



ROCK -N- ROSE



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ISSUE 4

APRIL 2007

Coming Shows, 2007

MAY 04-06
 DALLAS, TX
Dallas Fine Mineral Show
 Embassy Suites Hotel near
 the Galleria, 14201 Noel
 Road, Dallas Texas
INFO: Dave Waisman at
509.458.2331

MAY 05-06
 LUBBOCK, TX
LUBBOCK GEM & MIN. SOC.
 Lubbock Civic Center
 1202 Main St.

MAY 26-27
 FORT WORTH, TX
FORT WORTH GEM & MIN. SOC.
 Will Rogers Memorial Center

MAY FIELD TRIP

Love's Overlook,
Jacksonville, TX
sharks teeth
Date TBA

Contact Marilyn Austin for
more details.

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President's Message

For those that missed the April Meeting, you missed an excellent presentation on the rocks, minerals and geology of the Llano, Texas area. Don Campbell has been scouting the area for some time now and brought us many examples of what can be found near Llano. We've all heard of the Llanite found there, but Don also showed us some great samples of serpentine, marble, granite and other colorful samples. Don has scheduled a field trip for late April to the Llano area with an extensive list of sites to stop, collect and learn about the geology of Llano.

I'd like to thank those members working on new field trips for the Club to enjoy. It is always exciting to visit new places open to mineral collecting. We are getting lots of ideas that will hopefully pan out into great trips. For example, Gene Goar has a lead on a site in Oklahoma where we can collect barite roses. I know Marilyn Austin, our field trip chairperson, has been working on several potential trips. Keep the new site ideas coming!

In the past I have mentioned the Swap Box we are putting together. I think we have almost enough fossil material to meet the rules. Please, if you have anything you want to donate to the Swap Box, bring it to the next meet. Last call! The items we get in exchange for our fossils will be offered at auction during the Club auction in October. I've got to get the box together soon in order to have time to receive our goodies by then.

Please remember that Don Campbell has offered a fossil cleaning demo for those that want to learn how to clean a trilobite. Don supplies all the tools and even the bug to clean. These skills could also be used on other fossils or even to clean up mineral specimens. Call Don if you are interested.

Finally, my wife, Nancy, will be doing a wire wrap demo at the May meeting. She will explain the tools required, talk about the different types of wire, and demonstrate two types wire wrap styles – sculpting and framing. One piece will be donated to the silent auction and the other piece will be a final door prize at the end of the meeting.

Remember, we meet in room 422 now!

See you at the next meeting – May 7th at 6:45 pm.

Jon L. Laverty
 President



APRIL MINUTES

The East Texas Gem & Mineral Society meeting was called to order by President Jon Laverty at 7:00 p.m. on Monday, April 2, 2007 in room 422 of the UT library. There was a motion by Keith, 2nd by Ed, to accept the minutes as published in the newsletter. Passed. There was no treasurer's report. Bob reported that three members went on the Arkansas crystal field trip and found some good specimens. Don discussed details of the upcoming Llano trip and will present a program on it. He passed out information for all those planning on going. Keith mentioned that it is time for our club to consider making our annual donation to the American Federation scholarship foundation. Jack made the motion to donate \$100 to the federation scholarship fund and Bob 2nd. Motion passed.

President Jon urged everyone to be sure that Susan B. has their accurate e-mail address since some correspondences have been returned. Members then tried to answer questions on a pop quiz about the Llano uplift geology with at least one of us learning how to correctly pronounce Llano !! Door prizes were drawn and lucky recipients were Jim M, Jim M, Becky, Penny, Jim M. (again) and Penny (again). Was this rigged?? After refreshment break Don gave a very helpful and interesting presentation on the historical geology of the Llano uplift area we will be visiting on April 28 and passed around samples of the rocks we hope to collect. Its great to learn more facts about our hobby and be able to experience that knowledge first-hand. Thanks, Don.

Meeting adjourned at 8:35.

Respectfully submitted by Becky Whisenant, secretary

MEETING PROGRAMS AND CLASSES

Our May 7th club meeting program will be a wire wrapping demonstration by our first lady, Nancy Laverty (president Jon's wife). Come learn all there is to know about an aspect of the lapidary side of our hobby from an expert. Nancy does excellent work, and is featured in our annual gem and mineral show.

Our June 4th club meeting program will be show and tell night. Club members who are interested, are asked to bring something to show club members and tell us all about it. Or tell us about an interesting collecting experience you have had, or something you have learned recently related to our hobby. We ask that you limit your presentation to 5-10 minutes. If you need longer, we will sign you up to do a whole program for the club at a later date. Hint, Hint.

Donald Campbell will conduct a fossil cleaning class on Saturday May 12th. Those interested need to sign up at the May 7th club meeting or call Donald at 903-520-4085. The class will be limited to two people.



Mysterious Images On Stone
by Jay W. Sharp

In the desert basins and mountain ranges of the Southwest and northern Mexico, you will discover, on the surfaces of boulders and rock exposures, galaxies of enigmatic figures chiseled or scribed or painted by human hands hundreds to thousands of years ago. These images on stone, says preeminent authority Polly Schaafsma in *Indian Rock Art of the Southwest*, are “probably man’s most enduring art form.” They also rank high among man’s most beguiling and mysterious expressions of worldviews, belief systems and spirituality.

On stony surfaces across our arid land, you may find, for instance, strangely abstracted and haunting graphic expressions of a mind apparently untethered from reality, presumably the work of a hallucinating shaman reaching for the spirit world. You may find figures, awash in symbolism, of prehistoric deities, rituals, masks, dance, ceremonies and pilgrimages. You can see portrayals of warriors with shields, each covered with the symbols of the owner’s magic. You may find representational, stylized or even whimsical depictions of men, women and children; mammals, birds, fish, reptiles and insects; and agricultural plants, especially corn. You will often see images of human faces, eyes, handprints, footprints and animal and bird tracks. Always, you will find geometric designs – for instance, spirals, concentric circles, zigzags, parallel lines and step-fret shapes – visual odes to a long-forgotten purpose.

Frequently, as you may see, the artists produced their images – called “rock art” by archaeologists – at sites in distinctive geographic settings, for example, canyons, arroyos, streams, ridges, escarpments and mountain foothills, and typically, they chiseled, pecked, scraped, scored and painted on the walls and ceilings of alcoves and rock shelters, the faces of prominent rock exposures, and the surfaces of large boulders. (Images carved into the surface are called “petroglyphs,” those painted onto the surface are called “pictographs.”)

Interpretations

Should you explore the rock art of our deserts, you may become ensnared in one of the great mysteries of Southwestern archaeology: What do the images signify? What do they mean? Puzzling over the images, you may soon recall Winston Churchill’s famous phrase “an enigma wrapped in a mystery” (which he used to describe the impenetrable Soviet Union).

Anthropologists, archaeologists, art historians and other scholars have a difficult time addressing the question. Oftentimes, they cannot look beyond an image to see the abstract notions and beliefs that inspired an artist to produce it. They have few tools for dating most rock art. Sometimes, they cannot correlate rock art with other archaeological records such as structures, fire hearths, potshards, stone tools and bones. Still, they have offered speculations about the meanings, sometimes generating considerable disagreement and controversy.

Anthropologist and investigator Kay Sutherland once suggested to me that prehistoric shamans, who most likely used hallucinogenic plants such as the Sacred Datura to induce an “otherworldly” state, may have produced rock art for use as portals through which they could enter the spirit world. Speaking to the importance of shamans in their book *Tapamveni*, Patricia McCreery and Ekkehart Malotki said, “The role of the shaman is to benefit and regulate the well-being of his people. He (or she) is capable of soul flight to the upper world or travel to nether realms to mediate with spirits and gods. The shaman combats evil, cures illness, promotes fertility, controls weather, and with the help of animal spirit helpers, ensures success of the hunt.” Shamans probably produced a high percentage of our rock art.

Moreover, as F. A. Barnes said in his *Canyon Country Prehistoric Rock Art*, “. . . it is fairly certain that a lot of Anasazi [the Puebloan tradition of the Four Corners region] and Fremont [the Puebloan tradition of southern Utah] rock art was created for ceremonial purposes, whatever its figures depict. Other high probability meanings and uses are sympathetic magic (as depicted by innumerable hunting scenes), territorial claims (such as clan or dwelling area boundary markers), fertility symbols (coition, pregnancy and birth), special individuals (highly decorated or unusual anthropomorphs), supernatural beings (definitely non-real figures, probably for ceremonial use), weather control (clouds, lightning, whirlwinds and rain), record keeping (counting marks), astronomical events (depictions of supernova and solar calendars), cultural intrusions (macaws) and a variety of other minor uses.” Other authorities suggest that rock art figures may depict historic events, migrations, cultural relationships, trade expeditions, maps, traders and trade routes.

In his controversial *The Rocks Begin to Speak*, La Van Martineau contends that artists produced images as a form of “rock writing.” In one example, he suggests that figures on a vertical rock wall at western Texas’ Hueco Tanks State Historic Site symbolize the story of an 1839 battle between Mexican militia from El Paso and Kiowa raiders from the Southern Plains. He points, for once instance, to an upside-down figure that represents, in his view, a dead Kiowa.

“. . . of surpassing interest to most general readers,” said Schaafsma, “are the questions: What does it mean? Are these rock drawings a language awaiting interpretation? Interpreting rock art designs is intriguing yet difficult, often impossible.” In their rock art, the prehistoric and early historic peoples of the Southwest left us with a compelling, if often bewildering, view into their religious and material lives.



Recurrent Symbols

You may find that some of the most fascinating images include those that recur frequently, sometimes in different forms, over a wide range through long time periods. These may hint at cultural contacts, development, affiliations and ranges. Among the most prominent are figures such as Kokopelli (possibly a god of well-being and fertility), Quetzalcoatl (a deity of agriculture, water and fire), Tlaloc (a deity of storms and rain), a Blacktail Rabbit (a symbol of the moon and fertility) and the Storyteller (presumably a keeper of tribal history and mythology).

Kokopelli, often called the “humpbacked flute player,” appears in many forms, possibly spanning a wider area than any other single representational rock-art figure. At least one authority, Michael Claypool, who has taught short courses on Kokopelli (a Hopi word) at Fort Lewis College in Durango, Colorado, suggested the possibility that the figure had origins in Peru more than 1000 years ago. A widely experienced archaeologist friend has told me that Kokopelli-like figures turn up, not only across the Southwest and northern Mexico, but also in southern Mexico and Central America. Typically distinguished by an arched back and a clarinet-like flute, Kokopelli appears in Southwestern rock art in many forms, for instance, as a kilt- and sash-clad human, a humpbacked rabbit, a mountain sheep or a locust. A charismatic figure, he appears to take the role of an impregnator of women, a leader of a migration, the choreographer of ceremonial dance, or the guarantor of hunting and farming success. He may be portrayed as dancing, sitting, lying or walking. Historically rooted or mythical, Kokopelli apparently had a pivotal role in ancient rituals and the history of the prehistoric Southwest.

Quetzalcoatl, with origins in the great city-states of southern Mexico, or Mesoamerica, first appeared as a plumed serpent—a snake with a plume of feathers above its head. He gave humankind corn, domesticated animals, irrigation technology and fire. In some Puebloan societies, he commands underground water sources, and, if displeased, he can cause earthquakes and floods, according to Schaafsma. Borne northward into the greater Southwest, possibly by traders and religious proselytizers, Quetzalcoatl apparently evolved from a serpent with a feathered plume into a serpent with a feathered plume and a forward-pointing horn then into a serpent with only a forward-pointing horn and finally into a serpent with a backward-pointing horn. His progression may have been attributable to the influence of pre-Puebloan hunting cultures, which often used animal horns in their symbolism, suggested Sutherland in her “Spirits from the South,” *The Artifact*, El Paso Archaeological Society. He seems, according to a variety of sources, to be associated with a portfolio of other symbols, for instance, a bearded and helmeted man, a collared jaguar, the spiral, and an outlined cross or star symbol.

Tlaloc, usually signified by goggle eyes, a snarling mouth and bared teeth, also originated in Mesoamerica. Conveyed northward into the Southwest, presumably by Mesoamerican traders and proselytizers, he seems to have ascended in importance in parallel with emergent Puebloan traditions. Closely associated with agriculture and rain, Tlaloc, like Quetzalcoatl, seems to have evolved in his Southwestern manifestations, possibly because of the influence of hunting cultures. From elaborate and stylized faces in Mesoamerica, Tlaloc morphed, for one example, into a figure with a trapezoidal head and trapezoidal body, said Sutherland. “The head has goggle eyes and an ornate head dress; the body is decorated with Mesoamerican design motifs.” Although the connection is uncertain, Tlaloc-like goggle eyes and snarls appear in numerous other types of figures across the Southwest. Often, perhaps in a kind of shorthand recognition of Tlaloc’s omnipresence, only goggle eyes or a snarl appear in rock art galleries.

The rabbit, as an icon of the moon, conceivably had transoceanic origins that pre-date Mesoamerica. In “The Mesoamerican Rabbit in the Moon: An Influence from Han China?” *Archaeoastronomy*, Charles R. Wicke said, “Representations of a hare or rabbit on the moon are found in the art of ancient China and in Pre-Columbian Mexico. Mythologies of both areas also place a rabbit on the moon. Although such linkage might appear to be arbitrary, a comparison of the visible surface of the full moon with the silhouette of a rabbit does reveal a degree of congruence. Not only the distinctive ears of the rabbit but also other features appear to be delineated on the moon’s surface.” As you might expect, Wicke’s assertion generated considerable controversy. The rabbit, rather than a man’s face, has been seen through time on the surface of the moon by many cultures worldwide. Once it arrived in the Southwest, it took on the features of the native Blacktail Jackrabbit, appearing both on rock art and ceramics.

Storyteller – a name suggested to me by a tenuous source – ranks as one of the more animated human figures in the rock art of the Southwest. Wearing a fanciful headdress and waving arms, Storyteller sits with the left leg folded up beneath him (or her), turning to address presumably rapt listeners. From uncertain origins, Storyteller makes occasional theatrical appearances in rock art panels from western Texas across southern New Mexico and probably beyond.

Exploring Rock Art Sites

You will find rock art sites, hundreds to thousands of years old, extending across the desert basin and mountain range country of the Southwest, from the Pecos River region in the east to southern California in the west, and from the Dinosaur National Monument in northern Utah and Colorado into northern Mexico’s desert basins and mountains. While many sites lie in remote areas on federal or state lands or on inaccessible areas in private lands, you will find spectacular sites open to visitors in all of our Southwestern states. The following list gives you a very brief sampling of easily accessible rock art sites:



Western Texas

Seminole Canyon State Park & Historic Site

Rock art: Some of America's oldest and most spectacular pictographs, produced in rock shelters by hunting and gathering peoples thousands of years ago.

Location: Near the confluence of the Pecos and Rio Grande Rivers

Contact:

Seminole Canyon State Park & Historic Site

P. O. Box 820

Comstock, Texas 78837

Phone 1-432-292-4464

Hueco Tanks State Historic Park

Rock art: Nearly all pictographs, including images produced by hunting and gathering peoples thousands of years ago; masks and other figures produced by artists from the Mogollon Puebloan tradition; ceremonial scenes done by Mescalero Apaches; and a possible battle scene done by Kiowas.

Location: 32 miles northeast of El Paso, Texas, off U. S. Highway 62/180.

Contact:

Hueco Tanks State Historic Park

6900 Hueco Tanks Road No 1

El Paso, Texas 79938

Phone 1-915-857-1135

New Mexico

Three Rivers Petroglyph Site

Rock art: Petroglyphs, most of them done during the Mogollon Puebloan period. With more than 20,000 individual designs, Three Rivers has one of the densest concentrations of prehistoric rock art in the world.

Location: Western flanks of the northern end of the Sacramento Mountain range.

Contact:

Bureau of Land Management

Las Cruces District Office

1800 Marquess Street

Las Cruces, New Mexico 88005-3370

Phone 1-505-525-4300

Petroglyph National Monument

Rock art: Some 17,000 petroglyphs, most produced during late prehistoric times by Puebloan peoples of the upper Rio Grande.

Location: Western escarpment of the Rio Grande, immediately west of Albuquerque.

Contact:

Petroglyph National Monument

6001 Unser Boulevard, NW

Albuquerque, New Mexico 87120

Phone 1-505-899-0205

Chaco Canyon National Historic Park

Location: Northwestern corner of New Mexico, between State Highways 44 and 371.

Contact:

Chaco Culture National Historical Park

P. O. Box 220

Nageezi, New Mexico 87037

FAX 1-505-786-7061

Colorado

Mesa Verde National Park

Rock art: A secluded large petroglyph panel, which includes a concentration of images done by Mesa Verde Anasazi peoples.

Location: Southwestern Colorado, in park on Petroglyph Point Trail, a round-trip hike of about 2.8 miles.

Contact:

Mesa Verde National Park

P. O. Box 8

Mesa Verde, Colorado 81330

Phone 1-970-529-4465

FAX 1-970-529-4637

Canyon Pindado Historic District

Rock art: Numerous haunting pictographs and petroglyphs produced by the people of the Fremont Culture.

Location: Northwestern corner of state, between Rangely and Fruita, along Highway 139.

Contact:

White River Field Office

Bureau of Land Management

73544 Highway 64

Meeker, Colorado 81641

Phone 1-970-878-3800

Dinosaur National Monument

Rock art: Numerous large Fremont petroglyphs and pictographs along canyon walls.

Location: Northwestern corner of state, astride border with Utah

Contact:

Dinosaur National Monument

P. O. Box 4545

Highway 40

Dinosaur, Colorado 81610

Phone 1-970-374-3000

The Dinosaur Quarry Visitor Center

P. O. Box 128

Jensen, Utah 84035

Phone 1-435-781-7700

Utah

Arches National Park

Rock art: Pictographs and petroglyphs, representing numerous cultures, scattered throughout park. Courthouse Wash pictographs are listed on National Register of Historic Places.

Location: East-central Utah, north of Moab.

Contact:



Arches National Park
P. O. Box 907
Moab, Utah 84532
Phone 1-435-719-2299
FAX 1-435-719-2305

Canyonlands National Park
Rock art: Famous and striking pictographs of uncertain origin and cultural affiliations. Includes the famous Newspaper Rock in the Needles District of the park.

Location: East-central Utah, south of Moab.

Contact:

Canyonlands National Park
2282 SW Resource Blvd.
Moab, Utah 84532
Phone 1-435-719-2313
FAX 1-435-719-2300

Capitol Reef National Park

Rock art: More than 90 extensive rock art sites, primarily representing the Fremont Culture but including other cultures as well.

Location: South-central Utah, off State Highway 24.

Contact:

Capitol Reef National Park
HC 70 Box 15
Torrey, Utah 84775
Phone 1-435-425-3791 Ext. 111
FAX 1-435-425-3026

Arizona

Canyon de Chelly National Monument

Rock art: Prehistoric petroglyphs by Anasazi. Historic pictographs by Navajo, including an image of a Spanish colonial expedition.

Location: Northeast corner of the state, near Chinle.

Contact:

National Park Service
P. O. Box 588
Chinle, Arizona 86503
Phone 1-928-674-5500
FAX 1-928-674-5507

Casa Malpais Archaeological Park

Rock art: Petroglyphs from the Mogollon Puebloan tradition, including some associated with a prehistoric astronomical observatory.

Location: East-central part of state, near Springerville.

Contact:

Casa Malpais Archaeological Park and Museum
318 East Main Street
Springerville, Arizona 85938
Phone 1-928-333-5375

Palatki Heritage Site, Coconino National Forest

Rock art: Primarily Sinagua Puebloan tradition pictographs with some earlier petroglyphs.

Location: North-central Arizona, Sedona, Oak Creek Canyon area.

Contact:

USDA Forest Service
Coconino National Forest
1824 South Thompson Street
Flagstaff, Arizona 86001
Phone 1-928-527-3600

Southern Nevada

Valley of Fire State Park

Rock art: Extensive pictographs and petroglyphs from diverse prehistoric cultures.

Location: North of Las Vegas, about a 55-mile drive.

Contact:

Valley of Fire State Park
P.O. Box 515
Overton, Nevada 89040
Phone 1-702-397-2088

Red Rock Canyon National Conservation Area

Rock art: Extensive pictographs and petroglyphs from diverse prehistoric cultures.

Location: About 17 miles west of Las Vegas.

Contact:

Red Rock Canyon National Conservation Area
HCR 33, Box 5500
Las Vegas, Nevada 89124
Phone 1-702-515-5350
FAX 1-702-363-6779

Southern California

Coso Rock Art District, a National Historic Landmark

Rock art: More than 100,000 petroglyphs, scattered over four miles of canyons, produced by desert cultures over more than 4000 years.

Location: West of Death Valley, near China Lake, on the U.S. Navy testing station (access restricted).

Contact:

Maturango Museum (for tour arrangements)
100 E. Las Flores Avenue
Ridgecrest, California 93555
Phone 1-760-375-6900
FAX 1-760-375-0479

Black Mountain Rock Art District, a National Historic Landmark

Rock art: Some 12,000 petroglyphs, few pictographs, representing work of desert cultures since the Ice Ages.

Location: Northwest of Barstow.

Contact:

Bureau of Land Management
Barstow Field Office
2601 Barstow Road
Barstow, California 92311
Phone 1-760-252-6000
Fax 1-760-252-6098



Anza-Borrego Desert State Park

Rock art: Petroglyphs in the northern end of the park, pictographs in the southern end, representing the work of various desert cultures.

Location: Between Palm Springs and El Centro.

Contact:

Anza-Borrego Desert State Park Visitor Center

200 Palm Canyon Drive

Borrego Springs, California 92004

Phone 1-760-767-4205

I should warn you that you may find rock art beguiling. You may fall under its spell. I have acquaintances who have traveled throughout the Southwest, Spain and southern France, the Australian outback and several Latin America countries to explore rock art sites. You can find kindred spirits in numerous societies and associations across the Southwest, including, perhaps the largest and most well known:

American Rock Art Research Association (ARARA)

P. O. Box 210026

Tucson, Arizona 85721-0026

Phone 1-888-668-0052 (Answering machine)

FAX 1-888-668-0052 Attention: Sharon Urban

Your associates in these organizations will not cure a rock art addiction. They will feed it. Don't say I didn't tell you so.





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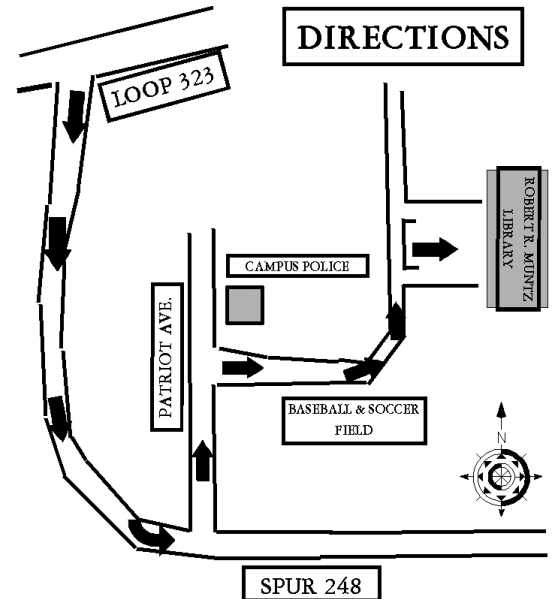
Purpose of the East Texas Gem & Mineral Society

Is to promote the study of geology, mineralogy, fossils and the lapidary arts.

The public is always invited to attend all club meetings.

Annual dues are \$10.00 for adults and \$2.50 for juniors.

THE EAST TEXAS GEM AND MINERAL SOCIETY MEETS ON THE FIRST MONDAY OF EACH MONTH ON THE FOURTH FLOOR OF THE UT LIBRARY. MEETING BEGINS AT 6:45 P.M.



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