



Ellen Van Fleet: contemporary painter inspired by the rocks

as told to Chris Gralapp

Long time BARARA member Ellen Van Fleet is an amazing artist with a keen eye, who responds intuitively to the rock art environments she frequently finds herself in. I asked her to share her interest and approaches with BARARA..

How did you come to rock art as subject matter for your work?

I started noticing rock art in the late 70's when I went to Death Valley and saw the petroglyphs in Grapevine Canyon and began drawing them. As I drew they spoke to me and so I began to seek them out. During this period, I started using watercolor as well. The tools I use are light and transportable. My object when I visit a site is to spend time with both the location and the rock art. I am also much interested in the journey to get to the rock art. I don't know how it factors in but it does. I rarely take my own photographs because they tend to seem dead to me back in my studio. I do sometimes use images from books and other sources

Tell us about your process?

What I do is make small paintings on my travels which may have animals, plants and people in them as well as rock art. Then, back in my studio, I combine images from different sources into larger paintings. I rarely take my own photographs because they tend to seem dead to me back in my studio. I do sometimes use images from books and other sources. I am more concerned with capturing the vital force and space of what I see than I am with literal truth. Although it is precisely the how and where of the marks these ancient people made that speaks to me so clearly.

Your body of work is impressive--how long have you been at it?

I have been an artist for 50 years; first as a sculptor then as a painter. Entwined in this preoccupation with art is a long-lived involvement with Rock Art. My gallery has no idea that I paint rock art and my rock art friends don't know much about my other painting life.



Ellen painting a watercolor on site

I know you travel a lot for inspiration and to experience different cultures.. Which places in particular have you been, and where would you like to explore?

When I think of the sites that enthrall me, I think of sites in Zimbabwe, the Tassili, Namibia, and Horseshoe Canyon, Utah. I have heard about a site in Algeria that is reached by a long and hellacious drive from Libya. I would like to go there too. Oh and Australia. The list goes on. In the early 80's I discovered the poet Clayton Eshleman and his writings about the Cro-Magnon caves in France. In his writings about the cave at "Les Trois Frere" (around 15,000 B.C.) he speaks about the "dancing sorcerer" and how it is composed of the antlers of a stag, an owl mask, bear paws and a horses' tail yet it appears to be a human dancing. Eshleman then goes on to speak about the moment when hominids separated themselves from animals and forever found themselves "conscious" in a different way. I am intrigued by the idea that perhaps it was through image making that paleolithic people saw that they were separating the animal out of their "thus to be human heads". Is this the Garden of Eden story? It makes me wonder what all those other hominids were putting on cave walls in Africa, Australia and here at home. It is the images that I cannot fathom that draw me to them.

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◀ "Twyfelfontein"

A working drawing done on site. This image shows painted figures from Twyfelfontein, Namibia. In my memory all of the images in this area are petroglyphs but as I wandered around, no guides, no directions, just an occasional baboon barking, I came upon the human figures you see here. I don't know if the giraffe was there or whether it came from another site; possibly the Tsisab Ravine in the Brandberg Mountains. I usually draw when I'm out and about and then paint when I get back to a place where I have water; maybe shade and a chair. I hate to carry large amounts of water to paint with as well as the water I drink because it is so heavy.

◀ *"Everywhere and Nowhere"*

*Sierra de Guadalupe Mountains in Baja, California
Collection of Oscar Balaguer*

This painting is a combination of paintings from many sites in Baja, California. I have traveled to many mountain ranges and sites along the beaches with friends from the San Diego area, Under the painting I have scratched the lines from a topo map of the Sierra de San Francisco. The paintings here are usually very large making one wonder how the indians who made them got together the resources to paint them. Sierra de San Francisco is a rock art destination that is truly an adventure. The main painting there is much larger than the ceiling of the Sistine Chapel. It is possible to go to small ranchos and hire the cowboys to guide you using burros for your gear and mules for you. Stopping first in San Ignacio to get a permit.



"Drakensberg Mtns, South Africa, 10/22/98" ▶

A working drawing done on site.

This painting came from a small cave a short way the place I was staying in the Drakensberg Mountains. The mountains were fogged in and I couldn't hike so the proprietor told me of a cave a short way off. The cave had very small fine paintings in it and this is a painting that caught the spirit of the place. The other paintings at this site were incredibly erotic.



◀ *"Lunch Stop, 5th Day"*

*Tassili N'Ajjer, Algeria
Collection of Leigh Marymor*

This is a combination of two working drawings done around the same time on my first expedition with BARARA. This was a trip of a lifetime, all walking with camels carrying our gear and water. The rock art was mystical and very old. There were at least 5 distinct periods represented on this high plateau. The images were tiny but they had a presence that was everywhere; in the landscape and in the air.



A Visit to Surprise Tank

by Anne Stoll

For two days in June George and I were treated to a visit from an old friend, Matthias Strecker. German by birth, Matthias lives with his Bolivian wife Grel in Bolivia's capital, La Paz, where he works non-stop as archivist, editor, researcher and advocate on behalf of world rock art as the secretary of SIARB (La Sociedad de Investigación del Arte Ruprestre de Bolivia), the Bolivian Rock Art Research Society. When Matthias told us he would be passing through L.A. for a few days after attending a conference on whales in rock art in South Korea and that this was his first visit ever to California, we thought he might like to see a nearby Mojave Desert rock art site. Who knew it would turn out to be the hottest day of the year so far, with temps in Barstow topping 112°F. Yikes! But our fair friend, unfazed by the prospect of desert heat, declared himself keen to see a new site and so an expedition was arranged for Sunday, June 25 to Surprise Tank, about 30 miles southeast of Barstow. Another good friend and BARARA member, Mary Gorden, elected to come with us and so we four proved once again that not only mad dogs and Englishmen go out in such weather, rock art nuts do too.

Surprise Tank (a.k.a. Hidden Tank) is located in the Rodman Mountains Wilderness Area in San Bernardino County on the edge of a lava field at about 1400' elevation. It's within BLM's Barstow Field Office jurisdiction and about an hour south of the town of Daggett. The site is noteworthy for its nice concentration of petroglyphs – Whitley estimates about 900 elements -- lining both sides of a short basalt defile. Beginning one's exploration near the parking area and heading down into the shallow drainage, the walls are low and the gap between them fairly narrow. (Figure 1)

Petroglyphs are soon observed on both sides and after a short dry pour-off, the so-called Rattlesnake Shaman's Shelter can be seen on the left (Fig. 2). David Whitley maintains the zigzag lines around this shallow shelter "represent a stylized technique for portraying rattlesnakes" and that their presence marks this as "the vision quest locale of one or more Rattlesnake Shamans" (Whitley 1996:67). Interesting.



Figure 2

The arroyo widens and deepens as one follows the dry bed down to its mouth, and at this point the site opens out, with basalt walls towering overhead. While most of the rock art appears of abstract design (Fig. 3), a number of big-horn sheep images are present (Fig. 4)

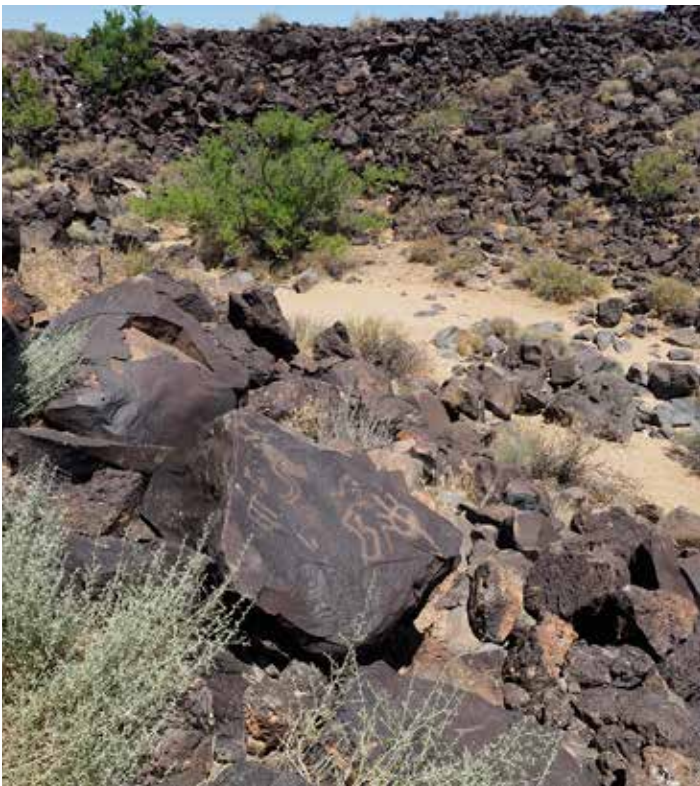


Figure 1



Figure 3



Figure 4



Figure 5

Several boulders exhibit petroglyphs which are very deeply repatinated, suggesting significant antiquity (Fig. 5). In sum, despite the heat, a grand time was had by all, especially our out-of-town colleague.



Smoke Creek Archaeological Area Field Trip

by John Rother

On September 30, 2017, a joint field trip with 23 members of the BARARA and the Friends of Sierra Rock Art along with Jay King, the local archaeologist and his son hiked over a lava rock field to view extensive signs of Native American life. On the way to Smoke Creek, the group first visited the Ramparts site that consists of rock rings atop a bluff over what today is ranch land. During the hike, there were provocative discussions as to the original purpose of the rock rings at the Ramparts site. Were the rock rings used as fortification? Where they used as hunting blinds? What about possible ceremonial use? Only the Numic People that originally inhabited the area know for sure.

Next, the group hiked along Smoke Creek. There was bushwhacking and there was mud, but this made the event even more memorable. All hikers persevered and were rewarded with the view of many petroglyph panels and the sound of a babbling brook. It was both fun and exciting to look along the canyon walls for petroglyphs.

Jay King advised that over 400 petroglyph sites have been recorded in the area. These petroglyphs were likely produced by Shoshone and Paiute tribe members.

Although it was interesting to walk along Smoke Creek and view all the petroglyphs, the day's destination of Bruff's Rock was a special treat. The rock art was recorded in the 1840's by an explorer and prospector named J. Goldsborough Bruff. He stated in his journal: "I pictured several of the most distinct groups of symbols and some look much like Egyptian."

At the Bruff's Rock site, the group had a leisurely lunch along



Drone's eye view of ourz Smoke Creek outing

(continued on page 6)

Smoke Creek, continued from page 5

Smoke Creek. Several members of the group crossed the creek to view a large rock ring on the bluff opposing Bruff's Rock. Jay King stated that during the recording of the site, 15 projectile points were found.

Of special note, Jay King and his son flew a drone to complete the mapping of the Smoke Creek area. This type of drone provides a birds-eye view of the landscape and is being used during 3D archaeological mapping of Native American village sites.

Additional details regarding this archaeological area are available in an article written by Don W. Manuel, Bureau of Land Management. The article is titled "Bruff's Rock: Where Past and Present Meet the Future".

Belfast site

The next day, 15 members of the BARARA visited the Belfast Petroglyph Site. This site is located along Willow Creek which is deep into a canyon with steep walls and jagged rocks.

The hike to the Belfast site was along a well-defined trail with a cool breeze and bright sunshine. Upon reaching the Belfast site, the group marveled at the wide variety of petroglyphs as well as rock rings, several bedrock mortars and milling slabs. Remarkable features at the site included the Sunrise and Sunset caves. To visit these caves and view the internal rock art required some bouldering and squeezing into tight spaces. However, it was well worth the effort and physical maneuvering.

Archaeologists have described the Belfast site as an ancient solar observatory. During the Summer solstice, the Sunrise Cave exhibits a beam of light that shines on the cave wall in the form of a triangle. Also during Summer Solstice, an arrow of light inside



Drone's eye view of Smoke Creek--note the two rock rings on right side of canyon rim

the Sunset Cave illuminates one of the more remarkable petroglyphs in the cave...The Tree Petroglyph.

For more information, a comprehensive article regarding the Belfast site has been written by John Rudolph and is entitled "Willow Creek Observatory, An Ancient Solar Observatory at Willow Creek, California".

The two-day field trip was organized by Bill Drake. Of Friends of Sierra Rock Art, with a little BARARA wrangling by Chris Gralapp. Besides being great fun, these joint outings are a great opportunity for the two associations to network. More to come! 🙌



the Bruff rock along Smoke Creek



'Private' petroglyph deep in a cave at the Belfast site

3D Imaging in Cultural Heritage Conference at the British Museum

by Taylor Bennett

The British Museum hosted a two-day conference on “3D Imaging in Cultural Heritage,” supported by IPERION-CH (Integrated Platform for the European Research Infrastructure on Cultural Heritage) on November 9-10, 2017. The well-attended conference featured a range of international speakers involved in cultural heritage research, conservation, documentation, curation, and public outreach. The presentations (see <https://www.3dimaginginculturalheritage.org/> for a list of presentations and abstracts) demonstrated a broad array of 3D imaging techniques, ranging from relatively accessible, low-cost, portable methods such as Structure-from-Motion (SfM) photogrammetry; more technologically complex acquisition methods using Light Detection and Ranging (LiDAR), structured-light scanners, and unmanned aerial systems (UAS or “drones”); and non-portable, laboratory-based methods such as x-radiography, Computed Tomography (CT) and neutron imaging.

The conference showed how 3D imaging methods have become indispensable tools for the study of cultural heritage and are rapidly being integrated into research and museum programs worldwide. They are also being used to make cultural heritage sites and museum collections more accessible to the public through the internet, while detailed interpretations can be richly conveyed through interactive visualization techniques such as augmented and virtual reality, 3D and tactile displays, and multi-sensory environments controlled by hand gestures of the visitors.

Of particular interest to rock art researchers and archaeologists were the presentations using low-cost SfM, which only requires a consumer camera, some simple rules to guide the proper acquisition of images, and the ability to learn how to use software packages that range from the relatively easy and free online applications to more complex professional and research quality tools. The software is the most challenging step from a learning and financial standpoint for new SfM practitioners, but there are numerous instructional guides, online tutorials, and both open-source and proprietary software options to help overcome these hurdles (see the end of this article for some links to resources to help you get started).

Examples of the application of SfM and related methods to rock art and archaeological sites are too numerous to list, but some highlights from the conference included the digital and physical reconstruction of reliefs from Niniveh (circa 700 BC), which were destroyed during recent conflicts in Iraq and Syria; 3D documentation of rock art in megalithic structures from the Neolithic period in Brittany, France; the integration of multispectral imaging, Reflectance Transformation Imaging (RTI), and SfM to document stone and painted wood objects from Sardis, Turkey and Egypt; and SfM and laser scanning to document 13th century AD dwellings, and petroglyphs and paintings dating from the third to fifth century AD, an ongoing effort since 2011 at the Sand Canyon-Castle Rock Community Archaeological Project, part of the Canyons of the Ancients National Monument in the Mesa Verde region of southwestern Colorado and southeastern Utah.

For those with an interest in learning how to use SfM techniques, the following links will help you get started:

- Cultural Heritage Imaging (CHI) is a San Francisco, California nonprofit organization that teaches photogrammetry and other computational imaging methods. Here you can find a basic overview of the technique, more detailed guides and instructional videos: <http://culturalheritageimaging.org/Technologies/Photogrammetry/>
- 2016 GSA short course: Introduction to SfM Photogrammetry for Earth Science Research and Education (scroll down to find short course manuals): <http://kb.unavco.org/kb/article/2016-gsa-introduction-to-structure-from-motion-sfm-photogrammetry-for-earth-science-research-and-education-short-course-859.html>
- Bundler and VisualSfM are two open-source pipelines for processing close-range and aerial photogrammetry images using SfM:
<https://www.cs.cornell.edu/~snaveily/bundler/>
<http://ccwu.me/vsfm/>
- AutoDesk ReCap Photo is a subscription service for a cloud-based SfM that is highly automated and requires very little user input: <https://www.autodesk.com/products/recap/overview>
- Agisoft Photoscan Pro is a professional research quality software program for processing both close-range and aerial photogrammetry images using SfM: <http://www.agisoft.com/>

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Notice of Vandalism at Tommy Tucker Cave

by Amy Leska Marymor

“My wife, Amy, and I visited Tommy Tucker Cave which we believe to be located within the Skedaddle Wilderness Study Area on BLM lands on the morning of Sunday, October 8, 2017 and documented extensive graffiti vandalism, along with a host of other impacts. Some of our observations were of impacts that were visible on Amy’s previous visit and were photo recorded by her in 2013, but some are new and blatant. It is our opinion that Tommy Tucker Cave is in urgent need of protection and conservation management attention.”



So begins an email from Leigh Marymor to the archaeologist at the Eagle Lake BLM Field Office. Tommy Tucker Cave (Las-01) came to my attention on a faded map during a road trip. It was just a name with a reference to rock art and the search was on! I had the time to visit the Forest Service and Bureau of Land Management offices to dig up more details and went to explore. That first visit came close, but it required some more research and another visit to reach the cave.

Tommy Tucker is named for a local Maidu man who served in World War I. Excavations in 1940, 1942, and 1949 revealed a rich material culture, including perishable artifacts from the Late Period of the Lovelock Culture. The cave is a fissure in volcanic rock and requires a steep, rocky climb. The geology creates many crevices and pockets in which owls and other birds roost. Interestingly, from the cave you can look west and see the peak of Mt Shasta nicely framed over the distance hills.

The geometric, abstract pictographs at Tommy Tucker are colorful, but can be difficult to pick out. They are red, orange/yellow, black, and white. They have been chalked and assaulted with spray paint.

Our email continued with a personal introduction, and an offer of support from BARARA and ARARA for conservation efforts. Attached was a letter describing the conditions we found at the cave during our visit. They included spray painted, charcoal, and scratched graffiti, garbage, damage to cave wall rock features, disturbances to the floor indicating possible pot hunting, as well as the chalking of the pictographs. We also noted streaks of what looked like candle wax (not on the rock art).

We suggested cleaning the graffiti, regularly monitoring the site, and moving the vehicle parking area where people practice target shooting further from the cave.

The good news is the BLM says, “We are aware of the vandalism and have a reward posted for information leading to the arrest of the vandals, and already have a contract in place to have the vandalism removed. The work is scheduled to begin in the spring but she (Marilla Martin, BLM district archaeologist) would appreciate any additional information you could provide. Thank you!”

We will continue to check in on Tommy Tucker Cave.

Fenenga, F. & F. A. Riddell (1949). Excavation of Tommy Tucker Cave, Lassen County, California. *American Antiquity*, 14(3), pp. 203-214.

Riddell, F (1956). Final Report on the Archaeology of the Tommy Tucker Cave. *Papers on California Archaeology*, 35, pp. 1-25.



BARARA Receives a Bequest

by Leigh Marymor

There is never a bad time to receive kindness and support. We at BARARA are very grateful to John Weidler and his family for this bequest to our small organization. I can imagine that small grants will be made to independent rock art researchers who otherwise do not receive funding in support of their work. Some of these individuals spend countless hours making detailed, accurate records of the imagery found at remote rock art sites with documentation delivered to the responsible land management agency. These condition assessments form the basis for future conservation and preservation efforts. We can also offer support to the Museum of Northern Arizona, BARARA's partner in hosting the Rock Art Studies Bibliographic Database on-line.

In the 1980s, John Weidler was very active with his interests in rock-art. He traveled to visit rock-art sites and published his observations in *La Pintura* (ARARA's newsletter), *Rock Art Papers* (San Diego Museum of Man), and our own *BARA News*.

He had wide ranging interests from epigraphy, Pictish stones, nomenclature, and communication. John was active with BARARA in the early days, attending several of our field trips, and is best known among BARARANS for his thoughts about the rock features on Ring Mountain, "Dem Dar Stones," which he published in *BARA News* in June 1988.

After a while we didn't hear from John, and later learned that he had moved to Austin, Texas, where he passed away. With that news came news of a monetary bequest that he had left to BARARA in his Will. The only other beneficiaries named were members of his family and Stanford University. We always felt honored to be named in this company. Paul Freeman was the official BARARA recipient of all news regarding the progress of the bequest through Probate Court, which he faithfully monitored throughout the 1990s and 2000s, with occasional news from the estate's executor. When Paul passed away, news was directed to Leigh Marymor, who continued to monitor developments.

Recently, BARARA received the bequest from the estate of John B. Weidler in the amount of \$ 3,481.38. The original bequest had tripled with applied interest over the many years of repose in the probate process. These funds have been deposited in the BARARA bank account and await membership input on how best to further the goals of our association. We have in the past made small grants to rock art researchers for site documentation in support of recording efforts that otherwise go grossly underfunded. We have also donated funds in support of rock art conservation and education projects, and recently we have donated funds in support of the Rock Art Studies on-line literature database at Museum of Northern Arizona.

On the behalf of BARARA's members, I extend our heartfelt appreciation to the Weidler family and fondly recall the memory of John B. Weidler and his generosity.



South African Rock Art on the Western Cape

by Rachael Freeman Lon

Nestled in the foothills of the Cedarburg Mountains, about a four-hour drive north of Cape Town, South Africa, is a magical oasis and lodge called Bushmans Kloof. Until 1996, this was a farmstead, where someone raised livestock and grew crops for generations, including potatoes and wheat, that was irrigated by precious water from a nearby spring. Now it's a 5-star lodge that specializes in wildlife, habitat restoration, and preservation of rock art sites made by the San people, dating back 10,000 years.

We were unsure about what to expect on our drive out to the lodge from Cape Town, as it's kind of like driving around Eureka, Nevada on Hwy 50, so pretty desolate. Picture driving on the other side of the road (like the English), navigating potholes and dirt roads, long road construction delays, and passing poor townships with no amenities. We thank our driver for getting us there safely! But, it's this same remoteness that makes the lodge such a beautiful and special place, as it gives one a stronger connection to the land and a deeper appreciation of the San people who once called this area their home.

The San are indigenous people from the southern part of Africa who were hunter-gatherers. They were semi-nomadic and moved around, following the seasonal availability of water, game animals, and edible plants. The culture of the San dates back 70,000 years or more, making them one of the oldest human civilizations in Africa. Most are now farmers, as their nomadic life was gradually phased out, first by the pastorals (herders) hundreds of years ago, and more recently by government resettlement programs. However, the lodge continues to honor the San and their descendants by being good stewards of the land and naming the lodge in their honor. Bushmen are aboriginal people of south Africa. Kloof is Afrikan (Dutch) for a ravine, derived from the surrounding landscape with massive sandstone blocks weathered by wind and rain to form cathedral spires and steep rocky canyons with smooth walls. It's on these rock walls that the San found perfect canvases to draw pictures and tell stories of their lives going back thousands of years.

Our first excursion out in the late afternoon sun left us with a deep appreciation for the rock shelters that the San people used for their sacred sites. It was December, and having flown directly from northern California where it was cold and rainy, we were unprepared for the heat that blasted us in the southern hemisphere with opposite seasons. The hot, dry climate where summer temperatures regularly hit 100F, and scarcity of water, left us wondering how people survived off the land in the area. We found answers in the stunning rock art that covered canyon walls all around us, including intricate drawings of animals and people. Mixed colors were used, including white and black, but most were red, with pigments from local iron rich minerals. We were amazed at their vibrancy and wondered how they endured thousands of years of weathering so well.

(continued on page 10)



Stepping into the shelters with walls covered with pictographs was like stepping into a beautiful cathedral. The sites were nice and cool, very quiet, art was everywhere, and there was a strong feeling of spiritual power. The drawings were highly detailed and included herds of giraffes, elephants, deer-like springboks, and the occasional leopard. Along with the animals were drawings of groups of hunters chasing them with bows and arrows. Action shots were everywhere with arrows flying and animals charging back at warriors. The pictures of hunters showed them carrying sheaths for their weapons and they walked on their toes. Their calves and thighs were enlarged, totally out of proportion, making them appear larger and more powerful.

Superimposed over some of the drawings were the sacred elands, a type of antelope that reminds me of a brahma with big horns. The elands were power figures in the San culture; boys became men in eland hunts. Drawings of half man, and half animal figures showed a deep connection that the San held for the spirit world, likely brought about through trances from dances and maybe music (though we didn't see any instruments in the drawings). Some pictographs were tiny, just inches tall, while others were four feet or taller. The elaborate headdresses worn by the Shamens and the beautiful drawings showed a culture that

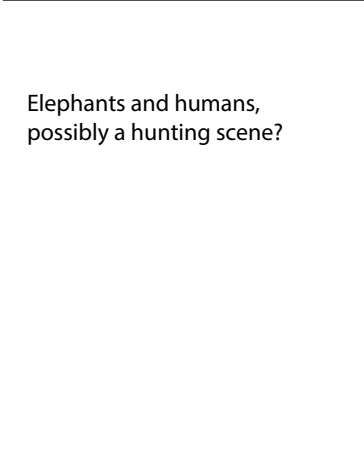
was rich in art and spirituality and people that thrived off the land and wildlife.

We enjoyed game drives in the evenings, but only saw deer-like animals, zebras, and ostriches, not herds of big game animals. We suspect that the region was more lush at one time and able to support elephants and giraffes when the San were living in the area given all the drawings of these animals. We feel we only touched the surface of this incredible place. We loved the infinity pools to cool off after a morning outing and the lovely oriole nests hanging from the trees and the abundance of bird life. Most of all we loved learning about the San people who thrived in the area and found time to express their livelihood through their beautiful drawings on rock walls that showed us a rich culture.

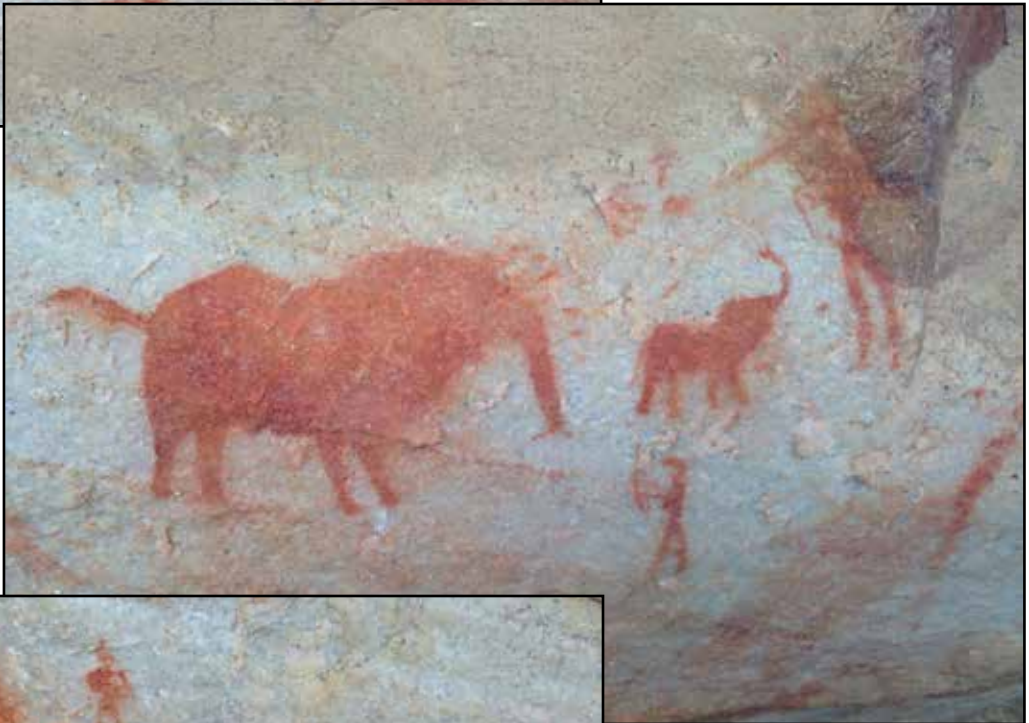




A sampling of lively rock art images from South Africa--human forms trekking or dancing



Elephants and humans, possibly a hunting scene?



Diminutive pictographs, some faint, of human forms in various attitudes. Quadrupeds below

More from Ellen



*"O'Africa" by Ellen Van Fleet
Namibia and South Africa
Collection of Barry and Goldye Sander*

This painting comes from several sources, primarily rock art books by the Abbe Henri Breuil who I consider the best painter of rock art images there is. He gets the life of the paintings into his work even though he is not always totally accurate and he tends to interpret the art from a European sensibility. The painting of the white elephant may come from Phillips Cave in Namibia.



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. Dues are collected for the membership year which runs from January 1 through December 31.

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