

ESRARA

Newsletter

Eastern States Rock Art Research Association

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

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Fall 2000/Winter 2001

Three Puerto Rican Rock Art Sites by Michelle H. Hayward, Ph.D. and Michael A. Cinquino, Ph.D.

Masked faces? A human face? Your ancestor's face? Spirals? A worm? A ghost? Human or non-human faces with or without bodies? These are all prehistoric images which present the researcher with a number of interpretive questions.

These rock carvings from three locations in Puerto Rico underscore the richness of the figures located on this island in the Caribbean. Some 500 sites contain petroglyphs or pictographs, ranging from those with only carved or painted images to habitation locations with as little as one remaining figure.

Stylistic variability is high. Human or anthropomorphic designs are present, most commonly various types of faces (Figures 1 and 2). Faces may be appended to bodies with scant depiction of appendages to amorphous enclosed forms (Figure 3) to fully-executed figures with arms, legs, hands and feet. Zoomorphic representations include fish, bats, turtles, birds and frogs. Abstract designs consist of spirals, intertwined semi-circles (see Figure 3) and crossed lines.



Figure 1 – Complex anthropomorphic facial petroglyphs along the R^o Caguitas, Municipio of Caguas.



Figure 2 – Simple anthropomorphic facial petroglyph from La Cueva del Indio, Municipio of Las Piedras.

Rock art sites are widely distributed throughout Puerto Rico among four types of locations: river banks, caves, ballcourts or plazas, and beach rock. While design elements such as faces and spirals are frequently found in a high proportion of island sites, each location may contain its own distinctive grouping of elements.

Both Michael and I have spent several years being employed by governmental agencies or conducting research projects on the island. Over the course of these years we have developed an investigative interest in the rock art. Our most recent efforts involve nominating sites to the National Register of Historic Places. Only two exclusively rock art sites are on the Register, yet their number, distribution and stylistic diversity clearly argue for their importance as a separate class of cultural resource and one which can provide valuable insight into the fabric of prehistoric life on Puerto Rico.

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Editor's Corner *by Jean Allan*

Mea Culpa! This issue is late for Fall. It is also early for Winter. The decision to combine Fall and Winter issues was based on two things, one, I was late with the Fall issue (many apologies) and two, the information for our Spring Eastern States Conference wasn't available until early December. Since I was already late, waiting to include the Conference info seemed like the most expedient way to get it out there to you quickly. I hope many of our members will be able to attend. Mark Wagner and Mary McCorvie have put together a wonderful agenda (see this issue for details).

Thanks to this issue's contributors: Marglyph Berrier, Michael Cinquino, Eben Cooper, Fred Coy, Carol Diaz-Granados, Michelle Hayward, Edward Lenik, Mary McCorvie, Pat Newcomb, and Mark Wagner.

Special thanks to my brother, Glenn Allan and Paul Sicinski and all the other folks at Christmas City Printing who made this "Special Edition" newsletter possible. Without their contribution this issue would have been photocopied.

ROCK ART OF KENTUCKY

by Fred E. Coy, Jr., Thomas C. Fuller, Larry G. Meadows, and James L. Swauger

This 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

Hardcover \$34.95
(ISBN: 0-8131-1986-3) 1997

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.

The Petroglyphs and Pictographs of Missouri

Carol Diaz-Granados and James R. Duncan

This comprehensive guide to the rock art of Missouri presents major design motifs and links to those images to Native American beliefs.

Available from University of Alabama Press
280 pages, 6x9, 32 photographs, 89 line drawings
ISBN 0-8173-0988-8
\$29.95 paper

President's Message

WE HAVE A DATE!

A group of ESRARA board officers and members gathered for an impromptu meeting at the Southeastern Archaeological Conference in Macon, Georgia to discuss details of the Giant City meeting. The vote was unanimous to convene on March 29-April 1, 2001. A preliminary schedule was also discussed and here's the plan: Thursday and Friday-field trips to rock art sites, Friday evening reception and ESRARA's first auction(!) on campus at Southern Illinois University (SIU)-Carbondale, Saturday - a full day of papers, evening banquet with keynote speaker at a local winery, and Sunday morning, the ESRARA business meeting and final field trip(s). Please mark your calendars and see this issue's "Call for Papers" and registration details! Our meeting chairpersons are ESRARA members Mark Wagner and Mary McCorvie who have done a great job of organizing this one. So that's the latest on ESRARA's upcoming meeting.

Well, what's happening with the rock art conference scene elsewhere? A lot! Remember less than ten years back when we were lucky if there were one or two papers on rock art being given at a national or regional archaeological meeting??!! Now there are many more papers being given including whole symposia specializing in rock art research, a movement which took hold in the early to mid-nineties. Added to this are a growing number of meetings (and organizations) actually specializing in rock art research. At the ARARA meeting in May there was the buzz about the AURA/IRAC meeting in Alice Springs, Australia (see report in this newsletter) - many were gearing up for that one which took place September. I just tried to get in touch with Jane Kolber only to find that she was in Bolivia at still another rock art meeting. November 5 was the Rock Art Conference sponsored by the Museum of Man in San Diego. The following weekend was the Southeastern Archaeological Conference that included two sessions on rock art and one on iconography (the iconography symposium included rock art papers!). And don't forget the Midwest/Plains Conference, unfortunately scheduled that very same weekend. This regional joint-meeting also boasted a couple rock art symposia, plus a vendor table with lots of info on rock art books and organizations put together by Deborah Morse-Kahn.

Then on the horizon is our ESRARA Conference March 29-April 1 this coming spring 2001, that we hope you will all attend. In April is the national meeting of the Society for American Archaeology in New Orleans which will have three or four rock art symposia. And we're back again to May and the ARARA meeting in Pendleton, Oregon. Phew! There are many other rock art meetings around the world too numerous to mention.

It's an exciting time for rock art research!

Happy New Year to all our members and their families.

Carol Diaz-Granados
7433 Amherst Avenue
Saint Louis, Missouri 63130-2939
Email: cdiazgra@artsci.wustl.edu



Figure 3 – Various petroglyphs from the upper northwest side of La Piedra Escrita, Municipio of Jayuya.

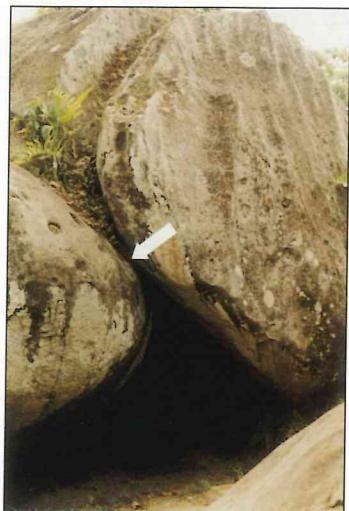


Figure 4 – Entrance to the main petroglyphic grouping at Cueva del Indio, Municipio of Las Piedras. Arrow indicates facial image.



Figure 5 – La Piedra Escrita river boulder petroglyphs, Municipio of Jayuya.



Figure 6 – Location of petroglyphs on rock face outcrops along the R^o Caguitas, Municipio of Caguas.

Three Puerto Rican Rock Art Sites

continued from page 1

One of the sites we are nominating is Cueva del Indio, located in the northeast interior of the island, municipio of Las Piedras. The main grouping of petroglyphs have been carved into surfaces of a number of large boulders accumulated around a deep depression. Open and enclosed spaces form an interconnecting network of cavities, crawl spaces, variously inclined rock faces and different entrances. Some 64 figures can be found on five of the rock faces that form the walls of one of the entrances depicted in Figure 4. The anthropomorphic facial image of Figure 2 marks the entryway, situated on the top left boulder. Inside are mural-like executions of mostly simple to complex faces, occasionally with elaborate intertwining headdress and partial bodies. The figures tend to be shallowly carved and remain in good to fair condition.

A second site to be nominated is situated in the central mountainous interior municipio of Jayuya, consisting of a large boulder in the middle of the R^o Coabey (Figure 5). Called La Piedra Escrita, the rock contains 52 more deeply carved images than those of Cueva del Indio, positioned on the upper northeast and northwest sides of the boulder, as well as its top. The petroglyphs of Figure 3 correspond to those of the northwest side, illustrating a wide range of images comprising abstract spirals, shapeless body forms and anthropomorphic faces.

We also visited for the first time a petroglyph site, again located in the northeast interior portion of Puerto Rico, but this time along the R^o Caguitas in the municipio of Caguas (Figure 6). The images are carved into the tops and sides of vertically inclined rock outcrops that align both sides of the river, providing an impressive physical setting. While the majority of designs consist of human-like faces, stylistic distinctions are also evident, as indicated in Figure 1 with more complex internal facial elements for both images, with the left-sided one also possessing lines extending from the face.

To return to the interpretative questions posed at the beginning, the answers to their meaning and other island petroglyphs and pictographs can be characterized in large measure as imaginative and preliminary. For example, facial images can readily be identified, but whether they represent actual human individuals, social groups, kin groupings, mystical/spiritual beings, a combination, or something/ someone else is unclear. Although the study and documentation of Puerto Rican rock art may not be easy, we consider it well-worth the effort.

Charles Swedland Recieves Public Service Award For Rock Art Photographic Recording

by Mark Wagner

ESRARA member Charles ("Chuck") Swedland received a Public Service award at the annual meeting of the Illinois Archaeological Survey (IAS) at Cahokia Mounds State Park on December 3, 2000, for his contributions in photographing Illinois rock art sites. Public Service awards are given out each year by the IAS (Illinois's association of professional archaeologists) to non-archaeologists who have helped protect or preserve the archaeological resources of the state. Chuck, who is an emeritus professor of photography at Southern Illinois University, received his award for a series of outstanding photographs of southern Illinois rock art sites taken over the past five years, many of which had never been adequately photographed. Slides of Chuck's photographs were shown during the award ceremony in front of an appreciative crowd of about 100 people (many of whom were probably unaware that Illinois contained any rock art sites!), helping to raise the visibility of rock art research in the state.

Alabama Petroglyph Relocation Project Huntsville artist recreates ancient artifacts for exhibit

by Pat Newcomb

Long before written history, someone chipped out images on four stones under the shelter of a rock overhang in present-Colbert County.

Hundreds, perhaps thousands, of years later, Huntsville artist Susie Garrett used instruments like sheets of plastic foam, a wire brush and an electric kitchen knife to recreate the rock overhang those ancient people sat under as they gouged out the images of a snake and some footprints.

What those symbols mean is unknown. Maybe they were part of some religion, perhaps just a part of everyday life. Whatever they mean, the petroglyphs – as the carved images are called – are precious artifacts.

That didn't stop vandals from trying to damage the images. The Martin family, owners of the property where the stones were located, discovered the vandalism and donated the petroglyphs to the state to keep them safe. The stones eventually ended up at the Tennessee Valley Art Center in Tuscumbia.



Martin petroglyph boulder

That's when Susie Garrett came in.

The center hired her to make the exhibit space closely resemble the original location. First, Garrett made a trip to the site to take pictures.

Then she got to work. An elaborate pencil drawing of her concept kept her on track as she decided how to bring the outdoors into the 38-by-18-foot space inside the Art Center.

"When I went out to the site, it just all came together," said Garrett as she put the finishing details on the exhibit. "I knew what was going to be foam. I spent a lot of time at home doing drawings, just thinking about it."

She began the construction last June, finishing it in April before the exhibit opened. Garrett said she had to think of the project as a three-dimensional circular space. "I had to break it down into forms to create the roundness like a sculptural element," she said.

Garrett has a degree in commercial art from the University

of Alabama in Huntsville and a master's degree in art education from Alabama A&M University. She works regularly as a preparator at the Huntsville Museum of Art, helping construct and paint spaces for new exhibits that come to the museum. She also works as an art instructor, an artist for WHNT-TV and as a free-lance artist doing everything from decorative finishing touches to painting houses.

All that helped her with the Martin Petroglyph exhibit, Garrett said. "All the other things I have done on a smaller scale. It just all came together in one project."

To start the petroglyph project, Garrett built scaffolding to reach the top of the exhibit area. With help from her husband, Robert Perrella, she attached several sheets of plastic foam to the ceiling. She then carved out curves in the foam to simulate a craggy rock facing and slathered on putty and plaster to smooth out the surfaces.

Garrett also mixed the white beads that popped off as she carved the sheets and mixed them with silicon caulk and spread that over the area to create a rough, rocky look.

After the rock facings were complete, she painted the foam with latex house paint, using a wide house painting brush to lay the base coat and then a stipple brush to texture the surface to resemble the shades and shadows in a natural buff overhang.

Garrett also painted a mural at the edges of the overhang area to reproduce the feel of the surrounding woods at the original location.

The work Garrett did captures the feel of the outdoor site, said Mary Settle Cooney, executive director of the Art Center. "It's so wonderful how she grasped the concept of what this needed to be. We wanted more than just viewing the artifact. We wanted to connect to the people (who made the petroglyphs). The interpretation of the bluff was critical to the exhibit.

"We wanted people to feel like they were engulfed in the exhibit," Cooney said. "We wanted (visitors) to understand the experience of these native people."

The Martin Petroglyphs are on permanent display at the Tennessee Valley Art Center.

The center is at 511 N. Water St. in Tuscumbia. The galleries are open Monday through Friday from 9 a.m. to 5 p.m. and Sunday from 2 to 4 p.m., closed Saturday. Admission is \$2 to see the petroglyphs. The other galleries are free. For more information, call (256) 383-0533.

Reprinted with permission of The Huntsville Times, June 8, 2000.

Dendroglyphs in the Eastern United States by Fred E. Coy, Jr.

Reports of rock art sites in the Eastern Woodlands are relatively few compared with the number of rock arts sites reported in the western more arid states. A few years ago Jean Allan and I were talking and we made an estimate that there have been more than 300 recorded rock art sites east of the Mississippi. One explanation may be that the American Indians used the most convenient surfaces to record their messages, here in the Eastern Woodlands that being on the trunk of trees. There are numerous reports in early journals, histories, and legal documents indicating the frequency of the "picture writing on trees" (dendroglyphs) left by the Native Americans and suggesting that the messages were universally understood.

George Henry Loskiel, bishop of the Moravian Church, in 1794 described the picture writing on trees in one, carefully worded, concise paragraph: (Loskiel 1874:25)

"Their hieroglyphics are characteristic figures, which are more frequently painted upon trees than cut in stone. They are intended, either to caution against danger, to mark a place of safety, to direct the wanderer into the right path, to record a remarkable transaction, or to commemorate the deeds and achievements of their celebrated heroes, and are as intelligible to them as a written account is to us. For this purpose, they generally chose a tall well-grown tree, standing upon an eminence, and peeling the bark on one side, scrape the wood until it becomes white and clean. They then draw with ruddle [red ochre], the figure of the hero whose exploits they wish to celebrate. The warriors sometimes paint their own deeds and adventures; for instance, the number of prisoners or scalps taken; the number of troops they commanded, and such as fell in battle. Other paints point out the places, where a company of Indians have been hunting, showing the nights they spent there, the number of deer, bears, &c. killed during the hunt, &c. If even a party of traveling Indians have spent but one night in the woods, it may be easily known, not only by the structure of their sleeping huts, by their marks on the trees, to what tribe they belonged: For they always leave a mark behind, made either with ruddle or charcoal."

Lord Henry Hamilton, after his capture at Vincennes during the Revolutionary War, was transported to a prison in Williamsburg, Virginia. On the route through Kentucky, at a campsite, Hamilton recorded in his journal on April 14, 1779 the following statement: (Hamilton 1779)

"Several of the trees here bear the marks of the exploits of the Savages, who have certain figures and characters by which they can express their numbers, their route, what prisoners they have made, and how many killed. They commonly raise the bark and with their Tomahawks & knives carve first and then with vermilion color their design."

Schoolcraft mentioned in his Memoirs: (Schoolcraft 1851a)

"We passed, and stopped to examine, Indian symbols on the blazed side of a tree, which told a story to our auxiliary Indians of a moose having been killed by certain men, whose family name, or mark, was denoted, &c. We had previously passed several of these hunting inscriptions in our ascent of the Mauvais, and one in particular at the eastern end of the four pause portage [apparently a pause is a rest period]. We were surprised to perceive that these figures were read as easy as perfect gazettes by our Indian guides."

Schoolcraft referred to the observations of earlier writers to describe the wealth of information that could be obtained from the picture writing on a tree on the Muskingum River in Ohio (Figure 1). (Schoolcraft 1851b)

To these examples of the use of pictographic writing to subserve the purpose of information, in traveling and in hunting, I add the following pictograph respecting known historical events. It was transcribed from a tree on the banks of the Muskingum River, Ohio, about 1780. [Described by William Bray in 1781 and Nicholas Creswell in 1778] The bark of the tree had been removed about twelve inches square, to admit the inscription. The characters were drawn with charcoal and bear's oil. (See B, Plate 47.)

It is known, historically, that, after the conquest of Canada, 1758-59, the western Indians, who adhered to the French interest, formed an extensive confederacy for retaking, simultaneously, all the military posts west of the Alleghenies. This confederacy, which was headed by the celebrated chief Pontiac, was so well ordered and planned that nine out of the twelve small stockaded garrisons, held by the English troops, were actually surprised and taken; and they were only resisted by the superior works of Pittsburgh and Detroit. It was not till the year 1763-64 that these formidable disturbances were quelled, and the authority of the British crown finally established among the dissatisfied tribes.

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National Register of Historic Places Nomination of Illinois Rock Art Sites

by Mark Wagner

Mark Wagner at Southern Illinois University, Carbondale, is completing a National Register of Historic Places multiple property nomination form for rock art sites in the Illinois entitled "Native American Rock Art Sites of Illinois". Nomination forms for four individual rock art sites, all located within Piney Creek Ravine Nature Preserve in Randolph County, also are being submitted with the multiple property nomination form. The rock art multiple property nomination form will be submitted to the Illinois State Historic Advisory Council in early March, 2001, and is expected to be approved without revision. The completion of the rock art multiple property form will be a major breakthrough in the nomination of Illinois rock art sites to the National Register. The multiple property nomination contains a detailed overview of the types, age, and significance of rock art sites found in the state as well as presenting a series of research questions for rock art sites. As such, future rock art site nominations from anywhere in the state do not need to present this information but can simply refer to the multiple property nomination, making it much simpler to get individual rock art sites listed on the National Register. At least two sites on the Shawnee National Forest—Morando and Whetstone Shelter—will be nominated to the National Register following acceptance of the multiple property nomination form by the state Advisory Council. Copies of the Illinois multiple property nomination form can be obtained (once it is approved) from Mark Wagner or the Illinois Historic Preservation Agency in Springfield, Illinois.

Dendroglyphs in the Eastern United States *continued from page 5*

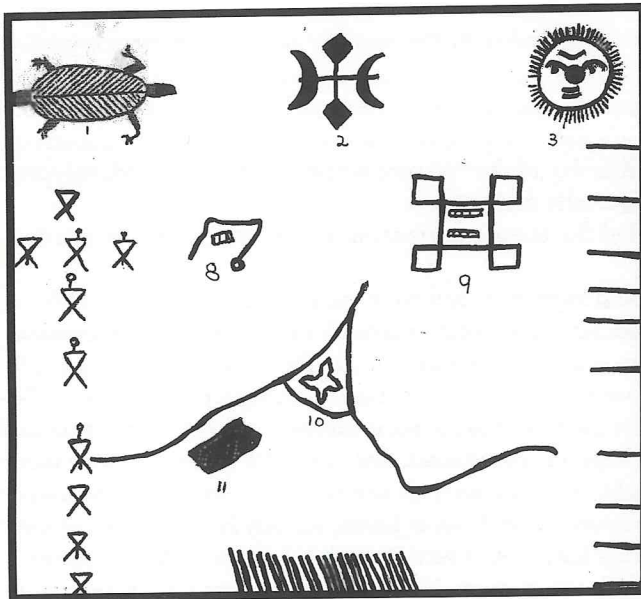


FIGURE 1
Chief Wingenund
Muskingum River, Ohio 1780

Schoolcraft 1851

The inscription relates to these events. It depicts the part borne in this confederate war by the Delawares of the Muskingum, under the conduct of the noted chief Wingenund.

Number 1 represents the eldest and main branch of the Delaware tribe, its ancient symbol, the tortoise.

Number 2 is the totem, or armorial badge of Wingenund, denoting him to be the actor.

Number 3 is the sun. The ten horizontal strokes beneath it denote the number of war-parties in which this chief had participated.

Number 4 are men's scalps. <354>

Number 5, women's scalps.

Number 6, male prisoners.

Number 7, female prisoners.

Number 8, a small fort situated on the banks of Lake Erie, which was taken by the Indians in 1762, by a surprise.

Number 9 represents the fort at Detroit, which, in 1763, resisted a siege of three months, under the command of Major Gladwyn.

Number 10 is Fort Pitt, denoted by its striking position on the extreme point of land at the confluence of the Alleghany and the Monongahela rivers.

Number 11 denotes the incipient town near it. The eleven crosses or figures, arranged below the tortoise, denote the number of persons who were either killed or taken prisoners by this chief. The prisoners are distinguished from the slain by the figure of a ball or circle above the cross-figure denoting a head.

Those devices without this circle are symbols of the slain. But four, out of the eleven, appear to have been women, and of these, two were retained as prisoners. It appears that but two of the six men were led into captivity. The twenty-three nearly vertical strokes, at the foot of the inscription, indicate the strength of the chieftain's party. The inclination denotes the course they marched to reach the scene of conflict. This course, in the actual position of the tribe, and of the side of the tree chosen to depict it, was northward. As one of the evidences which show the order and exactitude of these rude memorials in recording facts, it is to be observed that the number of persons captured or killed, in each expedition of the chief, is set on the left of the picture, exactly opposite the symbolical mark of the expedition. Thus, in his first war-party, he took nothing; in the second killed one man, and took his scalp- the sign is ideographic of one; in the third, he killed a male and female, and took a female prisoner; in the fourth, he took a male prisoner; the fifth, he accomplished nothing; the sixth, he took a male prisoner. Between this and his next expedition some years elapsed, as denoted by the space. In the seventh, he took a female prisoner; the eighth, he killed a man; the ninth, a woman; the tenth, a man.

Here is a large amount of information conveyed by 51 symbolic or representative characters. Its interpretation is due to a fellow-tribesman of the successful warrior; the noted Delaware chief, Captain White Eyes, who was acquainted with the circumstances, knew Wingenund, had participated in the incidents of the war, and was well versed in this mode

Actually the reasons for the lack of rock sites in the Eastern United States are numerous. Perhaps the most obvious is the fact that over the years there has been a general lack of interest in East where rock art is not obvious and easily found. The dense vegetation obscures the sites both on the rock surfaces and the trees and undergrowth further complicate locating the sites. Weathering certainly blunts and dulls the paintings and carving making them less visible.

In my state of Kentucky there are numerous place names that start with "paint", Paint Creek, Paintsville, and Paint Lick for example. A number of these have been so named because of painting on trees. I would like to challenge some of the readers of this News Letter to look at the "Paint" place names in their respective sites with the eye that some may have been so named because of the painting on trees. Also be aware of dendroglyphs when searching out old documents, journals and early histories.

Bray, William

1781 *Observations on the Indian Method of Picture Writing.*

Cresswell, Nicholas

1968 *The Journal of Nicholas Cresswell.* pp. 88-89 and 110-111. First published 1924 reissued 1968 by Kennikat Press, Inc. Port Washington, N.Y.

Hamilton, Lord Henry

1779 *The Journal of Lord Henry Hamilton.* A hand written copy in Harvard Library. From a bound Photostat copy in the Filson Club, Louisville, Kentucky. p. 154. Dated April 24, 1779.

Loskiel, George Henry

1794 *History of the Mission of the United Brethren Among the Indians in North America.* p 25. London.

Schoolcraft, Henry R.

1851a *Personal Memoris Of A Residence of Thirty Years With The Indian Tribes On The American Frontiers.* Lippincott, Grambo and Co., Philadelphia

1851b *Information Respecting the History, Condition and Prospects of the Indian Tribes of the United States:* Collected and Prepared Under the Direction of the Bureau of Indian Affairs, Per Act of Congress of March 3d, 1849. Part I. pp. 333-340. Lippincott, Grambo & Company, Philadelphia.

CALL FOR PAPERS

2001 EASTERN STATES ROCK ART CONFERENCE

MARCH 29-APRIL 1, 2001

GIANT CITY STATE PARK

MAKANDA, ILLINOIS

The fourth Eastern States Rock Art Conference will be held March 29, 30, 31, and April 1 at the lodge in Giant City State Park in deep southern Illinois, 12 miles south of the city of Carbondale, home of Southern Illinois University (SIU). Carbondale is on the same latitude as Richmond, Virginia, and mild temperatures are typical in the early spring. Giant City State Park is located near the tiny town of Makanda, which consists of about a half dozen nineteenth century buildings that currently house local crafts people and a natural food store. Striking natural features of the park include numerous sandstone rock shelters, bluffs, boulders, and "streets" or vertical-walled passages. The park also contains numerous historic period inscriptions and carvings including one of only three known Civil War inscriptions in the state. Other historic carvings include those of late 19th and early 20th century visitors as well as those of 1930s Civilian Conservation Corps (CCC) workers who constructed the park. Also located within the park is a prehistoric "stone fort" where Late Woodland (A.D. 600-800) peoples closed off a narrow ridge top by building a stone wall across the neck of the ridge. SIU is currently conducting excavations within the fort and additional excavations may be ongoing at the time of the 2001 ESRARA conference.

The conference will consist of a combination of formal papers as well as tours to prehistoric rock art sites. Paper presentations (20 minutes in length) will be on Saturday, March 31, in the lodge meeting room. Tours to local rock art sites will take place on Thursday, Friday, and possibly Sunday depending on interest. Southern Illinois contains numerous prehistoric petroglyph and pictograph sites, the majority of which date to the Mississippian period (A.D. 1000-1500). The accessibility of these sites ranges from easy (sites located along roads), through moderate (sites located on public land which can be reached by hiking trails), to difficult (sites located on steep bluff faces or in rugged terrain in the deep woods). The exact sites to be visited will depend on the weather as well as the number and physical condition of people who sign up for the tours.

The Friday rock art tour will conclude with a late afternoon/early evening talk on the rock art of southern Illinois at the SIU Museum auditorium. The talk will be followed by a short reception (wine, hors'd'oeuvres, and raw vegetables and dips) hosted by the SIU Anthropology Graduate Student Association. Following the reception, tour participants are free either to eat in Carbondale or return to Giant City State Park for dinner. The park lodge contains a full-service bar and people may wish to congregate in the bar or in their cabins later in the evening.

Another feature of the conference will be a reception and banquet at the nearby Von Jakob winery on Saturday night following the completion of that day's papers. Within the last 10 years a number of small award-winning wineries have opened for business in the hills surrounding Giant City State Park. One of these is the Von Jakob winery which produces a variety of white and red wines from locally grown grapes. The winery has an indoor atrium capable of holding approximately 80 people. The winery banquet will include a wine tasting; hors'd'oeuvres; and a grilled catfish or scampi style garlic chicken dinner (your choice). The keynote speaker for this banquet will be photographer Charles Swedland who has been documenting the prehistoric and historic rock art of Mammoth Cave, Kentucky, for the past decade. The winery requires that we have a minimum of 30 people sign up for the banquet before they will schedule it.

GENERAL INFORMATION

Accommodations

Accommodations are available both at Giant City State Park and in Carbondale. The centerpiece of the park is a National Register-listed rustic timber and stone lodge that was built by the CCC in the 1930s. The lodge contains a massive stone fireplace, bar (which closes at 10:00), and a modern full-service restaurant that is very popular with local people on weekends and Sunday mornings. The specialty of the lodge is "family style" all-you-can eat chicken dinners but they do serve other items. The lodge itself contains no guest rooms. However, three types of cabins-Historic, Prairie, and Bluff-are located immediately adjacent to the lodge. The 12 Historic cabins (starting at \$55 a night) are very basic one-room CCC-built structures that date from the 1930s but which have been modernized within the last 10 years. These contain two full-sized beds and a full bath. The 18 Prairie cabins (starting at \$65 a night) are modern two-room structures that contain one queen-sized bed, a "Murphy" bed in the living room, and mini-refrigerators. The four Bluff cabins (starting at \$95 a night) are large two-room structures with two queen-sized beds in the bedroom, living rooms, fire places, wet bars, and balconies that overlook the bluff edge. Room rates are for single or double occupancy with a five-dollar surcharge for each extra person. No pets are allowed. The park web site is <http://dnr.state.il.us/lands/landmgt/parks/gc.htm>

We have reserved a block of 25 rooms for the conference. Do not call the park directly to reserve rooms as the park is closed from December 3 to February 1. Instead, send your reservation (type of cabin, date of arrival, and length of stay) to Mark Wagner, Center for Archaeological Investigations, Mailcode 4527, Southern Illinois University, Carbondale, Illinois, 62901-4527, by January 31, 2001. We will then take the reservations to the lodge when they re-open in February. If you reserve rooms after January 31, 2001, you will need to contact the park directly and there is no guarantee that any rooms will be available. The lodge telephone number is 618-497-4921.

The lodge manager strongly encourages people staying at the lodge to buy meal packages in advance as this allows them to plan ahead for each meal. We strongly advise you do this if staying at the lodge as the next nearest restaurant is 12 miles away in Carbondale. The lodge restaurant serves excellent food and is very popular throughout the region. We have negotiated a meal package consisting of a Friday dinner; Saturday breakfast and lunch; and Sunday breakfast for \$40. Drinks are included with all meals. The buffet style breakfasts will consist of eggs, hash browns, sausage, bacon, grits, and other items. The Saturday lunch will consist of croiss sandwiches and soups. The Friday night dinner will consist of the lodge specialty which is a "family style" all-you-can-eat chicken dinner that includes mashed potatoes, green beans, corn, breads, chicken dumplings, and dessert. It may be possible to substitute other dinners of equal value (\$12.50) for the chicken dinner if the lodge manager is notified ahead of time.

Additional lodging is available in Carbondale which is located only 12 miles from the park. Carbondale is a small city that is the home of Southern Illinois University and which contains numerous motels, bars, restaurants, and a mall. Several motels including a Best Inns, Super 8, Comfort Inn, Ramada Limited, Days Inn, Hampton Inn are located at the east end of Carbondale near the intersection of US 13 (the main road leading into Carbondale) and Giant City Road. People staying at any of these motels can easily get on Giant City Road which will take them directly into the park. The drive from Carbondale to Giant City is entirely through the country and normally only takes about 20 minutes. We again advise making reservations early if you intend to stay in one of these hotels. Carbondale is a university community and these hotels may sell out on certain dates depending on university events. General information for these hotels is as follows:

Best Inns of America: 1345 E. Main, Carbondale, 62901; tel: 618-529-4801; rates: \$42-55; continental breakfast.

Comfort Inn: 1415 E. Main, Carbondale, 62901; tel: 618-549-4244; rates: \$65-85 a night; continental breakfast.

Days Inn: 801 E. Main, Carbondale, 62901; tel: 618-457-3347; rates: \$55-65 a night; indoor pool and continental breakfast.

Ramada Limited: 801 N. Giant City Road, Carbondale, 62901; tel: 618-351-6611; rates: \$69-74 a night; indoor pool, exercise facilities, and continental breakfast.

Hampton Inn: 2175 Reed Station Road, Carbondale, 62901; tel: 618-549-6900; rates: \$69-125 a night; indoor pool and continental breakfast.

Holiday Inn: 800 E. Main, Carbondale, 62901; tel: 618-529-1100; rates: \$65-74; pastry and coffee in morning, indoor pool.

Super 8: 1180 E. Main, Carbondale, 62901; tel: 618-457-8822; rates: \$60-70; continental breakfast.

Traveling to Carbondale and Southern Illinois

Air Travel

The major air lines do not fly into Carbondale. Most air travelers fly into Lambert Field in St. Louis, Missouri, approximately 120 miles away. Trans-World Express, a commuter airline associated with TWA, has connecting flights 4 times a day (3 times a day on weekends) from Lambert Field to Williamson County Airport in Marion, Illinois, approximately 8 miles east of Carbondale. Instead of flying from St. Louis to Marion, however, most people either take the BART (Bootheel Area Rapid Transportation) or get a rental car at the airport. BART will send a van from Carbondale to St. Louis to pick up an air traveler for \$48 one-way. Reservations on the BART (1-800-284-2278) must be made three days in advance of arrival. BART will drop-off St. Louis air travelers to any hotel or private residence in Carbondale.

Automobile Travel

The easiest approach to Giant City State Park is to take I-57 to Marion, Illinois. Get off the interstate at exit 54 (Carbondale/Harrisburg) and head east on US 13 for 12 miles to the city limits of Carbondale. Immediately on entering Carbondale you will see a very large Wal-Mart on the right (north) side of the road and a Pier 1 Imports on the south (left) side of the road. Pier 1 Imports is located at a stop-light at the intersection of US 13 and Giant City Road. If you intend to stay in Carbondale you also will see several motels in this area including the Ramada Limited which sits right on Giant City Road. To reach the park, turn south (left) on to Giant City Road and proceed south for approximately 12 miles without turning until you reach the park where the road ends. At this point you will see signs directing you to the lodge and cabins.

When to Arrive

Field trips to various rock art sites using private vehicles are planned for Thursday, Friday, and Sunday, weather permitting. We will park on paved/gravel roads or gravel parking lots, no off-road driving of cars is required to reach the sites. Please indicate on the enclosed form which days you would like to visit which sites. Also indicate on the form which sites in particular you are interested in visiting and we will try to set up the tour schedule to accommodate as many people as we can. All of the sites within a half hour to an hour's driving distance of the lodge. The exact sites we visit will be dependent on the number of people interested in visiting the site and the weather. Sites located near roads can be visited even if the weather turns against us and it is bitter cold or (God forbid!) snowing. Other sites that involve hiking through the woods or on a trail to reach may have to be dropped if it is raining or snowing.

Necessary Clothing/Gear

Early spring in southern Illinois can be very pleasant. This last year the temperature during this time of year was in the mid-70s although temperatures in the 50s and 60s are more likely. It is always possible, however, to have a late cold front move in at this time of year and have the temperature drop into the 30s during the day. Tour participants should bring warm-weather clothes including hats, gloves, and coats if the weather is cold. You should also bring hiking boots or old shoes if you intend to visit the sites located away from the road. Check the Weather Channel online at www.weather.com immediately before coming for the latest weather information for the region.

Field Trips to Southern Illinois Rock Art Sites

The rock art tours are tentatively scheduled for Thursday, Friday, and Sunday morning. The exact schedule for visiting a particular site will depend on the number of people interested in visiting the site. For example, if a number of people wish to visit Clarida Hollow, we will try to visit that site on whatever day has the most people signed up for tours. Tentatively, we are looking at visiting some of the sites in the western Shawnee Hills (Fountain Bluff, Austin Hollow, Korando, Piney Creek, Whetstone Shelter) on Thursday and Friday and those in the eastern Shawnee Hills (Millstone Bluff, Clarida Hollow, Buffalo Rock, and Evans Farm Track Rock) on Sunday morning. Again, this is all flexible depending on people's interests and the weather. We almost certainly will not be able to visit all of the sites listed below in the few days we have allotted for tours.

Western Shawnee Hills Sites

The Fountain Bluff area along the Mississippi River west of Murphysboro contains five sites (Fountain Bluff, Whetstone, Korando, Trestle Hollow, and Austin Hollow Rock) located within a few miles of each other. This area is about 35 miles away due west (approximately 45 minutes) of Giant City State Park. A second concentration of four rock art sites including the largest rock art site in the state (the Piney Creek Site) occurs in Piney Creek Ravine Nature Preserve, again about a 45 minute drive (approximately 35 miles) northwest of Giant City State Park.

Fountain Bluff

Accessibility: Easy

Fountain Bluff is a very large bluff base shelter that can be reached by a five minute walk from the road. Because of this, a number of petroglyphs in the shelter have been heavily vandalized. However, it still contains a number of petroglyphs in excellent shape including small anthropomorphs, double-headed birds, cross-in-circle, human hands, deer, and other motifs. This is one of the oldest and best-known of the southern Illinois rock art sites.

Whetstone Shelter

Accessibility: Difficult

Located on the west side of the same bluff that contains the Fountain Bluff site, this site can be reached only by a strenuous climb up the very steep side of the 200' bluff. You will know you have had a climb by the time you reach the shelter! Visiting this site is not recommended for people with physical ailments or in poor physical shape. This is one of the premier rock art sites in southern Illinois, containing numerous Mississippian-era petroglyphs including human hands, cross-in-circle, ogees, bilobed arrow, pit and groove designs, bird, abrading grooves, and other motifs. It also contains a small number of very faded pictographs.

Austin Hollow Rock

Accessibility: Very Easy

Austin Hollow Rock is a large sandstone slab located immediately adjacent to a county road. Originally located near a spring, the block was moved in the 1930s when the road was constructed. Although heavily vandalized, the block still contains about 40 petroglyphs of ogees, human hands, feet, and the only carved examples of the Mississippian ceremonial mace (AD 1250-1350) yet found in Illinois. The block is heavily eroded and best viewed early or late in the day when the light hits it at an angle.

Korando

Accessibility: Difficult

Korando is an unvandalized combination rock shelter and cave site that contains the only "cave" art yet discovered in Illinois. A series of petroglyphs depicting the Mississippian-era "Falcon Impersonator" birdman motif are arranged in rows on the walls of the front room of the cave. Charcoal and other pictographs including one of a large anthropomorph that holds spears in its arms are located in both rooms of the small (50' long) cave. A large slab on the floor of the shelter contains petroglyphs of a human archer in conflict with the same Falcon Impersonator images depicted on the cave walls. Reaching the site involves an approximate 15 minute hike down a hill side through the woods. The site itself is located at the bottom of a steep-sided ravine and you have to clamber over boulders and rocks (there is no trail) to reach the shelter floor. Getting down to the shelter is not bad but climbing back out of the hollow can be very rough if you are carrying equipment such as cameras, packs, bags, etc.

Trestle Hollow

Accessibility: Moderate

This site consists of approximately 20 large pit and groove motifs located on the vertical south wall of a crevice formed when a large block broke away from the bluff. The pit and groove motifs are distributed in an irregular horizontal band that may represent

a wing. A large area of faded red pigment is located on the west side of the block facing the Mississippi River. The site is reached by an approximate 10 minute climb up the boulder-strewn hillside (no trail) from a Forest Service road that runs along the bluff base.

Piney Creek Ravine Sites

Accessibility: Moderate

Piney Creek Ravine Nature Preserve contains four rock art sites, all of which are located within a few minutes walk of each other, including the largest rock art site in the state (Piney Creek) which contains over 150 petroglyphs and pictographs. The Piney Creek Ravine sites will be nominated for listing in the National Register of Historic Places in March, 2001, and may be listed on the National Register by the time of our visit. The Piney Creek Rock Shelter site, although heavily vandalized, contains numerous unique designs including the largest petroglyph in the state, a 1 meter tall very detailed representation of an eared figure that holds spears in its outstretched arms. Recent work by SIU-Carbondale revealed that a number of small paintings survive beneath the graffiti that covers the back of the shelter including a canoe, deer, large bird, and a horned figure with upraised arms. The three smaller sites in the ravine are completely unvandalized and contain petroglyphs of small anthropomorphs, winged figures, and animals, as well as faded human hand paintings at one site. Visiting the ravine will easily take a half day or longer. Reaching the site involves a 15 to 20 minute walk over a very poorly maintained trail that leads down into the hollow. The state has promised to repair the trail by the time of our visit. A small creek has to be forded at the bottom of the ravine to reach three of the sites including the Piney Creek site. If it has been raining, the creek will be up and the sites cannot be reached without getting your feet wet. Heavy rains may make it impossible to cross the creek.

Eastern Shawnee Hills Sites

Clarida Hollow

Accessibility: Easy

Clarida Hollow is a huge rock shelter that contains the best-preserved group of pictographs in southern Illinois. The red pictographs at this site are notable for their lack of Mississippian images and may be post-1673 Native American paintings. The numerous images at this site include birds, staked animal hides, anthropomorphs, quadrupeds, and other designs. The site is reached by a short 10 minute walk down a hill side (no trail) from the farmer's yard. This site has been privately owned by the same land owner for the last 50 years. Although the farmer has always allowed access in the past, he is now in poor health and we will not know for sure if we can visit this site until shortly before the conference.

Millstone Bluff

Accessibility: Moderate

Millstone Bluff is an unplowed late Mississippian village (ca. AD 1300-1550) located on a steep ridge top in Shawnee National Forest. A self-guided walkway with interpretive signs leads visitors through the heavily wooded site. House depressions and the remains of the village cemetery are still visible on the site surface. Three sets of petroglyphs are located on rock slabs surrounding the village. The best preserved group of petroglyphs can be seen from a viewing platform. Images in this group resemble those of the Southeastern Ceremonial Complex and include falcons, cross-in-circles, plumed bilobed arrows, and anthropomorphs. Images in the other two groups include antlered snakes, bird tracks, and a possible corn plant. During the early 1800s local settlers quarried millstones at the site, two of which remain. The site is reached by a 10 to 15 minute walk on an improved trail that leads up the steep hillside from the parking lot at the base of the bluff. Benches are set along the trail for hikers to rest. Check the ESRARA web page for additional information on this site including detailed directions and links to the SIU archaeology web page. Millstone Bluff is listed on the National Register of Historic Places.

Buffalo Rock

Accessibility: Easy

This site consists of an ochre painting of a buffalo on the vertical wall of a bluff-base rock shelter located directly on the old Golconda-Kaskaskia Trail that once connected the Ohio and Mississippi Rivers. This painting may be historic period (post-1673) Native American in origin as buffalo are believed to have first crossed the Mississippi River into southern Illinois around 1450. Seven other faded small paintings including a small moon-shaped crescent and an equal-arm cross recently have been discovered at the site. The site is reached by a 15 to 20 minute hike down a level Forest Service trail.

Evans Farm Track Rock

Accessibility: Very Easy

Evans Farm Track Rock is the best-preserved of the famous "track" rocks of southern Illinois. The site contains numerous human footprints, bird tracks, ogees, anthropomorphs, cross-in-circle, and other petroglyph motifs located on a flat bedrock outcrop. The site is easily reached by a few minutes walk from the farmer's yard. Because it is located close to the land owner's trailer, the site has not been vandalized and represents one of the best surviving examples of a "track" rock in southern Illinois. We do not anticipate having any problem visiting this site as the land owner has always allowed access in the past. We will not know for certain, however, until shortly before the conference.

2001 EASTERN STATES ROCK ART CONFERENCE

Registration Form

Name of Registrant: _____

Address: _____
Street City/State Zip Code

E-Mail and/or Phone Number: _____

Name(s) of Accompanying Persons: _____

Submitting Paper: _____
Yes No

Paper Title _____

Abstract _____

Note: Paper title and abstracts are due by January 31, 2001.

REGISTRATION COST

Full (\$25) _____ Student (\$10) _____

* Full registration includes a complimentary "tote" bag with southern Illinois rock art design. Not available with student registration.

LODGING

Do you need room reservations for Giant City State Park? _____
Yes No

Check Type of Cabin: _____
Historic Prairie Bluff

Number of People in Cabin _____

* See information packet for prices on various cabin types; add \$5 per each extra person for each of the various cabin types.

Check Number of Nights: _____
Wednesday Thursday Friday Saturday Sunday

Note: No deposit is required at this time but you must confirm to Mark Wagner by January 31, 2001, that you are definitely staying at the lodge. We must provide the lodge manager with the total number of rooms and days by early February, 2001.

MEALS

Do you want the \$40 meal package at the lodge?
(Includes Friday dinner/Saturday breakfast,
Lunch /Sunday Breakfast) _____
Yes No

FRIDAY NIGHT RECEPTION AT SIU MUSEUM

I will attend Friday night reception

Yes

No

SATURDAY NIGHT RECEPTION /DINNER AT VON JAKOB WINERY

Cost: \$25 per person. The banquet will consist of a wine tasting and hors'deurves followed by a buffet-style garlic chicken or grilled catfish dinner (your choice) including vegetables and breads. Some wine will be provided and additional wine may be purchased during the course of the banquet. The banquet will include a keynote speaker (yet to be arranged). The banquet may be moved or cancelled if we do not receive the minimum 30 reservations required by the winery.

I will attend the Saturday night banquet
(\$25 per person)

Yes

No

Number in party _____

Rock Art Tours (No Charge)

Check preferred tour days:

Thursday

Friday

Sunday

Check preferred sites:

Fountain Bluff

Korando

Whetstone

Austin Hollow

Trestle Hollow

Piney Creek Sites

Millstone Bluff

Buffalo Rock

Clarida Hollow

Evans Farm Track

PAYMENTS

<u>ITEM</u>		<u>AMOUNT</u>
Registration	(\$10 student/\$25 dollar full)	\$ _____
Lodge Meal Plan	(\$40 per person)	\$ _____
Saturday Night Banquet Von Jakob Winery	(\$25 per person)	\$ _____
TOTAL		\$ _____

Make checks payable to "Eastern States Rock Art Conference" or ESRAC. Send completed form and payments to:

ESRARA Conference
c/o Mark Wagner
Center for Archaeological Investigations
Southern Illinois University
Carbondale, Illinois, 62901-4527

For further information, please write or call Mark Wagner (office 618-453-5035; home 618-457-8475; e-mail mjwagner@siu.edu or Mary McCorvie (office 618-687-1731).

A “Soul Effigy” Petroglyph in New Hampshire

by Edward J. Lenik, Sheffield Archaeological Consultants

A single figure petroglyph, characterized by its discoverers as a “circle with wings” or “winged disk,” was found in 1982 on the eastern shore of Swanzey Lake in Cheshire County in southwestern New Hampshire (Gilbert 1996; Leary, p.c. 1997). The petroglyph site is within the Pilgrim Pines Bible Camp, which has operated at Swanzey Lake since 1957.

The design is carved into a large granite boulder that is situated at the very edge of the lake. The petroglyph was placed near the top of a steeply sloping rock surface that faces the lake. The glyph is about 5 feet above the present level of the water. In fact, it is presently very difficult to see the glyph from above or from the sides of the boulder, but it can be easily viewed from a boat. The bank or lakeshore at this point is severely eroded.

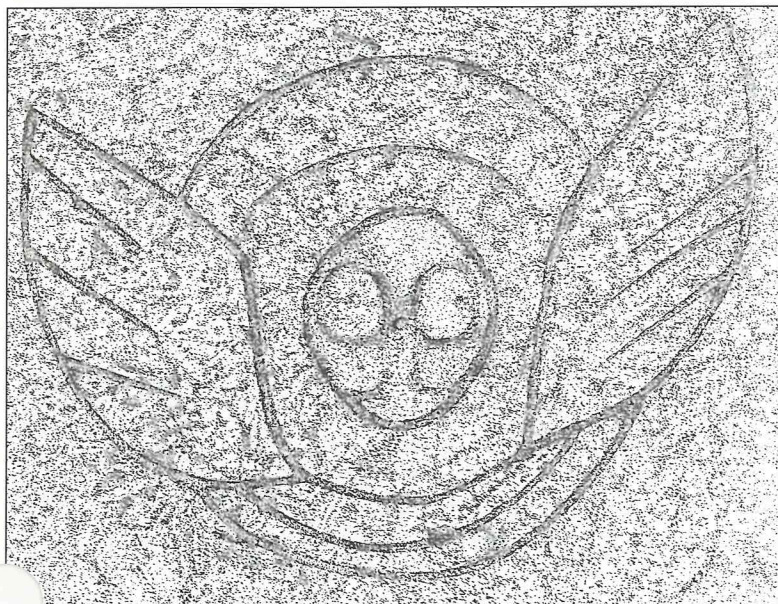


Figure 1 – Soul Effigy petroglyph at Swanzey Lake, New Hampshire. No scale. Drawing by T. Fitzpatrick.

The present positions of the boulder at lakeside and the glyph on the steep face oriented to the lake raise some questions: How was it carved? Was there once more land, since eroded, between the lake and boulder giving the carver a platform to work from? Was it carved from a boat? Why does it face the lake?

The petroglyph was carved into the hard granite surface. The grooves forming the design are generally uniform in depth and width. A pattern of small round pits are present within the grooves. These factors suggest that the carving was produced using a pointed metal tool.

The petroglyph consists of three concentric circles with a wing on each side. It measures seventy centimeters (27 inches) in maximum height by 80 centimeters (31 inches) in maximum width. The inner circle (Figure 1) appears to represent an effigy face; it contains two small circles representing the eyes and a faint outline of a nose and jowls. There is a drilled hole in the center of the face that is one centimeter (3/8ths of an inch) wide and eight millimeters (5/16ths of an inch) deep. Each wing on the glyph has three oblique lines that represent feathers. The rock face is painted and the glyph is difficult to see, suggesting some antiquity to the carving.

Two sets of initials are carved on one side of the boulder - “RVT” and “RBB” placed one above the other. They are cut deeply into the rock, are readily visible, and appear to have been carved more recently than the winged effigy face.

The petroglyph at lakeside relates to a Euro-American tradition. It represents a soul effigy, a symbolic form of gravestone art that attests to the spiritual and religious values and beliefs of the early New England settlers. The soul effigy image first appeared on New England gravestones in the late seventeenth century and continued to be used until the end of the eighteenth century (Duval and Rigby 1978). The winged anthropomorphic face represents the human soul in its heavenly ascent. The soul effigy faces the southeast where the sun rises above the lake and announces that a new day is coming. The Swanzey Lake figure fits this tradition in which various master stone carvers have been identified throughout New England by their styles and by historical accounts. The question about this petroglyph is its location. It is not on a traditional gravestone. It is placed on a boulder, facing east to the sunrise at the edge of a lake. It is considerably larger than the typical grave marker carving.

Is it a practice carving by a gravestone marker? Does it mark a grave? Is it an example of Native American post-contact adaptation of a Euro-American motif? The design is Euro-American, but the location, facing east on natural rock near water, is similar to Native American petroglyph sites in the eastern woodlands. The Swanzey Lake glyph most likely dates to the eighteenth century, a time of cultural contact and change in New England.

References cited:

Duval, Francis Y. and Ivan B. Rigbey

1978 *Early American Gravestone Art in Pictures*. Dover Publications, Inc., New York

Gilbert, Colgate

1996 “Coordinators Reports: New Hampshire” *Neara Transit* 8(1) :2.

New England Antiquities Research Association, Edgecomb, Maine.

Leary, Dan

1997 Letter of August 11 from Pembroke, NH to the author.

Down Under With ESRARA *by Marglyph Berrier*

Approximately 320 people from around the world gathered in the Northern Territory of Australia for the Third Australian Rock Art Research Association (AURA) Symposium and IFRAO meeting. The Symposium took place July 10-14, 2000 at the Araluen Centre in Alice Springs. ESRARA members Marglyph Berrier, Evelyn Billo, John and Mavis Greer, Jane Kolber, Bob Mark, Reinaldo Morales, Jack Steinbring and Ben Swartz attended the meetings.

The symposium began with a session entitled "Setting the Scene: The Alice Springs and Regional Context" The stage was set when Aboriginal traditional owners Rosie Furber of Alice Springs and Bill Harney of Katherine area gave welcomes to the country. Then an ecologist, a historian and a psychologist gave an interlinked presentation about the central Australian environment.

There were twenty symposium topics and ESRARA members were faced with difficult decisions daily about which sessions to attend. Some ESRARA members were an integral part of the conference. Jane Kolber co-chaired the session on "Recording, Storing and Communicating Rock Art Data" as well as presenting a paper on a reassessment of the recording of rock art in Chaco Canyon in that session. Evelyn Billo and Bob Mark also presented a paper in the recording session. Their paper involved the applications of digital image enhancement in rock art recording as well as use of GPS and GIS. Ben Swartz also gave a paper on the status of the Global Rock Art Archive in that session. Jane also presented a paper on European influence on the Navajo and its depiction in rock art in the symposium for "Rock Art and Colonialism: South Africa, Australia and Beyond". Reinaldo Morales co-chaired the "Current Student Research: The Future of Rock Art Studies" symposium as well as presenting a paper on Brazilian rock art in that session. Jack Steinbring co-chaired the "Rock Art of the Americas" session and was a discussant in the symposium co-chaired by Morales. Morales also gave a paper on aesthetics in archaic rock painting in the symposium "Aesthetics of Rock Art".

Other symposium topics included: Central and Northern Australian Rock Art; Epistemology and Rock Art Research; The Technical Examination and Preservation of Painted Sites; Rock Art Management and Education Programs for Site Visitors; Rock Art of Africa; Indigenous Perceptions by the Users and Makers of Rock Art; Rock Art Education and Ethics; Dating Rock Art; Rock Art and Indigenous Astronomies; Rock Art and Ecological Knowledge; Constructed Landscapes: Rock Art, Place and Identity; Rock Art, Environment and Sustainable Development Plans; Regional Projects; News of the World II - IRAC 2000 and an Open Session. There were the usual schedule changes and cancellations and a few additions. This has to be expected when trying to put together peoples from so many areas of the world.

The symposium also included some other planned activities. Monday night there was a welcoming cocktail reception in the lobby of the Araluen Centre under the beautiful Aboriginal design stained glass window. Wednesday evening there was a mayoral reception for IFRAO delegates, symposium chairpersons and key participants of the Congress. Grahame Walsh's long-awaited large format "Bradshaw Art of the Kimberley" book was launched as were several other publications, most of which were available at vendor areas. An AIATSIS Workshop: Ethical Approaches to Research into Indigenous Cultural Heritage Places was given to help discuss some of the challenges of rock art research in Australia. A farewell dinner capped the activities.

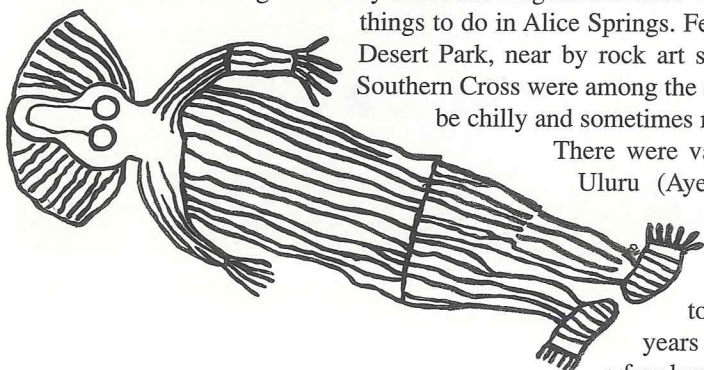
The foyer of the Araluen center provided a venue for other related activities. Symposium members were dazzled by an ongoing exhibit of art works by contemporary Indigenous Australian artists in the foyer of the Araluen center. This area also included publication displays, poster exhibitions, AURA merchandise and book and art sales.

The symposium attendees were treated to a very special privilege. They got to witness two days of sacred ceremonies staged at the sacred "Two Travelling Women" site that is directly behind the Araluen Centre. The Central Desert Arrente people held a special initiation ceremony for the first time they have ever done this away from their traditional country. The men created a strikingly beautiful ground drawing behind a screen where women were not allowed. The women painted themselves in traditional designs behind another screen where the men were not allowed. Then symposium attendees got to witness singing and dancing performed by the Aboriginal men and women.

Ripon College Professor Jack Steinbring President of IFRAO, former Vice-President of AURA and ESRARA member did the keynote address and summing-up for IFRAO on Friday afternoon with a keynote address titled "Millennium - a fresh start". This was followed by an IFRAO meeting and then by the 2000 General Meeting of AURA.

Besides being wowed by slides showing the immense variety of rock art from around the world ESRARA members found other things to do in Alice Springs. Feeding rock wallabies, hot air balloon rides at dawn, the Alice Springs Desert Park, near by rock art sites, interesting cuisine and the stunning night time skies under the Southern Cross were among the diversions of the area. Since it was winter in Australia the nights could be chilly and sometimes required light jackets but the daytimes were balmy shirtsleeve weather.

There were various field trips before and after the conference including visits to Uluru (Ayers Rock), the Kimberley Plateau, the Wardaman's Land of the Lightning Brothers, Arnhem Land and Kakadu. Intrepid rock art aficionados braved bush fires, river crossings, man eating mosquitos (as the Aussies call mosquitoes) and traveled thousands of kilometers to see amazing paintings. Some of these sites have been dated at 17,000 years old! Some were painted as recent as the 1960's. Next time you have a few hours ask to see their pictures or hear some of their adventures.



Technological Advances In Rock Art Recording *by Eben Cooper*

C Dimensions, a cultural and natural resources consulting firm, has taken a new look at a relatively new technique, photogrammetry, and has developed methods and applied new digital technologies to the recording of cultural and natural features. Of note to rock art research, this methodology provides a non-intrusive, quantifiable, sharable, and exceptionally accurate method for recording rock art features in three-dimensions.

Photogrammetry is defined as the science and technology of obtaining reliable information about physical objects and the environment through processes of recording, measuring, and interpreting photographic images. While there is nothing new about photogrammetry - it has been used for topographic mapping purposes for over a hundred years - the new digital developments have recently made possible exciting new applications in nontraditional fields, including the recording of cultural subjects. Photogrammetry has even found its way into rock art recording projects in the past and is still sometimes suggested as a recording method. However, beyond experimental testing, little has emerged until recently for actually using this method to record cultural features and materials. C Dimensions has been working with and developing field methods for applying photogrammetric technique and digital technologies to close-range applications for seven years. This includes subjects such as rock art, cultural objects, structures, and cultural and natural features. The process involves gathering film stereo pairs in the field followed by the scanning of the images and porting to a digital or "softcopy" photogrammetric system for three-dimensional viewing, measuring, and data extraction. This method and system allows one to accurately:

- * view and measure features in three-dimensions;
 - * zoom on features for highly detailed data extraction (Figure 1);
 - * digitize and extract elements in three-dimensions (Figures 2 and 3);
 - * create very accurate elevation or contour models (Figure 4);
 - * create sectionally rectified digital orthoimages (ortho images show true planimetric positioning and have been corrected from geometric distortion and relief displacement caused by uneven topography and camera perspective).
- C Dimensions has demonstrated that the power, accuracy, and efficiency of these methods and technologies for recording complex cultural and natural features offer unparalleled results in accurate three-dimensional data collection. For information regarding photogrammetric recording services and digital mapping products contact Eben S. Cooper.

Eben S. Cooper, RPA
C Dimensions
3913 Branch Hollow Dr.
Plano, TX 75023
(972) 881-5577
cdimensions@home.com



Figure 1 – A close-up view of the torso of an anthropomorph from a site in NW Arkansas showing how the figure was more deeply pecked on the outer portions while the central portion was created using a different manufacture technique.

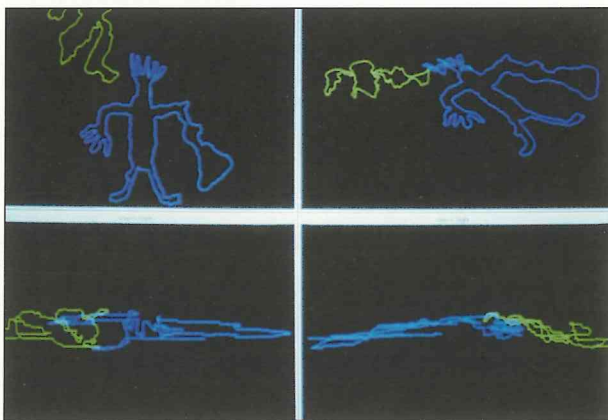


Figure 2 – A view of the computer screen showing two digitally outlined anthropomorphs from a site in NW Arkansas.

Figure 3 – A view of the extracted digital features showing the highly detailed three-dimensional aspect of this method (From the upper left clockwise: a plan view; an isometric view; a right side profile view; a view looking down from the top).

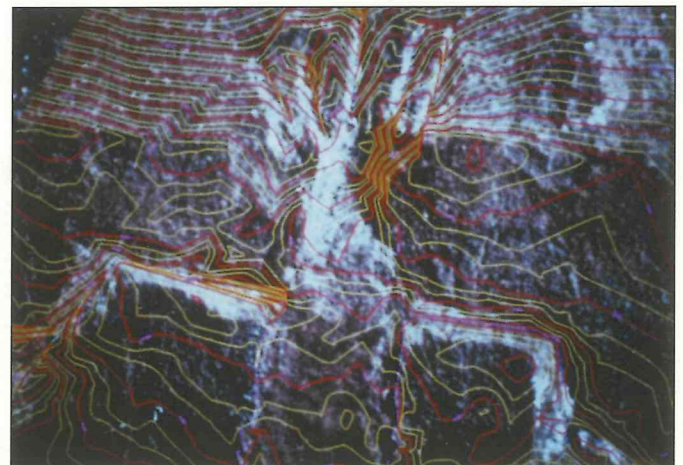


Figure 4 – A contour model of the anthropomorph.

ESRARA Membership

Don't forget to send in your \$12.00 dues to

Ilo M. Jones
ESRARA, Treasurer
Post Office Box 4335
Helena, MT 59604

For ARARA (American Rock Art Research Association) membership details, contact ARARA, Arizona State Museum, University of Arizona, Tuscon, AZ 85721-0026. Phone (520) 621-3999 or e-mail suburban@u.arizonan.edu

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Send news items for the spring newsletter to:

Kevin Callahan
1102 26th Avenue SE
Minneapolis, MN 55414

Jean Allan
Fall ESRARA Newsletter Editor
Bankhead National Forest
P.O. Box 278
Double Springs, AL 35553

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