

ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 1

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Ratón in Baja California, Mexico. Documentation and interpretation techniques of large format photography, hand measurement, land surveying, stereophotogrammetry, and computer enhancement and manipulation were used to record the paintings. Successful restitution of the photogrammetric data was achieved only through the close collaboration of the plotting specialist with a rock art conservator and geologist already very familiar with the site."

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Page 3

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ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 4

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Sierra de San Francisco, Baja California Sur, México. North America. Cultural resource management. Conservation and preservation. World Heritage.

Abstract: "La sierra de San Francisco fue inscrita en la lista de Patrimonio Mundial de la UNESCO en 1993. La razón de esta inscripción se basó en los excepcionales sitios de arte rupestre que aquí se concentran, principalmente los del estilo denominado "Gran Mural". El arte rupestre es tan solo uno de los elementos culturales que conforman este ancestral paisaje de naturaleza extraordinaria. Desde 1994 los recursos culturales de esta sierra han sido administrados por el Instituto Nacional de Antropología e Historia (INAH) a través de un Plan de Manejo que fue elaborado con el consenso de sus habitantes y de todos los sectores involucrados, en ese entonces, con el patrimonio cultural. En la ponencia se describirá brevemente la historia de la estrategia a dos décadas de su implementación, y se evaluará a partir de dos aspectos fundamentales e indisolubles: el éxito obtenido en la conservación del patrimonio y el fracaso en los intentos para preservar la identidad cultural de los serranos. Asimismo se debatirán las razones por las que, actualmente, la gestión se encuentra "al filo de la navaja", es decir, en un punto crítico que requiere de una revisión y una reflexión profundas de las problemáticas detectadas. A manera de conclusión, se propondrán algunas medidas paliativas de corto plazo y un plan de acción que permita la gradual reconciliación del Instituto Nacional de Antropología e Historia con las comunidades serranas y otros actores sociales, la concertación de intereses con los actores políticos y de la iniciativa privada, y la sensibilización de las áreas centrales del INAH para hacer que la Sierra de San Francisco sea beneficiada con un reparto más equitativo de recursos financieros y personal

ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 7

North America_Mexico_Baja California (303 Citations)

Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

calificado. Finalmente, se traerá a colación la necesidad impostergradable de que la gestión del patrimonio cultural en México sea reforzada en el ámbito jurídico."
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Biblio. ICOMOS, LMRAA.

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ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 8

North America_Mexico_Baja California (303 Citations)
Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

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LMRAA.

Erikson, Gregory F.

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"Post Transformational Evidence for a Shamanic Soul Trip to Other Worlds" in American Indian Rock Art, Bakersfield, CA, Vol. 36:125-132, American Rock Art Research Association, Tucson, Arizona. ISBN 978-0-976121-6-4.

El Murillo (GIS 772/111D74), Agua Grande Creek, 15 miles southeast of La Rumorosa, Sierra Juarez Mountains, Baja California. Mexico. North America. Shamanic transformation. Magical flight. Pictographs painted on top of smoke blackened "trail" inside of the rock shelter.

Abstract: "While there is compelling support for shamanic transformation and magical flight in rock art, there is little evidence for the actual soul trip to other worlds. A painted rock shelter in northern Baja California seems to illustrate this concept. The paper focuses on paintings restricted to one of three "smoke trails." Interconnected elements with shamanistic characteristics and celestial motifs provide the basis for my interpretation of this site as a Kumeyaay portrayal of shamanic transformation and soul trip to the upper and lower worlds."

LMRAA.

Esquivel, Laura

1994

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International d'Art Rupestre, Foix, France. ISSN 1022-3282.

Baja California, Mexico. North America. SIERRA DE GUADALUPE, GREAT MURAL STYLE. REPRESENTATIVE AND ABSTRACT STYLE. HUNTING HYPOTHESIS.
LMRAA (PHOTO COPY).

Ewing, Eve

1983

"Two Rock Art Sites from the Sierra de San Juan, Central Baja California" in Rock Art Papers San Diego Museum Papers No. 16, Vol. 1:5-12, San Diego Museum of Man, San Diego, California.

RANCHO SANTA AGUEDA, SIERRA DE SAN JUAN, CENTRAL BAJA CALIFORNIA, MEXICO. North America. SITE SURVEY. PETROGLYPHS.
LMRAA.

Ewing, Eve

1984

"Tinaja Yubay: Preliminary Report on an Unrecorded Rock Art Site in Central Baja California" in Rock Art Papers San Diego Museum Papers No. 18, Vol. 2:1-18, San Diego Museum of Man, San Diego, California.

TINAJA YUBAY, CENTRAL BAJA CALIFORNIA, MEXICO. North America. SITE SURVEY. CONCENTRIC CIRCLE MOTIF. PICTOGRAPHS.
LMRAA.

Ewing, Eve

1986

"Beginning the Search for the Relationships Between the Northern Abstract and Great Mural Art Styles of Central Baja California" in Rock Art Papers San Diego Museum Papers No. 21, Vol. 4:87-100, San Diego Museum of Man, San Diego, California.

NORTHERN AND CENTRAL BAJA CALIFORNIA, MEXICO. SIERRA DE SAN FRANCISCO. North America. NORTHERN BAJA CALIFORNIA ABSTRACT. GREAT MURAL STYLE. COMPARISONS.
LMRAA.

Ewing, Eve

1986

"Pintadita: A Newly Discovered Painting Complex in the Sierra De San Luis, Baja

ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 9

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Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

California" in Rock Art Papers San Diego Museum Papers No. 20, Vol. 3:51-74, San Diego Museum of Man, San Diego, California.

PINTADITA, SIERRA DE SAN LUIS, BAJA CALIFORNIA NORTE, MEXICO. North America. COCHIMI. NORTHERN BAJA CALIFORNIA ABSTRACT STYLE. WATER SOURCE AND FERTILITY. TINAJA. TWIN MOTIF.
LMRAA.

Ewing, Eve

1988

"Rock Art of Greater Bahia de Los Angeles Region of Baja California" in Baja California Symposium XXVI / Bahia de Los Angeles, 33-52, Asociacion Cultural de las Californias, Corona del Mar, California.

BAHIA DE LOS ANGELES. BAJA CALIFORNIA SUR, MEXICO. North America. COCHIMI ABSTRACT. NORTHERN BAJA CALIFORNIA ABSTRACT. GREAT MURAL STYLE. SHAMAN. REGIONAL COMPARISONS.
LMRAA.

Ewing, Eve

1989

"Serpiente: New Discoveries" in Rock Art Papers San Diego Museum Papers No. 24, Vol. 6:48-58, San Diego Museum of Man, San Diego, California.

CUEVA DEL SERPIENTE, ARROYO DEL PARRAL, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. SETTING. SACRED LANDSCAPES. SNAKE MOTIF.
LMRAA.

Ewing, Eve

1989

"Primitive Rock Art. A Guided Tour of Baja's Ancient Cave Paintings" in Baja Explorer, 6-13, Alti Corporation, La Jolla, California.

SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA SUR, MEXICO. North America. COCHIMI. GREAT MURAL CAVE PAINTINGS. SHAMANISM. POPULAR INTRODUCTION.
LMRAA.

Ewing, Eve

1992

"Cueva Flechas: A Shamanic Initiation Site in Baja California" in Rock Art Papers San Diego

Museum Papers No. 28, Vol. 9:5-26, San Diego Museum of Man, San Diego, California.

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LMRAA.

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1992

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LMRAA.

Ewing, Eve

1993

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CUEVA PINTADA, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA SUR. MEXICO. North America. GREAT MURAL PAINTING STYLE. FEMALE. WOMB. RENEWAL. COMPOSITION AND INTERPRETATION.
LMRAA.

Ewing, Eve

1995

"San Carlos Mesa: An Intergrated Sacred Landscape" in Rock Art Papers San Diego Museum Papers No. 33, Vol. 12:39-44, San Diego Museum of Man, San Diego, California.

SAN CARLOS MESA, BAJA CALIFORNIA NORTE, MEXICO. North America. ARCHAEOASTRONOMY. SETTING: SUN LIGHT INTERACTIONS WITH FEATURES IN THE LANDSCAPE AT SUMMER SOLSTICE. ROCK FEATURE INCORPORATION OF NATURAL CRACKS. AXIS MUNDI. SHAMAN. TRANCE. HOUSE MOTIF.
LMRAA.

Ewing, Eve

2012

"Calling Down the Rain: Great Mural Art of Baja California, Mexico" in American Indian Rock Art (Idaho Falls), Vol. 38:101-128,

American Rock Art Research Association,
Glendale, Arizona. ISBN 978-0-9767121-9-0.

Cueva Pintada, Arroyo de los Monos, Cueva de la Candelaria, Cueva El Enjambre de Hipolito, Cueva de la Serpiente, Rancho Las Codornices: Cueva dos Venados Catavina: Cueva la Ventana, Cerro La Laguna, Las Tres Virgenes, Sierra de San Francisco, Baja California, Mexico. North America. Great Mural Style rock art. Rain. Renewal. Rebirth.

Abstract: "Intertwined concepts of water hydrology, rain, and reciprocity appear to be portrayed in Baja California's Great Mural art. Preoccupation with rain as a vital basis for life in a desert world appears to be a repeated theme in much of this ancient rock art tradition. This paper will explore a number of examples, and how they appear to relate to broad concepts of Southwestern water hydrology."

LMRAA.

Ewing, Eve and Marc, Robin

1987

"Sunlight and Shadow" in Rock Art Papers San Diego Museum Papers No. 23, Vol. 5:113-124, San Diego Museum of Man, San Diego, California.

TINAJA YUBAY, PINTADITA, MESCALERA, TINAJA COLA MOCHA, and SI SAL PUEDE, BAJA CALIFORNIA NORTE, MEXICO. CUEVA AGUA CORRIENTE. CUEVA HALCON. CUEVA EL BLANCO. North America. SUNLIGHT and SHADOW. EQUINOX. SOLSTICE.

LMRAA.

Ewing, Eve and, Patchen, Marvin

1991

"A Summit Path Geoglyph from El Marmol in Northern Baja California, Mexico" in Rock Art Papers San Diego Museum Papers No. 27, Vol. 8:9-16, San Diego Museum of Man, San Diego, California.

EL MARMOL, BAJA CALIFORNIA NORTE, MEXICO. North America. GEOGLYPH. SUMMIT PATH.

LMRAA.

Ewing, Eve Cochran

1990

"Summer Solstice: New Discoveries for San Carlos Mesa" in Rock Art Papers San Diego Museum Papers No. 26, Vol. 7:23-32, San Diego Museum of Man, San Diego, California.

SAN CARLOS MESA, BAJA CALIFORNIA NORTE, MEXICO. North America. SOLSTICE.

LMRAA.

Faulstich, Paul

1997

"Introduction: Rock Art as Visual Ecology" in Rock Art as Visual Ecology, Paul Faulstich, ed. IRAC Proceedings, Diane Hamann, series editor, Vol. 1:1-5, American Rock Art Research Association, Tucson, Arizona.

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LMRAA.

Faulstich, Paul, ed.

1997

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NORTHERN CALIFORNIA, UTAH, NAMIBIA, SOUTH AFRICA, BAJA CALIFORNIA. United States. North America. PROCEEDINGS FROM THE "ECOLOGY OF ROCK ART SYMPOSIUM", INTERNATIONAL ROCK ART CONGRESS, FLAGSTAFF, ARIZONA, 1994.

LMRAA.

Fonseca Ibarra, Enah

2014

"Improntas de Manos en la Grfica Rupestre de Baja California: Estudio Preliminar" in Proceedings of the Society of California Archaeology, Vol. 28:135-140, Society of California Archaeology.

Baja California, Mexico. North America. Hand motif(s). La Rumorosa Style.

Abstract: "Hands are some of the most widely represented designs, and the rock art of Baja California is not an exception. However, they are scarce, which makes their presence even more significant. This work presents an analysis and discussion of probable research lines that might lead to their understanding. We present variants detected in the designs of hands, some patterns observed in relation to their geographic locations, and their association with other elements of the La Rumorosa rock art style."

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Fontaine, Joseph S.

1967

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Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

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PALMAS DE CANTU and GUADALUPE CANYONS, SIERRA JUAREZ, NORTHERN BAJA CALIFORNIA, MEXICO. LAGUNA SALADA. North America. SITE SURVEY.
LMRAA.

Fontaine, Joseph S.

1970

"Petroglyphs of Palomar Canyon, Baja California" in Pacific Coast Archaeological Society, Vol. 6(1):13-20, Pacific Coast Archaeological Society, Santa Ana, California. ISSN: 0552-7252.

A small canyon which branches from PALOMAR CANYON, SIERRA de JUAREZ, NORTHERN BAJA CALIFORNIA, MEXICO. North America. GEOMETRIC AND (1) STICK FIGURE MOTIF(S).
LMRAA.

Footman, Ella

1991 (Sep)

"Tracking in Baha: Arroyo Parral" in Bay Area Rock Art News, Vol. IX(2):11-12, Bay Area Rock Art Research Association, San Francisco, California.

ARROYO PARRAL, SAN IGNACIO, BAJA CALIFORNIA SUR, MEXICO. North America. GREAT MURAL STYLE PICTOGRAPHS. AUTHOR'S FIELD TRIP RECOUNTED.
LMRAA*

Freeman, Paul

1975 and 1982

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- a. 12/1975 Sierra de San Francisco, Baja California, Mexico.
- b. 12/1982 La Rumorosa. Canon de Guadalupe. Baja California, Mexico.
- c. 03/1999 Catavina, San Ignacio, Arroyo Parral (Cueva del Serpiente), Mulege, Bahía de la Concepción, Baja California, Mexico. United States. North America. Great Mural Style.
UCB.

Freeman, Paul

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CUEVA DEL SERPIENTE, ARROYO DEL PARRAL, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. COCHIMI INDIAN. SITE VISIT. SERPENT WITH DEER ANTLERS (SNAKE), "MONOS," MOTIF(S).
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García-Uranga, Baudelina

1986

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Baja California, Mexico. North America.
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Garcia, B. and Gutierrez, L.

1984

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Baja California, Mexico. North America. Field season to locate and document pictograph and petroglyph sites.
PAPPM.

Gardner, Earle Stanley

1962

The Hidden Heart of Baja, 256 pgs, William Morrow and Company, New York, New York.

BAJA CALIFORNIA SUR, MEXICO. North America. GREAT PAINTED MURAL STYLE. TRAVELOGUE.
LMRAA.

Gardner, Earle Stanley

1962

"El Caso de las Cuevas de Baja California" in Life, Vol. 20(4):26-35, Life Magazine, Chicago, Illinois.

Sierra de San Francisco, Baja California, Mexico. North America. Great painted mural style. (Cochimi).
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Gardner, Earle Stanley

1962 (Jul. 20)

"The Case of the Baja California Caves: A Legendary Treasure Left by a Long Lost Tribe" in Life, Vol. 53(3):56-64, Life Magazine.

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LMRAA.

Gomez, Eduardo Hernandez

1977

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LMRAA.

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1971

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1983

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Gutierrez M., M. de la Luz

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Canon de Santa Teresa, Sierra de San Francisco, Baja California, Mexico. North America. RASNW2.

Gutierrez M., M. de la Luz

2000

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Gutierrez M., M. de la Luz

2003

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Gutierrez Martinez, Ma. de la Luz

2003 (Jul - Aug)

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1991

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Sierra de San Francisco, Baja California Sur, Mexico. North America. Great Mural Style. Cultural resource management. Conservation and preservation. Biblio.

Gutiérrez Martínez, María de la Luz

2013

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Arte Rupestre Baja California Sur. Guia, 96 pgs, INAH. SALVAT, 968-6927-78-6.

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LMRAA.

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Baja California Sur, Mexico. North America. Great Mural Style.

Biblio.

Gutierrez, Lucero

2008 (May)

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LMRAA.

Gutierrez, M.

2014

"Sierra de San Francisco: Great Mural Rock Paintings" in *Encyclopedia of Global Archaeology*, Claire Smith, ed. Archaeology of Art, J. McDonald, I. Domingo, D. Fiore, and T. Heyd, eds., 6652-6657, Springer, New York, New York. ISBN 978-1-4419-0426-3.

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2002

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Baja California, Mexico. North America.

RASNW4.

Gutiérrez, María de la Luz

2008

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Biblio.

Gutiérrez, María de la Luz, Hambleton, Enrique, Hyland, Justin and Stanley Price, Nicholas

1996

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Sierra de San Francisco, Baja California, Mexico. North America. Cultural resource management. Conservation and preservation.

Abstract: "The creation of a management plan for a remote area presents special problems and demands thoughtful solutions. In this article, the authors describe the development and implementation of a management plan for a group of World Heritage rock art sites in Baja California, Mexico, using a participatory and collaborative approach; their experiences and conclusions will be valuable to those seeking to create effective plans for similar sites."

Abstractor: Anne Oliver

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Hambleton, Enrique

1979

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LMRAA.

Hambleton, Enrique

2003 (Jul - Aug)

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Sierra de San Borja, Sierra de San Francisco, Sierra de Guadalupe, Baja California Sur, Mexico. North America. Great Mural Style pictographs.

LMRAA.

Hambleton, Enrique

2010

Lienzos de Piedra. Pintura Rupestre en la Península de Baja California, 192 pgs, Gobierno del Estado de Baja California Sur, Instituto Nacional de Antropología e Historia, and Consejo nacional para la Cultura y las Artes, Mexico. ISBN 978-607-9029-00-5.

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LMRAA.

Hampton, O. Winston (Bud)

1994

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PIEDRAS PINTAS. "...lies just 10 miles inland to the west of BAHIA CONCEPCION", BAJA CALIFORNIA SUR, MEXICO. POSSIBLY DIGUET'S SITE #12. North America. MOTHER SEA GODDESS, VULVA, FISH, and

SOLAR MOTIF(S). (3) PETROGLYPH LOCI PRESENT AT THIS SITE.

LMRAA.

Harman, Jon

1999 (Jul)

"More on Baja" in *Bay Area Rock Art News*, Vol. XVII(3):5,6, Bay Area Rock Art Research Association, San Francisco, California.

SUPERNOVA CAVE, ARROYO DEL PARRAL, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. 1054 SUPERNOVA (WITH STAR DEPICTED ABOVE A CRESCENT MOON), VULVA FORM PETROGLYPHS, MOTIF(S).

LMRAA.

Harman, Jon

2001 (Dec.)

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Rancho San Gregorio, Sierra de San Francisco, Baja California, Mexico. North America. The expedition is described with details on how to arrange this type of trip through the Instituto Nacional de Antropología y Historia (INAH).

LMRAA.

Harman, Jon

2008 (Jul)

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Sierra de Guadalupe, Baja California, Mexico. North America. Great Mural Style and other styles are present here.

LMRAA.

Harman, Jon

2014

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ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 16

North America_Mexico_Baja California (303 Citations)

Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

one, the painting is abstract. The other is newly discovered and contains Great Mural art, the most northerly such site known. This paper will document the Great Mural site, discuss the geography of the sites, and compare with nearby Great Mural sites. An intriguing possibility is that the abstract sites were established first at a preferable location, and only later the Great Mural site was occupied in a nearby, but less desirable location."
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Author abstract: "Focuses on the analysis of the dating of the rock art from the Sierra de San Francisco, a World Heritage Site, based on the comparison of existing radiocarbon dating results and on the results from ongoing

research at one site, the Cueva del Ratón. The research includes the use of detailed documentation for the site, which comprised a thorough recording using different complementary techniques, combined with the results from analyses from samples, using polarized light microscopy, scanning electron microscopy-energy dispersive spectrometry, x-ray diffraction, and Fourier transform infrared analysis. The use of Harris diagrams to establish the stratigraphy of paintings in specific superimposed areas and the use of analyses to define the paint composition has helped offer an initial sequence for the paintings, with possibly three distinct "moments," although the results are still too scarce to define the time span and duration of this painting tradition."

LMRAA, AATA, MWRBRAD.

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Abstract: "Cette thèse porte sur la Cueva del Raton, un des deux cent sites contenant des peintures rupestres de très grand format que l'on retrouve dans la Sierra de San Francisco, au centre de la Basse Californie (Mexique). Ce site se trouve dans une région géographiquement et culturellement isolée, dont le contexte archéologique est encore mal connu. Ce travail présente donc tout d'abord une synthèse des connaissances actuelles sur cette région, puis à travers une étude systématique de la Cueva del Raton, apporte de nouvelles données concernant la possibilité d'interpréter ces peintures. Un enregistrement complet du site a été effectué en utilisant plusieurs techniques ; en particulier, l'utilisation de la photogrammétrie, a permis d'effectuer un relevé très précis du site. L'observation minutieuse des peintures, couplée à l'utilisation de diagrammes de Harris, a permis l'obtention et le relevé de données très précises concernant la superposition des peintures.-

Trois périodes distinctes de peintures ont ainsi pu être mises en évidence pour la première fois; cette analyse stratigraphique a été renforcée par les résultats obtenus au cours de l'analyse des pigments, qui indiquent des techniques picturales différentes pour les trois périodes. L'étude du site a également permis de cerner de façon générale les processus d'altération qui y ont lieu. Des traitements indirects de conservation sont ensuite proposés. Les actions tendent surtout à vouloir conserver, sans les altérer à travers des traitements de restauration, ces vestiges encore peu étudiés ; l'emphase est donc placée sur un suivi du site, ainsi que des actions qui tournent autour de la gestion de cette région.-

De nombreuses lacunes persistent pour permettre une connaissance profonde des peintures rupestres de la Sierra de San Francisco; cette étude sur la Cueva del Raton apporte de nombreuses données, encore dispersées mais qui permettent de bâtir dans le futur un cadre archéologique plus précis."

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Author abstract: "Different weathering processes have been found at the Cueva del Ratón, one of the hundreds of painted shelters located in the Sierra de San Francisco in Baja California, one of the most arid areas in Mexico. Although the paintings of nearby shelters are about 3,000 years old, their state of preservation is quite surprising, considering the open-air conditions. There are, however, some conservation problems, essentially linked with the action of water or humidity. The presence of silica-rich layers associated with the rock art figures is discussed, since their role in the conservation of the site has been both beneficial and damaging. The presence of manganese oxide-rich layers is also mentioned. These layers do not cause physical or chemical damage, but they do obliterate the figures they cover. A monitoring of the microclimatic conditions of the shelter is proposed in order to fully understand the role of humidity and temperature in the weathering processes."
AATA.

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Abstract: "In this paper we offer several interpretations of a Great Mural rock art panel in Baja California Sur, Mexico. Known as Cueva de la Serpiente, the painted rock shelter is found in Arroyo del Parral, within the San Francisco Sierra. The panel composition, thematic, color pallet, and site orientation are all important indicators when attempting interpretation; however, our emphasis lies on the site's content analysis. Based on ethnographical analogy and the contextual examination of the pictographs, we hypothesize some possible meanings. Throughout our study, we indicate that the motifs shown on the site's rock art are associated with concepts that refer to creation myths; death and the cyclical renewal of life and the seasons. The central figure of the horned serpent is present nearly all over the American continent and prevails in the worldview of several native cultures, whose myths allow us to approach the meaning of the panel."

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Mathes, W. Michael

1977

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Biblio, PAPP.

Meighan, Clement

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Meighan, Clement

1983

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Meighan, Clement W.

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GARDNER CAVE (CUEVA PITADA), FLECHAS, PALMARITO, PAJARO NEGRO, AND SOLEDAD, BAJA CALIFORNIA SUR. SIERRA DE SAN FRANCISCO, SIERRA DE SAN BORJAS. GREAT MURAL STYLE. COCHIMI. CHRONOLOGY. DATING. STYLE.

Author abstract: "Elaborate rock paintings from several rock shelters in the central part of Baja California are reported and described. The paintings are assigned to the Comondú culture on the basis of artifacts found in the shelters, one of which yielded a radiocarbon date of 1435±80. The paintings apparently served as hunting magic. The complexity of the rock art and the wealth of sites and paintings suggest a somewhat more advanced culture than reported by the Spanish."

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Page 24

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1978

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Meigs, Peveril

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Meigs, Peveril

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Mendoza Straffon, Larissa

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Abstractor: Stewart Greathouse

AATA Nos.:1990-36699 and 27-61

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Moore, Elanie

1990

"Current Conservation in the Aboriginal Murals of Baja California" in Rock Art Papers San Diego Museum Papers No. 26, Vol. 7:19-22, San Diego Museum of Man, San Diego, California.

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LMRAA.

Moore, Elanie A.

1989

"Serpiente: A New Recording" in Rock Art Papers San Diego Museum Papers No. 24, Vol. 6:37-47, San Diego Museum of Man, San Diego, California.

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Moore, Elanie A.

1991

"A Comparative Study of Two Prehistoric Artistic Recording Localities" in Rock Art and Posterity. Conserving, Managing, and Recording Rock Art. Part 2: Recording and Standardisation in Rock Art Studies Occasional AURA Publication, (4):137-144, Australian Rock Art Research Association, Melbourne, Australia. ISBN 0-646-03751-X.

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Author abstract: "The difficulties in the recording of high murals at two sites in Baja California are discussed. In particular, methods of compensating for the foreshortening of tall figures are considered. The results of four different efforts of recording one large mural are compared and the reasons for discrepancies discussed."

LMRAA, AATA.

Moore, Elanie A.

1993

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Muench, David and Schaafsma, Polly

1995

Images in Stone, 191 pgs, Brown Trout Publishers, Inc., San Francisco, California.

GREAT BASIN, MOJAVE DESERT, GREEN RIVER, COLORADO RIVER, LITTLE COLORADO RIVER, SAN JUAN RIVER, GILA RIVER, RIO GRANDE RIVER, COLUMBIA RIVER, ANZA BOREGO DESERT. CALIFORNIA. ARIZONA. NEVADA. NEW MEXICO. UTAH, OREGON. WASHINGTON. BAJA CALIFORNIA, MEXICO. United States. North America. PHOTO JOURNALISM WITH ESSAY AND COMMENTS BY POLLY SCHAAFSMA. INCLUDES NAVAJO ROCK ART.

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Murray, Spence

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2003

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Baja California, Sonora, Rio Lerma and Rio San Juan (Bajo), Oaxaca, Mexico. North America. Rock art studies.
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Muscutt, Keith

1986

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SAN IGNACIO, BAJA CALIFORNIA, MEXICO. North America. SITE REPORT. PETROGLYPHS. FISH MOTIF.
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North, Arthur W.

1910

"The Petroglyph Makers and Southern Indians" in Camp and Camino in Baja California. A Record of the Adventures of the Author While Exploring. . . , 345 w/ map, The Baker & Taylor Company, New York, New York.

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LMRAA.

Ortiz Figueroa, Jesus J. and Martinez Zepeda, Jorge

1983

"Relacion de Sitios de Pinturas Rupestres y Petroglifos" in Panorama Historico de Baja California, 51-57, Universidad Autonoma de Baja California, Universidad Nacional Autonoma de Mexico, Mexico.

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Page 27

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Pepper, Choral

1964 (Jul)

"Bewitched by Baja. Part III" in The Desert Magazine, Vol. 27(7):26-30, The Desert Magazine, Palm Desert, California.

BAJA CALIFORNIA, MEXICO. SIERRA DE SAN FRANCISCO. MULEGE. CONCEPTION BAY (BAHIA CONCEPCION). SAN IGNACIO. ARROYO PARRAL. GARDENER CAVE (PAINTED CAVE). SERPENT CAVE (CUEVA DEL SERPIENTE). North America. EXPEDITION WITH EARLE STANLEY GARDENER. SEE PAGE 33 FOR ACCOUNT OF FRANK (OSCAR?) FISHER WHO RELAYS A DESCRIPTION OF A GREAT MURAL PAINTING SITE (CUEVA DEL SERPIENTE) TO SAM HICKS AND THENCE TO GARDENER. MAP THEORY.

LMRAA (ALSO PHOTO COPY), JHL.

Pepper, Choral

1964 (Jun)

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Pepper, Choral

1966 (Dec)

"The Magic of Baja, Part VI" in The Desert Magazine, Vol. 29(12):17-21, The Desert Magazine, Palm Desert, California.

"PEPPER CAVE", CERRO SAN PEDRO, BAJA CALIFORNIA, MEXICO. North America. EARL STANLEY GARDNER, EARLY EXPEDITION TO THIS SITE. COLOR PHOTO. CHORAL PEPPER LAYS CLAIM TO THE "DISCOVERY" OF THIS ROCK SHELTER, BUT THEN ADMITS THAT EVE EWING MAY HAVE SEEN IT FIRST.

LMRAA.

Pepper, Choral

1966 (Jun)

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Pepper, Choral

1966 (Nov)

"The Magic of Baja, Part V" in The Desert Magazine, Vol. 29(11):12-17, The Desert Magazine, Palm Desert, California.

GARDNER CAVE (CUEVA PINTADA), ARROYO SAN PABLO, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. EARL STANLEY GARDNER. EARLY EXPEDITION TO THIS SITE.

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1966 (Oct)

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SERPENT CAVE (CUEVA DE SERPIENTE), SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. SERPENT (SNAKE) MOTIF. EARLY EXPEDITION TO THIS SITE.

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Pepper, Jack

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ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 28

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Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

EXPEDITION WITH EARLE STANLEY GARDENER. BRIEF MENTION OF GREAT MURAL PAINTING SITE. LMRAA (ALSO PHOTO COPY), JHL.

Pepper, Jack

1965 (Jan)

"Bones of Baja" in The Desert Magazine, Vol. 28(1):24-25,36, The Desert Magazine, Palm Desert, California.

CONCEPCION BAY, MULEGE, BAJA CALIFORNIA, MEXICO. North America. See page 24 for PHOTO. PETROGLYPHS. LMRAA.

Petit I Mendizabal, M.-A., ed. and Rubio I Mora, A., ed.

2006

El Yacimiento Arqueológico de El Raton. Una Cueva con Pinturas en la Sierra de San Francisco (Baja California Sur, Mexico), 132 pgs, Universitat de Barcelona, Barcelona, Spain.

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Pompa y Pompa, Antonio

1956

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Pontoni, Velma Lee

1977

Rock Art of Fish Hill, Vol. 118-124, UCLA Rock Art Archive, Los Angeles, California.

FISH HILL (ARROYO DE LAS PIEDRAS PINTAS, BAJA CALIFORNIA, MEXICO. North America. FISH MOTIF(S). *Biblio.*

Porcayo Michelini, Antonio and Harmon, Jon

2009

"A Pictograph Rock Shelter in Guadalupe Canyon, Baja California, Mexico" in Society for California Archaeology Proceedings, Vol. 22:7 pgs, Society for California Archaeology, ISSN: 0897-0947.

Guadalupe Canyon, Sierra de Juarez, Baja California. Mexico. North America.

"Rock art near Guadalupe Canyon includes both petroglyph and pictograph sites. This paper documents a rock shelter in the canyon containing pictographs in both black and red pigments. The black figures were made in two styles, by painting using a black pigment and by scratching with a charcoal stick. As judged by content, superposition and preservation, the black figures (of both types) seem much more recent than most of the red figures. Because of fading and superposition, the red figures can be very difficult to make out. The DStretch rock art enhancement program was used to improve the visibility of the red figures. The abstract style of the faded red figures differs from the painted black figures, which include many anthropomorphs and animals, and from the scratched black designs. There are stylistic similarities between the faded red designs and petroglyphs found in the area."

Internet, LMRAA (photo copy).

Porcayo Michelini, Antonio Harman, Jon

2014

"A Pictograph Rock Shelter in Guadalupe Canyon, Baja California, Mexico" in Rupestreweb, n.p., ISSN 1900-1495.

Guadalupe Canyon, east slope of the Sierra Juarez Mountains, Baja California, Mexico. North America. Superposition. Style analysis. D-Stretch.

Abstract: "Rock art near Guadalupe Canyon includes both petroglyph and pictograph sites. This paper documents a rock shelter in the canyon containing pictographs in both black and red pigments. The black figures were made in two styles, by painting using a black pigment and by scratching with a charcoal stick. As judged by content, superposition and preservation, the black figures (of both types) seem much more recent than most of the red figures. Because of fading and superposition the red figures can be very difficult to make out. The DStretch rock art enhancement program was used to improve the visibility of the red figures. The abstract style of the faded red figures differs from the painted black figures, which include many anthropomorphs and animals, and from the scratched black designs. There are stylistic similarities between the faded red designs and petroglyphs found in the area."

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Porter-Klink, Luisa

1980 (Apr)

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Rector, Carol Huber

1978

"Turtle Depictions in Central Baja California Rock Art" in Pacific Coast Archaeological Society. Baja California, Vol. 14(1):2-10, Pacific Coast Archaeological Society, Santa Ana, California. ISSN: 0552-7252.

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Rector, Carol Huber

1981

"Fish Depictions in Central Baja California Rock Art" in Pacific Coast Archaeological Society. Baja California, Vol. 17(1):17-24, Pacific Coast Archaeological Society, Santa Ana, California. ISSN: 0552-7252.

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Riedel, Mary M.

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"Rock Art of Baja California: A Symposium" in Journées Internationales d'Etudes sur la Conservation de l'Art Rupestre - Supplement, 65-74, Périgord, France.

Baja California, Mexico. North America. CONSERVATION AND PRESERVATION. PCARB.

Riedel, Mary M.

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"Rock Art Sites of Baja California: A Symposium" in 50 ans après la Découverte de Lascaux: Journées Internationales d'Etude sur la Conservation de l'Art Rupestre: Dordogne-Périgord (France), 20-23 août 1990: Actes, 65-

74, Atelier de Recherches et d'Etudes en Périgord, ISBN 2-9504621-0-3.

Baja California, Mexico. North America. North America. Cultural resource management. Conservation and preservation.

Abstract:

"Baja California, Mexico, possesses a high number of rock art sites. For a long time, difficulty of access protected them. Currently, however, the increasing number of visitors threatens their preservation. Education and dissemination of information has been recognized as a major factor in accomplishing the goal of preserving these sites. Caretaking by the local community, especially, is seen as one of the most effective ways to protect the sites over the long term. With this in mind, Friends of the Arts of Mexico joined forces with the Getty Conservation Institute, the Mexican National Institute of Anthropology and History (INAH) of the State of Baja California Sur, and the Mexican National Council for the Arts and Culture, in organizing an expedition to the sites to be followed up by a symposium in La Paz. It was decided to implement a program that would involve the local community. To accomplish this, it was necessary to attract as much attention to the sites as possible, so a publicity campaign aimed at disseminating information about the expedition and symposium to a broad audience was organized in May 1989. Conclusions and recommendations by each working group are presented."

Abstractors: Jacques Brunet and Michele Buchholz

AATA Nos.: 1991-86823 and 28-1608

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Ritter, Eric

1974

"Prehistoric Hunting Patterns Inferred from Rock Art in Central Baja California" in Pacific Coast Archaeological Quarterly, Vol. 10(1):13-18, Pacific Coast Archaeological Society, ISSN: 0552-7252.

CENTRAL BAJA CALIFORNIA. MEXICO. North America. HUNTING PATTERN MOTIF(S). RABNPV.

Ritter, Eric W.

1986

"Interpreting the Rock Art of La Trinidad, Baja California, Mexico with Regional Implications" in American Indian Rock Art, Price, Utah, Vol. X:157-173, American Rock Art Research Association, El Toro, California.

LA TRINIDAD, BAJA CALIFORNIA, MEXICO. VALLE DE RIO DE SANTA ROSALIA, SIERRA DE GUADALUPE. MULEGE. BAHIA CONCEPCION. North America. STYLE ANALYSIS AND INTERPRETATION. LMRAA.

ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 30

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Ritter, Eric W.

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"Baja California Rock Art: Problems, Progress, and Prospects" in Rock Art Papers San Diego Museum Papers No. 27, Vol. 8:21-36, San Diego Museum of Man, San Diego, California.

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Ritter, Eric W.

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ARROYO PORTEZUELO, BAJA CALIFORNIA SUR, MEXICO. North America. ALOD.

Ritter, Eric W.

1992

"A Problem of Style, Settlement, and Subsistence: Rock Art at Arroyo San Juan and Los Horconitos, Baja California Sur, Mexico" in American Indian Rock Art, Tucson, Arizona, Vol. XVII:84-101, American Rock Art Research Association, El Toro, California.

ARROYO SAN JUAN and LOS HORCONITOS, BAJA CALIFORNIA SUR, MEXICO. BAHIA DE LA CONCEPCION. SIERRA GUADALUPE. North America. GREAT MURAL STYLE. COMONDU REPRESENTATIONAL STYLE. STYLE AND CULTURE. INTERPRETATION. LMRAA.

Ritter, Eric W.

1993

"A Petroglyph Complex of the Sierra de San Francisco Uplands, Baja California, Mexico" in Rock Art Papers San Diego Museum Papers No. 29, Vol. X:81-102, San Diego Museum of Man, San Diego, California.

RANCHO SANTA ANA, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA SUR, MEXICO. North America. ARCHAIC PETROGLYPHS. PHOSPHENE. HUNTING RITUAL. LMRAA.

Ritter, Eric W.

1994

"Social Issues Regarding the Rock Art of Arroyo del Tordillo, Central Baja California" in Rock Art Papers San Diego Museum Papers No. 31, Vol. 11:9-26, San Diego Museum of Man, San Diego, California.

ARROYO del TORDILLO, BAHIA DE LA CONCEPCION, CENTRAL BAJA CALIFORNIA SUR, MEXICO. CUEVA PEZ GALLO (BS-D51), CUEVA DE LOS DOSPESCADORES (BS-D52), CUEVA PESCADITO (BS-D53), CUEVA COCHI, CUEVA MANUEL DIAZ, UNNAMED ROCKSHELTER, CUEVA LUPE DIAZ and BS-D54. North America. (6) ROCK ART SHELTERS. VULVA-LIKE, ANTHROPOMORPH and FISH MOTIF(S). PHOSPHENES. ENTOPTICS. SYMPATHETIC (HUNTING) MAGIC. FERTILITY. GIRL'S INITIATION RITES. SHAMANISM. "More likely, the art is related to multiple ritual/cosmological events associated with the Comondu-period people who focused on Bahía de la Concepción...". LMRAA.

Ritter, Eric W.

1994

"Scatched Rock Art Complexes in the Desert West: Symbols for Socio-Religious Communication" in New Light on Old Art. Recent Advances in Hunter-Gatherer Rock Art UCLA Institute of Archaeology Monograph, (36):51-66, UCLA Institute of Archaeology, Los Angeles, California.

CALIFORNIA DESERT, BAJA CALIFORNIA, GREAT BASIN and SOUTHWEST. MASSACRE BENCH and PISTONE (26MN2001), NEVADA. United States. North America. SCRATCHED ROCK ART. "...a relatively consistent pattern of rock scratching is found throughout the Desert West...A proposed tradition of motifs, shapes, and distribution, including potentially varying ideas, intentions and perceptions is postulated." PORTABLE ROCK ART. NUMIC EXPANSION. HUNTING MAGIC. NEUROPSYCHOLOGICAL MODEL: TRANCE, ENTOPTIC, PHOSPHENES, SHAMANISM. LMRAA.

Ritter, Eric W.

1995

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SIERRA DE SAN FRANCISCO, SIERRA DE SAN BORJA, BAJA CALIFORNIA, MEXICO. North America. EXAMINATION OF CULTURAL BOUNDARIES AS DEDUCED FROM THE ROCK ART RECORD. COCHIMI.

COMONDU ARCHAEOLOGICAL COMPLEX. GREAT MURAL REPRESENTATIONAL PAINTING STYLE. NORTHERN BAJA CALIFORNIA ABSTRACT. LMRAA.

Ritter, Eric W.

2010

"An Archaeological Approach to the Rupestrian Images at La Angostura, Central Baja California" in *California Archaeology: Journal of the Society for California Archaeology*, Vol. 2(2):147-183, Left Coast Press, Walnut Creek, California.

La Angostura, central Baja California, Mexico. North America.

Abstract "A modest-sized rock art site in the Central Desert of Baja California provides information to measure the articulation between environmental (landscape) and cultural remains and the ethnographic record. Enigmatic and esoteric images, likely 500 to 3000 years in age and largely abstract-geometric, suggest multiple purposes, including individualistic and group welfare, communication, identity, achievement, life crises ritual, fecundity, and group solidarity." Bancroft.

Ritter, Eric W. and Rector, Carol H. Payen, Louis A.

1982

"Marine, Terrestrial, and Geometric Representations with the Rock Art of the Concepcion Peninsula, Baja California, Mexico" in *American Indian Rock Art*, Albuquerque, Winnipeg, Vol. VII & VIII:38-56, American Rock Art Research Association, El Toro, California.

CONCEPCION OR GABILAN PENINSULA, BAJA CALIFORNIA, MEXICO. GULF OF CALIFORNIA. SEA OF CORTEZ. North America. LMRAA.

Ritter, Eric W., Gordon, Bryan C., Heath, Michael and Heath, Richard

2011

"Chronology, Context, and Select Rock Art Sites in Central Baja California" in *Society for California Archaeology Proceedings*, Vol. 25:1-22, Society for California Archaeology, ISSN: 0897-0947.

Central Baja California, Mexico. North America. Peninsular Northern Abstract Style. Dating. Chronology. "Here we include other archaeological and environmental evidence; an analysis of the rock art itself in terms of various physical, positional, and stylistic characteristics; a study of the

chronology, cultural, and physical landscape interrelationships; ethnographic and ethnohistoric considerations; and a look at recent art systems."

Abstract: "Dating rock art in central Baja California is of high interest to archaeologists but continues to be problematic in many instances. Furthermore, incorporating the images into their broader archaeological context is a worthwhile goal worldwide in attempting to understand the lifeways of prehistoric peoples. This paper discusses some of the exploratory work undertaken toward (1) dating select central peninsula rock art sites, and (2) comprehending the place of the motif complexes in the broader archaeological record."

Internet.

Ritter, Eric W., Payen, Louis A. and Rector, Carol H.

1989

"Rock Art Representation and Symbolism on the Concepcion Peninsula, Baja California Sur, Mexico" in *Rock Art Papers San Diego Museum Papers No. 24*, Vol. 6:59-68, San Diego Museum of Man, San Diego, California.

CONCEPCION PENINSULA, BAHIA CONCEPCION, BAJA CALIFORNIA, MEXICO. ARROYO AMORALES and ARROYO SAN NICOLAS. North America. CENTRAL GULF COAST SUBSTYLE OF COCHIMI REPRESENTATIONAL. LMRAA.

Ritter, Eric W., Rector, Carol Huber and Payen, Louis A.

1979 (Jan)

"The Pictographs of Cueva Huellitas, Baja California Sur" in *Pacific Coast Archaeological Society. Baja California*, Vol. 15(1):32-44, Pacific Coast Archaeological Society, Santa Ana, California. ISSN: 0552-7252.

CUEVA HUELLITAS, BAJA CALIFORNIA SUR, MEXICO. SAN JOSE DE MAGDELENA REGION. North America. SITE DESCRIPTION. PICTOGRAPHS. FISH MOTIF(S). LMRAA.

Robin, Marc and Ewing, Eve

1989

"The Sun is in His House: Summer Solstice at San Carlos Mesa, Baja California Norte" in *Rock Art Papers San Diego Museum Papers No. 24*, Vol. 6:29-36, San Diego Museum of Man, San Diego, California.

EL ROSARIO, SAN CARLOS MESA, BAJA CALIFORNIA NORTE, NEW MEXICO. United States. North America. SOLSTICE. TRAIL PETROGLYPHS. CRESCENT MOTIF. SUPERNOVA.

LMRAA.

Rodríguez, Antonio

1982

Las Cuevas Pintadas de Baja California Sur, 45 pgs, FONAPAS.

Baja California Sur, Mexico. North America.

Melvyl (UCSD AAL: Call No: N5310.5.M49 R63 1982 Stacks:).

Rojo Betancur, Fernando Antonio

2009

"Resignificaciones del Pensamiento Mágico Ancestral y del Arte Rupestre Mesoamericano. La Obra de Arte como Fetiche Contemporáneo" in Rupestreweb. ISSN 1900-1495.

Baja California, Mexico. North America. Contemporary artist. Marta Palau.

Internet.

Rowe, Marvin W.

2001

"Dating by AMS Radiocarbon Analysis" in Handbook of Rock Art Research, David S. Whitley, ed., 139-166, Alta Mira Press, Walnut Creek, Lanham, New York, Oxford.

World. United States. North America. Australia. Argentina. Guatemala. Baja California, Mexico. Angola. Tasmania. China. South Africa. Brazil. Direct dating: AMS (accelerator mass spectrometry) Radiocarbon Analysis.

LMRAA.

Rowe, Marvin W.

2005

"Dating Studies of Prehistoric Pictographs in North America" in Discovering North American Rock Art, C. Chippendale, D.S. Whitley and L.L. Loendorf, eds., 240-263, The University of Arizona Press, Tucson, Arizona.

Colorado, Idaho, Missouri, Montana, Texas, Utah, Wisconsin. Arizona, California, United States. Canada. North America. Guatemala. Belize. Central America. Baja California, Mexico. Direct dating of pictographs. Includes summaries of dated materials.

LMRAA, MWRBRAD.

Rozaire, Charles E.

1963

"A Petroglyph and Dwelling Site in Baja California" in The Masterkey, Vol. 37(1):27-29, Southwest Museum, Los Angeles, California.

BAHIA DE BLANCO, BAJA CALIFORNIA. MEXICO. North America. GEOMETRIC DESIGN AND WAVY LINE PETROGLYPH MOTIF(S).

LMRAA.

Rubio i Mora, Albert

2013

El Yacimiento Arqueológico de El Ratón. Una Cueva con Pinturas Rupestres en la Sierra de San Francisco (Baja California Sur, México). II. El Mural Pintado Monografies del SERP 10, Seminari d'Estudis i Recerques Prehistòriques/SERP, 323 pgs, Universitat de Barcelona, Barcelona, Spain. ISBN: 84-923961-80.

El Ratón, Sierra de San Francisco, Baja California Sur, México. North America. Great Mural Style.

Biblio.

Rubio, A., de la Peña, C., del Castillo, Victòria, Sarria Boscovich, Elisa and Viñas i Vallverdú, Ramón

1986 - 1989

"Pinturas de Serpientes en el Conjunto Rupestre de la Sierra de San Francisco, Baja California Sur (México)" in Empúries, Vol. 48-50:368-379, Museu d'Arqueologia de Catalunya, Barcelona, Spain. ISSN: 0213-9278.

Sierra de San Francisco, Baja California Sur. Mexico. North America. Serpent (snake) motif(s).

Dialnet.

Sanders, Ronald D.

2005

Rock Art Savvy. The Responsible Visitor's Guide to Public Sites of the Southwest, 239 pgs, Mountain Press Publishing, Missoula, Montana. ISBN 0-87842-510-1.

Canyon de Chelly National Monument, Chevelon Canyon / Rock Art Canyon Ranch, Grand Canyon National Park, Homolovi Ruins State Park, Inscription Rock at Davis Dam, Keyhole Sink, Laws Spring, Little Black Mountain, Lyman Lake State Park, Painted Rocks Campground, Palatki Ruins, Petrified Forest National Park, Picture Rocks Retreat, Saguaro National Monument, South Mountain Park, Springerville / KS Ranch, V-Bar-V Ranch, White Tank Mountain Regional Park, X Diamond Ranch, Arizona. Ayers Rock, Barstow Area (Inscription Canyon and Black Canyon), Rodman Mountains, Blythe Intaglios, Corn Springs, Fossil

Falls, Kern County Nos. 317 and 878, Little Petroglyph Canyon, Morteros Village and Smuggler Cove (Little Blair Valley), Palo Verde Petroglyphs, Slippery Rock, Steam Well, California. Anasazi Heritage Center, Canyon Pintado National Historic District, East Fourmile Draw, State Bridge, Cow Canyon, White Birds, Kokopelli, Waving Hands, Colorado National Monument, Escalante Canyon, Hicklin Springs, Hovenweep National Monument / Holly Group, Irish Canyon, Mesa Verde National Park, Penitente Canyon, Rangely Area, Sand Canyon, Sandrocks Trail, Ute Mountain Tribal Park, Vogel Canyon, Yellowjacket Rockshelter, Colorado. Grapevine Canyon, Grimes Point, Hickison Petroglyph Recreation Area, Rainbow Canyon / Etna Cave, Red Rock Canyon National Conservation Area, Willow Spring, Red Spring, Valley of Fire State Park, Atlatl Rock, Petroglyph Canyon, Picnic Glyphs, The Cabins, White River Narrows Archaeological District, Nevada. Apache Creek / Gila National Forest, Bandelier National Monument, Main Loop Trail, Falls Trail, Painted Cave, Tsankawi, Carlsbad Caverns National Park / Rock Shelter, Chaco Canyon, Una Vida, Pueblo Bonito, Supernova, Coronado State Monument, Crow Canyon / Largo Canyon / Dinetah, El Malpais National Monument and Conservation Area, BLM Ranger Station, El Morro National Monument, Galisteo, Gila Cliff Dwellings, La Cieneguilla, Petroglyph National Monument, Pony Hills, Rio Bonito Petroglyph Trail, Three Rivers Petroglyph Site, New Mexico. Amistad National Recreation Area, Big Bend National Park, Chimneys Trail Glyphs, Hot Springs, Indian Head Mountain, Devil's River, Curly Tail Panther / Devils River, Cedar Springs / Mystic Shelter, Hueco Tanks State Historical Park, Lewis Canyon, Lobo Valley Petroglyph Site, San Angelo State Park, Seminole Canyon State Park, Fate Bell Shelter, White Shaman (Galloway White Shaman Preserve), Texas. Arches National Park, Black Dragon Canyon, Bluff Area, Buckhorn Wash, Calf Creek, Capitol Reef, Cedar Mountain, Dinosaur National Monument, Dry Fork Canyon, McConkie Ranch, Dry Wash, Edge of the Cedars Museum, Fremont Indian State Park, Head of Sinbad, Kane Creek, Moab Golf Course, Newspaper Rock State Park, Nine Mile Canyon, Parowan Gap, Petroglyph Park / Bloomington, Potash Road, Rochester Panel, Sand Island, Sego Canyon, Shay Canyon, Temple Mountain Wash, Zion National Park, Utah. Southwest. United States. El Diablo Mountain, Montevideo, Palmerito Arroyo, San Fernando Arroyo, Agua Verde, Candalaria Ranch, Concepcion Bay, El Raton Cave, Pintada Cave, Pollo Arroyo, San Borjitas Cave, San Lucas, Santa Marta Ranch / El Palmarito Cave, La Trinidad Ranch, Baja California. Mexico. North America. Visitor guide. Tourist guide. Cultural tourism. Jornada-Mogollon rock art.

LMRAA.

Sanger, Kay

1997

"A Fish Story: Realism or Symbolic Communication? Arroyo de las Piedras Pintas, Baja California" in *Rock Art as Visual Ecology*, Paul Faulstich, ed. IRAC Proceedings, Diane Hamann, series editor, Vol. 1:77-91, American Rock Art Research Association, Tucson, Arizona.

ARROYO DE LAS PIEDRAS PINTAS, BAJA CALIFORNIA, MEXICO. (12k inland from BAHIA

CONCEPCION). North America. MARINE LIFE, FISH MOTIF(S). COCHIMI REPRESENTATIONAL STYLE. LMRAA.

Santos Ramirez, V. Joel, ed. and Vinas Vallverdu, Ramon, ed.

2005

Los Petrograbados del Norte de Mexico Gripo Arqueofilos, Actualidades Arqueologicas, (1):249 pgs, INAH Sinaloa, Mexico, D.F., Mexico.

Jalisco, Nayarit, Sinaloa, Sonora, Baja California, Chihuahua, Coahuila, Nuevo Leon, Durango, Guerrero, Northern Mexico. North America. Collected papers presented at a seminar at the Museo Arqueologico de Mazatlan, 2003.

Biblio.

Schaafsma, Polly

1995

"Art in the Landscape, an Introductory Essay" in *Images in Stone*, 11-17, Brown Trout Publishers, Inc., San Francisco, California.

GREAT BASIN, MOJAVE DESERT, GREEN RIVER, COLORADO RIVER, LITTLE COLORADO RIVER, SAN JUAN RIVER, GILA RIVER, RIO GRANDE RIVER, COLUMBIA RIVER, ANZA BOREGO DESERT. CALIFORNIA. ARIZONA. NEVADA. NEW MEXICO. UTAH, OREGON. WASHINGTON. BAJA CALIFORNIA, MEXICO. United States. North America. PHOTO JOURNALISM WITH ESSAY AND COMMENTS BY POLLY SCHAAFSMA. THE ESSAY IS A GENERAL OVERVIEW OF THE CULTURAL CONTEXTS FOR THE ART DEPICTED IN THIS VOLUME.

LMRAA.

Serrano Gonzalez, Jorge

2003 (Jul - Aug)

"El Vallecito, Baja California" in *Arqueologia Mexicana*, Vol. XI(62):54, Instituto Nacional de Antropologia e Historia, Mexico. ISSN: 0188-8218.

Rancho Santa Maria del Oro, Vallecito, northern Baja California, Mexico. North America. Kumeyaay pictographs. Includes directions to the site.

LMRAA.

Shackelford, Penelope

1994 (Jan. 13)

"Rock Solid Art" in *The Davis Enterprise Weekend*, 7, The Davis Enterprise, Davis, California.

TASSILLI PLATEAU, SAHARA, ALGERIA. SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. CONTEMPORARY DEPICTIONS OF ROCK ART IMAGERY. ELLEN VAN FLEET'S WATER COLORS ON DISPLAY AT UNIVERSITY OF DAVIS' GORMAN GALLERY REVIEWED.
LMRAA.

Simpson, Alice, Clogg, Phil, Díaz-Andreu, Margarita and Larkman, Brian

2004

"Towards Three-Dimensional Non-Invasive Recording of Incised Rock Art " in *Antiquity*, Vol. 78(301):692-698, Antiquity Publications, Cambridge, England. ISSN 0003-598X, 1745-1744.

Sierra de Guadalupe, Baja California, Mexico. North America. Recording methodology. Documentation. Three dimensional non-invasive recording of incised rock art.

Abstract: "Ancient art cut into rock is difficult to research and manage off-site without precise three-dimensional records. Experiments with photographic modelling by the authors led to a relatively accessible and economical way of making them."

Biblio, RSNW3, BNRA, RABDN, Refdoc.fr.

Slifer, Dennis

2000

The Serpent and the Sacred Fire. Fertility Images in Southwest Rock Art, 208 pgs, Museum of New Mexico Press, Santa Fe, New Mexico.

California. Nevada. Utah. Colorado. Arizona. New Mexico. Texas. Southwest. Baja California. Northern Mexico. United States. North America. Southwestern rock art and cultural traditions. Sexuality and the sacred. Images and rites of fertility and sexuality. Fecundity of the earth, animals and plants. Fertility themes in rock art of other regions. Protecting rock art. Vulva, phallic, gender, coital (copulation) scenes, yoni, pregnancy, birth, menstrual blood, motif(s). Fertility shrine. Baby rock. Horned serpent. Kokopelli.

LMRAA.

Smith, C.E.

1948

Additional Notes on the Petroglyphs of California, (File #27), Archaeological Research Facility, University of California, Berkeley, California.

CALIFORNIA. United States. BAJA CALIFORNIA, MEXICO. North America. SITE INVENTORY UNDERTAKEN AS SUPPLEMENTAL TO JULIAN STEWARD, 1929.

UCBARF, BSABSR

Smith, Ron

1983

"Color Encoding Sequences and the Pursuit of Meaning in the Great Mural Rock Art of Baja California" in *Rock Art Papers San Diego Museum Papers No. 16, Vol. 1:17-24*, San Diego Museum of Man, San Diego, California.

SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. COCHIMI. COLOR AND INTERPRETATION.

LMRAA.

Smith, Ron

1984

"Rock Art of the Sierra de San Francisco: An Interpretive Analysis" in *Rock Art Papers San Diego Museum Papers No. 18, Vol. 2:33-54*, San Diego Museum of Man, San Diego, California.

SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. INTERPRETATION OF ELEMENTS.

LMRAA.

Smith, Ron

1985

"The Cochimi Ritual Landscape" in *Earth and Sky: Papers from the Northridge Conference on Archaeoastronomy*, Arlene Benson and Tom Hoskinson, eds., 163-184, Slo'w Press, Thousand Oaks, California.

SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. COCHIMI. GREAT MURAL PAINTED STYLE. COLOR SYMBOLISM. CALENDRICS.

LMRAA.

Smith, Ron

1986

"Male and Female Symbolism in the Great Mural Paintings of the Sierra de San Francisco, Baja California" in *Rock Art Papers San Diego Museum of Man Papers No. 21, Vol. 4:107-122*, San Diego Museum of Man, San Diego, California.

SIERRA DE SAN FRANCISCO, CENTRAL BAJA CALIFORNIA, MEXICO. North America. MALE AND FEMALE SYMBOLISM. BODY PAINTING.

LMRAA.

ROCK ART STUDIES: A BIBLIOGRAPHIC DATABASE

Page 35

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Compiled by LEIGH MARYMOR 02/24/16 Pt. Richmond CA

Smith, Ron

1986

"Serpent Cave" in Rock Art Papers San Diego Museum Papers No. 20, Vol. 3:27-50, San Diego Museum of Man, San Diego, California.

SERPENT CAVE, SANTA MARTA, ARROYO DEL PARRAL, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. COCHIMI CALENDER. COLOR SYMBOLISM. SNAKE MOTIF. LMRAA.

Smith, Ron

1987

"Rock Feature Incorporation" in Rock Art Papers San Diego Museum Papers No. 23, Vol. 5:125-138, San Diego Museum of Man, San Diego, California.

GREAT MURAL REGION, BAJA CALIFORNIA, MEXICO. North America. SETTING. ROCK FEATURE. COCHIMI REPRESENTATIONAL STYLE. LMRAA.

Smith, Ronald

1984

"Form and Feeling: Deer Versus Rabbit in the Cave Paintings of the "Great Mural" Region of the Sierra de San Francisco" in Baja California Symposium XXII, Glendale, 23-36, Asociacion Cultural de las Californias, Corona del Mar, California.

SIERRA DE SAN FRANCISCO. BAJA CALIFORNIA SUR, MEXICO. North America. GREAT MURAL STYLE. DEER and RABBIT MOTIF(S). LMRAA.

Sonin, Bill

Various

Utah. Southwest. Baja California. Box 27, Bill Sonin Papers Bay Area Rock Art Research Association Archive, University of California Berkeley, Bancroft Library, Berkeley, California.

UTAH. SOUTHWEST. BAJA CALIFORNIA. United States. North America. FILE 27.1: UTAH, GENERAL NOTES I. FILE 27.2: UTAH, GENERAL NOTES II. FILE 27.3: UTAH, GENERAL NOTES III. FILE 27.4: UTAH, GENERAL NOTES IV. FILE 27.5: UTAH, GENERAL NOTES V. FILE 27.6: UTAH, GENERAL NOTES VI. FILE 27.7: SOUTHWEST GENERAL NOTES. FILE 27.8: BAJA CALIFORNIA ROCK ART. BARAA

Spring, James R.

1991

"Cueva Espiritu" in Rock Art Papers San Diego Museum Papers No. 27, Vol. 8:17-20, San Diego Museum of Man, San Diego, California.

CUEVA ESPIRITU, SIERRA DE GUADALUPE, BAJA CALIFORNIA, MEXICO. CUEVA SAN BORJITAS. North America. GUADALUPE STYLE MONO (SPIRIT) MOTIF. LMRAA.

Stanley Price, N.P.

1995

Conservation of Rock Art in Baja California, Mexico Report on the First Two Field Campaigns, 1994-1995, Getty Conservation Institute, Marina del Rey, California.

SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION. Biblio.

Stanley Price, Nicholas

1996

"The Great Murals: Conserving the Rock Art of Baja California" in Conservation: The GCI Newsletter, Vol. 11(2):4-9, The Getty Conservation Institute, Los Angeles, California.

Cueva de El Raton, Sierra de San Francisco, Baja California, Mexico. North America. The Great Mural Style. Cultural resource management. Conservation and preservation.

Abstract: "The rock art murals in Baja California, designated a UNESCO World Heritage Site, are distinguished by their larger-than-life size and vivid depictions of animals and humans. In 1994, the Getty Conservation Institute, Mexico's National Institute of Anthropology and History, the Governor of the State of Baja California Sur, and Amisurd, a nonprofit conservation organization, initiated a field campaign to assess the conservation needs of a portion of the site at Cueva de El Ratón. The team has recorded the paintings and assessed their condition. The partners also worked with local residents to implement a plan to manage the growing number of visitors to the site. The efforts at Cueva de El Ratón will serve as a pilot for other sections of the rock art murals."

Abstractor: Rebecca Kuzins

AATA Nos.:2003-45946 and 37-1737

AATA.

Stanley Price, Nicholas P.

1996

"Conservation Project on Baja California Rock Art" in La Pintura, Vol. 22(3):6, American Rock Art Research Association, Lemon Grove, California.

CUEVA DE EL RATON, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. CULTURAL RESOURCE MANAGEMENT PLAN DEVELOPED IN COLLABORATION WITH THE GETTY CONSERVATION INSTITUTE, INSTITUTO NACIONAL DE ANTROPOLOGIA E HISTORIA, LOCAL LANDOWNERS, RANCHERS, AND TOURISM INTERESTS. PILOT CONSERVATION PROJECT INITIATED.
LMRAA.

Stanley Price, Nicholas P.

1996

"Conservation and Management of Rock Art Sites in the Sierra de San Francisco, Baja California, Mexico" in International Newsletter on Rock Art, (13):18-20, Comite International d'Art Rupestre, Foix, France. ISSN 1022-3282.

CUEVA EL RATON, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION. DOCUMENTATION: PHOTAGRAMMETRY.
LMRAA.

Stanley Price, Nicholas P.

1996 (Oct)

"Conservacion y Administracion de Sitios de Arte Rupestre en la Sierra de San Francisco, Baja California, Mexico" in Boletin de Sociedad de Investigacion del Arte Rupestre de Bolivia, Vol. 10:30-34, Sociedad de Investigacion del Arte Rupestre de Bolivia, La Paz, Bolivia.

SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. CULTURAL RESOURCE MANAGEMENT. CONSERVATION AND PRESERVATION.
LMRAA.

Steward, Julian H.

1929

Petroglyphs of California and Adjoining States University of California Publications in American Archaeology and Ethnology, Vol. 24(2):47-238, University of California Press, Berkeley, California.

CALIFORNIA, NEVADA, ARIZONA, UTAH, COLORADO, and NEW MEXICO. United States. BAJA CALIFORNIA, MEXICO. North America. CLASSIC SITE INVENTORY WITH ELEMENT DISTRIBUTION. See page 226-227 FOR ETHNOGRAPHIC ACCOUNT LINKING THE CREATION OF ROCK ART WITH ALTERED STATES OF CONSCIOUSNESS, (per DAVID WHITLEY, 1994).

LMRAA, BSL, See BSABSR for summary, CDA, NADB #925210 and #1040095.

Strange, William C.

1995

"A Riddle at Serpiente: Reading as a Child Might Read" in Rock Art Papers San Diego Museum Papers No. 33, Vol. 12:1-7, San Diego Museum of Man, San Diego, California.

CUEVA DE LA SERPIENTE, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. SNAKE (SERPENT), DEER, WATER, ANTHROPOMORPH MOTIF(S). MOVEMENT. MOTION.
LMRAA.

Strange, William C.

1997

"Laughter at Batequi" in Rock Art as Visual Ecology, Paul Faulstich, ed. IRAC Proceedings, Diane Hamann, series editor, Vol. 1:93-100, American Rock Art Research Association, Tucson, Arizona.

BATEQUI, SIERRA DE SAN FRANCISCO, BAJA CALIFORNIA, MEXICO. North America. GREAT MURAL PAINTED STYLE. CACHIMI. LAUGHTER. COMIC DEVICE.
LMRAA.

Thiemer-Sachse, Ursula

2000

"Die Kaktuswüste Niederkaliforniens und ihre Prähistorischen Indianischen Künstler. Gedanken zur Interpretation von Felsmalereien" in Ethnographisch-Archäologische Zeitschrift, Vol. 41(2):225-257, ISSN : 0012-7477.

Baja California Sur, Mexico. North America.

Abstract: "On the peninsula of Lower California, in Baja, extensively diverse prehistoric evidence exists and takes on worldwide meaning and recognition in its thousands of rockshelters, or respaldos in Spanish, rocks pictographs and engravings. All are summarised under the term of rock art or arte repestre in Spanish. This art serves as proof of aboriginal activities for hundreds, if not thousands of years in the area. These aborigines expressed themselves in creating realistic pictures which were much larger than the actual size of the anthropomorph or zoomorph beings. The western world was made cognizant of the images with the advent of the missionizing of the Indian groups by the Jesuits at the end of the 17th century. However, it has only been during the last part of the 20th century that the existing art has gained greater attention; it is now included in a research program of the Mexican National Institute of Anthropology and History (INAH). Prior archaeological research interest was focused on places of Mesoamerica, the Mexican and Mayan cultures including agrarian developments with little

attention given to the itinerant hunter and gatherer groups in the Mexican Northwest. Currently, the situation has changed. Now the Lower Californian rock art is included into the world heritage list of the UNESCO. Despite aeons of weather exposure to the rockshelters, these sites are considered probably the best, significantly preserved art of this type existing worldwide."

Refdoc.fr.

Travis, Carol Ekkegren

2002 (Oct. 27)

"A Trek to Hidden Treasures of Rock Art" in Los Angeles Times, L8, Los Angeles Times, Los Angeles, California.

Sierra de San Francisco, Baja California. Mexico. North America. Popular overview, printed in the "Travel" section of the newspaper. This trip included Jean Clottes, and Mary and James Gordon (Southern Sierra Archaeological Society).
LMRAA.

Treganza, Adan E.

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Page 41

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