

ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association

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

Volume 9, Number 3

Fall 2004

North Carolina Rock Art

Scott Ashcraft, US Forest Service Archaeologist and David Moore, PhD, professor at Warren Wilson College, initiated the North Carolina rock art survey in 1997. With the addition of Lorie Hansen, avocational rock art specialist, the survey has widened its scope and has obtained nonprofit status via a partnership with Warren Wilson College Archaeology Laboratories. The NC rock art survey is a collaborative effort of archaeologists, historians, volunteers and students with the following participating partners; the National Forest in North Carolina (Scott Ashcraft, Rodney Snedeker and David Dyson), Russ Townsend and staff with the Eastern Band of the Cherokee Indian Tribal Historic Preservation Office, Warren Wilson College (Dr. Moore), N.C. Office of State Archaeology and the North Carolina Archaeological Society.

Using the South Carolina rock art survey "model" of publicizing the survey through small town newspapers, local television channels and public contact, we have increased our documented sites from 7 to over 50. Word of mouth continues to be our best source for new finds.

A North Carolina rock art web site is nearing completion and will be available in November 2004 at www.warren-wilson.edu/~arch/ncrockart.html. The web page will include basic information on rock art, the "what, where and whys" along with a virtual tour of N.C. petroglyphs and pictographs with interpretative comments. We would like to link with pertinent rock art, archaeology, and ethno-historical and educational web pages.

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ESRAC 2005

Call For Papers

The sixth Eastern States Rock Art Conference (ESRAC) will be held at the Upper Campus of Ripon College, Ripon, Wisconsin, on May 20-22, 2005. Founded in 1851, Ripon College is a four-year, private, residential, nationally-recognized liberal arts and sciences college located in Ripon, Wisconsin, a community of 7,500. Situated 80 miles northwest of Milwaukee and minutes from the recreational offerings of the Green Lake resort area, the College is the focal point of a friendly "hometown" community that is home to several nationally known corporations. The ESRAC meetings will consist of formal papers, poster presentations, field trips to local rock art and petroform sites, business meeting, dinner banquet and auction. We are currently in the process of setting up on-line registration for the meetings and paper/poster presentations on the ESRARA web site. The information on this site will be updated periodically as we get closer to the meeting dates to include items such as lodging choices and prices in the Ripon area or any changes in the meeting schedule or tours. On-site registration also will be available on Thursday, March 19th (6:00-8:00 p.m.) and Friday, March 20th (4:00-7:00) in the Rotunda of Memorial Hall on campus.

Paper presentations (20 minutes in length) will be from 8:00 A.M.-5:00 P.M. on Saturday, May 21st at Bear Hall on Ripon College campus. Bear Hall is an outstanding facility with all forms of audio-visual equipment including Power-Point. Abstracts for paper (or poster) presentations must be received no later than March 1st, 2005. Presentations will be limited to

(Continued on page 4)

News and Announcements

Bolivian Rock Art Tour

The Bolivian Rock Art Research Society offers a very special tour to archaeological and rock art sites which will take place from June 27 to July 10, 2005. Tour guides will be Matthias Strecker, Grel Aranibar-Strecker and Carlos Methfessel. Please contact M. Strecker for details, e-mail: siarb@accelerate.com

ROCK ART LIST

For anyone not on the Rock Art List and wanting to log into it, the instructions are below. The Rock Art List allows people interested in this topic to ask questions, exchange views, pass along news items, announce a new book, video, etc. There are two ways to subscribe:

1. The most direct is to send a note to Listserv@lists.asu.edu with no subject line and no signature. In the body of the note say: subscribe rock-art **Your Name**.
2. You can also join on the web, and in that way you get to control more aspects of your subscription. You can receive Rock-art in digest form, for instance. To subscribe via the web, go to <http://lists.asu.edu/cgi-bin/wa?SUBED1=rock-art&A=1> and fill in the two blanks. You might also want to look at <http://lists.asu.edu/archives/rock-art.html> which includes the list archives, as well as a link to the screen for joining or leaving the list. Peter Welsh, List Owner, ASU

Member News

Nancy Bryant and Brian Kridelbaugh, ESRARA's 2003 New Research Award recipients, have their first major article, **Missouri Petroforms: An Introduction to the Native American Stonework of the Ozark Highland Region**, published in the fall issue of the **MAS Quarterly** 2004. To request a copy of their article email Nancy at nbryant@rollanet.org.

PRESIDENT'S MESSAGE

I just received by mail last week a copy of "The Rock Art of Eastern North America" by Carol Diaz-Granados and Jim Duncan. This 428 page long edited volume is a major contribution to the study of the rock art of the eastern U.S. and should go a long way towards convincing any remaining skeptics that the Native American (and Euro-American, for that matter) rock art of this area is a legitimate field study. Both Carol and Jim deserve a great deal of praise from **ESRARA** and other rock art organizations for producing this outstanding volume. If you do not already have a copy of this hot-off-the-press Alabama Press volume, I urge you to order one as soon as possible. You will not be disappointed, to say the least.

Also as noted elsewhere in this newsletter, we have just issued a call for paper and poster presentations for the 2005 **ESRARA** meetings in Ripon, Wisconsin. This meeting is open to all of our **ESRARA** members and you do not have to be a professional archaeologist or anthropologist to present a talk or poster at these meetings. I personally believe that one of the strengths of **ESRARA** is its diverse membership which includes archaeologists, artists, doctors, web site designers, and teachers, among others. So please, if you have information or insights regarding a particular rock art site, recording techniques, or any other rock-art related topic that you think would be of interest to other members, I urge you to consider giving a talk at the Ripon meetings. Hopefully, I will see you there if not before.

Best Regards,
Mark J. Wagner

NOTE: The opinions expressed in this newsletter are those of the individual contributors and not those of the ESRARA organization.

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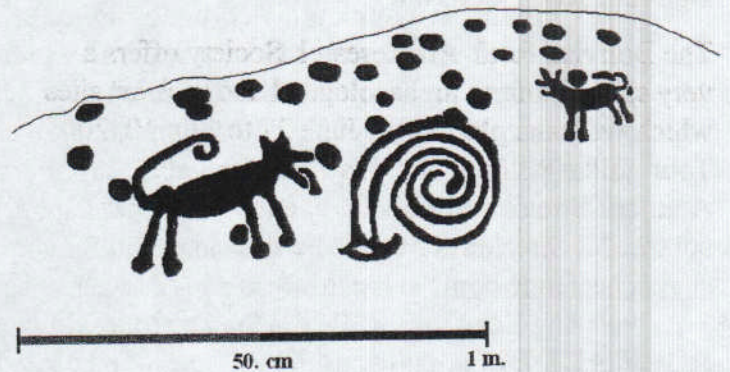
Please email or call Scott Ashcraft if interested in sharing links (sashcraft@fs.fed.us – 828-257-4254).

Additionally, we are pleased to announce an upcoming exhibit of North Carolina rock art in November - January 2005, through the San Francisco Airport Museum at the San Francisco international airport, Terminal three, Gate 76 gallery.

Brasstown Petroglyph Group

A new discovery in 2003, the Brasstown group of petroglyphs is comprised of Mississippian period motifs, rare for North Carolina, and numerous cupules dispersed among the glyphs. Spirals, anthropomorphs, zoomorphs, and possible depictions of serpents are found at the site. Several Mississippian period habitation sites have been recorded in the surrounding river valleys. Some of the images within the Brasstown Group possess content and symbolism consistent with the Southeastern Ceremonial Complex motifs, making them very rare and significant for North Carolina. To date, our research efforts have found no evidence in the archaeological record for SECC motifs depicted on artifacts or rock art in North Carolina, although SECC themes have been documented in nearby Northern Georgia and Eastern Tennessee. Right, are illustrations of two panels found at the site. We welcome any interpretative feedback from our rock art colleagues. Our web site will feature several photos from this and other Mississippian period sites.

Panel 1



Panel 2



(Continued from page 1)

twenty minutes, including five minutes for questions. Placement on the paper presentation program will be determined by the order in which the abstracts are received. Posters will be displayed within Bear Hall near the room in which the paper presentations are to take place. We prefer that if at all possible you submit your paper titles and abstracts electronically through the ESRARA web site. However, you also may submit these items by regular mail to Jack Steinbring at Dept. of Anthropology, Ripon College, Ripon, Wisconsin 54971 (Fax # 920-748-7243).

Two days of field trips (Friday and Sunday) are currently scheduled. These will include visits to rock art and petroform sites as well as earthen effigy mounds. The Friday tour will be a formal guided tour while the Sunday tour will consist of informal field trips and self-guided tours. Information regarding the sites to be visited can be found in the spring 2004 newsletter. Additional information regarding the tours including costs and registration forms will be posted on the ESRARA web site and in the spring 2005 newsletter.

Another feature of ESRAC will be a Saturday night dinner banquet (May 21st) at Pickard Commons on the Ripon College campus. The banquet speaker will be Robert (Ernie) Bozhardt of the Mississippi Valley Archaeological Center, University of Wisconsin-La Crosse, who will speak on the cave art of Western Wisconsin. Copies of Ernie's new book on this subject will be available for sale at the conference. As always, a key "fun" feature of the banquet will be the ESRARA auction conducted by auctioneer Jim Duncan. Rock-art-related books, T-shirts, and other items will be on the auction block to raise money for the newsletter and other costs. So, if you have something you wish to donate for the auction, whether it has to do with rock art or not, be sure to bring it to the meetings!

The nearest airport with connections to major terminals is at Appleton, Wisconsin, about 45 minutes from Ripon. The Milwaukee airport, which serves all major airlines and has an international terminal, is about 85 miles away. Accommodations are available both at the college and the surrounding town. If you wish to stay at the college, you should book directly by contacting Lisa Diedrich, 202 Bartlett Hall, Ripon College, Seward Street, Ripon, Wisconsin, 54971 (call 920-748-8164 or e-mail her at diedrichL@ripon.edu). There are four motels in Ripon: Best Western-Welcome Inn (920-748-2821), Sandman Inn (920-748-2253), AmericInn (920-748-7578), and Sherlock on Watson B&B (920-748-7744). Check the ESRARA web site for information on hotel rates and addresses.



Jeffers Petroglyphs Press Release

Where Minnesota History Begins

Louisville, KY (Sept. 30, 2004) The National Trust for Historic Preservation presented the Minnesota Historical Society in St. Paul, MN with its prestigious Trustee Emeritus Award for Excellence in the Stewardship of Historic Sites for its work on the preservation of the Jeffers Petroglyphs. The Society was one of 21 national award winners honored by the National Trust at its week-long 2004 National Preservation Conference in Louisville, KY. Members of the Dakota Community nominated the site for the award.

In his nomination, Sisseton-Wahpeton Oyate Elder Joe Williams wrote, "Jeffers Petroglyphs is nominated because of its excellent preservation and heritage educational programs. These activities preserve an American Indian sacred site and teach the public in a meaningful manner about Americas Native Culture." He also stated, "Jeffers Petroglyphs is a model for sacred site management." In her support for the nomination, Upper Sioux Community, Chairperson, Helen Blue-Redner wrote, "The Upper Sioux Community and its tribal government have had a long satisfying relationship with Jeffers Petroglyphs. We are pleased to comment on the success of the management and preservation of the site as well as the sensitivity demonstrated in the interpretation of the petroglyphs and the presentation of educational programs for the public."

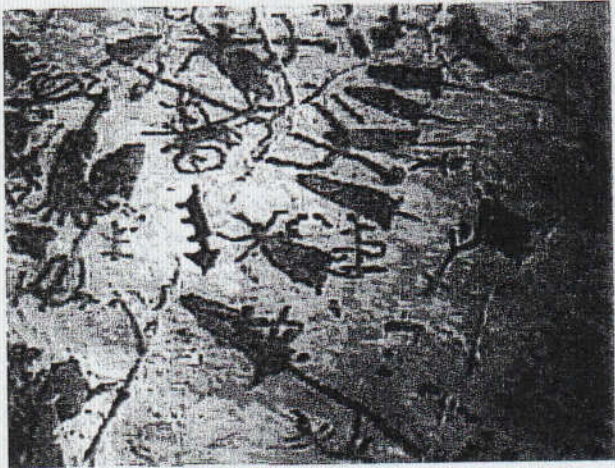
Among the prairies of southern Minnesota lies Jeffers Petroglyphs, an 80-acre sacred site known for its outcroppings of quartzite and more than 2,000 historic rock carvings. The site is approximately eight miles northeast of Jeffers and seven miles west of Comfrey. Rated as one of Minnesota's top-10 hidden treasures by author Tim Brewer, this sacred site captivates the imagination and draws visitors centuries back in time. Amid the sweeping prairie grasses of southwestern Minnesota are islands of uncovered rock, where American Indians left carvings known as petroglyphs, which include humans, deer, elk, buffalo, turtles, thunderbirds, atlats and arrows over an estimated 5,000 years. The glyphs served many functions, including recording important events, depicting sacred ceremonies and emphasizing the importance of animals and hunting.

Jeffers Petroglyphs has been a Minnesota Historical Society site since 1966. The site has served as an educational oasis and sacred place for members of the American Indian Community and students alike. Along with a hands-on experience, the petroglyphs provide opportunities for visitors to understand the creation and meaning of the prehistoric rock carvings, the culture of those who created them, and the importance of preserving this historic landscape. The National Trust wrote, "Through a variety of activities and exhibits including a 1.2-mile guided tour of the prairies and carvings and programs on Native American culture, archaeology and geology, the dedicated Jeffers Petroglyphs staff and volunteers not only provide a quality experience for visitors, they also have done a superb job preserving a rare and fascinating piece of American history."

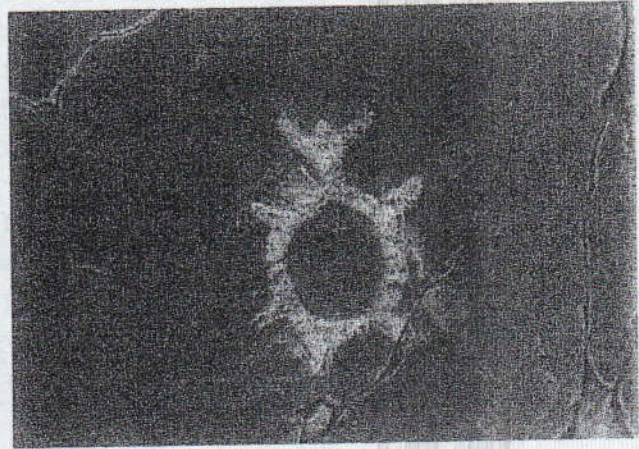
The National Preservation Honor Awards are bestowed on distinguished individuals, nonprofit organizations, public agencies and corporations whose skill and determination have given new meaning to their communities through preservation of our architectural and cultural heritage. These efforts include citizen attempts to save and maintain important landmarks; companies and craftsmen whose work restores the richness of the past; the vision of public officials who support preservation projects and legislation in their communities; and educators and journalists who help Americans understand the value of preservation.



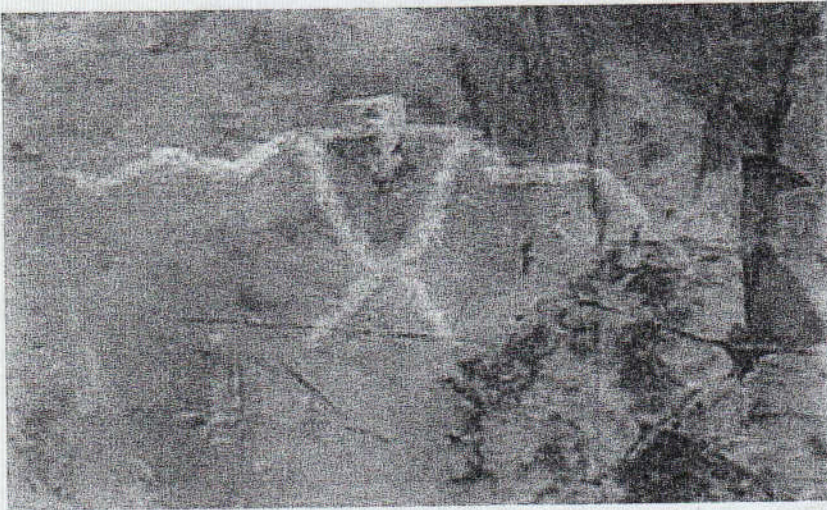
Jeffers Petroglyphs



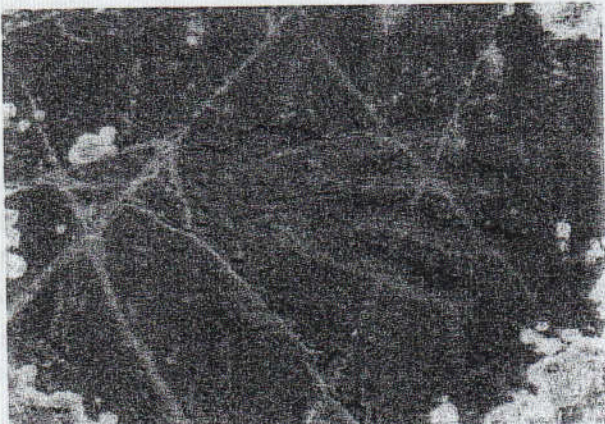
Tanged and eared "Old Copper Age" large points made and used during the Late Archaic period 3500-2500 years ago by hunters with atlatls appear to make up the majority of the representations of projectile points at the Jeffers Petroglyphs site and have been used to date the petroglyphs.



The glyph thought to represent a turtle, an animal sacred to many American Indian groups, may reflect a relationship to the underworld. Its representation here may indicate a connection between the rock outcrop and the "below surface world."



"Thunder Being" or Thunderbird is a relatively rare one at the Jeffers site, appearing only 3 times. The multi-jointed wings in this glyph correspond to ethnographic descriptions from Dakota Indian recorded during the late nineteenth century.



Carving of a hand.



Horned Figure

Newly Discovered Carvings in the Caves of Creswell Crags, England

Vivid frescoes of stampeding bulls, horses, and other animals drawn by Stone Age artisans grace the walls of many European caves. The most spectacular examples are found in Altamira in Spain and Lascaux and Chauvet in France.

For many years the total lack of cave art in Britain dating to the same period perplexed researchers. Britain was inhabited, after all. And throughout the Ice Age, it was linked to mainland Europe by a land bridge. Last year researchers discovered a handful of simple bird and animal carvings in the caves of Creswell Crags, a limestone gorge in Nottinghamshire, northern England. The finding proved for the first time that ancient Britons were capable of producing artwork similar to that of their Paleolithic (early Stone Age) counterparts on continental Europe. Now more extensive surveys undertaken this year reveal that the English caves may hold the most elaborate Ice Age cave-art ceiling ever discovered. Up to 80 carvings of animals, dancing women, and geometric patterns have now been discovered.

Cosmological Significance

Researchers behind the discovery claim it is the most important find from the British Paleolithic since 500,000-year-old hominid remains were uncovered in Boxgrove, West Sussex, in 1993. "Last year we were astounded to have discovered perhaps half a dozen isolated images," said Paul Pettitt, a University of Sheffield archaeologist behind the find. "Now it seems there are more than ten times that number of carvings." "This find represents the most richly carved ceiling in the whole of cave art ... [and] demonstrates that cave art is spread across a much wider geographical area than we originally thought," he said.

Animals depicted on the cave ceiling include bison, wild horses, bears, and ibex—species which went extinct in Britain at the end of the Ice Age 10,000 years ago. Species still found in the U.K. today, such as red deer stags, are also recorded in the rock. Other themes include "conga lines" of what are believed to represent dancing women and stylized depictions of female genitalia, Pettitt said. Both forms are typical of continental cave art from the same period. The dancing women may have some ancient religious or cosmological significance, Pettitt said. "The art is perhaps recording a spiritual dance at some very important religious event."

British First

Pettitt and his archaeologist colleagues Sergio Ripoli, of the Universidad Nacional de Educación a Distancia in Madrid, and Paul Bahn, an independent expert on cave art, first discovered a small number of the carvings in April 2003 in caves known to have been inhabited before the end of the Ice Age. The researchers described their initial find in the June 2003 issue of the archaeological journal *Antiquity*. Other archaeological artifacts, such as figures and needles carved from bone, had previously been found at Creswell Crags. The objects, which dated to 12,000 to 13,000 years old, prompted Pettitt and his colleagues to scour the site for cave art.

The team's discovery of the carvings was widely reported in the media last year as the only Paleolithic cave art ever known from the U.K. Most other ancient British rock art is 8,000 years more recent than the art at Creswell Crags and is found on open rock faces. Pettitt said his team used "stylistic comparison" with continental cave art and carbon dating of artifacts found at Creswell Crags to set a rough date for the art last year. However, co-workers at Oxford University are now completing what's known as uranium-series dating. This type of dating, which measures the rate of decay of isotopes of uranium, is a useful method to date artifacts that contain no carbon and cannot be dated with more common radiocarbon dating methods. The soon-to-be-released results will verify

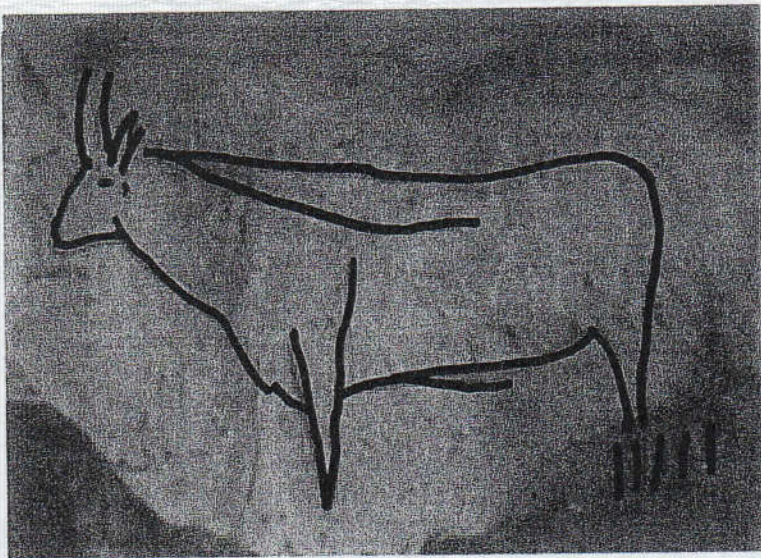
the estimated date of the cave art, Pettitt said. Slow-growing stalactites and other mineral aggregations, which have built up on the surface of some of the carvings, were already an indication of the art's prehistoric provenance.

"Psychological Barrier"

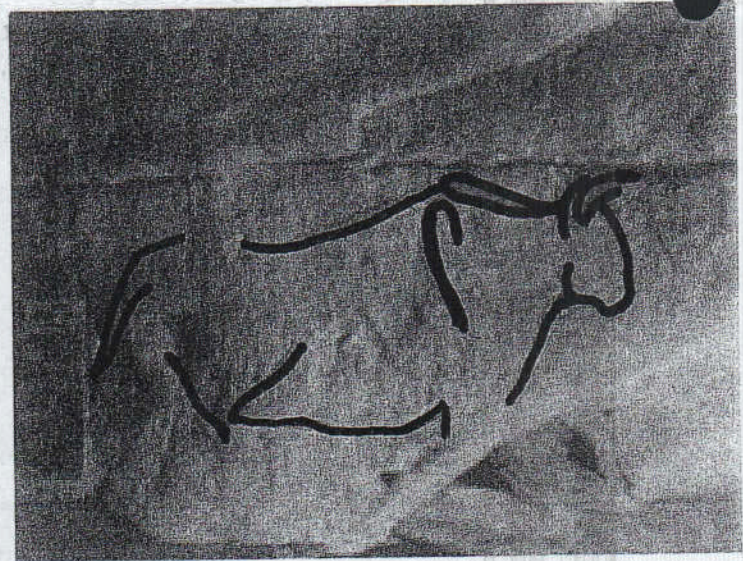
Some experts have argued that cave paintings are quickly degraded in the damp British climate. Jon Humble is an inspector of ancient monuments with the government conservation body English Heritage, based in Northampton. He suggests that some experts were too quick to dismiss the possibility that lasting art from Paleolithic peoples could be found in Britain. "There had been a psychological barrier to the existence of cave art in Britain ... but never a satisfactory explanation as to why there was none," he said.

The spectacular discovery at Creswell Crags now firmly places Britain on the cave-art map, Humble said. "The people who lived at Creswell Crags 13,000 years ago have quite literally carved out its place in prehistory, the present, and indeed the future," he said. The carvings were not discovered sooner because they are nearly impossible to discern. Over the years the carvings have weathered drastically and are poorly lit. "Now we know what to look for," Pettitt said. "I suspect there's a lot more British cave art out there to be found."

Prior to the discoveries at Creswell Crags, only two previous examples of Paleolithic British cave art had been reported. One was revealed to be a hoax, the other a false alarm.



On a flat surface of rock, is this engraving of an ibex, a goat-like animal. Beneath the figure Ice Age hunters have engraved a series of vertical lines.



This engraving of a bison lies on the same rock surface as the ibex. The artist appears to have used the natural shape of the rock to emphasize the head.

In the News:

US Judge Issues Prison Terms for Theft of Petroglyphs

By Scott Sonner (Sept. 8, 2004)

RENO, Nev. (AP) -- Two men convicted of stealing ancient American Indian artwork from a national forest were sentenced to prison Wednesday, one for two months and the other four months.

Lawyers for the men found guilty of theft of government property said they will appeal their convictions because the men did not know - and federal prosecutors failed to prove - the petroglyphs were valuable archaeological artifacts.

U.S. District Judge Howard McKibben sentenced Carroll Mizell, 44, Van Nuys, Calif., to four months in prison and two months house arrest because of a past criminal record that included possession of stolen property. He sentenced John Ligon, 40, Reno, to two months but said he would recommend to the state Bureau of Prisons that the time be served in a halfway house because Ligon had no prior arrests.

The judge also fined Mizell \$1,000, fined Ligon \$10,000, ordered each to do 100 hours community service and to split the cost of \$13,169 in restitution to pay for restoration of the archaeological site on the edge of a northwest Reno neighborhood.

A federal jury in June convicted the men of stealing three large boulders bearing the rock etchings of an archer and bighorn sheep that Forest Service officials believe are at least 1,000 years old.

The jury found them not guilty of a second count of unlawful excavation of archaeological resources, which McKibben said made it difficult to decide on the proper sentence. He said normal sentencing guidelines subjected the men to sentences of up to six months in prison.

"The court is very mindful of the fact that the punishment is intended not only as a deterrent for a given defendant but also as a deterrent to others who may be involved in similar behavior," McKibben said. "There is no question it is an archaeological resource, a petroglyph with substantial cultural and



Two examples of Nevada boulder petroglyphs located at Grimes Point, approximately 60 miles from the location of the stolen Reno boulder petroglyphs. Photos by Nancy Bryant.

historical value," he said. "There is no question in my mind the defendants knew what they were doing was wrong," he said.

The two men maintained they removed the boulders and placed them in Ligon's front yard to protect them from an encroaching subdivision. They said they would not have taken them if the Forest Service had marked the site with signs.

"I want to express my heartfelt sorrow and regret," Ligon told McKibben before sentencing. "We made a serious, serious mistake. I never had any intention of doing anything wrong," he said.

Mizell said he grew up in the Reno area and had many American Indian friends, who he wanted to apologize to if he caused them any harm. If I had known this was against the law and would create all this grief - forget it. I would have had nothing to do with it. I'm sorry. I didn't mean to do anybody any harm," he told the judge.

Assistant U.S. Attorney Don Gifford urged McKibben to resist defense lawyers' pleas to let the men off with probation and a fine, which Gifford said would have amounted to a "slap on the wrist." "Part of the signal you can send is that you can't just go out in the middle of the night, throw a chain around it, winch it out, drag it across boulders and stick it in your front yard because you think it looks nice," he said.

David Houston, Mizell's lawyer, and Scott Freeman, Ligon's lawyer, said they intend to appeal primarily because the government failed to prove the artwork was worth more than the \$1,000 threshold required for a government theft charge.

"Overall, the judge was extremely fair. The 60 days in jail is something we're going to appeal," Freeman said. "These are not the type of individuals who were out treasure hunting, digging up rocks for profit," Houston said.

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Man Charged with Vandalism in Utah

By Joe Bauman

Deseret Morning News (Sept. 17, 2004)

A 22-year-old resident of Huntington, Emery County, has been charged with vandalizing a rock art panel in Buckhorn Draw, San Rafael Swell, a site whose ancient pictures may date back 2,000 to 4,000 years. Jeremy Shane Craig faces a third-degree felony charge for alleged violation of the antiquities protection law, said the Emery County Attorney's Office. The maximum possible sentence is zero to five years in prison and a \$5,000 fine.

Craig, who was arrested and released on bail, is to appear Sept. 21 in Castle Dale before 7th District Judge Bruce K. Halliday. A charge is pending against another person, according to the attorney's office. Prosecutors are not sure of the second person's whereabouts, said Deputy Emery County Attorney Brent Langston.

The vandalism is believed to have occurred about July 19. Chalking on the sandstone wall near ancient paintings denoted the phrase "I Love You Wendy" ? the "I" was a picture of an eye, the word "love" was symbolized by a heart, "you" was a large letter "U," and "Wendy" was written out.

A \$1,000 reward for information had been posted by the Emery County sheriff's office, the Bureau of Land Management and a local group concerned about restoring historic sites, said Emery County Sheriff LaMar Guymon.

Three people came forward with information, he said. "The reward is based on arrest and conviction," he added. If a conviction results, "we will distribute the reward."

The sheriff's office is appreciative of the information, Guymon added. "The reward had everything to do with it, I think, and just citizens coming forward."

This is not the first time that the large panel of Barrier Canyon pictographs has been damaged. For many years it carried graffiti such as a forged inscription: "1846 Jim Bridger."

In 1994, the panel was repaired through efforts

of local citizens and private donations. Fencing, interpretive signs and other facilities were installed. But 10 years later it was hit again.

BLM archaeologist Julie A. Howard, Salt Lake City, said the agency is pleased with the tips from the public. "We need more people to be our eyes and ears. . . . Vandalism to rock art, whether from ignorance or malice, has resulted in irreparable damage."

A report by Constance S. Silver of Preservar Inc., a conservation expert who worked to restore the panel, noted that after authorities requested that the public not try to remove the vandalism, someone tried to take it off by washing off the chalk and covering that part of the panel with mud. Unfortunately, the attempt just made things worse.

Until now, the surface of the rock was a rosy color, tinted by the "very fragile" desert varnish that formed naturally on the sandstone centuries ago, Silver wrote. "The vandalism and subsequent 'washing' and mud application totally destroyed the desert varnish. As a result, the panel has been irreparably damaged."

More than two days of work was needed to treat the vandalism. On Aug. 7 and 8, the mud was removed and the raw surface of the rock was recolored with watercolors and pastels. Conservation and treatment costs amounted to \$2,500.

This treatment will have a life span of no more than eight to 10 years, Silver said. "The area will have to be visually reintegrated" unless a major breakthrough occurs in conservation of rock art.

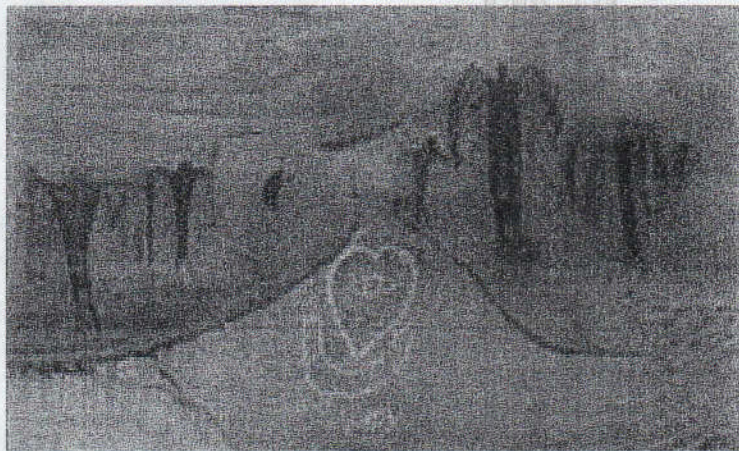
Update (Sept. 23, 2004)

The father of a man accused of defacing a pictograph thought to be 2,000 to 4,000 years old also has been charged with the panel's vandalism. Lee Craig's last known address was in Pelzer, S.C. His whereabouts are now unknown. Jeremy Shane Craig told officials he wrote the message after his father, a dentist by trade, told him to do it, said Langston, prosecutor in the case.

Jeremy waived his right to a preliminary hearing and is scheduled for arraignment Nov. 16th where he faces up to five years in prison for a violation of the antiquities protection law, a third degree felony offense.



Rock art panel in Buckhorn Draw before vandalism.



Rock art panel in Buckhorn Draw after vandalism.

ESRARA

Quarterly Newsletter Editors

Spring: Kevin Callahan
Summer: Carol Diaz-Granados
Fall: Nancy Bryant
Winter: Mark Hedden

Send items for the Winter Newsletter to:

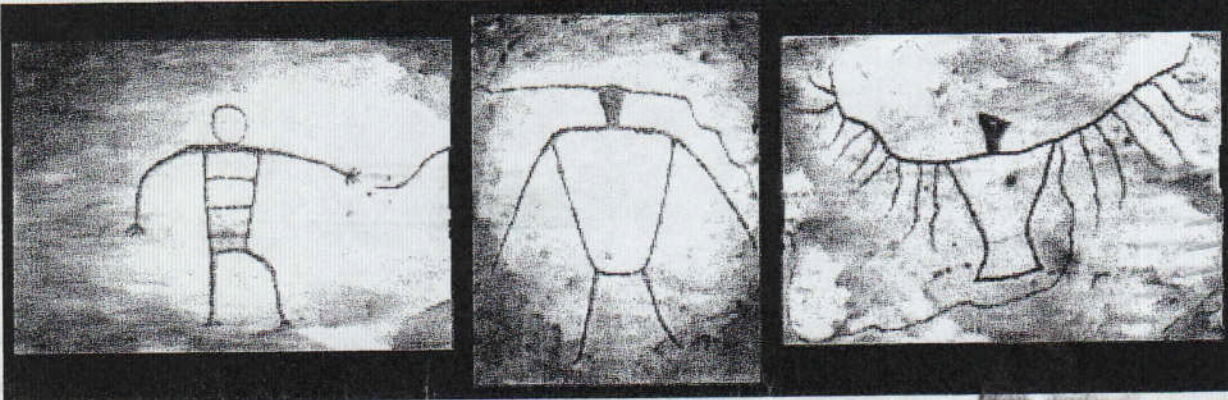
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Dream Travel
by Geri Schrab,
artglyphs.com.
The painting was
inspired by
petroglyphs at the
Roche a Cri Site in
Wisconsin.



Nancy Bryant
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