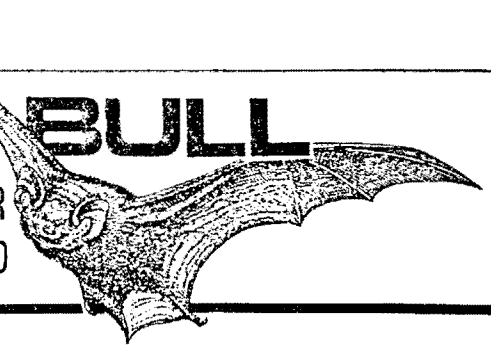


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# THE MAVERICK BULL

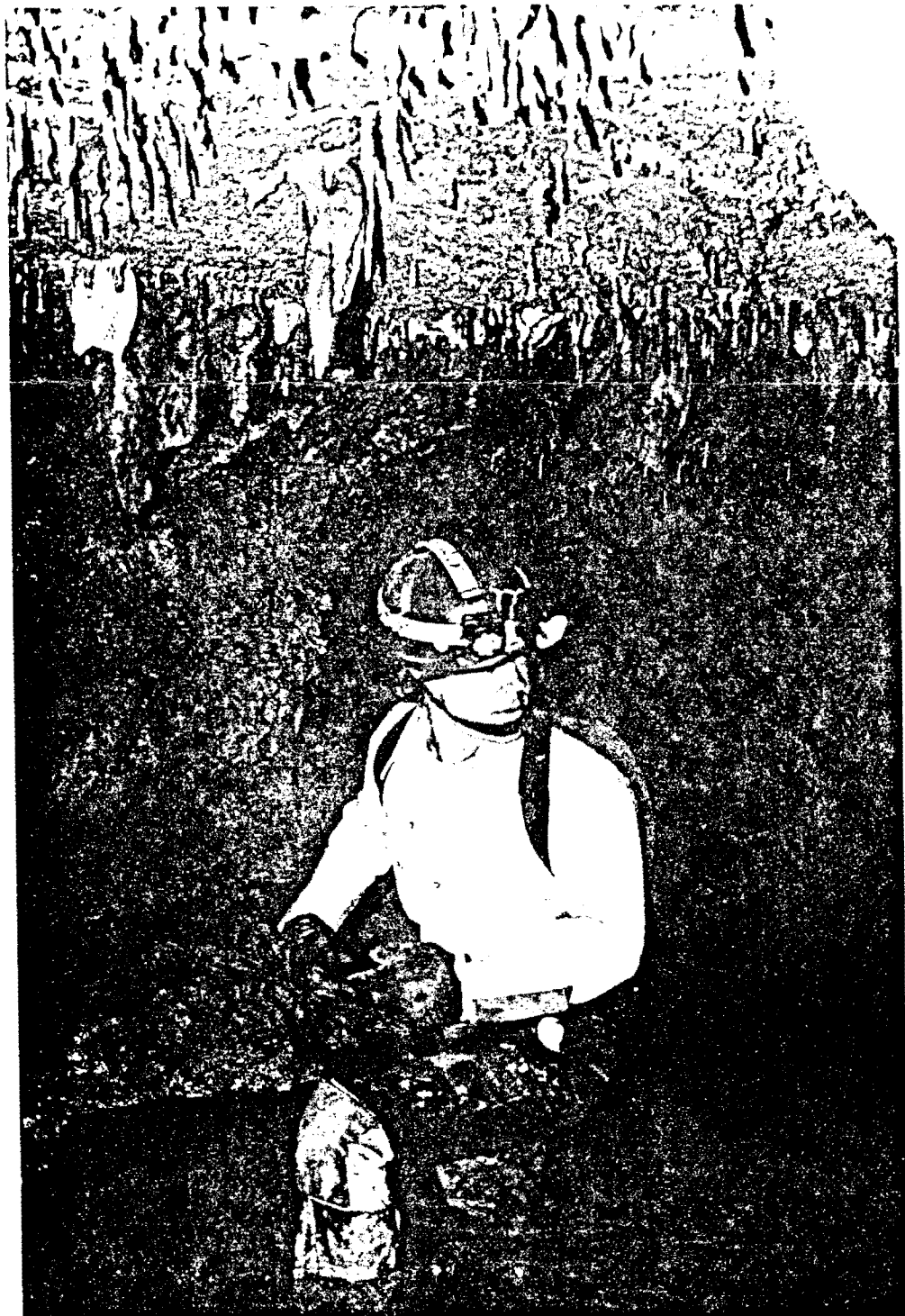
THE MONTHLY NEWSLETTER  
OF THE MAVERICK GROTTTO

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VOLUME 4 NUMBER 12

DECEMBER 1989



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THE MAVERICK BULL is the monthly newsletter of THE MAVERICK GROTTO, an internal organization in the National Speleological Society (NSS 6-322). The editors invite all cavers to submit articles, news, maps, cartoons, art, and photographs. If the material is to be returned, a self-addressed, stamped envelope should accompany it. Items should be of interest to cavers and be non-political in nature.

Internal organizations of the National Speleological Society may reprint any item (unless copyrights belong to author as will be stated in byline) first appearing in THE MAVERICK BULL, if proper credit is given and a complete copy of the publication is delivered to THE MAVERICK GROTTO address at the time of publication. Other organizations should contact the grotto at the address herein.

EXCHANGES: THE MAVERICK GROTTO, will exchange newsletters with other grottos. Contact any officer.

COMPLIMENTARY NEWSLETTERS: THE MAVERICK GROTTO will provide complimentary newsletters to persons or organizations who provide cave access (i.e. landowners) or otherwise provide assistance to cavers. The Grotto will also provide three free issues to persons interested in becoming members.

MEMBERSHIP POLICY: Any caver with interests, beliefs, and actions consistent with the purposes of THE MAVERICK GROTTO and the National Speleological Society is eligible for membership. Acceptance of new members is based on payment of dues and a mandatory three trip requirement with at least three different grotto members. These three members shall act as sponsors. At least one sponsor must attend the meeting at which the membership vote is taken. A two-thirds majority vote of the members present will be required for acceptance.

MEETINGS: Meetings are held the second Tuesday of each month, at SMOKEY'S RIBS, 5300 East Lancaster, Fort Worth. It is a little less than one mile west of Loop 820 East and next door to a K Mart. The time is 7:00 P.M., and the food is good.

Chairman: Dale Ellison  
1208 Dan Gould Rd.  
Arlington, Texas 76017  
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Secretary: David & Shari Finrock  
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Fort Worth, TX 76112  
(h) 817-451-3539

CAVE RESCUE: Call Collect 512-686-0234

### CALENDAR

Ongoing	Monthly work trip to Colorado Bend State Park. Weekend of the second Saturday of each month.
December 8-10	Colorado Bend State Park Work Trip
December 15	Maverick Grotto Christmas Party
December 16	DFW Grotto Christmas Party
December 26-30	MEXPELEO 89 in Ciudad Valles, San Luis Potosi, Mexico The 1st major international caving convention in Mexico
January 9	Maverick Grotto Meeting
January 12-14	Colorado Bend State Park Work Trip --- at site across the Colorado River for the first time
February 9-11	Colorado Bend State Park Work Trip
February 13	Maverick Grotto Meeting
March 9-11	Colorado Bend State Park Work Trip
March 13	Maverick Grotto Meeting

### ON THE COVER

Our Cover Caver this month is Pooch Amy, knee-deep in Missouri mud. In the photo he is shown slogging through the water passage in Smittle Cave in southwest Missouri. And this is on the way in. You should have seen him, and the other cavers on the way out --- each one slimed like something out of Ghostbusters.

## MINUTES OF THE NOVEMBER MEETING

The Maverick Grotto met on Tuesday 14 November 1989 for its regular monthly meeting. Among those present were first-time visitors Wojciech Kedzierski and his son Rolf. Dr. Kedzierski is a biochemist from Poland and working temporarily here in the metroplex. He will be in the area another year before returning to Poland. They have both done some caving in the past, but have no equipment here and would like to borrow some to go caving with us here in Texas. They were both made welcome, and invited to return.

Another first-time visitor was Loren Long. He is a student from Shari Finfrock's Economics class at Dunbar Magnet High School. As an Eagle Scout he has done some rappelling, but no caving. But having heard about Shari's experiences at school, he thought he would like to try caving, too.

The regular Secretary, David Finfrock was finishing up his last softball game of the season, and Shari Finfrock was a little late, so Pooch Amy agreed to take the minutes for the first part of the meeting. Thanks, Pooch.

The first order of business was the election of officers for the Grotto for 1990. An article on this page gives the results of the election.

The annual Christmas Party was scheduled for 15 December, at Danny Sherrod's house again. Danny asked for volunteers to help with the party, (by bringing party goods, paper cups, ice, etc...) and everyone who comes is invited to bring camping gear and spend the night. Don't take chances driving home if you've had too much to drink! More details on the party, included a map are found elsewhere in the newsletter.

We also received an invitation to attend the Christmas party of the DFW Grotto. Details later in the newsletter.

Donna Anderson asked that the Grotto Library be provided with all the back issues of the Maverick Bull. (That is now being worked on.)

A Reminder: 1990 Dues of \$10 are due at the January meeting. Please pay promptly, as those who are not paid up will be dropped from the membership list in March, as required by the constitution.

Brief trip reports were given:

Danny Sherrod went to the lava tubes in New Mexico.

Al Rehfeldt told about the TSA Survey trip to Powell's Cave, in which several grotto members participated.

Russell Hill and Danny Sherrod reported on their caving trip to England with the Hades Club and the South Wales Caving Club.

(EDITOR'S NOTE: YOU WILL NOTICE HOWEVER THAT THERE ARE NO WRITTEN TRIP REPORTS IN THIS NEWSLETTER.)

Jody Robertson reported that written releases are no longer required by the owner at River Styx. However, the owner does want notice that you are on the property.

Dale Ellison volunteered to write an article on histoplasmosis for an upcoming issue of the Maverick Bull.

Butch Fralia reported that at the Colorado Bend Work Trip on December 8-10, Big Gorman Cave will be open to cavers. It's an excellent beginner's trip.

Over Thanksgiving, Bruce and Donna Anderson announced they would lead a trip to River Styx over the Thanksgiving holidays.

The business meeting then adjourned, and the program began; a videotape on bat conservation.

## ELECTIONS FOR 1990 OFFICERS

At the regular Maverick Grotto meeting in November, elections were held in accordance with the constitution of the Maverick Grotto.

Several nominations had been made at the regular October meeting, but several of those nominated declined to serve.

So the slate of nominees presented to the floor for election included Dale Ellison for Chairman, Teresa White for Treasurer, and David and Shari Finfrock for Secretary/Editor. In addition, Bruce Anderson was nominated from the floor to serve as Vice-Chairman.

Since all the candidates were unopposed, Butch Fralia moved that the slate of candidates be elected by acclamation. Since there was no opposition, the motion carried and those nominated were elected.

## VERTICAL PRACTICE SESSION

By David Finfrock

Fifteen people took part in the vertical training session at Mineral Wells State Park during November. There were members of both the Maverick and DFW Grottoes participating, as well as several soldiers from the National Guard unit at Mineral Wells. But of course the most important person there was Ernest Parker, who taught the course, and displayed not only a fine working knowledge of the different vertical techniques, but also was adamant in stressing safety above all things.

Some of the students were complete novices at vertical rope work, others had a rudimentary knowledge, and others were fairly well experienced but everyone learned something from Ernest's vast experience; especially to be responsible for one's own safety on rope.

The class started with classroom discussion of how the various rappell and ascending devices work. It then progressed to knot-tying practice, and then to rigging up ropes at the cliffs in Lake Mineral Wells State Park. Finally, one-by-one, the students rappelled, for several of them a gut-wrenching first-time experience. But to Ernest's credit, each of the novices descended without a hitch. And on the second weekend of the session, the class progressed to ascents, and then to self-rescue and buddy-rescue techniques.

All who participated learned a lot, enjoyed the experience immensely, and thank Ernest profusely for his generosity and patience in teaching the class.

The following article is reprinted from the November 7, 1989 issue of The OZTOTL Caver, the monthly newsletter of the DFW Grotto.

The trip to Great Britain took place as planned and several Maverick Grotto members took part. Hopefully we will have a trip report in the January 1990 issue of the Maverick Bull.

## Underground in the UK

by Jay Jorden

When a representative from British Aerospace called me in late spring and said he would be traveling to Texas on business, I never dreamed that later the same year, I would be accompanying three other Texans to England. But, in a nutshell, that's how it happened.

Alan P. Pritchard, group leader for the British Aerospace materials sciences department, was calling at first to find out if there was any "potholing" (that's what Brits call caving, y'all) in the Lone Star State. I was right proud to say there was. In fact, I arranged for Alan to meet Terry Holsinger after his flight arrived at D/FW Airport and accompany him to Longhorn Caverns on the last weekend of May, when a TSA cleanup project was gearing up.

Dozens of cavers were busily picking up broken glass, tin cans and other refuse around the state park, and Alan pitched in with the rest. We told him wasn't all going to be work; the Texas Parks and Wildlife Department would reward the cavers with a trip into the back, trail-less section on Saturday evening.

It turned out that the cave beyond the trail comprised about one-half of Longhorn's extent. Even better, at least for Alan, was the fact that the back section beyond the Salamander Lake was like his caves back home: cold, wet and muddy. (What have I gotten myself into, I ask?)

While many Texans were dropping by the wayside, Alan was forging ahead. He wanted *more* water and mud, it seemed. After a particularly nasty mud climbup and slope on the other side, the passage started descending to the low, wet, muddy sump. I had dragged my camera nearly to the bitter end, so was determined to get some photos. I have several in which most of the group appears soaked and sullen, but with Alan beaming and smiling in their midst!

So, after a good weekend of out-of-the-ordinary Texas water caving, Alan appeared happy and impressed. On the way back to Fort Worth, he began talking up the idea of inviting some North Texans to do some potholing in November.

In a country that's apparently not quite as big as Texas, about 25,000 potholers have explored just about every crevice, pit and cave. The Dallas/Fort Worth Grotto watched one video presentation on Otter Hole, an 11,000-foot-long cave in Southeast Wales. The cave takes tidal surges from the River Wye.

"Otter Hole you've seen on TV -- very muddy and very pretty," Alan wrote in a letter to Don Denton, a Wichita Falls caver who is coordinating the trip on the U.S. end. "DYO (Dan-Yr-Ogof in the Swansea Valley) is a splendid river cave, (and) OFD (Ogof-Ffynnon-Ddu, also in the valley) a huge, complex cave with tremendous variety, including some marvellous stream passage."

"Yorkshire caves: ... again, there is great variety, including multiple pitch systems (mostly wet), complex horizontal systems, some good through trips."

At the NSS Convention this year in Sewanee, Tenn., I watched a very good slide overview of British caving during the International Exploration session. Yes, it's true -- most British caves are apparently wet. They're probably closer in temperature and features to some of the New York State caves I've been in.

The itinerary called for Don, Danny Sherrod, Russell Hill and I to leave DFW at about noon Thursday, Nov. 2, change planes at JFK Airport in New York and arrive at London Heathrow about 6:50 a.m. local time Friday. From London, it's on immediately to Bristol, on the western side of the island, with Saturday spent in the Mendip Hills, a big caving area, and a party and fireworks (!) show Saturday night.

Sunday would be spent at the South Wales caving club's hut, with trips to DYO and OFD, during the weekend. Early in the next week, the Brits would likely take us to Otter.

"A trip to Otter is very dependent on the weather, and would probably not be suitable for the first trip - but we'll give that more thought - it could then be done on the way to South Wales, with a stay in Bristol and possibly a trip to nearby Mendip," Pritchard wrote. "This, however, might be trying to cram too much in!" Later in the week, the Brits wanted to go the Yorkshire Dales and vertical systems there.

Accommodations were to mostly consist of stays at caving huts and other cavers' locations, with transportation by minibus, etc. It sounded like a fine way to see the English countryside, the part that tourists who just hit London, etc. would never see and pay big bucks in the bargain.

It's interesting to note that cavers really are an international community. Just as, when traveling, cavers find that their counterparts in various states share a lot of their common interests and lifestyles, the same is true across the Great Water. The Brits, Germans, Austrians, French and others I've met all seem to be uniformly a fun-loving, adventuresome crew.

In summary, we're looking forward to a wonderful European/British caving trip, with perhaps even a possibility of taking a hydrofoil across the Channel to France.





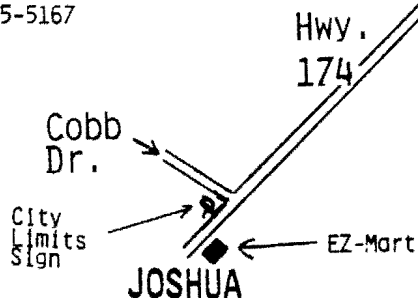
# THE MAVERICK GROTTTO *Christmas Party*

FRIDAY DECEMBER 15th  
at 7 PM

Drive south on Interstate 35 W to Burleson.  
Then turn on Highway 174 South to Joshua.  
Turn right onto Cobb Drive just before you  
reach the Joshua City Limits sign.  
If you get to the EZ-Mart you have gone  
one block too far.

Danny and Jane's house is at 3 Cobb Drive.  
Their phone is (817) 295-5167

**B.Y.O.B. and a  
favorite snack!**



FORT  
WORTH

I-20

DALLAS

I-35 W

BURLESON



The munchies and drinks at the party will be  
whatever you decide to bring, so bring plenty!

There's lots of room in the back yard for tents  
and sleeping bags. So spend the night and don't  
take chances with driving after drinking.

Don't forget to bring White Elephant Gifts!!!

## INDIAN ROCK ART IN SOUTHWEST TEXAS

(The following article is excerpted from a research paper written by Dave Milhollin earlier this fall.)

Throughout the rocky section of North America are scattered great numbers of curious paintings and carvings placed onto the face of stones. The types and styles of this rock art vary from region to region, some consisting of mere scrawls, while others contain definitive images done with great care and skill. One region with a high concentration of interesting rock art is the Lower Pecos/Rio Grande River Valley of southwest Texas.

In common with other American Indians, the indigenous Texans possessed a form of picture writing that has, in sheltered reaches, withstood the erosive effects of time.

In general, rock art can be divided into two broad categories: petroglyphs and pictographs. Petroglyphs are drawings cut into stone by pecking, carving, incising, or abrading. These account for the greatest number of rock art occurrences in the Desert Southwest. In many instances, the incised design is given even greater contrast by being cut into stone which bears a dark, oxidized coating, or patina. Pictographs, on the other hand, are drawings applied to rock by brushing, spraying, or by any other method of applying paint. Most of the rock paintings in North America consist of hues of reds and blacks. The reds generally came from hematite, an iron oxide, black from graphite or charcoal, and whites from gypsum or chalk.

Rock art can be classified as either realistic or abstract. Realism emphasizes the form of some natural element, while the abstract style employs symbols or signs to represent a concept or natural element. Often the images can be referred to as stylized, in which case recognizable subjects are rendered in a non-realistic manner. Some specific elements used in Southwestern rock art are anthropomorphic, representing mankind; animistic, representing the spirit world; astrographic, representing the universe and heavenly bodies; animalistic, representing the animal world; and geographic, representing a geological feature. Most of the images in the Southwest (up to 75%) are done in polychrome, the artistic use of two or more colors.

Rock art in general can be next to impossible to date accurately and extremely difficult to interpret. However several characteristics of rock art can be used to establish dates approximately, or to date relative to other art or archeological deposits. The study of "patination" or the formation of desert varnish on the surface of incised rock surfaces can help establish relative chronologies for petroglyph sites. Superimposition of one style over another may also aid in this form of dating. Radiocarbon dating can't be used on the rock itself, but it can be used to tell when a site was occupied by people who may have created the art. Systematic observation of slow-growing lichen on the rock, and erosion patterns in the rock itself can also aid in dating art. Perhaps the most often used clues in dating art is the subject itself. The recording of tool utilization patterns or important known and dated events can provide important clues as to when the picture was made.

Over-eager amateur archeologists have sometimes proposed that the rock art in North America was drawn by wandering ancient Greeks, Romans, Chinese, Egyptians, or survivors from the lost tribes of Israel, or even from the legendary continent of Atlantis. But these amateurs would frequently conduct their investigations in reverse, beginning with a pet theory, and ignoring any evidence to the contrary. Yet in spite of all the fanciful theories put forth, there has risen no solid scientific evidence to refute the proposition that the rock pictures of North America were the work of native American Indians and no one else.

The earliest inhabitants of southwestern Texas are referred to as the Paleo-Indian cultures. But there is no evidence that these stone-age hunters of the mammoth and giant bison ever practiced pictography at all.

The next widespread tradition to occupy this region was the Desert Culture, or Western Archaic. This culture was established by 6000 years ago, and persisted until 600 AD or later. There is evidence of numerous Archaic settlement sites throughout the Lower Pecos region. These Indians are most likely responsible for the rock art style known as Pecos River, which features tools and other items that have been uncovered in known Archaic sites.

Between AD 600 and 100 the bow and arrow was introduced to the lower Pecos River region. This new tool made hunting much easier and much more productive than ever before. An entirely new culture is distinguished from the earlier Archaic primarily by the remains of arrow points in archeological remains. At the same time, a completely new style of rock art developed, which indicated that perhaps new tribes had migrated into the region, and replaced the Archaic Indians.

These Indians occupying the Texas Southwest at the beginnings of historic time have been termed the Coahuiltecans. They were hunters and gatherers, and were linguistically diverse. Soon after their initial contacts with the Spanish conquistadors they were decimated by war, slave raids and disease. In more recent historic times, the acquisition of horses by plains tribes to the north pushed many other tribes into the marginal lands of the southwest. By the 18th century, the tribes most closely associated with this region were the Lipan Apaches and Mescalero Apaches, who were driven south by the Comanches. Many other tribes passed through the region on their mostly involuntary migrations westward. But if this sequence of different Indians were responsible for the rock art, the question still remains, "Why was it made?"

Although answers are often a matter of probability rather than solid fact, a great deal is known about the motivation of ancient artists. People of every culture have needs which cannot be satisfied by things of the physical world. These needs are not trivial. Man must feel courage, companionship, inspiration, hope, comfort, consolation and reassurance in order to continue the struggle to survive. Often intertwined with these "spiritual" needs is the need to be "entertained", that is to experience relief from an otherwise dull, featureless and boring existence. Ritual and ceremony help to meet these needs.

The American Indian world was filled with symbolism and mysticism. A complete belief in a



spirit world was a vital and guiding factor in all things. Elaborate rituals developed, intended to aid in communication with the Great Spirit. Such ceremonies often included rock art as one component. Even today the healing ceremonies of the Navajo feature the use of symbolic sand-painting on the ground.

Lacking a written language, rock pictures may have been used by certain tribes to record tallies of time, concepts, events and legends. Important events in the lives of Indians appear to be recorded at several sites, ranging from battle scenes to astronomical observations.

Social symbols may account for a good portion of the rock art of the Southwest. These might indicate the presence of kinship relationships, political organizations, or economic systems. Many of the often-repeated designs are clan symbols, still recognizable by modern Indians. Examples include the grizzly bear track, symbol of one group's bear clan, and the emblem of a flute clan, a grotesque humped-over flute player.

An often overlooked reason for rock art to have been made is just that: it is art. It is true that most rock drawings may have been put down for ceremonial reasons, but if the artist was in the least concerned with composition, design or craftsmanship, his work must be considered art. The student of rock art has a unique window into the mind of the artist in a way that is perhaps unparalleled in archeological studies.

Val Verde County, Texas is the site of the confluence of the Pecos and Rio Grande Rivers and contains numerous rock shelters in the walls of the canyons of these and other streams. It is considered to be the premier rock art site in the state. Two styles of ancient rock art can be distinguished there, as well as a good number of drawings related to the historic period of the region.

All but a few of the prehistoric lower Pecos pictographs can be grouped into either the Pecos River style, or the more recent Red Monochrome style. In several cases, the Red Monochrome is superimposed over the Pecos River paintings, thus demonstrating relative age. The Pecos River style utilized many colors, with one color often used to outline another. The central figures in these paintings are intricately costumed and painted anthropomorphic beings. The height of these figures range from one to fifteen feet. Ordinary men were also represented, often smaller and grouped around the richly ornamented central figures. Over time, four different periods of Pecos River drawings developed. Analysis of the different periods indicate a general development from what appears to be crude beginnings to a realistic, usually monochrome style, progressing to a polychrome, somewhat stylized form, and then to a final conventionalization and abstraction. Running through this style is a singular manner of expression, which while difficult to define, is so clear and persistent that it would be impossible to mistake this kind of rock art for any other.

The other distinctive style of ancient rock art in Val Verde County is referred to as Val Verde Flooded Shelter Style, or more simply as Red Monochrome Style. It varies in color from red to orange-red, and the predominant elements are human figures. The head is usually depicted as a simple

circle atop the shoulders. Arms and legs extend stiffly out from the body, the arms characteristically bent at the elbows. Hunters are almost always shown full frontal, while animals are depicted in profile. Unlike the Pecos River style human and animal images are usually depicted in approximately correct proportion to one another. Another popular expression in this art style was positive and negative hand-printing. Apparently the artists of this period made no attempt to portray more than natural objects or straightforward ideas; theirs was a down-to-earth style. The dissimilarities in style between Pecos River and Red Monochrome do suggest that the later artists were newcomers to the area, unrelated to the former inhabitants.

Perhaps inspired by ancient example, and what seems to be Anglo-American tradition, many pictographic sites have had paintings and engravings added to them in historic times. In some cases, unfortunately, the new marks have been placed over the more ancient paintings, destroying or defacing them. Some of the recently added images may have been made by Indians. There is usually no resemblance to the prehistoric art, with the exception of the use of positive handprints. The historic Indian murals present the introduction of Christianity and horses as dominant themes. These paintings may be securely dated to the era of Spanish missions. White men were pictured in recognizable hats or in unique settings, such as roping cattle from horseback.

Even though the association of rock art with particular prehistoric cultures is often vague and our understanding of it is limited, rock art can open the way to comprehension, allowing us a glimpse into the social and cultural world of which it was a part. Rock art provides a unique means to study the individual that created the images which are, indeed, communications from the past. The resulting anthropological data might simply not be available from more conventional archeological sources.

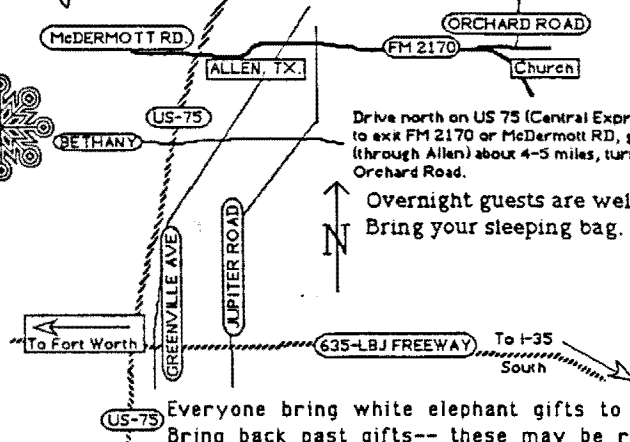
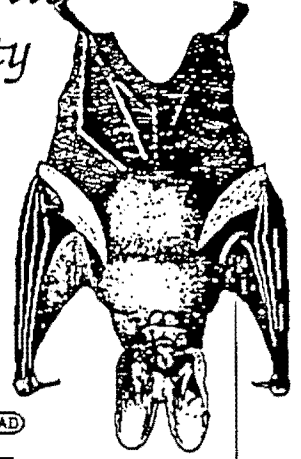
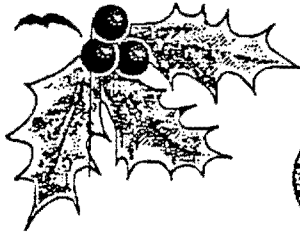
In most instances very little can be learned about the individuals that occupied a particular area in prehistory, although their overall culture may be well understood. Rock art, as with projectile points and pottery, was the result of the endeavours of an individual, rather than the communal efforts of a society. The images reflect the artist's personal attempt to portray some aspect of his society. Herein lies the perfect opportunity to reach into the mind of a prehistoric individual. While not necessarily presenting a complete history, such a probe might make it possible to glean bits and pieces of a world that might otherwise have been missed, and forever forgotten.

REMEMBER TO BRING \$10 TO PAY DUES  
AT THE JANUARY GROTTA MEETING !!!

# The D.F.W. Grotto Christmas Party

December 16, 1989  
at 7:00 p.m.

Once again our hosts will be  
Pete and Karen Lindsley.  
12 Orchard Road  
Lucas, Tx. 75002.  
214/727-2497



Drive north on US 75 (Central Expressway) to exit FM 2170 or McDermott RD, go east (through Allen) about 4-5 miles, turn left at Orchard Road.

Overnight guests are welcome.  
Bring your sleeping bag.

Everyone bring white elephant gifts to exchange.  
Bring back past gifts-- these may be rare Grotto historical items.

## B.Y.O.B. and a favorite snack!

