

# ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association  
30th member of IFRAO - International Federation of Rock Art Organizations

VOLUME 6, No. 3

Summer 2001

## President's Message

Following the Eastern States Meeting, I attended the annual meeting of ARARA in Pendleton, Oregon. As an ARARA board member (and just re-elected to a second term), I am expected to attend – so I did! As usual, it's hard to know what to expect other than what is listed in the meeting program. Having never been to the great Northwest, I was impressed with the beauty of the landscape between Portland and Pendleton, and flying over Mt. Hood was breathtaking (also saw Mt. St. Helen's – or what's left of it!).

It was another fine ARARA meeting organized by Donna Gillette (one of our California members), and the local chair, Claire Deane. It all began with a reception at the Cultural Center of the Confederated Tribes of the Umatilla, Cayuse, and Walla Walla. Jeff Van Pelt provided a tour of the museum and told stories. All day Saturday and Sunday were paper presentations – many good ones. Following the Saturday papers was the ARARA auction and later the barbeque in a colorful "saloon" below the rodeo stadium grounds. The banquet was followed with a slide presentation by Jean Clottes on Chauvet Cave Rock Art. In attendance at the banquet and lecture, was his long time friend, Jean Auel (famous author of *Clan of the Cave Bear*, and subsequent novels).

There were about five different field trips on Monday, and I was extremely thrilled to get a spot on the trip to Horsethief Lake State Park to see the amazing Tsagagl'alal, "She Who Watches," and five "stations" of rock art leading up to "her." "She" is an awesome image,



as was the setting, and the view into the flooded valley. From there, the group went to Dalles Dam where about 20 petroglyphs are set up against a wall for viewing (retrieved before the dam flooded the valley). There were several familiar motifs, the "owl" (continued on page 2)



## COMMENTARY ON FOOTPRINTS

... from Dr. Solveig Turpin

The article on footprints in stone from Vermont in the last ESRARA newsletter was of interest to me because of the numerous petroglyphs of human feet in southwest Texas and north-central Mexico. Most of the Texas glyphs are in small sites centered around tinajas or potholes in the limestone bedrock that hold water for lengthy periods after a substantial rain. Although the water holes are natural, they are often mistaken for mortar holes. Lids, made of convenient slabs of limestone, have been found atop or immediately adjacent to the holes, suggesting there were some attempts to conserve the water in them. The foot print glyphs are intermingled with deer and bison hoof prints, turkey tracks, abstract geometric designs, a very few stick human figures, and meandering lines. The general impression is of animals milling around the water, leaving their hoof prints in the mud. Given the clear association between the glyphs and casual water and their isolation on a generally waterless divide. I believe that their production was related to the scheduled (based on rainfall) procurement of game and was intended to enhance the drawing power of the tinajas. (continued on page 2)

\*\*\*\*\*

## FALL NEWSLETTER-

Send items to the fall Newsletter Editor  
by Sept. 30:

Jean Allan

Bankhead National Forest

P.O. Box 278

Double Springs, ALABAMA 35553

E-mail: [jallan@fs.fed.us](mailto:jallan@fs.fed.us)



(continued from page 1)

for example. However, the majority of petroglyphs are unfortunately now under water.

There was not much time for sightseeing during the meeting, but some of us did manage to get to the nearby Pendleton Woolen Mills to buy a blanket or two (not to mention a western hat!).

These rock art meetings are always educational and enjoyable. In case any of our members are interested in joining ARARA, a membership form is enclosed. Whether you attend the meetings or not, a membership will assure you information on the annual meeting and receipt of the ARARA newsletters.

In closing, I would just like to say that I was pleased to see and visit with some of our ESRARA members at Pendleton: Richard Brock, Lloyd Anderson, Donna Gillette, Mark Hedden (all the way from Maine!), Jane Kolber, Evelyn Billo, Bob Mark, Mavis and John Greer, and our newest members, Janet Neibold, Peter Pilles, and Anne Worthington. Next year's meeting will be in DuBoise, Wyoming!

Hope the rest of your summer is great -- and not too hot!.

With Best wishes,

*Carol*

Carol Diaz-Granados  
7433 Amherst Avenue  
Saint Louis, Missouri 63130-2939  
E-mail: [cdiazgra@artsci.wustl.edu](mailto:cdiazgra@artsci.wustl.edu)

## WELCOME TO NEW MEMBERS!

*Anne Cobry, IL*  
*Michelle Berg-Vogel, AR*  
*Mark Esarey, IL*  
*Perry S. Mack, SC*  
*Lamar Marshall, AL*  
*Peter Pilles, AZ*  
*Anne Worthington, AZ*  
*Janet Niewald, VA*  
*Sharon Fai Urban, AZ*  
*Teri-Ann Wallace, MO*

## Dr. Solveig Turpin on Footprints

(continued from page 1)

The foot print glyphs of northern Coahuila and Nuevo Leon are usually on boulders rather than bedrock. The outer darker layer of mudstone is pecked and abraded away, exposing the light interior of the rock. They too are intermingled with abstract motifs, spear throwers, projectile points, antlers, and some animal prints but the relationship between human and animal is much weaker than in Texas. One interpretation is that the foot prints describe travel routes, much like those marked by Aztec traders who may have ventured this far north. Regardless of the specific interpretation, whether hunting magic, shamanistic empowerment, or cartography, foot prints in stone are so widely distributed that they, like many other images, must have held a special attraction for the artist that well-shod people of today may not recognize.



## ESRARA Members Present Papers at the National Speleological Society Meeting in Mt. Vernon, Kentucky

On Monday, July 23, Jean Allan, Carol Diaz-Granados, and Jim Duncan presented rock art papers in the Archaeology Session at the NSS Convention in Mt. Vernon, Kentucky. Allan presented a paper in conjunction with Varnedoe and Lindquist on Gustafson's Cave in Arkansas and Diaz-Granados and Duncan presented on Picture Cave in Missouri. Other ESRARA members in attendance at this meeting were Dr. Fred E. Coy, Jr., ESRARA past president, Randy Boedy, Gerald Moni, and Anita Spears, as well as our member and Giant City guest speaker, Chuck Swedlund. Jean Allan, Randy Boedy and others took a field trip to visit the Long-Tail site and Journey's End site in Kentucky (see ESRARA Newsletter, Vol. 1, No. 1, January-March 1996 for Journey's End).

*(Watch for Randy Boedy's report in the fall issue on the Long-Tail Site!)*



## A Visit to the Bald Friar Petroglyphs in Druid Hill Park, Baltimore, Maryland

One day last month my carpentry and historic restoration job brought me to the northern end of Baltimore, Maryland, just a short distance from the Bald Friar Petroglyphs at Druid Hill Park. As evening approached I succumbed to the urge to visit them. I had seen them earlier in the summer when my family, at my insistence, stopped to look at them on the way to a ballgame at Oriole's Park at Camden Yards. Ed Lenik had been kind enough to give me directions to find them, as they are not conspicuous. Actually, they are not only not conspicuous, they are pretty darn well hidden!

I had been casually searching for the "lost" Bald Friar Petroglyphs for the past couple of years. They were originally located in the Susquehanna River only about 17 miles below the sites I have been studying at Safe Harbor, Pennsylvania. They were moved from the river in 1926, prior to the construction of the Conowingo Dam, and the Maryland Academy of Sciences had worked to preserve them. However, my search for their current whereabouts brought only limited success. I had learned that several of the carvings were on display outside the Historical Society of Cecil County in Elkton, Maryland, and that a few more were now located at the Historical Society of Harford County in Bel Air, Maryland. But a 1927 newspaper article I had come across stated that "when completely reassembled the collection will number about ninety pieces." Numerous phone calls and emails brought few leads as to where I would find the others. Several sources stated that at one time the petroglyphs had been on display at the Baltimore Zoo, adjacent to Druid Hill Park. One person remarked that the last he had heard of them was that they had been dumped and left in an open field, somewhere.

Fortunately, Ed Lenik had been more dogged in his pursuit of the carvings. At the 2001 ESRARA Conference this past March, Ed presented the fascinating story of the rescue and loss of the Bald Friar glyphs, and of his successful search for their present-day locations. Armed with Ed's directions my family searched the park and successfully located them!

Now I was returning to them alone. Outside my car window a soccer match was being played as I

wound around Druid Park Lake, past the kids' Safety City and Saint Paul's (Has a nice ring to it doesn't it?) Cemetery. The park, opened in 1871, is itself a relic having seen better days. I pulled up to a spot near the entrance to the park's maintenance facility and loaded a roll of film into my camera, hoping that the late afternoon sun would provide good lighting to photograph the petroglyphs. Well, the lighting was no better than it was on my previous visit, but the quiet solitude of the place this evening inspired me.

Between an ancient mulberry tree and a younger poplar, overgrown by wild grape vines, honeysuckle and poison and English ivy, lay maybe twenty reconstructed boulders containing petroglyphs from Bald Friar. The exact number is impossible to ascertain in the current state of the place, and the abundance of poison ivy (and my attire of shorts) kept my curiosity in check that day. The overgrown area is about 12 feet by 30 feet, bounded on one side by the fence which surrounds the maintenance area. Gravel roadways converging from either side create a triangular island which surrounds the petroglyphic jungle. The rocks peek out here and there from below the vines, fallen leaves, and windblown litter. The largest section appears to be about 4 feet by 4 feet, tapering in thickness from 2 ft. to 6 inches. Another large section measures 3 1/2 ft by 5 ft and tapers from 2 ft. to 1 foot. The majority of the sections of rock range around 2 feet square and a little less than 1 foot thick. One stands upright, 3 1/2 feet high, reminding me of a Mayan stele. While many are comprised of fragments cemented back together after being blasted from the river bed, a few are relatively unfractured and complete. The "special cement imported from Italy... used to hold the bits together without disfiguring the original markings," as the old newspaper article stated, is not apparent-- a sand colored mortar bonds the pieces. A coarse, pebbly mortar, and sometimes red brick forms a backing for many of the conglomerations of rock fragments. A few appear to have been reconstructed on an incline, possibly reflecting their original orientation, or possibly to prop them for better viewing. In the center of the pile are pieces of loose stone, mortar and brick, giving me the impression that much of the pile was unceremoniously dumped here.

I could not make out one clearly recognizable design in the tangled mess. Maybe a bird track, jumbles of curved lines, a bull's eye-like circle inscribing a cupule. The designs are typically made up of very wide, convex grooves, many one inch wide, some 3/4 of an inch deep, with cupules an inch or more in diameter and varying from 1/2 to one inch deep. Photographs taken *in situ* do exist of at least some of the petroglyphs at  
(continued on page 4)



(continued from page 3)

Bald Friar, as well as drawings of many of the designs, but I have found that many designs were overlooked or inaccurately drawn in the sites at Safe Harbor, and I suspect it's the same with regard to Bald Friar.

As the light faded I gazed one more time at the overgrown island. Who will have the willpower, energy, and funding to get them to a place where they will be honored instead of disrespected? Here is a storehouse of information waiting for someone who is interested enough to examine and study it. How long will it be before it finally becomes some lucky researcher's project or book?

Paul Nevin  
6298 River Drive  
York, PA 17406  
717 252-4177  
susquekal@aol.com

**DON'T FORGET TO SEND IN YOUR \$12.00 DUES TO:**

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

**If you haven't already sent in your 2001 dues, please do it now! Any members unpaid as of September will have to be dropped from the rolls. Don't let that happen! We want you with us! And- you don't want to miss the great fall newsletter!!**

**ROCK ART OF THE EASTERN WOODLANDS, Proceedings from the Eastern States Rock Art Conference (Edited by Charles H. Faulkner) is now 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.**

## "HEALTH REPORT"

(Health of the organization, that is!)  
E.S.R.A.R.A. is alive, well, and growing!

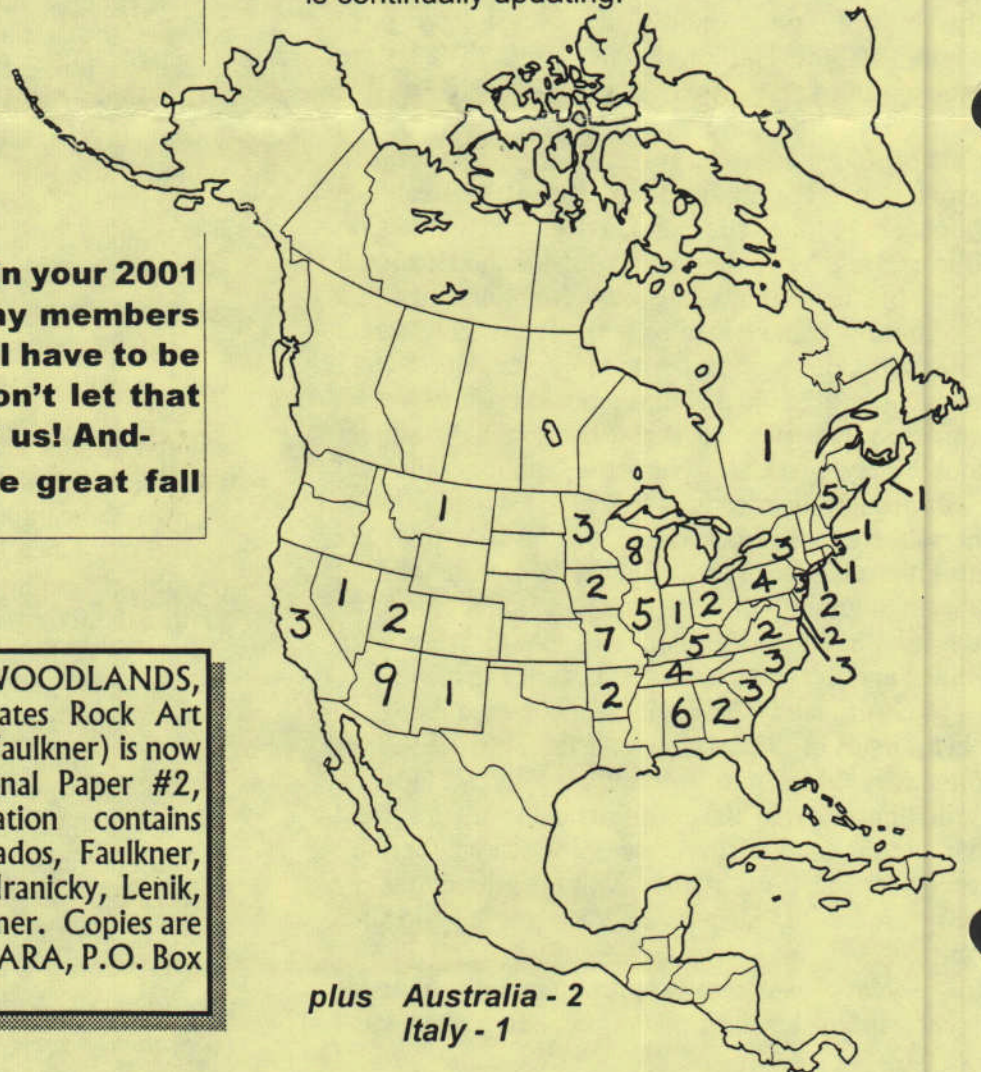
Not only is our organization doing well, but we are growing both in numbers and geographical distribution. Below is a map of North America showing the number of members in each state. It is exciting to see the distribution graphically and know that our organization is becoming a vital part of the American rock art scene.

If you would like to join one of our committees (Education, Conservation and Preservation, Central Repository), or if you have any suggestions, please contact ESRARA President, Carol Diaz-Granados, 7433 Amherst Avenue, St. Louis, Missouri 63130-2939 or e-mail her at [cdiazgra@artsci.wustl.edu](mailto:cdiazgra@artsci.wustl.edu)

Also, be sure to keep in touch with the organization through the ESRARA website:

[http://www.public.asu.edu/~rexweeks/Eastern\\_States\\_Rock\\_Art\\_Re.htm](http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm)

Bookmark this site! Our webmaster, Rex Weeks, is continually updating.





## A PLEA TO HELP SAVE OVER 800 PETROGLYPHS IN SPAIN AND PORTUGAL

Dear colleague,

The campaign to save the Guadiana rock art in Portugal and Spain has just established an electronic petition site, and we ask for your support of this endeavour by signing the petition. This will only take seconds, but it is crucial in deciding the outcome of this issue. At the present time, 490 sites have been reported in the valley, 340 on the Spanish side and 150 on the Portuguese side. Many more are yet to be located, the search only commenced a few weeks ago. It has become evident that the natural environment will not be considered in this issue, the valley can only be saved by an international outcry condemning the proposed destruction of the rock art. If we permit the inundation of these hundreds of sites to proceed, many more can be expected to be similarly destroyed elsewhere in Portugal in future years. We count on your support to save one of the finest rock art concentrations in Europe and ask you to add your name at the following address:

<http://www.PetitionOnline.com/Alqueva/petition.html>

There is room on the petition for a brief comment you may wish to make. Many thanks for your support.

Mila Simões de Abreu, IFRAO Representative of Portugal  
Robert G. Bednarik, President of IFRAO

### Order an ESRARA ball cap or tote bag!

**E.S.R.A.R.A. Cap** **\$10.00**  
**E.S.R.A.R.A. Tote bag** **8.00**

Send check or money order, payable to  
ESRARA, to:

Iloilo M. Jones  
ESRARA Treasurer  
P. O. Box 4335  
Helena, Montana 59604

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
City: \_\_\_\_\_  
State: \_\_\_\_\_ Zip: \_\_\_\_\_

Number of caps: \_\_\_\_\_ x \$10.00 subtotal: \_\_\_\_\_  
Number of totes: \_\_\_\_\_ x \$ 8.00 subtotal: \_\_\_\_\_

TOTAL: \_\_\_\_\_



**E.S.R.A.R.A. CAPS  
and TOTES!!!**



- In this issue:***
- ☐ Commentary from Solveig Turpin
  - ☐ Plea to save rock art of Spain & Portugal
  - ☐ A Visit to the Bald Friar Site
  - ☐ Distribution Map of ESRARA Members
  - ☐ Report from Annual ARARA Meeting, Pendleton, Oregon
  - ☐ ARARA Membership Brochure
  - ☐ plus more!

Carol Diaz-Granados  
 Summer Editor  
 ESRARA NEWSLETTER  
 7433 Amherst Avenue  
 Saint Louis, Missouri 63130-2939



### **THE ESRARA LOGO**

The logo for the Eastern States Rock Art Research Association is a large bird (head in typical profile) in affiliation with a small anthropomorph near its head, a small circle/pit either under the wing of the bird or the anthropomorph's arm, a "stick," and a smaller bird nearby. Although it may be difficult to know the meaning behind any prehistoric motif, this one appears frequently in Missouri rock art, and there are ample data in the ethnographic record to get a handle on the probable significance of this grouping. In short, there is an oral tradition that tells of a giant bird that plays the stick ball game with a supernatural hero figure! More on this and other oral traditions in an upcoming newsletter.