



Membership Year 2022  
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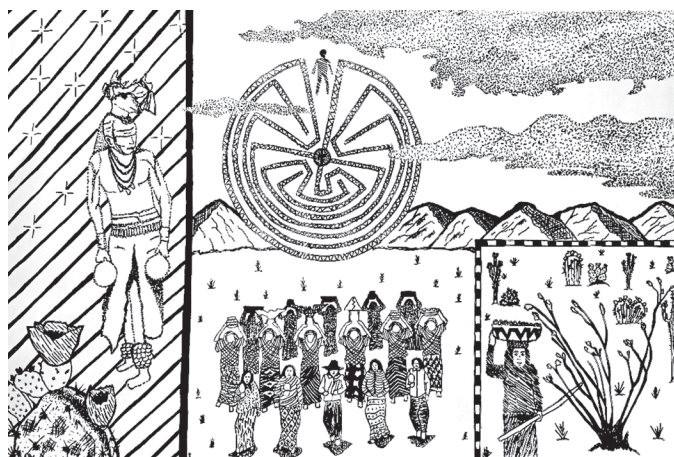
# La Pintura

The Official Newsletter of the American Rock Art Research Association  
Member of the International Federation of Rock Art Organizations  
<https://arara.wildapricot.org>

## 2023 ARARA Conference, March 10–13, to Host Tohono O’odham Community College Art Show

Tucson, the site of ARARA’s 2023 annual conference, derives its name from Chuk Shon, an O’odham village situated at the base of a black hill known to Euroamericans today as Sentinel Peak, or A Mountain, near downtown. In recognition of this history and the Indigenous communities who have stewarded the lands and ecosystems in and around Tucson since time immemorial, the fast-approaching ARARA conference will respectfully host an art show featuring original works by students at the Tohono O’odham Community College (TOCC).

Located on the Tohono O’odham Nation in Sells, Arizona, the TOCC is a two-year college that serves the Nation’s Indigenous residents as well as students from other Southwest Tribes. The TOCC’s core values include T-Pi:k Elida (“Our Deepest Respect”), a deep sense of respect for the land, people, things upon the land, one’s self, and one’s life. Land is a fundamental element of Himdag, or the culture, way of life, and values that are uniquely held and displayed by the O’odham. Himdag is a lifelong journey that incorporates everything that makes the O’odham unique as individuals and as a community. Himdag concerns aspects of the environment, seasons, and elements. It also involves dimensions of O’odham traditional culture, including beliefs, foods, language and songs, ceremony, games, medicine, spirituality, kinship, community, mobility, moral values, and art.



Sabrina Garcia (Tohono O’odham/Yaqui/Mexican)  
*Reflections of the Himdag and the Land*, Ink on paper 2022.

The TOCC-ARARA art show will consist of approximately 20 works, primarily print-making and digital photography, that speak to the students’ ongoing relationship and association with the Sonoran Desert landscape and their heritage, to which it is inextricably connected—Himdag. Some of the works will be available for purchase directly from the artists.

For more information on the Tohono O’odham Community College, visit <https://tocc.edu>. 🌀

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## President's Report

Time seems to fly as the board continues monthly Zoom discussions to conduct ARARA business, prepare for the in-person annual conference, and work toward a stronger organization that will meet the needs of its membership. ARARA has some upcoming events on the horizon that will be exciting and informative from online presentations to the in-person annual conference. Help us to carry ARARA's mission forward into the New Year by renewing your membership and encouraging others to join ARARA!

The in-person conference is promising great learning opportunities, the comradery of friends, professional presentations, field trips, and workshops. We hope to see you there!

We want to hear about your research. All rock art related stories are welcome. Please submit information to our editor, Linda Hylkema, for inclusion in the *La Pintura*. Please send all submissions no later than February 15 to allow for the issue to contain the latest information pertaining to your rock art projects!

Thank you to the Conference Committee for your continued work and diligence. Also, the Nominating Committee will be selecting a slate of candidates for Director's positions. Let them know about candidates that you would like to see more involved in the next years. The ARARA membership will have the opportunity to cast their vote online to select new board members.

Thank you to the Nominating Committee for volunteering their time, as they continue to oversee the process of the nomination of our Board.

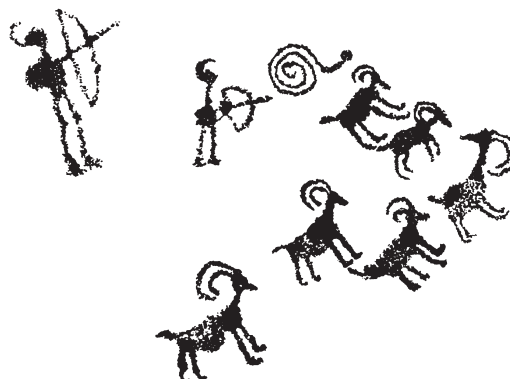
ARARA's Standing and Ad hoc Committees are integral to this organization. Each contributes to operations and is composed of volunteers. I welcome you to join the efforts in

supporting ARARA on one of the committees. If you would like to be more involved, contact a board member to inquire about how you might become involved, check the links our website, and let us know that you can help. And for those who are involved already, thank you to all for giving your time in service to ARARA.

As the board continues to meet and make progress, we thank all those who are stepping up and volunteering in some capacity. Note that this organization is only as good as our participation. Please carve out some time in the next months to assist with the important business of ARARA: the protection, conservation, and research of an important cultural heritage.

As we move closer to the holidays, and closing out this year, I hope that your lives are full and enriched, that you are finding time to stay connected, and that you are healthy and happy. ❄️

—Respectfully Submitted,  
Linda Olson, President



## 2023 Conference Registration Information March 10–13, 2023, Tuscon, AZ

**Presenters Must Register for the Conference —Deadline for Submission is January 15, 2023**

REGISTRATION for the conference and field trips will follow the same procedures as we used at Flagstaff, Grand Junction, and Redmond. Upon registering for the conference, members will receive notification of field trip availability via email and receive a password that will allow one to register for field trips. Field trips will be viewable before that time, but they will not be available without the password.

So, registration for the field trips will be a first-come, first-serve basis. Everyone will have to sign-up individu-

ally. We will not have the ability to sign up groups (other than a spouse) nor will we have first, second, and third choice options.

Conference and field trip registration will take place through our website: <https://arara.wildapricot.org/>.

Members who don't have a computer should register by contacting Troy Scotter by phone at 801-362-1206.

Please keep in touch with the conference updates using the Events tab on the website for additional information. ❄️

## Call for ARARA Board Nominations

By Aaron M. Wright,  
ARARA Nominating Committee Chair

In February 2023, ARARA members will vote for Directors to the organization's Board of Directors. Any ARARA voting member is eligible to serve. Once elected, Directors are expected to serve a term of two years, from July 1, 2023, to June 30, 2025.

In accordance with Article VI of the ARARA Bylaws, candidates can be placed on the ballot by: 1) a decision of the Nominating Committee; or 2) five or more ARARA members who notify the Nominating Committee in writing of a candidate and provide an accompanying statement that the candidate would accept the nomination. There is also a provision for ballot write-in candidates at the time of the election. You can find the full Bylaws on the ARARA webpage: <https://arara.wildapricot.org/Bylaws>.

The Nominating Committee encourages recommendations from ARARA members for Director candidates, including self-nominations. The committee also welcomes any information that could assist in candidate recruitment and evaluation. All recommendations, self-nominations, and inquiries should be directed to [aaronwright1@hotmail.com](mailto:aaronwright1@hotmail.com).

The deadline for nominations is February 1, 2023. Voting will run from February 7 to March 7, and the results will be publicly announced at the Members Business Meeting during the March 2023 annual conference in Tucson, Arizona. ❄️

## 2023 ARARA Student Awards

By Tim Dodson  
Education Committee Chair

The Education Committee would like to congratulate Amanda Castañeda on being appointed to the Board and also becoming the Education Committee Liaison. Additionally, the Education Committee is excited to announce that the Board has approved the addition of a Masters Student Research Award and new funding structure.

There will now be three Student Research Awards not to exceed:

Ph.D. Student Research Award: \$2500

Masters Student Research Award: \$1500

Undergraduate Student Research Award: \$500

As in years past, the Education Committee will form a review panel that 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](mailto:ararastudentawards@rockart.us). As a reminder, applications for the 2023 Student Research Awards will be due on January 20, 2023. I encourage everyone to assist in spreading the word of these three Student Research Awards <https://arara.wildapricot.org/Student-Research-Awards>.

The Education Committee is grateful for this support for new and exciting research by students. Thank you to the ARARA Board and the membership! ❄️

## Conference Volunteers Needed!

**V**OLUNTEERS are needed for a variety of tasks at our upcoming conference, including: AV support, registration assistance, monitoring the lights in the meeting room, staffing the ARARA table in the vendor room and, also for the auction.

Please contact Teresa Saltzman at

[teresa.saltzman@gmail.com](mailto:teresa.saltzman@gmail.com)

## Conference T-shirts

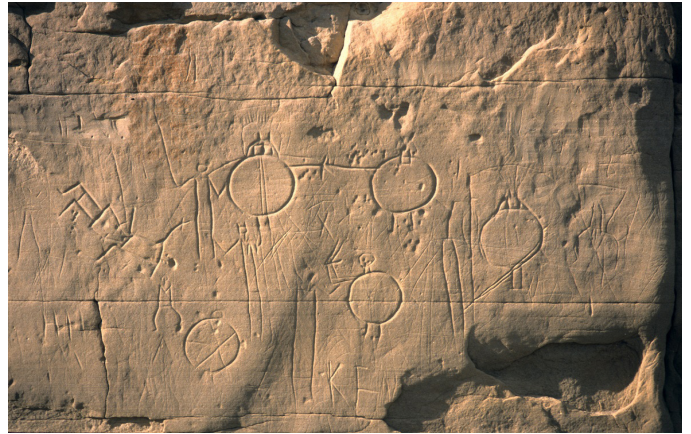
**W**e don't yet have a mock-up of the conference T-shirt to share, but the design will feature the conference logo on a natural background (image at right). We are still working out details with the printer, but the planning committee settled on a price of \$20/shirt. There will be an opportunity to order these during online registration. ❄️



## ARARA Monthly Online Lecture Series: History and Research at Writing-on-Stone / Áísínai'pi Jack W. Brink, February 11, 2023

Writing-on-Stone/Áísínai'pi (WOS/A) is a Provincial Park and UNESCO World Heritage site in south-central Alberta. It is one of the most magnificent places in western North America. In addition to the stunning scenery and exotic landforms, WOS/A has one of the largest collections of Indigenous rock art on the Great Plains. More than 150 rock art sites with thousands of petroglyphs and pictographs have been recorded in about a 10 km stretch of the Milk River and adjacent tributary valleys. It is also the most studied and best published rock art site on the Plains, possibly in all of North America. In this talk we will review the vast array of research and study that has been done at WOS/A. We will look at the Park itself, the landscape, the rock art and the archaeology. We will review past and on-going research. We will consider the loss of rock art and studies that have been done to explore methods that might help retard erosional processes. We will discuss the profound importance of WOS/A to contemporary Blackfoot people and mention their role in management of the resource. For the Blackfoot it has always been a sacred landscape charged with Spirit Powers, and remains so today.

Jack Brink is curator emeritus at the Royal Alberta Museum. In total he spent 40 years as an Alberta archaeologist and has about 80 publications to his name including the book *Imagining Head-Smashed-In* which won seven national and international awards for public writing. His special areas of interest are the archaeology of the Northern Plains, in particular communal hunting of game animals and rock art research. He was a member of the teams that developed the Head-Smashed-In Buffalo Jump and Writing-On-Stone Provincial Park and helped steer both those sites toward successful UNESCO World Heritage designations. He has a BA and MA in anthropology and was awarded an Honorary Doctorate degree from Athabasca University. He has served as President of the Plains Anthropological Society and the Canadian Archaeological Association, and has been recognized by both organizations with their lifetime Distinguished Service awards. In 2020 he received Canada's highest civilian award, the Order of Canada. Writing-on-Stone has always been a special place for Jack. It was the first place he was sent as a new employee of the Archaeological Survey of Alberta, and it is a place he has never left. ❄️



Writing-on-Stone/Áísínai'pi (WOS/A).  
Image courtesy of Jack Brink.

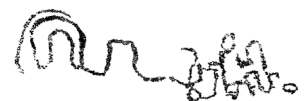
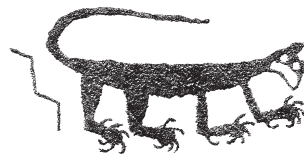
### Don't Forget to Renew Your Membership!

By Troy Scotter

ARARA has a calendar year membership policy. On January 1, many members' will be receiving notices about renewal via email. These emails will provide you with information about how to renew. About 80% of our renewals are done online using a credit card. It costs us a little money, but makes it very easy for the volunteers. There will also be instructions on sending in a check, which is also easy to process.

If you don't have an email or are uncomfortable with computers, give Troy Scotter, our Membership Chair a call at 801-362-1206 after January 1 and he can help you renew.

Membership levels are: Donor – \$120; Family – \$50; Individual – \$45; Institutional – \$60, and Student – \$35. ❄️



## 2023 Conference Speakers!

### Dr. Julio Amador Bech Banquet Speaker

AS part of the stellar conference planning, organizers have lined-up Julio Amador Bech as our 2023 Conference Banquet Speaker. Per usual, the Banquet will be held Sunday evening, March 12, at 6:30.

The topic of his presentation is Animal Symbolism in the Rock Art of the Sonoran Desert, a particular research interest of his for some 20 years. In this talk, he proposes a line of interpretation regarding the symbolism attributed to zoomorphic figures in the rock art of the Sonoran Desert. He considers the results of rock art iconographic analysis and classification with a systematic study of the myths and legends of Uto-Aztecan cultural groups who live in the greater Tucson region when Europeans arrived. He gives special attention to the traditions of the O'odham, who inhabited the Sonoran Desert, and particularly the region encompassing the archaeological sites and rock art of the ancient Trincheras Culture of northwestern Sonora (A.D. 200–1450). Based on the ethnographic records available and the mythical traditions of the Uto-Aztecan groups of western and northwestern Mexico as well as the American Southwest, he suggests that we can find very important coincidences in all of them. He will also be considering the probable cultural influences coming from Mesoamerica. It is his position that by these means, we can begin to build a regional and cultural perspective of Sonoran Desert rock art through analysis and interpretation.

Amador Bech earned Ph.D.s in Anthropology (2002) and Archaeological Studies (2011) from the National School of Anthropology and History at the National Institute of Anthropology and History in Mexico City. He currently serves as a Professor with the Political and Social Sciences Faculty in the National Autonomous University of Mexico. His research centers on the anthropology of art and the hermeneutics (the theory and methods that lead to interpretations) of archaeology. He has published more than 60 articles and authored seven books, including *Worldview and Culture: Mythical Traditions of the O'odham and Their Relationship with the Natural Environment* (2011), *The Meaning of the Work of Art: Basic Concepts for the Interpretation of Visual Arts* (2nd edition, 2017), *Symbols of Rain and Abundance in the Rock Art of the Sonoran Desert* (2017), and *Essays on Hermeneutics: Perspectives for a Theory of Interpretation* (2020). ❄️

### Dr. Polly Schaafsma Keynote Speaker

WE are excited to announce that Dr. Polly Schaafsma will be the keynote speaker at our 2023 Conference in Tucson. She will be kicking off our program presentations Saturday morning, March 11. It has been a few years since we have had the pleasure of hearing her discuss her current research. The title of her presentation is *Believing and Perceiving: Time, Place, and Icon, and Interacting with Rock Art*.

For those who may not be especially familiar with her, here is a thumbnail sketch of some of her many accomplishments. Dr. Schaafsma is an archaeologist with a specialty in prehispanic Indian rock art and kiva murals. With an academic background in art history (Mount Holyoke College) and a Master of Arts degree in Anthropology (University of Colorado), her career in the Southwest began in the 1960s with a preliminary organization of the vast rock art database according to cultures and time frames. Her later work has focused on the meaning and cosmologies that were basic to the iconography and the history of prehispanic religions in the American Southwest. In 2016 she received honorary doctorates from the University of Colorado and the University of New Mexico. Among her published works are 10 books and monographs as well as numerous journal articles and book chapters. Her more widely read books include *Rock Art in New Mexico* (1972, revised 1992), *The Rock Art of Utah* (2002), *Indian Rock Art of the Southwest* (1986), *Warrior, Shield, and Star: Imagery and Ideology of Puebloan Warfare* (2000), and *Images and Power: Rock Art and Ethics* (2012). In addition, she is the editor or co-editor of *Kachinas in the Pueblo World* (2000), *New Perspectives on Pottery Mound Pueblo* (2007, with Linda S. Cordell), and most recently, *Painting the Cosmos: Metaphor and Worldview in Images from the Southwest Pueblos and Mexico* (2010, with Kelley Hays-Gilpin).

Her keynote talk will review a few of the approaches used and directions taken in American rock art research over the last many decades. While scientific data collection will always be fundamental to rock art studies, the quest for objectivity is contrasted with the non-measurable and intangible facets of rock art that have continued to affect people in the past as well as in the present in multiple ways. ❄️



## 2023 Conference Fieldtrip Descriptions

by Aaron Wright

CONFERENCE Planners currently have 12 trips organized for Friday, March 10, and 9 for Monday, March 13, 2023. Not only are the trips great, so is the caliber of the trip leaders. Start planning now for the ones you hope to join when Conference Registration goes live, penciled-in for mid-January. Inevitably there is high demand for a few particular ones, so it is always prudent to be flexible and have an alternative trip on your wish list. These trip descriptions are also provided on our website at <https://arara.wildapricot.org/Conf-Info-2023>. This is particularly useful to know because any status changes or updates to the field trips will post on our website.

If you tend to being more of a “study-er,” than a stalker or stroller (to borrow from a common classification applied to museum visitors), Conference Planners have compiled a bibliography of southern Arizona rock art. All “References” listed for the fieldtrips below are among the more extensive Bibliography provided on pages 12–16 in this newsletter.

### *Fieldtrips on Both Friday (March 10) and Monday (March 13)*

#### **Cocoraque Butte F1/M1**

**Leaders: Gordon Hanson and Jim Avramis**

This trip leads to seven small petroglyph-covered boulder hills around Cocoraque Butte in the Ironwood Forest National Monument. The site has the largest-known selection of “bell rocks” in southern Arizona and about 2,000 petroglyphs on rounded black boulders. Some glyphs can be seen from the base of the hills with binoculars but climbing the largest of the boulder-covered hills is the best tour. Hiking terrain is flat with boulder-covered hills rising from the base. A 15-minute walk from the parking area along an old sandy road to the largest of the hills is the first stop. The hills vary from a few feet to the tallest stack of boulders measuring 100 feet high. The optional climb to the top is rewarding but rated difficult. Bring water, lunch, and snacks.

References: Hernbrode 2018, 2019a, 2019b, 2021; Hernbrode and Boyle 2016, 2017

Difficulty: 2.2 miles of walking over flat desert with some deep sand with 50 ft of elevation gain. A climb to the top of the highest hill adds 100 ft of elevation.

Vehicle Requirement: high clearance needed, 4x4 recommended

Driving Time/Distance (One Way): 1.25 hrs; 31 miles with the last 6 miles unpaved with some deep sand (and mud if it has rained)



*Cocoraque Butte. Photo courtesy Aaron Wright.*

Max. Number of Participants: 20

Fee: No

#### **Cocoraque Ranch F2/M2**

**Leaders: Janine Hernbrode and Bob Hernbrode**

This trip is an opportunity to access a private ranch behind locked gates. About 9,000 glyphs are on a relatively steep volcanic 185-ft-tall hill with no established trail. The optional climb to the top is rewarding but rated difficult. The site was used by the Ancestral O’odham for access to water and for ritual activities over millennia. A large array of glyphs can be seen, particularly Archaic glyphs, from walking around the bottom of the hill, as well as through binoculars. A labyrinth glyph is viewable 2/3 of the distance up this... hill. The site has sound properties, and two different clusters of “bell rocks” can be seen—one half-way up the tall hill and

the other, more accessible for all participants, in a cluster at the base of a nearby hill. Some of the bell rocks have animate shapes. Bring water, lunch, and snacks.

References: Hernbrode 2018, 2019a, 2019b, 2021; Hernbrode and Boyle 2016, 2017

Difficulty: 0.25 miles of walking with 40 ft of elevation gain. A climb to the top of the hill adds 160 ft of elevation.

Vehicle: high clearance needed, 4x4 recommended

Driving Time/Distance (One Way): 1.5 hrs; 32 miles with the last 7 miles unpaved with some deep sand (and mud if it has rained).

Max. Number of participants: 20

Fee: \$20 (private land); pay trip leader day of.

### Great Bend of the Gila F3/M3

**Leader: Aaron Wright (Friday), Skylar Begay (Monday)**

This trip will take participants to two of the densest concentrations of petroglyphs along the Great Bend of the Gila River. This region lies at the interface of the Hohokam and Patayan archaeological traditions, and the cultural interplay is evident in the regional repertoire of petroglyphs. Participants will first visit the famed Painted Rock Petroglyph Site, listed on the National Register of Historic Places in 1977 to recognize the significance of its 4,000 petroglyphs. The site is ADA accessible, with a maintained pathway, parking, and pit toilets. From there, participants will rendezvous for lunch in Gila Bend before working back upriver to visit the Gillespie Narrows Petroglyph Preserve. Over 5,000 petroglyphs adorn basalt boulders and outcrops along the escarpment of a lava flow. While some petroglyphs can be viewed from the base, a moderate climb to the top of the talus will bring the grandeur of the site into focus. Bring water and snacks (lunch can be purchased in Gila Bend).

References: Wright 2017, 2018

Difficulty: A level 0.25-mile ADA-accessible trail loops around Painted Rocks. Gillespie Narrows is accessible via a 100-yard walk from a maintained dirt road but viewing the glyphs up-close requires an 80-ft climb up a boulder-strewn escarpment.

Vehicle Requirement: any

Driving Time/Distance (One Way): 2.3 hrs, 151 miles

Max. Number of Participants: 20

Fee: \$2/vehicle parking fee at Painted Rocks; pay at the site

### Picture Rocks Wash & Los Morteros F4/M4

**Leaders: Sherry Eisler and Laura LePere**

This trip starts with a visit to Los Morteros, a Hohokam village and the center of an extended community of related settlements along the Santa Cruz River. This easy-access site has a wide range of archaeological features, including petro-



Cocoraque Butte. Photo Courtesy Aaron Wright.

glyphs and an impressive number of bedrock mortars that inspired the site's name. Participants will then visit sites in the nearby Picture Rocks Wash. The largest and first on the itinerary has over 200 petroglyphs, including zoomorphs, anthropomorphs, abstract motifs, and a solar marker for the summer solstice and the equinoxes. Participants may then choose to continue with the guide about a mile farther up the wash to two smaller petroglyph sites in Saguaro National Park. These feature a well-defined "turkey" and a partially pecked and partially painted quail-like image. Participants should bring water and a packed lunch for the afternoon hike.

References: Dart 2020

Difficulty: Los Morteros: Flat 0.25 mile walk via an ADA-accessible path.

Picture Rocks Wash: 50 yards of walking in sandy wash to the main site; additional 2-mile loop with 115 ft of elevation gain to reach additional two sites.

Vehicle Requirement: any

Driving Time/Distance (One Way): 0.5 hrs, 25 miles

Max. Number of Participants: 20

Fee: No

### Phoenix's South Mountain Park F5/M5

**Leaders: Park Rangers**

The petroglyphs in the South Mountains, along the southern margin of Phoenix, were the first elements of Hohokam rock art imagery professionally reported, and they remain the most studied across southern Arizona. These glyphs now reside in South Mountain Park and Preserve, one of the largest municipal parks in the world. On this trip, visitors will visit Box and Pima Canyons, two of the best... petroglyph localities in these mountains. The glyphs in Box Canyon, which lies near the center of the range, were first studied by Warren K. Moorehead in 1897. Those in Pima Canyon at the range's eastern terminus were first described in 1890 by Frank Hamilton Cushing. Box Canyon is an en-

closed space with petroglyphs hung high around the canyon's rim. Pima Canyon is an elongated access into the mountains, with petroglyph concentrations centered at the mouth and around springs and seeps. These different settings allow visitors to see the variable contexts in which residents of nearby Hohokam villages made and used rock art imagery. Bring water and snacks (lunch can be purchased at various establishments in south Phoenix).

References: Bostwick 2002, 2008; Carpenter 2006; Russell and Wright 2009; Russell et al. 2009; Snyder 1966, 1975; Wright 2011, 2014, 2016a, 2016b

Difficulty: Box Canyon: A 0.25-mile loop with no elevation gain.

Pima Canyon: A 3-mile loop along Pima Canyon and Pima Wash Trails with around 300 ft of elevation gain.

Vehicle Requirement: any

Driving Time/Distance (One Way): 1.75 hrs, 115 miles

Max. Number of Participants: 20

Fee: no

### Sutherland Wash Rock Art District F6/M6

**Leaders: Bill Gillespie, Ron Anelora, and Brian Shear**

One of the most beautiful landscapes in southern Arizona hosts four major sites and many smaller ones. The boulder- and saguaro-covered hills are separated by a small canyon with sound properties and social trails to aid access. The Ancestral O'odham occupied this area since the Early Agricultural Period (2000 BC to AD 50). The approximately 3,500 glyphs include flowers, a stunning bighorn sheep panel, lots of Hohokam barbell figures, genital reference landscape features, and solar and horizon markers. Moderate elevation gains are necessary to see these sites at the base of the mountains. Bring your DStretch-enabled phone or camera, as well as water, lunch, and snacks.

References: Hernbrode and Boyle 2013a, 2013b, 2017

Difficulty: All sites on social trails at different levels; 4 to 5 miles total, 330 ft elevation gain with multiple ups and downs; endurance needed

Vehicle Requirement: high clearance

Driving Time/Distance (One Way): 1 hr, 35 miles

Max. Number of Participants: 20

Fee: No

### San Xavier del Bac Mission & Tumamoc Hill F7/M7

**Leaders: Linda Hanson (San Xavier), Paul and Suzanne Fish, Gayle Hartmann (Tumamoc)**

This trip begins at San Xavier Mission, a National Historic Landmark and the oldest European structure in Arizona. An authentic 18th century space, the church's interior is filled with marvelous original statuary and mural paintings.



Cocoraque Ranch. Photo courtesy Aaron Wright.

There are even a few glyphs etched by the Tohono O'odham laborers. This 90-minute behind-the-scenes tour will focus on how the 300-year-old Mission's external architecture and interior statuary and murals reflect the Moorish, Spanish, Catholic, and Indigenous influences in this region. Additionally, the tour will discuss present-day conservation and restoration efforts currently underway. The trip's second stop will be Tumamoc Hill, a Tucson landmark near downtown. Tumamoc Hill has an extensive complex of stone trincheras features attributable to a pre-ceramic village (500 to 300 B.C.) and a subsequent early Hohokam village (A.D. 475 to... 700). Recording efforts have documented 734 petroglyphs as well as 450 Euro-American inscriptions, many of which date to the period of Mexican and early American settlement. The petroglyphs on the hill date from the Archaic to late Hohokam (A.D. 1400). The field trip should end around 1 pm. Participants can then explore downtown Tucson or enjoy one of the small Mexican restaurants at the foot of Tumamoc Hill. Bring water and snacks.

References: Ferg 1979; Hartman and Boyle 2013

Difficulty: San Xavier: 0.25 miles of walking over flat, mostly paved ground.

Tumamoc Hill: 0.5 to 1 mile of walking over volcanic desert terrain with 25 ft elevation gain.



Vehicle Requirement: any

Driving Time/Distance (One Way): 0.5 hrs, 18 miles

Max. Number of Participants: 20

Fee: \$10 donation for San Xavier (Restoration Fund); pay trip leader day of

NOTE: This trip will depart from the hotel at 7:00 a.m. to allow access to the Mission before it is open to parishioners.

### **Friday Only (March 10) Fieldtrips**

#### **Tohono O'odham Nation F8**

**Leader: Al Dart**

This tour will visit at least three places around the Baboquivari Mountains on the Tohono O'odham Nation, west of Tucson. A sacred cave on Baboquivari Peak is the home of the Tohono O'odham Creator I'toi ("Elder Brother"). The first destination will be a 1930s Civilian Conservation Corps (CCC) work-camp headquarters that is now a campground and picnic area. (If open, the tour will first stop at Kitt Peak on the way to the work-camp headquarters. A boulder atop the peak depicts a possible Hohokam map.) From the work-camp headquarters, participants will drive a short distance to Baboquivari Picture Rock, which exhibits ancient and historic petroglyphs and pictographs, bedrock mortars, and a probable Tohono O'odham shrine. On the return, participants will have the option to visit the Tohono O'odham Nation Cultural Center & Museum in Topawa. Participants provide their own transportation, drinking water, and picnic lunches; plan on an all-day trip.

Difficulty: 0.25 miles of walking around Baboquivari Picture Rock with slight dips across washes.

Vehicle Requirement: High clearance; roads are all paved except last 12 miles are on a dirt road that may not be well maintained.

Driving Time/Distance (One Way): 2.5 hrs (with stops), 89 miles.

Max. Number of Participants: 20

Fee: \$20/person payable to Old Pueblo Archaeology Center (cash or check upon arrival; Old Pueblo will forward all fees collected to Tohono O'odham Nation's Baboquivari District)

#### **Deer Valley Petroglyph Preserve, Pueblo Grande Museum, & Casa Grande National Monument F9**

**Leaders: Chris Lange and Rich Lange**

This field trip is ideal for those seeking respite from the spring-time climes of the Sonoran Desert. Each leg of this trip centers on an indoor setting with an optional outdoor viewing area over significant archaeological sites in southern Arizona. Participants will start at the Deer Valley Petroglyph Preserve in north Phoenix. The Preserve's museum



*Painted Rock Petroglyphs. Image courtesy Aaron Wright.*

highlights the history of research at the site, and a short trail leads to various areas where some of the 1,800+ Archaic, Hohokam, and Patayan petroglyphs can be viewed from below. From there, a stint at the Pueblo Grande Museum in downtown Phoenix will bring visitors face-to-face with the largest known Hohokam Platform Mound. The museum details the extensive history of Hohokam habitation in the Valley of the Sun. And rounding out the day, a stop at the Casa Grande near Florence provides an opportunity to see the four-story adobe edifice, several adobe compounds, and a nearby ballcourt. The associated museum and interpretive center help explain the final century of the Hohokam millennium. Bring lunch, water, and snacks.

References: Bruder 1981, 1983a, 1983b; Snyder 1978; Welsh and Dorn 1997

Difficulty: Each site is ADA-accessible with walking distances between 0.1 and 0.5 miles over level terrain.

Vehicle Requirement: any

Driving Time/Distance (One Way): 2 hrs, 135 miles

Max. Number of Participants: 20

Fee: \$6 admission for Pueblo Grande (\$5 for seniors); admission for Deer Valley waived with proof of conference registration; none for Casa Grande.

#### **Saguaro National Park West F10**

**Leaders: Tim Loftus and Jean Mabry**

Special permission has been obtained to visit two sites in Saguaro National Park. A 1-mile stroll each way through a dry streambed provides access to the King Canyon petroglyphs. The deep patina on the walls in King Canyon provided a suitable ritual gathering place and image surface for nearly 1,370 glyphs divided into 186 panels of imagery. Habitation evidence includes bedrock mortars marking areas used for food production. Different amounts of repatination indicate that the Ancestral O'odham periodically used this canyon for their sacred rituals from the Late Archaic

(2000 B.C. to A.D. 50) to early in the 20th century. One panel, re-pecked three times, appears to have been used, re-used, and re-used in the same place, suggesting continuity from the most repatinated to the least-repatinated petroglyphs. The second location, Javelina Wash, is a 5-minute drive and 500-meter walk along another sandy wash. This part of the Park is ordinarily off-limits to visitors. The landscape of fine siltstone has a range of colors: red, purple, and occasionally green. Natural white and dark red circles in the colored siltstone sometimes have been utilized as part of the glyphs. Bring your DStretch-enabled phone or camera as well as water, lunch, and snacks.

Difficulty: Site 1: 2-mile loop in sandy wash trail with 190 ft elevation gain. Site 2: 1.5-mile loop in sandy wash with 100 ft elevation gain

Vehicle Requirement: any

Driving Distance One Way: 0.75 hrs, 21 miles

Max. Max. Number of Participants: 20

Fee: Bring Golden Age Pass if you want to visit Saguaro National Park Visitor Center (optional)

### **Saguaro National Park East & Cienega Creek F11**

**Leaders: Robin Rutherford and Gail Ryser**

Special permission has been obtained to visit an Ancestral O'odham petroglyph site in Saguaro National Park that is normally closed to visitation. The site occupies the crest of a low, rocky inclined ridge leading to a small promontory with a gathering place on top. Glyphs of anthropomorphs, some flower-like images, and dragonflies are among the many motifs. The second site is an earlier ceremonial gathering place along Cienega Creek. The petroglyphs are primarily anthropomorphs pecked into the large boulder exposures on a low hill. An impressive "bell rock," which we will ring with a wooden mallet, is central among the boulders. If time permits, participants will also visit the foundations and cemetery of the ghost town of Pantano. Bring a packed lunch and water. A hiking stick would be useful for the trek up these rocky hills.

Difficulty: Site 1: 1.5-mile loop over trail-less rocky desert terrain with 250 ft elevation gain. Site 2: 10.5-mile loop with 20 ft elevation gain.

Vehicle Requirement: Any, parking limited so carpools needed

Driving Time/Distance (One Way): 1.25 hrs, 40 miles

Max. Number of Participants: 13

Fee: No

### **Rio Rico Pictographs & Tumacacori National Historical Park F12**

**Leaders: Joe Watkins and Barbara Casimir, Park Rangers from Tumacacori**



*Saguaro National Park. Image courtesy Aaron Wright.*

A 1.5-mile hike through a beautiful creek valley on a developed trail leads to two rock shelters with many small pictographs. Bring footwear to wade the creek to see one rock shelter with imagery. Participants with greater hiking skill may be able to climb to another rock shelter with steep and difficult access. The second stop is a guided visit to the ruins of Mission San Jose de Tumacacori in Tumacacori National Historical Park. The Mission was founded by Jesuit Father Eusebio Kino in 1691 to Christianize the O'odham who were farming in the Santa Cruz River Valley. In addition to the church ruins, a reproduction of a traditional O'odham house (a "ki") helps visitors imagine what the site looked like during the time it was active. The site could not be protected from warring tribes and was abandoned in 1848. Bring your DStretch-enabled camera or smartphone, water, snacks, and lunch.

Difficulty: Creek: 1.75 miles walk on historic railroad grade with a wade across the creek. An optional side canyon involves 0.5 miles trail-less walk with 43 ft elevation gain  
Tumacacori: 0.25 miles over ADA-accessible paths in the National Park.

Vehicle Requirement: any

Driving Time/Distance (One Way): 1.5 hrs; 74 miles

Max. Number of Participants: 12

Fee: \$10 admission fee for Tumacacori, free with National Park Pass

**Monday Only (March 13) Fieldtrips**

### **Amerind Museum & Pictographs (M8)**

**Leader: Dan Frey**

This trip will lead people to the northeast reach of the Dragoon Mountains, to a place known as East Cochise Stronghold. It is so named because it was once a hideout for Cochise, the famed Chiricahua Apache leader, and some 1,000 of his followers. Visitors will first stop at Balancing Rock, which hosts several probable Apache pictographs.

From there, participants will visit the Amerind Museum of Native American art, history, culture, and archaeology. It is also an archaeological research institute, library, and archive with a long pedigree of groundbreaking research in the American Southwest and Northwest Mexico. For those interested in additional perusal and purchase, the adjacent gallery sells Native American works in two- and three-dimensional media. From there, the group will visit a selection of pictograph sites near the base of the Dragoon Mountains. The cultural affiliation of these pictographs remains uncertain. Are they Mogollon, Apachean, or something else? Bring water, lunch, and snacks.

References: Kolber 1986

Difficulty: Balancing Rock: 200 yards walking over level terrain with little-to-no elevation gain; Amerind Museum is ADA-accessible; the Dragoon Mountains pictographs require 0.5 miles of walking over trail-less desert terrain with about 400 ft elevation gain.

Vehicle Requirement: any

Driving Time/Distance (One Way): 1.5 hrs, 83 miles

Max. Number of Participants: 20

Fee: \$12 admission for Amerind; pay on-site

### Hieroglyphic Canyon & Casa Grande National Monument M9

Leader: Steve Phillips

The petroglyphs in Hieroglyphic Canyon in the Superstition Mountains east of Phoenix were featured in ARARA's first occasional paper, written by Don Weaver in 1985. A short 1.5 mile hike up the canyon leads to a set of springs and series of bedrock tanks around which several hundred Hohokam petroglyphs adorn 54 discrete panels. The petroglyphs are accompanied by several bedrock mortars. Images of bighorn sheep and other quadrupeds are prolific, while other motifs are also present, including an iconic pipette design. The Casa Grande Ruins National Monument consists of the remains of multiple structures surrounded by a compound wall constructed in the early 14th century by the Ancestral O'odham. "Casa Grande," the largest structure on the site, is what remains of a four-story adobe structure used for astronomical observations, among other things. Bring water, lunch, and snacks.

References: Weaver 1985

Difficulty: Hieroglyphic Canyon requires 3 miles of walking over a maintained Forest Service trail with 580 ft elevation gain

Vehicle Requirement: any

Driving Time/Distance (One Way): 2 hrs, 100 miles

Max. Number of Participants: 15

Fee: no

### Papago Butte, Casa Grande, & the Ak-Chin Him-Dak Eco-Museum M10

Leader: Aaron Wright

Papago Butte lies near the community of Maricopa, south of Phoenix and northwest of Tucson. It is an extension of the Palo Verde Mountains and lies adjacent to the Vekol Wash. While the butte is privately owned, permission has been granted to lead a group to see some of the hundreds of Hohokam petroglyphs that adorn it. This trip will first stop at the Casa Grande National Monument, which is the site of a four-story adobe building built in the fourteenth century. From there, attendees will visit the petroglyphs at Papago Butte. The tour is capped with an optional stop at the Ak-Chin Him-Dak Eco-Museum prior to returning to Tucson. This museum is owned and operated by the Ak-Chin Indian Community and features the art and history of O'odham of the Vekol and middle Gila River valleys. Bring water, lunch, and snacks.

Difficulty: Papago Butte requires 0.25 miles of walking across level but unpaved terrain. Casa Grande and the Him-Dak museum are ADA accessible.

Vehicle Requirement: none

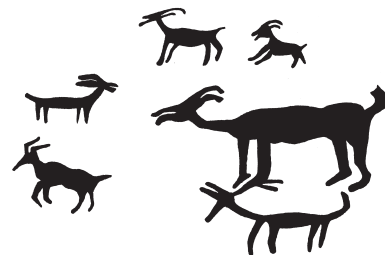
Driving Time/Distance One Way: 2 hrs, 100 miles

Max. Number of Participants: 20

Fee: \$10 admission for the museum; pay on-site. ⚙️



Tumamoc Hill. Image courtesy Aaron Wright.



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## Rock Imagery Inventory and Documentation Course with Archaeologist Aaron M. Wright, Ph.D.

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.

Class sessions scheduled for Saturdays January 21, February 4 and 18, March 4 and 25, and April 8 and 22 each will include 2½ hours of in-classroom and 5½ hours of field recording time with two half-hour breaks. Most or all of the class fieldwork will be at the Picture Rocks petroglyphs site west of Tucson. Participants are responsible for providing their own transportation, lunches, and lodging. Participants also are encouraged to attend the March 10–13 American Rock Art Research Association Conference in Tucson (information to be forthcoming).

Dr. Aaron Wright is a Preservation Anthropologist with the Tucson-based Archaeology Southwest nonprofit organization and author of *Religion on the Rocks: Hohokam Rock Art, Ritual Practice, and Social Transformation* (University of Utah Press, 2014) among other publications.

The class meets the requirements of the Arizona Archaeological Society (AAS) Training, Certification and Education (TCE) program's "Rock Art Recorder" course. For information on the AAS and its TCE program visit [www.azarchsoc.org/page-807603](http://www.azarchsoc.org/page-807603).

Prerequisite to enroll in this course is successful completion of either the AAS "Archaeology of the Southwest" or "Advanced Southwest Archaeology—Hohokam" class or equivalent training approved by Dr. Wright.

Class is limited to 16 participants. Reservations and prepayment are due 10 days after reservation request or by 5 pm Friday, January 13, whichever is earlier. To register or for more information contact Old Pueblo at 520-798-1201 or [info@oldpueblo.org](mailto:info@oldpueblo.org). ❄️



A chimera petroglyph at the Picture Rocks site. Photo by Katherine P. Burdick.

### 2023 Conference Covid Policy

THE Board of Directors recognizes the complexity of dealing with Covid-19 and the difficulty of predicting what will be happening several months in the future. The Board has developed the following policy for all attendees at this conference: "Each attendee agrees to have taken a negative Covid-19 test within 24 hours of attending the conference." It can be any test that is recognized by the government and health professionals, including at-home nasal swabs that are available for free from the U.S. government or can be purchased at most major department stores and pharmacies. You will be required to agree to this policy when you register and will be sent a reminder email before the conference. However, you will not need to demonstrate proof of a negative test at the conference itself. We will rely on your honesty and concern for fellow members.

Anyone registered for the conference can receive a full refund of their fees if they have a positive test for Covid. Just send us a photo or copy of your test results along with the refund request. ❄️

### February SDRAA Meeting Features *Rock Art of the World*

THE February Virtual Meeting of the San Diego Rock Art Association will feature noted photographer and author Jeff LaFave (winner of the 2017 ARARA Oliver Award for excellence in rock art photography) in a presentation highlighting his new book, *Rock Art of the World: Images of Power, Ritual, and Story*. This online meeting will be held via Zoom on February 5, 2023, at 4:00 p.m. California time. Free Registration is required. For Information and Registration, visit:

<https://www.sandiegorockart.org/meetings.html>



## La Pintura Information/Submissions

*La Pintura* is the quarterly newsletter published by the American Rock Art Research Association. Subscription to this publication is a benefit of membership in ARARA. Beginning with Volume 47-1, *La Pintura* is being produced digitally only. Back issues of *La Pintura* are available electronically on the ARARA website: [arara.wildapricot.org](http://arara.wildapricot.org).

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

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

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

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

**The editor** extends an open invitation to members to submit articles, news, letters to the editor, book reviews, and other items of interest to ARARA members.

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

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

**Articles:** Manuscripts of original research are welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult the ARARA Style Guide at: <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](mailto:ararawebmaster@rockart.us).

## American Rock Art Research Association

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

**About ARARA:** ARARA is a 501(c)(3) non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners and appropriate state and federal agencies.

**Code of Ethics:** ARARA subscribes to 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](mailto:scottseibel@cox.net)

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

**Additional Contacts and Information:** 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:

- Margaret "Marglyph" Berrier
- Amanda Casteneda
- Amy Gilreath