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La Pintura

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Member of the International Federation of Rock Art Organizations

The Torrey Valley, Wyoming, Petroglyph Recording Project

Sharon Kahin and Larry Loendorf

The Torrey Valley petroglyph sites in western Wyoming have long been recognized among the most significant within the Interior-line or Dinwoody Petroglyph style (Underwood 1939; Swaim 1975; Childers 1984). In 1993, the petroglyphs were recommended for the National Register of Historic Places and identified under a single site number, 48FR311. This designation includes a dozen or more petroglyph areas, located primarily on private ranches with some localities on United States Forest Service lands, within an area encompassing more than four square miles. The National Register designation coincided with plans and debate concerning renovation of a road to improve access to fishing, camping, and other recreational pursuits in the region. With the better access, the petroglyph sites are receiving about as many visitors in one year as they did in five years prior to the road improvement.

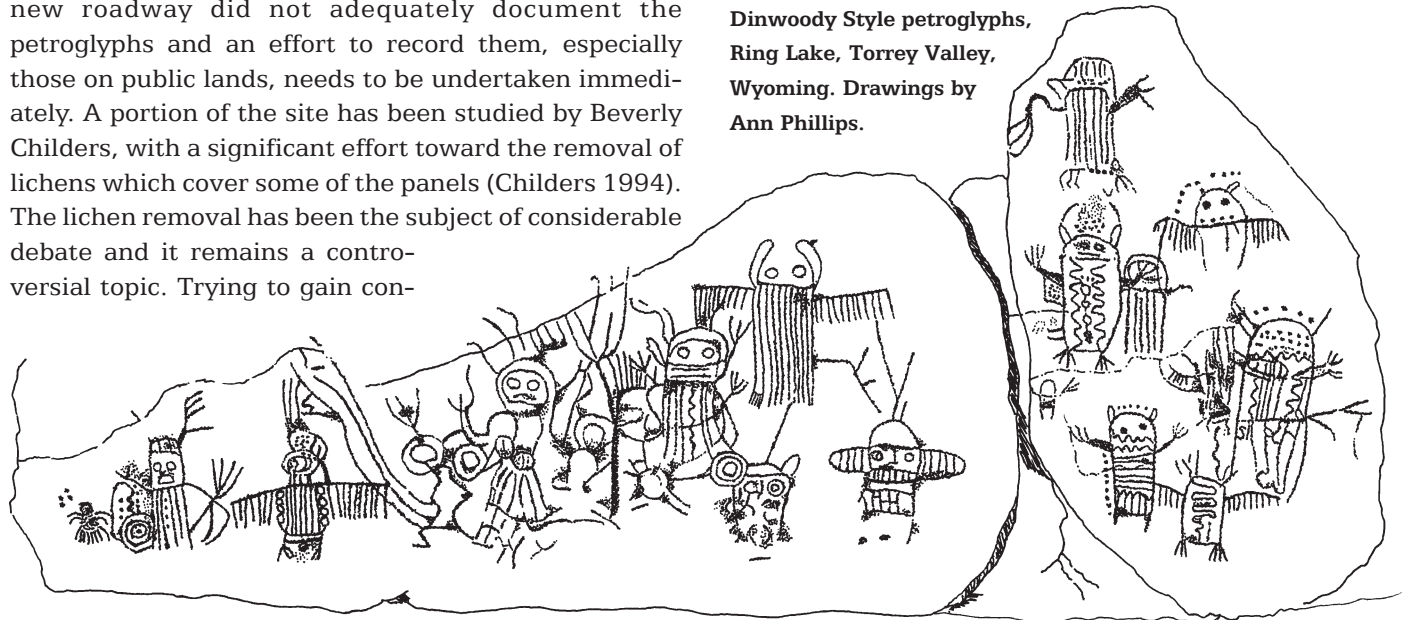
Unfortunately, the individuals responsible for the new roadway did not adequately document the petroglyphs and an effort to record them, especially those on public lands, needs to be undertaken immediately. A portion of the site has been studied by Beverly Childers, with a significant effort toward the removal of lichens which cover some of the panels (Childers 1994). The lichen removal has been the subject of considerable debate and it remains a controversial topic. Trying to gain con-

trol over all of the previous research, the Wind River Historical Center and Dubois Museum initiated a rock art recording program in mid-May, 1997, in conjunction with the Ring Lake Ranch, a private retreat center that manages the largest concentration of the petroglyphs in the site complex. This initial recording effort has been directed toward several goals:

—Determine the size and extent of the petroglyph distribution and create individual sites within this site complex.

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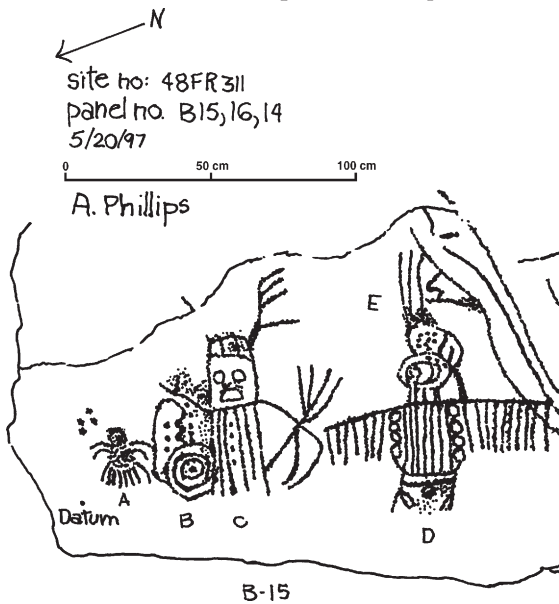
**Dinwoody Style petroglyphs,
Ring Lake, Torrey Valley,
Wyoming. Drawings by
Ann Phillips.**



Torrey Valley, Wyoming

Continued from page 1

- Record several petroglyph panels to learn the amount of effort needed in the process.
 - Include local American Indians in the project.
 - Begin study of the lichens covering the petroglyphs and the results of the previous program to remove them from some of the panels.
 - Develop community awareness for the project in which researchers report their results to the local public.
- In the initial effort, sponsored by Loendorf and



Associates, the Worland Office of the Wyoming Bureau of Land Management, and the Dubois Museum, more than fifty panels of petroglyphs were found on the Ring Lake Ranch site. These included a dozen or more, under heavy lichen cover, that had not been previously noted. Sketches and panel forms were completed for several panels, including a large and complex group (illustrated here). In addition two panels were traced.

J. Claire Dean, Dean and Associates Conservation Services, donated her time to undertake a preliminary assessment of the petroglyphs where lichens had been removed. Documentation as to what precisely happened at each

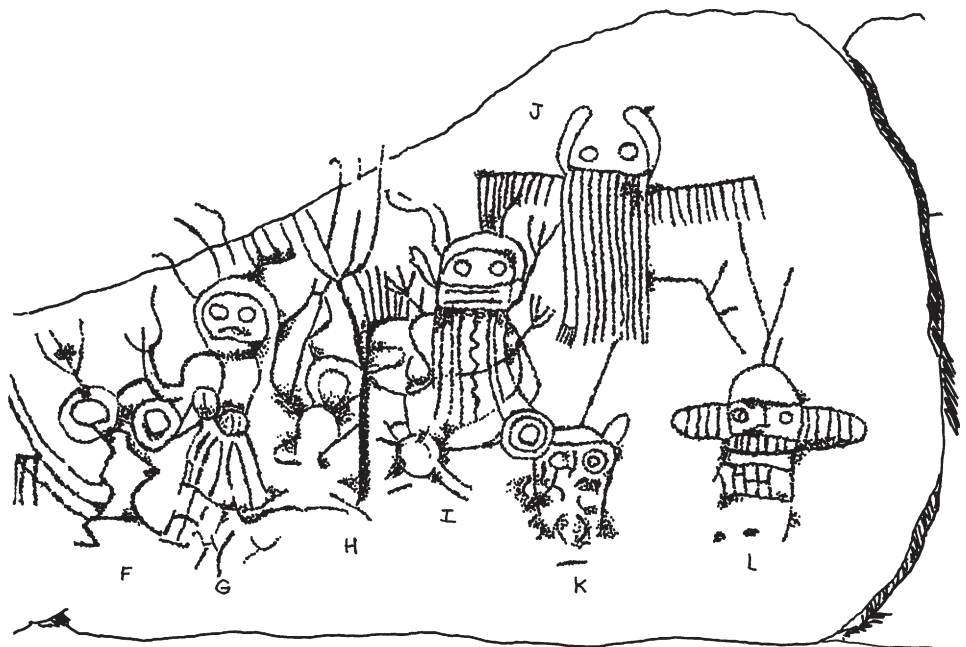
panel (i.e., the strength and exact composition of the chemical solutions used to remove the lichens) is an area that Dean hopes to continue studying by working with Childers.

In keeping with the goals of the project, a public lecture by Larry Loendorf with a tour of the site was held and a group of Arapahoe Indian students from the Saint Stephens school visited during the recording. These students are part of the Wind River Rural Systemic Initiative Program, funded by the National Science Foundation. ARARA members who volunteered for the project include J. Claire Dean, Ann Phillips, Courtney Yilk, Linda Olson, Lynda McNeil, and Larry Loendorf. Bureau of Land Management archaeologist Mike Bies also worked on the project, as did Sharon Kahin, the director of the Wind River Historical Center. Ring Lake Ranch offered use of their cabins for project crew members.

Additional funding for a larger recording effort will be sought in the next few months and hopefully sometime within the next year the project will continue at an expanded level. ARARA members who have an interest in volunteering their services should contact Sharon Kahin, Wind River Historical Center/Dubois Museum, Box 896, Dubois, WY 82513.

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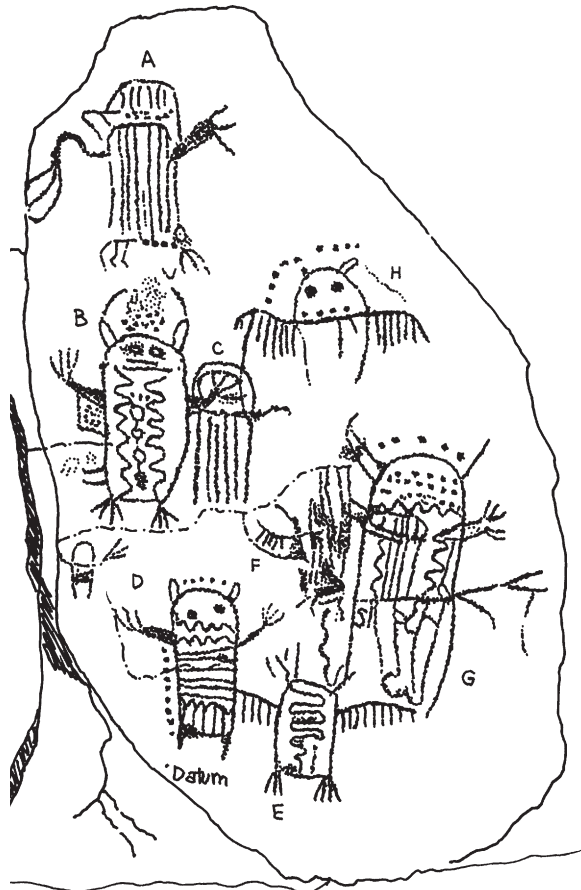
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The President Speaks

Bill Hyder, ARARA President

ARARA depends on the volunteer support of its members and I am appealing to you now for volunteers and contributors. Those of you present at the La Junta meeting had the pleasure of reviewing **American Indian Rock Art, Volume 23**, edited by Steven Freers and produced by Anne McConnell. What you may not realize is the many hours of blood, sweat, and tears that go into editing and producing the annual volume. Steve has volunteered to edit Volume 22 as well. Diane Hamann, working with editor Paul Faulstich, has produced Volume 1 of the 1994 IRAC Proceedings, **Rock Art as Visual Ecology**. Volume 2, edited by Claire Dean, is now in final production under Diane's guidance. At least two more IRAC volumes are in the works as well as AIRA Volume 21 from the IRAC conference.

We need additional editors to volunteer to keep production on schedule. Steve Freers is willing to continue if another member is available to alternate from year-to-year. For now, I am editing Volume 24 and we are already one month behind schedule and that will have become two months by the time you read this. Several members have volunteered support including copy editing and Anne McConnell continues in her production role. We need someone capable of working with the authors and paper editors to keep production on schedule and perform the duties of volume editor. If you feel unsure about design, layout, and production, Anne is there to help and I guarantee that her efforts will make you look good. We are not asking for an annual commitment, rather we are seeking a team that can rotate the responsibilities annually so that it does not fall on one person's shoulders. If you have the skills and the interest, please write me and volunteer.

The board approved a resolution at the La Junta meeting and the membership endorsed changing the editorial policy of **American Indian Rock Art** to help editors stay on schedule. In the past, AIRA has been composed of papers presented at the annual conference. That policy has helped delay the publication from time-to-time as we waited for authors to make needed changes to their papers. The current editorial policy now allows us to accept papers for publication regardless of whether they were presented at the annual meeting. This change opens your publication opportunities, allows a conference participant to refine and revise a paper

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Call for Session Proposals: 1999 International Rock Art Congress IFRAO-ARARA-MAGF

The 1999 International Rock Art Congress will take place on the campus of Ripon College, Ripon, Wisconsin, U.S.A. from May 23 to 31. The Congress is sponsored by The International Federation of Rock Art Organizations. The national host is the American Rock Art Research Association and the local/regional host is the Mid-America Geographic Foundation. Other participating organizations include the University of Wisconsin-Oshkosh, the University of Wisconsin Center-Fond du Lac, the Eastern States Rock Art Research Association, the University of Minnesota, the Minnesota Historical Society, and the Mid-West Rock Art Association.

There will be two days of pre-congress field trips (May 22 and May 23), and two days of post-congress field trips (May 30 and May 31). The costs of post-congress field trips are included in registration (or require only a nominal fee). Dormitory accommodations will be available at Ripon College. A package of room and board has been fixed at \$35.00 (U.S.) per day. Meal tickets for any combination of meals (dinner only, lunch and breakfast, *etc.*) can be purchased by those staying off-campus. A list of 25 motels in the immediate area is available—conference rates are being negotiated. There are approximately 100 motel units available in Ripon, and the college can accommodate 1,000. A complete motel (32 units) within easy walking distance will be reserved. Distances to other accommodations range from 2 miles to 17 miles. These include all price ranges.

Air connections from Chicago, Milwaukee, and Minneapolis to Appleton, Wisconsin, are the most convenient. Ripon College will provide shuttle service from and to Appleton (45 minutes) on peak arrival and departure days. Chicago is 185 miles from Ripon; Milwaukee is 80 miles away. Road connections are by freeway, except for 18 miles.

The Congress format will follow that of the Flagstaff Congress of 1994. There will be several concurrent sessions in the mornings, and General Sessions (symposia) in the afternoons. There will be public presentations in the evening. Registration will be from 5:00 to 9:00

p.m. Sunday, May 23, and from 7:30 to 8:45 a.m. on Monday, May 29. Registration will take place in the Rotunda of Harwood Memorial Union. Late arrivals may register throughout the week. Information boards for participating organizations will be mounted in the registration area. These may include the history, nature, and goals of your organization. You may include addresses, membership fees, and publication policies.

Efforts are underway to conduct some of the sessions in Spanish (with English translations as well as English-to-Spanish translations). To facilitate such communication, an innovation for slide presentations is being initiated. Presenters will be asked to produce translated captions for their slides for dual projection. One screen will contain the view, the other a caption for it (English if a Spanish presentation, Spanish if an English presentation). This will significantly reduce the problem of doubling the time in translated papers. The organizers are hoping that these arrangements will form a successful precedent for future congresses, and that a significant number of Hispanic contributors will avail themselves of this service.

Session Invitations

All organizations and individuals interested in rock art are invited to make proposals for sessions, either specialized or general. These proposals must be received by October 15, 1997, for review at the 1999 IRAC planning session at San Diego on November 1, 1997. Proposals should be limited to 300 words, with a list of prospective presenters. The presenters need not be confirmed. The results of the proposal review will be made available as soon as possible. Successful candidates will then be responsible for the formal recruitment of presenters and the complete organization of their symposium or session.

Unless otherwise specified later in the planning phase, papers will be strictly limited to 20 minutes (including question time). A longer formal paper (using the **American Antiquity** Style Guide) may be submitted for publication in the Congress proceedings. Presenters are asked to have first (typed) drafts available at the time of delivery. Requirements for translation, audiovisual equipment, or other needs must be made at the time the presentation is proposed.

Planning for the publication of the proceedings is underway. Session chairpersons will be responsible for initial editing, and the final compilation will be undertaken by the American Rock Art Research Association, in collaboration with the International Federation of Rock Art Organizations and the Mid-America Geographic

Foundation.

Organizations are encouraged to provide well mounted, secure posters for gallery exhibition. Ample well-lighted space has been allocated for these. It is expected that the focus of these posters will be rock art, or relevant aboriginal themes. Groups not in attendance at the Congress are welcome to arrange for the exhibition of posters. Further details will be provided in 1998.

If you have any questions, they may be directed to:

Dr. Jack Steinbring
Dept. of Anthropology
Ripon College
Ripon, WI 54971
e-mail: steinbringj@mac.ripon.edu
Phone: (414) 748-2937
Fax: (414) 748-7243



The President Speaks

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according to his or her own schedule rather than ARARA's publication schedule, and will allow us to set a tighter deadline for the annual publication without needlessly excluding any paper. If you as an author need additional time, your paper can be moved to a later volume.

So, we are looking for one or two volunteer editors, we invite paper submissions for publication in the annual AIRA, and we encourage you to support your editors and authors with your purchase of the annual volume. Paper submissions will be accepted at anytime. Our goal is to finalize accepted papers for the current AIRA volume in October of each year to ensure publication by the annual meeting. In addition to the current volumes in production, we have an exciting reprint project in the works. We are awaiting the copyright approvals, and we will make a formal announcement in **La Pintura** when they are received.

ARARA now has 27 publications in print and eight more in various stages of production. We need your help to maintain our production schedules and your submissions to help keep the rock art community informed of the important contributions ARARA members are making to rock art research.

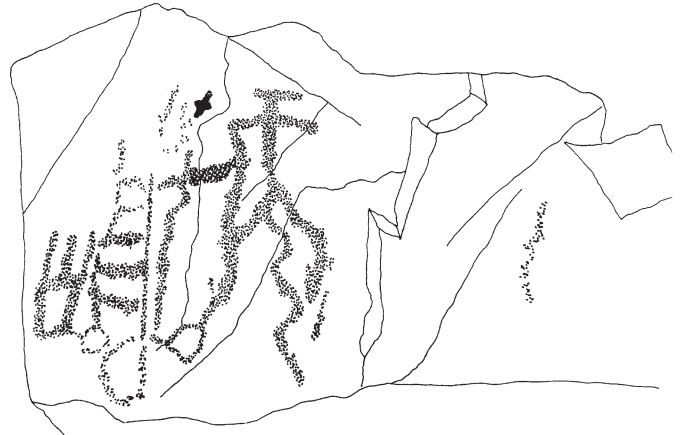


Rock Art Is Where You Find It

Don Christensen

Jerry Dickey and I have been recording rock art in the East Mojave Desert of California for the BLM. They are attempting to record sites in a many different cultural associations and microenvironments, from isolated outcrops to mountain rockshelters in association with springs, tanks, trails, village sites, and roasting pits.

In late May of 1994 a lightning storm set numerous wildfires in the region, the most serious of which, in Lanfair Valley, threatened several structures. Fire crews were dispatched to extinguish the blazes. One blaze was in the very rugged New York Mountains. The fire fighters reported to BLM archaeologist Tom Holcomb, of the Needles Resource Area, that they had found petroglyphs on top of one of the peaks.



I recorded the site in December 1994. It consists of two boulders bearing petroglyphs, with no immediate association of other artifacts or features, located on the top of a 6000 ft peak with a commanding view north to Clark Mountain and Charleston Peak, Nevada. The purpose of the site could have been for a vision quest, or it might have been related to pine nut harvesting in the piñon-juniper forest of the New York Mountains.

The existence of such a site indicates the possibility of other such sites on the lofty tops of other East Mojave ranges. Figuring out what peaks to scale will probably extend the field time of the recording project, but will probably not do much for the longevity of the researchers involved in the project.



Remembering Clem Meighan

Last May, the world of rock art research and protection lost one of its earliest and strongest champions. Clement W. Meighan, UCLA anthropology professor emeritus and founder of the UCLA Rock Art Archive, died in Oregon, where he had retired in 1991. True to his Irish ancestry, his parting was marked with a wake, full of laughter and fond memories.

For it was Clem's subtle sense of humor and his ability to see things for what they really were that set him apart. He always looked for the real, the authentic, and refused to be bedazzled by pompous scholars and proclaimed keepers of ancient cultures. Although he looked the part of a movie star archaeologist, with his lanky "Indiana Jones" build, he knew all too well that archaeology isn't about glamour, action, or excitement. His no-nonsense, show-me-the-evidence style was legendary.

I first met Clem in 1977, while working on a dig at a Chumash village site in Malibu. As my fellow neophyte classmates showed him the "stone tools" we thought we had found, he would usually comment, "Busted rocks—that's all they are!" Clem was never one to jump to conclusions unless there was absolute proof. He was happy to attend to the unglamorous details and to do the painstaking research.

Clem was content to be a "dirt archaeologist." He would say, "I'll leave the gold and grand architecture to others. Just give me a good shell midden with some bone fragments and projectile points, and we can learn more about how people lived in a culture than any tomb will ever tell us."

Clem always had time to talk to his students. And he never seemed to be at a loss for words. I spent many hours with Clem and fellow students in his third floor aerie in Haines Hall overlooking the main UCLA quad. He was extremely organized and taught us to use typologies to study everything from points to petroglyphs. He taught us how to organize our research papers this sensible way too, thus forcing us to rely on the evidence and eliminating any temptation to invent possible meanings. In July 1979, I accompanied Clem, his wife Joan, and about 10 other rock art enthusiasts to Costa Rica to record a rock art site near the Nicaraguan border. Clem was so excited about our project, he insisted on taking us out to the site as soon as we arrived, before we had

even unpacked our bags. During the next two weeks, he climbed up and down the difficult jungle terrain, ignoring his World War II leg injury, giving us instruction and encouragement. The Costa Rican archaeologists we worked with were so in awe of his enthusiasm and scholarship, they affectionately dubbed him "Don Clemente." In the evenings, as we unwound over a beer, he regaled us with stories of his exploits recording rock art on four continents.

Perhaps his most famous rock art sortie occurred early in his career, when he flew to Baja California with the novelist Erle Stanley Gardner to investigate the area's Great Mural pictographs. As outlined in his 1966 paper in **American Antiquity**, Clem used his typically painstaking manner in a short period of time to photograph and sketch the incredible paintings, and also to pick up a few crude wooden artifacts from the site that could be radiocarbon dated.

Clem started the UCLA Rock Art Archive in 1978, at a time when there was little interest in or knowledge of the topic. It was the first organized research facility in North America to concentrate exclusively on rock art and it appealed to his sense of organization—to amass in one place all the known rock art photographs, drawings, and research. In **Discovering Prehistoric Rock Art**, he wrote, "Interpretation is only as good as the evidence of the rock art itself and if that evidence is not fully and carefully recorded, there is no way for an interpretation to be valid."

When Clem approached me about editing and publishing my draft of **Discovering Prehistoric Rock Art: A Recording Manual**, I was thrilled to have the opportunity to work with him. Even though I had taken classes from him for more than 10 years and he was the chairman of my committee, it took me several months to be able to drop the title "Dr. Meighan" and to call him "Clem." He wanted me to be the only author, since I had written the first draft, and his Wormwood Press was to publish the book. I insisted that he be listed as co-author, and he finally agreed, adding, of course, the experience, wisdom, and editorial balance that the book sorely needed. Characteristically, he put my name first on the cover of the book, even though it should have been the other way around, for more reasons than the alphabet.

Clem strongly believed in the value of archaeology to give us perspective and to increase our understanding of previous cultures. He fought for the right of archaeologists to keep working, even though it isn't politically correct today to dig in culturally sensitive places or to retain certain artifacts for future research. He believed

that as many sites as possible should be excavated, that archaeological material should not be repatriated, and that all rock art should be recorded so that future generations can learn first-hand from the ingenuity, creativity, and failures of earlier peoples. He politely and firmly stood up for his beliefs to the end.

In his last e-mail to me this spring, he commented, "There are so many political restrictions on doing any real archaeology in the U.S. The torch has largely been passed to Australia and other countries where archaeology is still legal." He also bemoaned the fact that archaeology enrollments at universities are declining and he ended with, "Perhaps there will be a new surge of interest [in rock art and archaeology]. Let's hope!"

Future researchers can honor him by speaking up for the value of archaeological research, attending to the details, and organizing the evidence, while maintaining a perspective and a sense of humor. Clem Meighan was a mentor, a scholar, and a gentleman. He will be missed.



—Kay Sanger

Rock Art '97 In San Diego

Rock Art '97, the 22nd annual Rock Art Symposium of the San Diego Museum of Man, will take place on Saturday, November 1, in Peterson Hall on the UCSD campus, followed by an evening reception featuring **Images from the Outback**, an exhibit of photographs of Australian rock art by Leon C. Yost.

Registration this year is \$25 general, \$20 for students and museum members (museum membership may be purchased with registration), plus options of \$3 for the evening reception and \$6.50 for a box lunch.

Readers who wish to present a paper at this year's Symposium may phone Ken Hedges at (619) 239-2001 (or e-mail to: khedges@earthlink.net) to see if space is still available, or to inquire about last-minute T-shirt orders at \$13 each (through October 10).

Registration and payment for any of the above options may be sent directly to the museum, or call (619) 239-2001 (Fax 239-2749) to request a registration form, which includes a map to the meeting venue. The address for information or registration is:

Rock Art
San Diego Museum of Man
1350 El Prado
San Diego, CA 92101



Hueco Tanks Park Use Plan Issued

Solveig Turpin

The Texas Parks and Wildlife Department (TPWD) has developed a new public use plan for Hueco Tanks State Park after severe vandalism to the pictographs caused them to impose limited access. In addition to the rock art, Hueco Tanks is a favored recreation area for rock climbers and the new public use plan has been posted on their electronic mail around the world, so they will undoubtedly provide copious comment from their perspective. The rock art contingent should take this opportunity to present its view so that TPWD can weigh the input of all concerned parties in implementing this public use plan. The Rock Art Foundation will be an active voice for Texas, but I hope some of you out there will look up the plan on the TPWD Web page at the URL addresses listed below. This is an opportunity to help a state agency afford protection to an outstanding rock art site, so please take the time to vote, via e-mail or the old-fashioned way!

The draft text of the Public Use Plan of 19 September 1997 can be found at the following URL:

www.tpwd.state.tx.us/park/hueco/huecopln.pdf

A map of Hueco Tanks State Park can be found at:

www.tpwd.state.tx.us/park/hueco/huecfac.pdf

These documents are in Adobe Acrobat .PDF format. If you don't already have an Adobe PDF Reader, you can download one free for either Macintosh or Windows from the following URL (just click on the yellow button that reads "Acrobat Reader"):

www.adobe.com

Your comments on the Hueco Tanks Plan should be sent to:

Bill Palmer, Director
Texas State Park System
4200 Smith School Rd.
Austin, TX 78745
Fax: (512) 389-4436

Comments also may be sent via e-mail to Lisa Fitzgerald at:

maryann.seay@tpwd.state.tx.us

This is a wonderful opportunity for everyone to actually participate in an effort to preserve some very special rock art.



Toro Muerto Revisited

Editor's Note: In the Summer 1996 issue of *La Pintura*, we carried a story about threats to Peru's Toro Muerto petroglyph site. The following articles present Paul Bahn's report on a visit to the site this year, and Matthias Strecker's response.

Paul Bahn

Together with Elena Miklashevich of Kemerovo, Siberia, I paid a visit to the Toro Muerto petroglyph site, Peru, on 18 April 1997, in the company of a commercial tour-guide and also of Eloy Linares Málaga, who first brought the site to the world's attention over 40 years ago.

The setting—the desert landscape—is absolutely fantastic. However, our first reaction was of surprise at how few petroglyphs there were. The hype (“the largest site in the world,” with 100,000 glyphs on 4000 rocks, etc.) had led us to expect something like Three Rivers (New Mexico) or the Burrup Peninsula (Australia)—not to mention California's Coso Range—with glyphs on every rock, so that one would not know which way to turn. At Toro Muerto, the vast majority of rock surfaces are empty, and distances can be considerable between decorated rocks. In fact, at times Elena found herself saying, “Where are all the petroglyphs?” We have no doubt that this is an extensive site, with rocks scattered over 4 km, but she tells me that Siberia has examples of petroglyphs extending more or less continuously for greater distances than that. In addition, even accepting the figure of 4000 rocks, a total of 100,000 glyphs (and I note that the Nuñez Jimenez book makes no such claim) would mean an average of 25 glyphs per rock. The vast majority of Toro Muerto rocks contain only a handful of figures; and the number of rocks we were shown that contain numerous motifs (though never more than a few dozen) was small—maybe a dozen or fifteen. Linares reckoned that we had seen a representative sample of about 20% of the site. So our best guess is that, even accepting an extent of 4 km and a figure of 4000 decorated rocks, the total number of glyphs is probably a few tens of thousands at best. Probably less. So, although it is undoubtedly a major site, and the most important in Peru, it is far from being the world's biggest. This is just hype.

That is a minor point. The crucial issue is how to save it from destruction. We were shown evidence of natural damage (erosion) and of man-made damage (graffiti,

broken rocks), but there did not seem to be much of the latter, especially once one was away from the area nearest the village. It is not easy walking or climbing on the Toro Muerto sand, and it would be a really determined vandal who ventured very far into the site to do damage—we saw no evidence that this had happened. Linares makes much of the threat from an irrigation ditch which has been dug. I asked him repeatedly to state precisely what the threat to the site was, since the ditch seems very small to me, and besides, it is far from the vast majority of the site (which is moreover at a far higher elevation). He was very evasive. With C \hat{o} a in mind, I asked if he was worried that the rocks would go underwater, since this seemed impossible. He finally stated that his worry was that, if the irrigation project went ahead, the locals would simply be encouraged to continue damaging or removing the rocks. This seems a very vague worry.



As Linares points out—and as has been mentioned in his piece in *INORA*, as well as his more recent plea written with Matthias Strecker—the local church was built in 1722 with stones which probably included some petroglyph rocks; and when Linares first came to the local village in 1951 he found that other petroglyph rocks had been used (at some unknown date) in building an outhouse there. He also claims that there have been instances of damage or removal of rocks since 1951, though these seem less well documented. But in any case, it is clear that the nibbling at one edge of this vast site has been going on for decades, if not centuries, which is sad but not unusual.

I had hoped and intended to launch a press campaign on my return to try and save Toro Muerto, but my visit showed me that this is absolutely impossible. Any newspaper or magazine editor would ask me, “What is the threat to this site?” Since there is no specific threat of the C \hat{o} a type, they would laugh in my face. Nobody is going to print a story about a site where people have removed or damaged blocks occasionally over the past few centuries.

The only course of action open to the rock art community is therefore, in my opinion, to follow Matthias's guidelines in the published pleas, and for individuals or organizations to write to the Peruvian authorities and ask them to install some kind of guardian or visitor center. However, I feel the chances of success are very slim. First, a building was erected some years ago, but is now abandoned. Second, the tour guide informed me that hardly any tourists visiting Arequipa bother to go to Toro Muerto—instead they all go to Colca Canyon for the scenery and condors. This is undoubtedly true—Arequipa has absolutely no postcards or other information available on the site. So the cash-strapped Peruvian authorities are highly unlikely to spend lots of money on something that nobody visits—and, of course, trying to publicize the site and bring in coachloads of tourists would bring new problems. The best long-term solution for Toro Muerto's survival (or at least the survival of the small part which is within easy reach of the village) is to educate the locals about the importance of the glyphs, so that they police the area themselves.



Regarding Toro Muerto

Matthias Strecker
General Secretary, SIARB

Paul Bahn reports on his visit to Toro Muerto in the preceding article. He rightly states that the number of engraved figures has been exaggerated. The same point was already taken at the Congress at Cochabamba, during Symposium 4, where we consulted Robert Bednarik, who had previously seen a large part of the site. Someone present at the time said that an exaggeration might help to draw attention to Toro Muerto. Personally I do not find this necessary. We all agree that it is an exceptionally large site and definitely a very important one.

Paul states that so far vandalism is limited. I am glad about this opinion. Actually, he has probably seen more of the site than I did, though I believe I saw a good portion of it in June 1996, when I was appalled by

existing vandalism. And there is no management policy or any other means to stop destruction of the site.

I agree that there is no imminent danger from the irrigation project, which apparently has not yet begun to affect the petroglyph site. However, I do see a serious possible threat to the site by settlers. In June 1996 Málaga and I noted a plantation of fruit trees and construction of a hut right at the border of the site.

I also agree that tourism to the site is (still) scarce, but it does exist. The petroglyphs are mentioned in several international tourist guidebooks and I was informed about tourist visits by a taxi driver in June 1996. In the article I wrote on Toro Muerto in collaboration with ELM, we suggest that a permanent exhibition be set up at the village Coriri. Of course, this should be part of a plan to protect the site. If only a part of the site would be effectively protected and would be prepared for tourism, this might safeguard a significant portion of these petroglyphs for the future.

Though to my mind it is extremely unlikely that one day Toro Muerto might be included by UNESCO in the World Heritage Sites list, it seems reasonable to follow up this intent, as it means that the Peruvian authorities have to act accordingly. One of the actions should be to employ a guardian and install a visitor center, which naturally would draw a significant number of tourists. Of course, this would have to go hand in hand with an education campaign among the local population.



Louise Hersey Loring 1907-1997

Louise Loring, one of America's great amateur archaeologists and, with her husband Malcolm, a pioneer in Northwest rock art studies, died June 25, 1997, at the age of 90. The Loring's compiled the definitive **Pictographs and Petroglyphs of the Oregon Country**, published in 1982 by the UCLA Institute of Archaeology and now in its third printing. The work, representing some 40 years of research—both in the field and from many documentary resources—is unique in its depth of coverage for the region. J. Malcolm Loring died in 1991. He and Louise were very active in the Oregon Archaeological Society, but it is their imperishable rock art record for which they are best known.



The Cochabamba Congress 1997: A Personal Reflection

Jack Steinbring

University of Wisconsin-Oshkosh and Ripon College

The 1997 International Rock Art Congress, held April 1–6 in the Andean setting of Cochabamba, Bolivia, was the largest of its kind ever held in South America. Twenty-two nations were represented including most South American countries, and especially those with active rock art researchers. Bolivia is uniquely suited to such a congress because it is, in every way, the most central continental location. It is bordered by all of the countries most involved in rock art research: Brazil, Chile, Peru, Argentina, and Paraguay. Delegates from all these countries were very active in the Congress, including especially: André Prous (Brazil), Carlos Gradin (Argentina), Mario Consens (Uruguay), and Guillermo Mutioz (Colombia, represented for the first time), and a delegation from Peru that presented a case to preserve the extensive Toro Muerto Site. This "site," several miles long, reportedly consists of hundreds of thousands of petroglyphs engraved onto thousands of boulders ranged along a high desert terrace. A possible threat to this area, in the form of public and industrial development, formed a prominent conservation focus of the Congress. While efforts to work for its preservation by IFRAO were endorsed, further investigations have shown the site to be less threatened than earlier thought.

The Congress, very ably organized by Matthias Strecker, Roy Querejazu Lewis, and the Centro Simón I Patifio, included seven sessions of papers over the full week. Many of these sessions were conducted in Spanish, with translations from both English and Spanish in many cases. In general, the quality of the presentations was high, and publication of papers from sessions 1, 2, and 3 (basically conservation, dating, technical studies, and the earliest rock art) will be produced in a volume to be edited by Dr. Paul Bahn, who has extensive experience with publications of this kind.

The American Rock Art Research Association had several members present, as well as The Eastern States Rock Art Research Association whose representative, Mark Hedden, delivered a paper on an interpreted chronology of petroglyphs in Maine. All of the rock art organizations of South America were represented, with

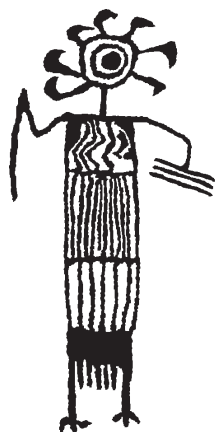
each of them contributing formal presentations.

In several special evening programs, usually consisting of two 40-minute presentations by distinguished members of the world rock art community, a large audience of both Hispanic and English-speaking delegates turned out. These sessions were downtown in Cochabamba at the Casa de Cultura, a public auditorium. One of these sessions featured two elder statesmen of rock art, C. Gradin (Argentina), and C. N. Dubelaar (Netherlands). Both are octogenarians, and it was a great pleasure to witness their persisting strength and articulate abilities. Dr. Gradin (Dean of Argentinean rock art) presented a brilliant synthesis of his country's rock art with exceptionally fine slides that even non-Hispanic speakers could follow well. Dr. Dubelaar (Dean of Antillean rock art) reviewed his exceptional career as the premier recorder for that area of the world. The conclusion of his presentation featured an exciting exchange between himself and yours truly! Dr. Dubelaar has just published a comprehensive volume on the rock art of the Lesser Antilles, and at age 80 is still working on Puerto Rico! Another of these elder statesmen of South American rock art, Hans Niemeyer Fernandez, delivered a very well received talk on Chilean rock art. He shared, with the others, a special tribute during the inaugural ceremonies of the Congress. Dr. Antonio Nuñez Jimenez shared in that tribute as well but could not attend because of illness.

One of the most pleasant aspects of the Cochabamba Congress was the large number of young people. They flocked to the Congress from several countries, and participated very actively in all of the proceedings. This hopefully forms a model for future congresses. Without such participation, partly because of its frequent avocational character and its archaeologically peripheral status, rock art would be mostly in the hands of those beyond middle age. To invigorate future research, and to ensure continuous concern for preservation, every advantage must be accorded prospective contributors from the younger generation. This is a point to be emphasized in the planning of the 1999 Congress at Ripon, Wisconsin. So far, an affordable venue has been established.

We must think about what else we can do. Certainly for at least South American participants, linguistic assistance would be a prime concern. While nobody seems to have fully noticed this yet, South America is one-half of the Western Hemisphere!





The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private land owners and appropriate state and federal agencies.

The **Association** strives to promote non-destructive utilization of rock art for scientific, educational, and artistic purposes. This is accomplished through a wide-ranging program to inform and educate the members as well as the

general public regarding the rock art heritage of the United States as well as worldwide. These goals are communicated through the quarterly newsletter, . Annual three-day conferences give both members and others interested in rock art the opportunity to share professional papers, slide presentations, and informal discussions.

Membership in the **American Rock Art Research Association** is open to all who profess an active interest in research, non-destructive utilization, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are as follows:

Donor	\$100.00
Sustaining	\$40.00
Family	\$30.00
Individual	\$20.00
Student*	\$15.00

*For student rate, applicant must enclose a photocopy of a current student identification.

Membership runs from July 1 through June 30 of each year. Although the Association is concerned primarily with American rock art, membership has become international in scope. The benefits of membership include yearly subscriptions to **La Pintura**, reduced conference fees, and information on current publications in the field of rock art.

But more importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Memberships may be sent to:

ARARA Membership
 Arizona State Museum
 University of Arizona
 Tucson, AZ 85721-0026

ARARA Code of Ethics

The **American Rock Art Research Association** subscribes to the following Code of Ethics and enjoins its members, as a condition of membership, to abide by the standards of conduct stated herein.

1. All local, state, and national antiquities laws will be strictly adhered to by the membership of **ARARA**. Rock art research shall be subject to appropriate regulations and property access requirements.
2. All rock art recording shall be non-destructive with regard to the rock art itself and the associated archaeological remains which may be present. No artifacts shall be collected unless the work is done as part of a legally constituted program of archaeological survey or excavation.
3. No excavation shall be conducted unless the work is done as part of a legally constituted excavation project. Removal of soil shall not be undertaken for the sole purpose of exposing sub-surface rock art.
4. Potentially destructive recording and research procedures shall be undertaken only after careful consideration of any potential damage to the rock art site.
5. Using the name of the **American Rock Art Research Association**, the initials of **ARARA**, and/or the logos adopted by the **Association** and the identification of an individual as a member of **ARARA** are allowed only in conjunction with rock art projects undertaken in full accordance with accepted professional archeological standards. The name **ARARA** may not be used for commercial purposes. While members may use their affiliation with **ARARA** for identification purposes, research projects may not be represented as having the sponsorship of **ARARA** without express approval of the Executive Committee.

The **ARARA** Code of Ethics, points 1 through 5, was adopted at the annual business meeting on May 24, 1987. The Code of Ethics was amended with the addition of the opening paragraph at the annual business meeting, May 28, 1988.

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