

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>).

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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!