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Two New Western Message Petroglyph Sites Discovered in the Berkeley Hills

by Leigh and Amy Marymor

It's been nearly sixty years since Elsasser and Contreras published their article (1958) introducing an eccentric group of seven historic petroglyph sites that had come to the attention of the Archaeology Department at UC Berkeley. Scattered about the Bay Area, Northern California, and Western Nevada, these "Modern Petrographs" appeared to be Euro American in origin and to share an iconography that was largely drawn from a late historic form of Ojibwa/Sioux pictographic writing intermixed with pan-cultural esoteric elements. The sites were similar enough, one to the other, in overall appearance and linear arrangement, that the authors concluded they must be the result of some mischievous or quasi-religious intent. Over the years an increasing number of related sites have come to light with the current roster now including thirty-six locations spread over eight western states. By 1993 those few rock art researchers in California and Nevada who were interested in such things had adopted the term "Western Message Petroglyphs" to describe these petroglyph panels, while a hearty few working independently in Utah adopted the term "Mystery Glyphs" to describe the sites that they were finding in Utah, Nevada, and elsewhere.

In Berkeley, three locations were described among the original seven sites in the Elsasser and Contreras report. Two of these sites, Tilden 1 and Tilden 2, remain largely hidden and ignored in the Berkeley Hills, while a third location, CA-Ala-19, has yet to be relocated, and may have been destroyed by development. Recently, Leigh and Amy Marymor were contacted by a Berkeley resident who wanted to talk about some strange petroglyph carvings he accidentally found while out hunting mushrooms up in the hills. At first blush we thought he must have stumbled upon the carvings at Tilden 1 or Tilden 2, or maybe, with a sense of anticipation, we thought he had found the long missing Ala-19 site. As our first phone conversation unfolded it became clear that he was describing a location that didn't relate to any of these known sites, and by the time he sent his photographs, we were able to confirm that this hiker had located a completely unknown Western Message Petroglyph site in the Berkeley Hills. Before we could arrange a meeting over coffee to discuss his find he was back in touch to report that he had gone out into the hills and found yet another location no more than a half mile from the first – also completely new to us. A few weeks later we arranged a site visit under the auspices of the land management agency to confirm and document the finds. During the course of that survey we found a third carved boulder not far from the first find. In keeping with the name

styles first utilized by Elsasser and Contreras in the 1950s, we have named the first location "Tilden 3" which has two loci, and the second location we have named Tilden 4. In total, we now know five Western Message Petroglyph sites in the Berkeley Hills. These are approximately two and a half miles from each other at the extremities, and all are laid out in one fashion or another in relation to the old stage road from San Francisco to Martinez that traversed the Berkeley Hills via Claremont Avenue and Fish Ranch Road. We can now refer to a "Western Message Petroglyph District" that encompasses the five sites in the Berkeley Hills. Other WMP panels in the Bay Area overlook the old Mission Pass Road along the Interstate 680 corridor from Mission San Jose to the Sunol Valley, and yet another overlooks the old Emigrant Trail from the Northern Bay Area to Sacramento along a path that is now overlaid by Interstate 80.

Tilden 4 consists of a lone image on an isolated boulder located approximately one half mile from Tilden 3. The image, an "amorphous skull-like shape," is a signature icon within the Western Message tradition and has been found repeatedly at many of the WMP sites. In this brief report, we describe the Tilden 3 site in some detail.

Tilden 3: Locus 1

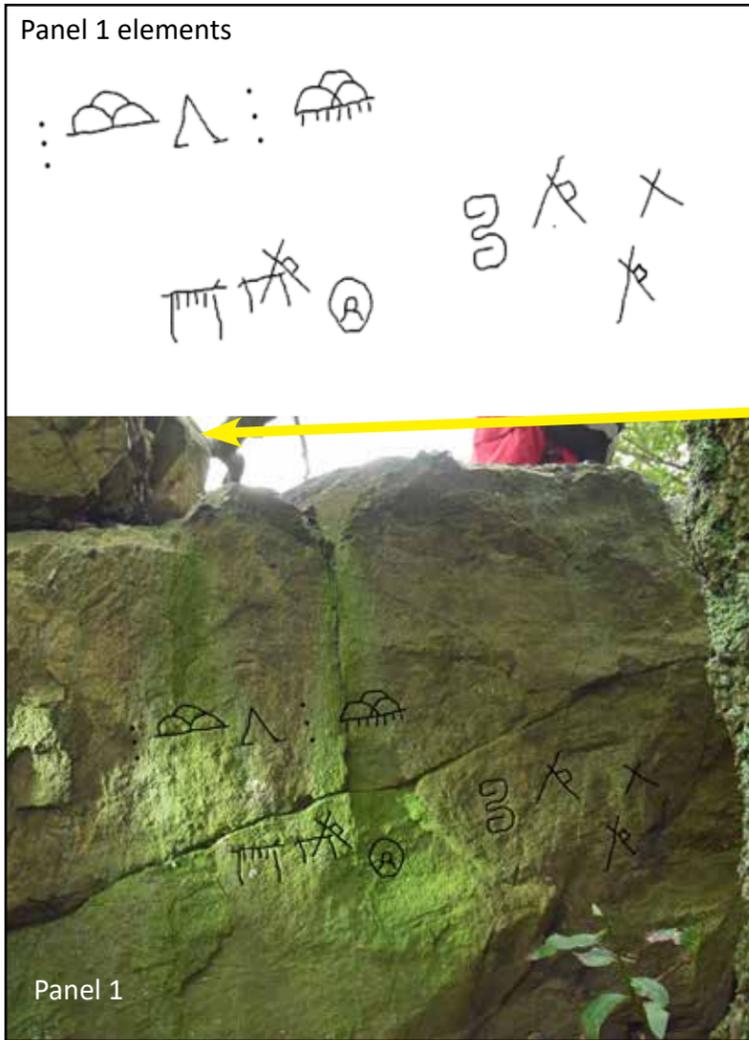
Tilden 3 consists of two loci. Locus 1 has two panels carved into a large fractured andesite boulder. Panel 1, on the vertical rock face measures 31" across x 12" high (next page) This panel is a classic WMP arrangement consisting of two lines of text with a total of twelve elements.

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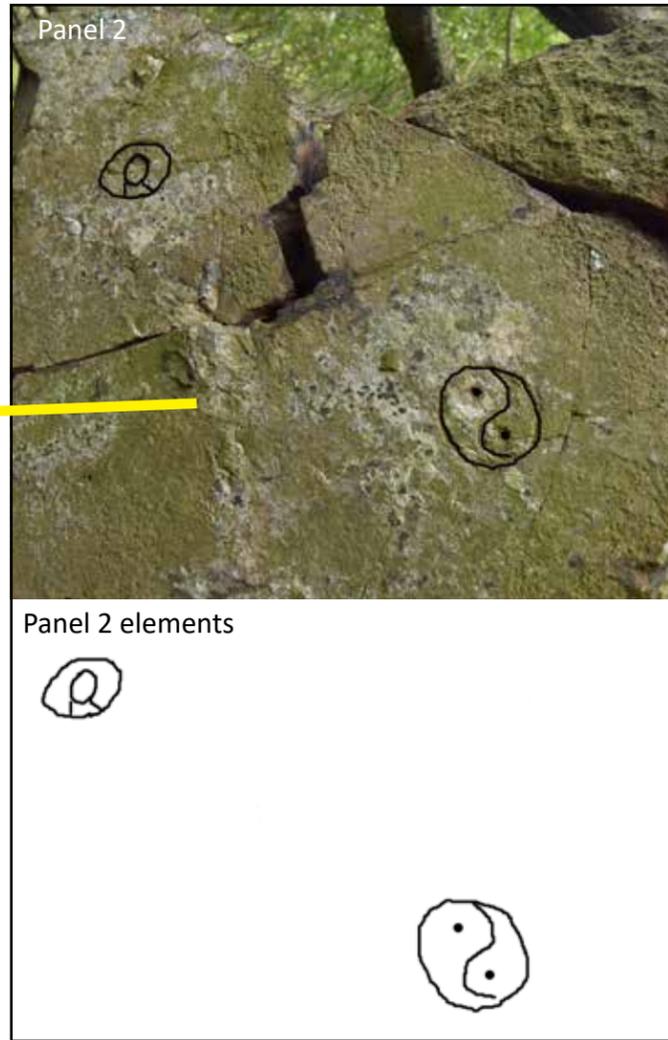
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Locus 1:



Panel 2 is on a small, fractured and fragile, canted triangular-shaped boulder that sits on the boulder atop Panel 1. Two images are carved one above the other, about 13” apart. The upper image is a circle with a frontal bust carved within it. The lower image is a classic yin yang symbol.

Locus 2 was discovered when Amy Marymor encouraged Su Sheng, a rock art researcher from the China Rock Art Research



Association who accompanied our survey team, to investigate an isolated boulder located downhill from Locus 1. Two carved elements on the vertical face of the boulder include a vertically oriented “double axe-head with short handle protruding to the right” that sits above a horizontally oriented “double-axe head with handle pointing downward.”



Iconography, Syntax, and Rock Art Poetics:

Locus 1, Panel 1 utilizes a symmetry of iconography in its syntax that is frequently seen in other WMP panels. Although “reading” these panels has proven to be an elusive undertaking, we hypothesize that the author may be writing poetically where this convention of symmetry is employed.

In this panel, and Panel 2 which occurs on the fragile rock stack directly above it, all but two of the icons can be found in Ojibwa/Sioux pictographic writing. Only the “Egyptian Walking Legs” and the “Yin Yang” symbols fall outside the O/S tradition. Working with published definitions that first appeared in Copway (1851) and later in Mallery (1893), and Tompkins (1927) we can hazard a guess about the “meaning” of the panel.

Rock art interpretation is far more art than science –our interpretations are neither verifiable, nor falsifiable and therefore do not fit the scientific paradigm. Our approach to interpreting this pictographic text is informed by many years of Torah Study, in the Jewish tradition. The Biblical Hebrew of the Old Testament is written without vowels, no punctuation marks,

and includes some words that only occur once and have no fixed translation – meanings are often ambiguous. The tradition says that “meaning” is often contained within the white spaces between the lines. Within the context of Jewish “traditional historic interpretation” each generation is tasked with “turning and turning” the text to make relevant and contemporary the ethical teachings contained (sometimes hidden) within the text. It is understood that there are always multiple levels of meaning at play at any one time, each level with its own value and resonance. The parsing of the question has much to do with the answers that result, as do the ground and point of view of the questioner. So in short, this approach may reveal something embedded in the text as intended by the author, or may simply be a Rorschach which leads to the extraction of something meaningful or artful in response to the stimulus on the rocks. This approach to interpretation can be called “rock art poetics.” With this appropriate disclaimer in place, we can proceed with our effort to engage both right and left brain to help intuit some understanding of the carvings at Locus 1.

Panel 2, as mentioned, sits above Panel 1 and consists of two icons:

circle with frontal bust – Yin / Yang

Panel 1, Line 1 consists of five icons:

“three vertical dots – 3 lobed cloud – walking legs – three vertical dots – three lobed cloud with rain dashes.”

Panel 1, Line 2 consists of seven icons:

“abundant drying rack -- empty drying rack with teepee -- circle with frontal bust -- reverse scroll E -- three teepees.”

We “read” the two symbols set above in Panel 2 as a heading or title for the two lines in Panel 1 below. Replacing neutral descriptors of the icons with historic published definitions for the Ojibwa/Sioux pictographic elements along with our proposed interpretation for the esoteric “Egyptian Walking Legs” and Yin/Yang symbols we derive the following:

Obscure (hidden) -- Balance (harmony)

Time marker of 3-- no rain-walk (distance? Go? Leads to?) -- Time marker of 3-rain

Feast -- Famine -- obscure (hidden) -- sickness-village(encampment)

Finally, exercising poetic license we arrive at a tentative poetic text for the two panels:

***The Balance is Unclear
Three years, no rain, leads to three years of rain
Feast and famine
The hidden suffering of our village.***

(cont'd page 4)

Inter-site Associations:

There are many inter-site repetitions of WMP elements between Tilden 3 and the other thirty-five WMP sites, as illustrated in the table below. Both Tilden 1 and Tilden 3 share a very similar use of clouds, rain clouds, and counting devices in the number of “3.” The repetition of the pairing of these images strengthens our argument for shared authorship between the sites.

| Ref. # | Icon | Description | Interpretation | Primary source | Cultural affiliation | Tentative interpretation | Sites |
|--------|------|--------------------------|------------------|---|-----------------------|---|--|
| 1 | | Linear dots | Number, count | Similar to Tomkins: 78, 82 | Ojibwa/Sioux, Dakota. | 3 years | Tilden 3, Claremont Creek, Vargas Plateau. |
| 2 | | Rain cloud | Rain | Mallery: 701, fig. 1149 | Moki (Hopi) | Rain | Tilden 1, Tilden 3 |
| 3 | | Cloud | Cloud | Mallery: 700, fig. 1145 | Moki (Hopi) | No rain | Tilden 1, Tilden 3. |
| 4 | | Walking legs | | Rosetta Stone | Egyptian | Distance, walk, go. Leads to | Tilden 3, Ala-51, Claremont Creek, Rockville, Cedar City, Fillmore, Manti, St. George, Austin, Tombstone, Hat Top, Silver City, Del Norte, Cameo, Grand Junction, Green River |
| 5 | | Drying rack w/meat | Abundance, feast | Tomkins: 77,78, Mallery: 654, fig. 1033 | Ojibwa/Sioux, Dakota. | Plenty, feast, abundance | Tilden 3, Pinoche |
| 6 | | Empty drying rack | Hungar, famine | Tomkins: 77, Mallery: 655, fig. 1038 | Ojibwa/Sioux, Dakota. | Hungar, famine | Tilden 3, Hat Top |
| 7 | | Circle with frontal bust | Hidden, obscure | Tomkins: 81 | Ojibwa/Sioux, Dakota. | Hidden, obscure, unclear | Tilden 3, Vargas Plateau, Cedar City, Manti, Ogden, St. George, Genoa, Pinoche, Tombstone, Silver City, Green River |
| 8 | | Backwards scroll "E" | Illnes, sickness | Tomkins: 79, Mallery: 576, fig. 824 | Ojibwa/Sioux, Dakota. | Illness, sickness, infirmity, suffering | Tilden 3, Tilden 2, Ala-51, Vargas Plateau, Castle Crags, Fillmore, Manti, Nephi, Austin, Genoa, Virginia City, Tempe, Hat Top, Silver City, Durango, Grand Junction, Pocatello, Green River |
| 9 | | Multiple teepees | Village, camp | Tomkins, Mallery | Ojibwa/Sioux, Dakota. | Village, encampment, camp | Tilden 3, Vargaas Plateau, Claremont Creek, Pinoche, Grand Junction |
| 10 | | Yin / Yang | Balance, harmony | | Chinese | Balance, harmony | Tilden 3, Claremont Creek, Alabama Hills, Tombstone, Austin, Fillmore, Nephi |
| 11 | | "Double axe-head" | | | | | Tilden 3, Claremont Canyon, Rockville, Cedar City, Fillmore, Provo, Austin, Tempe |



Tilden 1: Recurrence of the “Hopi-style cloud” and counting device theme

Historical Context:

The Western Message Petroglyph Sites of the Berkeley Hills District overlook a historic route of travel through the East Bay Hills. Some of the key historical dates that we have considered to frame the likely period of carving are as follows:

- 1848 – 1849 adjacent to the return route of the Mormon Battalion.
- 858 transcontinental telegraph cable laid along Telegraph and Claremont Canyons from Orinda to the East.
- 1861 Pony Express route from Orinda to San Francisco Ferry terminal via Fish Ranch Road and Claremont Canyon.
- Late 1800s – early 1900s Summit Lodge stage stop was located on the saddle between Claremont Canyon and Fish Ranch Road.
- 1903 tunnel opens through East Bay hills connecting Berkeley/Orinda – Claremont Canyon fades in importance.
- Pre-1906 bottle glass found on surface in association with Tilden 1/Locus 4.
- 1929 Claremont Avenue is paved.

In considering the earliest possible date for the carvings at the Berkeley Hills sites we look to their proximity and probable relationship to the carvings found at Tilden 2 where a four-icon phrase of WMP text nearly duplicates a similar phrase carved in a draw overlooking the limestone block quarry at Manti, UT. The quarry is the source for the limestone blocks used in the construction of the Latter-Day Saints’ Manti Temple that rose in view of the quarry and WMP site between 1877 and 1888. We propose that the author of the Manti and Tilden WMPs is the same person, or small group of individuals who were “in the know.” For reasons presented elsewhere (Marymor and Marymor, 2016), we believe the WMP author(s) came west with the Mormon expansion and later followed mining and quarry interests throughout the Western United States. Our theory places the arrival of the author(s) in the Bay Area and Northern California no earlier than the episode of carving at Manti, 1877 – 1888 , and based on our comparison of WMP conventions with hieroglyphic conventions published by Garrick Mallery in 1893, we believe the likely earliest date for these sites will prove to be after 1893.

Western Message Petroglyph sites tend to be located along historic routes of travel tied to the period of western expansion during the late 19th and early 20th centuries. The Berkeley Hills sites are a prime example with Claremont Canyon Road and Fish Ranch Road being used as the primary route through the central East Bay Hills from San Francisco to Martinez via Berkeley and Oakland from the 1860s to 1903.

We propose that the latest probable date for the carving activity would be prior to the opening of the tunnel from Berkeley to Orinda which moved traffic to the next drainage to the south in 1903. At that time, Claremont Canyon / Fish Ranch Road route faded as the most direct route through the East Bay Hills and faded as a popular travel corridor. As such, we propose the latest date that the author(s) would be likely moving about

Chumash Rock Art Sites at Vandenberg AFB
by Chris Gralapp

BARARA was fortunate to visit the rock art sites at Vandenberg Air Force Base in July. In September, just a couple of months after our outing, two huge fires tore through the base, precluding visitation until further notice. We had contacted base archaeologist Chris Ryan to gain permission to see some of the well-preserved and researched sites which are accessible only by special arrangement. We were assisted by Jon Piccuolo, who has worked as a site steward on the base, and has researched the sites extensively with the Rock Art Documentation Group, for the base and for the Santa Ynez Chumash Elders Council.

Two prime sites are Honda Ridge and Swordfish Cave. Honda Ridge is well known for its large Chumash pictograph panel, done in a particularly brilliant red ochre on a shiny, reflective substrate of ‘slickenside’, a dacite or rhyolite volcanic stone which was heated and thrust upward in an earthquake, thereby polishing its exposed surface. Elements are generously superimposed, to give a very busy, oft-visited feeling.

The site has dramatic views of sunrise and sunset, and Jon has suggested this site is archaeo-astronomical in nature—and because there is a dearth of habitation evidence, it is understood

the Claremont Canyon would be 1903.

Primary Site-Specific References:

Elsasser, A.B. 1957 Notes on Modern Petroglyphs of Central California and Western Nevada, FILE#244, Unpublished manuscript, Archaeological Research Facility, University of California, Berkeley, California.

Elsasser, A.B. and Contreras, E. 1958 (Jan. 2) “Modern Petrography in Central California and Western Nevada” in Reports of University of California Archaeological Survey 41:12-18, University of California Department of Archaeology, Berkeley, California.

Claremont Canyon Conservancy History <http://claremontcanyon.org/history.php> (accessed 4/18/2016). Hilbish, Judy n.d. Stone Diary, Draft manuscript, 207 pgs.

Marymor, Leigh and Marymor, Amy Leska 2014 (Summer) “Tilden 1, Berkeley, CA: Unique Among the Western Message Petroglyph Sites” in Bay Area Rock Art News 32(2):5-7, Bay Area Rock Art Research Association, San Francisco, California.

Marymor, Leigh and Marymor, Amy 2016 “Western Message Petroglyphs: Esoterica in the Wild West” in American Indian Rock Art 42:67-79, American Rock Art Research Association, San Jose, California.

Oakland Tribune 1954 (Oct. 11) “Tilden Park Mystery Rock Studied by Archeologists” in Oakland Tribune, pg. 20, Oakland Tribune, Oakland, California.

Pate, Andy 1993 Western Message Petroglyphs, Unpublished Manuscript, 16 pgs.

Smith, C.E. 1946 A Supplement to J. Steward’s Petroglyphs and Pictographs of California and Adjoining States, File #61, 30 pgs, Unpublished manuscript, Archaeological Research Facility, University of California, Berkeley, California.

Sonin, Bill 1993 (Aug) “Western Message Petroglyphs: A Preliminary Report” in Bay Area Rock Art News 11(2):6-8, Bay Area Rock Art Research Association, San Francisco, California.



that Honda Ridge bore an exclusively ceremonial function. Some of the designs resemble images that are ethnographically reported to represent puberty rites and visions experienced during altered states of consciousness.

Amid the visual cacophony of imagery, one can pick out a long set of tally marks, stylized animal and marine forms, surrounded by a huge variety of geometric designs. There is even a stylized sailing ship that piques curiosity. The panel is a hit of saturated color, and was surely as impressive to the local prehistoric people who encountered it as it is to us today.

Swordfish Cave is the best known and most researched site on Vandenberg. Recent archaeological investigation reveals that time depth for human use is older than originally thought, at ~3700 years old for the first occupation. The shelter is named for the unique swordfish pictograph, in which the fish itself occupies negative space (i.e., the red ochre pigment fills the non-fish space, leaving the background in the middle as a fish shape). In his new analysis of the site, entitled The Archaeology and Rock Art of Swordfish Cave (University of Utah Press, 2016) Clayton Lebow ascribes the rock art to circa 3000 to 600 BC, using the associated stratigraphy of the pigments found in the excavated floor layers. The swordfish was a spiritual ally to Chumash shamans, and were thought to drive whales

(cont’d page 6)



Honda Ridge Panel

ashore to feed people in times of food scarcity. The Chumash believed that swordfish were people of the ocean—and told stories of swordfish living just offshore in crystal houses. The people hunted swordfish from canoes, and a 2000-year old Chumash burial in a neighboring village (not on the base), a remarkable swordfish skull headdress was unearthed, complete with mother-of-pearl inlays in the eyes. So clearly, swordfish were a significant part of Chumash culture, and were commemorated on the rock wall at Vandenberg.

Jon Picculolo reports that the “Honda Ridge rock art site was impacted by Vandenberg’s 12,500-acre+ ‘canyon fire’. Some rock art on the east panel was affected by smoke. The west panel (that’s the larger one, includes the sun disk) is ok. There was significant damage to the site’s visitor infrastructure (viewing platform, railings, benches), but all that can be replaced.”



Paranaghat Valley, Nevada

by Chris Gralapp

If you should find yourself near Las Vegas with some time to spare, make your way up into the Pahrnagat Valley, about 1.5 hours north of LV on Highway 93. This beautiful valley follows a chain of spring-fed lakes, and is flanked on the west by the Pahrnagat mountain range, much of which is incorporated into the Desert Wildlife Refuge, managed by the Bureau of Land Management. The BLM has done a good job of keeping the gravel roads passable, and so the approaches to the sites are fine, and they are open to public visitation.

Some of the sites are adjacent to the highway, and are subsequently a little more vandalized, such as the NO HORSES panel near the White River Narrows, which resides by the edge of a meadow. This corridor was most likely a well-traveled migration route in the past, as it is today.

The primary elements include long strings of tally marks, footprints (anthro as well as cat, bear and bird), the omnipresent bighorn sheep and deer. In one place near the mouth of Weepah Canyon, there is an interesting painted panel featuring three-finger smears in a radial pattern. DStretch helps to clarify these these intriguingly expressive designs.



Pahrnagat Man

Probably the most iconic of the elements in the valley is the Pahrnagat Man, a fire plug shaped figure who makes an appearance in several places, most notably in the Mt. Irish Archaeological District, a 640 acre preserve that ascends to 5100 feet in altitude. P-man typically sports solidly pecked bodies,



Sloan Canyon petroglyph panel with Jim Gorden

long claws and goggle-eyes. The Native American groups who settled this area from 4000 years ago to the nineteenth century were efficient and skillful at seasonally moving with their food resources, and taking advantage of climactic differences as they moved up and down the mountains.

Another rich rock art area is Sloan Canyon, or as it is more popularly known, the ‘Shooting Gallery’. The panels are more widely scattered, both in distance and altitude, but are worth the hunt, and are remarkable in their variety and organization. Lithic evidence of tool-making industry abounds near some of the rock art panels. The environment is a beautiful and fragrant example of pinyon-juniper habitat, and odds are visitors will have the place to themselves on most days.



Life-sized bighorn sheep

Lincoln County in Nevada is proud of their rock art heritage, and the Nevada Rock Art Foundation in conjunction with the BLM (local office is in nearby Caliente, the staff is most helpful) have produced a number of well-designed informational brochures to educate about the sites and the cultures.

And, of course for a diversion, the town of Rachel, home of the Area 51 UFO watchers, is not too far over a mountain pass. An Alien Ale at the Ale-Inn won’t go amiss after an energetic day of glyphing!



Kilmartin Glen Neolithic sites

by Chris Galapp



Standing Stones of Kilmartin Glen

If you should find yourself in the UK with a yen for prehistoric archaeological adventures, a visit to the Scottish county of Argyll on the west coast is a satisfying destination. The dollar goes a long way, and the vast, open air sites are enticing. The Scots are deeply invested in their heritage, and the rock vestiges in the glen date back to approximately 5000 years BCE.

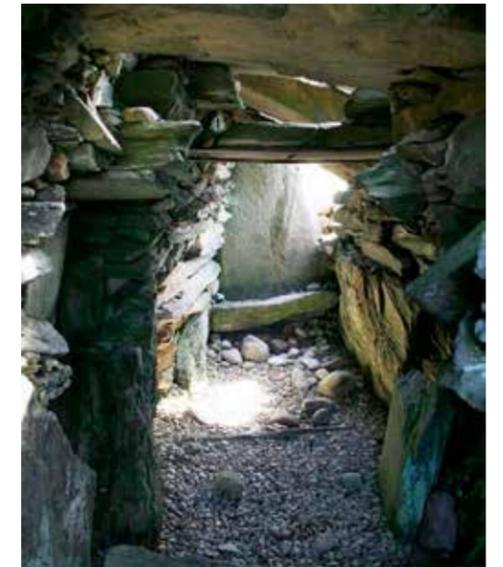
The British Isles are chockablock with prehistory—it seems that every corner boasts megalithic evidence of occupation and culture. Stonehenge comes to mind immediately when we think of megalithic ritual centers, but Kilmartin Glen is also unusually rich in ancient monuments, arranged in a remarkable miles-long array. Within 6 miles of the little town of Kilmartin there are more than 800 prehistoric sites and counting, making this area of extraordinarily high concentration of archaeological material. Standing stones, cairns, burial cysts, henges, and mounds are clustered within the Glen, some featuring petroglyphs in the familiar concentric circle patterns that are the primary stylistic element. In addition, castle hills called ‘duns’ stud the landscape, and it is easy to imagine them as defensive positions, even if the architecture is incomplete. The climate is wild and wet, and the landscape eternally green, which creates a dramatic backdrop for the stone sentinels erected so long in the past.

The Kilmartin Museum is a good starting gate for exploration of the area’s high points, and it is possible to engage a private guide through them. Of course, it can be visited as a self-guided journey as well.

The Glen itself is a fluvio-glacial terrace, created by a huge melt event at the end of the Ice Age. It is comprised of a three-mile long corridor flanked by Argyll highlands mountains. Historically, the center of the Glen is a rocky fortress of Dunadd which was home to the earliest Scottish kings in the 6th and 7th centuries, and which played a big role in the formation of the Scottish nation. There is not much left of the fort, but there is a compelling petroglyph of a footprint pointing east, and one of a Pictish boar, which help to support the notion that Dunadd Fort was a concentration of power.

The monuments within the Kilmartin Glen complex are laid out in a long alignment, thereby creating a super-array of cairns and standing stones, a ‘linear cemetery’. An aerial view is the best way to wrap one’s head around the vastness of the sites, and hints at the rich ritual significance of this unique landscape.

Adjacent to the Glen are several rock art concentrations, incised mainly into horizontal slabs level with the ground



surface. Many have been uncovered, but it may well be that many have yet to be exposed from under their blankets of velvety moss. A particularly engaging rock is Ormaig, high on a hillside overlooking the nearby loch. The disconcerting part is that the road to this site is flanked by clear-cut slash, perpetrated by the Forestry Commission of Scotland but the site itself is lovely, and displays a blend of concentrics, labyrinth shapes, cupules, rosettes and some historic additions. The bedrock is black, and glistens with the dew to create a most fetching silvery contrast.



A rock art site called Achabreck is a massive sheet of cup and rig marks, the largest ground-based panel of its kind in Europe. The surface is epidiorite, a metamorphosed volcanic rock, and which has been smoothed by glacial activity. The motifs are rings and concentrics, characteristic of all the ground-based rock art in the area. This is a particularly fine site, and well-marked by the National Trust.

Standing stones in the area feature cupules, that ubiquitous rock art element found ‘round the world’. They stand near to a series of chambered burial cysts, one of which contains a block featuring axe-head motifs, thereby dating it to the Bronze Age (~2200 BCE). It is thought now that these standing stones are apparently not oriented to any astronomical phenomena, so their arrangement (a row of four large upright slabs, 4 meters high) is something of a mystery.

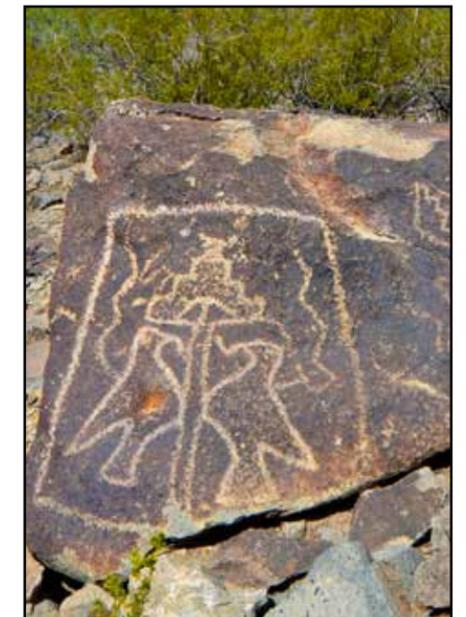
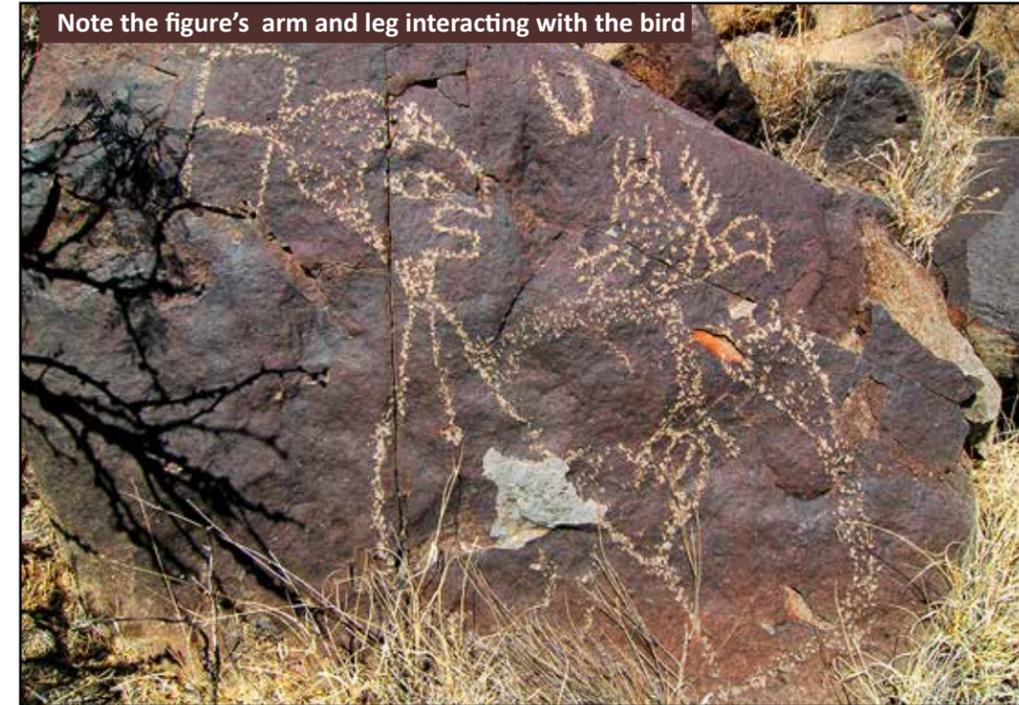
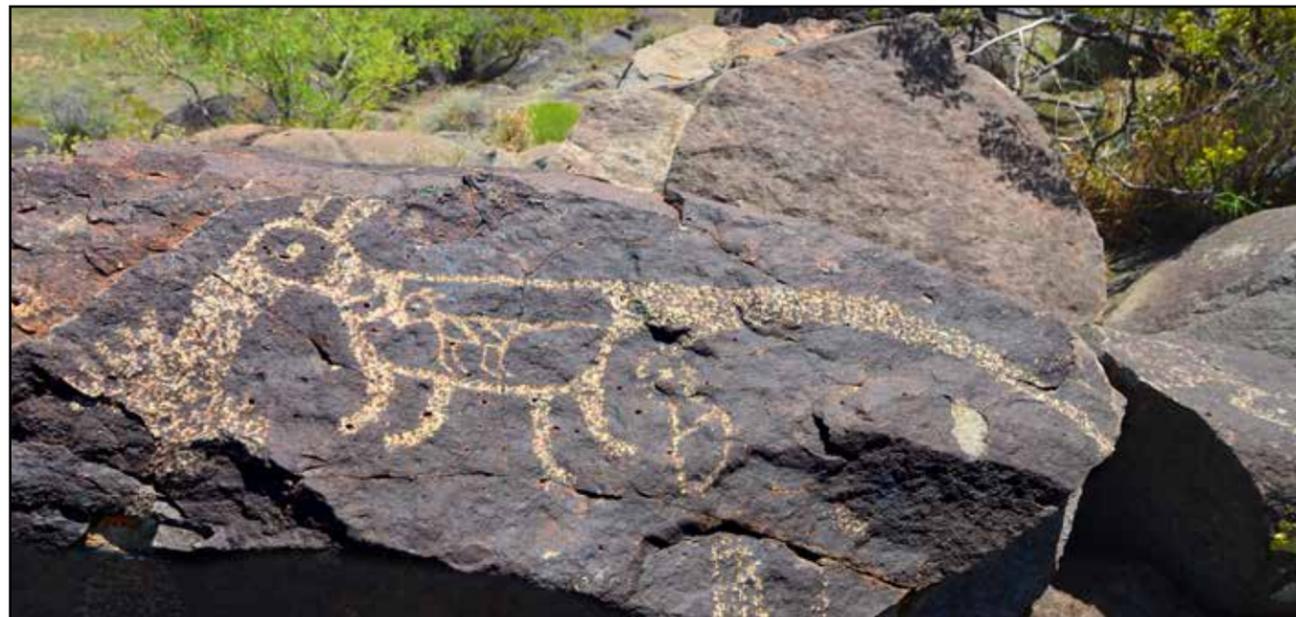
Hats off to the Scots, who are enthusiastic supporters and preservers of their heritage.



The Birds (and Beasts) of Three Rivers

by Chris Gralapp and Frank Cox

If you should happen to be traveling in South Central New Mexico, don't bypass the Three Rivers Petroglyph site, protected under the auspices of the BLM. Just this May a new visitors' center was inaugurated, and we stopped in on our way to the ARARA conference to witness the ribbon-cutting and to hike the petroglyph trail. We've visited many times, but each outing has shown us something new—and why not? It seems to me that the farther you go along the trail, the more fantastic the creatures appear. Chimeric animals, shamans, bird stories and all manner of lively, thought-provoking images abound. When you have more than 21,000 petroglyphs to parse, it can be good to narrow down the hunt, so I decided to look at birds (and a few beasts).



Rock Art Studies Bibliographic Database Moves to the Museum of Northern Arizona!

The New Year marks the beginning of BARARA's new partnership with the Museum of Northern Arizona. The Museum has agreed to become the Internet host for the newly updated and expanded Rock Art Studies Database inheriting the role following our thirteen years of association with the Bancroft Library at UC Berkeley. A new searchable interface is currently in design with MNA's IT consultants and we are eagerly anticipating the release of the Beta version. Upon release, rock art researchers, students, and the general public will enjoy a robust portal into the World's rock art literature with access to more than 34,000 citations to the rock art literature. Many citations have been expanded with author's abstracts, and others now have internet links. Leigh Marymor will continue on as the compiler for the project in his new role as Research Associate with the Museum.



Join/Renew your membership in the Bay Area Rock Art Research Association!

Founded in 1983 by Dr. Paul Freeman and Leigh Marymor, BARARA attracts like-minded individuals who are committed to exploring rock art all over the world, preserving and conserving it, providing education, and studying rock art in creative and interesting ways. Members enjoy access to field trip information and receive a newsletter that is published twice a year.

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