinking forward to next year's conference! The meeting will be earlier in the year to take advantage of spring temperatures in Arizona - March 10-13, 2023. As such, the deadline for paper submissions will come around sooner than you think! **The submission deadline will be January 15, 2023**—so be thinking about your papers this winter. The online submission system will go live on November 1, 2022. For more information on submitting your paper, go to: <https://arara.wildapricot.org/Conf-Call-For-Papers-2023>.

—Program Chairs Amanda Castaneda and Larry Loendorf

—CONFERENCE, continued from page 1

and economic hub. Nestled within the Sonoran Desert region of the Basin and Range country, Tucson is surrounded by what locals call “sky islands,” or isolated mountain ranges whose ecosystems rise from desert scrub at their bases to alpine-like fir forests at their summits. Vast expanses of open landscape encapsulate the city and provide unlimited opportunities for outdoor recreation, adventure, and rock imagery exploration. Close and popular destinations include Saguaro National Park, Tucson Mountain Park, Ironwood Forest National Monument, Coronado National Forest, and the Buenos Aires National Wildlife Refuge.

The city’s history has deep roots. Just over a decade ago, an intensive study of the site of Las Capas near the confluence of the Santa Cruz and Rillito Rivers found signs of a small settlement supported by irrigation-based maize agriculture dating back more than 4000 years ago. This discovery made international news and is presently the earliest evidence of maize farming north of Mexico. Over time, incipient farmers became increasingly invested in agriculture and their communities grew. With the advent of pottery, development of a robust regional economy, and commitment to public architecture, the Hohokam archaeological tradition took shape. Known for its vibrantly decorated red-on-buff and red-on-brown pottery, ornate shell jewelry, and earthworks—first ballcourts, then platform mounds—the Hohokam tradition flourished around what is today Tucson and across much of southern Arizona for nearly one thousand years.

Regional experts have classed the rock imagery in and around Tucson into an array of styles. These include the Western Archaic Tradition and Hohokam (or Gila) Style, and more recent petroglyphs and pictographs attributable to the O’odham and Apache dot the landscape. Slightly farther afield but easily within a day’s drive one can find rock imagery attributable to other Southwestern cultural traditions, including Mogollon to the east, Trincheras south, and Patayan west. A healthy slate of field trips led by local experts will provide conference attendees opportunities to see some of this imagery firsthand.

The conference will take place at the Sheraton Tucson Hotel & Suites with the Rincon and Santa Catalina Mountains gracing the background. For drivers, the conference center is two hours from Phoenix, five from

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Above: Pipette petroglyph atop low hill at Cocoraque Butte.

Photo by Lance Trask

Below: Cupule-adorned boulder along Sutherland Wash.

Photo by Aaron Wright



—CONFERENCE, continued

El Paso, six from San Diego, and seven from Albuquerque. Seven airlines serve the Tucson International Airport, and shuttle services from Sky Harbor International Airport in Phoenix accommodate additional travel flexibility. The hotel provides 216 guest rooms as well as a pool, fitness center, and spa for those wanting to unwind after traveling or presenting. As the first UNESCO City of Gastronomy in the United States, Tucson is renowned for the culture, history, and flair of its local cuisine. The hotel's restaurant, Glowbal, offers a diverse selection of tasty food and drink options, and numerous other eateries, breweries, and similar establishments are located within a short drive.

While planning details are still coming together, things are quickly falling into place. As the local chair, I am working with three other ARARA members to plan the workshops and field trips, which we can assure will accommodate different interests and capabilities. Many of the destinations are places featured in previous issues of *American Indian Rock Art* and *Rock Art Papers*. Larry Loendorf and Amanda Castañeda will serve as Program Chairs, Teresa Saltzman will coordinate volunteers, Kim Jurick will handle registration, and Marglyph will manage the Vendors' Room.

The 2023 conference will take place several months earlier than usual, and it is preceded by two of the city's major

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Right: Panel along Sutherland Wash. Photo by Aaron Wright.

Below: The Painted Rock Petroglyph Site along the lower Gila River. Photo by Lance Trask.



—CONFERENCE, continued

annual affairs. The Tucson Gem Show, the largest and most renowned event of its kind, runs from late January through mid-February, while the Tucson Festival of Books will take place March 5 and 6. Both are free to attend and attract tens of thousands visitors each. This is a bustling time for this Sonoran Desert metropolis, and an extended stay to take part in the season's affairs is well worth it. So, even though we are in the early stages of conference planning, don't wait long to begin making plans to attend and make the most out of your trip to the Old Pueblo. Hotel and conference registration instructions and a Call for Papers will be coming soon, and the website will be periodically updated with information as it becomes available. ☉



Above, right: Solstice light dagger at Picture Rocks. Photo by Lance Trask.

Below, right: Panels at Signal Hill in the Tucson Mountains. Photo by Lance Trask.



2022 ARARA Student Award Winners & Education Committee Updates

by Tim Dodson

THIS year marks the second and fourth years that the American Rock Art Research Association (ARARA) has offered the Graduate and Undergraduate Student Research Awards. This year we had a total of ten applications, which included eight PhDs and two master's students. As we had no undergraduate award applications, it was agreed to by the Board that the master's student applications would be judged separately from those submitted by PhD students.

After the scores were compiled and opinions were expressed, the Education Committee determined that Jack Hubler-Dayton should be awarded \$2,500.00 for the Master's award and that Mairead Dorey should be awarded \$2,500.00 for the PhD award.

Mr. Hubler-Dayton will be using the funds to support his master's thesis research project to digitize, preserve, and celebrate the rock art of Jeffers Historic Petroglyph Site in southern Minnesota. Branded as the Red Rock Ridge Digital Project (RRRDP), Mr. Hubler-Dayton will employ computational photography technology to engage with Indigenous ontologies and descendant communities. It will create a 3D virtual space that will allow users to navigate the rock art spatially while hearing Dakota language recordings from tribal elders and traditional practitioners. The information collected will be presented on a mobile-optimized public-facing website that will target Dakota language speakers, Oceti Šakowin, and other descendant communities. In creating a mobile-optimized website, he is addressing the limited access that many Native Americans have to high-speed internet living on tribal lands.

Ms. Dorey will be using the funds to support her doctoral dissertation research project that examines the ways that territory and ethnic identity were created by mobile hunter-gatherer groups in the eastern Great Basin (1300-1500 CE). She will focus on documenting the physical and cultural contexts of twelve previously identified rock art

sites currently labeled "Ute," "Ute/Apache," or "Unknown Pre/Protohistoric." She will then document the physical and cultural contexts of rock art sites and proximally located unsurveyed areas that are identified as significant Ute places in ethnography and oral history. During a second fieldwork trip, she will conduct a similar survey in west-central Colorado along the east-central border of Utah using a criterion developed through previous archival research on Eastern Ute oral histories and ethnographies. Once field work is complete, she will stylistically analyze petroglyph and pictograph iconography and their physical context using traditional Ute knowledge and ethnography to show evidence of Ute occupation alongside Ute placenames and place-lore. These integrative maps will allow for comparison of archaeological materials across landscape contexts and will suggest strategies through which Numic-speaking people utilized place-making materially and spatially to construct social territory and ethnic identity.

The ARARA Student Research Awards provides funds for the reimbursement of research expenses in order to publish a thesis, dissertation, or peer-reviewed academic paper as part of a student's academic program. The ARARA Education Committee forms a review panel and oversees the awarding of these grants. If you are interested in joining the Education Committee and/or being included on the 2023 review panel please send an email to Education Committee Chairman at ararastudentawards@rockart.us.

As a reminder, applications for the 2023 Student Research Awards will be due on January 31, 2023.

The Education Committee is also proposing changes to the Student Awards to the Board for approval. The Education Committee is grateful for this support for new and exciting research by students. Thank you to the ARARA Board and the membership! 🌟

Hear Ye, Hear Ye! 2023 Awards Nominations Requested!

by Anne Stoll

DEAR ARARA members and *La Pintura* readers! The Awards Committee is hoping to hear from you about people and/or organizations whom we should honor with an award for their service to rock art. Do you know someone who has worked recording, teaching, photographing, protecting rock art, or helping ARARA that we should all know about? Please forward your thoughts to me, Awards Committee Chair Anne Stoll at: annestoll@verizon.net. My committee and I will investigate and help with nominations. We want to reach out to all who have done so much to make ARARA what it is. Thank you! 🌟

The Dale Ritter Rock Art Photo Collection

by Eric W. Ritter

THE interest in documenting rock art imagery in the Americas goes back well over a century and a half, even before Henry Schoolcraft's 1852 "Art of Recording Ideas (pictography)". Documentation with colored photography was well-established by the 1950s with the use of slides and prints to sit alongside black and white photography. Following World War II and the Korean War, some academicians participated in rock art studies, but there was also a growing body of vocationalists with an interest and time to spend visiting and documenting rock art sites with cameras having quality optics, or with the canvas and palette of an artist.

Many of these amateur rock art sleuths were highly involved with ARARA during its beginnings, including the likes of Campbell Grant, Dr. Klaus Wellmann, Dr. John Cawley, Dr. Ken Castleton, Stu Connor, Don Martin, Dr. Dale Ritter, and many others. This documentation has resulted in a wealth of photographs and accompanying written works, not to mention quality compositions of art in other media. It also produces a curation, preservation and access quandary as these individuals leave us. Such is the case with the extensive collection of notes, slides, photo prints, and negatives of the late Dr. Dale Ritter of Chico, California.

Dale Ritter's rock art documentation travels were undertaken in the late 1950s continuing into the 1990s and even occasionally the early 2000s. It is estimated that he documented well-over 750 sites using two Leica cameras, focused mostly on the American West, but also including sites in the Plains, Great Lakes, Alaska, western Mexico, Hawaii, Canada, and Western Europe. These sites include scores that are well-known, as well as some that remain largely obscure. There are extensive, meticulous notes and hand-drawn site location maps accompanying this collection. These notes designate the sites by their well-documented names or by local terms. None of the sites are recorded by the Smithsonian system of state, county, and sequential number.

The collection of images has been stored in cool, dark conditions with low humidity. Slides, for instance, have been mostly housed in aluminum sleeves in Argus slide trays for use on an Argus projector. As such, the slides are clear and crisp with no apparent degradation. Black and white prints and negatives were stored in metal filing cabinets, and they also appear in pristine condition. Duplicates of slides to be subjected to hot projector lamps during presentations were often made to maintain the quality of the original.

In searching for a location to keep the collection together, the rock art community is fortunate that the Churchill County Museum & Archives in Fallon, Nevada has taken



Dr. Dale Ritter at Bruff's Rock along Smoke Creek, NE California.
Photo by Eric Ritter.

possession of the collection. Donna Cossette is the registrar, and she can be contacted regarding access. She has indicated that staff and student volunteers will be managing the collection for storage and access including the task of scanning the tens of thousands of images. One is reminded of the article in Volume 2 of *American Indian Rock Art* by John W. Green titled, "The Study of Early Photographs of Rock Art Sites to Enhance the Accuracy of Later Investigations." Collections such as Dale Ritter's can well serve rock art researchers for this and other reasons. ☉

U.S. Forest Service Worker Suspected of Vandalizing Ancient Rock Art

A U.S. Forest Service employee is under investigation for allegedly vandalizing an archeological site containing pictographs that are thousands of years old, according to a search warrant application obtained by *The Daily Beast*. The temporary survey technician out of Missoula, Montana, scratched her first name, last initial, and the date into a rock art panel on a limestone cliff face in the Helena-Lewis & Clark National Forest, known as the "Canyon Mouth Site." It will cost more than \$25,000 to restore. Because the damage exceeds \$500, if charged and convicted, she could face up to two years in prison and a \$20,000 fine (<https://www.thedailybeast.com/usfs-employee-vandalized-rock-art-panel-in-helena-lewis-and-clark-national-forest-feds-believe>). ☉

The Successes of “The Shovel Bums,” a Middle School Archaeology Club in Sandy, Utah

By John McHugh

IN 2017-18, permitted Utah archaeologist and licensed school teacher John McHugh, started a middle school-aged archeology club at Blessed Sacrament School (Sandy, Utah) called “The Shovel Bums,” which focused on studying, preserving, appreciating, and protecting the astonishing array of prehistoric Native American archaeological remains throughout Utah. The club especially focused on protecting and studying the tens of thousands of enigmatic rock art panels that adorn the state’s cliffs and boulders. Throughout 2018-2019, The Shovel Bums catalogued and updated the IMACS forms for sixty petroglyphs at the locality that became *The Smith Family Archaeological Preserve*, which allowed that site to be deemed worthy of the protection of the Archaeological Conservancy. In the field, The Shovel Bums worked under the direction of their supervisor, Mr. McHugh. After checking his students’ work, the data was then uploaded to project supervisor Elizabeth Hora, who at the time was the public archaeologist for Utah’s State Historic Preservation Office (SHPO).



Sixth graders Chantelle Saukalauskas, Connor Knight, and Peyton Bowers kneel beside a previously undiscovered petroglyph on the slopes at Utah Lake.

The work was carried out in weekly chunks during the warm-weather months. Every Friday, the students made the fifty-minute drive from their school to the site—thanks to the kindness and support of their loving parents and family members who served as chaperones. They arrived around 2:15 p.m., and worked tirelessly until 5:00 p.m., carefully and painstakingly completing, sketching, and photographing each rock art panel’s IMACS form, all of which were later uploaded to archaeologist Hora at SHPO.

The club has grown to twenty-five students, and Shovel Bum representatives have presented at the Utah Rock Art Research Association’s yearly symposium in Bluff, Utah, in 2018, and again in St. George, Utah, in 2019. Wherever club members go, they constantly share their enduring appreciation of rock art’s beauty and cultural value, and more importantly, its spiritual significance to all Americans.

Although Covid temporarily shut the Shovel Bums down in the two ensuing years, they sprang back into action last Spring, 2022. McHugh and his Shovel Bums are scheduled to steward and possibly catalogue rock art panels for Utah BLM archaeologists Mike Sheehan and David Christensen in the upcoming school year, with the assistance of SHPO public archaeologist, Ian Wright.

The Shovel Bums understand the crucial role stewardship plays in preserving rock, and vow to teach other youth (and adults) the astounding, numinous beauty inherent in the rock art of Indigenous Americans. ☼

Right, 8th grader Emma Manross and 7th grader Daniela Medellin get attacked by midges while walking to a rock art panel in the summer of 2019. The girls gave a thirty-minute presentation on stewardship, appreciation, and protection at the URARA symposium that year.



Below, 7th grader Isabela Pickers (left) and 6th grader Alison Green after their 30-minute presentation on protection, preservation, and appreciation of rock art at URARA’s Symposium in 2018.



Upcoming Events

Ridgecrest Petroglyph Festival

Ancient Native American rock art is the central theme for the eighth annual Ridgecrest Petroglyph Festival in Ridgecrest, California. The celebration during the weekend of November 5-6, 2022 includes a street fair, Native American live music, crafts from Native American artists, tours to the Coso Petroglyphs, and a full slate of Native American dancers and drummers.



Little Petroglyph Canyon. Photo courtesy of Ridgecrest Petroglyph Festival website.

Ridgecrest serves as the perfect location for the events, as the home of artifacts and petroglyphs dating more than 10,000 years old. Little Petroglyph Canyon alone contains over 20,000 documented images, one of the largest concentrations in the Western Hemisphere. The unique location of the petroglyphs are protected, which have kept them in remarkably preserved condition, and are only accessible through tours with the Maturango Museum. In an effort to increase accessibility for visitors hoping to see the petroglyphs, special bus tours have been designed for the weekend of the festival.

Rock Imagery Inventory and Documentation Course

This *Rock Imagery Inventory and Documentation Course*, with archaeologist Aaron M. Wright, PhD, sponsored by Old Pueblo Archaeology Center, will coincide with the 2023 ARARA Annual Conference in Tucson! It will occur over seven Saturdays January 21–April 22, 2023. Participants also are encouraged to attend the March 3-6 American Rock Art Research Association Conference in Tucson.

Rock imagery—as in petroglyphs and pictographs—is found the world over and is especially abundant in the southwestern region of North America. With 20 hours of seminar and 42 hours of fieldwork, this course will provide enrollees a basic intellectual and practical experience in the inventory and documentation of rock imagery.

While both the classroom and fieldwork components will be situated in southern Arizona, the knowledge gained and skills developed will be applicable to any rock imagery context worldwide. Participants who successfully complete the course will have developed a general familiarity with rock imagery, be able to converse with more experienced avocational and professionals in the field, understand the relevant laws, methods, and ethics, and be field-ready for future field projects.

The Great Murals of Baja California—Sierra de San Francisco

The California Rock Art Foundation is pleased to announce limited openings on a trip scheduled for Fall 2022 in Baja California Sur, Mexico. This ten-day Sierra de San Francisco Loop will occur October 27–November 5, 2022. In collaboration with our partners at Saddling South, we have organized an extraordinary trip into the Sierra de San Francisco in the heart of the Great Mural Rock Painting Tradition. If you are interested in attending please visit the [Cultural Adventures link](#) on the CRAF website for details and information on cost and registration. ☼



The San Diego Rock Art Association Presents:

The Petroglyphs and Pictographs of the Deep South

A Presentation by Jannie Loubser

This meeting will be held via Zoom
December 11, 2022, Starting at 4:00 p.m. (Pacific Time)
Meeting room will open approximately 15 minutes early
Free Registration Required: [Click Here to Register](#)

A Reminder about ARARA's Many Online Resources...

Compiled by Linda Hylkema from ARARA's Website

WITH the start of the new school year just around the corner, here's a reminder of some of the many teaching resources that ARARA members have assembled for children and young adults. Below are a selection of published books recommended by ARARA members. These, and *more*, are all listed in the "Education" tab on ARARA's website:

Boy of the Painted Cave by Justen Denzel

Fiction, grade 6 or ages 9-14

This is a story about a boy who yearns to paint during Paleolithic Europe

Kokopelli's Flute by Will Hobbs

Fiction, age 9-13

This is a story inspired by petroglyphs of Kokopelli on canyon walls, but the story does not center around rock art, but the figure of Kokopelli, set in the present in the Southwest.

Native American Rock Art, Messages from the Past

By Yvette La Pierre and Illustrated by Lois Sloan

ISBN 1-56566-064-1

Ages: Primary to Adult, Non-fiction.

The text which is written for young readers is enhanced by beautiful illustrations and photographs. Chapters include: Introduction, The First Americans, Images on Stone, Making the Rocks Talk, How Old Is It? Deciphering the Stones, Vanishing Rock Art, and Rock Art Sites to Visit.

Stories in Stone, Rock Art Pictures by Early Americans

by Caroline Arnold and Photos by Richard Hewett,
ISBN 0-395-72091-5

Ages: Primary to Adult, Non-Fiction.

The text and photographs are about Little Petroglyph Canyon in the Coso Range of the Mojave Desert, which is on NAWA at China Lake, California and has guided tours through the Maturango Museum in Ridgecrest, California.

Messages on Stone, Selections of Native Western Rock Art by William Michael Stokes and William Lee Stokes

Copyright 1980, Starstone Publishing Co.

Ages: Primary to Adult. This paperback book describes the difference between pictographs and petroglyphs and techniques of production. The booklet is then divided into categories of images and drawings of images, for example: apparel and adornment, birds, hands, feet, etc.

Grand Canyon, A Trail Through Time by Linda Vieira and Illustrated by Christopher Canyon

ISBN 0-8027-7569-1, Fiction.

Ages: Primary to Adult

This is a "picture book" that describes the grandeur of the scenery, geologic history in the rock layers, and the traces left behind by the Havasupai and Anasazi. While not directly about rock art, it has images on several pages and gives a context of its making.

Cactus Poems by Frank Asch, author, photographs by Ted Levin

ISBN-13: 9780152006761

Ages: Primary to Adult

This is a collection of poetry with outstanding color photographs that celebrate "the odd and awesome aspects of the four North American Deserts: the Sonoran, the Mojave, the Great Basin, and the Chihuahuan." Pages 19-20 has a poem entitled "Magic Rocks" about petroglyphs with photos from Arizona and New Mexico to accompany it.

Stones, Bones and Petroglyphs by Susan E. Goodman, photographs by Michael J Doolittle

Ages: Primary to Adult

Antheum Books for Young Readers, New York, New York 1998

This book has great comprehensive text with photos.

On the Edge of Magic: Petroglyphs and Rock Paintings of the Ancient Southwest by Salvatore Mancini

Chronicle Books, San Francisco, California 1996

Poems and photos (K-12)

ARARA has also assembled a number of teacher's educational guides and materials:

- A lesson to supplement the Nov/Dec 2001 issue of DIG magazine;
- A complete curriculum from British Columbia that covers grades K-10. In this lesson, plan 1st graders create their own rock art;
- A beautifully designed curriculum for Southern California rock art;
- A resource guide for *Boy of the Painted Cave* by Justen Denzel;
- *Intrigue of the Past, Investigating Archaeology*. A Teacher's Activity Guide for Fourth through Seventh Grades.

Be sure to check these and the others on our website! 

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, 2023:

- Conference Chairs, Amanda Castañeda and Larry Loendorf
- Local Committee, Aaron Wright

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:

- Peter Anick
- Margaret "Marglyph" Berrier
- Amy Gilreath
- David Kaiser