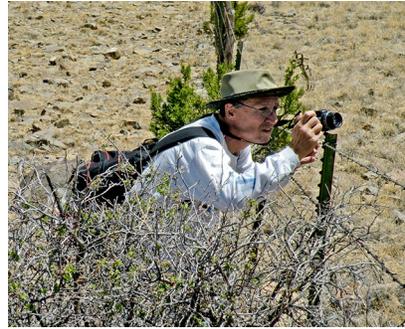




San Diego Rock Art Association

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Photography 101

SDRAA member Steve Waller, in stealth mode, lines up a photo of a petroglyph during the 2013 IFRAO field trip to Comanche Gap.

SDRAA IN ACTION



Virtual Nostalgia Night Screenshot

SDRAA Members in Action

Well everyone, we've made it to our third issue of our newsletter. Give yourselves a well-deserved pat on the back! While we continue to operate under COVID-19 health restrictions, many of us have found new and reflective ways to enjoy our shared interest in rock art. One of the "new" ways, of course, is through internet-based video conferencing. The SDRAA Core Committee elected to recently pilot the technology with our annual "Nostalgia Night" meeting. It was by-in-large a success and we learned a lot in terms of presentation strategies and technical issues. We plan on having our regularly scheduled August meeting and guest lecture by this method.

Nostalgia Night at a Distance

SDRAA was not to be deterred, so we "bravely" stepped into the "Zoom" world and conducted our annual June meeting in the Nostalgia Night format. The above photo is a representation of some of the participants, from as far away as Santa Fe, NM.

Although our newsletter is by design light on “news” and more geared toward sharing our collective travels, there is some timely information to pass along. We are indeed planning to have the annual symposium on schedule. It will be a video conference, and that information will be emailed to the membership as soon as we have worked out the details. There will also be an upcoming edition of *Rock Art Papers*—that is also in the works.

We enjoy your participation!

Our entertaining SDRAA newsletter will continue as long as we have contributions from the membership, so keep them coming. We need your largest photo files for quality reproduction so please upload image files using the instructions below and send information about your contribution to SDRAA Program Coordinator Steve Freers [newsletter@sandiegorockart.org]. Remember to put “SDRAA Member in Action [your name]” in the subject bar of your email (don’t forget, that helps him a lot).

We have set up a dedicated Upload Link for submitting photos to the *SDRAA in ACTION* newsletter. To upload your photos, visit the following link and follow the instructions onscreen:

<https://www.dropbox.com/request/mQNFoIezm5MDSKJNkp1q>

You can send any size and any quantity via this link. If you have any questions about the Upload Link process, contact Webmaster Ken Hedges at webmaster@sandiegorockart.org.



Adventures: David Lee, Sue Thicket, and Jeff LaFave view a Galisteo bird and some handprint petroglyphs during an IFRAO 2013 field trip.

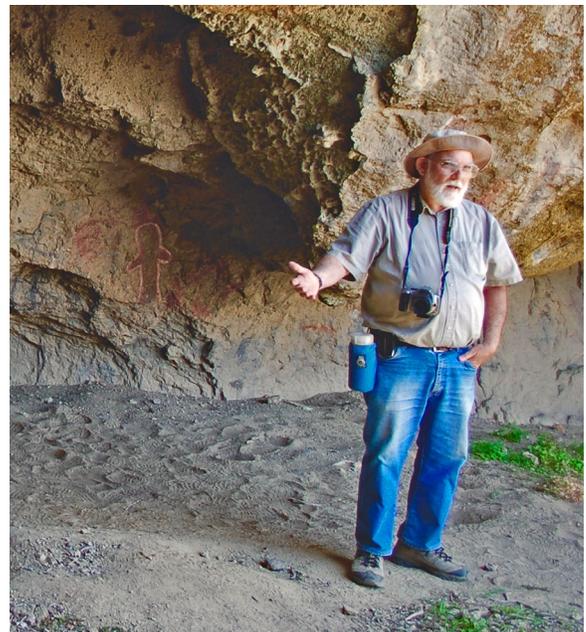
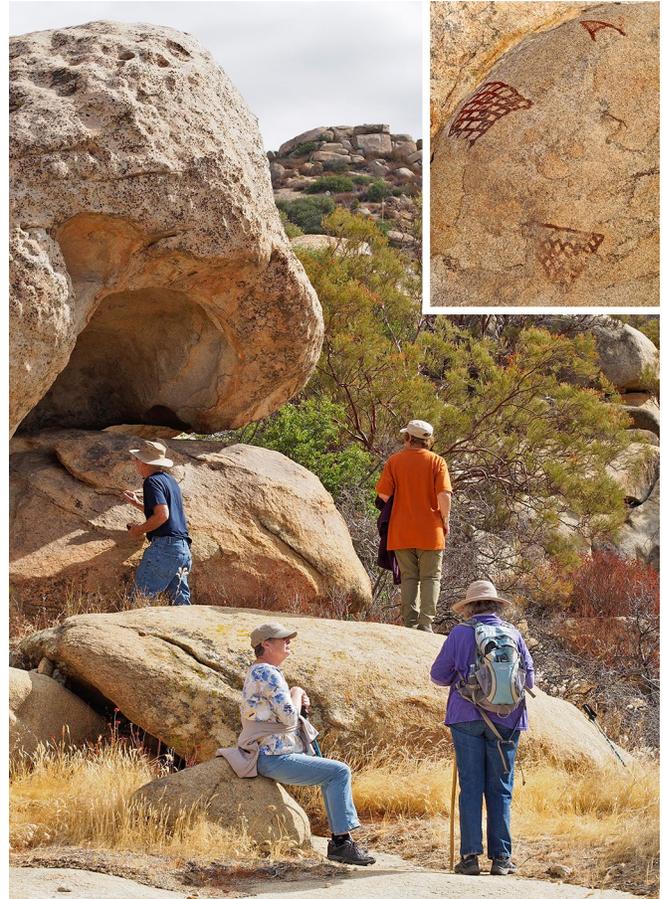
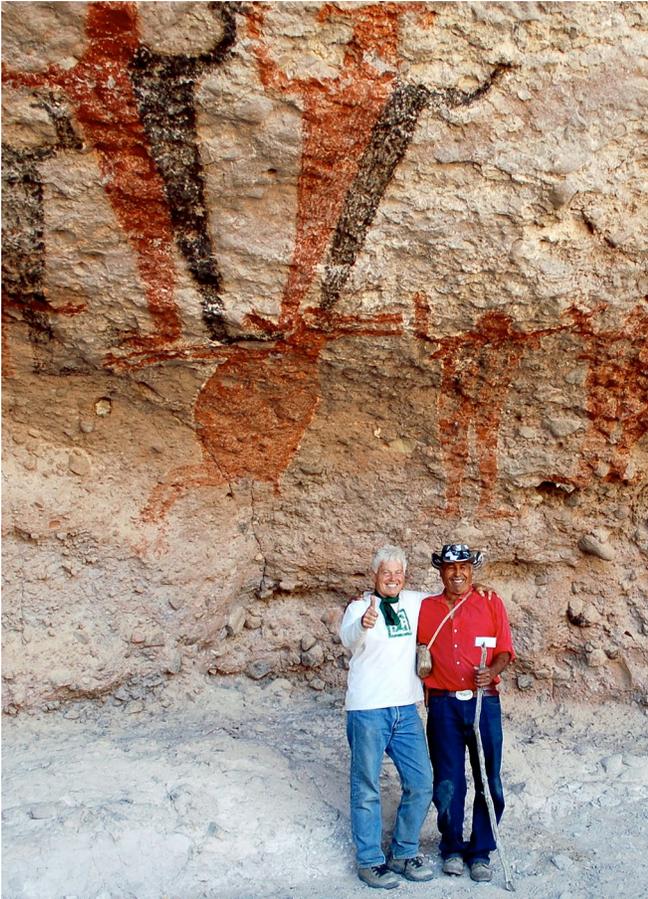
Things we noticed along on the ol’ rock art trail



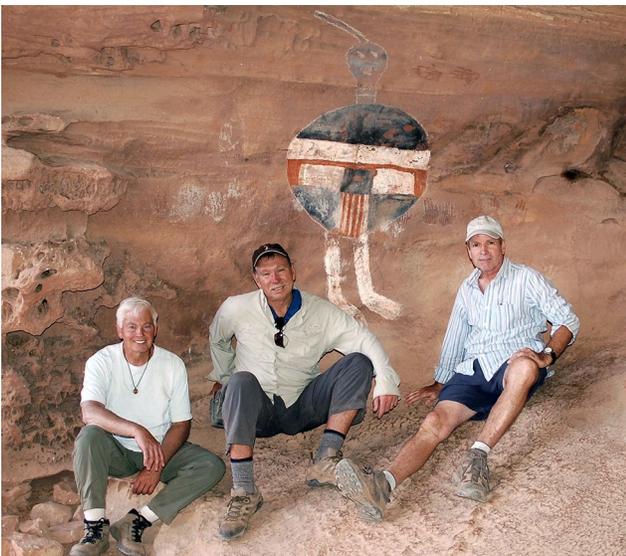
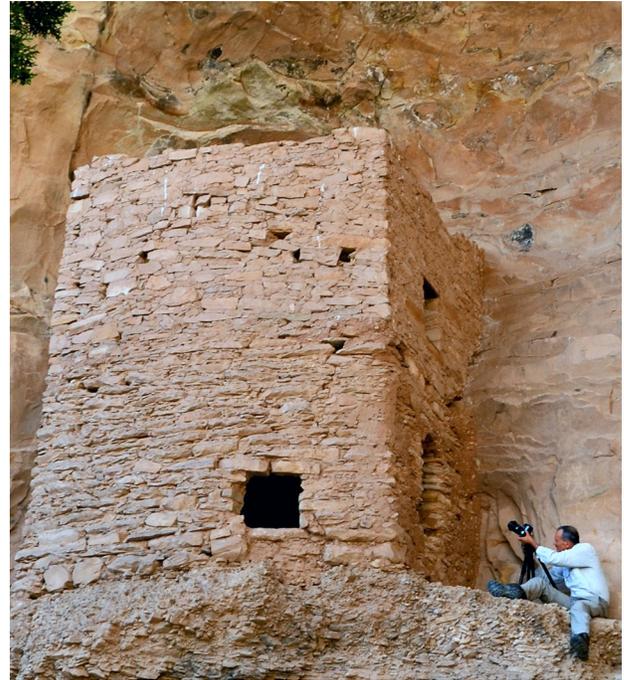
Top: Vermillion Cliffs lizard enjoying a sunny day.

Middle: Hungry birds waiting for mom in a crevice at Aiken’s Arch.

Bottom: Beautiful horses owned by local Navajos visit Greg and Steve at the Dos Manos rock art site.



SDRAA in the field. Top Left: Greg elated to see the magnificent Great Mural art in El Brinco V during a two week mule trip in the Sierra de San Francisco Mountains in Baja California. Top Right: Following the annual SDRAA Symposium in 2017, Anne Stoll and a group of friends visit a pictograph shelter along the U.S. and Mexico border near Jacumba, California. The inset shows some of the geometric pictographs found in the shelter. Lower Left: Eve Ewing describing structural and functional relationships in Great Mural cave paintings while on a mule trip to the Sierra de San Francisco Mountains, Baja California. Lower Right: Ken Hedges explaining Tubatulabal rock art at Tomo-Kahni while on an ARARA field trip in May of 2009. It was at this ARARA meeting that the idea for SDRAA was germinated.



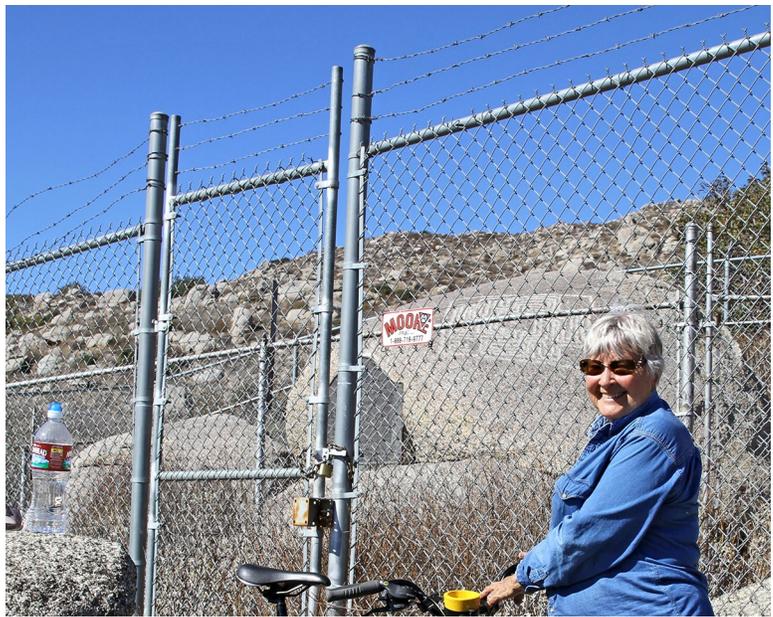
SDRAA in the field. Top Left: Greg Erickson guiding Jeff LaFave, Jon Harman, and Amy and Leigh Marymor to rock art in his own stomping grounds of Poway, California.

Top Right: Steve Freers intent on getting a primo photograph of a ruin on Cedar Mesa, Utah.

Middle Left: Steve Freers and Jim Respass enjoy some much needed shade while discussing how best to photograph a pictograph panel in Joshua Tree National Park, California.

Middle Right: Steve Freers and Don Christensen “gracefully” descend a steep slickrock pour-off to visit Tower House Ruin in Cedar Mesa, Utah, 2016.

Lower Left: Following a long and wonderfully adventurous hike, Greg Erickson, Dan Cannon, and Terrie Callen enjoy a big “pay-off” by reaching the All American Man panel in Upper Salt Creek, Canyonlands National Park, Utah.



SDRAA in the field.

Top Left: Sherry Eberwein Mitchell with masked figure. IFRAO 2013 field trip.

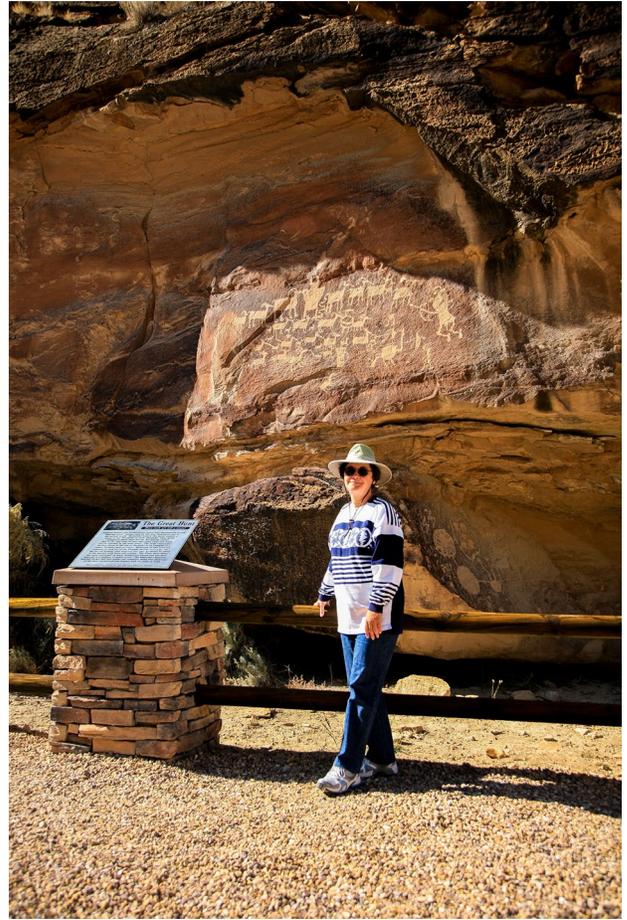
Top Right: Dramatic Pueblo IV petroglyphs at Comanche Gap. IFRAO 2013 field trip.

Middle Left: Wayne Tyson enjoys a cool drink of water after riding his bike up to the Hemet Maze Stone.

Middle Right: Rose Tyson in front of the double fenced "Maze Stone," California Historical Landmark No. 557.

Lower Right: Wayne Tyson stands on top of a rock in order to get a clear shot with his camera. Inset shows the result. They visited the site in October 2012.





SDRAA in the field.

Top Left: Lawrence Baca putting his tripod to good use while capturing petroglyph images with his telephoto lens.

Top Right: JoAnn Baca visits the Hunting Scene in Nine Mile Canyon, Utah.

Lower Left: Ellyn Wolfe takes a restful moment among the fascinating glyphs in Little Petroglyph Canyon.

Lower Right: Steve Waller walks behind a pecked Pueblo shield, a kachina mask, and a ceremonial flute figure during the IFRAO field trip to Comanche Gap, 2013.



SDRAA Mysteries: “Who or What is That?”

Congratulations **Sherry Eberwein Mitchell**, you are the **WINNER** of our first “Mysteries” contest (answers below). You can join Sherry as a distinguished winner by writing your numbered answers to this new set of mysteries and emailing them to Steve Freers: newsletter@sdraa.org. We encourage you to submit “Mystery” photos.



We need you to submit a guess regarding these mysteries:

- 1) Whose shadow is that?
- 2) What is the genus and species of this rattlesnake (it nearly got one of our members).
- 3) Whose shadow is casting a gaze at SAGINAW MICHIGAN vandalism?
- 4) Who was this “Masked Man” on our Bishop Tablelands field trip?



Mystery Answers from last issue:

- 1) Lawrence Baca at Three Rivers, New Mexico;
- 2) Red speckled rattlesnake, *Crotalus mitchellii*, Palm Canyon, California;
- 3) Steve Freers at Fish Traps, California; and,
- 4) Brian Swanson at the Volcanic Tablelands, California.



*Are you ready?
These are much easier:*

- 1) My gosh, who would make a rock art face like that?
- 2) Whose shadow is that?
Hint: taken at a published rock art site in southern California.
- 3) Whose truck is this? *Hint:* the individual locked his keys and wallet in the truck.



Molpanomalies

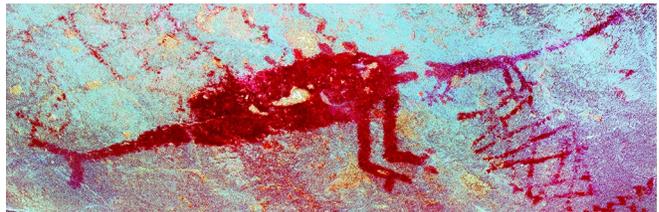
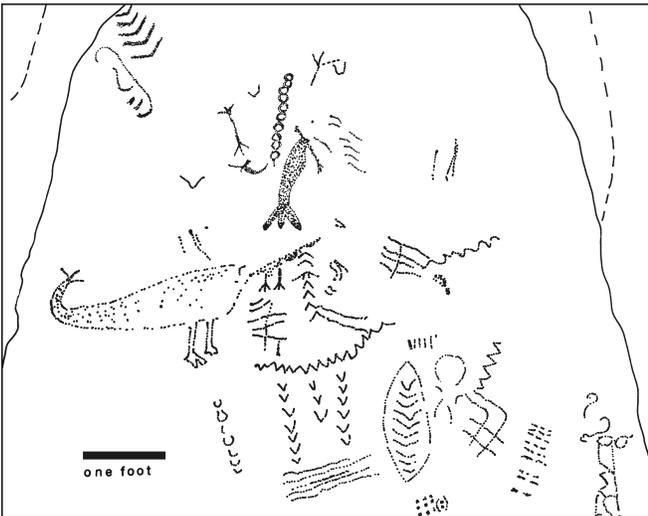
Field Notes
from
Ken Hedges

Anomaly (def.): something different, abnormal, peculiar, or not easily classified (Webster).

In the annals of southern California archaeology, the ancestral Luiseño village site of Molpa stands out as one of the most significant, the first of its kind to be excavated and documented. Located on the San Luis Rey River in northern San Diego County, Molpa has varied unique manifestations of rock art. In the Molpa report by True et al. in 1974, archaeologists recorded a complex pictograph panel (left). Tragically, firewood stored in front of the panel burned with



intense heat in the Witch Fire of 2007, completely destroying all but a small, now badly burnt, section of the original surface (right). This drawing from the Molpa report documents the inadequacies of freehand sketching as a recording technique as much as anything, but the actual painting pictures an animal like nothing else in Luiseño rock art—could



this be a helping spirit “in the shape of an animal of the most terrific description” as recorded by Boscana in 1822? Here this ferocious-looking beast is confronted by a diminutive lizard-like figure. Other features at Molpa include a grooved petroglyph unique to this site (lower left) and a boulder with drilled pits, fancifully compared to a northern California “rain rock” (lower right). The matter of rain rocks (as well as “baby rocks” and other explanations for cupules) is a topic for a future essay.



Visiting Hueco Tanks part 2 — by Lawrence Baca, SDRAA Treasurer

I have twice visited Hueco Tanks State Park & Historic Site (Hueco Tanks), located just outside of El Paso, Texas. I first visited Hueco Tanks over 20 years ago. At that time they took your money and cut you loose to find the rock art. If you've been to Hueco Tanks you're thinking, "Good luck with that." It was in the middle of August and the most important question was would I die of heat stroke before I found a cave with any art in it. Good news: I got out without collapsing; bad news: I didn't find a thing. (But you probably guessed that.) At that time there were no signs to trails and no social trails to the caves to be found. No one had posted an online map of where the caves might be located and the park service personnel sure didn't give you a map. I wandered and found nothing. This time I went with my friend and we hired a guide. The guides can take you paces you otherwise can't go. The private guide takes you places the public tour doesn't go. At the Cave of Masks there are at least eight major masks in good condition. Below are two nice examples of mask motifs:



Then there is the White Horned Dancer. She may be the most compelling image at Hueco Tanks. I shot 85 frames. I shot close-ups. I shot wide angle. Now I'm obsessed playing with software. My original images are dull and flat because there is no direct sunlight on the images. The many colors that are actually there don't pop up until you run them through Canon DPP or Adobe Lightroom. Or ON1 or Corel AfterShot 3. Depending on your adjustments you can emphasize the blues or the browns.



Then I converted her to Black & White. I now have this obsession with trying to find the perfect combination of light and shadow for a black & white image. The multi-shades of color and mottled wall lend themselves to a variety of monochrome interpretations. So far, being confined by the Corona virus, I have experimented with six different B&W software packages—Canon DPP, Adobe Lightroom, Silver Efex Pro 2, ON1 Effects 10, Corel AfterShot 3 and Topaz Fusion Express 2. Please stop me! I need an intervention. Right now I like this version the best...but then I've only tried 154 permutations so far.

Hueco Tanks currently limits the number of visitors to 70 persons per day. And even then, you are restricted to what parts of the park you can visit on your own. Reservations must be made well in advance and parts of the park can only be visited with a tour guide. Only North Mountain can be visited without a tour guide. And you need a permit to visit North Mountain. Even if you are camping out at Hueco Tanks, if you didn't reserve a permit in advance you have to stand in line at 8 a.m for one of the 10 first-come, first-served permits. Only 10.

The park service has decent guides that will take you on half day tours of some of the East and West Mountain petroglyph sites, but those tours are limited in scope. Hire a private guide. **Don't go in August.**

Remember...

...we need your photographs and captions to make the next issue of *SDRAA in Action* a success. If you have pictures to share—or candidates for our Mystery page—let Steve know at

newsletter@sdraa.org

and upload your pictures using our Action Upload Link provided on page 2 of this issue.

Chillaxing:

SDRAA President Greg Erickson enjoys the comforts of cell reception, and an empty wine glass, at a Jacob Lake campground in northern Arizona.

