



ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association

30th member of IFRAO - International Federation of Rock Art Organizations

Volume 5, No. 3

Summer 2000

President's Message...

Greetings! It is mid-June as I write this message, but know it will be sometime in early August when the newsletter finally goes out. Still waiting for items from two individuals! Summer is usually a tough time to get news items, because most rock art researchers are either in the field or on vacation.

Plans for ESRARA's meeting in Illinois are in progress and it's looking good! Mark Wagner is meeting chair and working away on the details. The site that has been selected by Mark, and approved by the board, is Giant City. Giant City consists of an imposing lodge and rustic cabins in a wooded area. Field trips are being planned, paper presentations, a reception and other events. (More preliminary info in this newsletter!)

Some of you are gearing up for the meeting in Alice Springs as I write this message and will be back by the time it goes out. We will have several ESRARA members in attendance and I look forward to a report following that meeting (and hopefully some photos!).

I would like to remind members, up front, that the board is still working on committee development. The ESRARA education committee already has four volunteers in Mark Wagner, Mary McCorvie, and Deborah Morse-Kahn (and myself). We are still working on the Preservation Committee, and the Central Repository Committee is beginning to take shape with an offer by Richard Lynch. So, pardon my pushing, but we want to get these committees on track by the time we meet in Giant City next year. So please let me hear from you regarding which committee you would be willing to work on:

E-mail: cdiazgra@artsci.wustl.edu

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**START PLANNING FOR
ESRARA'S 2001 MEETING
AT GIANT CITY, ILLINOIS
Preliminary info
on page 2**

Annual ARARA Meeting Sizzles in Phoenix

Temperatures that stayed close to and into the 100s did little to curb attendees spirits which also remained high. The beautiful Heard Museum was the home base for ARARA's 25th annual meeting, May 26-29. Field trips preceded and followed the two days of presentations. Not one but two receptions took place. The first was on Friday at the Deer Valley Rock Art Center. What a fine rock art site and interpretive center. The following evening was a reception at the Pueblo Grande Museum. They had quite a spread and the evening was topped off by ARARA's traditional
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THANKS TO THIS ISSUE'S CONTRIBUTORS

Jean Allan	Layne Miller
Kevin Callahan	Paul Nevin
Elizabeth English	Ben Swadley
Jane Kolber	Axel Thiel
Johannes Loubser	Solveig Turpin
Mark Wagner	

ESRARA GEARS UP FOR ITS 2001 MEETING MARK YOUR CALENDARS!

Preliminary plans are coming together for ESRARA's meeting in 2001. The site of the meeting is Giant City – a very picturesque state park set in the Shawnee Hills of southern Illinois. The date for the meeting is currently set for the first or second weekend in April (March 30 - April 1, or April 6-8). So please pencil in both of these dates. The dates will be firmed up soon.



The centerpiece of Giant City State Park is a 1930s two-story stone and timber lodge built by the Civilian Conservation Corps. It is listed on the National Register of Historic Places. The lodge contains a massive stone fireplace, a bar, and a modern full-service restaurant that is very popular with "family style" all-you-can-eat chicken dinners, but they do serve other items. There are three types of cabins adjacent to the lodge: Historic, Prairie, and Bluff. Our meeting room will be in the lodge. The city of Carbondale, Illinois (home of Southern Illinois University) is only 12 miles from the park and has a number of motels. More details on lodging will come in a future newsletter as well as separate mailings.

Giant City State Park contains numerous sandstone ledges, bluffs, shelters, and other rock formations. There are hundreds of historic-period carvings and inscriptions including one of only three known Civil War inscriptions in the state. Also contained within the park is a prehistoric "stone fort" site where Late Woodland (AD 500-100) peoples closed off the end of a ridge spur by constructing a stone slab wall across the ridge top. The Center for Archaeological Investigations at Southern Illinois University is going to test the fort this fall. Although no prehistoric carvings have yet been found in the park, the 2001 ESRARA meeting will include field trips to Native American prehistoric rock art sites in Illinois. Because Giant City is central to a number of major sites, driving time from the park will range from 45 minutes to one hour, with the farthest site (Piney Creek Nature Ravine) being about one and one half hours. Accessibility to these sites ranges from easy (two are located adjacent to roads) through difficult (depending on your stamina).

ESRARA's meeting will follow the traditional plan with a Friday evening reception, papers on Saturday from 9-4, a dinner on Saturday evening, a business meeting Sunday morning, and field trip options on Thursday, Friday, and Sunday afternoon (and possibly Monday). There will be at least one award presentation at the dinner, and if there is enough input – ESRARA's first Auction(!). Be thinking of items to bring that can be auctioned such as rock art books, videos, art items, jewelry, rock art clothing, etc., etc. The money raised will go toward ESRARA's publishing fund.

Call for papers will go out this fall along with additional information, but mark your calendars now!

Report on the Rock-Art Colloquium to Honor David Lewis-Williams: Waterberg, South Africa, April 21-24, 2000.

Jannie Loubser, Ph.D. RPA, Archaeologist/Rock-Art Specialist - New South Associates, Inc.

Twenty years ago David Lewis-Williams wrote his seminal book "Believing and Seeing". "Believing" because it is about San belief, and "seeing" because it is also about what they saw and what we see what they saw and painted. David retired at the end of 1999 as head of the Wits University Rock-Art Research Center and as professor in Cognitive Archaeology at the Wits University Department of Archaeology. The colloquium was intended to celebrate David's work and honor his person. By his own work on ethnography and by the example he has given to others, David has moved rock-art investigation from "gaze and guess" to a better basis from which we can learn and know something, not only about San rock-art but also from San rock-art. The implications of his work have also had a major impact in the study of other rock-art traditions in and beyond southern Africa. As a colleague of mine once said "Whether one agrees or disagrees with everything David has said or written, nobody is ever going to look at rock-art in the same way again". This does not mean that David is the first researcher to recognize the link between rock-art and shamanism, but rather that he managed to eloquently marry and synthesize the ethnographic record with rock-art remains. His syntheses has been readily accepted by archaeologists working in the American West, for instance, where generations of researchers have known about the connection between shamanism and the production of rock-art from the ethnographic record. In such instances interpretation can be said to be objective; different researchers from different parts of the world coming up with similar conclusions at different times. All this is the result of one simple fact: evidence from the various local ethnographic records indicate some form of a spiritual/shamanic component in the conception, production, and consumption of rock-art.

Fifteen speakers from all across the globe were invited to present informal papers at the colloquium. Patty Bass from Texas spoke about how forager rock-art during colonial times became a native historiography. Depictions of people on horses, battle "scenes", and even churches are examples of such "historical" rock-art across the world. Geoff Blundell from South Africa showed some of the variation that exists in San rock-art from one region to the next. He particularly talked about how women are depicted differently in these areas and the possible implications for geographical variation in gender relations. Chris Chippendale from England spoke about different recording techniques and the potential of new computer-aided graphics. According to Chris the following question remains unresolved: does one record what is there on the rock now, or what one reasonably knows to have existed when the rock-art was made? Meg Conkey from California called for the need to engage with Paleolithic social life as a context for Paleolithic rock-art. Joane de Jongh from South Africa showed that contemporary South African San and Australian Aborigine attitudes to rock-art have shifted to an emphasis on visual representation of ethnic identities. Julie Francis from Wyoming suggested that many processualist archaeologists in the United States continue to scoff at Native American interpretations. To remedy this situation it is necessary to reintegrate "scientific" and "humanistic" data sets in contract archaeology and rock-art studies. Knut Helskog from Norway gave a very interesting presentation on the placement of rock carvings in the Arctic shore zone; the only place where sky, land, and underground meet. Viewing the carved rock surface and associated natural features as a miniature landscape, Knut's work neatly reflects ethnographically recorded perceptions of the Sami cosmos and
(Continued on page 4)

(David Lewis-Williams, continued from page 3)

life therein. Imogene Lim from Canada gave valuable new insights into the rock-art of the Sandawe foragers from Tanzania. She showed, among other things, women painting wooden tablets during initiation ceremonies and rites of passage. Larry Loendorf from New Mexico showed how rock-art depictions, found throughout the northern Plains, include elk (wapiti) and women juxtaposed in graphic and symbolic portrayals of the wapiti's love medicine. Jannie Loubser from Georgia spoke about the confusion between accuracy and precision in the minds of many archaeologists when they record rock-art. Referring to the Great Murals from Baja California, he showed how use of the Harris Diagram resolve some uncertainties pertaining to recording and dating. Sven Ouzman from South Africa showed rare pictures of comets painted by the San from the interior and how these reflect San cosmology concerning the sky. Neil Price from Sweden talked about the role of shamanistic interpretations in "dirt" archaeology beyond rock-art. Interestingly, a number of years ago Neil was first alerted of shamanism when a Sami woman who cleaned his office asked him about a copy of "Believing and Seeing" on his desk. She thought that David Lewis-Williams gave an excellent description of Sami shamans! Tore Saetersdal from Norway spoke about the incorporation of San forager rock-art into the cosmology of Shona-speaking agricultural people of Mozambique. Ben Smith from South Africa showed how animals besides the eland were spiritually important to the San, depending on geographical region. Whereas eland was numerically dominant in the Drakensberg, hartebeest was emphasized in the Waterberg, and kudu in Zimbabwe. Patricia Vinnicombe from Australia called for "a more holistic and less culture-bounded evaluation of rock-art studies.

The colloquium was preceded by a trip to the Drakensberg and concluded by visits to various painted sites in the Waterberg. A forthcoming volume edited by Chris Chippendale ("Seeing and knowing: ethnography and beyond in understanding rock-art") will give rock-art researchers a better view of the "state of the art" than this brief review.

President's Message (Continued from page one)

This newsletter includes a brief report from annual ARARA meeting in Phoenix in May. It was a very good meeting with the Heard Museum serving as the venue. There were not one but two receptions, excellent papers, and a mighty fine banquet keynote by Frank Bock retrospecting the past 25 years of ARARA. ARARA's fund-raising auction during the second night's festivities was certainly fun and it raised \$\$ for ARARA. I would like to propose a similar event for our upcoming 2001 ESRARA meeting. So, please be thinking of items, books, magazines, arts and crafts (especially with a rock art theme), to donate to the cause - AND a likely auctioneer to MC the event! Any volunteers?!!

Included with this newsletter is a brochure that was distributed at the ARARA meeting (these blue copies are courtesy of Jane Kolber. Thanks, Jane!). The brochure was prepared by Claire Dean and ARARA's Conservation and Preservation Committee. The brochure answers basic questions on rock art and how to care for it. It is intended for the general public and is in a form that can be reproduced, distributed at talks you may give, or placed on counters at museums and at other facilities. In any case, hope you will hang on to this brochure and use it wherever and whenever it is needed and appropriate.

I'd also like to note that we have a few IFRAO scales left and would be happy to send a scale to any members who might not have gotten one when they joined. Our members are encouraged to use these scales.

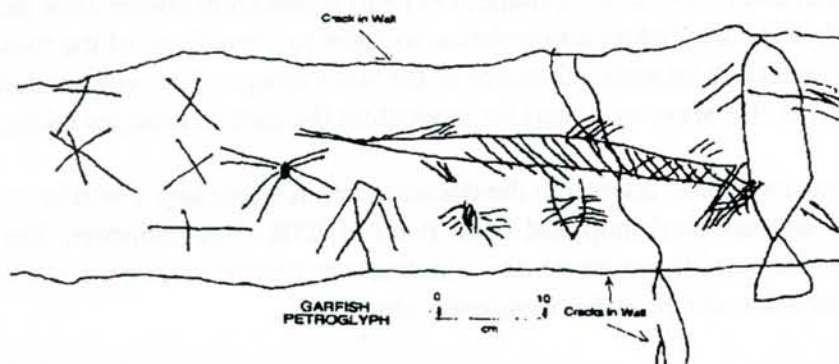
Not much else to report. Hope you all enjoy the rest of the summer!

M'Best,

Paper on Petroglyphs presented at the National Speleological Society Convention in West Virginia

Bill Varnedoe and Jean Allan presented a paper entitled, *Aboriginal Glyph Caves of Alabama* at the annual convention of the National Speleological Society on the 29th of June, this year in Elkins, West Virginia.

Varnedoe and Allan described the four caves so far discovered in Alabama that contain dark zone rock art. Dark zone cave glyphs have only recently been recognized in the eastern U.S. These Alabama glyph caves have all been found since 1994. These caves are: 1. Turkey Cave, the first to be found. 2. Stickman Cave. 3. An Unnamed Cave, and 4. Sauta Cave. They discussed the cave environments, inventories of the cave art motifs and showed slides of petroglyphs from each cave. The cave environments are different as is each corpus of cave art.



Garfish petroglyph
at Turkey Cave

The paper emphasized the extreme difficulty in detecting petroglyphs in caves. Cavers normally use headlamps, which, with direct light, cause incised figures to disappear. They discussed the techniques of side lighting or use of diffuse light help to bring them to view. Archaeologists and cavers, armed with knowledge of exact glyph location, can still have difficulty locating them. Is it any wonder that they have so long escaped notice?

Cavers normally exercise an extremely conservative attitude towards protecting cave formations. They were urged to apply this same caution to blank walls and ceilings that may turn out to contain petroglyphs. Modern cavers stick to one path through the cave. This pattern helps conserve any surface artifacts that may lie on the cave floor as well as keep further damage to cave art from occurring.



Therianthrope from
An Unnamed Cave

REPORTS FROM AROUND THE EASTERN STATES - - - -

(Arkansas, Illinois, and Texas)

ARKANSAS

ROCKHOUSE CAVE RESTORATION IN PROGRESS

by Ben Swadley

Arkansas State Parks continues to work towards the restoration of Rockhouse Cave (a bluff shelter) and rock art documentation. Nine Arkansas participants attended a five day rock art documentation workshop that was held May 15-19, 2000. Linda Olson, artist and documentation expert from North Dakota taught the workshop. A small shelter was utilized for training purposes as Rockhouse Cave, being hundreds of square feet and scores of rock art images could not be completed in five days.

The group who attended the workshop must now turn their attention to the documentation of Rockhouse Cave in preparation for a conservation and graffiti reduction effort this September and early October. Claire Dean of Dean and Associates (Portland, OR) will be the chief conservator for the project. The goal is to document the site before conservation in order to identify all of the rock art, identify all of the vandalism, and have an archival record of the site's images. Records created during the documentation phase will also serve as a basis for evaluating the natural changes taking place with the site's rock art.

Several ESRARA members expressed interest in the documentation workshop. I will be on the lookout for a grant to fund another workshop and open it up to ESRARA members. Site documentation is extremely important and the more people who know to perform this type work, the better we can preserve our rock art and record endangered sites.

(Continued on following page)



Larry Porter of makes a field tracing of a pictograph at Petit Jean State Park near Morrilton, Arkansas during a rock art documentation workshop.

ILLINOIS

STUDY COMPLETED ON AUSTIN HOLLOW ROCK SITE

by Mark Wagner

Southern Illinois University anthropology student, Beth Meyers, and photographer, Charles R. Swedlund, have just completed a study of the Austin Hollow Rock Art Site (11J36), a heavily vandalized petroglyph site in western Jackson County that is owned by the Illinois Department of Transportation (IDOT). This rock, which contains a series of Mississippian-era motifs including the only known petroglyph examples of the ceremonial mace at any rock art site in Illinois, was badly vandalized in the late 1930s by the cutting out and removal of many of the petroglyphs. The 1997 discovery by Charles Swedlund at a farm auction of a 1933 photograph that shows the rock prior to the vandalism has made it possible to reconstruct much of the original appearance of the site. Austin Hollow Rock is located immediately adjacent to a spring that still flows today, a setting that suggests Mississippian peoples may have carved the designs at the site as part of a ritual to draw power from the spring. An article on the site entitled "The Power of Place and Rock Art in Southern Illinois: The Austin Hollow Rock Site" has been accepted for publication in Volume 12 of "Illinois Archaeology." This issue of the journal will be available either late this year or by early 2001.

TEXAS

TEXAS ROCK ART FOUNDATION MOVING FORWARD ON PRESERVATION PROGRAM AT LEWIS CANYON

by Solveig Turpin

In Texas, the Rock Art Foundation (RAF) is preparing for the second phase of their joint long-term research and preservation program at Lewis Canyon, an expanse of flat limestone bedrock bearing hundreds of geometric petroglyphs. Lewis Canyon has been in private hands for generations so the project is and has been a cooperative venture between the foundation and the owners. The petroglyphs at Lewis Canyon first gained the attention of the public in the 1930s when Forrest Kirkland and A.T. Jackson published copies and photographs of the site. Fifty years later, however, Jim Zintgraff, then RAF president, noticed that both of these skilled rock art recorders had somehow missed some of the more prominent designs that were now clearly visible. Further inquiry demonstrated that other glyphs copied by Kirkland and Jackson were now covered by encroaching sand and silt. Thus was born the first project sponsored by the fledgling Rock Art Foundation. With the help of volunteers from several institutions, including the Witte Museum in San Antonio and the University of Texas, tons of dirt were removed, exposing scores of glyphs in an entirely different style than the familiar geometric motifs. At the same time, a photographic crew established a grid over the site and took measured vertical photographs that were later digitized into accurate maps, showing the distribution of both styles. The results were published in the RAF's new series of occasional papers.

Although Lewis Canyon is far from any well-traveled road, it is a regular stop for boaters, fishers, and canoers on the Pecos River. Most of the visitors to the site are simply curious, but isolated acts of vandalism in the past have seriously marred some of the glyphs. A two-hour drive from the ranch headquarters renders any attempt to police the site futile. During the documentation phase, several measures were instituted to reduce stress on the site. The one ranch road that led out onto the site was blocked off and a canal was built to divert water from ponding on the newly exposed glyphs. These stop-gap measures were always considered temporary until a more comprehensive preservation plan could be developed and implemented. Now, the RAF is developing a comprehensive plan to manage access and control erosion. Our hope is that the success of this pilot project will lead to more cooperative ventures with ranchers who own the majority of the rock art sites in Texas.

ARARA Annual Meeting in Phoenix--

(Continued from page 1)

auction. Frank Bock was the head auctioneer and did a memorable job. The auction raised quite a bit of money for the organization and was a lot of laughs to boot. (It worked out so well that we're planning a similar auction at the upcoming ESRARA meeting!).

Saturday and Sunday were filled with approximately 45 papers, including some very good ones. A few sessions integrated Native American involvement. Paper topics included: The Challenge of Long-Term Preservation (Harry, Bill, Mark); An Examination of Shamanistic Interpretations of Rock Art (Hedges); An Exploration of the Competing Narratives of Rock Art Studies (at Lagomarsino) (Quinlan, Woody); Porosity Analysis of Rock Varnish on Petroglyphs (Dorn); Indirect Percussion: Fact or Fiction? (Weeks); and Marks of the Twins: Rock Art and Oral History in the Red Rocks Country (Pilles, Randall).

ESRARA members who gave papers were: Evelyn Billo and Robert Mark, Mavis Greer, Jane Kolber, and Rex Weeks. Other ESRARA members in attendance included Jean Allan, Lloyd Anderson, Margaret Berrier, Richard Brock, Bob Edberg, Donna Gillette, Leigh Marymor, Roslyn Strong, and I'm sure others. A group of us sat at one of the big round tables at the Sunday evening banquet and had a great time visiting. The evening program was Frank Bock (who could easily earn money on the side as a stand-up comedian!) who presented a mighty fine slide show and commentary on ARARA's first 25 years! Fun and very interesting.

Of course, there were the usual vending rooms with books, petroglyph jewelry, clothing, and art sales.

The field trips were excellent and folks got a wide choice of locations: McDowell Mountains, Oatman Point, Horse Shoe Mesa, Red Tank Draw, Loy Canyon among many other sites. Jean, Donna, Lloyd, and I all went to Loy Canyon, a

Sinagua site in the Sedona area. Very impressive, especially the giant horned serpent pictograph. And no one seemed to mind that the temperature was 114 degrees!

Next year's ARARA meeting will be in cooler territory - Pendleton, Oregon.



ROCK ART OF THE EASTERN WOODLANDS, Proceedings from the Eastern States Rock Art Conference (Edited by Charles H. Faulkner) is available from ARARA (Occasional Paper #2, 1996). This excellent publication contains contributions by: Coy, Diaz-Granados, Faulkner, Hedden, Henson, Hockensmith, Hranicky, Lenik, Lowe, Mooney, Swauger, and Wagner. Copies are \$16. and may be ordered from ARARA, P.O. Box 65, San Miguel, CA 93451.

The ESRARA Newsletter has been asked to post a notice on the Moondance International Film Festival. It is "by and for women." Their objective is to encourage women screen writers, playwrights, short story writers, and film-makers. Moondance encourages and promotes non-violence in the arts and film. The 2001 festival will honor Scandinavian Women in film.

Entries will be accepted until October 1, 2000 (postmark). For more information e-mail moondanceff@aol.com or send requests for entry forms to:

<http://www.moondancefilmfestival.com>

Submitted by Elizabeth English, rock art documentarian and film-maker.

E.S.R.A.R.A.
SITE LEAD FORM
(Please fill out as much as possible)

Date: _____

Site Name or Area _____ Site Number _____
(If assigned and known)

Reporter information:

Your Name: _____ Phone: _____
Your Address: _____ E-mail: _____
City: _____ State: _____ Zip: _____

Landowner information:

Landowner (if known): _____
Address: _____
City: _____ State: _____ Zip: _____
E-mail: _____

Has this site been reported to an Agency? If so, which one(s)?

_____ Date: _____
Person contacted: _____ Phone: _____

Type of Rock: Granite ___ Basalt ___ Sandstone ___ Other _____ Color _____

Rock Art Is On: Boulders ___ Rock Wall ___ Bedrock ___ Shelter ___ Other _____

Type of Rock Art: Petroglyph ___ Pecked ___ Scratched ___ Incised ___ Abraded ___ Other _____

Pictographs (what colors present):

Red ___ Black ___ White ___ Yellow ___ Others _____

Types of Elements (Estimate counts): Geometric _____ Animals _____ Human _____

Hands/Feet (circle which) _____ Indeterminate _____ Other (describe) _____

Size of Site _____ (meters or feet [note which] estimated or measured)

Other Artifacts (did you notice any potsherds, chipped or ground stone-including bedrock mortars or grinding slicks, "old" historic trash. Please do not collect, just note.)

OVER

Describe Physical Setting of Site (include landforms): _____

Damage/Vandalism (natural and/or human) _____

Obvious Threats to the Site _____

Current Use of Site (how often and by whom) _____

Photographs (have an extra set made to leave with this form): B/W Prints _____

Slides _____ Color Prints _____ Digital _____ Other _____

Recommendations for further work (now or in the future): _____

If possible, make a location sketch map of rock art site and its relation to the landscape and turn that in along with this form and photographs/slides. Include any compass or GPS measurements that you may have. Form and attachments can be sent to: Carol Diaz-Granados, President, Eastern States Rock Art Research Assn., 7433 Amherst Avenue, St. Louis, Missouri 63130-2939 from where it will be sent to the appropriate regional contact person.

SKETCH MAPS

How To Find the Site

Site Layout

Sketch Map of Glyphs

FEEL FREE TO ATTACH ADDITIONAL PAGES OR DRAWINGS

**UPCOMING FALL
CONFERENCES
TO MEET SAME WEEKEND!
NOVEMBER 9-12, 2000**

Both the Midwest/Plains and the Southeastern Archaeological Conferences have unfortunately chosen the same weekend for their annual fall meetings - November 9-12, 2000. Both meetings will include a rock art symposium.

Kevin Callahan and Deborah Morse-Kahn are chairing the rock art symposium for the Midwest/Plains Joint meeting. The Upper Midwest Rock Art Research Association (UMRARA) will be proposing a sponsored rock art symposium for the Joint Midwest Archaeological and Plains Anthropological ("MAC-Plains") Conference to be held in St. Paul, Minnesota at the St. Paul Radisson Hotel. Conference Sessions and symposia are scheduled for Friday-Sunday. Symposium proposals were due July 31 but paper and Poster Abstracts are not due until August 30. Additional information is available at:

http://www.admin.state.mn.us/osa/mw_arch_conf00.html or from Kevin Callahan, (612)623-7685; E-mail: call0031@tc.umn.edu.

The Southeastern Archaeological Conference will be held in Macon, Georgia at the Crown Plaza Hotel (800)227-6963. There will be an ESRARA-sponsored Eastern States rock art symposium chaired by Jean Allan and Carol Diaz-Granados. There will be another symposium of interest to members -- one on Mississippian Iconography! For meeting information and registration check out the SEAC website at: <http://www.uark.edu:80/campus-resources/seac/seac2000.html>. For general information on SEAC membership, etc., use website: <http://www.uark.edu:80/campus-resources/seac/index.html>

**Temple Mountain Site in Utah
Is Vandalized!**

Story submitted by Layne Miller

A prehistoric pictograph panel, believed to have been done by people of the Desert Archaic culture between 2,000 and 8,000 years ago, has been vandalized by someone using a piece of charcoal to draw several symbols. The artist even signed and dated his creation - 3-16-2000.

"The symbols drawn here indicate the perpetrator was at least familiar with Indian pictographs," said Moab resident Jim Blazik, a member of the Utah Rock Art Research Association's conservation and preservation committee. "Several of the figures are similar to those found on prehistoric panels throughout Utah. . ." Blazik also said that vandalism to rock art sites is a growing problem throughout the state and is often difficult to prevent because most panels are located in isolated areas.

A BLM representative said that it was the worst case of vandalism he'd seen in over a year. He is considering the elimination of public access to the site.

Utah Rock Art Research Association (URARA) President, Jesse Warner, has authorized a \$500 reward for information leading to the capture of the perpetrator. Third-degree felony charges could be filed against the person who committed the vandalism if they are caught.

Blazik believes that the charcoal is removable and they plan to contact a trained conservator to do the work.

A note from Axel . . .

Regarding graffiti-research, maybe you will have a chance to publish our "entrance" URL: <http://users.aol.com/axelkas/url.html>

A Letter From . . .

PAUL NEVIN

Hi Carol,

Thank you so much for taking the time to write back regarding past issues of the ESRARA Newsletter. Sometimes it takes me a very long time to get back too! I appreciate your effort! At the time I wrote to you I was trying to assemble for myself a picture of the extent of rock art in the Northeast. Since then I became a member of ESRARA, went to IRAC '99, have Grant's "Rock Art of the American Indian," corresponded often with Rex Weeks, Jane Kolber, and obtained the AAS Rock Art Recording Guide, also got in touch with Mark Hedden, and was able to share with others the petroglyphs that have been my interest with an article in the last ESRARA Newsletter . . . I can say all because of the ESRARA organization.

My focus lately has been to work toward getting a grant to enable me to better record the petroglyphs here, so although I am able to access the ESRARA back issues, I have to admit that I have not yet looked at all of them! I am currently Vice President of the local Chapter of the Society for Pennsylvania Archaeology and next week I will be asking the state society's sponsorship for my application to the Pennsylvania History and Museum Commission Grant Program. The feedback that I have gotten so far has been very favorable, so hopefully I will be able to have more resources available to do research on the terrific sites we have here.

Thanks again for your help.

Paul Nevin



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- First notice for ESRARA's 2001 Meeting!
 - Review of the David Lewis-Williams Retirement Colloquium in S. Africa
 - Petroglyph Paper given at NSS in WV
 - Rock Art Brochure & Site Lead Form enclosed
 - Brief recap of ARARA Annual Meeting
 - State Reports (AR, IL, TX)
 - Meeting Notices, and much more!

ESRAR Newsletter
c/o Carol Diaz-Granados
Summer Newsletter Editor
7433 Amherst Avenue
Saint Louis, Missouri 63130-2939

ESRAR

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[http://www.public.asu.edu/~
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Art_Re.htm](http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm)

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ESRAR MEETING 2001!

**SEND NEWS ITEMS FOR THE
FALL NEWSLETTER TO:**

Jean Allan

71 Adkins Road

Double Springs, Alabama

35553

or E-mail: jallan@fs.fed.us