



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

Quarterly of the Eastern States Rock Art Research Assn.

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NOTICE: JEAN ALLAN, OUR FALL NEWSLETTER EDITOR, INFORMS US THAT THE FALL ISSUE HAS BEEN DELAYED. THE FALL NEWSLETTER, VOLUME 6, NUMBER 4 (2001), WILL BE OUT AS SOON AS POSSIBLE. THANK YOU FOR YOUR PATIENCE.

The Bald Friar Petroglyphs of Maryland: A Conservation Update

Edward J. Lenik, R.P.A.

At the 2001 ESRARA Conference I presented the story of the blasting and removal of petroglyphs from the Susquehanna River in the 1920s by the Maryland Academy of Sciences staff and other individuals in advance of the construction of the Conowingo hydro-electric dam. Following their rescue many of the Bald Friar petroglyphs were brought to Baltimore by the Academy where they were reassembled and put on display. As the years passed several of these glyphs were dispersed to various institutions and the remainder were placed in a pile outside a maintenance area in Baltimore's Druid Hill Park.

During my research I relocated the long-forgotten and presumably lost petroglyphs at Druid Hill Park. I also located ten specimens that were in a garden of a private home, the property of a collector who expressed his willingness to donate these glyphs to a responsible organization. As I indicated at the Conference, the conservation of this remaining rock art should be of primary concern to the archaeological and historical community in Maryland.

During the past year I have been urging the Maryland Historic Trust to acquire the extant

glyphs at Druid Hill Park as well as those in the possession of George Reynolds, the private collector. Dennis Curry, Senior Archaeologist with the Archaeological Research Unit at the Trust reports that the ten glyphs from Bald Friar in George Reynolds's garden have been donated to the State and are now at the Maryland Archaeological Conservation Laboratory at Jefferson Patterson Park and Museum. Curry also indicates that the Trust is considering acquiring the specimens stored at Druid Hill Park, however the issue of their current ownership is unclear and needs to be resolved.

One additional note: In 1925 David Herr Landis, an avocational archaeologist, Bald Friar petroglyphs. Landis photographed the petroglyphs on Miles Island (a.k.a. Indian Rock). His collection of photographs is curated at the Hershey Museum in Hershey, Pennsylvania. It is an unpublished album containing forty pictures with typed and handwritten descriptions and comments on each view or scene. This collection is an important and highly significant record of the petroglyphs in their original context. I have recommended that the Maryland Historic Trust arrange to copy this significant archive and that the two organizations consider publishing this collection.

Received 10/15/01

President's Message,

I will begin here with a couple apologies – First, I would like to apologize to our Texas faction: Marglyph, Solveig Turpin, and Eben Cooper! I accidentally left the number "3" off Texas in the map distribution of ESRARA members in the summer newsletter. Please add a "3" in the state of Texas!

Second, I would like to apologize to Paul Nevin, who kindly sent a report on his visit to the Bald Friar Petroglyphs (see the ESRARA Summer Newsletter). He had sent photos, snail mail, at the same time, but I did not realize that they were waiting for me in my University mailbox (which, once summer classes are over, I rarely check until the fall semester begins). So none were included. To make up for that oversight, two are included in the color newsletter as an addendum to Paul's report. Again, my apologies to Paul.

ESRARA's most pressing issues at the moment are its committees. Although we have several volunteers per committee (as of our spring meeting), we still need leadership for two of the committees: Preservation/Conservation and Central Repository.

Preservation/Conservation will propose guidelines for ESRARA's mission to protect and preserve rock art sites and chart long-range and short-range goals and plans. Currently, the following members have agreed to serve on this committee:

Paul Nevin
Jean Allan
Carol Diaz-Granados
Steven Shaffer

Central Repository. This committee will work on brainstorming a plan to find a central repository for eastern rock art archives. Ideally, we should apply for a grant that would support buying (or find an "angel" to donate!) a building, and equipping it with all the archival files, acid-free file folders, boxes, fire-proof cabinets – and fireproofing technology for the building -- state of the art.

A few years back I toured such a building that now houses the Jesuit Archives in St. Louis, Missouri. I was impressed with the layout and fireproofing technology utilized for this building. In a nutshell, if a fire is ignited, a building-wide system sucks out the oxygen so the fire goes out almost immediately! I'd never heard of such a system, but at the time it was installed, it cost \$300,000. It was installed several

years ago, so I imagine the cost has gone up (and maybe even the technology has advanced). Their building (once a house) was donated when their need became known. The building includes a few offices, but the largest section is the archives in the back room: the converted garage, and an addition. Then the central room contains a library and table for reading and researching. Ours would have to include a slide projector (or two), a computer, software, scanner, etc., etc. depending on the technology of the hour! Current committee members are:

Richard Lynch
Fred E. Coy, Jr.
Mark Wagner
Iloilo Jones

Education Committee: This is one committee that we can certainly move ahead with because we have enough members and ideas. Among the suggested projects are an education module for K-5, 6-8, and 9-12; an educational video on protecting rock art sites, brochures on protocol when visiting a rock art site, and many other ideas.

Current members include:

Mary McCorvie
Mark Wagner
Faith Rockenstein
Jean Allan
Rex Weeks
Deborah Morse-Kahn
Steven Shaffer
Carol Diaz-Granados

So, please let me hear from any others who would like to serve on one or more of these committees, or if you have ideas you would like considered (cdiazgra@artsci.wustl.edu).

It is impossible to close this message without a mention of September 11. There is no way, and no room here, to express my feelings regarding that atrocity. Our nation and our lives are changed forever. Let me just say that my heart goes out to all who suffered any personal losses in the horrific events of that day. My prayers are the same as yours – for Peace!

Hope you and your loved ones will be safe in the year ahead,

M'Best,
Carol

For Immediate Release

**WORLD'S LARGEST ROCK ART
STUDIES LITERATURE DATABASE
IS NOW AVAILABLE ONLINE AT THE
UNIV. OF CALIFORNIA - BERKELEY
BANCROFT LIBRARY WEB SITE**

Rock Art Studies are primarily concerned with prehistoric and historic images created by Indigenous Peoples from all around the world who have pecked, painted, and carved on rock surfaces found in natural landscape settings. Both academic and non-academic interest in indigenous rock art has exploded in recent years resulting in a rich and expansive literature. Professional researchers and students have had a difficult time accessing this literature which, as often as not, has been published in specialized journals, small circulation editions, and non-circulated "gray" literature.

With over 10,500 citations to the world's rock art literature, Rock Art Studies: A Bibliographic Database is the world's largest rock art bibliographic database. Available for the first time for use by researchers and students, the database can be found at the University of California, Berkeley, Bancroft Library Web Site:

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

Simple and complex literature searches are easily conducted using a simply formatted search engine which offers search fields based on Author, Title, Place Name Keyword and Subject Keyword. No other research tool is currently available where one can query the literature with the degree of specificity available here. In a matter of seconds, one can find, for example; 20 citations which deal with the "hand" motif in Australian rock art, 385 citations which deal with the worldwide phenomena of "cupules", or 504 citations

which deal with "cultural resource management". Plans call for the data to be updated semi-annually. Leigh Marymor, Co-Chairperson of the Bay Area Rock Art Research Association (BARARA), has spent over eight years compiling the Rock Art Studies database and has recently donated the project to the Bay Area Rock Art Archive at the Bancroft Library. The Bay Area Rock Art Archive forms part of the Western Americana Collection, the Bancroft Library's largest resource, which documents the history of western North America, particularly from the Western Plains states to the Pacific Coast and from Panama to Alaska, with greatest emphasis on California and Mexico.

Established in 1983, BARARA is an avocational association of professionals and amateur enthusiasts who share a dedication to rock art conservation, research and education in the Greater San Francisco Bay Area and Northern California. BARARA publishes a semi-annual newsletter, organizes field visits to rock art sites, sponsors the Bay Area Rock Art Conservation and Education Fund, the Bay Area Rock Art Archive at the UC Berkeley Bancroft Library, and other rock art conservation activities.

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January 2002

News from Machias Bay....

I completed analysis of petroglyphs from two previously unrecorded sites in Machias Bay (62.46 and 62.47) and the sites were nominated for the National Register of Historic Sites in January of 2001. The results of the analysis were summarized and presented to the 2001 SAA meeting in New Orleans. An article based on the work will be published in the forthcoming issue of the *Archaeology of Eastern North America Journal (AENA)*.

The designs were late in the sequence of styles identified for Machias Bay and significantly increased the number and variety of Styles 5 and 6 motifs. Three representations of European sailing vessels were identified and related to documented voyages for exploration and trade (in 1606 by the French and c. 1630-33 by English Colonial traders). The presence of these ship representations pecked out with a hammerstone along with other Style 6 petroglyphs placed the style definitively within the European Contact period.

A Maine Historic Preservation Commission grant to James Clark of *Archaeological Research Consultants, Inc.*, based in Ellsworth, Maine enabled the making of casts using room temperature vulcanizing rubber molds of a select group of petroglyphs representative of the styles present. The vulnerability of the petroglyphs to rising sea level and to damage from the increasing numbers of unsupervised visitors in kayaks made the setting up some kind of alternate venue imperative. Eleven molds were made during difficult weather conditions in late September, 2001. More are planned for the coming season.

In the process of assisting Jim Clark, I continued gathering detailed metric data on the significant glyphs. Line widths, line depths, number of dints within a standardized unit (2.5cm long), surface angles and directions, degree of edgewear and lichen growth, etc. were compiled. Tools used included a set of inexpensive hardware items: a small bubble level set on the handle of a carpenter's angle measure and a carpenter's

contour measure.

A preliminary assessment of the metric data obtained indicated that the earliest paired anthropomorphs (Style 1) tended to be worked with a fine tipped (prepared?) hammerstone to form closely clustered overlapping dints (6-8 dints per 2.5 cm segment or *dps*) that averaged 5-6mm in width by 1 mm or less in depth. During the period of Style 3 anthropomorphs with doubled outlined torsos, line widths averaged about 10mm, the *dps* = 5 and contours became more rounded, indicating a tendency to use hammerstones with slightly broader, more rounded working edges. A few rhyolite cobbles with utilized or partly prepared edges have been recovered from crevices in the ledges where the petroglyphs are located, which would have served as hammerstones to make these designs. Some elongated Style 4 and early Style 5 semi-active anthropomorphs show a return to a densely clustered very delicate pecking technique. More spaced and broadly dinted designs characterize the active anthropomorphs of the latter part of Style 5 and the early Contact period of Style 6, when moose representations become the dominant subject. The quality of workmanship in Machias Bay glyphs declines during the early historic period as spirit signs and shaman forms disappear in favor of small naturalistic moose. As Euroamericans settled in Machiasport during the 1790s, the mainland sites (62.1, 62.6 and 62.8) were abandoned. The last figures on 62.46 and 62.47, following the abandonment of the mainland sites, appear to have been battered and abraded with a very broad stone edge, leaving shallow, dish-shaped dints. Moose representations are replaced by small figures with raised arms that resemble the Ojibway paintings of the healing rock spirit called *Maymaygwayshi* (Dewdney & Kidd 1973) and by figures in canoes associated with an angular or sinuous snakelike motif very similar to 19th century Micmaq incised petroglyphs from Nova Scotia (Molyneaux 1988). This last image may have served as a prophylactic against the hazards of marine travel (See references below).

Ray Gerber plans to finish a master print of the 40 minute film feature on Maine rock art during his academic break this summer. Narration and sound dubbing will be done as soon as possible thereafter and video offprints available, hopefully, in 2003.

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Molyneaux, Brian

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FOR THE RECORD: Petroglyphs near The Dalles, Oregon.

On my way to the ARARA Conference in Oregon last spring, I stopped off to check on the condition of 45 basalt blocks with petroglyph panels that had been removed from various sites now flooded behind The Dalles Dam. These were part of the series of 400 panels recorded in situ during a final season of fieldwork in 1956 (Hedden 1957). Wrenched out of their original context of massive columnar basalt along the Columbia River, I found a major portion had been laid down helter-skelter with no associated information in the shadow of the concrete fishladder at The Dalles Dam. The

panels are protected, however, and do appear to be largely undamaged. At the Conference I heard that there were plans to reassemble the salvaged panels at a park near the original sites. I hope these efforts will be successful and, for the record, restate here, as I have informed the Umatilla and Yakima tribal cultural centers, that I have field data based on the original fieldwork.

My original reports on these sites, completed in 1956, were filed with the Washington State Museum, now the Burke Museum, in Seattle, along with photographs and a complete set of 400 surface prints. The Oregon Archaeological Society has had copies of original manuscripts and is preparing to publish the material along with summaries from the 1960s. These will be accompanied with drawings, a foreword and commentaries to bring the material somewhere in line with current research. For example, scenes of hunting wapiti and mountain sheep and associated signs replicate panels recently discovered in the Black Hills of Wyoming which Tratebas (1994, 2000) attributes to the Late Paleoindian and Early Archaic. The 45 panels that survive sample a 9000 year rock art tradition along the Columbia River!

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ARARA SELECTS DUBOIS, WYOMING FOR ITS 2002 ANNUAL CONFERENCE

It is not too early to start making your plans to attend the 2002 ARARA Conference to be held at the Headwaters Arts and Conference Center and Wind River Historical Center in Dubois, Wyoming, May 24-27.

Dubois is a small western town situated on the eastern slope of the Continental Divide on U.S. Highway 26, a major gateway to Yellowstone and Grand Teton National Parks. One of the best-kept secrets of this stunningly beautiful area is its little-known but world-class rock art featuring "Dinwody Style" petroglyphs. Made by the region's Sheep Eaters, the Mountain Shoshone, this rock art offers a fascinating glimpse into the cosmology of the people who were the original, year-round inhabitants of the Greater Yellow-stone ecosystem. Field trips to sites near Dubois and further afield will be arranged by Larry Loendorf in conjunction with private landowners.

Check the ARARA Website for details: zzyx.ucsc.edu/Comp/Bill/ARARA/ARARA.html

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

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IN THIS ISSUE

- ...Lenik on Maryland Petroglyphs
- ...President's Message
- ...Rock Art Web Site
- ...ARARA 2002 Conference
- ...News from Machias Bay
- ...For the Record: Petroglyphs at The Dalles, Oregon