



LIBRARIES

UNIVERSITY OF WISCONSIN-MADISON

Petroglyphs of the Upper Ohio Valley, I. Number 17 1961

Swauger, James L.

[Madison, Wisconsin]: Society for American Archaeology and the
University of Wisconsin Press, 1961

<https://digital.library.wisc.edu/1711.dl/CWXJ5X6PMI3QH8P>

<http://rightsstatements.org/vocab/InC/1.0/>

For information on re-use see:

<http://digital.library.wisc.edu/1711.dl/Copyright>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

PETROGLYPHS OF THE UPPER OHIO VALLEY, I

James L. Swauger

EDITORS OF THE SERIES

David A. Baerreis, Chairman

Stephen F. De Borhegyi

John B. Rinaldo

Raymond H. Thompson

Thompson Webb, Jr.

University of Wisconsin

Milwaukee Public Museum

Chicago Natural History Museum

University of Arizona

University of Wisconsin Press

PETROGLYPHS OF THE UPPER OHIO VALLEY, I

A FIRST LOOK AT SUBJECT, BIBLIOGRAPHY, AND DISTRIBUTION

In common with many other groups of mankind, American Indians often decorated rocks with figures of various kinds. These were executed by sculpturing, by painting, and by a combination of sculpturing and painting. Those figures developed by sculpturing--carving, rubbing, or pecking--are termed petroglyphs. Those developed by painting alone are termed pictographs. No general term is applied to those figures developed by use of a combination of the two techniques. Usually, such figures are called pictographs in reference to the fact that they were painted.

I have seen no manifestations of either simple pictographs or figures executed by both sculpturing and painting in the Upper Ohio Valley. Some of the petroglyphs may have been painted at one time. If so, no trace of such paint remains on any I have seen.

Study of petroglyphs and pictographs has excited the interest of investigators for many years. Results of studies in terms of chronology or of meaning have been disappointing in the main, and "picture writing" has not been important in the elucidation of

cultural content and change among American Indians. In consequence, scholars have placed less emphasis on the intensive investigation of petroglyphs and pictographs than on other manifestations of American Indian life.

Nevertheless, serious investigators have demonstrated patterns of distribution of petroglyphs and pictographs, patterns of distribution of discrete design elements, and meaningful interpretations of designs that indicate petroglyphs and pictographs are reservoirs of potential information. Such works as Julian H. Steward's PETROGLYPHS OF CALIFORNIA AND ADJOINING STATES, 1929, and L. S. Cressman's PETROGLYPHS OF OREGON, 1937, prove this point.

An acceptable ethnographic interpretation of petroglyphs was made by Robert F. Heizer and Martin A. Baumhoff in their GREAT BASIN PETROGLYPHS AND PREHISTORIC GAME TRAILS which appeared in Science in April, 1959. They concluded petroglyphs in western and central Nevada occur along deer migration trails at those places where killing of deer by bows and arrows would be easiest, and that the petroglyphs were carved by hunters seeking to insure success in hunting by magical means. It is likely detailed study of other regional petroglyph and design element distribution can produce more such useful information.

While it is commonly assumed little has been done with petroglyphs (Tatum, 1946: 122) when I began studying petroglyphs in the Upper Ohio Valley, I found available a considerable body of literature for a student of such decorations. This corpus is increasing at a rapid rate, for currently there is a revival of

interest in petroglyphs and new publications appear quite often. While some of these are concerned with method (Hedden, 1958), most are concerned with descriptions and tentative interpretations of petroglyph and pictograph sites. Most deal with sites far from the Upper Ohio Valley, David S. Gebhard writing of petroglyphs in Wyoming (Gebhard, 1951) and Texas (Gebhard, 1960), to mention but two of his several publications on this subject in the last ten years; Selwyn Dewdney of petroglyphs in Canada (Dewdney, 1959); and Monica Flaherty Frassetto of petroglyphs in Puerto Rico (Frassetto, 1960). Others, Delf Norona (1952, 1955) and Sigfus Olafson (1950, 1952), are concerned with areas nearer home.

Thus, there is a fund of published information at hand. Much of it is purely descriptive. Much of it is purely speculative. Much of it is a mixture of description and speculation. But it does serve as a springboard.

My first task after determining to investigate the petroglyphs of the Upper Ohio Valley was to survey the major literature available to determine the amount and kind of work that has been done with petroglyphs in the Upper Ohio Valley, and to become familiar with the distribution of reported sites.

Area of the Upper Ohio Valley

The area within which initial petroglyph studies are being made is the Upper Ohio Valley as defined by William J. Mayer-Oakes on page 36 of his PREHISTORY OF THE UPPER OHIO VALLEY, 1955, as "....all territory draining into the Ohio River basin upstream from New Martinsville, W. Va.," and as figured on Map 12, "Counties

in Upper Ohio Valley," page 250 of the PREHISTORY. The following table lists the states and counties within the Upper Ohio Valley as defined by Mayer-Oakes, and their code designations according to the tri-nominal system developed by the River Basin Surveys, Smithsonian Institution, as furnished by Dr. Frank H. H. Roberts, Jr., Director of the River Basin Surveys, on 15 May, 1958, for Maryland, Ohio, and West Virginia, and those used by Mayer-Oakes (Mayer-Oakes 1955: 255-263) for New York and Pennsylvania. The listing includes 1 county in Maryland, 3 in New York, 12 in Ohio, 24 in Pennsylvania, and 16 in West Virginia; 56 counties in 5 states.

<u>State</u>	<u>County</u>	<u>Code No.</u>
Maryland	Garrett	18 Ga
New York	Allegany	30 Al
	Cattaraugus	30 Ca
	Chautauqua	30 Ch
Ohio	Ashtabula	33 As
	Belmont	33 Bl
	Carroll	33 Ca
	Columbiana	33 Co
	Geauga	33 Ge
	Harrison	33 Hn
	Jefferson	33 Je
	Mahoning	33 Mh
	Monroe	33 Mo
	Portage	33 Po
	Stark	33 St
	Trumbull	33 Tr
Pennsylvania	Allegheny	36 Al
	Armstrong	36 Ar
	Beaver	36 Bv
	Butler	36 Bt
	Cambria	36 Cb
	Clarion	36 Cl
	Clearfield	36 Cf
	Crawford	36 Cw
	Elk	36 Ek
	Erie	36 Er

<u>State</u>	<u>County</u>	<u>Code No.</u>
Pennsylvania Cont'd	Fayette	36 Fa
	Forrest	36 Fo
	Green	36 Gr
	Indiana	36 In
	Jefferson	36 Je
	Lawrence	36 Lr
	McKean	36 Mc
	Mercer	36 Me
	Potter	36 Po
	Somerset	36 So
	Venango	36 Ve
	Warren	36 Wa
	Washington	36 Wh
	Westmoreland	36 Wm
West Virginia	Barbour	46 Ba
	Brooke	46 Bk
	Hancock	46 Hn
	Harrison	46 Hs
	Lewis	46 Le
	Marion	46 Ma
	Marshall	46 Ms
	Monongalia	46 Ml
	Ohio	46 Oh
	Pocahontas	46 Po
	Preston	46 Pr
	Randolph	46 Rn
	Taylor	46 Ta
	Tucker	46 Tu
	Upshur	46 Up
	Wetzel	46 Wt

Bibliographical References

Mayer-Oakes' PREHISTORY is the basic reference for archeological studies in the Upper Ohio Valley. His "Summary of Sites by County" on pages 251-263 of that work listed only four petroglyphs recorded by the Upper Ohio Valley Archeological Survey conducted by him from February, 1950, until May, 1956. Three of these are in Pennsylvania: 36 Bv 7, the Smith's Ferry Petroglyphs; 36 Bv 13, Circle Rock; and 36 Gr 5, the Picture Rocks. The fourth is in West Virginia: 46 Hs 1, the Indian Cave Petroglyphs.

Mayer-Oakes was aware there were petroglyphs other than those listed in his book. For instance, his Site Survey Record sheet for 36 Fa 15, April, 1952, recorded the occurrence of petroglyphs now coded as 36 Fa 35, the Francis Farm Petroglyphs Site, near the Francis Farm Site; and the location of the Indian God Rock, now coded as 36 Ve 26, was marked on the Franklin Quadrangle topographic sheet record map in the files of the Section of Man, Carnegie Museum. As noted above, however, petroglyphs have the reputation of being unproductive of meaningful cultural information, and Mayer-Oakes rightfully placed less emphasis on petroglyphs than on other far more productive cultural remains. His PREHISTORY underlined the prevailing opinion that petroglyphs are not prime sources of evidence for understanding prehistory.

The most useful starting point I found for a petroglyph study was the article DISTRIBUTION AND BIBLIOGRAPHY OF THE PETROGLYPHS OF THE UNITED STATES by Robert M. Tatum which appeared in American Antiquity in October, 1946. Tatum discussed the reasons for study of petroglyphs being the ".....most neglected field of archaeology" (Tatum, 1946: 122); gave a resume of serious work by such men as Garrick Mallery (1886, 1893), Julian H. Steward (1929, 1936), L. S. Cressman (1937), A. T. Jackson (1938), E. B. Renaud (1936), and W. H. Over (1941), in various areas of the United States; and discussed methods to be followed in petroglyph studies. He prepared a list of the in-those-days 48 states to include the name of the state, the number of petroglyph sites known for the state, their

general distribution, whether the location of the sites and the distribution of the design elements is continuous with those elsewhere, whether or not surveys of known sites are considered complete, and authorities on the petroglyphs of each state.

For the five states with which I am immediately concerned, he listed the following information:

Maryland: five petroglyphs reported; northern part of the state; location and design elements continuous with those elsewhere; study not considered complete; Mallery, 1886, 1893, and W. B. Marye, 1938.

New York: twenty petroglyphs reported; Donald A. Cadzow, 1934, Mallery, 1886, 1893, and Arthur C. Parker, 1920.

Ohio: twenty petroglyphs reported; scattered over the state; location and design elements continuous with those elsewhere; study not considered complete; A. R. Altick, 1937, L. G. Banks, 1910, A. H. Davis, 1937, G. Fowke, 1902, W. D. Hampton, 1886, Mallery, 1886, 1893, J. W. Ward, 1872, and C. Whittlesey, 1878.

Pennsylvania: thirty-five petroglyphs reported; scattered over the state; location and design elements continuous with those elsewhere; study not considered complete; Cadzow, 1934, and Mallery, 1886, 1893.

West Virginia: thirty petroglyphs reported; scattered over the state; location and design elements continuous with those elsewhere; study not considered complete; Mallery, 1886, 1893.

Tatum said of Mallery's PICTOGRAPHS OF THE NORTH AMERICAN INDIANS, 1886, and PICTURE-WRITING OF THE AMERICAN INDIANS, 1893, .

that they were "The first monumental attempt to study petroglyphs ... " and that they "....formed the basis for all later investigations" (Tatum, 1946: 122). To them I turned first for information regarding petroglyphs in the Upper Ohio Valley.

In neither work did Mallery list any petroglyphs in Garrett County, Maryland (Mallery, 1886, 1893). Neither did Marye (1938). On the basis of the Tatum references, no petroglyphs are known from Garrett County. From no other source has come a reference to any such petroglyphs.

Mallery (1886, 1893) listed no petroglyphs for Allegany, Cattaraugus, or Chautauqua counties in New York. Neither did Parker (1920, 486-488, 492-500, 507-536) in his detailed study of sites in those counties. Nor did Cadzow (1934).... Again on the basis of Tatum references, no petroglyphs are known from New York counties in the Upper Ohio Valley. No reference to any was found in any other source consulted.

Tatum references were more fruitful for Ohio. They described three Ohio petroglyphs within the limits of the Upper Ohio Valley. These are the Barnesville Track Rocks (also known as the Barnesville Track Rock), near Barnesville, Belmont County, 33 Bl 2; the Wellsville Petroglyphs at Wellsville, Columbiana County, 33 Co 1; and the Smith's Ferry Petroglyphs near Georgetown, Beaver County, Pennsylvania, coded as Pennsylvanian, 36 Bv 7.

Mallery discussed the Barnesville Track Rocks in both his 1886 PICTOGRAPHS, 21, 22; and his 1893 PICTURE-WRITING 102-104. He published drawings of design elements found on the rocks in PICTURE-WRITING.

As editor of the Western Reserve and Northern Ohio Historical Society's Historical and Archaeological Tracts, Charles Whittlesey published both a detailed description and drawings of the Barnesville Track Rocks in ROCK SCULPTURES NEAR BARNESVILLE, BELMONT COUNTY, OHIO, Vol. 1, No. 11, of the Historical and Archaeological Tracts, 1872. Included in the article were letters by James W. Ward and James W. Walton concerning the Barnesville petroglyphs. These letters are met with as independent publications in some bibliographies.

Whittlesey further discussed the Barnesville Track Rocks in his ANCIENT ROCK SCULPTURES, which was Chapter II, Part II, of the FINAL REPORT OF THE OHIO STATE BOARD OF CENTENNIAL MANAGERS....., 1872, which he co-authored with M. C. Read, pages 89-93, and published drawings of the figures included in the petroglyphs. On page 52 of his ROCK INSCRIPTIONS IN THE UNITED STATES....., 1878, he mentioned the Barnesville Track Rocks but added nothing to the material given in his other two presentations. His list of locations of known petroglyphs on pages 53 and 54 of his ROCK INSCRIPTIONS is the most important section of that work.

While Gerard Fowke discussed and figured the Barnesville Track Rocks on pages 418-421 of his ARCHAEOLOGICAL HISTORY OF OHIO, 1902, much of his material was taken directly from Whittlesey's ANCIENT ROCK SCULPTURES, and he added little to Whittlesey's information.

Mallery also treated the Wellsville Petroglyphs in both his PICTOGRAPHS, 21 and his PICTURE-WRITING, 104. In the latter he published a so-called "X-ray drawing" (Norona, 1955). Whittlesey

discussed them at length and pictured them in his ANCIENT ROCK SCULPTURES, 104, 105; listed them on page 53 of his ROCK INSCRIPTIONS IN THE UNITED STATES; and mentioned them briefly as comparative material in his ROCK SCULPTURES NEAR BARNESVILLE, 7.

Fowke listed them on page 424 of his ARCHAEOLOGICAL HISTORY OF OHIO as a quote from Whittlesey.

L. G. Banks both discussed and figured them in his ROCK CARVINGS IN THE OHIO RIVER, 38-41.

Although coded by Carnegie Museum as Pennsylvanian, the Smith's Ferry Petroglyphs are mentioned as either Ohioan or of interest to Ohio students in the Tatum references, and they might as well be discussed here.

Mallery did not mention them in either his PICTOGRAPHS or his PICTURE-WRITING. Whittlesey listed them as "3. South shore of the Ohio, 4 miles above Steubenville...." with a brief description on page 53 of his ROCK INSCRIPTIONS IN THE UNITED STATES. Fowke in his ARCHAEOLOGICAL HISTORY OF OHIO repeated Whittlesey on page 424. Banks both discussed and figured the Smith's Ferry Petroglyphs in his ROCK CARVINGS, 38-41.

A. R. Altick's article on the Leo Petroglyphs (Altick, 1937) is not within the Upper Ohio Valley as defined. W. D. Hampton's article on the West Salem Petroglyphs (Hampton, 1886) is not pertinent for the same reason. To date I have been unable to find J. H. Davis' article, PETROGLYPHS ON THE MAHONING RIVER, 1937, so I'm unable to say whether or not it contains pertinent information.

Sources other than those in Tatum's article yielded information on petroglyphs assigned to Ohio in the Tatum references. Cadzow brought elements from the designs on the Barnesville Track Rocks into his discussion of petroglyph designs on rocks near Safe Harbor, Pa. (Cadzow, 1943, 47).

Norona discussed Smith's Ferry Petroglyphs in his INDIAN X-RAY DRAWINGS, 1955. Mayer-Oakes listed them on page 256 of his PREHISTORY. In 1902, W. J. Holland published four pages of discussion of the Smith's Ferry Petroglyphs in the Transactions of the International Congress of Americanists, 1902, under the title, THE PETROGLYPHS AT SMITH'S FERRY, PENNSYLVANIA.

Surely other references exist for Ohio petroglyphs within the Upper Ohio Valley, but the publications listed above are the important ones so far encountered. I am anxious to learn of more and would appreciate notice of them.

Tatum's listed sources for Pennsylvania included only Mallery, 1886, 1893, and Cadzow, 1934.

Mallery wrote of petroglyphs opposite Millsboro, Pennsylvania, in 1886, 20, 21, 224, and 225, with a drawing on page 224; and in 1893, 110, 111, with the same drawing given on 224 of the 1886 work reproduced on page 111 of the 1893 volume. This is 36 Fa 36, called "Petroglyphs Opposite Millsboro, Pa.," in Museum records. Mallery drew his information from correspondence with J. Sutton Wall of Monongahela City, Pennsylvania, who, with William Arison, made in 1882 the copy of the inscription that Mallery reproduced. The

petroglyph figures were cut into a sandstone rock 390 feet above the Monongahela River, opposite Millsboro, Fayette County. Norona (1955, 16) mentioned it in his study of X-ray drawings.

Mallery's 1886 PICTOGRAPHS discussed the Indian God Rock, 36 Ve 26, near Franklin, Venango County, and the Geneva Picture Rock, 36 Fa 37, near New Geneva, Fayette County, on pages 21 and 22. Pennsylvania pictographs were taken up in his 1893 PICTURE-WRITING on pages 106-113. The Indian God Rock, the Petroglyphs Opposite Millsboro, and the Geneva Picture Rock were discussed, and drawings of characters of the Indian God Rock and the Millsboro Petroglyphs published. He spoke of a petroglyph found near Layton, Fayette County, the Francis Farm Petroglyphs, 36 Fa 35, and figured characters from it. He also published carvings on two slate rocks found in graves in Fayette County.

In his discussion of petroglyphs near Safe Harbor, Pennsylvania, Cadzow (1934, 44-51, plates XLV-XIX, plate of drawings on page 461) mentioned and pictured figures from the petroglyphs near New Geneva, 36 Fa 37, the Indian God Rock, 36 Ve 26, and Sugar Grove or Picture Rocks Petroglyphs, 36 Gr 5, and the Francis Farm Petroglyphs, 36 Fa 35. There are several mistakes in this material that will be cleared away when specific sites are discussed.

Mallery was the only author Tatum noted for West Virginia. His 1886 work mentioned only one petroglyph in West Virginia from within the area of concern. This was "....on the Hamilton Farm, 6 miles southeast from Morgantown, West Virginia" (Mallery, 1886, 225, 226). It was accompanied by a picture of the designs on it. This petroglyph we have yet to record at Carnegie Museum.

In his 1893 work, he repeated the text and the drawings of the Hamilton Farm Petroglyphs on pages 676-678. In all probability, the description on pages 124 and 125 from an unknown correspondent fits the same petroglyphs.

In his 1893 PICTURE-WRITING, Mallery quoted on page 475, 476 from William H. Holmes' description of the petroglyphs in a cave in Harrison County (Holmes, 1890, 217-223). Plate XXXI of Mallery's work figures it. This is the only petroglyph I know of in the Upper Ohio Valley which is described as having been painted. To date, I have not seen it.

There are many other authors, of course, whose work reaches to immediately contiguous areas. Squier and Davis' mighty ANCIENT MONUMENTS OF THE MISSISSIPPI VALLEY, 1848, for instance, described the Guyandot River Petroglyphs of West Virginia, and Olafson again considered them in his PETROGLYPHS ON THE GUYANDOT RIVER, 1952. These have been visited by a Carnegie Museum party and will in time be brought within the scope of study, but for the time being they are not being worked with since they lie outside the Upper Ohio Valley.

I believe the above bibliography includes the basic works for petroglyph study in the Upper Ohio Valley. In discussions of individual sites, bibliographical listings for each will be given.

Method

During the field season of 1960, several techniques of recording were tested by W. C. Reeves, part-time assistant, Section of Man, and me. I wrote a discussion of methods used

and results achieved, FIGURES IN THE ROCK, scheduled for August, 1961, release in the Pennsylvania Archaeologist.

I prepared as a typescript report, PETROGLYPH STUDIES, FIELD SEASON, 1960, for the information of the sponsors of the study. It is dated 21 December, 1960, is six pages long, and has five figures. A copy is in the files of the Section of Man.

The site descriptions that follow include textual descriptions of designs only when I think comment will enrich understanding. I see no point in my speculating about a design just because it exists when I have nothing to say about it that I consider important. The sketches and photographs record shape, size, and orientation that may suggest meaning to others for a design that means nothing at the moment to me.

THE TABLE ROCK PETROGLYPHS SITE,
OHIO COUNTY, WEST VIRGINIA (46 Oh 38)

Location

The Table Rock Petroglyphs Site, 46 Oh 38, is on the Table Rock Farm, Richland Township, Ohio County, West Virginia. (Fig. 1). The farm is owned by Mrs. Andrew C. M. Hess. Its postal address is R. D. 1, Wheeling, West Virginia.

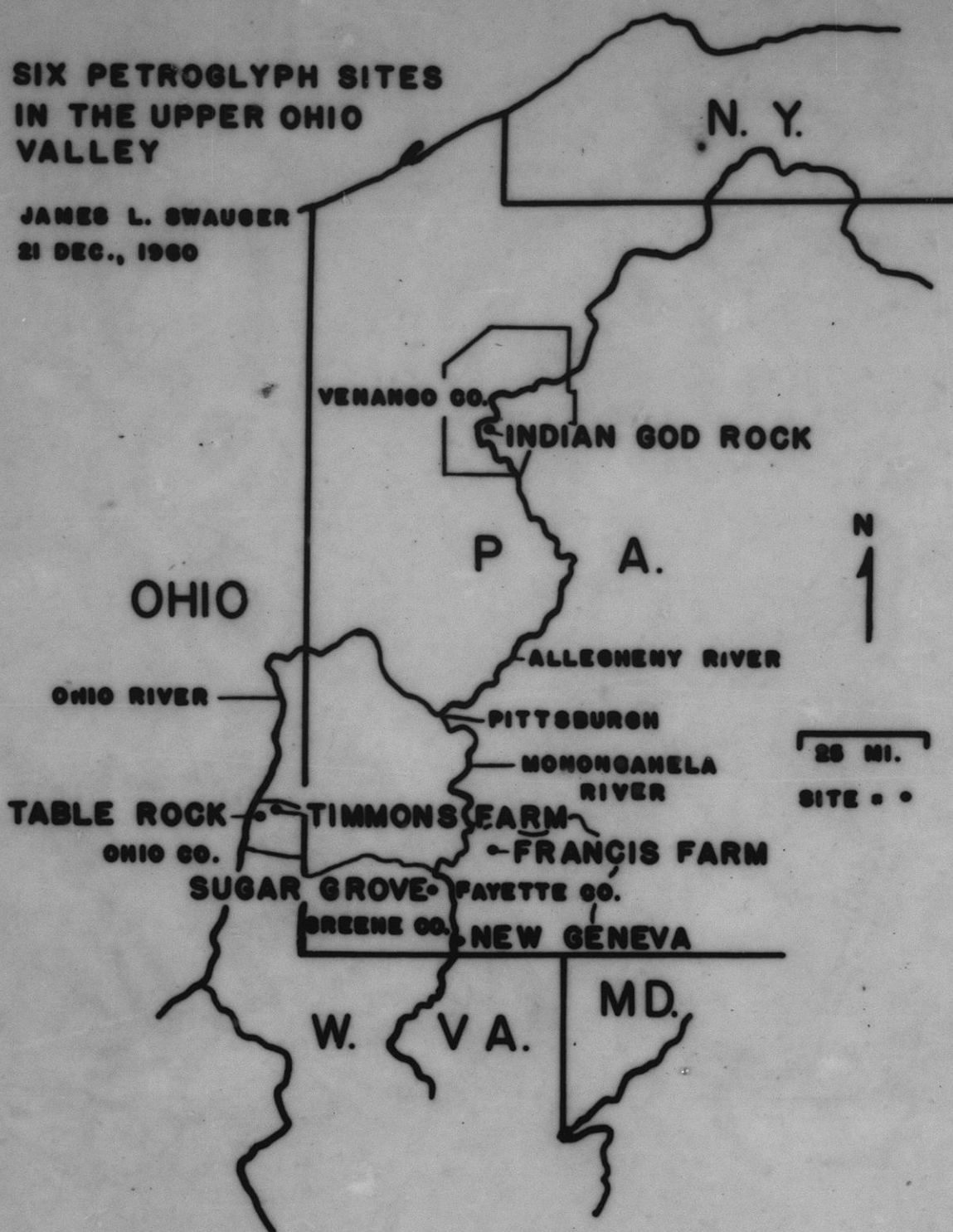


FIG. 1

The Table Rock itself is at $80^{\circ} 40' 8''$ West Longitude, $40^{\circ} 8' 6''$ North Latitude--the seconds are interpolated from direct measurement on USGS Wheeling Quadrangle topographic sheet. The elevation is about 1120'.

Directions for reaching the site as given me by Charles R. Lally, Secretary of the West Virginia Archeological Society, were easy to follow. I reached it by way of Weirton, W. Va., turning south on West Virginia State Route 2 to Warwood. In Warwood, I turned left on the Glenn's Run Road. 2.6 miles east on the Glenn's Run Road is a sign, "Table Rock." The site is about one hundred yards to the right, the west, of the sign.

The Glenn's Run Road intersects the Short Creek Road just south of the Table Rock sign. The road to the Hess house turns right off Glenn's Run Road a few yards beyond the intersection.

The site was brought to my attention by Clifford M. Lewis, S. J., Wheeling College, Wheeling, W. Va.

Procedure

Carnegie Museum personnel visited the site twice to make a full record of it. On 27 July, 1960, I was alone. The site was photographed in black-and-white, negatives 1984 through 1998, negative file, Section of Man, Carnegie Museum; and in color, slides 4932 through 4944, slide file, Section of Man. The photographs were made both before a grid was chalked on the rock and the designs chalked in, and after chalking was done. A grid one meter to a side was laid out on the site. The designs were sketched in relation to this grid. (Fig. 2). Overprints were made of the designs (Hedden, 1958).

TABLE ROCK PETROGLYPHS - 46 OH 38

COPY OF FIELD SKETCHES, 27 JULY, 1960

JAMES L. SWAUGER

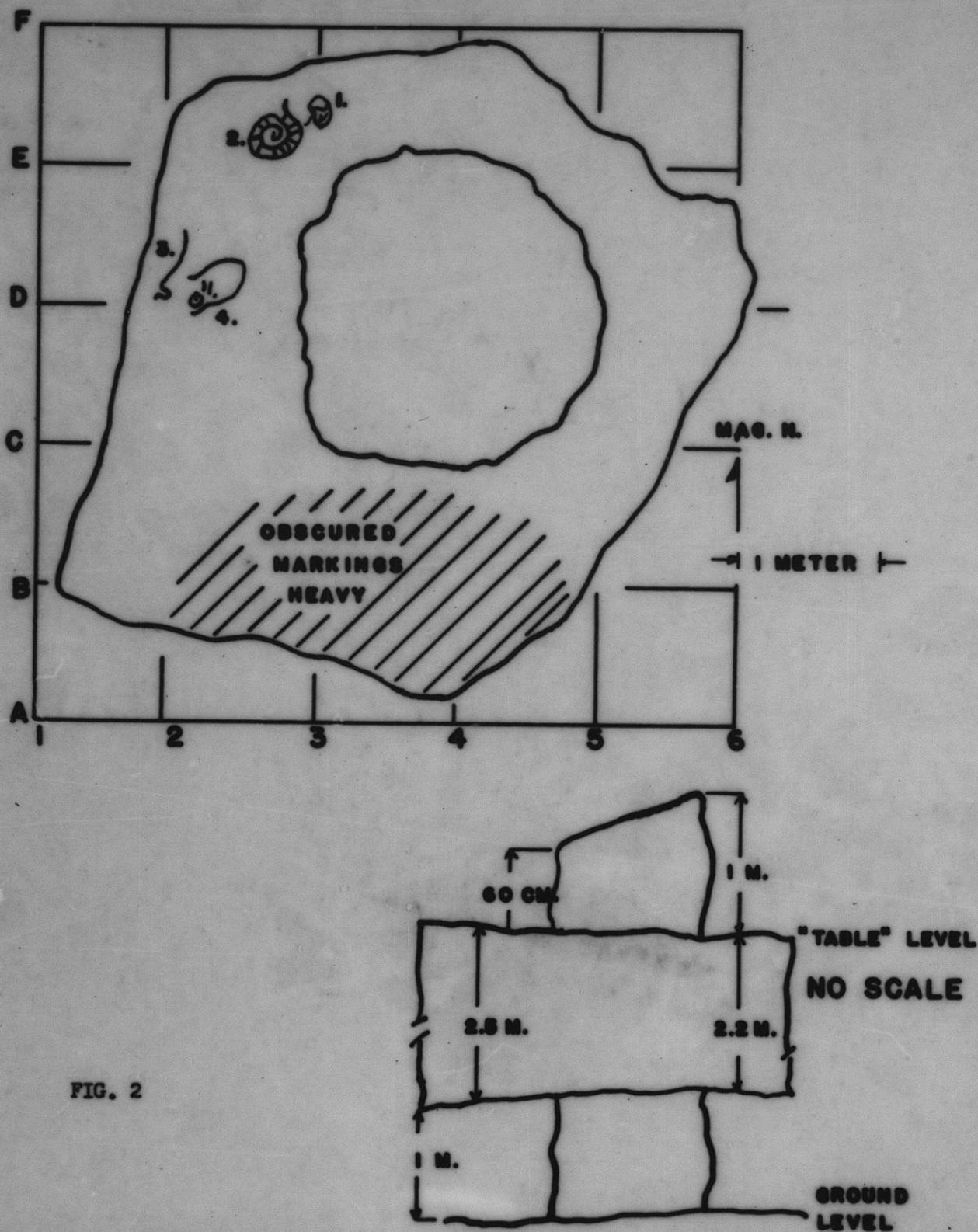


FIG. 2

On 19 October, 1960, W. C. Reeves, Herbert J. Moore, Conservation Officer, Box 24, Triadelphia, W. Va., and I were at the site. We made latex molds of the designs. The molds were lifted by Benjamin Andrew of Table Rock Farm on 20 October. Moore obtained them from Andrew and forwarded them to the Museum. Joseph Yarner, Preparator in the Museum's Section of Vertebrate Paleontology, prepared plaster casts from the molds. These are a three-dimensional record of the site.

Overprints, molds, and casts are Accession 19480, Field Catalog No. 3735.

General Description

The Table Rock Site is a peculiar formation (Figs. 2, 3). A pillar of sandstone averaging a meter high and varying from about 2 to nearly 3 m. in diameter supports an irregular horizontal sandstone slab averaging a little more than 2 m. thick (the "Table" of "Table Rock"), about 20 square m. in maximum area, 4 m. in greatest east to west measurement, almost 5 m. in greatest north to south measurement. Projecting vertically from the center of the "Table" is a cylinder of sandstone 60 cm. high in the west, 1 m. high on the east, with approximately the same 2 to 3 m. range in diameter as the base pedestal.

The formation is a sandstone of the Dunkard Series (Grimsley, 1907, 43, 44; White, 1906). Its elevation is about 1100'.

The designs on the Table Rock were carved into the upper surface of the "Table." I distinguished only four. There are many indefinite markings, but at some time in the past a thin coating of cement was applied to the rock, and this obscures

TABLE ROCK PETROGLYPHS SITE, GENERAL VIEW (Neg. 1997)



FIG. 3

most of the markings so I hesitate to define any but the four designs mentioned above as true Indian petroglyphs.

The cement coating prevented a reasonable definition of the manufacture of the designs, i.e., whether they were pecked, rubbed, incised, or the like. It also prevented an accurate measurement of their depth, but they are shallow.

Designs

Figs. 2, 4, and 5 locate and picture the various designs of the Table Rock Site. Note that on these and subsequent figures, maps, sketches, and photographs alike, numbers designate N-S lines of the grid, letters, E-W.

I do not believe the chalked N-S line with a sort of bulb at its northern end lying southwest of Design 4 is a true petroglyph as I had first thought (Fig. 5).

In the area defined by A-2, B-2 through B-4, A-4 (Fig. 2), there is a particularly prominent series of the obscured markings mentioned above. While they may be Indian petroglyphs, I hesitate to define them so at this time since I am not certain they are not natural markings. The only solution to the problem is the chiseling off of the coating, and this is not feasible at this time.

Bibliography

As of the date of the writing of this description, I know of no published report concerning the Table Rock Site.

CM 48 OH 38
TABLE ROCK



10 CM

FIG. 4

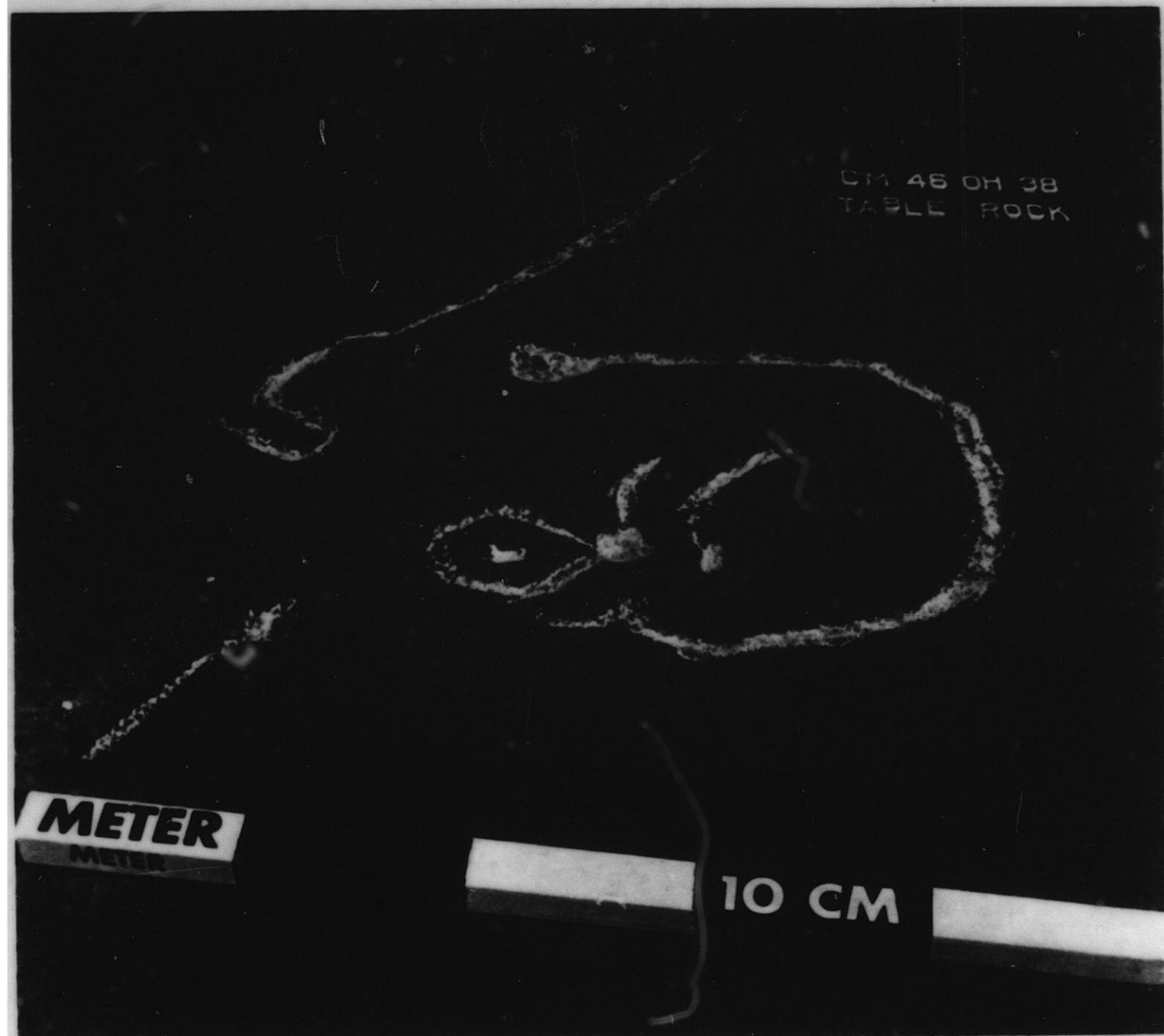


FIG. 5

THE TIMMONS FARM PETROGLYPHS SITE,
OHIO COUNTY, WEST VIRGINIA (46 Oh 64)

Location

The Timmons Farm Petroglyphs Site, 46 Oh 64, is on the farm of H. M. Timmons, R. D. 1, Short Creek, Richland Township, Ohio County, West Virginia. (Fig. 1).

The site itself is at $80^{\circ} 38' 25''$ West Longitude, $40^{\circ} 8' 42''$ North Latitude--the seconds are interpolated from direct measurement, on USGS Wheeling Quadrangle topographic sheet. The elevation is about 1100'.

To reach the site from Pittsburgh on 22 June, 1960, the Carnegie Museum party drove from Pittsburgh to Triadelphia, W. Va., reaching there by way of U. S. Route 40, then right up McGraw Run Road 1.5 miles to the home of Herbert J. Moore, a West Virginia Conservation Officer, who guided us from there to the site.

From Moore's home, we continued north on McGraw Run Road for 2.1 miles to Short Creek Road, thence northwest on Short Creek Road for 3.13 miles to its intersection at the Clinton School and the Fort Van Metre historic monument with the Boone Hedges Road. Turning right on the Boone Hedges Road, we traveled for 1.6 miles until just beyond the house of Clarence Hughes, we turned sharply left into a lane. Along this lane and across fields of the Hughes farm, we drove for 0.6 miles to a barbed wire fence. Just across the fence was the ledge of rock which is the Timmons Farm Petroglyphs Site.

To reach the site from the Table Rock Petroglyphs Site, 46 Oh 38, on 19 October, 1960, the Carnegie Museum party drove southeast on the Glenn's Run Road to Long Run Road, then east to the Clinton School.

The site was brought to my attention through the agency of Herbert J. Moore who, on 14 October, 1958, sent two photographs of the site to Dr. Don W. Dragoo, Associate Curator, Section of Man, Carnegie Museum. Dragoo turned them over to me on 4 November, 1958.

Procedure

Carnegie Museum personnel visited the site twice. Reeves, Moore, and I were there together on both 22 June and 19 October, 1960. On 22 June, we laid out a one-meter grid with string (Fig. 6), photographed both before and after chalking figures on the rock, and sketched the figures. On 19 October, we laid down a latex mold body. Moore was to pull this mold after it dried, but in a letter to me dated 6 November, 1960, he wrote the rain which was beginning just as Reeves and I left the site had dissolved the latex before it hardened. He will make a mold for us, but at this writing, he has been unable to do so.

The black-and-white photographic record are negatives 1921 thru 1934, 1999, 2500-2502, the color photograph record 4944, 4953 thru 4958, negative and slide files, Section of Man.

Molds and casts, when they finally arrive and are made, respectively, have been assigned Accession Number 19480, Field Catalog No. 3739.

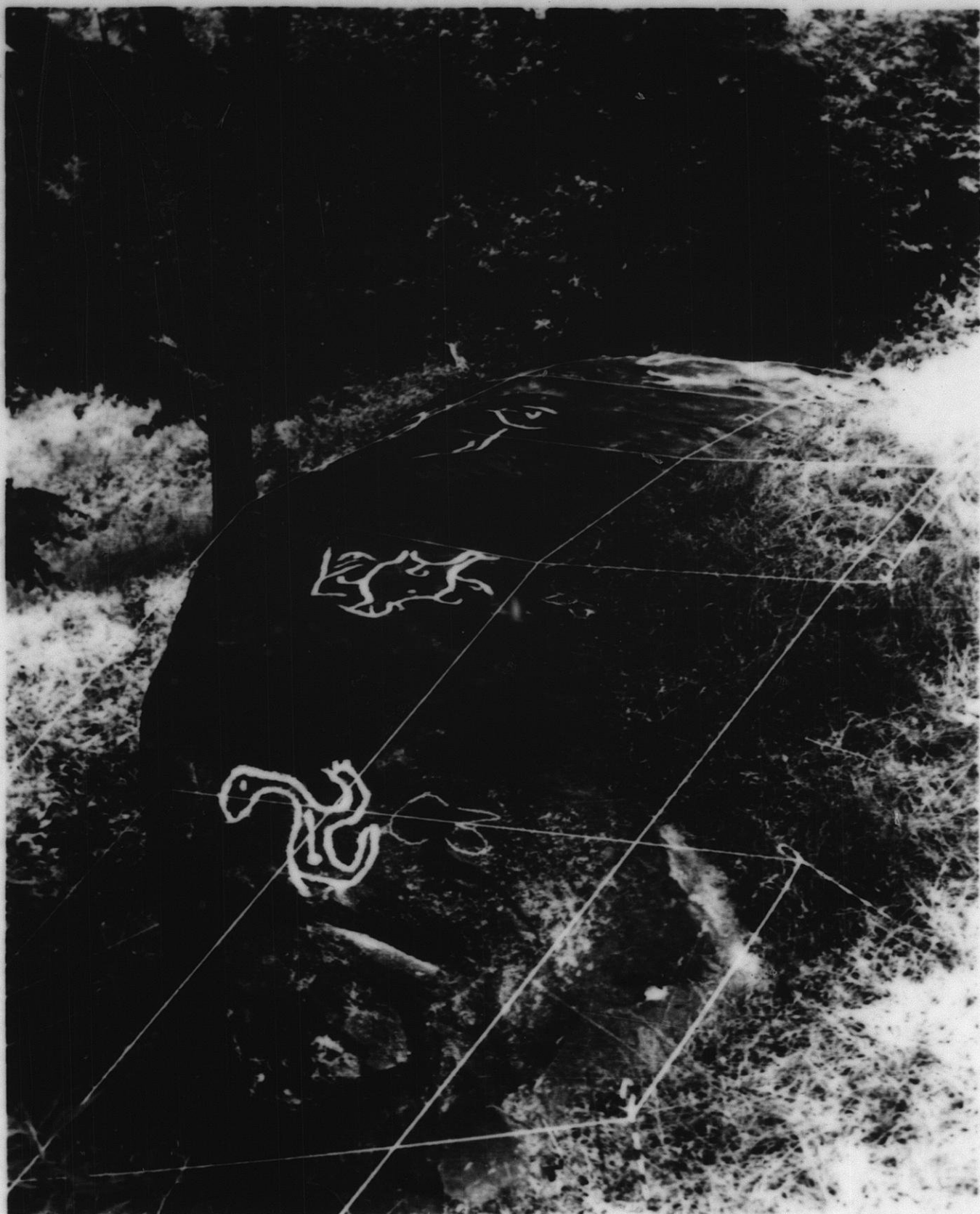


FIG. 6

General Description

The designs of the Timmons Farm Site were cut into the smooth and gently rounded surface of part of a sandstone ledge bared in a long north to south exposure. The area covered by designs is roughly half-moon shape. It is 6.4 m. in greatest length, 1.6 m. in greatest width (Fig. 7). Its western lip is 2.44 m. above ground surface at its greatest height.

The sandstone was identified as Fish Creek sandstone, one of the Dunkard Series sandstones (Grimsley, 1907, 43, 44; White, 1906), by Moore.

Eight designs were distinguished. All were rubbed. Some show signs of having been pecked, and it is likely all were first pecked, then rubbed. The grooves are shallow. They average 3 cm. wide.

Designs

Figs. 7, 8, 9, 10, and 11 locate and picture the various designs of the Timmons Farm Site.

Design 1 (Fig. 8) is an X-ray figure of the kind studied and published by Delf Norona (1955) and is an addition to his list.

Design 2 (Fig. 9) is a bird figure I call a "Dancing Duck," a duck-shaped bird whose head is on the north, whose "feet" are on the south extremities of the figure. Its "wings" are a double curved west to east element on its eastern shoulder, and a single curved, northwestward swooping curve on its western. Matching these northern curved elements, two northward sweeping single curves protrude from the southwestern and southeastern portions of its bulbous body. Its feet are represented by a stubby

TIMMONS FARM PETROGLYPHS - 46 OH 64
COPY OF FIELD SKETCHES, 22 JUNE, 1960
JAMES L. SWAUGER

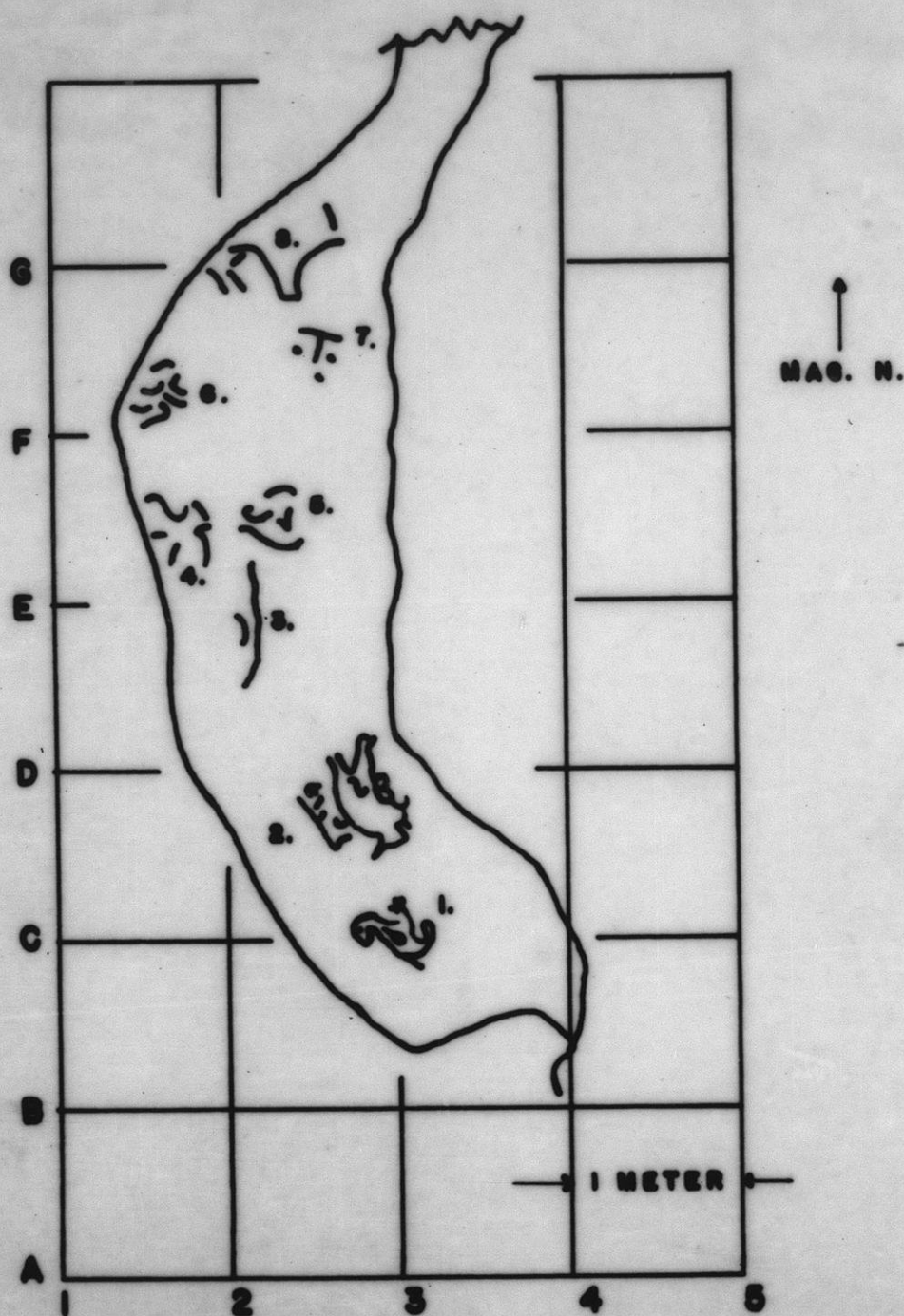


FIG. 7

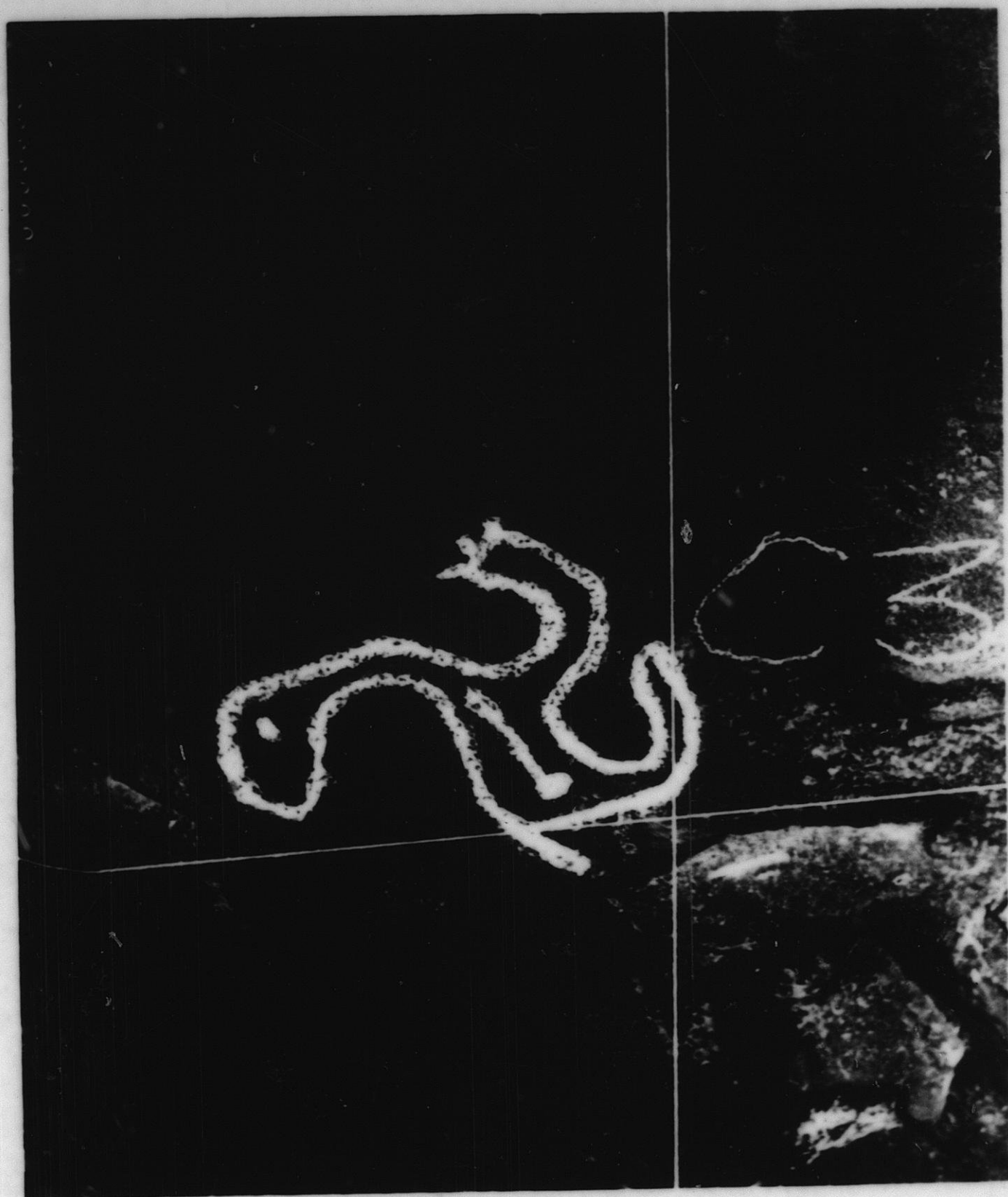


FIG. 8



FIG. 9

pedestal with a line slanting southeast to northwest from its base. Just northeast of the constriction between the pedestal and the base, a fringed member projects southeastward. From the northwest shoulder of the bird, a hook-shaped element is suspended. In the southeastern section of the bird's body is a shallow hole.

My interpretation of this figure as a bird is hardly open to question but certainly open to both elaboration and modification. It is quite likely that the hook suspended in the bird's body makes the figure another X-ray figure drawing in Norona's terms.

I treat this design as if I were certain the man who pecked and rubbed it was figuring a duck with its head at the northern tip. When either photograph or drawing of the figure is turned around, however, it can be interpreted as the exact opposite of my approach, i.e., it can be argued quite reasonably that the head of the bird is the southern element of the figure and that I am completely turned around.

It is also possible to argue that the figure represents two birds, each with its own head and set of wings, joined together in their middles.

There is certainly no positive identification of the plan of the artist who made the figure.

Design 4 (Fig. 10) has five elements. Its northeastern element is a short, straight line running northwest to southeast. From either extremity, a zig-zag element extends in a southwesterly direction. The more northerly of these is curvilinear, rather

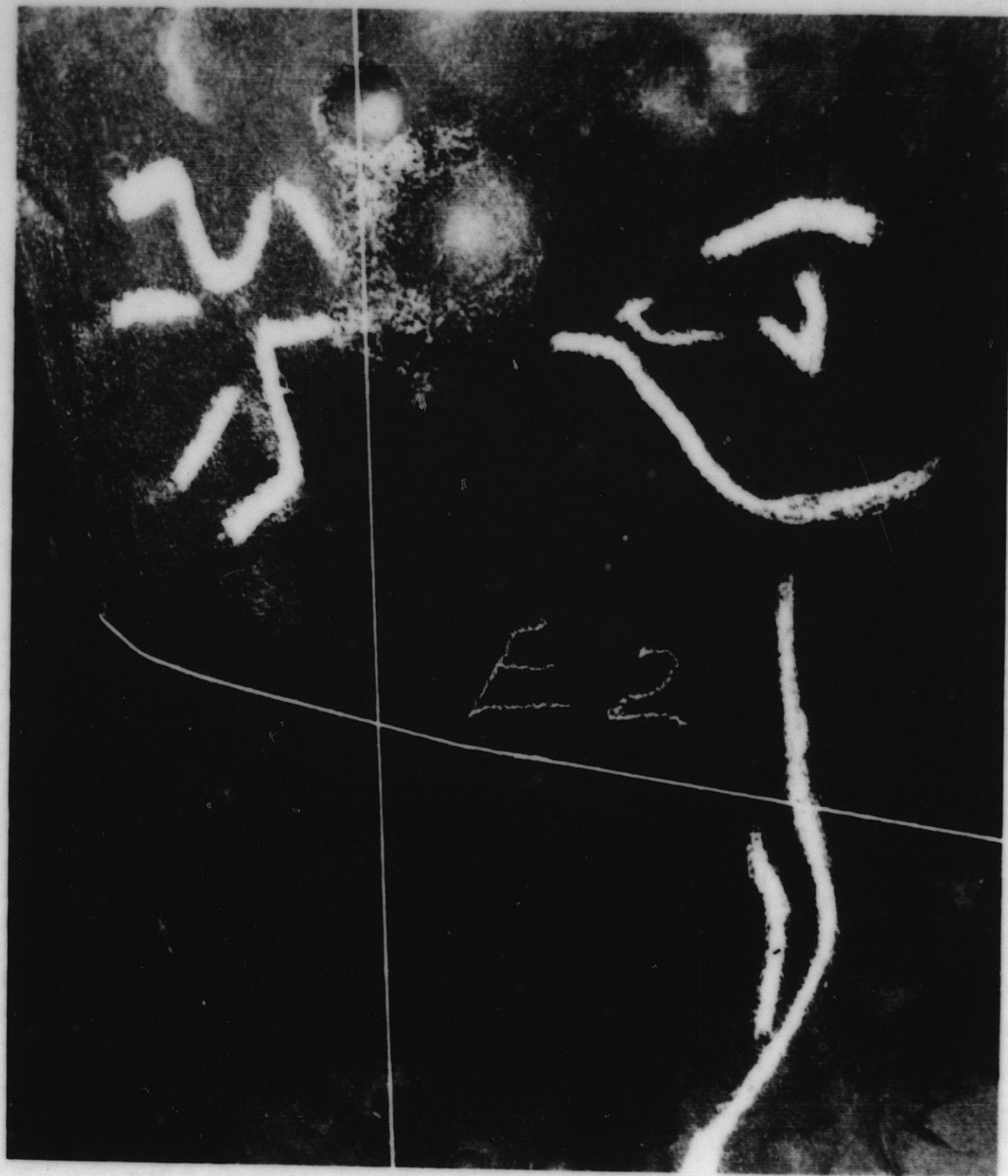


FIG. 10

than angular. Below the inner shoulders of these elements, two lines extend westerly a short distance.

Locally this design is called a Thunderbird. I find no validity in this appellation, although there is no doubt it can be considered a stylized bird figure.

In the northern area of the site (Fig. 10, 11) D-1 to F-1, F-2 to D-2, are a number of hemispheres ground into the rock. There is no evidence that these either are or are not associated with the figures.

Comparisons

No elements of design on the Timmons Farm Petroglyphs Site compare with any on the Table Rock Petroglyphs Site. Both occur on a sandstone of the Dunkard Series. The elevation of the sandstone exposure is much the same, about 1100 to about 1120'.

Bibliography

I know of no published report concerning the Timmons Farm Site.



FIG. 11

THE FRANCIS FARM PETROGLYPHS SITE,
FAYETTE COUNTY, PENNSYLVANIA (36 Fa 35)

Location

The Francis Farm Petroglyphs Site, 36 Fa 35, is on the Francis Farm in Jefferson Township, Fayette County, Pennsylvania. (Fig. 1). The farm is owned by Joseph and Victor Francis. Its postal address is Perryopolis, Pennsylvania.

The petroglyphs are at 79° 47' 30" West Longitude, 40° 3' 53" North Latitude—the seconds are interpolated from direct measurement on USGS Brownsville Quadrangle topographic sheet. The elevation is about 1140'.

The Francis Farm is 2.5 miles southwest of the intersection of State Legislative Route 26137 and State Highway 51 just west of Perryopolis by way of State Legislative Routes 26137 and 26012. Just west of the junction of 26012, as it comes northwest from Star Junction, and 26137, Township Road 7759 leads southwest to the Little Redstone Creek Valley, Kenneth and California. The Francis Farm is 0.4 of a mile along 7759 from its intersection with 26012. The route can be easily traced on the Brownsville Quadrangle.

Cadzow's location of the Francis Farm as "...between Layton and Perryopolis..." (Cadzow, 1934, 51) is incorrect. Layton is east of Perryopolis, and between Layton and Perryopolis is the Youghiogheny River.

Procedure

Mayer-Oakes' Site Survey Record sheet for 36 Fa 15 (see page 4 above), noted that a cast of the Francis Farm Petroglyphs was in the Westmoreland-Fayette County Historical Society Museum at West Overton, Pa. Robert D. Christie, Director of the Museum of the Historical Society of Western Pennsylvania, to whom I turned on 26 May for information concerning the Westmoreland-Fayette County Museum, suggested I call Buell B. Whitehill of Uniontown, Pa., President of the Westmoreland-Fayette County Historical Society. A telephone call to Whitehill was made at a propitious moment. Ray Musgrove, Curator of the Westmoreland-Fayette County Museum was in Whitehill's office when my call came through. I made an appointment with Musgrove to meet him in West Overton on 1 June.

With Reeves and Musgrove I inspected the cast in the museum at West Overton on 1 June. As our subsequent work at the original site proved, this cast is an excellent reproduction. Except for a purist, a visit to the museum to see the replica is as good as a trip to the site to see the original. Musgrove gave us permission to make a cast from the molds which were still on the third floor of the museum building. This permission was revoked on 6 June through no fault of Musgrove.

From West Overton, we drove to the Francis Farm which we found through inquiries at the Perryopolis Post Office. We talked with Victor Francis, who gave us permission to work at the site, and later in the day with Joseph Francis, who seconded Victor's authorization.

The petroglyph rock is about 200 meters west of the Francis brothers' farm house down a hill that shelves onto a flat curving north and south in a broad bow. This flat is part of the Francis Farm Site, 36 Fa 15. The rock is just inside the trees bordering the flat on the west.

On 1 June, we photographed, laid out the site in a one-meter grid, chalked designs, sketched, and overprinted designs. On 6 June, I was alone at the site. I spread a coat of rubber on the rock and left about 1300. I returned on 9 June to discover someone had ripped my rubber from the rock. There was nothing to do but put on a heavier coat and wait for it to dry. This I did and left late in the day with the mold.

On 13 June, I wrote a recommendation to John L. Cotter, Regional Archeologist, Region Five, National Park Service, Philadelphia, Pa., that the Francis Farm Petroglyphs Site be considered for declaration as a national monument site.

Photographic record of the site is as follows: black-and-white, negatives 1935 through 1944; color, slides 4891 through 4900. Overprints, molds, and casts made by Yarmer are Accession 19480, Field Catalog No. 3738.

General Description

The petroglyphs are carved on the slightly curving surface of a nearly rectangular but curved-edge outcrop of a ledge of sandstone of the Dunkard Series (Hickock and Meyer, 1940, 167). The outcrop measures at greatest extent, 6.3 meters north to south, 5.7 meters west to east. On the west, the outcrop rears 3.2 meters above the ground. On the east, its lip is at ground level. (Fig. 12).



FIG. 12

The petroglyph rock described is the only one at this site on which we saw figures carved that we accepted as Indian. Just north of the rock are four more large outcrops some of which bear modern carvings chiefly of the "Kilroy was here" genre: initials, a crudely pecked human head and shoulders, a rifle and the like.

Joseph and Victor Francis independently told us there had been another outcrop with carvings on it to the east of the petroglyph rock. Musgrove also told us of this second group. We know of no recording of the second group.

In any event, the second group is no longer extant. The Francis brothers said that when the road in front of their home was built during the middle 1930s, rock was taken from a small quarry behind the second petroglyph rock and in the process the petroglyph was destroyed. Musgrove corroborated this tale. We found no reference to it in any of the literary sources consulted.

The number of carvings on the rock is reckoned by us as sixteen. Figure 13 illustrates their positions on the rock and their relationship to each other. All were rubbed.

Designs

Figs. 13, 14, 15, 16, and 17 locate and picture the various designs of the Francis Farm Site.

Design 1, Fig. 14, and Design 15, Fig. 17, are both of human heads. 1 is in profile with an upraised right hand with four fingers. 15 is in full face. 1 has only two eye dots to delineate the face, 15 has a mouth in addition. Amorphous lines attach to each, lines that may have been meant to suggest bodies.

FRANCIS FARM PETROGLYPHS—36 FA 35

COPY OF FIELD SKETCH, 1 JUNE, 1960

JAMES L. SWAUGER

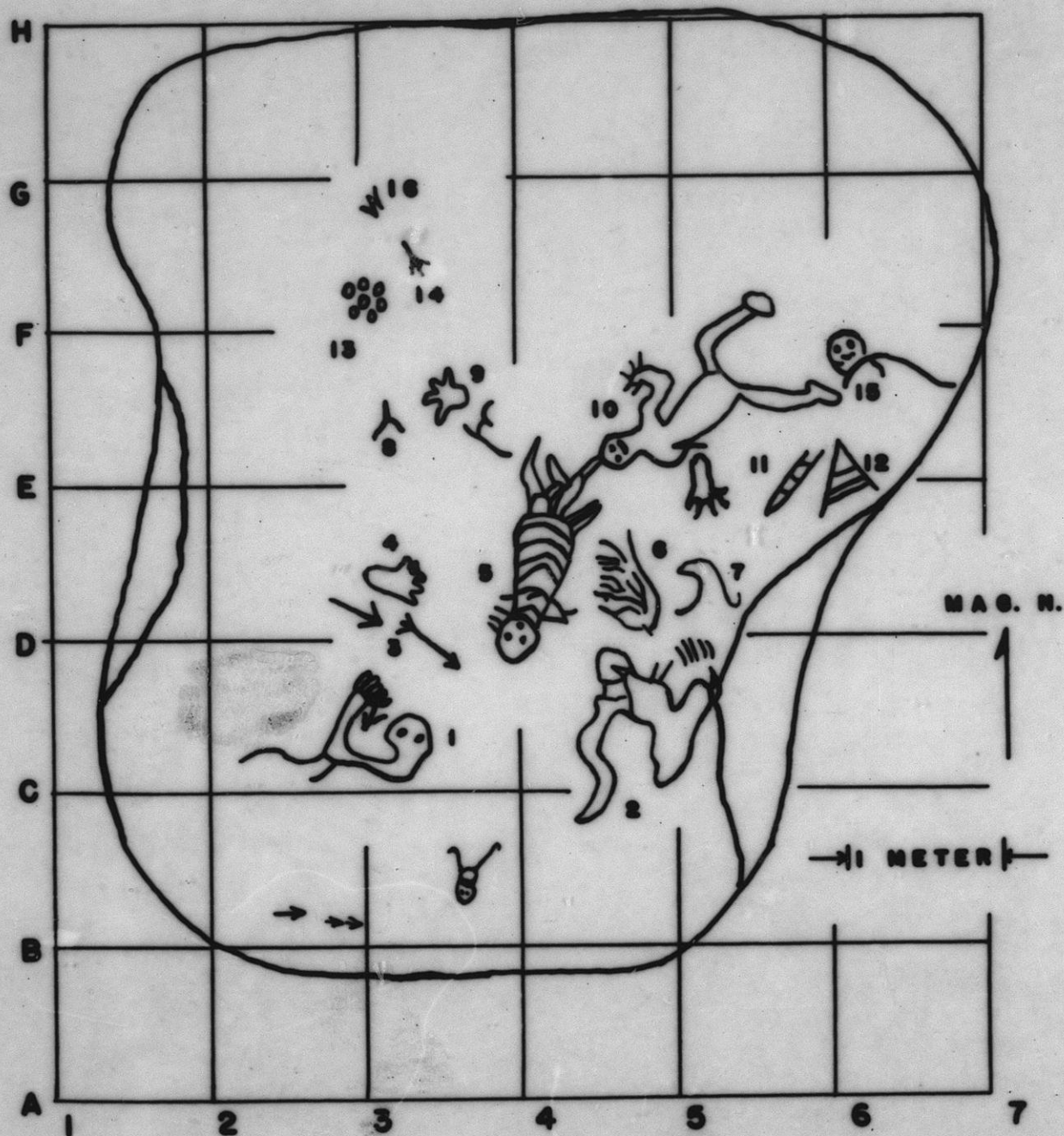


FIG. 13



FIG. 14

Design 2, Fig. 15 resembles a bird seen full face with spread, thin wings, the northeastern one lost close to the body, and spread, squared-end legs. The northeastern leg has a hook running first southwest to northeast, then southeast to northwest, at its extremity. The body protrudes into the round head into a point about where a nose would be if this bird had been carved with a nose. From the most southwesterly point of the western curve of the head, a straight line runs nearly north to south to the southern end.

Designs 3, arrows; 4, foot; 8, a "Y"; 9, a hand; and 14, a bird track; are self-explanatory. 8 may have been a bird track, but there is now no sign of a third forward toe.

Design 5, Fig. 16 is some sort of animal. The head is the most southerly element of the carving. It is round with eye and mouth dots. From the westerly portion of the head, a curved line runs east to west. There are four limbs. The "arms" are angular, cut off within 40 cm. of the body. The legs, too, at the extreme west and east of the bulbous body, are angular. Only the more westerly has a definite end line, a straight, chopping finish to the leg. Across the body are seven full chevrons and one partial chevron. The most southerly four, and the partial, chevrons are angular. The others are rounded. From between the legs, extending southwest to northeast, is a rounded, double-curved structure that may well represent a tail. At its extreme northeastern edge, a pair of lines, the westerly more curved than the easterly, protrudes to touch the head of Design 10. From near the end of its northwestern side, a sort of knife-blade shaped figure protrudes southeast to northwest.



FIG. 15

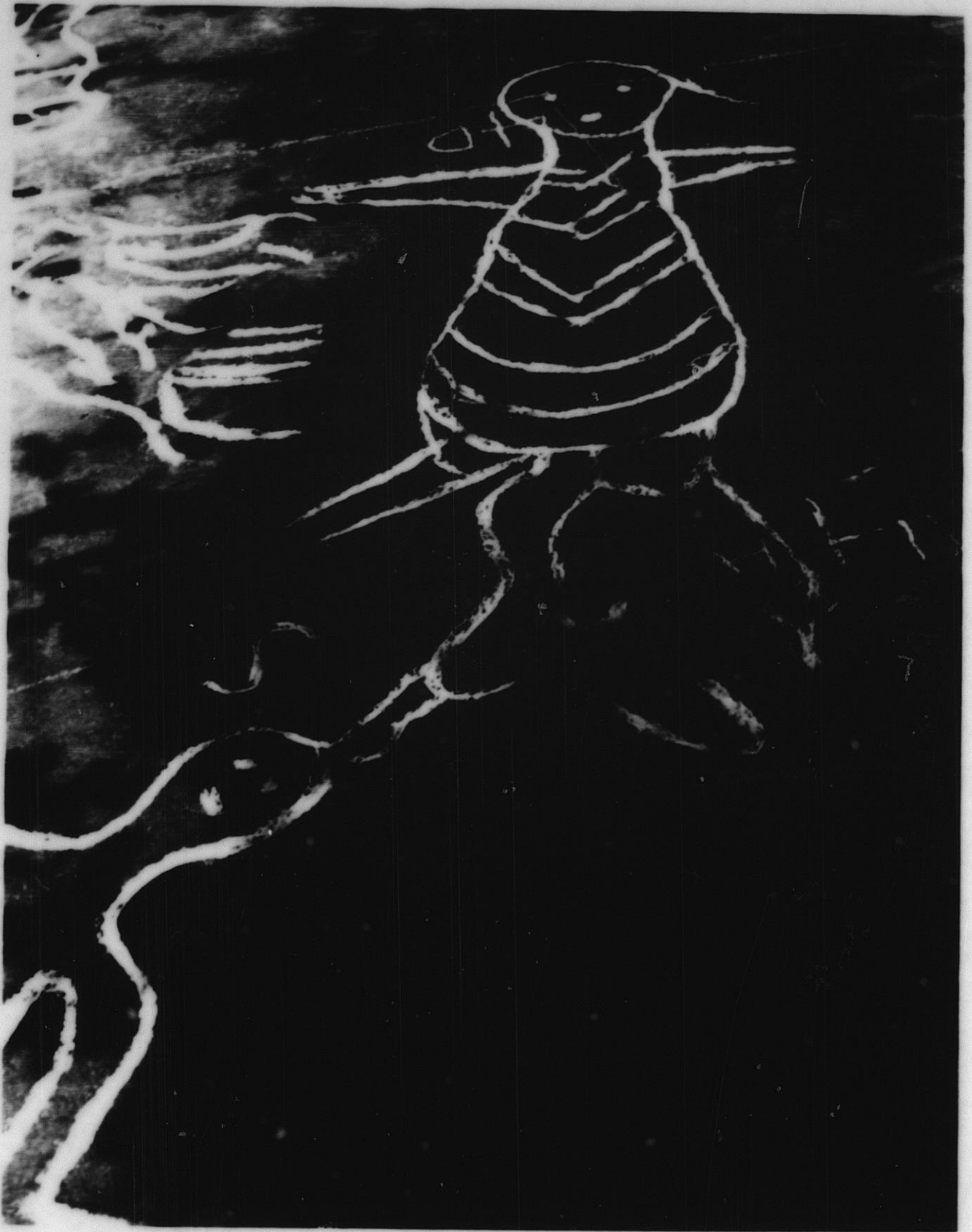


FIG. 16

Design 5 is spoken of by Cadzow (1934, 51) as "...the banded monster with the spread legs and a tail (Plate XVII). This is strongly suggestive of the spirit otter or underworld panther of the Lenape. These spiritual animals have always played an important part in Lenape ceremonial life as well as in that of the Chippewa." Not so well versed in Lenape ceremonial figures as I hope to become, I am reserving judgment as to whether or not Cadzow's suggested interpretation of Design 5 is acceptable.

Incidentally, the figure showing petroglyphs and entitled "A Group of Pictographs on the Francis Farm in Fayette County, Pa.," on 46 of Cadzow's PETROGLYPHS...NEAR SAFE HARBOR..., 1934, is wrongly labeled. These are petroglyphs from the Indian God Rock, 36 Ve 26. Cadzow's illustration was copied from Sherman Day's HISTORICAL COLLECTIONS OF PENNSYLVANIA, 1843, 639. The lower photograph of Plate XVII, following page 44 of the Cadzow publication, is of a Francis Farm design.

The Cadzow Plate XVII referred to above shows our Design 6, as a figure that might well be taken for a sort of long-billed bird with streamer-like appendages from its back. We did not find Design 6 of this nature. We might have missed the beak-like projection, or it may have weathered away.

Design 10, Fig. 17, is a human figure, full face, with spread arms and legs. The face is round with eye dots and a mouth slit. The left arm, the northern one, is curved, the elbow joint, for instance, being an arc, not an angle. The amorphous hand has five fingers, the thumb being set far back from the finger line. The

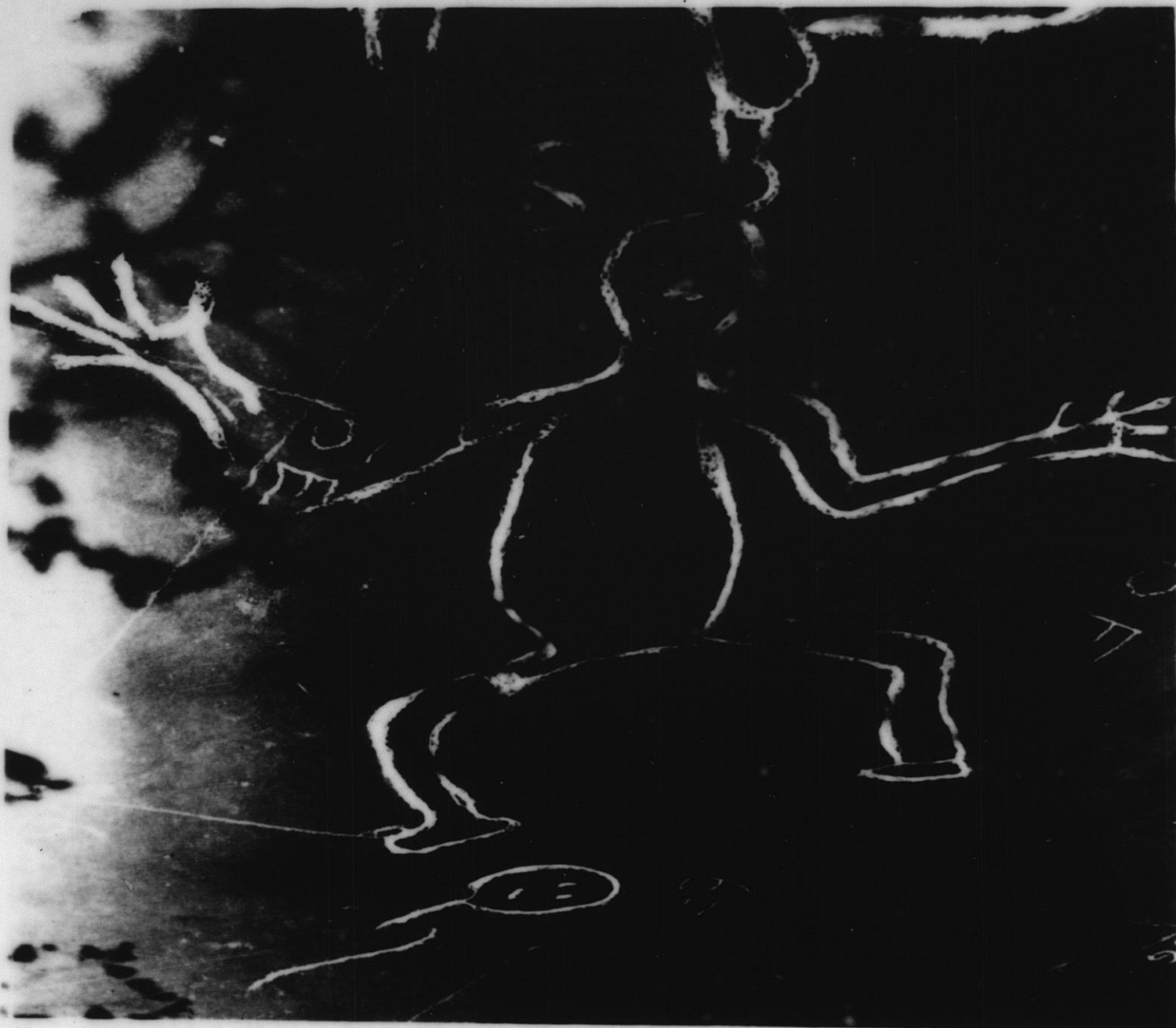


FIG. 17

right arm, the southern one, is cut off near the shoulder. An unattached element, a sort of thick, long hand with five fingers inclines from north to south just east of where the right arm is cut off. This may well be the rest of the right arm of the figure even though its connection with the shoulder and upper arm is no longer distinguishable. There is a line across the junction of the leg and foot on the left leg as if of a shoe line, but there is none at the junction of the right leg and foot.

Design 13 is a cluster of six scooped-out, small hemispheres surrounding a seventh.

Design 16 is a sort of "W", may have been a bird track at one time, or it may have been two overlapping tracks with some elements now worn away, or it may have been a "W" whether done as a letter as a European, or as a design by an Indian. I believe it Indian, not European.

In 2 B are two arrows, the heads pointing east. In 3 B is a human figure, round head, two eye dots, round abdomen, two stick legs, head south, legs north. I believe these of recent origin and not pertinent to consideration of the petroglyphs. Lying in the southeast portion of 3 F is a sort of grapnel-hook shaped figure with curved lines at its head.

Comparisons

As was true of the Table Rock and Timmons Farm Petroglyph Sites, the Francis Farm Site is on a sandstone of the Dunkard Series. The elevation being 1140' and 1100', respectively.

I believe the only significance to this harmony is that this particular sort of sandstone is easy to peck and rub, was recognizable as such to the Indians who carved upon it, and that its exposures generally occur at about 1100' in the area in which I have worked.

Zoomorphic designs are on all three petroglyphs: Design 2, the snail, of the Table Rock; Designs 1, the X-ray animal figure, 2, the dancing duck, and possibly 4, of the Timmons Farm; and Design 2, the bird, and 5, the "spirit otter" of the Francis Farm. The designate on "zoomorphic" here does not include human figures. I see no relationships among these designs. Bird tracks occur only on the Francis Farm Site.

Human figures are on only the Francis Farm Site, and here, also, are the only human head and foot prints.

Geometric designs are on all three. I see no relationships among them, with the possible exception of hemispheres ground in the rock as noted for the Timmons Farm for the Area D-1 and D-2 to F-1 and F-2, and as Design 13 of the Francis Farm. Even here the likeness is not striking, those of the Timmons Farm being larger and more carefully worked than those of the Francis Farm. Geometric figures for which I have no explanation occur on all three.

Bibliography

Mallery (1893), 111-113.

Cadzow (1934), 44, 46, 51.

Hickock and Moyer (1940), 167.

Engberg (1931), 71, 179.

Day (1843), 639.

THE NEW GENEVA PETROGLYPHS SITE,
FAYETTE COUNTY, PENNSYLVANIA (36 Fa 37)

Location

The New Geneva Petroglyphs Site, 36 Fa 37, lies opposite Greensboro on the east bank of the Monongahela River in Nicholson Township, Fayette County, Pennsylvania (Fig. 1). It is just up river from where a ravine known locally as "Picture Rock Hollow" meets the river. Along the river bank, it is about 0.4 miles north of New Geneva, 0.7 miles south of Martin.

The petroglyphs are at 79° 54' 30" West Longitude, 39° 47' 42" North Latitude--the seconds are interpolated from direct measurement on USGS Masontown Quadrangle topographic sheet. The elevation is about 770'.

Procedure

With W. C. Reeves, I worked at the New Geneva Site on 30 June and 6 July. On 30 June we learned the approximate location of the site from Mrs. Mary S. Ford of New Geneva. Taking her advice, we drove to Martin and walked south along the railroad until we came to Picture Rock Hollow near which we found the site. Having satisfied ourselves that this was the "Picture Rock" Site drawn by J. Sutton Wall and William Arison and published by the American Philosophical Society (1884, Plate II following page 686) and the New Geneva Site of Cadzow (1934, 51, Plate XVI), we left.

On 6 July, we photographed, sketched, and made a mold of the site. While waiting for the mold to dry, I pecked and rubbed a

groove 20 cm. long, 1 cm. wide, and 5 cm. deep in 4 minutes using a bluntly pointed piece of slate Reeves picked up from the river. It closely resembled the grooves of the petroglyph designs.

Photographic record of the site is as follows: black-and-white negatives 1945 through 1960; color, slides 4901 through 4919. Overprints, molds, and casts made by Yarmer are Accession 19480, Field Catalog No. 3736.

General Description

The petroglyphs are clustered on the northern end of a ledge of sandstone exposed for more than 100 meters in length and anywhere from 3 to 8 in width at this point.

George S. Fisher's report to Cadzow that the petroglyphs were eroding rapidly (Cadzow, 1934, 50) was well founded. The sandstone here is a friable member of the Connellsville Sandstone of the Conemaugh Group (Hickock and Moyer, 1940, 77-79); also Cathcart, Hickock and Moyer, 1938, GEOLOGIC MAP OF FAYETTE COUNTY, PENNSYLVANIA, 1938). It scales continually, and perhaps we were unable to orient ourselves with either the picture in Cadzow or in the American Philosophical Society 1884 Proceedings, because much of it has already sloughed away. Some of this removal is due to human agency, for there was definite evidence that someone had been trying to pry up the slab on which the largest cluster of designs remains.

While there are a number of carvings on the rock, I lumped those I thought distinguishable in two design groups, 1 the more

southern, a single design, and 2, the more northern, a group of many designs. Figs. 18, 19, 20, 21, and 22 locate and picture them.

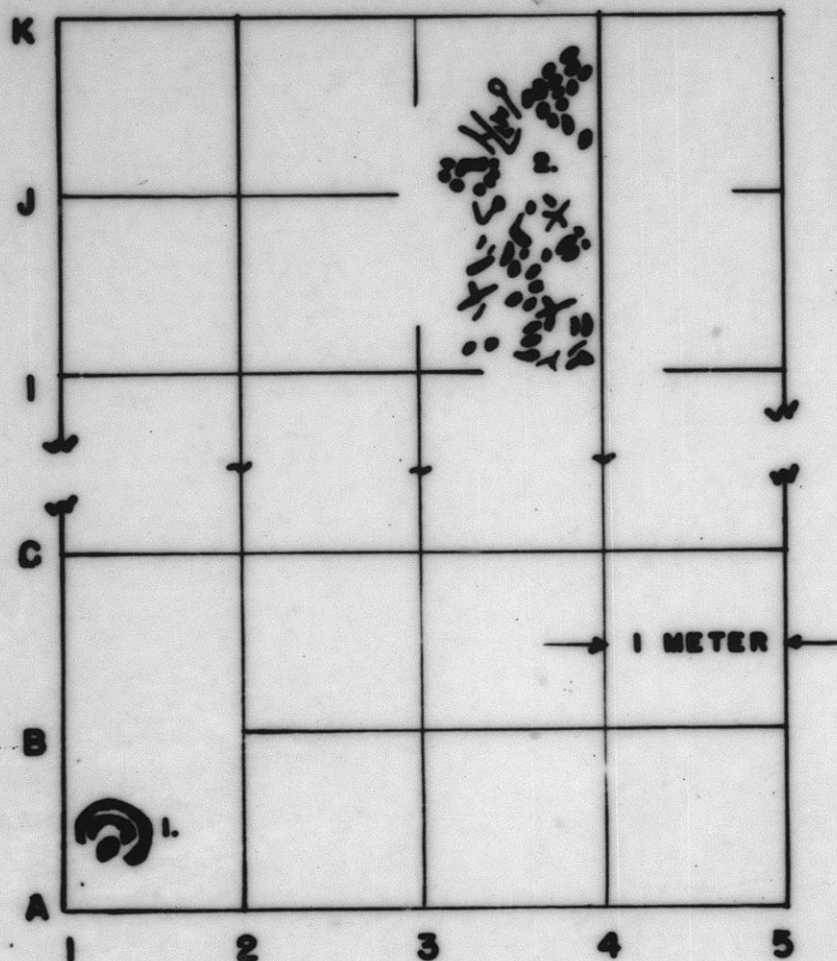
There are numerous partly obliterated figures at this site that may have been petroglyphs made by Indians as well as numerous personal names and dates back to 1876 that weren't. Observation of these latter proved that at such a site as this the amount of wear has less to do with age--if the dates can be trusted--than with position on the rock. A 1923 date and name in a location that took high waters head on was far more worn than the one of 1876 that was higher and past which water would but slip.

Design 1, Fig. 20, might have been a series of concentric circles around a central pit, or a spiral. It is too worn now for exact description, but I think it was once all one pattern rather than the segments now exposed.

Segments of Design 2 are seen in Figs. 21 and 22. Fig. 21 gives the more southerly portion. Distinguishable elements of the design are bird tracks, deer tracks, hooked figures, straight lines, and loop-ended rods. There are also various small pits in no apparent pattern. I could not distinguish the human and bear tracks of the Cadzow (1934, following page 44) and Wall and Arison (1884, following page 686) plates. Perhaps they were there and have been so badly worn they are no longer apparent. Perhaps Wall's comment that the construction of Lock and Dam No. 7 (Wall, 1884, 688), covered part of the figures is the answer.



FIG. 18



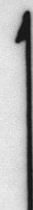
NEW GENEVA PETROGLYPHS

COPY OF FIELD SKETCH,
6 JULY, 1960

JAMES L. SWAUGER

36 FA 37

MAG. N.



LEDGE EXTENDS 95 METERS SOUTH FROM A-I. IT VARIES IN
WIDTH FROM 3 TO 6 METERS.

FIG. 19

NEW GENEVA PETROGLYPHS SITE, DESIGN I (Neg. 1953)



FIG. 20

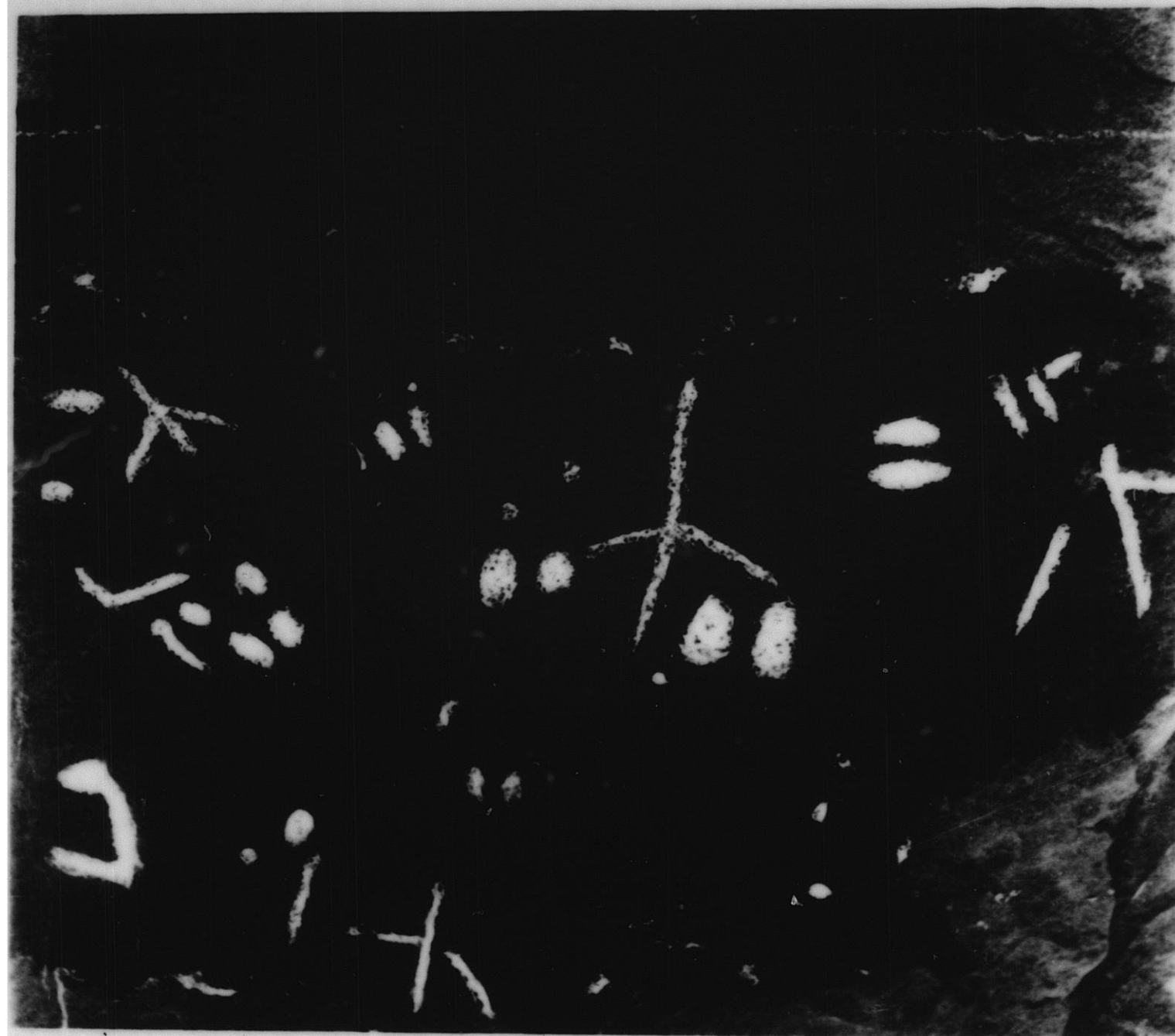


FIG. 21



FIG. 22

Comparisons

The only design elements I saw on the New Geneva Site that compare with those of the three sites previously discussed are bird tracks. The Francis Farm Site had these.

Perhaps Design 1 is the remnant of a snail figure. This is by no means a positive identification, but if it has any validity, Design 1 of New Geneva is on the order of Design 2 of Table Rock.

If the Cadzow and Wall and Arison plates are representative of designs that were on the New Geneva Site at one time, then human footprints and, possibly, hand prints occurred on both the New Geneva and the Francis Farm Sites.

Bibliography

Mallery, 1886, 21.

" , 1893, 111.

Cadzow, 1934, 50, Plate XVI.

Engberg, 1931, 179, 180.

American Philosophical Society, 1884, 685-689, Plate II.

Wall, J. Sutton, 1884, 687-689, Plate II.

THE SUGAR GROVE PETROGLYPHS SITE,
GREENE COUNTY, PENNSYLVANIA (36 Gr 5)

Location

The Sugar Grove Petroglyphs Site, 36 Gr 5, is on the Earl Livingood Farm in Monongahela Township, Greene County, Pennsylvania. (Fig. 1). The site has been called the Picture Rocks Site as well as the Sugar Grove Petroglyphs Site. All information amassed on it as Picture Rocks by Carnegie Museum is now filed under Sugar Grove.

The petroglyphs are at $79^{\circ} 57' 40''$ West Longitude, $39^{\circ} 49' 36''$ North Latitude--the seconds are interpolated from direct measurement on USGS Masontown Quadrangle topographic sheet. The elevation is about 1120'.

To reach the site, one drives west along State Legislative Route 30098 from its intersection with State Highway 88 for 0.4 mile. At this point a farm road turns sharply left to the south. After following this for about 15 yards, one turns right, to the west, and follows a rough road that winds generally southeast for about a mile to emerge on a steep pasture. The petroglyphs are just to the north of the northwest corner of the pasture. They are about 0.6 mile east of south of Sigsbee.

Procedure

Carnegie Museum personnel visited the site twice, on 15 July and 19 July, 1960. Reeves and I were accompanied on each occasion by Mrs. Carolyn E. Lindsay, a volunteer aide. Mrs. Lindsay sketched the site and it was photographed. Overprints were made. No mold was made because of the possibility that Dr. Paul R. Stewart,

President of Waynesburg College, Waynesburg, Pa., will ask the Section of Man to cast the site for him, and we will then make a duplicate for our own record. Overprinting was particularly successful at this site and made a fine check for use with our own sketches and photographs and figures in literature.

Mayer-Oakes recorded 36 Gr 5 as the Picture Rocks Site on 1 August, 1950. I saw no signs in 1960 of the quarrying of the outcrop here which his informants said was being carried on by Charles Everhart, former owner of the property, but the area is much grown up, particularly with a luxuriant growth of poison ivy, and signs of quarrying may have been observed by vegetation. Livingood was not doing any quarrying.

On 23 October, 1958, I visited with Dr. Stewart who had led David Rial and me to the Sugar Grove Site in the late 1940s. Stewart confirmed my belief that the Picture Rocks and Sugar Grove Sites were two different names for the same site.

Photographic record of the site is as follows: black-and-white, negatives 1961 through 1983; color, slides 4917 through 4931. Overprints are Accession 19480, Field Catalog No. 3737.

General Description

The Sugar Grove Petroglyphs were carved on a level section portion of a long outcrop of sandstone. The area on which designs occur is about 8 m. by 8 m. (Fig. 23). The western tip of the outcrop at the location of the petroglyphs is about 1.4 m. on an average above ground level, but the other edges are more or less flush.

SUGAR GROVE PETROGLYPHS SITE, GENERAL VIEW (Neg. 1962)

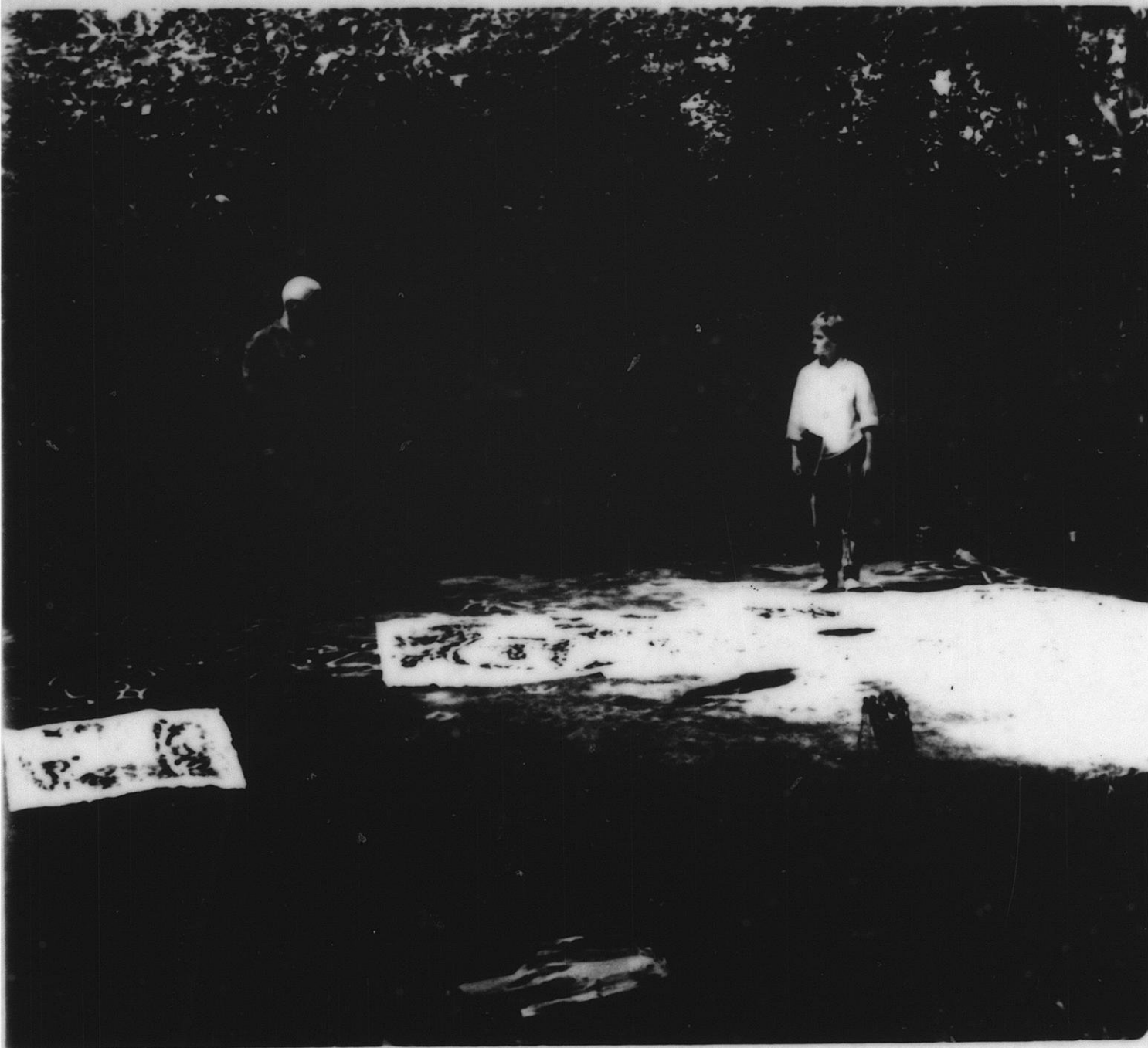


FIG. 23

The formation is a sandstone of the Dunkard Series according to Dr. E. R. Eller, Curator of Geology and Invertebrate Fossils at Carnegie Museum. Its elevation, as noted before, is about 1120'.

We distinguished 48 designs. (Fig. 24). They were pecked and rubbed. Some white carvings have been added, and they were not always easy to differentiate from Indian designs. Only chalking, for instance, enabled us to see that a puzzling design in A-6 (design not shown in field sketch) was "J. V.". There was evidence that some small sections had been chopped from the top of the rock. This may be the source of the quarrying report received by Mayer-Oakes.

Plate XIX of Cadzow's 1934 PETROGLYPHS....SAFE I RBOR proved quite accurate when compared with the actual site at Sugar Grove. This was contrary to our experience with his Plate XVI and the New Geneva Site.

Designs

Figs. 24, 25, 26, 27, 28, 29, 30, 31, 32, and 33 locate and picture the many designs on this large site. Distinguishable designs include arrows, human heads, hands, and feet, comb-like elements, animal heads, bird tracks, deer tracks, arrows, a large animal, and unidentifiably geometric forms both straight-sided and curved.

Human heads as exemplified by Designs 6, 8, 27, 33, and 45, Figs. 24, 25, 26, 27, 28, and 29, vary from distinct full face presentations with eye holes and mouth slits to amorphous full face and profile drawings with only eyes noted. Hands and feet, Designs 20, 24, and 26, Figs. 27, 28, and 30, are all distinct.

SUGAR GROVE PETROGLYPHS - 36 OR 5

COPY OF FIELD SKETCH, 19 JULY, 1960

MRS. CAROLYN E. LINDSAY

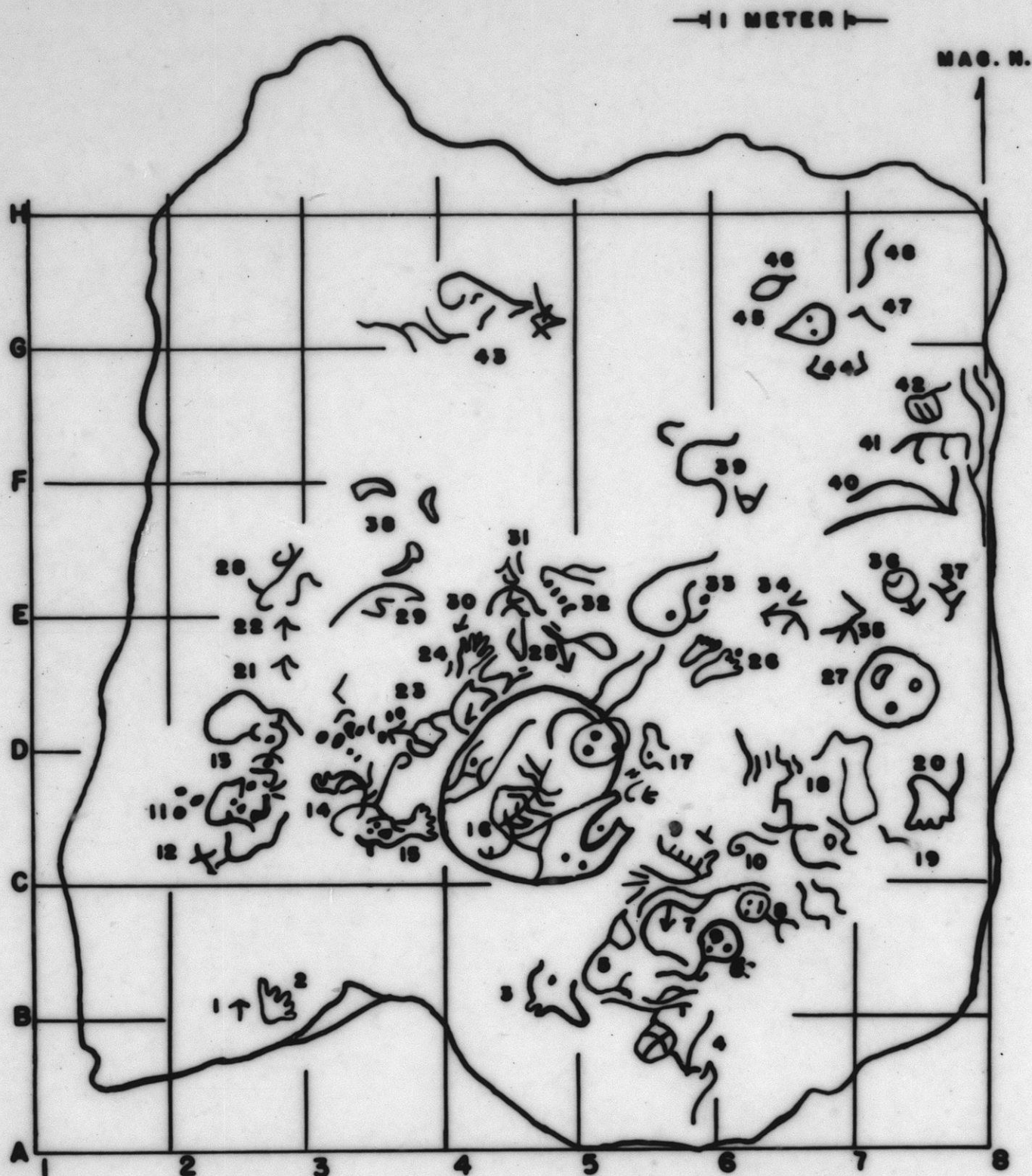


FIG. 24



FIG. 25



FIG. 26



FIG. 27

SUGAR GROVE PETROGLYPHS SITE, DESIGNS 18 THROUGH 20, 27, 34 THROUGH 37
(Neg. 1979)



FIG. 28



FIG. 29

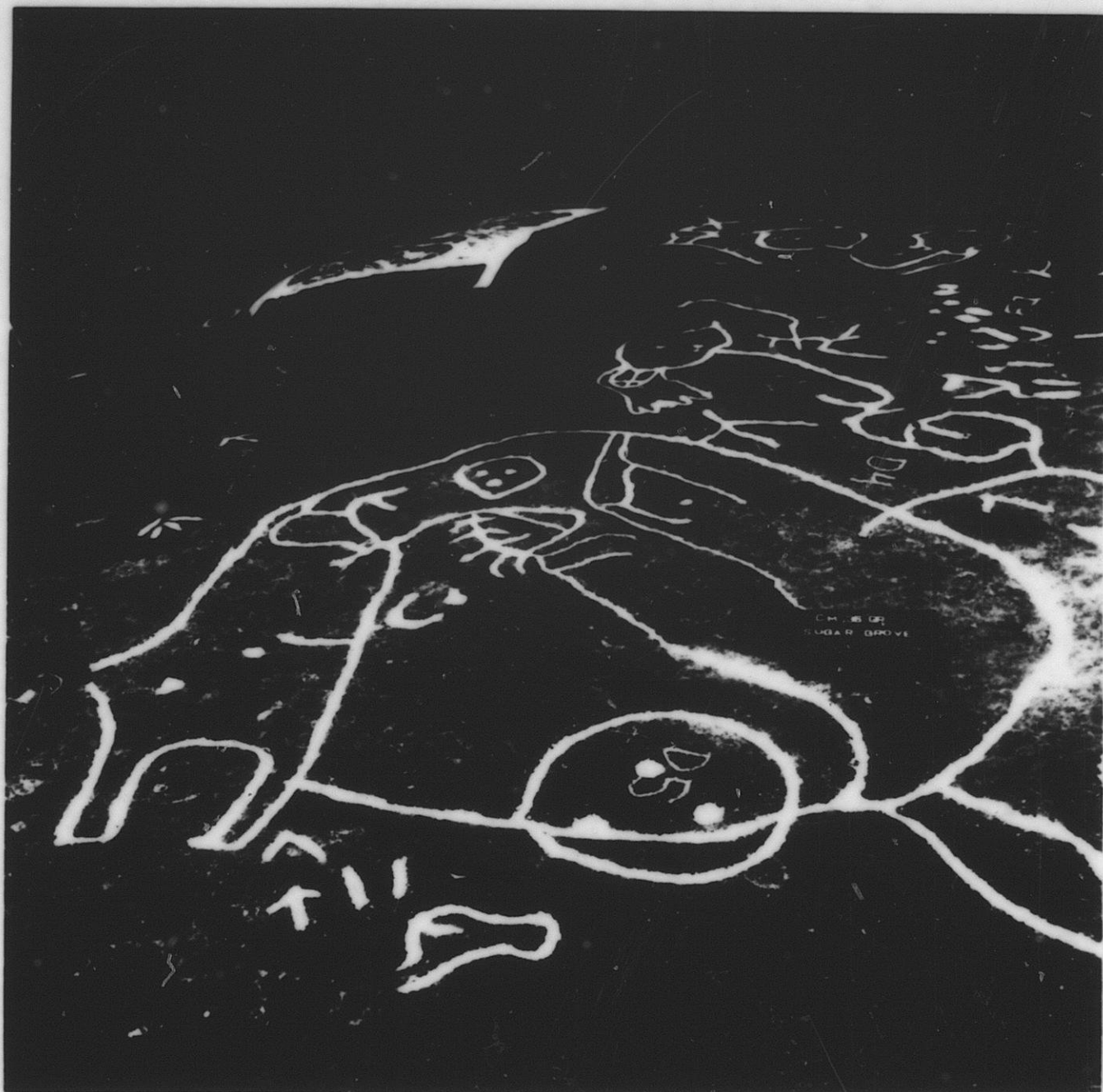


FIG. 30

SUGAR GROVE PETROGLYPHS SITE, DESIGNS 40 AND 41 (Neg. 1981)



FIG. 31

SUGAR GROVE PETROGLYPHS SITE, DESIGNS 11 THROUGH 15, 21 THROUGH 24,
28 THROUGH 30, AND 38 (Neg. 1975)



FIG. 32

SUGAR GROVE PETROGLYPHS SITE, DESIGNS 23 THROUGH 25, 30 THROUGH 32
(Neg. 1978)

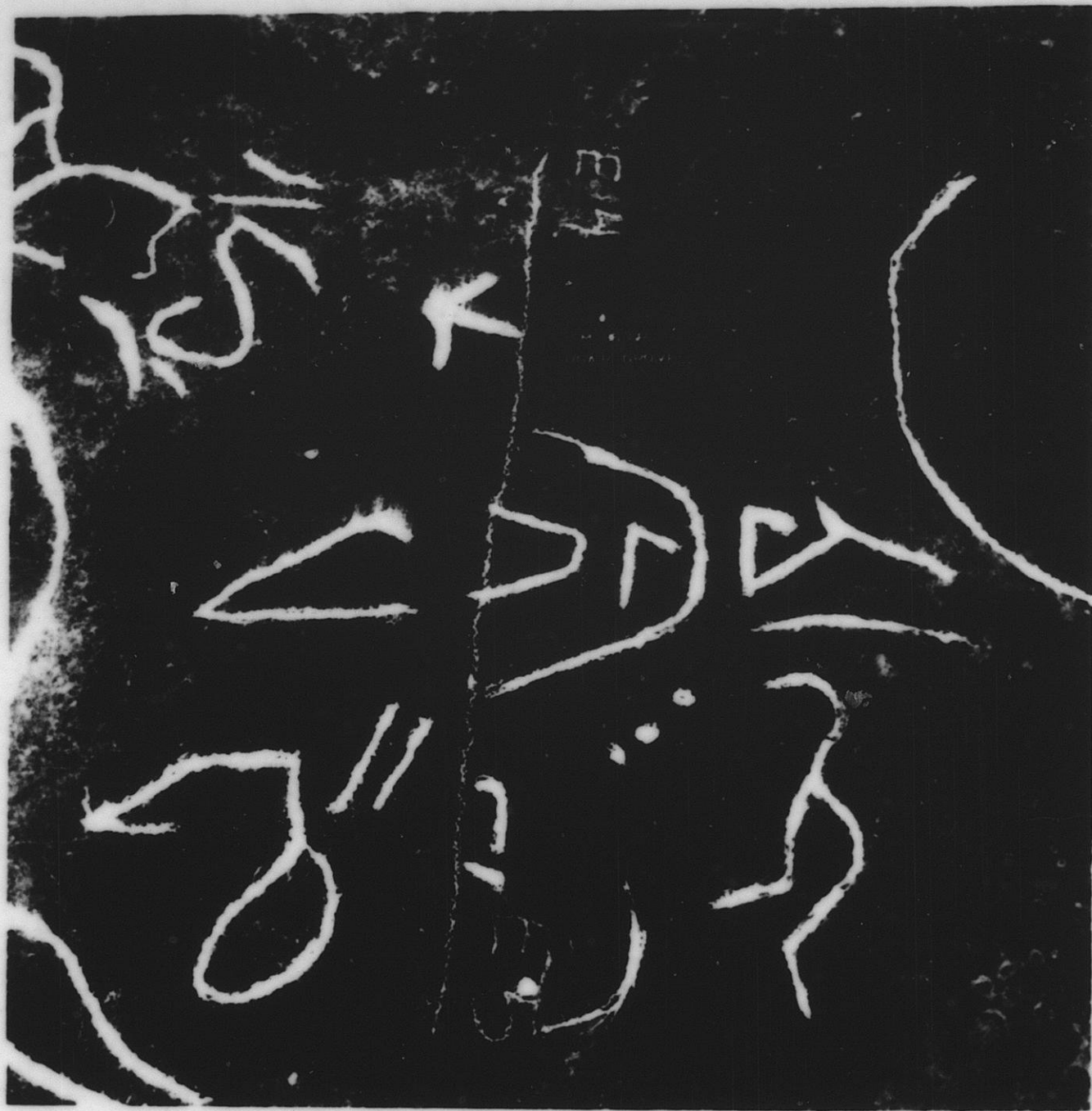


FIG. 33

The comb-like elements, Designs 9 and 41, Figs. 25, 26, and 31, may well be representations of wings of birds. Design 3, Fig. 26, is a poor rendition of an animal head.

The most intriguing single design is 16, Fig. 30. A square snouted, curved, tailed, animal figure, it lies in C-4, D-4, D-5, C-5. Just what the various elements contained in its belly region, a sort of vertebrae-like element, two elements that might represent heads, and the like are supposed to represent, I don't know.

Comparisons

Human heads, hand, possibly foot tracks--depending on one's interpretation of the Francis Farm Petroglyphs Design 4--and arrows occur on the Sugar Grove and Francis Farm Sites. Again depending on interpretation, if Design 13 of the Francis Farm Site contains deer tracks, then bird tracks and deer tracks occur on the Sugar Grove, Francis Farm, and New Geneva Sites. Geometric figures on many of the sites bear resemblances to each other, but the likenesses are not really strong enough to warrant matching one site with another.

As pointed out by Engberg (1931, 179) and Cadzow (1934, 51) the Francis Farm Petroglyphs and those at Sugar Grove are much alike in conception and treatment. Beyond that, I hesitate to go at this time.

The Sugar Grove Site is the fourth of the five investigated that was carved on a sandstone of the Dunkard Series at about 1100' elevation.

Bibliography

Cadzow, 1934, 50, 51, Plates XVIII and XIX.

Engberg, 1931, 179.

Mayer-Oakes, 1955, 259.

References Cited

ALTICK, ARTHUR R.

1937 The Leo Petroglyphs or Rock Carvings. Hobbies Magazine,
Vol. 42, No. 8, 102, 103.

BANKS, L. G.

1910 Rock Carvings in the Ohio River. Archaeological Bulletin,
Vol. 1, No. 2, pp. 38-41. Council Grove.

CADZOW, DONALD A.

1934 Petroglyphs (Rock Carvings) in the Susquehanna River near
Safe Harbor, Pennsylvania. Safe Harbor Report No. 1. Harrisburg.

CATHCART, S. H., W. O. HICKOCK IV, and F. T. MOYER

1940 GEOLOGIC MAP OF FAYETTE COUNTY, PENNSYLVANIA. Plate 1 of
Bulletin C-26 (wrongly labeled Bulletin C-48, Plate 1),
Pennsylvania Geological Survey. Harrisburg.

CRESSMAN, L. S.

1937 PETROGLYPHS OF OREGON. Eugene.

DAVIS, A. H.

1937 PETROGLYPH ON MAHONING RIVER. The Antiquarian, Vol. 1, Pt. 11.

DAY, SHERMAN

1843 HISTORICAL COLLECTIONS OF THE STATE OF PENNSYLVANIA. Philadelphia.

DEWDNEY, SELWYN

1958 THE QUETICO PICTOGRAPHS. Winnipeg.

ENGBERG, ROBERT M.

1931 ALGONKIAN SITES OF WESTMORELAND AND FAYETTE COUNTIES, PENNSYLVANIA. Western Pennsylvania Historical Magazine, Vol. 14, No. 3, pp. 143-190. Pittsburgh.

FOWKE, GERARD

1902 ARCHAEOLOGICAL HISTORY OF OHIO, THE MOUND BUILDERS AND LATER INDIANS. Columbus.

FRASSETTO, MONICA FLAHERTY

1960 A PRELIMINARY REPORT ON PETROGLYPHS IN PUERTO RICO. American Antiquity, Vol. 25, No. 3, pp. 381-391. Salt Lake City.

GEBHARD, DAVID S.

1951 THE PETROGLYPHS OF WYOMING: A PRELIMINARY PAPER. El Palacio, Vol. 58, No. 3, pp. 67-81. Santa Fe.

1960 PREHISTORIC PAINTINGS OF THE DIABLO REGION OF WESTERN TEXAS. Roswell Museum and Art Center Publications in Art and Science, No. 3. Roswell.

GRIMSLEY, G. P.

1906 OHIO, BROOKE AND HANCOCK COUNTIES. WEST VIRGINIA GEOLOGICAL SURVEY. COUNTY REPORTS AND MAPS. Morgantown.

HAMPTON, W. D.

1886 PICTURE CAVE OF WEST SALEM, OHIO. The American Antiquarian and Oriental Journal, Vol. 8, No. 4.

HEDDEN, MARK

1958 "SURFACE PRINTING" AS A MEANS OF RECORDING PETROGLYPHS. American Antiquity, Vol. 23, No. 4, pp. 435-439. Salt Lake City.

HEIZER, ROBERT and MARTIN A. BAUMHOFF

1959 GREAT BASIN PETROGLYPHS AND PREHISTORIC GAME TRAILS. Science, Vol. 129, No. 3353, pp. 904-905. Washington.

HICKOCK, W. O., IV, and F. T. MOYER

1940 GEOLOGY AND MINERAL RESOURCES OF FAYETTE COUNTY, PENNSYLVANIA. Bulletin C-26, Pennsylvania Geological Survey. Harrisburg.

HOLLAND, W. J.

1902 THE PETROGLYPHS AT SMITH'S FERRY, PA. Transactions of the International Congress of Americanists. Separate, pp. 1-4.

HOLMES, W. H.

1890 A WEST VIRGINIA ROCK SHELTER. American Anthropologist, Vol. 3, No. 3, pp. 217-223. Washington.

JACKSON, A. T.

1938 PICTURE-WRITING OF TEXAS INDIANS. Anthropological Papers, Vol. 2, University of Texas Publication No. 3809.

MALLERY, GARRICK

1886 PICTOGRAPHS OF THE NORTH AMERICAN INDIANS, A PRELIMINARY PAPER. Fourth Annual Report of the Bureau of Ethnology. Washington.

1893 PICTURE-WRITING OF THE AMERICAN INDIANS. Tenth Annual Report of the Bureau of Ethnology. Washington.

MARYE, WILLIAM B.

1938 PETROGLYPHS NEAR BALD FRIAR, Part III of Warren King Moorehead and others, A REPORT OF THE SUSQUEHANNA RIVER EXPEDITION SPONSORED IN 1916 BY THE MUSEUM OF THE AMERICAN INDIAN, HEYE FOUNDATION, pp. 93-121. Andover.

MAYER-OAKES, WILLIAM J.

1955 PREHISTORY OF THE UPPER OHIO VALLEY: AN INTRODUCTORY ARCHEOLOGICAL STUDY. Pittsburgh.

NORONA, DELF (anon.)

1952 DISCOVERY OF THE GUYANDOT RIVER PETROGLYPHS. The West Virginia Archeologist, No. 5, 10. Moundsville.

1955 INDIAN X-RAY DRAWINGS. The West Virginia Archeologist, No. 7, pp. 9-19. Moundsville.

OLAFSON, SIGFUS

1950 ROCK CARVINGS IN BOONE COUNTY. The West Virginia Archeologist, No. 2, pp. 7-11. Moundsville.

1952 PETROGLYPHS ON THE GUYANDOT RIVER. The West Virginia Archeologist, No. 5, pp. 1-9. Moundsville.

OVER, W. H.

1941 INDIAN PICTURE WRITING IN SOUTH DAKOTA. Archaeological Studies, Circular IV, University of South Dakota Museum. Vermillion.

PARKER, ARTHUR C.

1920 THE ARCHEOLOGICAL HISTORY OF NEW YORK. I, II. Albany.

RENAUD, E. B.

1936 PICTOGRAPHS AND PETROGLYPHS OF THE HIGH WESTERN PLAINS. Eighth Report of the Archaeological Survey of the High Western Plains, Anthropology Department, University of Denver. Denver.

SQUIER, E. G. and E. M. DAVIS

1847 ANCIENT MONUMENTS OF THE MISSISSIPPI VALLEY. Washington.

STEWART, JULIAN H.

1929 PETROGLYPHS OF CALIFORNIA AND ADJOINING STATES. University of California Publications in American Archaeology, Vol. XXIV, pp. 47-238. Berkeley.

1936 PETROGLYPHS OF THE UNITED STATES. Annual Report of the Smithsonian Institution, Publication 3405, pp. 405-425. Washington.

SWAUGER, JAMES L.

1960 PETROGLYPH STUDIES, FIELD SEASON, 1960. Ms. report filed in Section of Man files, Carnegie Museum. Pittsburgh.

1961 FIGURES IN THE ROCK. In press, The Pennsylvania Archaeologist. Gettysburg.

TATUM, ROBERT M.

1946 DISTRIBUTION AND BIBLIOGRAPHY OF THE PETROGLYPHS OF THE UNITED STATES. American Antiquity, Vol. 12, No. 2, pp. 122-125. Menasha.

WALL, J. SUTTON

1884 ON SOME INDIAN PICTURE ROCKS IN FAYETTE COUNTY, PA. Proceedings of the American Philosophical Society, Vol. 21, pp. 687-689. Philadelphia.

WARD, JAMES W.

1872 See under WHITTLESEY, CHARLES (anon.), 1872.

WALTON, JAMES W.

1872 See under WHITTLESEY, CHARLES (anon.), 1872.

WHITE, I. C.

1906 MAP OF OHIO COUNTY SHOWING THE GEOLOGIC FORMATIONS. WEST VIRGINIA GEOLOGICAL SURVEY. COUNTY REPORTS AND MAPS. Morgantown.

WHITTLESEY, CHARLES (anon.), ed.

1872 ROCK SCULPTURES NEAR BARNESVILLE, BELMONT COUNTY, OHIO. Historical and Archaeological Tracts (Western Reserve and Northern Ohio Historical Society), Vol. 1, No. 11, pp. 1-8. Cleveland.

WHITTLESEY, CHARLES

1877 ANCIENT ROCK SCULPTURES, Chapter II of FINAL REPORT OF THE OHIO STATE BOARD OF CENTENNIAL MANAGERS, Part II, ANTIQUITIES OF OHIO. Pp. 84-106. Columbus.

1878 ROCK INSCRIPTIONS IN THE UNITED STATES--ANCIENT ALPHABETS OF ASIA. Historical and Archaeological Tracts (Western Reserve and Northern Ohio Historical Society), Vol. 2, No. 42, pp. 41-55. Cleveland.