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# PCAS Newsletter

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## September PCAS Speaker

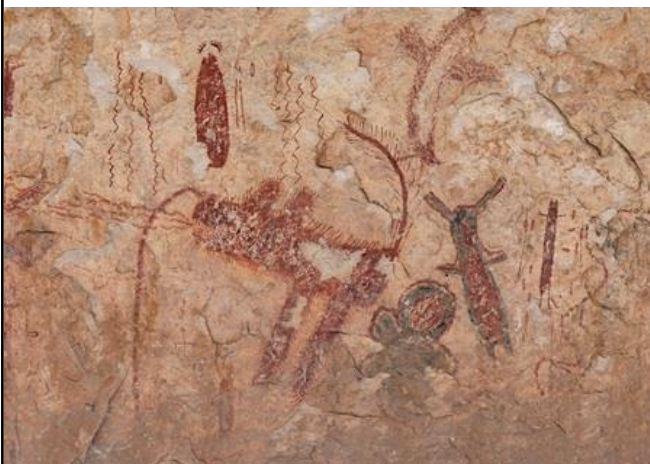
**Dr. Carolyn E. Boyd**

*El Núcleo Duro: Evidence for  
Enduring Myths in Archaic Period  
Rock Art of the Lower Pecos Canyonlands*

**Zoom Meeting**

**September 12, 7:30 pm. See p. 9.**

Hunter-gatherer artists in the Lower Pecos Canyonlands of southwest Texas and northern Mexico began painting Pecos River style (PRS) rock art around 5,500 years ago. For generations scholars contended that these murals were beyond interpretation and that the stories they tell were lost with the artists who painted them. However, over the past two decades, Dr. Boyd has identified patterns in PRS murals similar to the mythologies of the ancient Nahuatl (Aztec) and the present-day Huichol (Wixárika). In her 2016 book, *The White Shaman Mural: An Enduring Creation Narrative*, she advanced the hypothesis that PRS murals are visual narratives containing evidence of *el núcleo duro*—an Archaic core of beliefs persisting across time and across cultural, linguistic, and geographic boundaries. If this is true, then living indigenous people should be able to relate PRS imagery to



their cosmology. To test this hypothesis, Dr. Boyd and her colleagues recently traveled to the Huichol community of San Andrés Cohamiata, Jalisco, Mexico, to meet with seven shaman-elders, whose belief system closely reflects ancient Mesoamerican cosmological concepts. Conducting and recording open-ended interviews, they shared illustrated mural panoramas with the elders to find the answers to two questions: Are PRS pictographic elements and patterns recognizable to present-day Huichol shamans? Can they offer insights into the image-making process of PRS pictography or the visual narratives they portray? In *El Núcleo Duro*, Dr. Boyd will share her analysis of these interviews and reveal core symbols and mythological concepts deeply embedded in PRS rock art that endure today in the ancestral knowledge of Indigenous Native America. She will also share an interpretation of the Fate Bell Mural as informed by Huichol elders and her analysis of Huichol mythology.

Dr. Carolyn E. Boyd is the Shumla Endowed Research Professor in the Department of Anthropology at Texas State University. She is an artist and an archaeologist specializing in iconographic analysis and cognitive archaeology. She received her doctorate in archaeology from Texas A&M University based on her analysis of the 5,000-year-old Pecos River style rock art in the Lower Pecos Canyonlands of Texas and Mexico. In 1998 she founded Shumla Archaeological Research & Education Center to preserve and study the rock art of the Lower Pecos. She is author of numerous publications, including two books, *Rock Art of the Lower Pecos* (2003) and *The White Shaman Mural: An Enduring Creation Narrative*, which received the 2017 Scholarly Book Award from the Society for American Archaeology. Her work has been supported by National Geographic, the National Endowment for the Humanities, and the National Science Foundation.

**PCAS Board Nominations  
and Election Information!  
See p. 2.**

## June Speaker Notes

### *Current Research Directions for Prehistoric Ceramics in the Southern California Deserts*

By Megan Galway

Dr. Haynes spoke of the difficulties of using plainware pottery as cultural and temporal markers. Pottery is generally identified by wares—a group that is substantially similar in material, production methods, and decoration. Types are variations within wares such as various shapes or uses, and a series includes vessels that share a genetic relationship over a wider area or changes over time.

Ceramic identification in the Southwest was traditionally based on paste, temper, style, and decoration with the latter being an important factor. Paint and motif styles are easily identified and classified and have been tied to tree-ring dating from the contexts in which they were found.

California pottery is not painted, rarely decorated, except for occasional inscribing or embossing, and is not found in association with ruins and dateable wood beams, so identification must be based on much more subtle differences. The material studied by Dr. Haynes was collected primarily around ancient Lake Cahuilla in the Coachella and Imperial Valleys by the Archaeological Survey Association in the 1950s and consisted of over 13,000 sherds.

Of those, 4,382 sherds were selected for the project, and 190 were analyzed in detail. These were first sorted by color: orange, brown, buff, and gray. Rim sherds within these groups were studied and most had a flat-top edge and were not decorated in any way. Eleven of the sherds were incised or indented, and only six were painted. One was considered to be tradeware.

Where items were of sufficient size to determine the morphology of the whole vessel, they were further categorized. Small bowls measured roughly 10 x 6 cm, and large bowls had a 30 cm rim diameter. Water storage vessels were 60 cm tall. There were small seed containers, canteens, and large bowls, which Dr. Haynes suggested were likely cooking vessels, perhaps for something like fish stew. Some sherds had ground edges and were possibly gaming pieces.

This is an ongoing project, and we look forward to Dr. Haynes' final analysis.



PCAS June speaker, Dr. Gregory Haynes.

## PCAS Board Nominations and Election

PCAS is seeking nominations for three positions for three-year terms on the PCAS Board of Directors and is requesting that members interested in serving contact any Board member. Board meetings are once a month, normally on Zoom, and consist of decision making and committee progress reporting. A candidate's biography, not to exceed 125 words, must be submitted no later than September 12, 2024, to Megan Galway at [secretary@pcas.org](mailto:secretary@pcas.org). The submitted biographies will be printed in the October *PCAS Newsletter*.

PCAS members will receive ballots for the election of Directors by email in mid-October. These ballots must be returned by November 14, 2024, and can only be returned electronically or by USPS mail. To vote in this election, one must be a 2024 PCAS member by October 10, 2024 (date of record). Newly elected Board members will be announced in the December newsletter and will take office in January 2025. For membership or election questions, contact Megan Galway at [membership@pcas.org](mailto:membership@pcas.org)

Please remember to vote! We need a quorum for this election.



[www.facebook.com/pacificcoastarchaeologicalsoc](http://www.facebook.com/pacificcoastarchaeologicalsoc)

## Another Interesting Photographic Find

Albert Knight

The April 2014 issue of the *Pacific Coast Archaeological Society Newsletter* included a short article titled “An Interesting Photographic Find,” by Henry (Hank) C. Koerper (2014:4–5). Koerper’s Figure 1 was labeled “Relic collector’s display,” while Figures 2 and 3 were details of the first figure. The photo(s) are of special interest to me because in mid-2021 I was performing research on an artifact collection which had been owned by Frank Knapp Jr., formerly a resident of the west San Fernando Valley (Knight 2021). Frank was, among other things, known for his Native American artifact collection. Frank had passed in 1990, and as part of my research, certain members of the Knapp family allowed me to examine their family archives to learn more about Frank and the rest of the family.

It was during this research that one of the family members showed me an old photographer’s envelope, which held three 5 in x 7 in photographs, as well as two celluloid negatives and one glass negative from which the three photographs had been printed. The three Knapp photos show the same large collection of artifacts that had been described in the April 2014

*PCAS Newsletter*. I have included Koerper’s Figure 1 here as my Figure 1, and the three Knapp family photos as my Figures 2–4. The most obvious difference between Koerper’s photo, which is of artifacts only, and the Knapp photos is that a man and a woman are present in (my) Figure 2 and a man is present in (my) Figure 3. The current members of the Knapp family had no idea where the photographs came from and knew nothing about the artifacts in their photos. We all agreed that the photographs had probably originally been acquired by Frank who, having no living children, probably gave the envelope and its contents to his brother Max Knapp Sr. whose branch of the family had possession of it when I met them.

For archaeologists like me, the large collection of artifacts is of definite interest. So then, several questions arose:

1. Is it possible to determine where the collection (which I estimate at about 300 items) came from?
2. Is it possible to determine if the collection, or part of it, still exists somewhere?
3. Is it possible to identify the photographer and/or the photo studio that made the photographs, thus

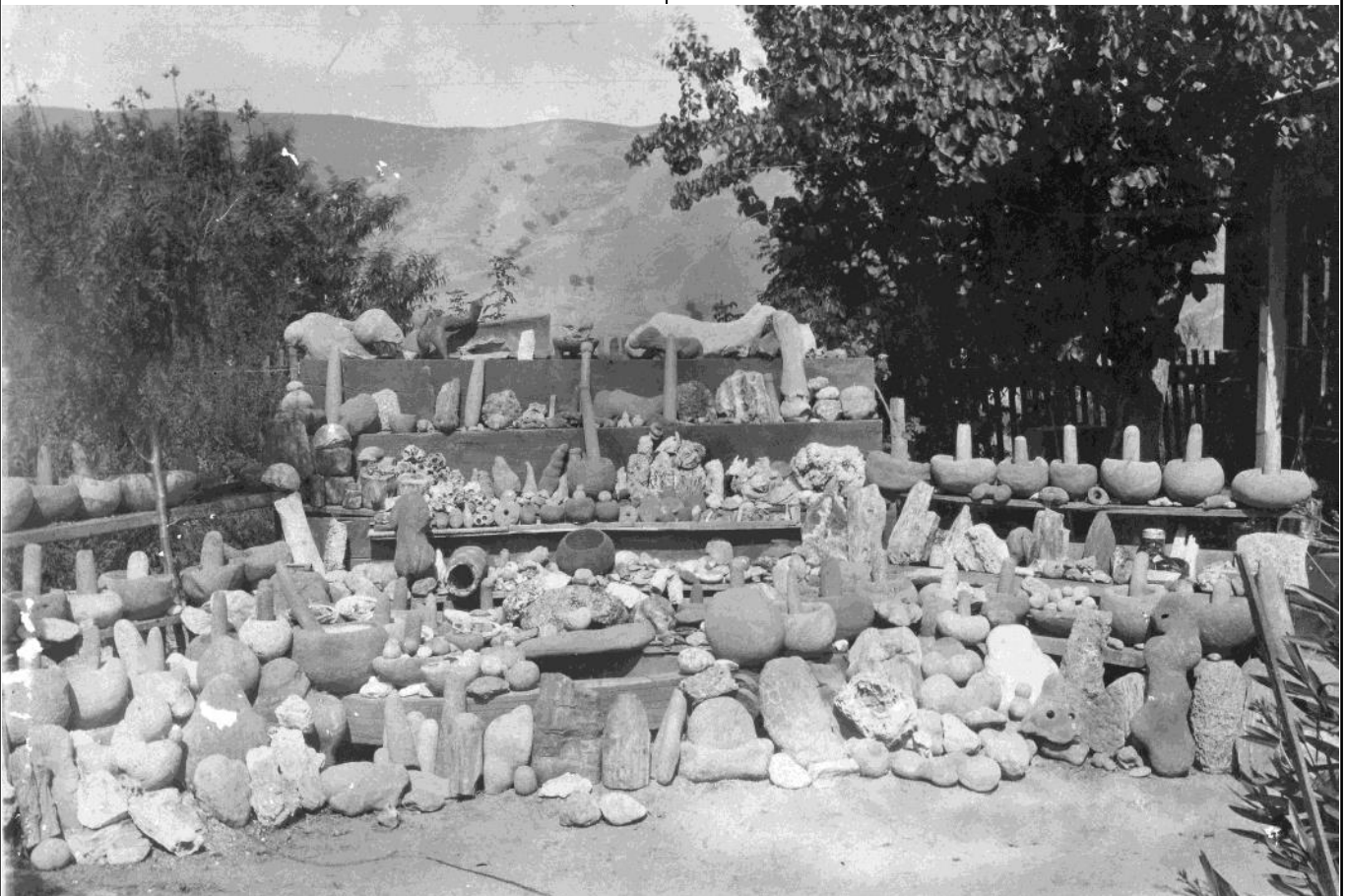


Figure 1. From Koerper (2014: Figure 1).

helping identify the place where the photographs were taken?

4. Who are the man and woman in Figures 2 and 3 (their identification might make it possible to determine where the artifacts originated)?
5. Given that the Knapp family's possession of (their) three photographs, and given that Frank Jr. was an artifact collector, had Frank acquired any of the depicted artifacts or only the three photographs?
6. Are there any other clues that might help answer questions 1–5?

Based on my research, the answer to question 1 is “the south-central California coast.” The answers to questions 2–4 are unfortunately, “no.” And as to questions 5 and 6, the answer is “maybe.”

I will begin my discussion of the photographs by citing some of Koerper's 2014 comments, since his comments are also pertinent to the additional three photographs that I was shown in 2021 (note that the Knapp family had since then entrusted me with the photos, the negatives, and the photographer's envelope, and I am currently pondering where to permanently curate these items). Koerper (2014) states that he purchased his photograph at the “most recent Long Beach Coin and Collectable Show” (i.e., the photograph was purchased in 2013 or perhaps 2014). Although he does not explicitly say so, the seller apparently knew nothing about the origin of either the photograph or what it depicts. Koerper states that the photograph “was a ca. 1890–1910 photograph.”

Koerper (2014:4) notes that his photograph shows “48 pestles ... 34 of them paired intimately with a mortar. Five pestles exhibit the kind of knob-like device intended to communicate phallic imagery.” He also notes that the words “San Diego Indian Collection” was “Penciled in block letters on the cardboard backing.” He then states that “Several colleagues well versed in Luiseño and Northern Diegueño archaeology suggested that there may be too many mortars and pestles to recommend a San Diego County provenance for the collection. More likely, the photo was taken in Tongva territory.” Of the photo, Koerper (2014:5) says, “Several donut stones are in evidence; there may be a steatite *olla* ... *There are double-bulbed and multi-bulbed concretions* ...” (my emphasis; see below). “Whoever amassed the many cultural items had eclectic interests. There are coral specimens, fossils, large sea-shells, and oddly shaped natural stones ... one might recognize animal-like forms, and there is even a large rock that evokes the form of a human skull.” Koerper closes by stating, “Final disposition of the photograph will be with the PCAS Archives, and there are plans to display it at the Blas Aguilar Adobe, San Juan Capistrano.” I note here that the PCAS Board of Directors (of which I am now a member) believes that the photograph is not in their possession; I have no knowledge of its status, if any, at the Blas Aguilar Adobe.

To return to the question of the origins of the collection, I think that it is unlikely that all the artifacts, etc., came from a single site; there are just too many, of too many different kinds. Figure 4, taken on the inside of a storage shack, for example, shows a typical Mesoamerican metate (bottom center of photograph), while the two flower-pot bowls directly above appear to be of Chumash origin. Note also that Koerper's photo appears to show more artifacts (etc.) than do the Knapp photos. It is likely that the collection fluctuated in size/numbers (i.e., more specimens were added or subtracted at different times). In any case, I emailed the photographs and some initial comments and questions to several colleagues and asked for their opinions. There was general agreement that the artifacts (etc.) originated at one or more places on the southern California coast, including one or more of the Southern California Channel Islands, with San Nicolas Island being one likely source. More than one person thought that the collection included both Chumash and Tongva artifact types.

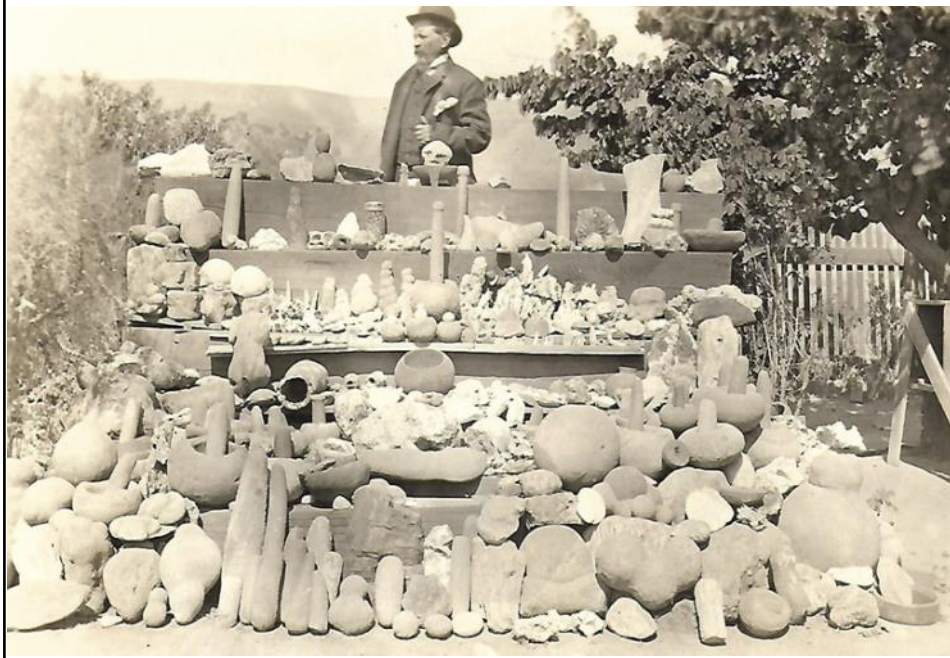
As to the largest pestles and the various nodules (likely to have been used for crushing and pounding), Hudson and Blackburn (1983:121) say, “Pestles ... range from simple cobbles ... to large, well-shaped specimens” and “Heizer ... reported seeing a series of dumb-bell shaped concretions, or oddly shaped beach pebbles, in the de Cessac Collection in Paris which had served as ready-made pestles.” I also point out that Hudson and Blackburn describe and illustrate (Hudson and Blackburn 1983:121–124) several long pestles from San Nicolas Island, which are essentially the same as some of those seen here in Figure 3 (directly below the unknown man, close by the skull-like rock). We will return to the subject of San Nicolas Island below.

Despite several inquiries, I was not able to identify the people in Figures 2 and 3. The most likely names I came up with were Reverend Stephen Bowers, Reverend Rollar Branch, and A. W. Barnard. In fact, I had myself convinced that the man in the two Knapp photographs was Bowers, who was a well-known collector of archaeological materials, including at San Nicolas Island. But John Johnson, Curator Emeritus of Anthropology at the Santa Barbara Museum of Natural History, has more than once assured me (personal communication 2024) that this is not the case (the man in the photographs is not necessarily the person that collected some or all the artifacts in question, of course). Nor did I have any luck in identifying the person who took the photographs. Nothing was written on the backs of any of the photographs.

In any case, I find it of interest that the Revs. Bowers and Rollar, as well as A. W. Barnard, can be seen together in a field photograph at San Nicolas Island, dated 1889 (Benson 1997:150, Figure 8.1). Please also compare Benson's (1997:27, Figure 2.3), which shows “Bowers' Ventura residence (left) and



**Figure 2. Knapp family photograph No. 1, from a glass negative.**



**Figure 3. Knapp family photograph No. 2, from a celluloid film negative.**



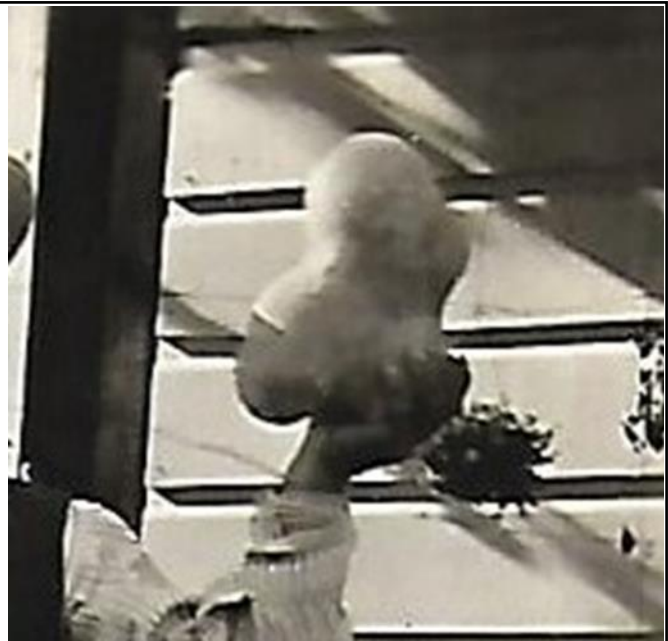
**Figure 4. Knapp family photograph No. 3, from a celluloid film negative.**

Ventura Free Press building (right).” The fact that Bowers' residence is a white-painted clapboard house, and a small portion of a white-painted clapboard house can be seen in Figure 2, may or may not be pertinent here; there were certainly plenty of similar houses at that time, so again no definitive determination can be made. Even so, Wendy Barker, the Executive Director of the Ojai Valley Museum (personal communication, March 2024) told me that Charles Johnson (the former Director of the Museum of Ventura County's research library) *did* think that the man seen in Figures 2 and 3 could be Stephen Bowers, adding, “Charles told me that Rev. Stephen Bowers lived on the NW corner of Oak and Santa Clara [in the City of Ventura]. He thinks that picket fence [visible in Figures 1 and 3] could be at Bowers' home. Just down the street from Bowers was John Calvin Brewster's photography studio” (John Johnson thinks that Figures 1 and 2 do not show Bowers' house or picket fence).

Given this, I tried to learn more about Brewster, but could find no definite connection between him and Bowers, Rollar, or Barnard, although it remains possible that there was some sort of connection. Bowers certainly was well known in Ventura and elsewhere, and Brewster was a prominent photographer in the Ventura area, and it is likely that the two men knew each other. I have not included images of the envelope that the Knapp family photographs were found in, because the information on the envelope appears to be preprinted standard photographer's information (i.e., it does not include any information that would help identify the specific studio). The back does include the date January 31, 1905, which I assume is the date the Knapp photos were processed.

Lastly, my 5th and 6th questions (see above) were: 5. Given that the Knapp family's possession of (their) three photographs, and given that Frank Jr. was an artifact collector, had Frank acquired any of the depicted artifacts (etc.)? and 6. Are there any other clues that might help answer questions 1–5? The answer to the 5th question is, I think it is likely, but probably not very many, The collection, whatever it consisted of, is long gone, to who knows where, so there is no way to know (Knight 2021). Certainly, I do not think that there is any general correspondence between the collection in the photographs and Frank Knapp's collection, except for perhaps only a few items. I say this because the answer to question 6 is, *it looks like it*, as one can see by examining Figures 5 and 6.

Figure 5 is a detail of the upper right corner of Figure 2. A man with a wealth of very nice specimens to choose from is holding up an object that is not an obvious artifact; the object is well rounded on both ends; it is clearly unusual. Figure 6 shows a similar object, which is also well rounded as well as well battered on both ends. I noticed it in the back yard of the Knapp house in Canoga Park on



**Figure 5. Detail of nodule in Figure 2.**



**Figure 6. Nodule from Knapp back yard.**

my second visit to interview family members. I only subsequently realized why it is potentially significant: it is the same type of non-artifactual object seen in the photographs.

As noted above, for example, Koerper (2014:5) mentions that the collection in his photograph includes “double-bulbed and multi-bulbed concretions ...” (my emphasis). Also, note again, that Hudson and Blackburn in their description of Chumash material culture (1983:121) say, “Pestles ... range from *simple cobbles* ... to large, well-shaped specimens” and that “Heizer ... reported seeing a series of *dumb-bell shaped concretions, or oddly shaped beach pebbles*, in the de Cessac Collection in Paris which had served as ready-made pestles” (my emphasis). Most readers are probably aware that the Frenchman Leon de Cessac visited and made collections on both San Nicolas

and San Miguel Islands. It is of some interest then that of the several people I showed the photos to, Ivan Strudwick (personal communication 2024) stated, “The sandstone nodules appear like San Nicolas Island geofacts.” Wendy Giddens Teeter, formerly Curator of Archaeology of the UCLA Fowler Museum of Cultural History, thinks, “The conglomerates seem likely [to have originated] at San Nicolas Island but could be [from] San Miguel Island” (personal communication 2024) Thus, the long knobbed pestles, the bulbous nodules, and most if not all the “coral specimens, fossils, [and] large seashells” (according to Koerper), seem likely to have come from San Nicolas Island, or perhaps San Miguel Island. And perhaps Frank Knapp Jr. somehow acquired three photos of the collection, one or more of the artifacts there depicted, and at least one of the nodules. When his collection was divided up by his family and friends after his death, the photographs and the nodule were left with his brother’s family to provide a few clues many years later about the partial origins of a very large collection of southern California artifacts.

And the bulk of the collection? It would be interesting to find more information on the subject. I have therefore put together what little I could find out about the ca. 1900 photographs and the artifacts they show with the hope that other researchers may find this of some interest and perhaps be able to contribute some additional information on the subject.

### References Cited

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1997 *The Noontide Sun: The Field Journals of the Reverend Stephen Bowers, Pioneer California Archaeologist*. A Ballena Press Publication. Menlo Park, California.
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1983 *The Material Culture of the Chumash Interaction Sphere, Vol. II: Food Preparation and Shelter*. Ballena Press Anthropological Papers Number 27. A Ballena Press/Santa Barbara Museum of Natural History Cooperative Publication, Los Altos, California.
- Knight, Albert  
2021 The Frank Knapp Artifact Collection. Unpublished report on file South Central Coastal Information Center. Also, on file at the Angeles National Forest Heritage Resources Division.
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## PCAS Outreach



PCAS Board Member Irene Foster at the PCAS information table. Heritage Museum of Orange County’s From Dinosaurs to People event, June 8.



PCAS Board Member Pat Maxon with Domingo Belardes (Naomi Knox also in attendance) representing the Blas Aguilar Adobe Museum and Acjachemen Cultural Center, Heritage Museum of Orange County, August 8. The Kellogg House Porch Stories presentation included information about Juaneño culture, and the displayed artifacts were discussed followed by questions and answers.

### Prehistoric OC at Clark Park

Join PCAS on October 12 at OC Parks’ Prehistoric OC presenting the natural and cultural history of Orange County. More information about this free event will be in the October *PCAS Newsletter*.

## DIG THIS ...



### Lectures

**The Ancient Maya of El Pilar: A Classic Maya City Under the Canopy**, by Dr. Anabel Ford (UC Santa Barbara). A virtual lecture of the Ventura County Archaeological Society, September 10, 7 pm. Free. To request Zoom registration, email [VCAS.ARCH@gmail.com](mailto:VCAS.ARCH@gmail.com). Information: [www.venturacountyarchaeologicalsociety.com](http://www.venturacountyarchaeologicalsociety.com).

**Uncovering the Ahmose Cemetery in Egypt**, by Emily Smith-Sangster (PhD Candidate, Princeton). An ARCE/Bowers Museum onsite lecture, September 14, 1:30 pm. Fee: \$15; Bowers and ARCE members free. Recorded lecture available one week after onsite event. Fee: \$10, Bowers and ARCE members free. Ticket purchase and information: [www.bowers.org](http://www.bowers.org).

**Stuck in Pits: Uncovering the Secrets of Ice Age**, by Mairin Balisi (Raymond M. Alf Museum of Paleontology). A Zoom lecture of the Sacramento Archaeological Society, September 14, 2 pm (PT). Free. Information: <https://www.sacarcheology.org/activities/calendars/SASCalendar2024.pdf>.

Many past *PCAS lectures* are available on YouTube: [www.youtube.com/@pcas-pacificcoastarcheolo9403](http://www.youtube.com/@pcas-pacificcoastarcheolo9403).

### Classes, Meetings, and Events

**Moompetam American Indian Festival** will celebrate indigenous California maritime cultures with traditional craft demonstrations, storytelling, music, and dance. Aquarium of the Pacific, September 14–15, 9 am–5 pm. Fee: Included with aquarium admission. Advance online reservations required for admission. Information: [www.aquariumofpacific.org](http://www.aquariumofpacific.org).

**The SCA Southern Data Sharing Meeting** will be held at Malibu State Park and the King Gillette Ranch, Calabasas, September 21–22. Contact SCA Southern Vice President, Richard Guttenberg, to submit a paper or for additional information: [richard@scahome.org](mailto:richard@scahome.org). Register online at <https://www.scahome.org/event-5777652>. **The SCA Northern Data Sharing Meeting** will be held at the Sonoma State University, Rohnert Park, October 19. Contact SCA Northern Vice President, Justin Wisely, to submit a paper or for more information: [justin@scahome.org](mailto:justin@scahome.org). Fee: Free for SCA members and students. Additional information for both meetings: [www.scahome.org](http://www.scahome.org).

**Editor's Note:** Please confirm time and place of listing prior to the event.

## August Board Meeting Summary

**President Stephen Dwyer** called the August 15 meeting to order at 6 pm via Zoom. PCAS Board members present: **Rene Brace, Stephen Dwyer, Irene Foster, Megan Galway, Joe Hodulik, Al Knight, and Pat Maxon**. PCAS members present: **Bob Brace, Jane Gothold, and Donn Grenda**.

The July 2024 Board minutes and the Treasurer's oral report were approved.

The Nominating Committee for the November Board of Directors election has presented two candidates—**Jane Gothold** and **Mike Macko**. Another candidate is needed for a full slate of candidates. The August-September Newsletter will announce the need for candidates and will present the November electronic election process.

PCAS has committed to having an outreach table at OC Parks' Prehistoric OC at Clark Regional Park on October 12.

Since **Stephen O'Neil's** resignation as PCAS *Quarterly* editor, the Board has been attempting to secure guest editors for received and in-progress submissions. **Stephen Dwyer** has created a spreadsheet for all submissions and their progress.

Joe Hodulik is investigating a possible virtual donation-award activity to benefit the scholarship fund. He hopes to have a table at the Holiday Dinner in December at the Duck Club.

The meeting was adjourned at 7:55 pm.

## Sign Up for Ralphs Community Rewards

PCAS thanks Ralphs and all our participants for this opportunity to earn a donation of at least 1 percent of your Ralphs' purchases. Go to [www.ralphs.com](http://www.ralphs.com) and sign in or create an account.

1. On the "My Account" page, scroll to Community Rewards. Link your card by searching for "Pacific Coast Archaeological Society" or inserting the PCAS organization number, QT023.
2. Call 800-443-4438 for assistance.

Thank you for supporting PCAS!

## PCAS CODE OF ETHICS

The Pacific Coast Archaeological Society (PCAS) is a nonprofit group of professional and avocational people dedicated to proper management of our cultural resources, public education, and the protection and preservation of archaeological materials and collections.

The following principles have been adopted by the PCAS:

1. Professional methods and forms will be used on all archaeological field surveys, excavations, and laboratory sessions.
2. A complete record of field and laboratory work will be filed with the PCAS Curator and stored at a facility approved by the Society's Board of Directors.
3. No archaeological materials will be removed without proper permits, landowner permission, and a field research design.
4. Unless otherwise legally stipulated before activity commences, all materials collected will be deposited for further research with the Curator at a facility approved by the Society's Board of Directors.
5. All generated reports will be the property of the Society and distributed as deemed appropriate.
6. All Society field activities will be performed only under the direction of a qualified field archaeologist (Principal Investigator) and the supervision of field or site directors.
7. The above principles will be observed on both Society approved projects and projects performed under the direction of an authorized institution or organization.
8. The Society and its members will strive to educate the public of the importance and proper management of our non-renewable cultural resources and to discourage the collection and commercial exploitation of archaeological materials.
9. PCAS members shall not benefit from the acquisition, purchase, sale, or trade of archaeological artifacts, materials, or specimens.
10. All members shall adhere to City, County, State, and Federal antiquities laws.

### Zoom Meeting

- Email a **new** Zoom registration request by **noon on Thursday, September 12**, to [membership@pcas.org](mailto:membership@pcas.org). You will receive an emailed link to the meeting.
- Guests (non-PCAS members) are welcome with registration.
- When the presentation starts, please **mute your microphone and turn off your webcam**.

PCAS host **Steve Dwyer** will open the Zoom meeting at 7 pm to allow time to resolve any technical problems prior to the beginning of the PCAS General Meeting and lecture at 7:30 pm.

**No in-person meeting in September.**

### PCAS Speaker Calendar

**October 10, 2024**

**David Lee**

*Seeing Rock Art through the Eyes of the Elders*

**November 14, 2024**

**David Nichols**

*Managing Cultural Resources at Mojave National Preserve*

**December 12, 2024**

**Michael E. Macko**

**January 9, 2025**

**Dr. John Johnson**

**February 13, 2025**

**Albert Knight**

**March 13, 2025**

**Dr. Duncan McLaren**

**April 10, 2025**

**Dr. Marilyn Johnson**

## 2024 PCAS Board Members and Committee Contacts

<u>Office</u>	<u>Name</u>	<u>Email</u>	<u>Phone</u>
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Scholarship	Megan Galway	scholarship@pcas.org	714-539-6354
Zoom Coordinator	Stephen Dwyer	zoomhost@pcas.org	714-969-1911

\*PCAS Board Member

## PACIFIC COAST ARCHAEOLOGICAL SOCIETY

### 2024 Calendar Year Membership and Subscription Form

Name(s): \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Newsletters will be sent by email unless a mailed copy is requested.

*I have read and agree to abide by the PCAS Code of Ethics* \_\_\_\_\_

Signature

**Membership** (Includes Quarterly/Newsletter)

- Active Member – \$45
- Family Membership – \$50
- Supporting Member\* – \$55
- Donor Member\* – \$75
- Lifetime Member\* – \$1000

\* May be individual or family membership

**Subscription Only**

- Quarterly* – \$50
- Newsletter* – \$20

**Scholarship Fund**

- Donation \$ \_\_\_\_\_

**Join online:**

[www.pcas.org/membrs.html](http://www.pcas.org/membrs.html)

**Or return with payment to:**

Pacific Coast Archaeological Society  
PO Box 10926  
Costa Mesa, CA 92627-0926

[www.pcas.org](http://www.pcas.org)