

CEGSA NEWS



Newsletter of the Cave Exploration Group of South Australia Inc.

Volume 42 Number 3

Issue 167

AUGUST 1997



CAVE EXPLORATION GROUP SOUTH AUSTRALIA Inc.

PO Box 144, Rundle Mall, Adelaide, South Australia, 5000.

Meetings held on the fourth Wednesday of each month, except December, at 7.30 PM in the Royal Society of South Australia meeting room, Natural Science Building, South Australian Museum.

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Cover Photograph:- Fluted Column, "Selina Cave" in Imperial Cave, Jenolan, NSW.

Pastel, Charcoal and Acrylic Wash on Italian Paper. 90 x 50cm.

See "Speleo Art", page 57.

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The deadline for copy or background material for Volume 42 Number 4 (Issue 168) must reach the Editor by Wednesday 19th November 1997. Material not meeting this deadline may be retained for possible use in a following issue. The preferred method is on 3.5" IBM floppy disk or via EMAIL at atholjax@cobweb.com.au as an attachment, in Word or ASCII text format. Of course other forms of communication will still be gratefully accepted.

The views expressed in this publication are those of individual authors and not necessarily those of the Cave Exploration Group (South Australia) Inc. or its Committee.



PRESIDENTS SPOT

Well, this is my inaugural Presidents bit for the CEGSA News. I hope to keep it short but informative in providing a quarterly review of the activities of the club and the committee.

One of the first items that I have to recapitulate is that Janine Kraehenbuehl has retired from her position as President and I would like to express thanks on behalf of the Cave Exploration Group of South Australia for her sterling efforts in this role over the past years. Janine is hardly retiring from the groups activities and she is keeping a most active role in other sub-committees.

At present, I am still trying to build a complete picture of all the activities of the group that includes the various sub-committees, and when I do I will be chasing these committees for reports and recommendations. In my role as Research Coordinator (a position that I still hold) I have built a list of the clubs research activities and I will soon be able to get it into a form suitable for the CEGSA News. Thank you to all who are doing the caving and the research and to those who have replied to my letter.

It is with regret that we have received information from Peter Horne that he will not be able to continue in the position of secretary after the end of August. We will have to fill this position quickly so that the administration of the Group does not suffer.

Lastly, next week I am off to the UK to attend the BCRA Caving Conference and I will present a talk entitled 'Caving above the Water Table: The Nullarbor and South Australia', and put our caving scene on the global map. The conference is also a lot of fun and it is a fine opportunity to catch up with my old caving friends. [About the title of the talk, most Britons associate the Nullarbor with Cave Diving].

That's it. Happy Caving and Exploration.

Steve Milner, 24/8/97.

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LETTERS

Dear Athol,

It was with interest that I read your editorial (CEGSA News, May 1997) re the "Coffee and Cream" deposits in Mullamullang.

I agree wholeheartedly with the sentiments expressed. I was there in April 97 to find some ###\$%#^^%\$^ had put their footprint right in a, what I remember as previously unspoilt, section on the right hand side going in. I personally inspected the boots of all people in my party just to make sure that it hadn't been one of us. Fortunately it had not. Depeditation should be decriminalised!!!!

The reason for this missive is to request that you enjoin other cavers (particularly in SA and WA) to take particular care when entering the Salt Cellar area just past Coffee and Cream. There is (in my view) a spectacular speleothem in the shape of a talon suspended from the ceiling by a 30 cm long tube. This is located near the start of the Salt Cellars on the right hand side when coming from the main entrance, just before the slight crawl entering the Cellars themselves. A photo of it appears on P39 (bottom left) of the Mullamullang Cave Expeditions 1966 report. I have also attached three BMP files depicting this speleothem from several angles to allow positive identification. (See page 56.)

While I was there, I noticed that this decoration was *actually swaying in the breeze* caused by the people crawling past it. I estimated that the swaying subtended an arc with a chord of about 5 mm. Thus its attachment to the ceiling (and to life) is even more fragile than it looks at first sight. I would thus suggest that an "honour distance" be observed by cavers to ensure this decoration does not "bite the dust". It would be a great pity to see this decoration in pieces on the cave floor. Perhaps we could ask the next visitors to the area to put a line of "out of bounds" reflectors around the decoration to maintain a suitable distance. Failing that, I would not oppose an electric fence.

Yours in caving
BART JANSEN

TRIP REPORTS

VICTORIA & LOWER SOUTH EAST DATE: Tuesday/Wednesday 22/23rd April 1997.
PARTY: International party of 13 students and party leader comprising Peter 'Puddles' HORNE; Korean students Joo-Chul SON, Ji-Hyun (Anna) LEE, Na-Mi PARK, Haeng-Seok OH, Yong-Chun LEE, Chang-Hoon YOO and two other boys; Thai student Sarinee (Pui) KITISATTHATHIK; Japanese student Shimpei ADACHI; Indonesian student Ita BOEDIONO and Taiwanese student Luan Chuan YEN.

FEATURES VISITED: Umpherston Cave 5L6, Cave Gardens 5L4, Little Blue Lake 5L9, Gouldens Hole 5L8, Allendale Sinkhole 5L11, Ewens Ponds 5L159-161, Piccaninnie Ponds 5L72, Engelbrecht Cave 5L19/20 and Alleyns Cave 5L84/85.

GOOD OL' HERTZ RENT-A-CAR was once again very useful for members of the Adelaide caving community on Sunday 20th April, when we hired a brilliant little 8-seater Tarago and a very nice and powerful Ford Falcon so that the 13 of us could head east to visit various areas around western Victoria and Mount Gambier on a 4-day, 2,000km touristy trip.

We firstly zipped across to Bendigo, looked around that very pretty city, missed the mine tours and temple museums because of lack of money and then headed south via Ballarat where we spent the second night in some very nice cabins at the Colac Caravan Park. On Tuesday morning we went to the Great Ocean Road and did the usual stuff, filming the majestic coastal features such as the 12 Apostles, The Blowhole and so on (with a few unnamed people getting into potentially deadly trouble while attempting to explore a large sea-cave in a blowhole in which others had been killed in the past ... I and my cameras also got thoroughly soaked when a batch of nasty swells came in at a critical time when I tried to warn the others!), and it was interesting to see that London Bridge had really fallen down!

An hour or so after sunset found us arriving at the Mount, and after checking out the excellent accommodation at my cave diving friend Phil Argy's tourist facility, "Blink Bonney Lodge" on the western side of the city, we went across to visit Umpherston Cave in the dark.

The sinkhole was a great treat for everyone because they experienced the excellent lighting that has now been installed there, and could enjoy hand-feeding the possums (lucky The Mott wasn't there or maybe WE would have been feeding ON the possums!!). I took a few friends across to the wall to show them the remnants of "The Lake" which I had dived with Peter Stace some 15 years before, and was disappointed to find that someone had basically filled the hole with rubble from the old "waterfall". But a bit of grovelling still found water ... and even though I knew the accessible underwater area was only about 6 metres deep, the crystal-clear site under bright blue torchlight once again stirred the cobbles of my cave-diving heart, enticing me to jump back in again!... We then headed back to the Lodge and met the resident dog and cats before settling in the night's meals and festivities etc. Getting to bed very late, we woke the next morning to do as much as possible in what little time remained before we had to return to Adelaide.

First stop on Wednesday morning was at Lady Nelson Tourist Centre to get brochures and costs for the tours at Engelbrechts and Tantanoola caves- \$4 and \$6 respectively - and because of my cave diving involvement naturally advised the party to get better value for money at the former location ... especially since the "diving dummy" which I had helped (in a small way at least) to get into existence was now on display in the Western Side chamber! The only tour we could get was the last one at 3 p.m., so I planned the tour to the south coast etc as fast as possible to enable us to make that last tour.

After a quick sojourn around the not-quite-so-Blue Lake, we headed south along Bay Road and I explained what Mount Gambier and Mount Schank really were and how relatively recently they had been smoking, roaring cauldrons which left the others suitably impressed! At the Little Blue Lake, we all clambered out and looked at the amazing clarity of the water - obviously not much rain or cold weather yet (and the water level was much lower than normal for this time of the year - I'm sure now that it's those centre-pivot pumps which are "springing" up all over the place like giant Martian invading machines!!). I also noted that the CDAA warning sign referred to the council a few weeks earlier had still not been reinstalled since its vandalism.

Next we went on to Gouldens Hole which was also very pretty ... the water was appreciably lower here, too. We did see some small fish there, though, and the water was so clear that I could easily see the main part of the mud-cone below the entrance at a depth of about 10 metres. At Allendale we paused for just a minute to look at the fenced-in enclosure of the Hole In The Road ; no point getting out of the car as nothing much of the cave is visible from the fence, anyway (but I hope a recent detailed Tourist Promotional discussion paper I have sent to the council will received some sort of positive response which hopefully will result in some interpretive signs/boards and BBQ facilities being installed, as well as an improvement in visitor's viewing of the lake itself). Running out of time, we didn't even get a chance to see the brilliant Allendale Tearooms nearly this time and

we shot down to look at Ewens Ponds for 20 minutes. Some snorkellers where there so everyone got a good look at what such silly people in wetsuits actually do there, and the water was brilliantly clear, as well (I must do more mid-week diving there, I reckon!).

Heading eastwards again in the hope of seeing Hells Hole etc, the party moaned about feeling dehydrated (you really need to be concerned about such things as food and drink when you're guiding a mob of Asians, let me tell you!!!), so we had to stock up on bodily vitals at Nelson, cutting our time so much that we only had 20 minutes to spare to look at Piccaninnie Ponds. Again, the water here was great and clear, although the weather was as usual overcast and windy, and three snorkellers over the Chasm made for good size comparison for the inquisitive visitors before we headed back towards the Mount, arriving at Engelbrechts Cave just 5 minutes before the final tour!

At first I just blended in with the 50+ party but the poor overworked guide, Bernice, was really under pressure to manage such a large group. I helped a bit by walking ahead of the others and holding torches etc (appreciated once we had introduced ourselves) - this was my first trip through as a tourist because normally we just get the key and go diving anytime, and I was really impressed by Bernice's professional style of presentation ... always very friendly and personalised, and good at managing crowds, especially irritating little kids who sat in chairs ahead of old folk like myself! After this brilliant trip I complimented Bernice on the interesting content of her spiel, and the new video of the cave diving there by well-known cameraman Tony Carlisle, Greg Bulling and Chris Brown was one of the most professional videos I've ever seen regarding this subject ... short, clear and to the point with professional dissolve scenes and an extremely alluring soundtrack (well done Tony and Greg!)

When we left the Mount we hurried to get to see the infamous Woakwine Cutting just beyond Rendelsham, stopping briefly along the way in the forest to show everyone the dramatic Alleyns (Death) Cave with its grill cover. Then after a nice exciting drive through the forest itself - the first such experience for everyone in the car except myself - we rushed against the setting sun to show everyone this spectacular 1km long, 40m deep trench which was cut by just two keen farmers over a couple of years using some basic machinery which is still on display there ... very well worth the stop (near Lake George on the coastal-town roads). But we were unfortunately too late to show them the sundial and the giant crayfish at Kingston; anyway, most of my passengers were as usual sleeping through this final leg of our 2,050 km 4-day trip so they really didn't miss much on this occasion!

I believe that great trips like this one are essential for promoting our beautiful natural features as well as educating overseas visitors in local customs and Aussie etiquette (if one could actually suggest we have any such thing!). The bonus of having the chance to look at some of my favourite little places all over again was great, but I just hope that sometime during a future trip I'll actually be able to take diving gear to do what is REALLY NATURAL for me in that very beautiful area we call the Lower South East of South Australia!

Peter Horne.

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Oooops 5L335's a bit bigger!

17th-19th May 1997

Sites visited 5L23; 5L69; 5L99; 5L262; 5L263; 5L302; 5L335; 5L365

Team CEGSA D Grindley; M Choi; D Glowacki; S Deer; P Alvaro; M Pritchard.

Visitors team A Wagener; P Glowacki; G Thompson.

Saturday, My Birthday

- By Dave Glowacki

We started the day with a quick drive to Mount Gambier from Naracoorte. After booking into the caravan park we headed off to Snake Hill but ended up at Loftys cave 5L262. All of us entered the cave with no problem and made our way to a very roomy chamber admiring the decoration, some of which has been trashed. We then explored the rest of the cave. Next a look at Hadens cave 5L263, not much to write home about but worth a look if you are in the area. After lunch we headed for Penick forest (Via the long way!) to look at some features noticed on a previous trip. All together we found about eight features, some dolines, some caves. Damian found a small cave in a quarried doline that might be appropriate for Marie as it contained a Toilet! (Ask Marie). Back for invigorating cold showers, as we were all bushed.

Sat night/Sunday

- By Marie (Mum) Choi

Due to the lack of bands at the local pub that night we found ourselves at the Mt Gambier bowling alley, for the cavers challenge. Interestingly Pam's bowling style is on a par with her SRT technique, mind you she did manage to keep the ball in the right lane!. Sunday morning we headed off to Wandilo, initially checking the slab was still in place over 5L365. We then headed towards 5L302 and had a look at a few depressions that Dave had noticed on a previous trip. We spent ten minutes pulling rocks out of one and found a new cave . Amanda (Daves brothers girlfriend) had a unique way of entering the small cave and basically it looked like she had been buried head first in the ground. The cave was about 15m long with a depth range of 5m and it contained a rusted old rabbit trap.

After lunch we headed to Penola to Steve Bourne's property. We put everyone through Steve's secret cave 5L??? which consists of a short tight solution tube entrance. We saw various techniques for exiting the cave. Vertically challenged or large chested people have fun getting out of this one. We then went to 5L23 to show the group the tree roots and excellent decoration it contains. Back to Dave's for Tea.

Monday

- By Damian Grindley

Saw us up uncharacteristically early because some of our happy crew had a burning desire to pile into Mat's passion wagon (A 4WD you know!) and cruise out to the Arapilies and watch Stuart get stranded half way up a climb. Anyway the keen cavers amongst us went caving, but not after booby-trapping Dave's house. Apparently the water filled balloons up the chimney worked really well when the fire was lit!

First stop for a reason that now escapes me was Mt Burr cave 5L69. So looked at the entrance to this and 5L335. Then poked around in the bush. Amanda proved to be a natural at this and after finding a couple of mildly interesting cracks came across a moss covered hole lower down the slope from 5L335. In we piled and soon found ourselves in a maze of small virgin joint controlled passages with mud cracked floors (far too narrow to tape). Seemingly every 5m a crossroads was met, most although not all of these leads were pushed, but in general we followed the draught through some challenging squeezes. At one point whilst Amanda tackled one climb, I forced another upward squeeze. We both emerged in a small breakdown chamber. This proved to be part of the known 5L335. We had emerged up the fissure marked on the NE corner of the survey (see cover CEGSA news Vol 41, No 1). Further examination of this cave saw us passing the previous limit of exploration to the west by squeezing down through a fissure into a pool. The passage continued for a damp 25m including a small loop and a link back to another fissure. In all some 75m was added, doubling the length and number of entrances of the known system (sorry boys), plus bringing it remarkably close to Mt Burr cave. Time for a proper survey one thinks.

The absence of bat guano in 5L335 may indicate that any underground connection could be blocked.

After exiting we spent the rest of the day bumbling round the forest in Marie's car looking for holes described by Trevor Winniot (PISA ranger) including 5L99 and marking them for future reference. Finally we had a lovely scenic drive back along the coast road in the dark.

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Corra Lynn Cave 5Y1

7 June 1997

Party: Bill Binks, Tom "TZ" Szabo (CEGSA), Mark "Coops" Cooper, Craig and Gerard "Buck" (Edinburgh RAAF Base)

This trip was intended as an introduction to Corra Lynn and caving for our three eager RAAF visitors, and a familiarisation trip for Bill and Tom, who were both keen to learn more of the cave and practice their leadership skills.

After meeting at the bowling club just after 9 am, we arrived at the cave just before a group of scouts turned up. We entered the cave and headed for Grand Central. Wanting to get to know the central part of the cave first, without relying on maps, we set off on a loop via the Cauldron, Taylors Tomb, Rope Crevasse, Dicks Extension, back out to the Rams Horns. We found the scout group had entered the cave and were congregating in the entrance passage so we abandoned our return to Grand Central.

Instead, we explored the passages around the top of the Rams Horns. None of us knew exactly where we were, but after negotiating a challenging, tight corner of the passage (backwards, eventually), we found ourselves looking down on (seemingly) familiar passage. After interpreting our various maps and the surroundings, we realised we were actually back in Dicks Extension! When in this area before, we saw the well trogged path and wondered why people bothered coming in through the tight squeeze- it didn't seem to go anywhere. Obviously we missed this other passage, directly

above the bottom level entrance squeeze. But it was great to discover this other way in, hence a new loop to do, and also the reason why cavers would actually go through.

We returned to Grand Central and Drumstone, but then retreated to the Woodside area when we heard the scouts coming. We were vaguely looking for the Woodside end of Beard Squeeze. Bill and Craig investigated a vertical drop which lead off into several squeezes. However, they all turned out to be dead ends. We arrived at the top of a large fissure - Upper Woodside, considered attempting to climb down, but instead decided to head out for lunch. On the way out we talked to the scout leader Chris, who explained exactly where Beard Squeeze was.

After lunch we decided to head off towards Limestone Bridge, via the Wombat Runs and Skeleton Crevasse. We had fun negotiating the Vertical Climb (learning from Tom's mistakes) and continued on (via the squeeze at the Wedding Cake for Tom and Buck) to the spectacular Walrus. We explored the Limestone Bridge area, but sadly, by this stage had dispensed with our idea of route finding without cartographic consultation and found ourselves navigating with map firmly in hand.

Thanks to Tom we found our way back to Skeleton Crevasse and the much anticipated Bandicoots Bypass. After completing the Bypass, it was commented that the Wombat Runs, in comparison could be re-named the Whale Runs. Come on guys it wasn't that hard was it?

We passed the scout group one last time as we exited the cave, then surfaced and headed for home and the Port Power match. It turned out to be a great day, with Coops, Craig and Buck clearly enjoying the trip. They were even interested in coming back and doing it again! Tom and Bill were pleased to learn some new parts of the cave and enjoyed the extra responsibility of leading a trip. Another RAAF trip is planned for sometime time in the next few months.

Bill Binks

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LOWER SOUTH EAST July 5th and 6th.

Title:- The exploration of Sacrat Cave 5L381

Sub plot:- Geologically speaking how old is Marie.

In on the act:-	Damian Grindley	(DG)
	Dave Glowacki	(DGL)
	Stuart Deer	(SD)
	Dave Trehearne	(DT)
	Jules Gheude	(JG)
	Kevin Mott	(KM)
	Adrian Mott	(AM)
	Fred Aslin	(FA)
	Pam Alvaro	(PA)
	Marie Choi	(MUM)

During the interlude:-

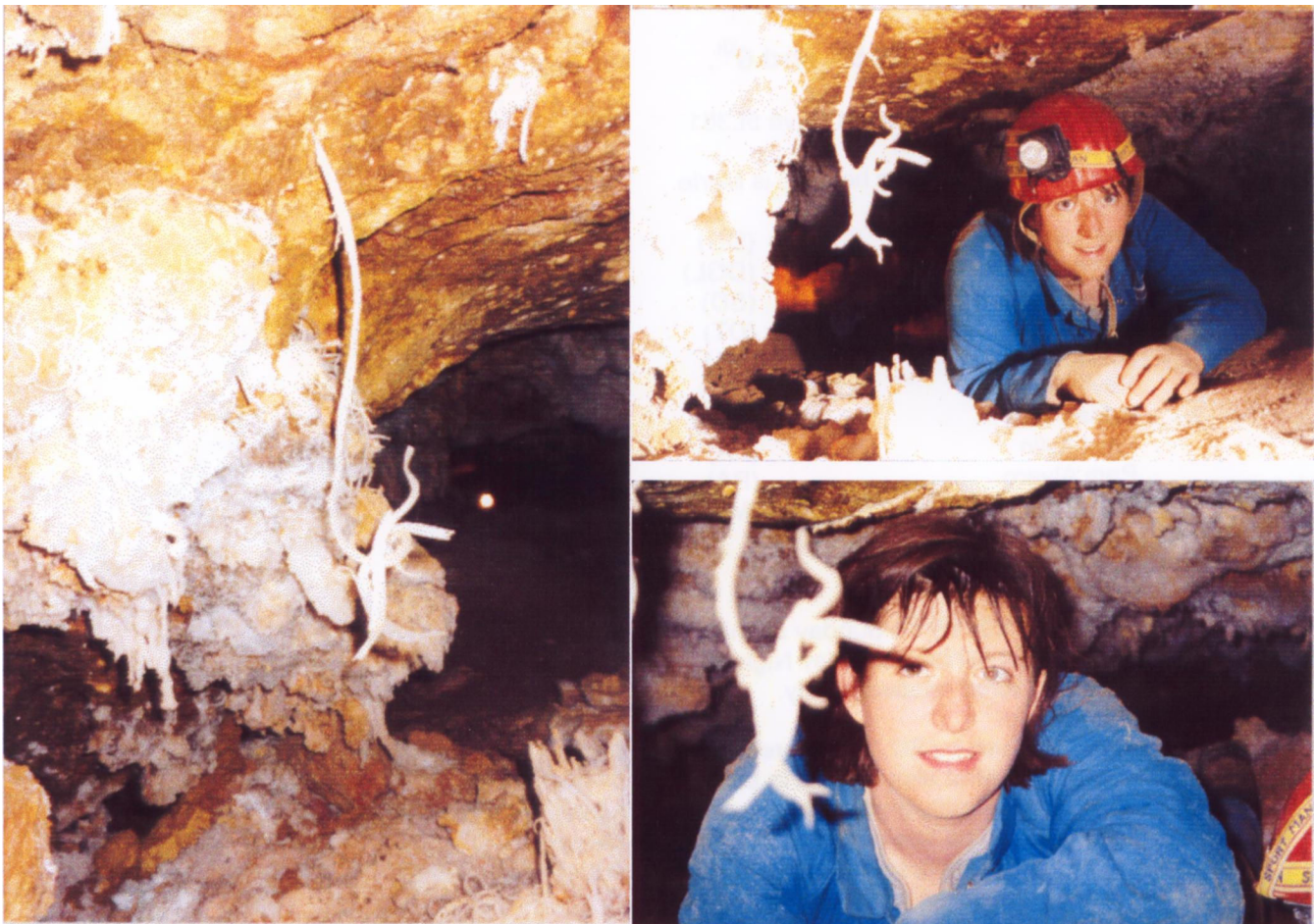
<> It was Marie's (Mum's) birthday on Sunday so things rather revolved around her.
 <> DG, PA & Mum arrived at Whiskers Friday Night to find 2x Daves' washing their smalls!.
 <> DGL, DT, PA, & Mum retired relatively early.
 <> SD & JG arrived well late.
 <> Mum woke, totally surprised by SD & JG's presence. They where just part of surprise to come!.
 <> Mum now paranoid as to what else we had in store.
 <> More CEGSAites where secretly invited but where drawn by the delights of Vic Fossil.
 <> SD, DG & Whiskers stayed up late plotting more B'day surprises.
 <> Shame I had forgotten the rehydratable imitation frog spawn!.
 <> Sat AM off to Fumer. A follow up trip to one in April 97.
 <> Mum + PA continued photo record of 5L327.
 <> Whilst DT, DGL & JG extended survey of said cave. Sterling work.
 <> KM, FA & AM turned up (should have been a surprise) and did surface plot in paddock.
 <> AM joined DT, DGL & JG
 <> Meanwhile DG & SD entered cave first discovered 27/10/97 under a steel drum.

- <> Not entered previously due to Rat's, Rat's, Rat's, & more Rat's seen at base of solution tube.
- <> Cave now known as Sacrat cave. 5L381 and described as generally "Unarmchair friendly"!
 - <> A Narrow 2m deep entrance pipe leads to;-
 - <> A steep sloping sand and rubble pile with an associated minor sand cone.
 - <> Then a flattener with straw covered ceiling.
 - <> Lots of possible undercuts and some old flowstone.
 - <> Some cave crickets, signs of possums, but no rats!
 - <> Survey completed.
- <> DG & SD then inspected the nearby 5L382 Morgue cave
 - <> Cave crickets again and plenty of Possum poo.
 - <> Cold draughting hole in boulder floor passed for first time by DG.
 - <> Unfortunately this only dropped a further 2.5m to an impassable boulder strewn sand floor.
- <> Back to the woolshed to beautify ourselves.
- <> Progressed to Theatre to watch Whiskers perform as a priest.
- <> In fact 3x Half-hour plays produced by local dramatic groups.
- <> Mum embarrassed big time when;-
 - <> The whole sixty strong audience sang happy B'day Mum.
 - <> DG & DGL wore funnels on their heads.
 - <> Consequently Mum had to explain significance of headwear to everyone. (Ask Marie).
- <> Returned to the woolshed decorated party style courtesy of DT.
- <> Mum presented with B'day cards & specially imported signed pressies. Aren't we good?
- <> Big balloon supplied by DGL great for body bouncing.
- <> JG even body bounced the floor, odd Boy. PA slept.
- <> Sunday, Late arousal, Strange that.
- <> Visited two as yet unnumbered caves on way back, Riddoch 1 & 2.
- <> GPS locations taken as with all caves this weekend.
- <> In all Mum got off lightly one thinks, Don't you?

Damian Grindley.

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Photo's of the salt speleothem in the Salt Cellars section of Mullamullang Cave (6N37) mentioned in Bart Jansen's Letter to the Editor. (See page 51)



TECHNICAL and OTHER ARTICLES

SPELEO ART

ABERCROMBIE, WOMBEYAN, JENOLAN AND YARRANGOBILLY

FEBRUARY 28TH - MARCH 30TH 1997

Speleo Art in Australia is rather rare. It's been 200 years since colonial artists first visited our shores and in that time only a few paintings of Australian caves can be found in our art galleries.

In the 19th Century English painter Conrad Martens, Australia's greatest colonial artist, in 1849 exhibited a series of cave paintings taken from sketches made 6 years earlier of Abercrombie Arch, then known as Burrangalong Cavern. Other colonial artists working with Australian caves were Augustus Earle in 1826 when he painted 4 works of Wellington Caves, Charles Henry Wilcott in 1861 and Arthur Collingridge in 1880 who painted the Jenolan Caves.

In Europe with the continuance of the Industrial Revolution it was still fashionable for art to portray the power of the sublime and the splendour of the picturesque. Strong powerful landscapes capturing the effects of romantic grandeur with strong lights contrasted against deep rich dark tones. Caves were seen to fit this style and fulfilled the requirement of the period. Colonial artists were delighted with the vastness of our horizons and the splendour of our landscapes but only a few ventured into our caves.

At that time the difficulty of reaching remote areas of Australia and the hazards of working in caves was not an option for most artists. Later with the installation of cave lighting of the vast caverns of the Jenolan Caves and the introduction of the power of photography to capture such images, most artists opted to stay on the surface for they could find all the splendour and grandeur in most of our landscapes. Cave painting became a thing of the past. (Early photographs by H. Phillips, "Jenolan Caves, NSW Australia", printed in Katoomba.)

Also in the 20th Century very little speleo art has been seen, even on a world wide scale and even less on Australian caves. The few people familiar with cave art are more used to the dark sombre colours of the 19th Century or the strong contrasts found in illustrations from wood engravings. I hope to bring cave art into the 1990's.

In 1994-96 after a showing in Adelaide I took the INSIDE EARTH - CAVES BENEATH THE NULLARBOR Art Exhibition on the road, exhibiting my own speleo art along with cave photography from cavers around Australia. The exhibition was successful, creating interest in each city it was shown but now it was time to try my luck in Sydney.

Unfortunately in the 1990's the Sydney art scene is really tough, the critics hard and indifferent with very talented artists flocking to Sydney in their thousands. It is well known Sydney art galleries must be first to exhibit new work, to be first off the rack. I doubt they would care for the INSIDE EARTH exhibition that had already been shown at 5 venues around Australia. I needed something new and exciting to tempt them. It was Elery Hamilton-Smith (VSA, CEGSA, Fellowship ASF, and ACKMA) who suggested that I give them a look at their own caves and he promptly sent off letters to the various Park Management bodies of New South Wales telling them of my cave artwork.

After talking to these people on the phone and working out a trip to Abercrombie, Wombeyan, Jenolan and Yarrangobilly Caving areas, George and I left 30th October 1996 for a 10 day reconnaissance trip. I had a long list from Elery of possible caves worth sketching but I needed to see for myself which caves I would like to work from, what colours to use and which caves to seek a permit for.

Before we left I sent off a proposal to Coventry Gallery, a large Sydney art Gallery stating my intention to draw and paint in these particular caving areas. On our return we found that they had accepted my proposal, I could now go ahead and make arrangements for a 4 week trip to the various caves I had selected. This was an art expedition to paint and draw the caves of NSW, if there was time to cave then that would be a bonus.

With permits in hand on the 28th February 1997 we returned to the Blue Mountains to start work at Abercrombie. The Manager, Andy Lawrence and Stewart, who usually worked at Jenolan, made us welcome.

As it was Sunday and the camping grounds were over-flowing with campers and visitors I decided to avoid the main arch and start drawing in A6 Bushrangers Cave. Not much decoration in this cave but has a great entrance that leads off from the northern end of Abercrombie Arch. In the afternoon we were treated to an enjoyable and entertaining performance on the stage in the main arch by the Wongawilli Bush Band, Wongawilli Colonial Dancers and poetry reading by Frank Daniel. This was the first time I had heard live music played in a cave and although it was not Mendelssohn's Hebrides Overture of Fingals Cave, it was lively and toe tapping with a touch of magic generated from its surroundings.

On Monday 3rd March after completing another drawing in Bushrangers we returned to the northern end of the arch where I set up my easel in a dry section of the creek bed. I had no idea this area had so much marble. The high dome like ceiling of the arch has beautiful shades of pink set against the whites and blue greys of the massive marble walkways that disappeared into the darkness of the cave, giving a strong visual horizontal thrust of strength. This was an exciting view of the arch and I was keen to put it on paper but it meant sitting for hours in a freezing draft that rushes through the arch leaving one numb with cold. George left me to it and went off to soak in the sun and read.

The next day we returned to the same area wearing 2 jumpers, carrying an easel, board and boxes of gear to complete the pastel of the Northern entrance. Finally, happy with my efforts we decided to take a look at the Southern end of the arch and set up the easel and board in the middle of the dry creek bed. According to Andy Lawrence I had picked almost the same spot as Conrad Martens when he made his sketches of the arch about 130 years ago. This was a coincidence, as at this stage I was not familiar with all of Marten's cave work and this spot offered a great view of the structure, strengths and tensions of the arch, a complex and difficult scene but a great challenge. According to Andy I was lucky to be able to use this spot, as the creek is usually flowing fast but this year it was at its lowest level for many, many years.

While I was busy drawing, George went off to investigate Grove Cave (A9), a small ex show cave now used for adventure tours. Later in the day he also checked out A29 and A56 by making a rather steep climb up a rocky hill face just outside the southern end of the arch.

The next day Thursday 6th March we were permitted to wander through the caves taking photographs. After a few hours photographing Bushrangers, King Solomon's Temple and the Arch, we went to Stable Cave and crawled around for awhile. This cave was a surprise, as it went further then we thought and had quite a lot of moon milk on the walls.

Abercrombie is a beautiful area, rosellas, kookaburras, possums, kangaroos and a cheeky cunning fox that raids the bins each night. He has been seen racing off with his catch, usually a plastic bag of scraps from one of the bins, down to the creek where he proceeds to go through his find scattering its contents with considerable racket.

After 7 days at Abercrombie we left for Wombeyan arriving just before dark on the 7th March. Mike Chalker, the Jenolan Trust Manager of the area and his wife Annette made us very welcome. Mike suggested that in the morning we go with him and his son Simon to Bullio Cave (2W2), as they had a group of about 10 taking a special tour of the cave, but first they were going to abseil from the cliffs of a nearby valley. We joined them but unfortunately were unable

to take part as we had not paid for the tour but we were invited to travel with them on the long walk to the cave and it was a chance to see if the cave was viable for artwork. We decided it would be a bit tricky as both entrances had problems, one being too tight to squeeze an art board through the small entrance and the other led directly down to an awkward ladder descent directly in front of a lake. We decided the time needed to travel the long distance through the bush carrying awkward gear, abseil in and set up the art gear would take too long, so left and called in on Tinted Cave (W11) on the way back. This cave has the most delicate shades of pink in the ceiling I have ever seen, with a splendid view of Mares Forest Creek.

After Tinted Cave we took a quick look at Grants Cave (W137) entrance via the creek. This cave has a fissure entrance directly off the creek bed, hence its not always possible to enter. Visually this has an interesting and exciting entrance and we planned to return in a day or two if time permitted. It was getting late and we had to head back to camp as we were expecting a visit from our son who is stationed with the RAAF at the Combined Forces Unit at the Naval Base at Potts Point.

Next morning, Sunday 9th March, after seeing Bruce off on his way back to Sydney we walked down to Victoria arch loaded with art gear; easel, board, boxes, tube containing papers, lunch and extra jumpers for warmth. We set up the easel in the creek bed as I had spotted a great view off the side of the main arch looking back through incredible arch after arch. The wind was rushing past me and even with 2 jumpers I was freezing.

Drawing in caves may sound easy, but it has its own set of problems. I don't sketch with pencil and notebook to take back and work in my studio sometime later. If I need to do this I take several photographs using a variety of light settings and then work from the best of them. I prefer to work directly in the cave to familiarize myself with that cave, and if possible, complete and finish the work in the cave. That means I have to take in quite a bit of art gear, easel, large board, boxes of pastels, rug, several lamps and sometimes a carbide lamp whenever I am allowed. At times this requires more than one trip into the cave, and if it's a long way this can be very tiring. This is where a helping hand is great. Usually I know approximately what I intend to draw, as I usually prefer to check out the cave before taking in all that gear. The time it takes to complete a work varies from 3 hours to 2 days depending on the complexities of the subject. The light to work with at best is very dull, or depending on where I am, pitch black. Once I start I am usually completely involved, time means nothing, I am only aware of colours, forms, light, natural or artificial, tensions, rhythms of shapes, tones, contrasts and the dark, dark emptiness. Eventually after a few hours I start to notice pain, my legs and feet are numb with the cold, my knees and legs ache from standing still so long, my fingers no longer move at their rhythmical pace and my eyes although adjusted somewhat to working in the dull light, start to feel the strain and I loose my concentration. Then I have to surface, I need the sun to warm me and give me renewed energy.

Drawing in caves is unlike drawing anywhere else, physically as well as mentally. Quite often you set yourself up in some pokey spot where you need to be a contortionist to see your subject, standing on an uneven quite often slippery muddy floor for hours, set up close to a dangerous edge, dripping water overhead, perched on top of slippery huge boulders and many other situations that are difficult, awkward and uncomfortable. Because of the time involved to complete a work I am usually left to get on with it. There have only been a few times where I have really felt nervous and isolated when left by myself but usually I am so involved in my art work I am unaware of time. Forgetting time is not a serious problem but you must be aware of where you are, never to forget that stepping back to view your artwork that comes automatic in a studio situation, could cause you serious injury, or worst still cost you your life.

Mentally, drawing in caves offers a challenge as nothing is the same, all caves are different. Most chairs, tables, fruit and the human body have a criteria, caves have not. No two caves are the same, they twist and turn, up and down in many different ways. Boulders, lakes, hills, valleys, incredible complex decorations in a variety of sizes, empty voids and vast areas all etched out by millions of years of rushing water eating into limestone and marble leaving an

impression of a scattered huge jig-saw puzzle with missing pieces. Each cave has to be taken as a single unique element within itself. It tests your ability to see and portray that vision on a 2 dimensional surface and when you have solved one problem and you complete your piece, if you continue you are then faced with a new problem, and another, and another.

Of course the obvious difference between working from underground to artists working on the surface is there is no natural light. The further you retreat from the entrance of a cave the darker it becomes, you have to take in lamps to light up the subject as well as light to see to draw by. I have found carbide light on my helmet helpful to see the paper I am working on but it's not perfect. I remember in Thampanna Cave on the Nullarbor when bending down to pick up my pastels, I caught my drawing on fire and had to start again. While on this trip carbide lights were not permitted, so I used a light strip tied onto the front of my helmet as I need good light not only to see the paper but the difference between the pale coloured pastels, is it soft yellow, pink, orange, or white? Often I have to wait until I come out of the cave and have a look at the finished work. I am often surprised.

So here I am crammed into a small nookery, my toes permanently curled, well away from the tourists, drawing Victoria Arch at Wombeyan, which was once called Church Arch. This huge arch is really something, how many of you have noticed its change of colours and dramatic forms. Its one of the hardest subjects I have ever had to draw, its high ceiling is shaped like an interior of a church, or like folds of a theatre curtain held gently back by invisible cords. Its massive boulders are stacked in the centre of the creek bed and look like a huge sculptural structure reaching up to the ceiling. One wall is covered with ancient flowstone that through chemical reaction has beautiful shades of blues, greens and greys like a fringed quilt draped over many cushions. The light changes the appearance of the arch dramatically every half hour as the sun travels across the sky and the creek travels in and out of the cave exposing white marble boulders etched by the centuries of flowing water.

The next day we arranged to take photographs in Junction, Wollondilly and Koorunga Caves with Lizy, a guide from Jenolan. She was new to the area and needed to learn the whereabouts of the lights before taking in a tour later in the day. This was great for us as we had a chance to see the caves at our own pace.

Show caves offer an insight into what an area is like, what it has to offer and is just as important when looking at an area as the wild caves not far away. I still cant help marveling at how some of these caves must have looked when seen for the first time. Climbing down through dark long pitches to find yourself in such wonders all around you. Later in the day we had a good look at Creek cave and Chalker Cave.

The entrance to Chalker Cave is from Creek Cave via a 20' old steel ladder. This is quite a lovely natural unspoilt cave full of shawls and the deepest rim pools we have ever seen.

On Friday 14th March after 7 days we reluctantly left Wombeyan. We could have happily set up here for weeks, it was hard to leave it all behind and venture on to the next stop, Jenolan.

Once at Jenolan after making ourselves known at the Guides Office we settled into the Cavers Hut up on the hill through the courtesy of John Bonwick. Its a wonderful spot and a comfortable hut and we settled into the space in the shed as a group of cavers from Endeavour and Recreation Caving Club of Southern Sydney were expected some time during the night.

In the morning we met the mob asleep on the lounge floor, Glen Fleming, Rob Targett, Travis Waters, Robyn Mountford, Jason Moule (from Highland Caving Club), with visitors Megan Hall and Gary Edwards. A lively, friendly and energetic group. After breakfast we all went our own way, they went off to Mammoth Cave (J13), and we went down to the Guide's Office to try to organize setting up in the show caves. No key, but we were permitted to stay the day locked in Imperial Cave on our own provided we ring up on one of the emergency phones when we were ready to come out. At the time we did not think about it, but this was Saturday and usually a

busy day which we soon discovered. While set up drawing the fluted column in Selina Cave, 5 tours came through. This meant I had to pack up each time to clear a walkway for the tourist to come past, if not they would walk on the art gear. This all took time as the tours were long with up to 46 or so people coming past at one time. One tour had picked up lost folk and had over 65 Japanese tourists. I would set out my gear to work, just in time to pack it all up for the next group. After this we made sure to check on the notice board what caves had tours, the time and how many tours.

To save time and the difficult task of walking up the very steep hill 800 metres to the hut each night with all the art gear, we made arrangements to leave it each night in the Guides Office ready to collect the next morning.

As arranged our son Bruce arrived from Sydney to spend another night with us. This worked out well and when the others arrived back from Mammoth we all enjoyed a great evening playing speleo games of climbing through the coat hanger, climbing under and around the table and climbing a great mound of telephone books. Travis set the record for the night at 21 books, although when we retired to the shed they were still trying to break that record.

Next morning after saying goodbye to Bruce we picked up the art gear and once more entered Imperial Cave to finish the drawing of the fluted column. Once again we were locked in and being Sunday there were many tourists. When we returned to the hut we found that the others had cleaned up and left and as we were there for another full week, we packed up and moved out of the shed into the hut. The quietness was riveting except for the haunting sound of a flute being played in the distance.

Each day at Jenolan we would start our day at 9.00am. This day Monday we were taken to the Orient Cave where I saw for the first time "The Indian Canopy", the logo of Jenolan Caves and Reserve Trust and the "Angel's Wing" in The Temple of Baal. Both stunning, delicate decorations.

Who said drawing show caves was easy, sometimes the light destroys the mystery and distorts the view, most decorations are very complex and although the decorations usually have plenty of light, the rest of the area has very poor lighting with only just enough light to see where to walk. From my dark corner it was almost impossible to see the paper and to make it more difficult we had the added problem of constant dripping water needing handkerchiefs pinned around the drawing to soak it up. After 5 hours we had to be let out to warm up in the sun.

The next day we were permitted to travel around by ourselves to take photographs. We went to River Cave, Ribbon Cave, The Orient and The Temple of Baal. After lunch we went to Imperial, Jubilee and Chifley. So many steps up and down and around again but it was great, we could hear a few of the tours but we stayed well out of their way.

By now most of the guides were familiar with our set up and took us in their stride. The next day we headed back to The Orient to draw The Indian Canopy. We had a problem, there was no room for the easel on the very narrow steps, the floor was uneven and no wall to prop it by, so George tied the easel carefully to the wire security fence which had to be untied to make room every time a tour came through, then carefully in the dim light pick up the boxes of pastels before they cascaded down, or were accidentally kicked over the edge of the steps. We worked out that I had about \$800 worth of pastels in little boxes that were sewn into 2 special bags, a bit expensive to replace if they fell over the edge of the ledge.

At this stage I had enough work to take a trip into the Gallery in Sydney as this was their only stipulation that they see some of the work before I leave the area. We left early and on the way called into "The Edge" Theatre at Katoomba to see the movie "The Edge" on the giant screen. A film of the wonders of the Blue Mountains and the discovery of the Wollemi Pines, thought to be extinct for more than 65 million years.

We arrived on time at Coventry Gallery as arranged and met the Director and owner Chandler Coventry and the Assistant Director Brian Hooper. The interview took 2 hours and they seemed happy with the artwork. The feeling was mutual, I found them to be interested and yet at ease, a rare reaction these days. Chandler Coventry mentioned that he had been to Wombeyan and in his youth had been to a huge cave in Russia that had left a lasting and fearful impression upon him.

That night before leaving Sydney we went to a Sydney Speleological Society meeting at the club rooms at Burwood, where I presented an informal slide show of my cave art of the Nullarbor.

Friday 21st March on our way down to draw the Devils Coach House we met one of the guides that lives near our hut. He always carries a flute, I mentioned that I had heard him playing in the evenings and that it sounded wonderful echoing through the valley. We spent the day in the Coach House, a gigantic cavern of over 270 feet high.

Today others were to arrive from Sydney to stay at the hut, Julia James, Alan Warild, David Stone, Tim Failes and others. They came up to work in the caves, to obtain a continuous record of the carbon dioxide level by collecting water samples. This was Tim Failes honours project, which is to study the relationship between tourist produced carbon dioxide and calcite solution and deposition. Julia, Alan and a few Uni students arrived after 11.00pm and Julia invited us to join them on a midnight run of Lucas Cave to collect samples. This proved to be interesting and enjoyable.

The weekend was spent taking photographs and finishing off drawings of the Devil's Coach House. When the others left we started to pack up ready to leave in the morning as we had to first drive to Bathurst to see Ernie Holland and Ted Reedy of Jenolan Caves Reserve Trust as they both asked to see the art work before we left the area. Both appeared to be happy with the work and arrangements were made to show the work at Abercrombie Cave early next year, together with Elery when he launches his new paper "19th Century images of Australian Cave Art" to be published in Helictite.

After leaving Jenolan we headed off to John Dunkley's in Canberra on our way to Yarrangobilly. John and Jeanette made us welcome and we enjoyed listening first hand to John's vast caving adventures of Thailand.

Tuesday 25th March we arrived at Yarrangobilly Caves, as arranged through Andy Spate, Karst Investigations Officer for the NSW National Parks and Wildlife Service. We were met by Michael Carr, the Manager of the Tumut District, and shown where to stay in the comfortable Guides Hostel. A wonderful place with people coming and going and with a spectacular view from every angle. This hostel was once a private hotel in the 30's that was closed in the 60's when the National Parks took over. Each night everyone staying there would sit on the large front verandah with a few drinks chatting and enjoying the sunset.

Unfortunately we only had a few days here and so much to see. We started with a visit to Jillabenan Cave, a small compact decorative cave. The next day we took a long walk to Castle cave (Y31) but found it locked, they had given us the wrong key. We took our time going back as the view from this walk is really something special and we were content to just look at the view and at the same time listen to the Lyrebirds calling to each other. Later in the day we went to Jersey Cave, a very pretty cave that shows a variety of rich colours including a fair bit of black discolouration due to smoke from centuries of bush fires. On the way back we collected the right key and once more set out for Castle Cave. This cave is on high ground and a very old cave from the ice age that changes with some excellent decoration as you travel further in. It has some unusual and interesting pendant type decoration well worth photographing.

The next day Thursday 28th March we went to Glory Hole. This is quite an entrance and from an artists point of view an unusual challenge to try and capture on paper. With two gaping huge holes and a cold breeze blowing through while drawing, it was back to wearing 2 jumpers and

stamping the feet to keep warm. On the way back to the hostel we walked down to the natural thermal pool and took a quick dip. Not exactly warm at 6.00 pm.

When we arrived back we found there was a rescue out for a local elderly man from Tumut who had gone fishing at Yans Crossing. He had planned to continue walking to the caves to meet his family as he thought it was a day's journey but in fact it was a full 2 days trek. He was found just before dark at the crossing in good health.

Friday 29th our last day in the area and we were to meet Geoff McDonald, as well as Peter and Adrian Wellings from SSS for a trip to Tricket Cave (Y31). It was arranged that they would use our permit to visit the cave and at the same time give a hand with the art gear. Only one local at the hostel knew of the cave and said it was difficult to find. With a long walk along a fire track, a walk down the ice cold creek, and if you are lucky a search through deep bush will allow you to see the cave high up on a steep hill. With this in mind we decided to leave the art gear behind and take only the camera.

We were thankful we made the right choice and if it were not for Peter Wellings who originally tagged the cave, we would never have found it. He took us directly to it, down the fire track, wading through the ice-cold creek and pushing through the dense undergrowth of hundreds of blackberry bushes. The entrance is almost camouflaged from view because of the tall scrub and blackberries until you are almost directly underneath the cave.

This is a great cave and well worth the visit, the entrance is like inside a whale's belly with its huge rib cage. Further inside the cave we could hear Geoff McDonald running about yelling out delight at the sight of the colours and decorations, one area was covered in the purest colour of orange and dotted with snow-white cave coral. On the way back we called in to see Coppermine Cave (Y12), a small entrance but it has two main tracks, a high road to some great decoration, or a low road through the creek bed. We settled for the low road as it was not in flood at this time of year. We found this to be an interesting cave with great formation formed by the flow of water. We left the cave a little wet but not too bad. We walked back up the fire track to the parked cars and thanked them both, it was a very interesting day spent in good company.

Saturday 29th we packed and called into the office to say goodbye to Michael Carr and his staff. This was Easter and a busload had just pulled up for a tour. Up until now it had been very quiet but now they were expecting a heavy weekend. We said our good-byes and quietly left. A few days at Yarrangobilly is hardly enough, it is such a beautiful area with many interesting caves. Perhaps another day, another trip.

We had a long trip ahead of us to make Quorn, South Australia, by Sunday to attend the last few days of the Australian Speleological Conference.

Ms Pamela Allen, Environment Minister of NSW, will open the artwork display from this expedition at 6.00pm on the 11th November 1997 at Coventry Gallery, 56 Sutherland Street, Paddington. It will remain on show until the 29th November 1997. Gallery Hours: Tuesday - Saturday 11am - 5pm. ALL CAVERS AND THEIR FRIENDS ARE WELCOME.

June MacLucas



**Pastel, Charcoal, Acrylic Wash
on Italian Paper. 90x50 cm.**

THINK OF THE NEXT GENERATION!

Recently, a CEGSA member learnt first-hand how peoples' memories of events can adversely affect future generations of explorers when he approached a landowner who has a number of known features on his property in the hope that he might have been willing to enter into some form of access agreement with the Group. While the landowner was willing to entertain the idea of letting that particular individual in, he would under no circumstances consider letting the Group enter into any such agreement ... mainly because of the irresponsible actions of an early party of cavers (presumably CEGSA members) who had left gates open, causing the landowner to go to enormous trouble sorting out 200-odd stock which had suddenly shifted paddocks.

Even 15 years ago, back in 1982 when I had likewise visited this landowner to explore his features, we had spent the best part of an hour discussing this issue as well as some important family and legal problems and considerations which were troubling his family, before he allowed me to enter his (very low-risk) caves for hurried mapping purposes. The landowner was exactly the same as a number of others I personally know in the Lower South East - people who are friendly, intelligent and understanding of our wants and/or needs, but who nevertheless remember events of even more than 20 years in the distant past which live in their memories today as though it had just happened, and which prevent us from regaining access.

Cavers need to remember that whatever they themselves may wish to believe, access to caves or indeed any property is NOT a right ... and just because we may be insured in some manner (quite apart from any public liability insurance landowners themselves may be holding), it does NOT automatically follow that we now have some sort of "magic access pass-card" to caves when some landowners are unwilling to forgive and forget the past.

We all leave footprints into which future generations will follow - please remember that caving in today's Australia is indeed a privilege and that landowner concerns are something we always need to treat with great respect - if not just for ourselves today!

Peter Horne

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**WANTED
DEAD OR ALIVE
(PREFERABLY DEAD)**

INSECTS FOUND IN CAVES

Cave insects are urgently required to revise the list of known cave dwelling arthropods (insects and allied forms eg spiders, slaters, centipedes, scorpions etc.).

Any material collected, to be forwarded to the South Australian Museum, C/o R. G. Simms, Entomology Department. Preferably the collected material should be dead, preserved in fluid (methyated spirit 75%, water 25%) in a leak-proof container and packaged to minimise chance of breakage. For safety reasons, labelled '**Preserved Insects in Fluid**'.

Accompanying the material must be a note giving the cave number and name, area location, accurate location within the cave, how caught e.g. hand, pitfall, date when caught, and the collector's name. If the collector belongs to a recognised organisation, then the name of the organisation. A very useful addition would be a cave map showing the position from where the collection was obtained. All information received relating to location of collection is kept confidential.

The purpose of recording the data is for, recognition of the collector and their organisation, reference if further collection is required especially if a new species has been found, and the naming of a new species.

Collecting using pitfalls requires time. After the container, which can be either a film container or small plastic jar, is placed in the ground with approx. 1/3 filled with killing/preserving fluid it should

remain in position for at least 12 hours (overnight preferably) for any chance of collecting material. DO NOT over-collect any one specimen, 2 or 3 of any one type of specimen should be collected from any one location by hand. Larger numbers are occasionally unfortunately collected using pitfalls.

NOTE:- Collecting from National Park or Government controlled caves requires a permit and it is etiquette to inform the owner of caves on private property of your intentions, if they can be contacted.

Ron Simms

Editors Note:- Please co-ordinate collection with Ron so that we do not get several people collecting from the one location and depleting the cave of it's population to an unsustainable level. Also please do not collect on the spur of the moment without the proper equipment to collect, preserve and transport the specimens without damage.

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ARE YOU LOOKING FOR A CAVING PROJECT OVER THE NEXT YEAR OR SO?

Are you interested in caving in rarely visited caves in the Upper South East for the purpose of mapping, photographing and tagging?

Do you have talents in computer graphics and would like to standardise all maps of the Upper South East in a digital format for publication?

Could you write a scientific paper suitable for the layperson on a topic such as the geology, cave biota or history of the caves at Naracoorte?

Are you interested in scouring CEGSA Records and other data sources for documentation on the discovery and features of each cave in the Upper South East?

Do you have skills in desktop publishing that would enable you to prepare a manuscript for publication?

Do you have access to large pots of money or have negotiating skills to acquire financial support for a project that would result in a high quality publication?

If so, you may like to become involved in a project approved by the CEGSA General Meeting on 23 July 1997, in which it was agreed to produce two publications on the caves of the Naracoorte area. The first publication will be designed for the general caving community, and will comprise an atlas and specific details on the caves of the Upper South East of South Australia. The second publication will be designed to appeal to the general population and will comprise several chapters on both the natural history and caving/tourist history of the Naracoorte caves.

It is envisaged that the first publication would be a low-cost atlas something along the lines of the existing Lower South East or Flinders Ranges cave guide books. For all the caves in the Upper South East, the following information would be included:

- (a) a short note on the history of discovery of each cave;
- (b) a description of the karst and biotic features of each cave;
- (c) a map of each cave, drawn to standard scale, and in similar artistic style; and
- (d) a statement of appropriate cave access procedures.

The second publication would be a glossy production attractive to the general public. It would focus on the caves in the Naracoorte area specifically. Some of the chapters envisaged are as follows:

- (i) a tourist guide to caves and other natural features in the Naracoorte region;
- (ii) the geology of the Upper South East in general and the Naracoorte area in particular;
- (iii) the surface karst geomorphology of the Naracoorte area;
- (iv) surface and groundwater hydrology of the Naracoorte area;

- (v) characteristics of speleothems and deposits found in the Naracoorte caves;
- (vi) fossil specimens from Naracoorte caves;
- (vii) the fossil deposit in Victoria Fossil Cave;
- (viii) fauna of the Naracoorte caves (especially bats);
- (ix) invertebrates of the Naracoorte caves (especially crickets);
- (x) distinctive vegetation communities found in cave entrances;
- (xi) regional history of the Naracoorte region;
- (xii) history of the tourist use of Naracoorte caves;
- (xiii) history of cave exploration at Naracoorte by CEGSA and other clubs;
- (xiv) why the Naracoorte caves achieved world heritage status;
- (xv) optimal management of caves on private and public land; and
- (xvi) a guide for those interested in caving - equipment needed, map reading, etc.

There is potential for the second publication to take the form of a multi-media production.

Obviously, this is an ambitious project, and one which could not be reasonably completed in less than two years. It is also a project that has the potential to blend the many and varied talents held by club members. If you are interested in participating in one or more facets of this project, please contact Ruth Lawrence or Marie Choi.

Dr Ruth E Lawrence
Adelaide

Phone 08 8303 5649 Geography Department University of
Fax 08 8303 3772 Adelaide SA 5005

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SAND CAVE - an update

Mention sand cave and everyone stops and listens. One of the best and certainly least visited caves in the Naracoorte area is now in the hands of the 'Good Guys'. Ivan Rogers twentyfive year reign of total exclusion is over. The new landowner is willing to allow some access but with certain restrictions. The responsibility of access to the cave has been handed over to me.

How come I hear you ask??.

I know the owner and have a fair caving background. He feels confident that I will do the right thing and does not want to be hassled incessantly. Having 5L23 plus a couple of yet unnumbered caves on my property I know what this is like.

Sand cave will not be a 'Rambo' orienteering style cave; nor will it be for the privileged few. Trips will be run on a regular basis for small groups. Much work needs to be done in repairing early damage; a track needs to be marked in some areas; some cleaning of trogged decoration; surveying some new areas the old guys couldn't find; and of course a little more exploration. This will take many trips and will require some people to be there on most trips but will leave spaces for others to come and appreciate this great cave.

I have ideas on cleaning, track marking etc, but if anybody has thoughts on the latest techniques I would be pleased to hear.

Scientists are welcome to visit, but be warned we will watch you very closely. We don't need another Vic-Fossil starburst chamber sampling playground.

The owners have their concerns, particularly rumours concerning the caves stability, but if we do the right thing and keep things controlled we can avoid a repeat of the stand off with the previous owner.

I hope everyone is now 'in the picture'. If you have any queries, suggestions or have any projects that might require access feel free to contact me. The next trip will probably have been and gone by the time this is printed. Those who went will no doubt tell everyone. After that I will try and advise you of dates etc, but I am open to suggestions.

Steven Bourne

RECORDS AND LIBRARY UPDATE

It was pleasing to see a new publication OP9 Caves of the Flinders Ranges presented at the 21st Conference of the Australian Speleological Federation, Quorn, South Australia 1997. Edited by Peter Kraehenbuehl, authors Peter Kraehenbuehl, Ruth Lawrence and Stan Flavel.

The last 6 months have seen a number of donations of articles, maps and information passed into records.

Steve Milner - Drains "0" information on Drains of Adelaide from the Web.
GPS Data on Kangaroo Island.

Norm Poulter (SRGWA) - Copy of report on rockfall in 1996 at Weebubbie Cave

Ken Grimes - Copy of the proposed International Surveying Symbols.

Jim McNamara SA Museum - Article by Jim McNamara on "Some Smaller Macropod Fossils of SA." Nice to see some of CEGSA Members mentioned in acknowledgements for collection of bone material.

Eddie Rubessa - Donated 7 Geo maps of SA, 2 Geo maps of Vic and about 60 maps of WA, NT, Qld and NZ. These maps are still waiting to be sorted. ANY ONE INTERESTED PLEASE CONTACT GEORGE.

Neville Pledge - Royal Society NSW Magazine on the Draws, Losses and Wins in Australia on Caves in Mining Areas. Sellicks Hill is only mentioned up to 1994.

Garry Smith of NSW via Peter Horne (CEGSA) - 5 articles on Histoplasmosis (a spore forming yeast like fungus that occurs in bat caves and bird roosts).

Gordon Ninnes - Taking on ASF position for Artificial Caves

Tim Payne (ASF Member) - Map of Pannikan Plain, Nullarbor.

Julius Gheude - Monograph on "Epic Underground Cave Santa Barbara" - USA 1964.

Ken Boland (VSA) - Copy of up to date survey map of Thampanna Cave. The many pages to this map have been spread out on a very large sheet of paper making it easier to see in a glance this large cave system.

NEW PURCHASES FOR THE LIBRARY

"Adventure of Caving - A Practical Guide for Advance and Beginning Caves", by David R McClurg, 1986.

The subscription to the UK for the "Underground Photographers" Magazine

"The Underground Atlas" a Gazetteer of the Worlds Cave regions by John Middleton and Tony Waltham.

Once again thank you to the members who find time to come along to the Working Bees. Our grateful thanks to Ray Gibbons for his many hours of work on the records over the last few years.

George MacLucas
Records Officer and Librarian.

MEMBERSHIP

Change of address

Jaz PACKER 9213 11 Cumberland Ave, ALGATE SA 5154
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 Pam ALVARO 9503 2 / 29 Rose St, PROSPECT SA 5082 8344-3283
 Damian GRINDLEY 9610 Easter Cottage, 7 Fowlmere Rd, Foxton, Cambridge, CBT 6RT, England

New Associates

Mick HERBERT 9711 27 Southern Cross Drv, HAPPY VALLEY SA 5159 8322-4325
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 Luke HERBERT 9713 27 Southern Cross Drv, HAPPY VALLEY SA 5159 8322-4325
 Amanda WAGENER 9714 4 Nicholson Ave, NARACOORTE SA 5271

Graham Pilkington

Editors Note:- We have just learned that Amanda Wagener has been offered employment as a Tour Guide at the Naracoorte Caves and will be commencing on Sept 1st.
 Congratulations Amanda.

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NOSTALGIA CORNER**News From Past Newsletters****10 YEARS AGO**

- Aug 1987, The location of Spring Series in Old Homestead Cave 6N83 was revealed by Neil Montgomery.

20 YEARS AGO

- Jul 1977, Kevin Mott & Jim Cundy reported on a search and rescue exercise at Naracoorte that was attended by 80 people including 26 from CEGSA. (The most successful ever?)

30 YEARS AGO

- Alan Walden reported on the first known dive into Narina Lake Cave in the Flinders Ranges.

40 YEARS AGO

- Jun 1957, affiliation of CEGSA with the newly formed Australian Speleological Federation is expected to be confirmed at an early date.

HISTORICAL ITEM**80 YEARS AGO**

- 17 Oct 1917, The Trans Continental Railway across the Nullarbor was completed (during World War 1). The sidings were named after Australian Prime Ministers. The hope was that the railway would open up the desert, and the sidings (some at least) would become towns. But the sidings now have all been abandoned.

Max G Meth.