

La Pintura

2009 Conference Program
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The Official Newsletter of the American Rock Art Research Association
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Program & Abstracts



American Rock Art Research Association
36th Annual Conference
Bakersfield, California
May 22 – 25, 2009

Welcome to Bakersfield

36th Annual ARARA Conference, 2009

Evelyn Billo, ARARA President

Thank you for bucking the current economic trend and traveling to Bakersfield, California, where we expect you will be rewarded for your effort with good friendships made and renewed, excellent research projects and results, and pleasant field trip experiences, and will leave with fond memories of people working together to educate, conserve, promote, interpret, manage, and respect our shared passion, the study and appreciation of rock art.

ARARA is an amazing all-volunteer organization. We honor the lifetime achievements of colleagues who serve as mentors as we strive to contribute individual actions and goals to assure a strong ARARA of the Future. Please take time to thank your fellow members who have donated their time and talents into making this a special gathering. And, please let me know and accept my apology if I inadvertently left you off this list. Though not identified, all committee members are appreciated for ongoing work and service.

Conference Coordinator: Donna Gillette.

Local Conference Chairs: Jack and Gale Sprague.

Registrar: Donna Yoder, with Jane Kolber, Sandi Riggs, Sherry Eberwein, and Paula Reynosa.

Field Trip Coordinators: Jack Sprague and Mary Gorden, with hearty thanks to field trip leaders, land owners and site managers.

Program Chairs: Carol Ormsbee and Steve Schwartz.

Reception: Chris Gralapp, Gale Sprague, and local Kern County Archaeological Society members.

Reception Host: Koral Hancharick of the Buena Vista Museum of Natural History.

3D Workshop Presenters: Carla Schroer and Mark Mudge of Cultural Heritage Imaging.

Vendor Room Coordinator: Sharon Urban.

Audio/Visual: Sandy Rogers and Daniel McCarthy.

Auction Coordinator: Carol Garner with Carol Bury, Pam Baker, Lois Cleworth, Susan Heuber, Betty Haynes, Mary McKinnon, Jennifer Ramage, Paula Reynosa, Jean Ridgeway, Glenda Ann Simmons, Elanie Moore, Auctioneer Steve Freers, and Treasurer Garry Gillette.

Education Chair: Amy Leska and Poster Contest committee members.

Awards: Janet Lever-Wood and Margaret Berrier.

Conservation Chair: Jack Sprague.

Conservation Session and Round Table: Leigh Marymor.
Publications Chair: Peggy Whitehead with helpers Bill Whitehead, Ron Smith, and Anne McConnell.

La Pintura Editor: Breen Murray.

La Pintura Design and Layout: Jennifer Huang.

Conference Program Layout and *La Pintura* Printing and Distribution: Ken Hedges.

Web Chair: Lloyd Anderson.

Press Releases: Chris Gralapp.

ARARA Online: Gary Hein and Lisa Werner.

Deer Valley Rock Art Center Liaison: Kim Arth and Hannah Kusnitz.

A big thanks to outgoing board members Chris Gralapp and Breen Murray and outgoing committee chairs Amy Leska and Jack Sprague. Your service has been terrific and we appreciate that you will be continuing in volunteer and support roles.

A hearty welcome to incoming board members Jenny Huang and Marvin Rowe with Sandy Rogers and Peggy Whitehead also returning for a new term.

Thanks to the Nominating Committee (Alice Tratebas, Gale Grasse-Sprague, Jeff LaFave, Kathy Cleghorn, and Linda Olson) for providing an excellent slate of contenders that included Russ Tanner and Steve Waller.

Another hearty welcome goes to incoming committee chairs:
Education Chair: Sherry Eberwein.

Conservation and Preservation Chair: Linea Sundstrom,
Vice Chair: Troy Scotter.

Thanks to *AIRA* Vol 35 Editors Jim Keyser, George Poetschat, David Kaiser, and Mike Taylor with a welcome to *AIRA* Vol 36 Editors Ken Hedges, Anne McConnell, and Steve Freers.

Call for Future Volunteers: We would love to see your name in print, so step up and contact individuals above directly, or e-mail ARARABoard@gmail.com to let us know where you would like to help. Positions available include *La Pintura* Layout and Design, *La Pintura* USA Editor, Grant Writers, Archive Committee, Nominating Committee, Membership, and Web Design, plus all the standing committees welcome additional team members. ByLaws Committee, SAA booth volunteers, Membership, and DVRAC volunteers may complete this list; however, the joy of teamwork is ongoing and never "complete."



This year's Conference Logo is a composite of elements in the main cave at CA-KER-508, the important Kawaiisu site at Tomo Kahni State Park in Tehachapi, California. The drawing is by Jack Sprague.

We especially thank Tribal Elder Harold Williams for arranging permission from the Kawaiisu Tribe to use the Logo design, and we pass along his message for ARARA: "Please be certain to share with your membership that rock art sites are not just fascinating archaeological manifestations, but are indeed deeply spiritual and sacred sites to the native peoples. Their continued respect and protection of rock art sites will enable future generations to continue to visit these special sites."

ARARA 2009 Conference Program Doubletree Hotel, Bakersfield, California

Thursday, May 21, 2009

- 8:00 a.m. – 5:00 p.m.** **Board Meeting** — Sequoia Room
- 4:00 – 6:15 p.m.** **Conference Registration** — California Grill
- 5:00 – 6:15 p.m.** **Get Together** — California Grill
No-host Bar and snacks.
- 5:00 p.m.** **Required meeting for Friday Field Trip participants** — California Grill
- 6:30 p.m.** **Public Lecture:** Julie Tumamait-Stenslie and Alan Salazar
Voices of Our Ancestors, Speaking Through Stone
City Centre Building Room 1A (1300 17th Street, Bakersfield)

Friday, May 22, 2009

- All Day** **Field Trips**
- 1:00 – 5:30 p.m.** **Registration** — Pre-function Hallway
- 6:30 – 8 :30 p.m.** **Reception** — Buena Vista Museum (2018 Chester Avenue, Bakersfield)
7:30 p.m.: Eagle Hearts Dance Club of the Native American Heritage Preservation Council of Kern County performing Chumash Dances
- 8:45 – 10:00 p.m.** **Vendor Room Setup** — San Joaquin Room
- Poster Setup** — San Joaquin Room
- Presenters bring presentations to AV coordinator in Nevada Room**

Saturday Morning, May 23, 2009

- 6:30 – 7:30 a.m.** **Vendors, Posters, and Flintknapping Room Set Up** — San Joaquin Room
Posters will be set up at the beginning of the meeting and left until Sunday afternoon.
Authors will be at the posters 11:30 a.m. – 12:30 p.m. Saturday.
- 7:30 – 8:30 a.m.** **Publication Committee Meeting** — Sequoia Room
- Conservation Committee Meeting** — Nevada Room
- 8:00 a.m. – 5:00 p.m.** **Registration** — Ballroom – Buena Vista and Kern River Room
- 7:30 – 8:30 a.m.** **Vendor Room Open** (also open during breaks, lunch, and until 6 p.m.) — San Joaquin Room
- Auction items** to be delivered to Vendor Room — San Joaquin Room
- 8:30 a.m.** **Welcome and Announcements** — Ballroom – Buena Vista and Kern River Room
Evelyn Billo, ARARA President
Jack and Gale Sprague, Local Program Chairs
- 8:40 a.m.** **2008 Castleton Award Winner: Presentation by David Lee**
Finding Yidumduma
- 9:20 a.m.** **Session 1: California Rock Art**
Ken Hedges, Moderator
- Donna Gillette, Linda Hylkema, Elanie Moore:** Out of Sight—But Not Out of Mind:
Revisiting a Rock Art Site in Southern San Benito County to Decipher its Potential
Archaeological Context (Contributed Paper)
- Georgia Lee, Bill Hyder:** *Tomo Kahni:* An Overview (Contributed Paper)
- Lloyd Anderson:** Chumash Symbol Variation and the Raising of the Sun (Report)

- 10:05 a.m.** **Break**
Vendor Room Open — San Joaquin Room
- 10:35 a.m.** **Session 1: California Rock Art, continued**
Ken Hedges, Moderator
John Bretney: Little Lake Rock Art Survey: Preliminary Inventory Report (Report)
Sandy Rogers: A Chronological Sequence for Six Motifs in the Coso Rock Art National Monument (Contributed Paper)
Alan Garfinkel: Myth, Ritual and Rock Art Decorated Coso Animal-Human Figures and the Underworld Immortal Master of the Animals (Contributed Paper)
Ken Hedges: This Rock Art is the Pits (Contributed Paper)
- 11:30 a.m.** **Poster Presentations** — San Joaquin Room
Authors will be by their posters from 11:30 a.m. to 12:30 p.m.
Jon Picciuolo: Petroglyph at CA-SBA-550 Suggestive of Pacific Islander Voyaging Canoes.
David Kaiser, James Keyser, Amanda Derby: The Bear Gulch Shield-Bearing Warrior
Jennifer Huang: *Recordus Interruptus:* Toward Phase II of the Recordation of the Bureau of Reclamation's Watson Petroglyph Site, Southeastern Oregon
Antoinette Padgett: Painted Rock Fifteen Years Later: Assessment of Graffiti Mitigation Treatments
Brian Birdsall: Yidumduma Recording Project
Danielle Desmarais: Uncovering the Lost Yellow Paint Layer at the Blair Valley Pictographs in the Anza-Borrego Desert Region of California
- Noon** **Lunch Break**
Education Committee Meeting — Nevada Room
Presenters' Meeting — *at podium*
- Saturday Afternoon, May 23, 2009**
- 1:30 p.m.** **Session 2: Conservation**
Leigh Marymor, Moderator
Bill Hyder, Georgia Lee: Where Earth Meets Sky: Chumash Rock Art of Carrizo (Contributed Paper)
George Phillips: Is Site Stewardship Effective? (Contributed Paper)
Troy Scotter: An Update on Nine Mile Canyon (Contributed Paper)
Pieter Jolly: Rock Art Conservation and Education in Lesotho, Southern Africa: Successes and Shortcomings of Two Related Projects (Contributed Paper)
Mark Howe: Rock Art on the Sequoia National Forest, Kern River Ranger District: Efforts in Preservation (Contributed Paper)
- 3:00 p.m.** **Conservation Panel Discussion: Rock Art, the Public, and the Web** — Ballroom – Buena Vista and Kern River Room
Kirk Halford — BLM Bishop, California, District Office
Mark Howe — Kern River Ranger District, Sequoia National Forest
Carrie Smith — Tahoe National Forest
Tamara Whitley — BLM Bakersfield, California, District Office
Alice Tratebas — BLM Newcastle, Wyoming, Field Office

- 3:30 p.m.** **Break**
 Vendor Room Open — San Joaquin Room
- 4:00 p.m.** **Session 3: Approaches to Rock Art Research**
 Steven Schwartz, Moderator
- Roger Haase and Gerry Haase:** The Recording and Analysis of the Rock Art at Painted Rock
 Using DigitalRockArt (Contributed Paper)
- Jon Russ:** Laser Ablation ICP-MS analysis of Prehistoric Rock Paints and Pigments (Report)
- Sarah Butler, Lucy Harrington, Lynn Swartz Dodd, Steve Freers, Hannah Wong, Lee
 Kraljev, Sarah Pitts, Sasha Marie Orfano, Jon Tanis:** Visualizing Native American
 Cultural Landscapes (Contributed Paper)
- Steve Freers:** Pictograph Handprints in Southern California (Contributed Paper)
- 5:00 p.m.** **Required meeting for Monday Field Trip participants** who did not go on a Friday field trip
 — meet with Jack Sprague at the podium
- 6:00 – 8:00 p.m.** **Auction and No-Host Bar** — California Grill

Sunday Morning, May 24, 2009

- 7:00 – 8:00 a.m.** **Website Committee Meeting** — Nevada Room
 By-laws Committee Meeting — Sequoia Room
- 8:00 a.m.** **Registration** — Ballroom – Buena Vista and Kern River Room
- 8:00 – 8:30 a.m.** **Vendor Room Open** — San Joaquin Room
 Posters will be left up until 3:00 p.m.
- 8:00 – 8:55 a.m.** **Business Meeting** — Ballroom – Buena Vista and Kern River Room — *all members welcome*
- 9:00 a.m.** **Session 4: Different States**
 Mavis Greer, Moderator
- George Poetschat:** New Information on Cascadia Cave Rock Art (Contributed Paper)
- Amy Gilreath:** Rock Art at Gold Butte, Clark County, Nevada (Contributed Paper)
- Daniel McCarthy:** Recent Rock Art Investigations and Preliminary Results at La Cueva
 Pintada, CA-MNT-256 (Report)
- Albert Knight:** Rock Art of the Sierra Pelona Mountains, Los Angeles County (Contributed
 Paper)
- 10:00 a.m.** **Break**
 Vendor Room Open — San Joaquin Room
- 10:30 a.m.** **Session 5: Size, Sounds, Scratches, and Symbols**
 Mavis Greer, Moderator
- James Keyser:** Size Really Does Matter: Dating Plains Rock Art Shields (Contributed paper)
- Steven Waller:** Echolocation of Rock Art: Using Sound to Search for Sacred Sites (Report)
- Alice Tratebas:** Defining Early Animal Rock Art Traditions in the Central Rocky Mountains
 (Contributed Paper)
- Angelo Fossati and James Keyser:** Warrior Symbols in Rock Art: Banners and Flags in
 Valcamonica, Italy and Bear Gulch, Montana (Contributed Paper)



Noon

Lunch Break

Vendor Room Open — San Joaquin Room

Board Meeting (to include newly elected members) — *Nevada Room*

Sunday Afternoon, May 24, 2009

1:30 p.m.

Session 6: *Above and Beyond*

Marglyph Berrier, moderator

Eric Ritter: An Archaeological Approach to the Rupestrian Images at La Angostura, Central Baja California (Contributed Paper)

David Sucec: All Mixed Up: The Problem of Mixed Styles and Style Designation on the Colorado Plateau (Contributed Paper)

Greg Erickson: Post Transformational Evidence for a Shamanistic Soul Trip to Other Worlds (Report)

Jose Mendez: “Petroglyphs—The Desert Talks” (Report)

2:30 p.m.

Break

Vendor Room Open —Vendor room closes at 3:00 — San Joaquin Room

3:00 p.m.

Session 7: *World Series of Rock Art*

Breen Murray, Moderator

Nahum Solis and Araceli Rivera E.: The Hunter’s Memory and Ritual Space: Interpretive Proposals of Rock Art at Loma El Muerto (Nuevo Leon, Mexico) (Contributed Paper)

Brian Britten: Bedford Barrens Petroglyph: Rock Art Worth a Thousand Words (Report)

Ilaz Thaqi: Kosovo Menhirs: Rock Art Compositions Intuitive or Logical (Contributed Paper)

Jessica Christie: Inka Carved Rocks and Khipus: Were Some Sculptured Grids Khipu-like Counting Devices? (Contributed Paper)

5:00 p.m.

No Host Bar — Prefunction Hallway

6:30 p.m.

Banquet — Ballroom

Klaus Wellmann Award for Distinguished Service: William Hyder

Frank and AJ Bock Award for Extraordinary Achievement: Donald E. Weaver, Jr.

Conservation and Preservation Award: the Nine Mile Canyon Coalition, the National Trust for Historic Preservation, and the Colorado Plateau Archaeological Alliance

Education Award: Eileen Gose

Banquet Speaker: John R. Johnson

(Curator of Anthropology, Santa Barbara Musuem of Natural History)

Archaeoastronomical Implications of a Northern Chumash Arborglyph

Monday, May 25, 2009

9:30 a.m. – 5:00 p.m.

3D Recording Workshop — Nevada Room

Presenters: Carla Schroer and Mark Mudge of Cultural Heritage Imaging

All Day

Field Trips

2009 ARARA Abstracts

Sorted Alphabetically by Author

Lloyd Anderson (Ecological Linguistics)

Chumash Symbol Variation and the Raising of the Sun

Symbol variations and distinctions can be analyzed in part before interpreting them. Among potential “Circles/Suns” we can make finer distinctions, partly linked to geography and context. The “raising of the Sun” with a net (RIV-161) may have a Chumash analog, in which “wings” are not literal but signify ability to ascend to an upper world. (Abstract “wings” also occur elsewhere.) Other beings have stars on or as part of them (some in connect-the-dots style), and comparison of Grant’s Mutau Flat paintings with 1949 and 1889 drawings adds a few which are now scarcely visible. (Report)

Brian Birdsall (Western Rock Art Research)

Yidumduma Recording Project

The Yidumduma Recording Project is a multi-year effort to record and document Wardaman rock art sites in the Northern Territory of Australia. This poster describes the recording process and shows how digital photos and videotapes are converted to published site reports. (Poster)

John Bretney (Rock Art Archive, Cotsen Institute, UCLA)

Little Lake Rock Art Survey: A Preliminary Inventory Report

The Little Lake Ranch contains a number of rock art and archaeological sites. The Little Lake Research Group has been recording the rock art at eight different loci near the lake. We currently have more than 1000 panels and 5000 elements in our data base. Analysis of this survey is ongoing; we are looking for patterns in the distribution of motifs and types of rock art over the landscape. (Report)

Brian Britten

Bedford Barrens Petroglyph: Rock Art Worth a Thousand Words

The Bedford Barrens Petroglyph is a remarkable story, not only for its “message carved in stone,” but also for its survival to bestow its significance to another generation. It was nearly dynamited for the advancement of a housing development and nearly forgotten and neglected by apathy. It is now preserved and protected by the carver’s indigenous descendants through the efforts of a handful of people, including myself, by communicating its true worth as a cultural heritage. (Report)

Sarah Butler (University of Southern California), Lucy Harrington, Lynn Swartz Dodd, Steve Freers, Hannah Wong, Lee Kraljev, Sarah Pitts, Sasha Marie Orfano, and Jon Tanis

Visualizing Native American Cultural Landscapes

Superior, non-invasive site documentation is linked to GIS databases to create documentation and preservation advocacy tools. This paper details research advances using Hewlett Packard technology that was made portable by Cultural Heritage Imaging and coupled to a GIS mapping database at USC. The new photographic technique creates a research-quality digital image with a mobile, variable light source. This constitutes a widely accessible means of addressing the challenge of inadequate documentation in the Native American cultural landscape. By linking this visual data to GIS, Native Americans, conservators, and other researchers can connect incredible visualization capabilities to original landscape contexts. (Contributed Paper)

Jessica Christie (East Carolina University)

Inka Carved Rocks and Khipus: Were Some Sculpted Grids Khipu-like Counting Devices?

Inka carved rocks were put to multiple uses. I argue that some sculpted grids functioned similarly to khipus, which were the official knotted-string counting devices of the Inka state. The knots on the khipu strings were clustered in decimal positions, encoding information. Guaman Poma de Ayala, a seventeenth century Spanish writer, reported in image and text that khipus could be translated into yupanas. Yupanas are known from ethnography as carved stone blocks structured as grids in the form of small platforms or boxes. Certain sculpted rock complexes resemble yupanas in situ. I will contextualize a few examples. (Contributed Paper)

Danielle Desmarais

Uncovering The Lost Yellow Paint Layer at the Blair Valley Pictographs in the Anza- Borrego Desert Region of California

Using my graphic design skills and Photoshop I have pieced together what the Anza - Borrego Desert Blair Valley Pictographs may have once looked like. There is a very faint yellow paint layer I have enhanced using various Photoshop color balance tools. My poster will show my photos and re-creation artwork to show what has been lost over time. (Poster)

Greg Erickson (Professor Emeritus, University of California, San Diego)

Post Transformational Evidence for a Shamanistic Soul Trip to Other Worlds

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

Angelo Fossati (Università Cattolica del S. Cuore – Brescia , Footsteps of Man Archaeological Cooperative Society – Cervenno) and James Keyser (US Forest Service, Oregon Archaeological Society)

Warrior Symbols in Rock Art: Banners and Flags in Valcamonica, Italy, and Bear Gulch, Montana

Flag and banner representations are a special subject, but not so well known in the rock art studies. Figures of banners appear in the rock art tradition in Valcamonica during the Iron Age (1st millennium B.C.) among the usual warrior imagery, such as weapons (axes, knives, shields, spears), footprints, and swastikas. In Bear Gulch, Montana, a special place for the Plain shield-bearing warrior rock art tradition that predates the horse and gun introduction, flags are a very special and sometimes elaborate image. The paper describes features, iconographic contexts, and interpretations of flag/banner images in both places, Bear Gulch and Valcamonica. (Contributed Paper)

Steven Freers

Pictograph Handprints in Southern California—An Anthropometric Analysis

A regional anthropometric analysis has been completed on 37 handprint loci designated as possessing San Luis Rey or Rancho Bernardo Style rock art in southern California. A bimodal statistical distribution of handprint dimensions arises from the data and suggests, in conjunction with ethnographic data, that pictographs within the San Luis Rey Style were created by both neoadolescent- and adult-statured groups. Rancho Bernardo Style handprint data suggests production by adult individuals. The use of handprint data as an important form of physical evidence helps to ratify, or call into question, certain default explanations regarding the “function” of this region’s pictographs. (Contributed Paper)

Alan Garfinkel (California Department of Transportation, Bakersfield Community College, Archaeological Associates of Kern County)

Myth, Ritual, and Rock Art: Decorated Coso Animal-Human Figures and the Underworld Immortal Master of the Animals

Recent interpretations have tended to focus on rock art as a somewhat exclusive record of shamanic experiences. Consideration of decorated animal-humans (Patterned Body Anthropomorphs or PBAs) within the Coso Rock Art Complex, in conjunction with northern Uto-Aztecan mythology, suggests an alternative (or complementary) view. Coso PBAs may be representations of the supernatural netherworld master of animals. This interpretation provides further support for Coso rock art as a manifestation of a hunting religion complex. This complex prominently featured animal ceremonialism and envisions a supernatural agent having power to control animal movements and restore game to the human world. (Contributed Paper)

Donna Gillette (University of California, Berkeley), Linda Hylkema (Santa Clara University), and Elanie Moore (Citrus College)

Out of Sight—But Not Out of Mind: Revisiting a Rock Art Site in Southern San Benito County to Decipher its Potential Archaeological Context

Submerged under the waters of Hernandez Reservoir, site CA-SBN-12, a large, magnificent boulder covered with numerous markings, including PCNs, BRMs, cupules, incised lines, and other abstract designs, has not been visible for the past 10 years. The boulder was initially submerged in the early 1960s during the building of the reservoir, and has only been observed a couple of times since. Revisiting the drawings provides the opportunity to take a closer look at the markings themselves, and to delve into the archaeological context of the surrounding area to better our understanding of the people who long ago occupied this landscape. (Contributed Paper)

Amy Gilreath (Far Western Anthropological Research Group)

Rock Art at Gold Butte, Clark County, Nevada

About 40 sites with rock art are known to exist in the Gold Butte area, containing on the order of 150 panels. Rather than being scattered throughout this immense landscape, the markings are concentrated in the small island of red-rock sandstone that accounts for less than 5 percent of the area. Different motifs, styles, degrees of weathering, and superpositioning indicate the panels were made by the different cultural groups that made use of the area over the last 4,000 years. Local patterns that distinguish the rock art at Gold Butte are first described, then characteristics that show affinity to different regional stylistic patterns are highlighted. (Contributed Paper)

Roger Haase and Gerry Haase (DigitalRockArt.org)

The Recording and Analysis of the Rock Art at Painted Rock Using “DigitalRockArt”

The Painted Rock site near Gila Bend, Arizona, was recorded using “DigitalRockArt,” a web-based rock art recording application. After collecting panel data in the field, the rock art is recorded on a PC in detail at the element level while viewing digital images of panels. The

application generates topography charts and panel, element, and survey reports, and enables analysis of rock art elements across sites. A notebook function enables users to select images or elements from any survey and append additional data. Selected images of the 1100 panels and 3700 elements will be presented to demonstrate the recording and reporting process. (Contributed Paper)

Ken Hedges (Curator Emeritus, San Diego Museum, of Man)

This Rock Art is the Pits

The lowly cupule ranks among the most ubiquitous, puzzling, and widespread of all forms of rock art. It ranks high among the earliest recorded (and published) rock art, and occurs in many surprising contexts. Beginning with a broad worldwide look at cupules and brief accounts of the most famous North American exemplars, this presentation emphasizes the fact that cupules are a type of interaction with rock, not a style in themselves, and concludes with a survey of southern California examples based on an unpublished study conducted by the author in 1981, augmented by field observations since that time. (Contributed Paper)

Mark Howe (Sequoia National Forest, Kern River Ranger District)

Rock Art on the Sequoia National Forest, Kern River Ranger District: Efforts in Preservation.

Rock art on the Sequoia National Forest and in the Kern River drainages are still being found today. Fires from the past 20 years have exposed new panels and helped us to preserve them on a pre-emptive basis from future catastrophic forest fires. New panels and art are being discovered not by archeologists but by law enforcement personnel, due to the ever-increasing numbers of illicit marijuana growers on the forest and our efforts to curtail this activity. This has brought new discoveries in areas off the trails and deeper into the wilderness. This paper will discuss efforts to locate, record, and preserve the rock art on the forest for future generations. (Contributed Paper)

Jennifer Huang (Bureau of Reclamation)

Recordus Interruptus: Toward Phase II of the Recordation of the Bureau of Reclamation's Watson Petroglyph Site, Southeastern Oregon

In 2002, the Bureau of Reclamation contracted with Archaeological and Historical Services of Eastern Washington University to record the petroglyphs within 320 acres adjacent to the Owyhee Reservoir in southeastern Oregon. After surveying about half of the area and locating 236 boulders with petroglyphs, the survey was halted and documentation began. In the time allowed, 121 boulders were fully recorded. The task now is to determine how many petroglyph-bearing boulders exist in the remaining 160 acres, contract to complete the documentation process, and study the resulting data to determine the full significance of this enormous Great Basin rock art site. (Poster)

Bill Hyder (University of California, Santa Cruz) and Georgia Lee (Easter Island Foundation)

Where Earth Meets Sky: Chumash Rock Art of Carrizo Plain

The authors recorded and photographed Chumash rock art in the 1970s and 1980s before moving on to other interests. They have recently returned to the subject that sparked their interest in rock art and are collaborating in compiling their archives to take a fresh look at the rock art of the Carrizo Plain. As the Carrizo Plain National Monument adopts a resource management plan for cultural resources in the Carrizo, it is useful to review the challenges facing land managers responsible for preserving the rock art. (Contributed Paper)

John R. Johnson (Curator of Anthropology, Santa Barbara Museum of Natural History; Adjunct Professor in Anthropology, University of California, Santa Barbara)

Archaeoastronomical Implications of a Northern Chumash Arborglyph (Banquet Speaker)

An archaeoastronomical interpretation for Chumash rock art emerged in the late 1970s, championed by Travis Hudson, late curator of anthropology at the Santa Barbara Museum of Natural History. Recently, the first known indigenous tree carving from South-Central California was discovered in Northern Chumash territory. Its resemblance to motifs at some of the most famous Chumash rock art sites and its position vis-à-vis an ethnographically documented shrine has prompted a fresh investigation regarding Chumash rock art, solstice observances, and calendrics. In the process of reviewing some of the evidence that Hudson brought forward to support his ideas, a new hypothesis emerged. John Johnson has collaborated with Rex Saint-Onge, who first recognized the arborglyph as an indigenous carving, and Chumash elder Joseph Talaugon to explore the meaning embodied in certain ceremonies and pictographs produced by some of California's native groups.

Pieter Jolly (University of Cape Town)

Rock Art Conservation and Education in Lesotho, Southern Africa: Successes and Shortcomings of Two Related Projects

This paper will provide details of two related rock art conservation projects in Lesotho, southern Africa. One project involved the production of a poster, designed to be used in primary schools, which educates children about the need to preserve the San rock paintings of Lesotho. The other project, which is ongoing, is an outreach initiative. It involves visiting communities close to particularly important rock art sites and educating these people about the need to preserve the paintings at these sites. The successes of these two projects, and strategies that might be adopted to address problems encountered during the course of them, are discussed. (Contributed Paper)

David Kaiser, James Keyser, and Amanda Derby (all: Oregon Archaeological Society)

The Bear Gulch Shield-Bearing Warrior

Bear Gulch and Atherton Canyon contain more than 1000 shield-bearing warriors—by far the largest known sample of this motif in Plains rock art. Interestingly, more than 97 percent of these figures represent four varieties of a broadly defined type of shield bearer restricted to these two sites. Analysis of these varieties and their associations indicates their chronological ordering, the development of a detailed system of shield heraldry, and re-use of the site in a structured manner by several generations of artists. Finally, 38 unique images represent artists from other groups who added their imagery to a site that already had an impressive history. (Poster)

James Keyser (Oregon Archaeological Society)

Size Really Does Matter: Dating Plains Rock Art Shields

Shields are a major component of Plains rock art for the last 1000 years, and their size appears to change as a result of the introduction of the horse. Some researchers have used shield size as a means of dating images including shield-bearing warriors, but no one has quantified when, or even if, such a change actually took place. Research at the No Water Petroglyphs in Wyoming led to the development of a method for establishing accurate sizes for rock art shields and shows conclusively that a significant change in shield size occurred when Plains warriors adopted equestrian tactics. (Contributed Paper)

Albert Knight (Santa Barbara Museum of Natural History Anthropology Dept.)

Rock Art of the Sierra Pelona Mountains, Los Angeles County

Numerous archaeological sites with cupule components are found in the Sierra Pelona Mountains, in central Los Angeles County. These particular cupules are in Tataviam territory, just south of the SW corner of the Mojave Desert. Their distribution near various resources suggests that they are at least in part marking collecting places and are indicating ownership, probably by clan/lineage, of those resources. (Contributed Paper)

David Lee (Western Rock Art Research)

Finding Yidumduma (Castleton Award)

Many international researchers have noted broad similarities between hunter-gatherer cultures across the globe. Music, ceremony, and rock art all share many attributes, and insights gained from one region can be applied to another region, if applied carefully. In the Northern Territory of Australia, a few traditional people still remember ceremonies associated with the rock art in their country. One of these people is Yidumduma Bill Harney, Senior Elder and the last fully initiated man of the Wardaman people. Over the last four field seasons, we have recorded rock art sites there and the associated traditional stories of Mr. Harney. We will present our findings and photographs of the impressive rock art and natural beauty of Wardaman country; the Land of the Lightning Brothers.

Georgia Lee (Easter Island Foundation) and Bill Hyder (University of California, Santa Cruz)

Tomo Kahni: An Overview.

Kawaiisu beliefs and rituals included shamanism, puberty initiation rites, and mourning ceremonies. Their pictograph and petroglyph sites at the village of Tomo-Kahni range from “public” sites to private; one may date from the Ghost Dance period. Best known is the “Cave of Creation,” a site that figures in legends, but a nearby petroglyph site appears to have been associated with female fertility or coming-of-age rituals. This paper describes and illustrates the many features at Tomo-Kahni as well as the results of our field documentation project. (Contributed Paper)

Daniel McCarthy

Recent Rock Art Investigations and Preliminary Results at La Cueva Pintada, CA-MNT-256

La Cueva Pintada contains extensive rock paintings along rock walls which form a large sandstone shelter. Current investigations included assessing the current condition of the rock paintings and determining if new technology could be applied to more accurately portray images too weathered to decipher in the past. The images were photographed using digital photographic equipment. Further, Decorrelation Stretch (DStretch) analysis of the digital images was performed to more accurately determine faint designs and to begin producing scaled drawings of all of the panels of rock paintings. Preliminary results are presented. (Report)

Jose Mendez

Petroglyphs—The Desert Talks

Did you know that more than 5,900 petroglyphs can be found at “La Proveedora” archaeological site, in Caborca, México? There are few places like this in the world with such a large amount of stone carvings in a small area; the petroglyphs are carvings along a few kilometers of distance. This invaluable art work belongs to the Trincheras culture which disappeared a long time ago since they lived between 100 B.C. and A.D. 1400. Come and join us in these magic desert areas to experience how the Altar desert talks by itself... (Report)

Antoinette Padgett (Rock Art Documentation Group)

Painted Rock Fifteen Years Later: Assessment of Graffiti Mitigation Treatments

In 1991, a conservation project was held at Painted Rock (CA-SLO-79). Sponsored by the Getty Conservation Institute in conjunction with the Bureau of Land Management, it aimed to lessen the visible impacts of graffiti at the site and provide additional training for the participants (graduates of the Rock Art Conservation diploma program held in Australia in 1989). Fifteen years later, two of the project participants revisited the site. Images from 1991 and 2006 illustrate how some of the treated panels have weathered over the past 15 years. Assessment of the treatments and the importance of monitoring will be emphasized. (Poster)

George Phillips (MORAW)

Is Site Stewardship Effective?

This paper reviews the impacts of cultural site stewardship in Southern Nevada from 2004 through 2009. By examining the Cultural Site Stewardship Program of Clark County, Nevada, I evaluate the successes the program was created to achieve and the failures it encountered along the way. The paper supports the argument that volunteerism can be effective in protecting cultural resources through data accumulation and professional accountability. (Contributed Paper)

Jon Picciuolo

Petroglyph at CA-SBA-550 Suggestive of Pacific Islander Voyaging Canoes.

An incised petroglyph at Vandenberg Air Force Base's Honda Ridge rock art site (CA-SBA-550) displays characteristics resembling those of voyaging canoes used by Pacific islanders. The poster presentation displays the approximately 13-centimeter petroglyph and some types of seagoing canoes taken from illustrations drawn during European exploration of the Pacific Ocean in the 1700s. Voyaging canoes were used long before then, and into the 1800s. Points of similarity are emphasized. No assertion is made that the petroglyph represents a voyaging canoe; however, the general resemblance is intriguing. (Poster)

George Poetschat (Oregon Archaeological Society), David A. Kaiser (Oregon Archaeological Society), Jim Keyser (USDA Forest Service, retired), Tony Farque (USDA Forest Service), and Robin Harrower (Oregon Archaeological Society)

New Information on Cascadia Cave Rock Art

Cascadia Cave, a large rockshelter in Oregon's Willamette Valley, is near an historic Indian trail and a stream with major salmon runs. Recovered artifacts from excavations indicate that the site may have been occupied for over 8,000 years. A 1964 project briefly documented the petroglyphs that cover the back wall of this rockshelter. In 2008 the Oregon Archaeological Society began an intensive rock art recording project that has so far identified 40 bear paws—more than twice the number previously noted. Ethnographic research and oral history interviews have yielded interesting new information about the site and the probable function of the rock art. (Contributed Paper)

Eric Ritter (Bureau of Land Management)

An Archaeological Approach to the Rupestrian Images at La Angostura, Central Baja California

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

Alexander K. Rogers (Archaeology Curator, Maturango Museum)

A Chronological Sequence for Six Motifs in the Coso Rock Art National Landmark

The Coso Rock Art National Landmark contains the richest display of rock art in the Western Hemisphere. A bewildering variety of motifs is represented, with bighorn sheep and patterned-body anthropomorphs (PBAs) being especially prominent. Building on previous work by Gilreath and by Lytle, this paper proposes a chronological sequence for six motifs. The temporal assignments are based on data on associated archaeological features and artifacts, notably obsidian hydration, amplified by recent XRF data. The motifs sequenced are "Classic Coso" Bighorn Sheep, other Bighorn Sheep, PBA, Archer, Atlatl, and Abstract. (Contributed Paper)

Jon Russ (Rhodes College)

Laser Ablation ICP-MS analysis of Prehistoric Rock Paints and Pigments

Laser Ablation ICP-MS was used to measure the concentrations of a variety of trace metals in pictograph pigments collected from sites in Texas and California. Samples of naturally occurring ochre, hematite, and iron-rich sandstones were also analyzed with the primary aim of determining if the source(s) of the paint pigments could be ascertained based on chemical composition. The ICP-MS method requires very small paint fragments for the analysis, and removes extremely small amounts (nanograms) of material. Moreover, there is no pretreatment or alteration of the specimen prior to or during the analysis, so samples can be used for further studies. (Report)

Troy Scotter (URARA)

An Update on Nine Mile Canyon

Nine Mile Canyon is an important rock art site in eastern Utah. Energy development in the region has threatened the cultural sites. This presentation provides an update on the current status of the canyon and discusses what has worked and has not in the advocacy efforts of many organizations. Possible actions by ARARA will also be discussed. (Contributed Paper)

Nahum Solis D. and Araceli Rivera E. (Escuela Nacional de Antropología e Historia, Instituto Nacional de Antropología e Historia – Nuevo Leon, Mexico)

The Hunter's Memory and Ritual Space: Interpretive Proposals of Rock Art at Loma El Muerto (Nuevo León, México)

During the “Valle del Conchos” project in October – November 2008 carried out by the INAH-Nuevo León (Instituto Nacional de Antropología e Historia) at the site Loma El Muerto, two areas with rock art particularly drew our attention. The first is a narrow rock shelter with representations of atlatls and deer hoofprints; the second one is called “La Grieta” (“the crack”), where there are lines and circles associated with sky observation and counting the lunar cycles. We propose that the evidence from the graphics and spatial configurations (as well as possible “architecture”) gives prominence to this place where space, time, memory, and hunting are intrinsically linked to the ideology of the hunter-gatherer societies in an area of geomorphological interest, but especially notable for its ritual use. (Contributed Paper)

David Sucec (BCS Project)

All Mixed Up: The Problem of Mixed Styles and Style Designation on the Colorado Plateau

It seems that the study of prehistoric rock art on the Colorado Plateau remains in its beginning phase. Little seems to be fixed—style names change unexpectedly, new styles are designated, and no available complete record of any of the many prehistoric rock art styles has been realized. Innumerable images of mixed styles (with elements of two or more styles) go unnamed with the exception of the Abajo-LaSal, so named by Sally Cole. This presentation will discuss some of the problems of the mixed-style image, especially those found at the reported type site for Cole's Abajo-LaSal style near Canyonlands National Park. (Contributed Paper)

Ilaz Thaqi (Head of Kosovo Rock Art Research Association)

Kosava Menhirs: Rock Art Compositions Intuitive or Logical?

As head of the Kosovo Rock Art Research Association (KRARA), I have been researching rock art for five years. After discovering the Neolithic inscription system in Zatriqi (Kosovo), progress has led to new discoveries in Aquareva village. Not far from that place other discoveries were made in Llausha Village and in the village Papaz. Menhirs are part of Kosovo's culture from ancient times. Hundreds of signs and symbols on several menhirs make this area very interesting for studying, expressing a prehistoric ritual character. I will try to express something about the engraved signs and symbols on the menhirs' surfaces, with something between intuitive and logical thinking. We can identify groupings of similar signs and symbols concentrated in special compositional forms. They are in particular groups and give an idea about some conventions or orders of prehistoric art presentation. On the other hand, graves from the same places have similarities with the signs engraved on the tops of menhirs. We may now know something about the interconnection between rock art and the architectural construction of graves. Examples of signs and symbols may closely define a substantial connection with the world of the dead in ideological spiritual contexts. (Contributed Paper)

Alice Tratebas (Bureau of Land Management)

Defining Early Animal Rock Art Traditions in the North Central Rocky Mountains

Some rock art researchers tend to assume that pecked animals throughout the west may be part of the same rock art tradition. David Gebhard defined the Early Hunting style in Wyoming as focused on herds of small solid pecked animals. Early animal sites, however, differ in key characteristics, such as solid versus outline pecking and the shapes of associated human figures. Statistical analysis of Wyoming sites shows that there are at least two different traditions of old animal petroglyphs in the region. The fact that both traditions began more than 10,000 years ago suggests that regional cultural divisions were already present at the end of the Pleistocene. (Contributed Paper)

Steven Waller (Rock Art Acoustics)

Echolocation of Rock Art: Using Sound to Search for Sacred Sites

Examples of rock art panels found by following sound reflections include French cave paintings (Bernifal, Cougnac, Niaux) and canyon petroglyphs of the American Southwest (Arch Canyon, Black Tank Wash). Rock art occurs at several locations specifically named after sound characteristics (Echo Park, Bon Echo, Chaco's “Curved Rock that Speaks”). Together with quantitative audio data analyses of rock art spatial distributions, these examples demonstrate the predictive capability of the falsifiable acoustics theory that certain sites were originally selected by ancient artists because of echoes. Echolocation is proposed as a rock art research tool to find as-yet-undiscovered rock art. (Report)

Third Mexican Student Rock Art Conference Honors *La Pintura* Editor

THE THIRD CONFERENCE ON ROCK PAINTINGS AND PETROGLYPHS organized by students from the National University of Mexico (U.N.A.M.) and the National School of Anthropology and History (E.N.A.H.) was held from April 13-17 at the Faculty of Philosophy and Letters of the National University. The conference is organized by a joint eight-member committee and provides an ongoing forum for current student research on rock art from all parts of the country.

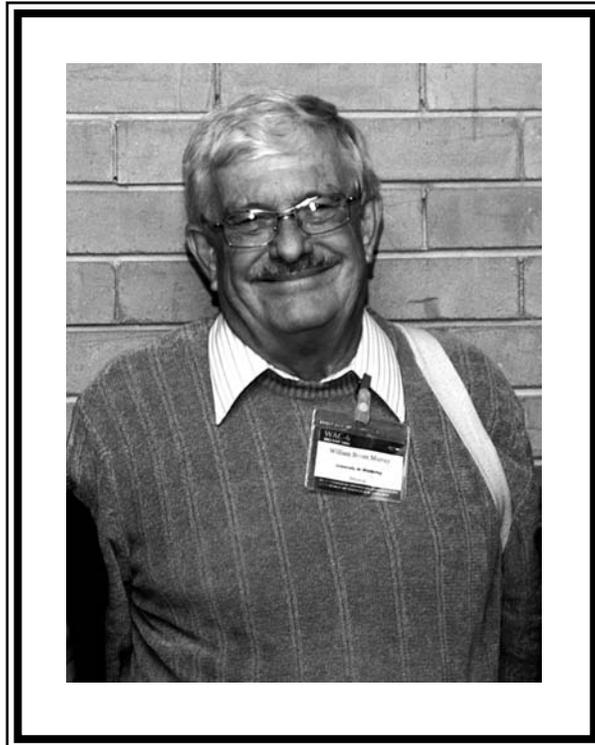
Each year's conference is dedicated to a particular figure in Mexican rock art studies. Previous honorees were the late Dr. Barbro Dahlgren, pioneer rock art researcher in Baja California in the 1950s, and Miguel Messmacher, who wrote the first thesis at the National School about a rock art site (La Pintada, Sonora) in 1962. This year's Tribute (Homenaje) was for *La Pintura's* Editor, Dr. William Breen Murray, in recognition of his 30-year career and contributions to Mexican rock art studies since 1976.

The four-day conference program (organized in morning and afternoon sessions) included 29 contributed papers, and six invited lectures given by researchers and faculty members of the two institutions. In addition, a video recording project, titled "La Mazorca y el Niño Dios," about the family chapels characteristic of the Otomí region of Hidalgo state, received its premiere showing and an exhibit of art works inspired by rock art was mounted in the National School of Anthropology. These works were created by students from the Art Studies Faculty of the National University, each of whom described their perceptions and contact with rock art and how it was related to their creation in two special sessions.

Murray's "Homenaje" was a special session on the second day of the conference. The tribute included personal appreciations by Daniel Herrera, Nahúm Solís, and Martín Cuitzeo, all students/graduates of the National School,

who presented their comments against the background of a photo montage of Murray's rock art explorations over the years. As a memento of the occasion, he also received a specially designed silver ring engraved with hafted knife petroglyph motifs reproduced from his own studies.

Following the special ceremony, Murray gave one of the



William Breen Murray, honoree at this year's Mexican Student Rock Art Conference.

six invited lectures in the conference program on New Perspectives in Mexican Rock Art Studies. In it, Murray emphasized the need for developing an accessible national database on rock art. This resource would allow broader comparative studies not oriented exclusively to modern ethnicities. He illustrated its potential by exploring the possible links between prehistoric rock art and early Mesoamerican writing systems, a question which has rarely if ever been considered by Mesoamericanists.

In addition to Murray's invited lecture at his Tribute, other hour-long invited lectures were presented during the conference by Dr. Roberto Martínez of the Institute of Historical Research of the National University of

Mexico; Dr. Marie-Areti Hers and Dr. Fernando Berrojalbíz, Institute of Art Research of the National University; Dr. Ricardo Cabrera, physical anthropologist of the National School of Anthropology and History; and Dr. Carlos Viramontes of the National Institute of Anthropology and History's Querétaro regional office.

The invited lectures covered a wide variety of topics. Martínez's talk explored iconographic analogies for the serpent figure at Cueva de La Serpiente, Baja California Sur. These analogies spanned both Mexico and the U.S. Southwest and Southeast, demonstrating clearly the need for a continental view when dealing with complex rock art imagery. In her presentation, Areti-Hers described her ongoing fieldwork on the rock art of Durango state and the

—continued on next page

Murray Honored, Continued from page 13

northward expansion of Chalchihuites culture, including its possible connections to the Hopi migration traditions. She showed the kokopelli and squash-blossom petroglyphs discovered during her fieldwork as well as scenes of the visit to these sites by Hopi elder Eric Polingyouma. Her lecture was nicely complemented by that of her colleague Fernando Berrojálbiz who analyzed colonial Indian rock art at Cueva de La Mula, Durango. The Tepehuan people who live in this region today may be the authors of rock paintings, but lack of any other iconography for this group makes the attribution speculative. In his talk on Shamanism in the Glacial Age, Ricardo Cabrera reviewed the evolutionary development of human cognitive capacities and symbolization, emphasizing the sharp break between Neanderthal and modern man. He then focused particularly on the shamanic interpretation of early Paleolithic cave art as developed by David Lewis-Williams and Jean Clottes.

The concluding event of the conference was an invited lecture by Carlos Viramontes on the rock art at the site of La Sobrepiedra, in the state of Guanajuato. The rock art is almost exclusively schematic depictions of human figures in various poses and is found in an accessible open location. Viramontes discussed it as the expression of a ritual landscape which includes at least 11 other sites identified so far. This area is still used for modern Christian rituals.

The papers presented within the conference sessions were similarly varied in content and focus. The majority summarized recent student thesis projects about rock art or student projects still underway. The papers discussed sites in 13 Mexican states from one end of the country (Sonora) to the other (Yucatan). Space does not permit commentary on each paper, but some deserve special mention for their exploration of new and innovative approaches and topics.

On the technical front, Marisol Gama Hernández and Margarita Thalia Camacho Zepeda of the Colegio de Michoacán showed how the application of Jon Harman's D-Stretch program tripled the number of rock art images detected at the badly deteriorated site of Curuturán, near Zamora, Michoacán. Addressing questions of site management at the famous Olmec site of Oxtotitlán cave, Beatriz and Norma Peña Peláez and Veronica Roque Jiménez discussed the multidisciplinary approach required to undertake restoration work in a place which is still used for ritual by the local population. A more anthropological focus was brought to rock art in two separate papers by Diego Sil Meneses, Juan Carlos Romero Vera and Gemma Martínez, in which they discussed the similarities and differences between rock art and graffiti "art" based on their fieldwork

with a Mexico City gang. For their presentation, they were accompanied by members of the gang they worked with. In a very different milieu, Manuel Melgarejo and Gibrann Becerra of the Universidad Veracruzana described their contact with Don Benito, an elderly man from the Tuxtla region who has lived all his life beside petroglyphs around his home and fields and shared his own vision of their imagery with the students.

Recently completed theses based on rock art fieldwork were presented by Sergio Manterola Rico on the rock art integrated into built structures at Zaragoza, Michoacán; Rocío Gress Carrasco on the rock art sites of the Valle del Mesquital, Hidalgo state; and Carlos Barona Martínez on the iconographic analysis of the famous Olmec carved reliefs at Chalcatzingo, Morelos. Two other papers were given by students who participated in the ARARA 2004 Conference in Casas Grandes, Chihuahua, and have now finished their theses. César Vásquez described his method for identifying the spatial patterns of rock art motifs on sloped sites using his fieldwork at Trincheras sites around Caborca, Sonora, as his model. Carlo del Razo discussed the use of abductive inference in his analysis of rock art motifs at Icamole canyon, Nuevo León. His earlier work at this site is described in a paper published in *American Indian Rock Art*, Vol. 31.

In addition to the student participants, professional colleagues and friends of Dr. Murray presented papers in the program, including several who have worked in the northeast Mexican region. Olivia Torres (INAH) described her early field documentation of Cueva Ahumada, whose earliest occupation is now dated to 6000 A.P. but whose rock art has been heavily vandalized since her work there in the 1980s. Rufino Rodríguez of Saltillo, Coahuila, a longtime friend and collaborator of Murray's, and Lorenzo Encinas, a former student and now a journalist, each gave presentations showing the petroglyphs of eastern Coahuila and Nuevo León, illustrating the main themes and imagery discussed in Murray's papers.

Some of the most exciting new work reported at the meeting came from the Bay of Acapulco, more famous for its divers, but also a region with some notable rock art. Martha Cabrera has worked particularly at the site of Palma Sola on the hills overlooking the bay. This site, like many others in the Acapulco area, has some complex dot and tally configurations, much like those detected by Murray in northeast Mexico. Cabrera has now detected artificial cuts in the hard granitic rock to make viewing seats and create light and shadow effects on specific dates. Further geological studies and observations of these phenomena are underway.

Cabrera's paper was nicely complemented by a special

presentation from Rubén Manzanilla Hernández who showed images from his recently published comprehensive survey of rock art in the Acapulco area, much of which is now either lost or overwhelmed by urban development. Recent salvage excavations at the adjoining bay of Puerto Marqués have now dated human occupation of this area back to 5,000 B.P., indicating a considerable potential antiquity for its rock art.

The geographical scope of the conference was also broadened this year by two papers from Guatemalan colleagues and one from Peru, delivered *in absentia*. Marlen

Garnica, Carlos Batres, and Edgar Carpio and their co-authors presented an overview of Guatemalan rock art as well as information on recent datings in Guatemala by Marvin Rowe and his team. Gori Tumi Echeverría's paper on colonial rock art in Cuzco was given by Marisol Gama.

In general, the conference demonstrated once again the dynamic expansion of rock art research in Mexico and the increasing sophistication of theory and methods being applied to their study. The downside is the increasing evidence of site loss and vandalism which affects rock art in many parts of the country. ☼

Wyoming's Legend Rock Petroglyph Site Celebrated with Symposium

John Greer and Mavis Greer

ON APRIL 2, 2009, AT THE BUFFALO BILL HISTORICAL Center in Cody, Wyoming, a rock art symposium entitled Legend Rock Petroglyph Site in Time and Space was part of the joint meeting of the Wyoming Archaeological Society and the Wyoming Association of Professional Archaeologists. The all-day event was hosted by the Wyoming Department of State Parks and Cultural Resources, the Wyoming Association of Professional Archaeologists, the Bureau of Land Management, and the Buffalo Bill Historical Center.

Assistant State Archaeologist Danny Walker, WY BLM Worland Field Office archaeologist Mike Bies, and retired archaeologist and rock art specialist Lawrence Lendorf were the driving force for organizing the symposium. The focus was on the history, research, and preservation of the Legend Rock site, and speakers covered

a wide variety of topics including archaeological work done at the site, its place in rock art research, rock art styles here



9H1994: A fully pecked anthropomorph at Legend Rock with exaggerated hands, which also occur on the smaller surrounding figures.

and their relation to other sites, photographic documentation, prehistoric use, graffiti removal, and administrative history.

The large Legend Rock site contains hundreds of mostly figurative petroglyphs and a few painted figures along three portions of an extensive series of sandstone bluffs. Several styles at the site range from early spectacular Dinwoody figures to late period horses that entered the area after A.D. 1700. The site was nominated to the National Register in 1973 and is now open to the public as a state park. The park's web site provides information on visitation, which is presently controlled with a key and permit system (<http://wyoparks.state.wy.us/Site/SiteInfo.asp?siteID=20>).

—continued on next page

Legend Rock, Continued from previous page

The symposium opened with a presentation by Carolyn McClellan (National Museum of the American Indian), who spoke about the Legend Rock Advisory Committee (LRAC). This committee was established in the last few years in response to new graffiti at the site, and the committee's goal is to improve protection and interpretation for the public. In this vein Todd Thibodeau (Wyoming State Parks) discussed administrative history of the park, focusing on decision-making for past and future development. Mike Bies and Danny Walker talked on the 2008 Legend Rock PIT project, an intensive volunteer recording and evaluation effort stimulated by LRAC and the State. Johannes Loubser reported on his conservation work, which involved removing graffiti placed there after the first intensive recording of 1988. The 3D photogrammetric documentation discussed by Neffra Matthews and Tom Noble (Resource Technology Section, National Operations Center, BLM, Denver) was the result of efforts by LRAC as part of their site documentation plan.

Another set of presentations focused on images at Legend Rock and how they fit in the bigger picture of regional rock art style and content. Some research has focused specifically on interpretation of Legend Rock and used comparative examples from other sites, while research studies at other regional sites have used Legend Rock data as important comparative information. Julie Francis examined how early images from Legend Rock fit within the Dinwoody Tradition. She looked at classification schemes used to study interior-lined figures broadly defined as Dinwoody across the Intermountain West. Alice Tratebas spoke about old animal traditions (those dating about 10,000 years ago) at Legend Rock, which she found as belonging to a different tradition from the Early Hunt-

ing style as previously defined by David Gebhard for this extended region. Mavis and John Greer looked at the other end of the time spectrum, Indian portrayal of horses. Although the site is best known for its elaborate Dinwoody interior-lined figures and well-made early animals, the Protohistoric to early Historic time frame also is represented and indicates continued use of the bluffs throughout later Indian occupation of the Big Horn Basin.

Comparisons of other sites to Legend Rock ranged from those close by to ones far away. James Keyser reported on his work at the nearby No Water Petroglyph Site, which was used during the Late Prehistoric to early Historic Pe-



9H1992: A Dinwoody style interior-lined anthropomorph at Legend Rock.

riod first by Shoshone and then Crow. Lawrence Loendorf discussed shield and shield-bearing warrior styles that occur throughout the Big Horn Basin. His presentation focused on problems with old wood in carbon-14 dating analyses and how this has not been adequately considered in previous work, although it can result in older dates for sites, including rock art. Thus, dates on charcoal pictographs (or petroglyphs with small charcoal inclusions) may be up to 2000 years too old based on use of old wood charcoal. Linea



9H2014: Example of one of the early animals at the Legend Rock site.

Sundstrom provided information on how Northern Plains rock art teaches us about women's lives from the Early Archaic through the contact era. Rock art shows that women were active participants in both secular and religious aspects of life. Moving farther away from the region, Sally Cole compared interior lined figures of northern Utah and Colorado with those in Wyoming.

Michael Collins (with co-authors Clark Werneke and James Adovasio) reported on the more than a hundred stones with incised lines and designs from the Gault site in central Texas. Examples of Clovis age are most often discussed, but the tradition of incising stones at that site extends at least into the Middle Archaic. David Whitley talked about the long noted similarities between the Dinwoody Tradition and petroglyphs in the Coso Range in southern California. He suggested these were not regional styles but instead were international phenomena that reflect wide-ranging beliefs and practices rather than local cultures.

Legend Rock is one of the few rock art sites in the nation that has been extensively tested, and Danny Walker spoke about testing results from both field seasons, which he directed. The 1988 and 2007 excavations revealed terrace deposits containing dated occupations between 1000 and 2000 years old in front of the cliff face. Testing also has been

done away from the cliff in the area where an Americans with Disabilities Act (ADA) trail has been constructed, and in areas where there are plans for signs and low fences to guide visitors along panels. However, much of the site still is undisturbed and awaits future research.

An intensive Wyoming spring storm of snow and strong winds unexpectedly cancelled a planned field trip the next day during which participants were to review and test the newly developed interpretive guidebook prepared by the Wyoming Department of State Parks and Cultural Resources and the BLM Worland Field Office. These agencies are seeking input into the guide before finalizing it for the public. If you are interested in obtaining a copy of the guide, please contact Mike Bies at Mike_Bies@blm.gov. ☀

Review

Online Resources for Research

Reviewed by Ken Hedges

THE INTERNET HAS BECOME A SIGNIFICANT SOURCE of research data for all sorts of topics, but it can be daunting to sort out the validity of your sources—many of us have heard the criticisms of Wikipedia in this regard. It is difficult to judge the validity of website articles which go online without benefit of editors or peer review, but the Internet is increasingly becoming the source of formal research papers, including republication of many that first appeared in print journals. This brief review highlights a few of these resources, and some time spent looking can reveal many others.

The Bradshaw Foundation in Australia provides research papers and commentary including topics far beyond Australia. A good example is their extensive online publication of data on cupules and rock art at Twyfelfontein in Namibia by Maarten van Hoek and Sven Ouzman. Begin your Bradshaw search at:

<http://www.bradshawfoundation.com/>

The Bradshaw Foundation also provides hosting services for other rock art entities, among them Jean Clotte's *International Newsletter on Rock Art*, which recently went online with current articles and archives of past issues at:

<http://www.bradshawfoundation.com/inora/>

The Australian Rock Art Research Association publishes research papers from various sources in the AURANet Library, located at:

<http://mc2.vicnet.net.au/home/aura/web/info.html>

And don't forget our own online archive of *La Pintura* at:

http://www.arara.org/La_Pintura_Downloads.html

Finally, we would be remiss not to mention Leigh Marymor's superb online database of rock art literature:

<http://bancroft.berkeley.edu/collections/rockart.html>

Happy hunting in the world of online research!

Call for Papers for *La Pintura*

ARARA members would love to read about your new rock art discovery, recording project, or new idea for interpretation. *La Pintura* needs members to submit articles on current research or fieldwork. Doing so will make *La Pintura* a better journal. Editorial guidelines can be found on the inside back cover of every issue.

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- Issue 2: April 1
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- Issue 4: October 1

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Send all materials for inclusion in *La Pintura* to the Editor, William Breen Murray, via e-mail:

wmurray@udem.edu.mx or **WBMurray1@yahoo.com**

International Newsletter on Rock Art

INORA—*The International Newsletter on Rock Art*, edited by Jean Clottes and published in French and English three times a year (February, June, November)—is available to ARARA members for \$20 a year. Subscribe through ARARA and save the \$10 French bank charge. The 32-page newsletter contains the latest international rock art news. To subscribe, send a check for \$20 **made out to ARARA** to:

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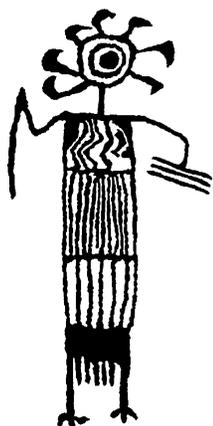
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The **American Rock Art Research Association** is a non-profit organization dedicated to encourage and to advance research in the field of rock art. Association members work for the protection and preservation of rock art sites through cooperative action with private landowners 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, *La Pintura*. 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 with an active interest in research, non-destructive use, and preservation of rock art, regardless of their nationality or country of residence. Membership fees are:

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Membership runs from January 1 through December 31 of each year. The Association is concerned primarily with American rock art, but membership is international in scope. Benefits include *La Pintura*, one copy of *American Indian Rock Art* for the year, reduced conference fees, and current news in the field of rock art. More importantly, membership means a shared concern for the ongoing conservation and preservation of one of the most significant elements of our heritage. Send memberships to:

ARARA Membership
3711 W. Deer Valley Rd.
Glendale, AZ 85308-2038

e-mail: ARARABoard@gmail.com

www.arara.org

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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Letter to the Editor: No special format necessary. **News Items:** Please indicate all pertinent information such as the event, time, place, cost (if any), group or person in charge, who to contact, addresses, and deadlines. **Articles:** Manuscripts of original research are always welcome. They should embrace sound principles of investigation and present data in a clear and concise manner. Consult *American Antiquity* for body copy, notes, literature citations, and the proper format for References Cited. Articles are subject to editing for length. If possible, please submit all materials intended for publication via e-mail (WBMurray1@yahoo.com). Please include author's name, title or profession, affiliation, city, state, and return e-mail address. Send illustrations as e-mail attachments. Submit line drawings as 600 dpi bitmap .tif files and black-and-white photographs as grayscale 300 dpi high-quality-level .jpeg images. Materials that cannot be e-mailed may be sent to the mailing address: ARARA, Attn: Jennifer Huang, 3711 W. Deer Valley Rd., Glendale, AZ 85308-2038.

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