

E.S.R.A.R.A. NEWSLETTER

Newsletter of the Eastern States Rock Art Research Assn.

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

VOLUME 2, No. 3

October 1997

President's Message . . .

Lately, there has been a lot of discussion about the photodegradation of the pigments in pictographs from the ultraviolet (UV) light emitted by the electronic flashes used to record them. Some writers are adamant about the harmful effects of UV light from unfiltered electronic flashes. Over the past several months, I have collected information on the subject from researchers, conservators, manufacturers of photographic equipment and films, and individuals that are interested in the preservation of rock art.

A few weeks ago I contacted Pamela Vandiver of the Smithsonian (an authority on pigment identification) and requested information on the matter. She replied that, "inorganic pigments will not be affected by flash photography." She also initiated a literature search and supplied me with an annotated bibliography of perhaps a hundred papers on the effects of UV light on pigments. To quote from a couple of the papers: David Saunders' 1995 paper "Photographic Flash - - Threat or Nuisance?" (National Gallery Technical Bulletin, Vol. 16, pp. 66-72), states that ". . . modern flash units are not powerful enough to initiate two photon degradation processes, as had been suggested in the past. In view of this, the National Gallery recommendations for photographic lighting now favor flash over continuous lighting, because the total exposure during a photographic session is lower with flash photography."

(Contd. on page 3)

LENIK INVESTIGATING CATSKILLS PETROGLYPH

ESRARA member, Edward J. Lenik, has received a grant from the New England Antiquities Research Association (NEARA) to investigate a petroglyph recently discovered in the Town of Denning, New York, in the Catskill Mountains. Here, in an area known as Frost Valley, a "coffee-table-sized" boulder, its surface covered by a carving, sits on the bank of the West Branch of the Neversink River. A single incised line begins as a spiral and develops into what appear to be feet or claws. Lenik will be providing a written report to NEARA on his findings. Any comments or information on similar carvings would be welcome.

Edward J. Lenik
Sheffield Archaeological Consultants
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Butler, NJ 07405-0437
(201)492-8525

SCHEDULE FOR THE INTERNATIONAL ROCK ART CONGRESS	
1998	PORTUGAL
1999	WISCONSIN
2000	AUSTRALIA
2001	CANADA

The next International Congress will take place September 6-12, 1998 at Vila Real in northern Portugal.

For more information, contact:

Universidade de Tras-os-Montes e Alto Douro
Congresso Internacional de Arte Rupestre
Unidade de Arqueologia-Seccao Geologia
UTAD - Apartado 202
5001 Vila Real Codex
Portugal

Timely issues. . .

ROCK ART RESEARCH SYMPOSIUM AT SEAC

ESRARA is sponsoring a rock art symposium at the upcoming Southeastern Archaeological Conference in Baton Rouge, Louisiana. The symposium will take place **Saturday, November 8, at 8:00 am. at the Radisson Hotel** (The SEAC meeting is November 5-8). This is the third, consecutive symposium presented at the annual SEAC meeting. Program organizers are Jean Allan and Carol Diaz-Granados. The program of scheduled papers is as follows:

✓ **Witch's Nest - A Northwest Georgia Petroglyph Cave**

Tommy Hudson (Georgia Archaeological Society)

✓ **Samuel's Cave: Recordation and Conservation Management**

Johannes Loubser (New South Associates)

✓ **Petroglyphs at Stick Man Cave**

B. Bart Henson (Alabama Archaeological Society) & Jean Allan (USDA Forest Service)

✓ **Late Mississippian Petroglyphs at the Millstone Bluff Site in the Shawnee National Forest of Southern Illinois**

Mark Wagner (Southern Illinois University) and Mary McCorvie (USDA Forest Service)

✓ **Rock Graphic Panels at Brown Bluff, Washington County, Arkansas**

Jerry Hilliard (Arkansas Archaeological Survey)

✓ **Gender and Symbolism in Missouri Rock Graphics**

James Duncan (Missouri Assn. of Professional Archaeologists) and Carol Diaz-Granados (Washington University)

NOTE: A short ESRARA Meeting/Gathering will follow the symposium. If you have any concerns or suggestions for upcoming symposia, meetings, etc. please let one of the board members know. Fred Coy, Jr. (fc2@iglou.com), Carol Diaz-Granados (cdiazgra@artsci.wustl.edu).

NOVEMBER 2 THROUGH 9 JORNADA ROCK ART ADVENTURE WITH POLLY AND CURT SCHAAFSMA

A great opportunity to travel through the dramatic Southwestern landscape, examine spectacular rock art panels and converse with renowned rock art specialists: Polly and Curt Schaafsma. The excursion begins and ends in Albuquerque, NM, travels through central New Mexico and El Paso, Texas. For more information,

call:1-800-422-8975, Extension 146.

YOUR INPUT NEEDED

The ESRARA symposia committee needs your input. We would like suggestions on either rock art themes you would like discussed/or papers you would like to deliver at an upcoming meeting. To date, we have concentrated on regional research reports. This will continue on occasion, but we think it is time to focus in on timely issues. Some suggestions we have had include: Dating, Methods of structural analysis, Rock art and gender issues, Reflections of conflict/violence in rock art, Ethics, and Rock art as possible evidence for oral traditions/mythology. If you are interested in any of these topics and would like to prepare a paper, or if you have suggestions for other topics, please contact Carol Diaz-Granados through E-mail:(cdiazgra@artsci.wustl.edu) or write to her at 7433 Amherst Avenue, St. Louis, Missouri 63130-2939.

Frank Magre, Rock Art Pioneer (1906-1997)

Frank Peter Magre, 90, an avocational archaeologist and historian in Herculaneum, Missouri, died Wednesday, September 24, after a relatively short illness.

Mr. Magre recorded rock art sites for over a half century and assisted a number of professional archaeologists with whom he co-authored papers. He, his research, and his photos, were a major resource for Missouri rock art in the books of both Campbell Grant and Klaus Wellmann. He had spent the last few years working on a book himself. Mr. Magre became interested in the prehistoric people of his region in the 1930s. Although knowledgeable about many facets of prehistory and history, he was most noted for his on-going research to locate and record petroglyphs and pictographs.

In 1991, Mr. Magre received the Pioneer Award from the American Rock Art Research Association for his work in rock art recording. In 1992 he received the Chapmans' Award from the Missouri Assn. of Professional Archaeologists, and in 1994 he received the Lifetime Achievement Award from the Missouri Archaeological Society.

Everyone who knew Frank Magre knew him to be an outgoing, gracious person, eager to help scholars -- both young students and established professionals -- to obtain archaeological or historical information or gain entry to sites in Southeast Missouri. Everyone who knew him loved him. His unfailing good nature, ready smile, and generosity with information will be deeply missed by the rock art community and his many, many friends.

Frank Magre is survived by his son, Jean Magre (Linda), daughter Mariana Puckett (Ray), two sisters, and two grandsons. A memorial to commemorate his life and contributions is being planned for Mastodon State Historic Site in Imperial, Missouri.

(President's message continued from page 1)

J. F. Hanlan's, "The Effect of Electronic Photographic Lamps on the Material of Works of Art," (Museum News, Vol. 48, No 10, pp. 33-41), discusses his experiment in which he subjected pigments to 25,000 electronic flashes and concluded that "there is no evidence of any exceptional hazard associated with electronic flash lamps provided normal care is given to potentially light susceptible material."

Ian M. Wainwright (Analytical Research Laboratory, Canadian Conservation Institute) answered my query on UV light effects on pictograph pigments. The ". . . electronic flash is not a factor in the deterioration of rock painting pigments. The vast majority of rock paintings are exposed - to a greater or lesser extent depending on altitude, orientation, and climate - to direct sunlight for much of the day. Pictographs are mostly executed in iron oxyhydroxide pigments which are not sensitive to light or ultraviolet radiation. Other pigments which have been used analyzed and reported on in the literature are also not light or UV sensitive. . . . It would be unfortunate if people were left with the impression that electronic flash photography for rock art is harmful when its use for accurate color rendition or recording relief using raking light has been so well demonstrated."

There is no doubt that some pigments (primarily organic) undergo degradation when exposed to UV rich light for extended periods of time. Museums do limit the exposure of works of art to the UV exposure from ambient light. They have strict regulations concerning the copying of art and do not allow electronic flash photography (or any photography for that matter). Flash photography is an annoyance to the other patrons of the museums who find it distracting and objectionable.

Several weeks ago when I initiated this informal search I did so with an open mind. At this point in time, I have been unable to find any evidence that UV light emitted by a flash is responsible for photodegradation of the inorganic pigments of pictographs. The bottom line is that photo flashes do not destroy rock art, however, the carelessness of the photographer can do irreparable damage.

**Sincerely,
Fred E. Coy, Jr.
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Louisville, KY 40207-1735
E-mail: fc2@iglou.com**



**Maddin Creek Petroglyphs
(drawing by Frank Magre)**

*Report from. . .
Mark Hedden on the
8th IFRAO Meeting
Cochabamba, Bolivia
April 1-6, 1997*

Editor's Note: Mark Hedden attended this conference as a presenter and as ESRARA's IFRAO Representative (at his own expense). We appreciate his assistance and dedication in attending this and the past several international meetings. In addition, Mark kindly produces a detailed report of the general meetings and the symposia he attends (many co-occur) following each congress. Because of limited space, I was forced to greatly shorten his report, which he titles: "The Curse of the Literate Consciousness." For a full length version, please contact Mark directly.

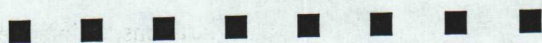
Symposium 1: Dating of Rock Art. Alan Watchman discussed the need for a universal standard for reporting age and circumstances of rock art. The next group reported an AMS date of 1800 years BP for a painted motif associated with agriculture in Argentina. Jean Clottes pointed out that new dates ranging up to 32,000 years BP, from the finely executed polychrome paintings at Chauvet cave in southeast France have upset conventionally held theories that propose a gradual evolution of paleolithic rock art from early Aurignacian outlined figures to a polychrome Magdalenian climax around 18,000 years ago. Some controversial issues were also discussed.

Symposium 2: Earliest Rock Art in the Americas. Jack Steinbring, Chair for the 1999 IRAC, reviewed the evidence for the earliest rock art on the North American Mid-Continent. He stressed the need to relate rock art to archaeology, cited evidence for the early appearance of abstract forms of cups and grooves as well as the early styles of representational and abstract geometric forms. Alice Tratebas focused on

details of a succession of archaic petroglyphs found in the Black Hills of Wyoming. Mark Hedden focused on cultural inferences that can be drawn from subject and stylistic correspondences between rock art of hunter/gatherers in the Mid-Continent and the Northeastern Woodland of Maine and Canada from the Late Archaic through the European Contact periods.

Symposium 3: Oldest Rock Art in the World. Paul Bahn and Robert Bednarik made arguments for what might be expected for the earliest art (non-utilitarian objects with aesthetic aspects). Also, in this symposium were papers on early rock art in southern Siberia and Central Asian Uzbekistan.

Symposium 7: Ethnographic and Religious Aspects of Rock Art. Dick Huyge presented on an interpretation of early Pre-Dynastic petroglyphs in Egypt. Other papers included such topics as: elements of ritual associated with native campesino use of rock art sites in Bolivia; the use of sign language to analyze Washington state petroglyphs (Carol Patterson).



Mark Hedden, ESRARA's IFRAO corep with Jim Swauger, attended the IFRAO Business Meeting at which the 1999 IRAC (set for Ripon College, Wisconsin, May 23-30) was discussed. Mark was nominated to the Ethics Committee. A number of issues were covered including invasive research techniques, improving the relationship between aboriginal groups who regard rock art sites as sacred places and the researchers who want to study them, and finding an international "code of behavior" for that purpose.

Digital color re-constitution of rock art records

By Robert G. Bednarik
Permanent Convener, IFRAO
Editor, IFRAO, AURA and AASV

A major problem in rock art research is that both the rock art and the photographic record of it have a limited life span. Indeed, the life expectancy of the latter is considerably shorter than that of the former. No possible conservation measures can be realistically expected to secure the perpetual survival of either rock art or its photographs. Calibrated electronic preservation of rock art imagery is an alternative that has not been achieved until now. The idea, essentially, is to store color-corrected rock art records digitally, in which form they will eventually survive indefinitely.

The International Federation of Rock Art Organizations, through its Convener R. G. Bednarik, in collaboration with the National Museum of Man in India, has recently conducted the first digital color re-constitution of rock art imagery (or, indeed, any other imagery). It is now possible, with commercially available equipment, to recreate the true color of rock art and rock patination at the moment a photograph was taken of it (Bednarik and Seshadri 1995). This compensates for the distortions inherent in all photography, as well as the fading of photographic dyes due to prolonged storage. Consequently an image can be rejuvenated at any time, and repeatedly, until future technology will permit the fully permanent storage of vast numbers of images. In other words, the fading rock art as well as the fading photographic record of it can now be preserved electronically.

The system begins with the scanning of the image bearing a suitable color calibration reference device. Once it is translated into digital format, the computer is instructed to match the stored true color information contained in the reference device with that found on the photographed color chips as they appear now. Irrespective of the source of the distortion (photography, lighting conditions, fading, etc.), the distortion is determined digitally and the correction margins for five primary colors are applied to the rest of the picture. The computer then checks the result against the remaining primary color (blue), and outputs to the required format (separations, printer, electronic storage, or to image enhancement). The system is depicted schematically in Figure 1.

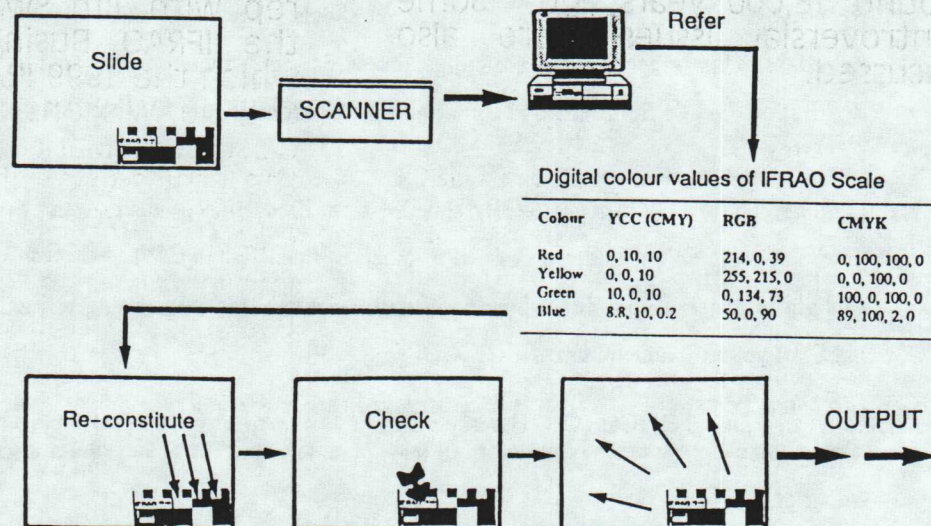


Figure 1. Schematic diagram of the digital color re-constitution process.

These operations can be performed routinely now but they remain time consuming. They can be greatly simplified and at the same time rendered independent of subjective decisions by standardizing their repetitive aspects. For this purpose, appropriate software is being developed in India. This will allow the reliable correction of large numbers of images with very little operator effort once appropriately calibrated images are available.

The applications of this new technique are very diverse (color fidelity, printing, conservation, monitoring, dating, cross-referencing, color enhancement, archival storage, etc.), and other disciplines are already using our calibration standard now. Among the people who have decided to do so are museologists, paleontologists, archaeologists and conservators. This calibration reference device system is designed around the IFRAO Standard Scale.

The IFRAO Standard Scale has been distributed free to all members of the thirty organizations affiliated with IFRAO (Bednarik 1994). (If readers have not received their specimen copy they should inform their organization's executive.) There is thus no excuse for not using the IFRAO Scale in rock art photography. Some rock art connoisseurs dislike having a scale on their pictures. It can then be placed on a margin of the picture and cropped from the print. It is most important that it appears on the negative, whereas prints are not very suitable for color re-constitution in any case. It is now irresponsible to omit the color scale from rock art photographs because the picture taken today may one day, many decades from now, be the only record scholars have of the particular rock art. If it bears a known color standard, the image can be salvaged even if it is quite faded. Without such a standard, it will be worthless. All rock art photographs, slides and films taken until now will become useless with time. It is essential that all rock art photographs from now on bear a calibration standard that will be backed by computer recovery software. Please use the IFRAO Standard Scale when photographing rock art.

To make the use of the Scale easier and so create the best possible conditions for the application of computer techniques in future centuries, we have experimented with the present system to determine optimum conditions. Readers who take photographs, videos or films of rock art are asked to study and memorize the following simple recommendations:

1. *Recording medium:* The color calibration input should preferably be as **slides** (transparencies) or color **negatives**. This is because the scanning process presently required for paper prints is inferior to the digitization directly from film, and color transmission from photographs to CRT does not produce precise results.
2. *Lighting:* **Natural lighting** is clearly superior to artificial light, which means that increased exposure times are preferable to the use of flash or other artificial lighting. Where necessary and possible, use a sunlight reflector. Avoid direct lighting in dark locations, and when using artificial lighting, use white light, not yellow halogen light.
3. *Direction:* Where artificial light is necessary, and especially for three-dimensional subjects (petroglyphs, cupules), the light source should be from the **upper left**, and the Scale should also be on the left upper corner of the frame.
4. *Area:* Full 100 per cent calibration, which would result in a color re-constitution adequate for rigorous

technical and scientific purposes, requires that at least **5–10 per cent** of the photograph's area should be occupied by the Scale. With standard lenses this might correspond to a distance of about 2–3 ft. There is a gradual but initially negligible loss in reliability as the image area occupied by the Scale decreases with distance.

5. *Distance*: One Scale suffices for distances of up to 5 ft. If uneven lighting is unavoidable, place the Scale in the better lit section. For distances between 5 and 15 ft, two scales must be used for optimal results: place one of them anywhere suitable, but the second one always vertically and in the upper left corner of the frame. Beyond a distance of 15 ft, the Scale is too small to permit a calibration level approaching 100 percent, because at that distance the color chips become too small to obtain precise digital readings from (i.e. using lenses of standard focal length).
6. *Alignment*: Care must be taken to position the Scale so that it is **parallel** to the predominant plane of the rock art motif, and about the same distance from the camera lens. Misalignment will reduce the reliability of color calibration.
7. *Reflection*: The Scale has been printed on matt stock, but this does not eliminate reflection entirely. If a camera-mounted flash is used, the scale must not be at right angle to the camera's focal axis, and if the subject is side-lit, the Scale should be perpendicular to the focal axis (Figure 2).

Acknowledgments: The standard scale and color calibration projects have been supported by the Australian Institute of Aboriginal and Torres Strait Islander Studies, by the Australia–India Council, and by the Indira Gandhi Rashtriya Manav Sangrahalaya.

References

- Bednarik, R. G. 1991. The IFRAO Standard Scale. *Rock Art Research* 8: 78–79.
- Bednarik, R. G. and K. Seshadri 1995. Digital colour re-constitution in rock art photography. *Rock Art Research* 12: 42–51.

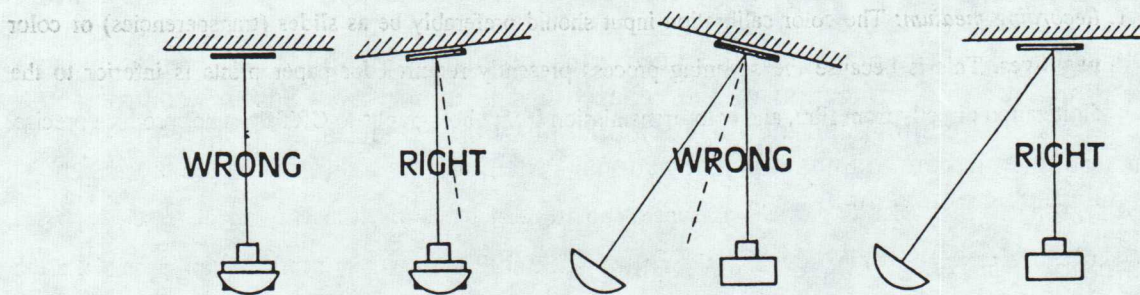


Figure 2. Relative positioning of camera, flash/strobe, scale and rock art: light and camera in the same position (a and b), and in two different positions (c and d).

**1999 INTERNATIONAL ROCK ART CONGRESS
AT RIPON COLLEGE
RIPON, WISCONSIN, U.S.A.
MAY 23-31, 1999**

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

THE CONGRESS

The Congress format will follow that of the Flagstaff Congress of 1994. There will be several concurrent sessions in the mornings, and General Sessions (symposia) in the afternoons. There will be public presentations in the evening. Registration will be from 5:00-9:00 p.m. Sunday, May 23, and from 7:30 to 8:45 on Monday. Late arrivals may register throughout the week. There will be two days of pre-congress field trips and two days of post-congress field trips. Information boards (approx. 30" x 30") for participating organizations will be mounted in the registration area. These may include the history, nature, and goals of your organization. You may include addresses, membership fees, and publication policies.

GENERAL INFORMATION

Dormitory accommodations will be available at Ripon College. A package of room and board (meals) has been fixed at \$35.00 (U.S.). A list of 25 motels in the immediate area is available (conference rates are being negotiated). There are approximately 100 motel units available in Ripon, and the college can accommodate 1,000. Motel distances range from 2-17 miles.

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

PAPERS/PRESENTATIONS

The final deadline for papers will be determined at the upcoming IRAC planning meeting in San Diego, November 1, 1997. (**ESRARA** members will be notified by postcard when that date/information becomes available. **ESRARA** plans to host a session on eastern states rock art at the Congress). Papers will be strictly limited to 20 minutes (including question/answer time). A longer formal paper (using the American Antiquity Style Guide) may be submitted for publication in the Congress proceedings. Presenters are asked to have typed first drafts available at the time of delivery. Requirements for translation, audio-visual equipment, or other needs must be made at the time the presentation is proposed.

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

For more information, contact the meeting chair:

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E-mail: steinbring@mac.ripon.edu
Fax: 920-748-7243
Phone: 920-748-2937



ROCK ART READING

→NEW BOOK OUT: ROCK ART OF KENTUCKY

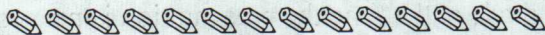
We are pleased to announce the publication of **Rock Art of Kentucky**. The authors are Fred E. Coy, Jr. (*ESRARA President*), Thomas C. Fuller, Larry G. Meadows, and James L. Swauger (*ESRARA IFRAO Contact*). This long awaited book is well organized and extremely well illustrated with black and white photos and drawings. It is available from:

The University Press of Kentucky
663 South Limestone Street
Lexington, KY 40508-4008.

(ISBN:0-8131-1986-3) 1997.

PUBLICATIONS IN THE WORKS

The USDA Forest Service will be publishing a volume of rock art papers entitled: **ROCK ART OF THE SOUTHEASTERN UNITED STATES** as part of their Heritage Series. This book will consist of selected papers from the 1995 and 1996 SEAC rock art symposia. It is scheduled to be available in late Spring 1998.



Mark Hedden is currently editing for publication the papers presented at the 1996 ESRARA Eastern States Rock Art Conference at Machias, Maine.

Although he has a publisher interested in a selection of the papers, Mark is working on securing a publisher for the entire set. He is open to suggestions on sources for publication from members and friends. Please contact him at:

Mark Hedden
P. O. Box 33
Vienna, Maine 04360

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 \$16.50 plus \$3.50 shipping and handling (\$1.00 charge for each additional copy) and may be ordered from:

ARARA
P.O. Box 65
San Miguel, CA 93451

Rock Art and Education

The Public Education Committee of the Society for American Archaeology has just published their latest *Archaeology and Public Education* journal and the topic is Rock Art. The title is "Images on Stone, Understanding Rock Art," Vol. 7, No. 3, 1997.

Topics for articles include conservation of rock art by J. Claire Dean; stewardship by William D. Hyder, president of ARARA; shamanism and rock art by Larry Loendorf and Amy Douglas; rock art from a kid's perspective by Susan Yannitelli, and includes resources for teachers, museum information, and a variety of miscellaneous information with a rock art focus. If you are involved in public archaeology/education and outreach, rock art research, or both, you will want to check this one out. Contact: Amy Douglass, Co-editor, at E-mail:

amy_douglass@tempe.gov.

The next *Archaeology and Public Education* will concentrate on Computers and Archaeology. Interested in subscribing? Contact the SAA executive office:

E-mail:

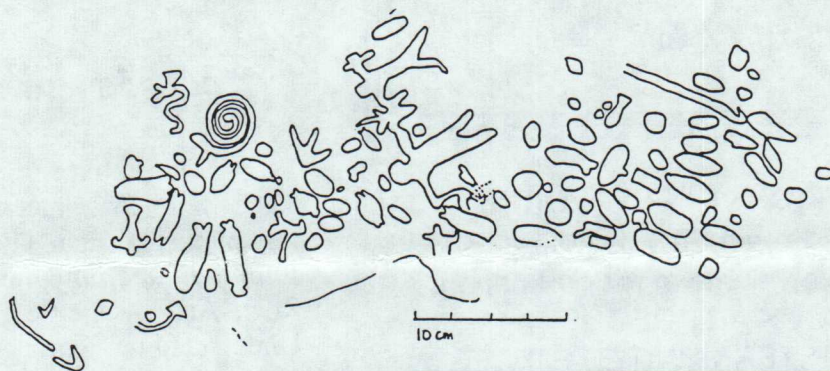
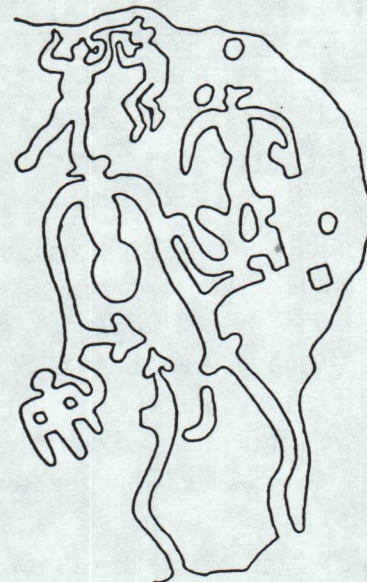
headquarters@saa.org

Don't miss ESRARA's winter newsletter. It will include:

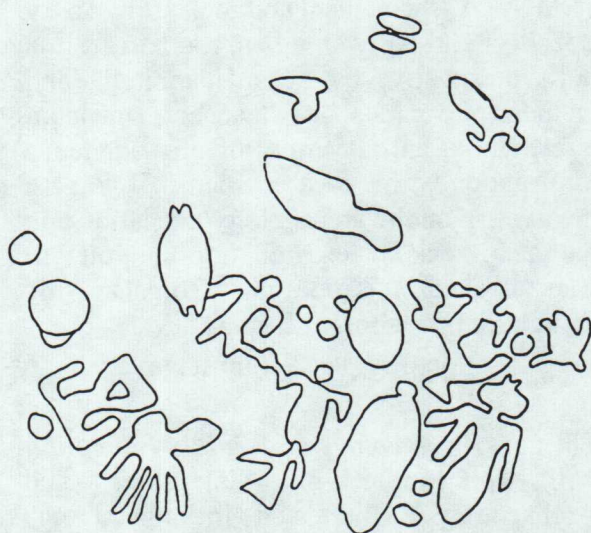
- ✓ A discussion of the International Rock Art Data Base
- ✓ A report from Scott Ashcraft, USDA Forest Service, on a newly discovered (not yet analyzed) pictograph in North Carolina
- ✓ News and research updates, meeting reports, etc.

**SEND YOUR NEWS ITEMS FOR THE
WINTER NEWSLETTER TO:**

Mark Hedden
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Washington State Park Petroglyphs
(drawings by Frank Magre)



ESRARA OFFICERS

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1997 Newsletter Editors:

Winter 1996: M. Hedden
Spring-Summer: D. Morse-Kahn
Fall: C. Diaz-Granados
Winter 1997: M. Hedden

☐ your IFRAO Color Scale is enclosed!

not to mention. . .

☐ and much more information,

November 8, Baton Rouge

☐ SEAC Rock Art Symposia

petroglyph

☐ Report from Lenik on Catskill

color re-constitution

☐ Report from Bednarik on digital

☐ Timely issues (check p.2 first!)

☐ Report on 1997 meeting in Bolivia

In this issue:

Carol Diaz-Granados, Ph.D.
ESRARA Fall Newsletter Editor
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Saint Louis, MO 63130-2939

DON'T FORGET TO SEND IN YOUR \$10.00 DUES TO:

ILO M. JONES
ESRARA, Treasurer
Post Office Box 4335
Helena, MT 59604

New members, send in your dues now and receive the upcoming Winter newsletter plus all newsletters in 1998. ESRARA members, send your dues by January 15, 1998. If we don't receive your dues by then, we regret that we will have to drop your name from the ESRARA membership list after the winter issue.

Although we are delighted with the fantastic response -- printing and postage costs for over a 100 members makes it impossible to send newsletters without yearly dues payment.

THE ESRARA NEWSLETTER IS ENTERING ITS THIRD YEAR!

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

Mark Hedden
P. O. Box 33
Vienna, Maine 04360

