



# Pictures From The Past



NEWSLETTER OF THE  
 COLORADO ROCK ART ASSOCIATION (CRAA)  
 A Chapter of the Colorado Archaeological Society

April-June 2026 Volume 17, Issue 3

## On the Cover

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## September Webinar

Thursday, September 16,  
 2026

7:00 PM MST

Webinars and Board meetings are  
 always found on the website under  
 EVENTS

### How to use ZOOM:

- Zoom links for CRAA events will be emailed shortly before the start of the meeting or webinar.
- You can join CRAA presentations through Zoom as early as 15 minutes before the start of the event.
- **To connect to the meeting, please follow these instructions:**
- Follow the link that you receive in your email to connect to the Zoom. If the links do not work, go to [zoom.us](https://zoom.us) and click "Join a Meeting" at top right of the screen.
- Enter the Meeting ID and Passcode (found in the email)
- Need assistance? Email [coloradorockartassociation@yahoo.com](mailto:coloradorockartassociation@yahoo.com) or [annehit45@gmail.com](mailto:annehit45@gmail.com)
- with a description of the issue you are experiencing.
- This email account will be monitored from 15 minutes prior to the event until 15 minutes past the event start time.



## Hello from the Colorado Archaeology Society President



Hello, I am Larry Beidle, the current Colorado Archaeology Society (CAS) State president. I originally joined the Colorado Archaeological Society when I was a graduate student at Colorado State University in 2008. I became a “full time” member in 2018 and have been a member of the Northern Colorado and Indian Peaks Chapters as well as a secondary member of the Denver Chapter. I have held a number of Chapter and state officer positions and have served on a number of CAS committees. My connections with archaeology and especially Colorado archaeology and history go back over fifty years.

I graduated with a BA degree in anthropology (emphasis on physical anthropology) from Colorado College in 1976. I began my archaeology career in the summer of 1975, when I assisted a graduate student of Dr. Arthur Rohn of Wichita State University in conducting a summer archaeological field school for high school students for I-SEP (Interdisciplinary-Supplemental Education Program, now Crow Canyon Archaeological Center) in Cortez. In the fall of 1976, I worked on an archaeological crew for the Colorado Department of Highways south of Durango (the *Durango South Project*) under the supervision of John D. Gooding.

I was involved in the early days of cultural resource management on federal lands. I was working for the US Forest Service as a volunteer recreation ranger and wilderness ranger on the Inyo National Forest, California, in 1977 when the Forest Resource Officer noted I had archaeological experience and asked if I would be interested in joining the Forest archaeological survey crew. Of course I said “yes,” and so began my Forest Service career as a seasonal archaeologist/archaeological technician. I worked on the Inyo and Sequoia National Forests in California through 1983. I conducted field surveys where I located, identified and recorded all manner of cultural resources in compliance with Section 106 of the National Historic Preservation Act of 1966. I learned historical archaeology out of necessity because it was generally ignored by my peers as their focus was on the prehistoric (Pre-Contact) record, a tendency in survey crews that still remains true today. I also became a member of NEPA (National Environmental Policy Act) interdisciplinary teams drafting Environmental Assessment and Environmental Impact Reports, a wildland firefighter, and recreation ranger.

I left the Forest Service after 1983 when funding for cultural resources was sharply reduced (although not as severely as in 2025-2026). For almost twenty years, I was a paralegal and often an investigator for various governmental agencies and law firms. I obtained a Colorado Peace Officer (POST) certification but never served as a commissioned officer. However, I did spend the summers of 1988 and 2000 working on the Gunnison and White River National Forests (Colorado) as an archaeological technician. I continued being the primary researcher-recorder for historic sites for these crews because of my expertise. My first direct experience with public archaeology was in 2000 as a participant in the White River NF’s Passport in Time *Ute Lifeways* project. *Ute Lifeways* also was my first direct involvement with tribal stakeholders.



I worked as an archaeologist on the Gunnison National Forest (GNF) from 2002-2005. I worked as a recreation ranger for the Gunnison NF in 2006 and 2007 and my assignments included conducting and documenting cultural resources surveys and wildland firefighter duties as a Fire Archaeologist in Colorado, New Mexico, Wyoming, and Nebraska. I was the primary heritage consultant and designer for a large poster exhibit for the Gunnison Ranger District's participation in the Forest Service's and the Forest's Centennial Celebrations in May 2005 in collaboration with Western State College and the Gunnison County Historical Society. I was involved with the GNF's *Alpine Tunnel Historic District* PIT project during this time.

I attended Colorado State University from 2008-2010 as a Master's candidate in anthropology with a concentration in archaeology and focused on historic archaeology, cultural resources law and practices, and public archaeology. During my time at CSU I completed both a professional conference poster and later a video poster exhibit on the historic Corner Saloon of Lake City, Colorado. I was a graduate teaching assistant for two undergraduate classes. I also was a crew chief for the Center for the Environmental Management of Military Lands (CEMML) in the summer of 2008.

From 2012 through 2016 I worked as an archaeology technician, Forest Protection Officer, and fire archaeologist/resource advisor for the Bureau of Land Management and the Forest Service in Nevada, Colorado, and Idaho. Assignments included public education and public outreach, collaborative work with Native American tribal Nations, historic rehabilitation and restoration projects with HistoriCorps and PIT, and participating in interdisciplinary team NEPA analysis.

Although allegedly retired, I still am active in education and public archaeology through CAS and volunteer work with the City of Boulder Open Space and Mountain Parks.



Photo By Craig Brazeau, B&B Ranch, Colorado



## 2026 CRAA Board

### Jim Young, Granby CO

I've been lucky to have been one of the resident volunteer rangers at Canyonlands Horseshoe Canyon for over 10 years, for about a month each year - totaling roughly 150 times in the canyon to chat with my friends painted on the rock walls. About 3 years ago, I was talking with a visitor at the Great Gallery - home of what is the defining collection of Barrier Canyon-style rock images - when he steered the conversation to dogs. After a bit more talk, he observed that maybe I had "something to say" about the dog images on the rock walls, and that he was beginning work on a dog project. We traded cards.... he was R.E. Burrillo, BLM archaeologist out of Tucson, AZ. While I wasn't expecting anything, a couple months later I got an email from him inviting me to submit an article for consideration in an upcoming edition of the *Archaeology Southwest* magazine focused on dogs, for which he was the Editor. The result was "More than a Pet" and my small contribution to a wonderful collection of stories about dogs and their human companions. My most recent article, "The Dogs of Horseshoe Canyon" is published in the current edition of *Archaeology Southwest*. **Archaeology Southwest Magazine Vol. 37, No. 2** (titled "*More than a Pet: Exploring Canine Cultural Histories in North America*") is a 52-page issue exploring the deep, multifaceted bonds between dogs and human communities. Visit the *Archaeology Southwest* website at:

<https://www.archaeologysouthwest.org/product/aswm-37-2/>



Photo provided by Jim Young



## Talking To The Rain, Thinking About Rain

A Book Review By Kim Field

**Talking to the Rain:** *Paintings and Carvings on Stone in Chihuahuan Desert Landscapes* by Polly Schaafsma, Photography by François Gohier, 9 b&w illus., 209 color illustrations, bibliography, index, 280 pages, The University of Utah Press, 2026, hardback) \$90 hardback, \$44.95 paperback, \$35.95 ebook.

*Adapted and excerpted from my review in Southwestern Lore, the journal of the Colorado Archaeological Society. It is available on the CAS website. See my complete review in Southwestern Lore, Spring 2026, Vol 92, No. 1.*

*This book has stayed with me, especially during this drought year in the West. I am thinking more deeply about living in an arid land during prolonged drought. We simply do not have the same relationship to rain as people living 1,000 years ago. Perhaps one of the lessons that archaeology might teach us is to be mindful of how we are shaped by our environments. I thought I'd go beyond the text and share my thoughts about what I have taken away from Talking to the Rain.*

### Talking to the Rain

Every now and then, an author reaches out from the page in pulls you into a magical, wonderful world. **Talking to the Rain:** *Paintings and Carvings on Stone in Chihuahuan Desert Landscapes* by Polly Schaafsma and photography by François Gohier is that book.

Schaafsma begins, “In the grip of the brilliant June sun, the land is still. Snakes and lizards have taken refuge in shady, rocky niches.” And we’re off! I can feel the heat radiating off the rock and the sand sticking to my sweaty sunscreen. Polly Schaafsma is arguably the foremost authority on Native American rock imagery in the Rio Grande. Gohier’s photographs are nothing short of magnificent. Their book chronicles the imagery and makers from Mimbres (950-1130/50 CE), Jornada (700-1400/50 CE) and Casa Grandes (1200-1400/50 CE). It is a time of great flux in the region.

The area’s rock imagery dates perhaps as early as Paleo-Indian or early Archaic times. Hunt imagery of projectile points, and figures of deer and bighorn sheep actively pursued by hunters are found along with agricultural and plant images. Beginning in about 750 CE, changes in artistic design extending to ceramics and textiles usher in the Jornada tradition. Goggle-eyed Tlaloc is present by 1050 CE. Particularly in the El Paso Phase (1300-1450 CE), masks, Tlaloc, horned serpents, and cloud terraces reflect the retention of old traditions found in the north. Jornada style remained prevalent until 1400/50 CE. It is a rainmaking ideology.

The desert landscape is notorious for the whimsical distribution of rain. One village gets a fresh soaking while nearby neighbors get nothing. Deities appear to be selective, so place-based, hyper-local appeals for “cloud favor” could be evident. It is always about rain.

As I sit in my backyard at the beginning of a hot, dry summer, I’m feeling fervent hope for a cool, drenching rain to grant a reprieve to my parched flowers and stressed trees. My horizon stretches from Pikes Peak to the Flat Irons. I see the rain falling on the concert-venue Red Rocks. I’m jealous, I wonder why Golden always seems to get my rain. It’s raining over Highlands Ranch, why isn’t it raining at my house?



Of course, the stakes are much lower for me, but I can begin to appreciate the need to express the plea for water in a way that might actually work. Schaafsma asserts that “Rock imagery is as much an act of doing as a visual display.”

The gathering of materials and tools, and creating the images took place within a social context. Petroglyphs and pictographs are believed to have agency or innate power of their own; some are fanciful and some starkly realistic as if portraying a known individual. They provide a multisensory perception for contemporary viewers and perhaps a collapsed sense of time and place to indigenous heirs, according to Schaafsma. The images can be feared, protective, or communicate group knowledge of the landscape.

I can't enter the mind of the maker of a rock image, but I might imagine the focus despite the thirst in a parched throat. I can also wonder as I settle into my own dry summer: Did it work? Did it rain? While Schaafsma leans toward Pueblo ethnography for a partial understanding, she writes that Jornada represents new paradigms in the region. It is a different visual style perhaps reflecting fresh beliefs and interactions and social organization. There is evidence of ties to Mesoamerica and Tlaloc the rain deity. The horned and plumed serpent is seen as a northern representation of Quetzalcoatl. Macaws appear frequently.

Jornada style suggests a dramatic shift in culture. Schaafsma describes it as “depictions of a religious system of well-defined cosmological beliefs. Images are symbolic, and may convey a complex story to those familiar with the metaphors.” It feels like a table toss, overturning everything in a People's worldview. The presence of trade goods, technology or agriculture do not necessarily indicate a change in cosmology, worldview, or religion. However, changes in iconography do, Schaafsma points out. “Prior to 750/800CE there's a lack of symbolic imagery evidence to Mesoamerica supernatural entities, cosmology, and rainmaking.”

*Talking to the Rain* is a love letter to the Jornada Mogollon. Lavishly photographed, with well-written text that is a joy to read, it offers a scholar's insights. I came away with a remarkably clear picture and understanding of the landscape and the people who created these images so many centuries ago. The beautiful photos, descriptions, and discussion made me feel like I was there with Polly pointing out these images to me. I want to grab my keys and go see every single one of these images for myself.

*Talking to the Rain* covers imagery of Three Rivers Monument, the Mimbres and the Rio Grande Valley.

Schaafsma and Giron also take readers on a tour of Hueco Tanks near El Paso, Texas. Here, the landscape features pools, or tanks, of fresh water, presided over by painted, masked faces. In the Mimbres Valley, one does not see as many masks or rain deities. In Casas Grandes, the Paquime Style expresses more social, political, and religious complexity by a condensed “shorthand” of meaning in squares or rectangular boxes. The rainmaking imagery is more associated with West Mexico.

They are all unique, but cannot be considered in isolation. All are part of a wider, interrelated landscape. Each section of the book inspires an urgent desire to see these places for yourself.

NOTE: Polly Schaffsma will be giving a webinar for CRAA/URARA in January 2027.

*Kim Field is a member of the Colorado Rock Art Association and the CAS Denver.*



## We Need Your Help!

CRAA is still looking for a volunteer to take over the Tech Master and Web Master Positions for CRAA related web duties.

We can use MORE than one person for all of our volunteer positions!

If you'd like to volunteer, the CRAA Board members would be most appreciative!

**Tech Wrangler Description:** This job is a composite of SEVERAL. It can be broken up into the following:

1. Membership notification
2. Web Master
3. YouTube Liaison
4. ZOOM scheduler and Webinar support
5. Manager for elections and membership "Blasts"
6. Facebook manager
7. CRAA Gmail manager
8. Event promotion poster designer

How could one person do all this? Tamara has offered to help us transition, so if you could do one or two of these things (or know of someone), she will "give you the needed tools."



## Field Trips!

### April Field Trip to Rangely, Colorado

CRAA hosted its second field trip of the year to Rangely, CO and the adjoining areas during the period 18-21 April, 2026. We had an excellent two days of guided trips to various locations and another two days of individual activities.

### Next Planned Field Trip

CRAA Field Trip Committee members are busy planning a September field trip to the southeast Colorado area. The trip will feature visiting the private B&B Ranch, as well as the Rock Art site at Hicklin Springs, and two museums in La Junta. The field trip is currently set for the 26<sup>th</sup> and the 27<sup>th</sup> of September. There is the potential for extending the field trip by two days into the 28<sup>th</sup> and 29<sup>th</sup>, however the field trip committee is still working to firm up these additional days. Updates will be provided via CRAA member emails from the field trip committee. The number of members that will be allowed to visit the B&B Ranch will be limited to twenty members. Members will visit in two groups of ten members in each group. Ten will visit on the 26<sup>th</sup> with the second ten visiting on the 27<sup>th</sup>. This limitation is due to travel restrictions on the ranch and the numbers of guides/drivers required for each day. Due to this restriction, it is recommended that you sign up accordingly. I will maintain a waitlist for visiting the Ranch in the event of cancellations. Also, our field trip waiver form has been updated with a photography prohibition statement pertaining to visits to federal and private property that will be in force when we visit the B&B Ranch.

Your CRAA Field Trip Committee is considering a Field Trip to the Three Rivers Monument in southern New Mexico near Alamogordo. Both in sheer number of images—estimated at 21,000 plus—and variety, Three Rivers Monument in southern New Mexico stands out as one of the most diverse complexes anywhere. Giron's stunning photos in Polly Schaafsma's book puts the readers in the heart of it; you can feel the hot sand beneath your feet as you scramble over the rocks through cactus and devil's club. There is an explosion of images within a relatively small area. I don't know what that meant to the makers. For us, it means greater ease of access from Colorado.

**Would you be interested in visiting Three Rivers with CRAA? We are looking at a possible trip in 2027. Let us know if that appeals to you by email to Craig Brazeau at [67chevypu@msn.com](mailto:67chevypu@msn.com).**

Please sign up for the September Field Trip to South East Colorado by responding to Craig Brazeau, [67chevypu@msn.com](mailto:67chevypu@msn.com), or call/text 719-651-6172. Looking forward to seeing you there...



# WANTED

## SILENT AUCTION ITEMS

ITEMS ARE WANTED FOR THE SILENT AUCTION AT THE ANNUAL CAS MEETING TO BE HELD OCTOBER 3<sup>RD</sup>, 4<sup>TH</sup>, AND 5<sup>TH</sup> 2026, IN CORTEZ, COLORADO. PROCEEDS WILL GO TO THE ALICE HAMILTON SCHOLARSHIP FUND.

WE ARE ASKING FOR NEW OR GENTLY USED ITEMS. JEWELRY SHOULD NOT BE MISSING STONES OR NEED REPAIR, AND SHOULD BE CLEANED UP, LOOKING LIKE NEW. BOOKS ARE ALWAYS WELCOME AND USED BOOKS SHOULD NOT BE MISSING PAGES, CONTAIN HANDWRITTEN COMMENTS, DOGEARED PAGES, OR COFFEE AND FOOD STAINS. ITEMS CAN BE PURCHASED OR HANDMADE. OTHER SUGGESTIONS FOR POSSIBLE AUCTION IDEAS ARE FREE ENTRANCE CERTIFICATES FOR HISTORICAL SITES IN YOUR AREA, GIFT CERTIFICATES TO RESTAURANTS, HOTELS/MOTELS, B AND B'S (ESPECIALLY THOSE LOCATED NEAR HISTORIC SITES), ALSO THEMED GIFT BASKETS. PLEASE DON'T FORGET THAT WE ARE CELEBRATING 250 YEARS AS THE UNITED STATES OF AMERICA ALONG WITH 150 YEARS OF STATEHOOD FOR COLORADO. CELEBRATION MEMORABILIA WOULD BE A BONUS.

MORE INFORMATION WILL BE COMING SOON.

WE ARE LOOKING FORWARD TO MAKING THIS YEAR'S SILENT AUCTION A SUCCESS. YOUR DONATIONS WILL HELP US ACHIEVE THIS GOAL.

JOHN & SUSAN SWANBORG

HISATSINOM SILENT AUCTION CHAIRS



## A Fond Farewell

Betsy Weitkamp 1938-2026

Elizabeth Ann (Betsy) Weitkamp was born January 1, 1938 in Fremont, Nebraska to Alvin and Georgia (Fuhrmeister) Weitkamp. The family moved to Wisconsin in 1941 where Betsy graduated from Hudson High School in 1955 having participated in speech, chorus, band (percussion), orchestra (violin). She graduated from Macalester College in St. Paul, Minnesota in 1959 with a degree in Elementary Education. She taught in Racine, Wisconsin and Helena, Montana then moved to Colorado in 1964 where she taught third grade for several years at Sandburg Elementary in Littleton.

While married to Jim Schwarz they worked for a year in Tehran, Iran (during the reign of the Shah) where she taught at an American School. They divorced upon their return to the USA but remained friends.

After a teaching career, Betsy found her favorite job in the City of Littleton's Economic Gardening Program, a highly regarded economic development program. She was often a business's first point of contact.

Betsy's career as a volunteer was long and varied. Betsy devoted many hours to Colorado Mountain Club. She led many hiking trips, in the US and internationally. For several years she was Program Chair for the Denver Group of the CMC, recruiting speakers for monthly programs. Betsy also volunteered in the CMC office, signing up people for hikes. The CMC was the catalyst for many adventures and friendships lasting for decades.

Betsy volunteered with Habitat for Humanity. In Zambia she helped build a home for a young woman raising her orphaned siblings, followed by a tent safari to Botswana. She volunteered in Guatemala and India, and visited the Taj Mahal. Betsy had numerous travel experiences all over Europe, Asia, Africa and South America.

A member of the Colorado Archaeological Society and the Colorado Rock Art Association, she organized field trips for Rock Art. Betsy was a member of Pen and Podium a forum for Colorado authors. She was a member of Ski Meisters, Spanish conversation groups and book clubs.

Betsy joined the Unitarian Church in 1978. She was involved with Bricolage, a women's book group. She helped organize Singletarian, a Sunday brunch group for singles and often hosted the Singletarians in her home.

She was preceded in death by her parents and her brother William Weitkamp (Audrey). She is survived by her sister, Kathryn Paschke (Roger), nephews Erick Weitkamp (Casey Lockwood) and Jay Larrivee, and nieces Gretchen Weitkamp (Mark Boyar), Gwen Jones, Laurie Weitkamp (Terry Lettenmeier) and Maura Moyle, as well as eight grand nephews and nieces.



## Announcements/Classifieds

Photo Favs-We will show you ours, if you show us yours!

Please participate in the newsletter's Photo Favs, where your favorite rock imagery photos could be featured in our newsletter each quarter!

Join us in selecting the 1-3 images/panels that you consider favorites. For each one, tell us:

1. The name of the panel if it has one. If not, suggest one!
2. What year was the photo taken?
3. The location of the panel (county and state.) **Note:** The location can be redacted if desired.
4. Tell us why this is a favorite of yours. It need not be long. We are interested in what your choices mean to you (i.e., What panel got you "hooked" on rock art? What panel was most inspirational? What was the most beautiful? Funny? etc.)
5. Tell us if we would have permission to place your images in the CRAA ARCHIVE.
6. **Send to** Craig Brazeau at ([67chevypu@msn.com](mailto:67chevypu@msn.com)) or Anne Whitfield ([annewhit45@gmail.com](mailto:annewhit45@gmail.com))



Photos By Jerry Grandel, Three Rivers Petroglyph Site, New Mexico



## Upcoming Events & Webinars

### Margaret Berrier - On Wings and Prayers: Birds in the Jornada and Mimbres Region

Thursday, July 16 7:00 p.m.

Sponsored by CRAA/URARA

<https://us02web.zoom.us/j/88681624387?pwd=btSYYoRbrI9lMDsXe6VvbRAIh33MCh.1>

Birds were valued across Southwest cultures as messengers to the supernatural (Parsons 1966) and symbols of flight connecting the underworld and sky world; feathers carried prayers for rain, harvest, and well-being. I study the Jornada Mogollon region which deserves more recognition in Southwest archaeology and should be included in discussions of avian iconography alongside the better-studied Mimbres tradition. The Jornada's spectacular Three Rivers Petroglyph Site in New Mexico has over five hundred bird images and over six hundred bird tracks while the Mimbres ceramic database lists almost six hundred bowls with birds. I will show photos and drawings of rock art and bowls of birds which may represent raptors, swallows, roadrunners, turkeys, cranes/herons, ducks, as well as more exotic macaws/parrots and mythical birds. These birds may be literal depiction, but more likely birds carried layered meaning including messengers, rain-bringers, guardians, and links between worlds with significance varying by species and culture. My reports and presentations always include interpretive caution as the imagery is ambiguous, and identifications often remain tentative despite rigorous documentation.

- September 17: Linnea Sundstrom on "Who Really Makes Rock Art" (gender perspectives)
- November: Lucas Keeler (BLM Newcastle, Wyoming) on Whoop Up Canyon - protected site, potential field trip opportunity

#### **Board Meetings:**

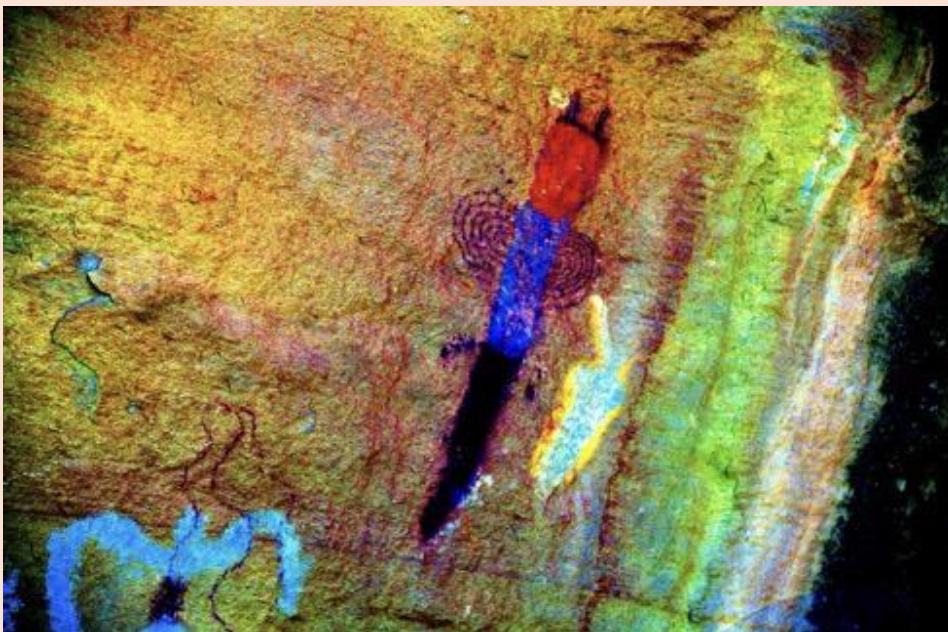
- The last Board meeting was held on May 21, 2026 at 7:00 PM via Zoom. Comments from this quarter's Board meetings:
- Archives Progress
  - New archivist at library showing strong interest in rock art collections
  - Already begun digitization of prepared collections
  - Volunteer scanning opportunities avail
- CAS Updates (Darwin's Report)
  - New president Larry Beidle is leading professionally
  - Strong finances: \$42,548 total assets (\$13,464 checking, \$26,264 CD)
  - Insurance paid: \$3,375 (budgeted \$3,800 for next year)
  - 969 total CAS members
  - October 3-5 Cortez conference planned
  - New chapter may be forming in Salida/Buena Vista/Canon City area
  - BLM statewide permits committee working on agreements



## Foto Favs



Photo of a pictograph panel near Rangely, Colorado, Visible light (UPPER) and DStretch processed (LOWER). Photo by Craig Brazeau



Please email your favorite Rock Imagery photos to Craig Brazeau at [67chevypu@msn.com](mailto:67chevypu@msn.com) to have them featured in our newsletter.



## Lucky Bucks

by Kim Field

CRAA has a very lucky member! Jill Buck, member of CRAA and of CAS Pueblo chapter, and husband Bob Buck, will be heading to the Four Corners as winners of the CAS Alice Hamilton Scholarship Sweepstakes!

“We visited Mesa Verde 53 years ago on our honeymoon, camping in our little backpacker tent. This will be a bit different,” Jill laughs. On their camping honeymoon trip, they couldn’t ride the Durango and Silverton Narrow Gauge Railroad because, well, not in the budget. Happily, the prize package includes tickets! They’re also looking forward to the personalized tour and decidedly more comfortable accommodations.

Many CAS members are only vaguely aware of the Alice Hamilton Scholarship Fund, which has awarded 301 scholarships since 1987. The sweepstakes is an effective way to promote the program—to potential donors and students who can apply for monetary support for their studies and research. “It is important to support the new generation of archaeologists stay on their education paths.” Jill says.

Jill and Bob explored Canyon Pintado on the CRAA spring trip. Jill remembers a particular petroglyph of a moth. Later, she was able to identify the moth species as a hummingbird moth. “It was so realistically depicted that I could recognize the species. I’m glad we were able to take some time with it and discuss.”



Photo By Craig Brazeau, Hoo Doo, Rangely Colorado photographed in Hyper Color, adjusted with NX Studio



# Committee Reports

## CRAA Financial Report Summary

Darwin Thompson Treasurer

### **Report Period: April 30, 2026**

CD Savings Account Balance - \$4,729.40

Checking Account Balance - \$8906.20

\*No outstanding bills as of April 30, 2026

\* No CRAA dues increase. We shall remain the same (\$8.00 for individual) until motion to increase and action taken.



Photo By Jerry Grandel, Three Rivers Petroglyph Site, New Mexico



## CRAA Online Archives

### To explore the archives:

1. Visit [PuebloLibrary.org](http://PuebloLibrary.org) -This opens "The Digital Collection at Pueblo City-County Library District.

*If you have rock art images to include in the archive, please mail your files on a disc or thumb drive to:*

Alisha Cunzio, Manager of Special Collections and Museum Services  
Pueblo City-County Library  
District 100 E. Abriendo  
Ave. Pueblo, CO 81004

**Questions?** Call Alisha at (719) 562-5631 or email [Alisha.cunzio@PuebloLibrary.org](mailto:Alisha.cunzio@PuebloLibrary.org)

We request that images are labeled with the location and date. Additional information is appreciated but not required.



**6-fingers Las Animas Co.  
Photo Credit: Anne Whitfield**



**Mokhali Cave Rock art of tracks  
and trackmakers from Mokhali-  
Cave after 1930 Copy, Helm et  
al. Fig. 4**



# PAAC Opportunities

## **Introduction to Historical Archaeology Online**

We have a new online lecture series led by Dr. Holly K. Norton, the Colorado State Archaeologist. In this series, Dr. Norton provides valuable insights into the field of historic archaeology. Viewers will be introduced to historical archaeology, a brief history of the subfield, the identification of major artifact types including ceramics and glass, and applications of these methods in a case study of El Pueblo/Fariss Hotel site. The first episode is free; you can purchase access to the entire 5-part series for \$10.

[Watch the 1st episode here!](#)

[Purchase the full series for \\$10](#)

If you haven't seen our 10-part online lecture series, Exposing Hoaxes, Busting Myths, & Solving Mysteries, check that out online.

[All 10 episodes are available here!](#)

Spring 2026: We're bringing a lithics 101 workshop to the Western Slope. Stay tuned for more details in our Spring newsletter.

Fall 2026: We are currently taking requests from CAS Chapters for PAAC programs that they would like to offer their members. If you are a member of CAS Chapter and would like to host a PAAC workshop, please reach out to us directly.

## **▣ Earn PAAC Credit Online**

Earn PAAC credit when you participate in online lectures and webinars. Check out some of these online learning opportunities:

- [Crow Canyon Discover Archaeology Webinar Series](#)
- Check out [Colorado Archaeological Society chapter pages](#) for past CAS Seminar Lectures (often posted on their websites or YouTube channels)



# CRAA Board of Directors & Committees

**Elected Officers:**

<b>PRESIDENT:</b>	Anne Whitfield	<a href="mailto:annewhit45@gmail.com">annewhit45@gmail.com</a>
<b>VICE PRESIDENT:</b>	Bob Huestis	<a href="mailto:pinonbob3431@gmail.com">pinonbob3431@gmail.com</a>
<b>SECRETARY:</b>	Mike St. Clair	<a href="mailto:stclair.mike@gmail.com">stclair.mike@gmail.com</a>
<b>TREASURER:</b>	Darwin Thompson	<a href="mailto:dthompson0481@gmail.com">dthompson0481@gmail.com</a>

**The elected directors are:**

<b>Director</b>	One Year Term	Jaimie Adams	<a href="mailto:Jaimie.adams@enmu.edu">Jaimie.adams@enmu.edu</a>
<b>Director</b>	One Year Term	Peter Farris	<a href="mailto:archofarris@yahoo.com">archofarris@yahoo.com</a>
<b>Director</b>	Two Year Term	Carol Patterson	<a href="mailto:urraca2fly@gmail.com">urraca2fly@gmail.com</a>
<b>Director</b>	Two Year Term	Jerry Grandel	<a href="mailto:ggrandel1221@gmail.com">ggrandel1221@gmail.com</a>

**Committee Chairs/Appointed Positions:**

<b>Newsletter</b>	Craig Brazeau (Chair)	<a href="mailto:67chevypu@msn.com">67chevypu@msn.com</a>	Carol Patterson	<a href="mailto:urraca2fly@gmail.com">urraca2fly@gmail.com</a>		
<b>Webinars</b>	Anne Whitfield (Chair)	<a href="mailto:annewhit45@gmail.com">annewhit45@gmail.com</a>	Mary Chamberlain	<a href="mailto:meschamberlain@gmail.com">meschamberlain@gmail.com</a>	Bob Huestis	<a href="mailto:pinonbob3431@gmail.com">pinonbob3431@gmail.com</a>
<b>Website/Tech</b>	Still being sought					
<b>Field Trips</b>	Craig Brazeau (Chair)	<a href="mailto:67chevypu@msn.com">67chevypu@msn.com</a>	Jerry Grandel	<a href="mailto:ggrandel1221@gmail.com">ggrandel1221@gmail.com</a>	Kim Field-Littleton	<a href="mailto:kimberlyfield@msn.com">kimberlyfield@msn.com</a>
<b>Membership</b>	Suzane Tucker	<a href="mailto:suzanne.tucker10@yahoo.com">suzanne.tucker10@yahoo.com</a>				
<b>Education</b>	Jerry Grandel (Chair)	<a href="mailto:ggrandel1221@gmail.com">ggrandel1221@gmail.com</a>	Craig Brazeau	<a href="mailto:67chevypu@msn.com">67chevypu@msn.com</a>		
<b>CAS Representative</b>	Darwin Thompson	<a href="mailto:dthompson0481@gmail.com">dthompson0481@gmail.com</a>				
<b>Scientific Activities</b>	Jerry Grandel	<a href="mailto:ggrandel1221@gmail.com">ggrandel1221@gmail.com</a>				
<b>CRAA Archive Liaison</b>	Anne Whitfield	<a href="mailto:annewhit45@gmail.com">annewhit45@gmail.com</a>				
<b>History Colorado Representative</b>	Darwin Thompson (Chair)	<a href="mailto:dthompson0481@gmail.com">dthompson0481@gmail.com</a>				

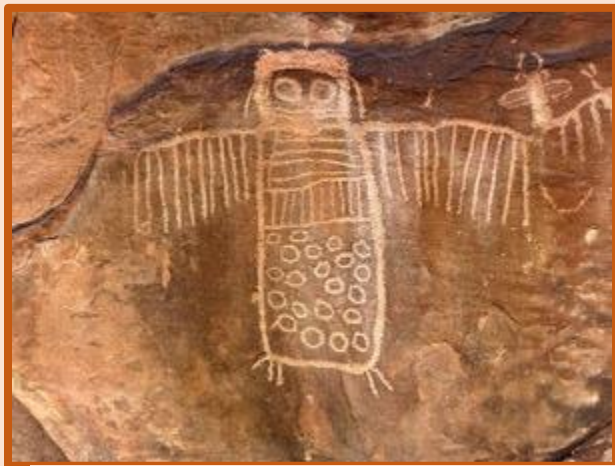


# Resources/Other Important Contact Information

## PAAC State Coordinator

Sarah A. Allaun, Assistant State Archaeologist  
 303-866-5746 (w) Email:  
[sarah.allaun@state.co.com](mailto:sarah.allaun@state.co.com)

<a href="#">State CAS</a>	<a href="#">Archaeological Conservancy</a>
<a href="#">PPC/CAS</a>	<a href="#">Archaeology Southwest</a>
<a href="#">CRAA (Colorado Rock Art Association)</a>	<a href="#">Crow Canyon Archaeological Center</a>
<a href="#">Pikes Peak Historical Society</a>	<a href="#">History Colorado</a>
<a href="#">ARARA (American Rock Art Research Association)</a>	<a href="#">Shumla Archaeological Center</a>
<a href="#">Mesa Prieta Petroglyph Project</a>	<a href="#">CAS Events Calendar</a>
<a href="#">San Diego Rock Art Association</a>	<a href="#">Denver Museum of Nature &amp; Science (DMNS)</a>



Torey Lake, WY Credit: Mike St. Clair



Dinwoody Lake, Credit: Mike St. Clair