



ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association

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

Volume 10, No. 1

Winter 2005

May 20th-May 22nd, 2005

EASTERN STATES ROCK ART CONFERENCE - 2005, Special End Section

*With: Call for Papers, Registration Forms, Travel Information, Accommodations,
Field Trip Information and Preliminary Meeting Schedule Enclosed.*

For information updates, check out ESRARA Web Site @

<http://www.ESRARA.org>

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

A Report of Prehistoric Effigy Petroforms in Rhode Island

The Figure 1 view (*below*) of a half buried granite boulder with a deeply pecked circular "eye" is one of a series of photographs of possible petroforms overlooking Narragansett Bay in Rhode Island that were recently sent to ESRARA by Giles Baker. Several other boulders in similar concentrations on the same property are marked by petroglyphs and/or rough shaping. Most boulders possibly arranged as petriforms are otherwise unaltered. One of the more remarkable possible effigies is a circular formation of medium and large boulders with a concentration of small rounded river cobbles filling an oval near one end. Baker believes this formation may represent a turtle and the river cobbles a clutch of "eggs" in a nest. At one end, a boulder Baker describes as the "Turtle Tail" has pecked lines or grooves extending down from one edge. In the center of this group, a vertical line is flanked on each side by an arc that curves outward from the vertical. The configuration is reminiscent of the earlier "visionary shaman" anthropomorphs at Machias Bay and may refer to the traditional Algonkian concept of a passage into the spirit worlds above and below the plane of the earth's surface. The "Turtle" and "Eyed Rock" are about 100 meters apart on high ground with a fine view towards Narragansett Bay.



Figure 1: Pecked naturalistic "eye" on granite boulder near possible petroforms that overlook Narragansett Bay in Rhode Island. "Eye" located about 100 meters from a "turtle" petroform.
Photo by Giles Baker, 2004.

The half dozen petroglyphs Baker located are broadly dented with curvilinear development unlike the better known, shallower and presumably more recent Woodland Period petroglyphs reported elsewhere in Rhode Island, Massachusetts and Maine. Several concentrations of rocks have substantial tree growth. Baker has not disturbed the sites beyond clearing heavy brush to enable photography. He did not find diagnostic artifacts on the surface near the petroforms and has no plans to disturb the formations, which are on family property, without professional assistance. The site needs to be examined and recorded following criteria developed by Jack Steinbring, based on his experience with the numerous examples in the North American mid-continent.

Giles Baker can be reached by email as follows: <gilesvideo@yahoo.com>.

Mark Hedden

Reference:

Steinbring, Jack
2002 Criteria for Petroform Identification. IN: *ESRARA Newsletter* 7:4:3-5.

Tiverton Petroglyph Site in Rhode Island "Rediscovered"

By Daniel Lynch 2005

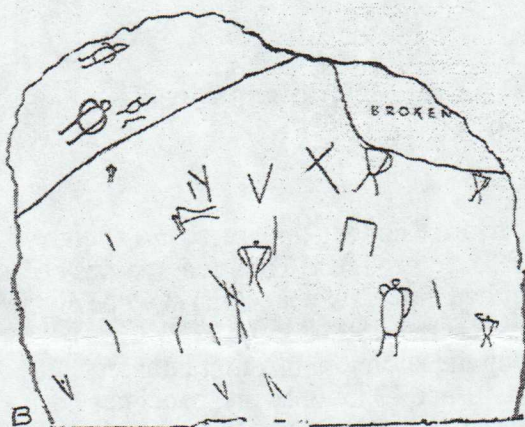
Along the rocky shores of Narragansett Bay in Tiverton, Rhode Island, there is a stretch of beach that has been described as "one of Nature's favorite battle grounds. The great masses of rock scattered around and piled upon one another nearby indicate the ravages which at some distant period took place (Webb 1835)". This location that Webb described in 1835 possibly once contained as many as six petroglyph panels spread out along the shore on different boulders and ledges. By 1835, only three of these panels remained intact. Since 1835, only one panel has been recorded and described by researchers, despite numerous attempts to locate the lost petroglyphs. The largest of the lost panels was recently "rediscovered" by the author (Figure 1A). The panel, previously, had been covered over by large amounts of stone, presumably from severe winter storms.

Although known to locals, Ezra Stiles (Stiles 1768) was the first to record it in June of 1768 (Figure 1C). Stiles is the grandfather of rock-art research in Southern New England, and we are lucky that many of his early drawings have survived. Stiles' drawing of this particular panel shows nine anthropomorphic figures and a few geometrics. He also indicates areas where the rock is broken and weathered. All of the petroglyphs drawn by Stiles are approximately in their proper locations and orientations although they are drawn more whimsically than they appear in reality. In 1835, Thomas H. Webb and John R. Bartlett (Delabarre 1928:229) were commissioned by the Rhode Island Historical Society to make a second drawing of the panel (Figure 1B). The Webb and Bartlett drawing illustrates nine anthropomorphic figures, and many more geometrics. The stick figures drawn by Webb and Bartlett more accurately represent the actual petroglyphs than does the Stiles drawing.

ESRARA's own Edward Lenik (2002) visited this site in 1978 and published his results in *Picture Rocks: American Indian Rock Art in the Northeast Woodlands*. Like others after Webb and Bartlett, he was not able to record this particular panel because of the large amount of cobblestones covering its surface. His assessment that some of the rocks had been "....covered by gravel because of the storms (Lenik 2002:146-7)" was correct.



A



B



C

Tiverton Figure 1: 1A. Tiverton petroglyph panel looking southwest. Panel is c. 2.5m by 2.0m. Outlined digitally to enhance petroglyphs. 1B. Webb and Bartlett Drawing No.4 dated August 18th, 1835, reproduced in Delabarre 1928: Figure 64. 1C. Stiles drawing, dated June 7, 1768, reproduced in Delabarre 1928: Figure 62.

Since this panel was last seen in 1835, it has acquired some significant damage and only 7.5 out of 9 anthropomorphic figures remain. The upper left (see Figure 1A) section of the panel is severely battered and missing one and a half anthropomorphic figures. Only two candy cane shaped legs and feet remain on this portion of the panel. Webb was correct in calling this location one of Nature's favorite battlegrounds, and this rock shows its fair share of battle scars. But the upside of the location is its inaccessibility. This site remains as one of the only rock-art sites in Narragansett Bay without historic period graffiti. The remaining 7 anthropomorphic figures are faint, but in excellent condition considering the location. Moreover, the relatively smooth, worn surface upon which they are pecked would make this panel an excellent candidate for high resolution laser scanning.

The anthropomorphic figures on this panel are posed in active postures. Two figures are holding linear objects (smoking pipes?) up to their heads. Four of the figures have pronounced 'hand on hip' postures. One interesting feature of this panel is a semi-round, ground area just right of the pecked rectangle and just above the shoulders of the large anthropomorphic figure in the lower right (Figure A). It is possible that most of the head of this anthropomorphic figure has been ground off. Stiles mapped this area as a large round head on the anthropomorph, while Webb and Bartlett

only mapped the small portion of the pecked head that remained. Whether the head of this anthropomorphic figure was intentionally ground off is not known at this time. The author would be interested in hearing from ESRARA members if they have witnessed similar ground down areas on other petroglyphs in Eastern North America.

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An Example of Mobiliary Rock Art from East Central Wisconsin

By Jack Steinbring

University of Wisconsin-Oshkosh and Ripon College

During October and November of 2004, concerted surveys were undertaken along the west branch of the Fond du Lac River in east central Wisconsin to discover occupation sites possibly related to the Peachy Petroform Site. In extended excavations of Feature 4 at Peachy (an extensively damaged petroform) from 2001 through 2004, no archaeological context was identified. No classifiable remains cultural remains were encountered. In view of this, a reported site covering over 100 acres, and only a short distance downstream from the Peachy Site, was surveyed by a small team of experienced avocationalists under professional supervision. The site owner, Donald Koller, was extremely cooperative, and a significant inventory of surficial materials was recovered over several weeks. While a number of chipped and ground stone objects were collected, an unprecedented example of mobiliary rock art was also found (Fig.1). It was collected, fortuitously,

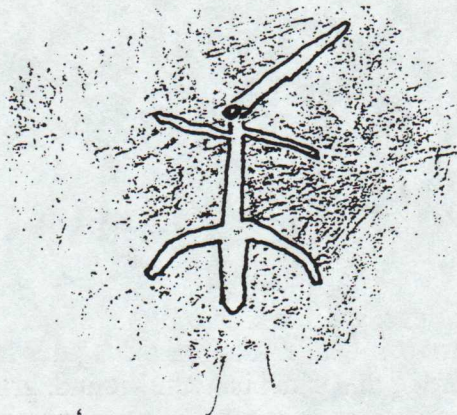


Figure 1: Petroglyph of "stick" anthropomorph on a small cobble hammer, Koller Site, FD 517, Fond du Lac County, Wisconsin. Drawing by the author 2004.

as a small hard sandstone pecking hammer. The carving on one flat smooth surface was not confirmed until it was examined in the laboratory at Ripon College. The carving, apart from well defined pecking facets, is a male anthropomorph of the "stick figure" type. A crescentric groove crosses the body to form the legs, beneath which extend the genitalia. The junction of the shoulder-head region consists of an apparent garnet. The elongated head proceeds up and to the right of this, as viewed.

The form is known elsewhere, and is, in fact, a nearly exact match to at least two represented at a formally excavated rock art site in Northwest Ontario, Canada (Figs. 2 and 3). In Ontario, the style has been named the Clearwater Bay Style, after the bay on the Lake of the Woods where the style is best known (Steinbring and Simpson 1986:153, Fig. 6, #1, #3). The stick form is in contrast to solidly pecked, naturalistic figures referred to as the Lake-of-The-Woods Style (Steinbring et al 1982:76). Since the solidly pecked versions occupy the highest and smoothest part of the basaltic rock formation, it is concluded that they have 'spatial priority' and that the stick figures, which are lower and entirely peripheral, are later. The early forms lie beneath orderly, stratified deposits which commence sometime before 5,000 B.P., below the oldest diagnostic types found in the stratigraphy over the decorated rock formations. Non-diagnostic materials continue down to much earlier times. Forms very similar to the stick anthropomorphs with elongated heads are also found among Ontario rock paintings (Fig. 4) (Dewdney and Kidd 1967:20).

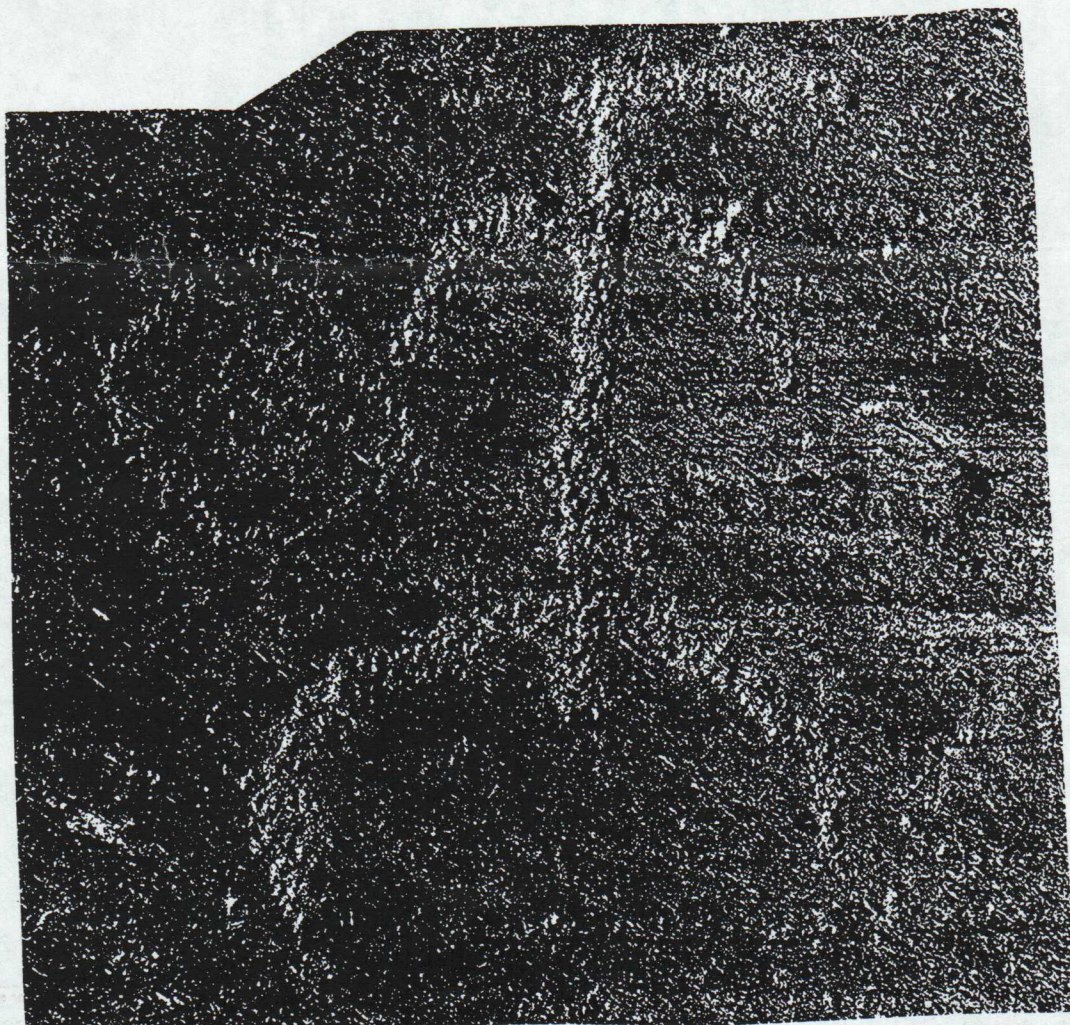


Figure 2: Petroglyph of "stick" anthropomorph at the Mud Portage Site, DkKr-4, Lake-of-the-Woods, Ontario. Clearwater Bay Style. Photo by the author, 1984.

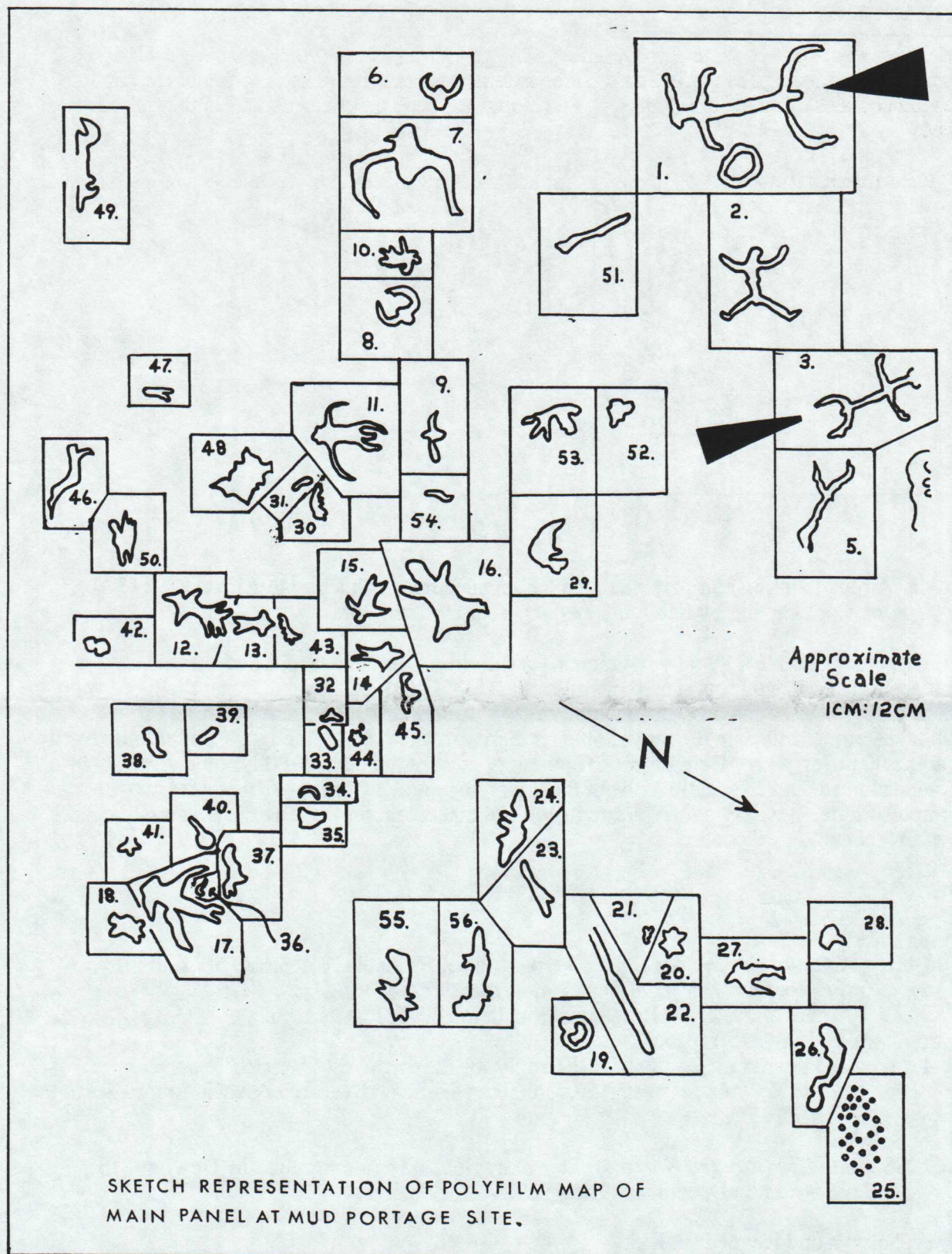


Figure 3: "Stick" Anthropomorphs at the Mud Portage Site, DkKr-4, Ontario. Central area petroglyphs are Lake-of-the-Woods Style. Arrows point to specimens comparable to the mobiliary figure at the Koller Site. Scale: 1:12. Map by Norman J. Williamson.

Site #22
(Painted Narrows)

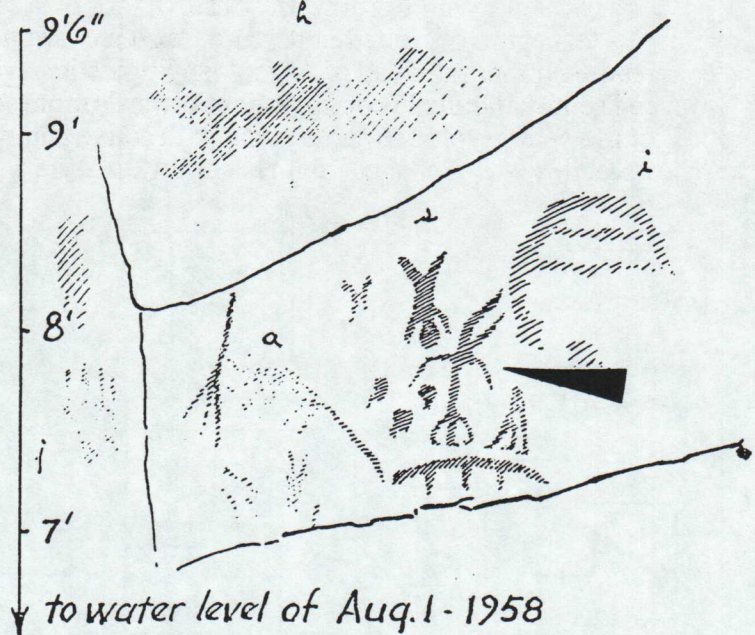
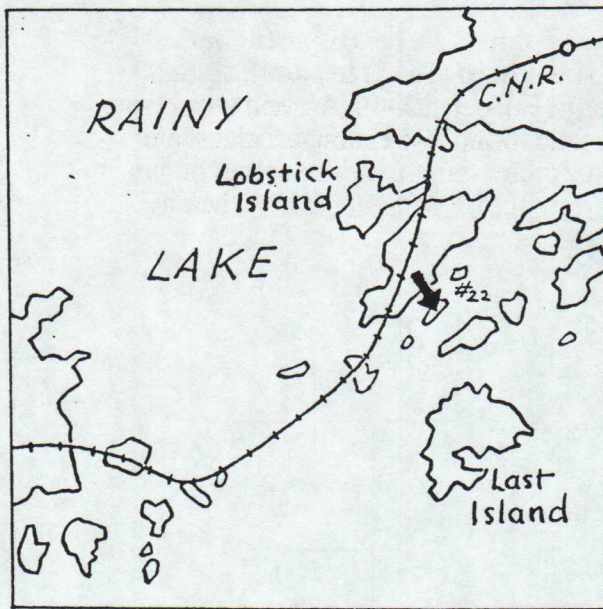


Figure 4: A rock painting comparable to the Koller specimen. This painting is on Rainy Lake, Ontario. Drawing by Selwyn Dewdney, August 1st, 1958.

There is no archaeological provenience for the Clearwater Bay Style, and there is no provenience for the carving found on the Koller Site (FD517). It is speculated that the piece was decorated during pottery-making times which started around 2,500 B.P. The puzzling thing about the Koller specimen resides in the remarkable similarity to a clearly defined style so far known only for an area 600 miles away! Being a stick figure may prompt the idea that it is somewhat 'generic'. The elongated head, and crescentic mode of the lower body and leg portrayal, however, narrows the iconographic mode. It will remain a puzzle in cultural placement until such time as more like it are found in an archaeological context.

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1986 "A Preceramic Context For Petroglyphs in Northwest Ontario," *American Indian Rock Art*, 10:145-156, American Rock Art Research Association, El Toro.

Dewdney, Selwyn

1958 *Site #22 (Painted Narrows)* Dewdney field sketches supplied by Dewdney to the writer on December 17th, 1969. Author's files.

Dewdney, Selwyn and Kenneth E. Kidd

1967 *Indian Rock Paintings of the Great Lakes*. University of Toronto Press.

A Comment on Jack Steinbring's "An Example of Mobiliary Rock Art"

Jack Steinbring's pioneering observations on a sequence of rock art development in the Great Lakes region of United States and Canada continues to be echoed along the New England coast at the northeastern end of Algonkian linguistic hegemony (Hedden 2004). A trend away from rounded semi-naturalistic configurations towards more schematic forms also characterizes late prehistoric petroglyphs in Maine along with active anthropomorphic figures. Details found on his "Clearwater Bay Style 'stick' figures appear on Style 5 petroglyphs from Machias Bay, Maine (Hedden 2002). These include the bowed legs, spread arms and extension of the body line downward which could represent genitalia, a "path" into the body or have other significance.

One difference in detail in Steinbring's examples, not so far found on Maine "stick" figures, is the long oblique line from the left side of the bowed legs figure's head (*the definition of right" and "left" is construed from the assumption that the figure represented is facing the viewer*). In the Algonkian tradition, the placement of significant signs on a figure's left side seems to indicate a connection to invisible spirit energies realized through visions. The arrangement of the "stick" figure's legs in a continuous arc is, in itself, probably significant. In historic Ojibwa iconography, rainbow arcs have been interpreted as representing a path to the sky spirit(s) followed by the visionary shaman (Rajnovich 1994). If this convention applies to the Wisconsin "stick" figure, the image with the oblique stroke from the left side may refer to either a sky spirit entity or to the gift of spiritual power from a sky spirit (or both!).

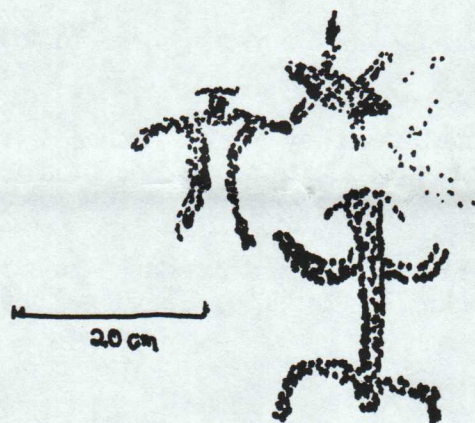


Figure 5 Bowed legs petroglyph figure from Machias Bay, Site 62.46:Ledge 1, Panel 9. Executed with same or similar blunt edged tool as hollow-bodied figure above left of the bowed legs figure. A four limbed oval bodied animal with tapered ends appears to touch the left hand of the hollow-bodied figure. Bowed legs figure measures 25cm across by 28cm high. Drawing based on photographs and field sketches by M.Hedden, 2000.

In one Machias Bay example (Site 62.46, Ledge 1, Panel 9- Fig.5 above), a passive visionary shaman or dreamer ('hollow' body with torso & legs expressed as)(,) has, below the left side, a larger "stick" figure with bowed legs, an extension of the body line downward between the legs, and a head formed by an expanded body line. The arms are angled out and raised from the elbows in the "gift-giving gesture". The "dreamer" and the bowed legs figure are separate entities (*the raised right forearm of the bowed legs figure almost touches the left leg of the visionary shaman*). The two figures appear to have been executed with a similar blunt edged hammerstone. The combination suggests that the "dreamer's" powers should be construed as a gift from a sky spirit. At the "dreamer's" upper left and apparently touching his left hand is a horizontally aligned four limbed figure, possibly an otter but too obscure and generalized to identify (Hedden 2002).

If Steinbring's Clearwater Bay Style and Style 5 in Machias Bay were more or less contemporary developments, they mark an increasing use among Late Prehistoric Algonkian visionary shamans of schematic forms in rock art representations. Historically, the conventionalized design elements are associated with songs used to express relationships between the living and the powers of unseen spirits. Clues to interpretations may be personal and deliberately imprecise. Significances of a vision experience may change during the course of a life as personal powers and purposes change. Nonetheless, the schematic forms are there and very widespread in the rock art of Lake/Forest hunters. Perhaps, we can identify these forms best as ideographs with broadly similar significances developed and shared between shamans of widely separated groups and their initiates. Aside from direct contact and exchange, the long distance transmission of these ideas may have been assisted by the "purchase" or exchange of mobiliary rock art or as painted or incised ideographs on perishable materials such as birch bark scrolls (Dewdney 1975). As no two images are ever exactly alike, we are unlikely to ever "know" an exact significance of, or the occasion for, any given incised, pecked or painted design. We have the opportunity, at least, to relate the rock art imagery to specific times and places in the Lake/Forest region within a continuous spiritual tradition which infused all aspects of Native American life.

Mark Hedden

February, 2005

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1994 *Reading Rock Art: Interpreting the Indian Rock Paintings of the Canadian Shield*. Natural Heritage/Natural History, Toronto.

**RASI 2004: The International Rock Art Congress, Agra, India, Nov.28-Dec.2 2004
The ESRARA Perspective - By Denise Smith**

World-famous art and architecture, luscious curries, and five-star opulence were the rewards for making the long trek to Agra, India for the 10th International Rock Art Congress. The Rock Art Society of India's (RASI) hospitality was unflaggingly polite and courteous. Given the challenges of organizing such an event for a world-wide audience, they did a superb job. The conference met at the Hotel Jaypee, a world-class luxury hotel that deserves every star.

Several ESRARA members were in attendance, so we were well represented. Besides those members who presented papers (listed below), John and Mavis Greer were also present:

- Jane Kolber:** "Recording the World: Developing Inexpensive and Readily Accessible Rock Art Recording Programs"
 "Rock Art Management and Education Programs for Site Visitors"
 "Managing the Rock Art in Chaco Canyon National Historical Park."
- Leigh Marymor:** "Saving the World Entire: Mobilizing Community Action on Behalf of Rock Art Conservation in El Cerrito, California"
- Carol Patterson:** "The Early India Petroglyph Project: AMS C-14 Dating of Indian Rock Art" (Co-author)
 "The Interpretation of the Santa Rita B Site, Peru; Dating the Barrier Canyon Style of Pictographs"
 "Canyonlands National Park, Utah" (co-author);
- Denise Smith:** "Style vs. Memetics: Exploring Some New Ideas"
- B.K.Swartz, Jr.:** "A Distinctive Anthropomorph Form in the Pahrangat Region of South-Eastern Nevada"
 "Rock Art: An Interdisciplinary Field; The Intellectual Basis of Conservation and Its Application to Rock Art Studies"
 "The Global Archive of Prehistoric Rock Art Photographs"

As you can see, our members offered a wide range of ideas and rock art. We also enjoyed papers from IFRAO members from as far afield as Australia, Austria, Azerbaijan, Brazil, Canada, China, France, Germany, Ireland, Israel, Italy, Japan, Kazakhstan, Morocco, Netherlands, Norway, Pakistan, Russia, Saudi Arabia, Switzerland, and the United Kingdom. But, by far, the most interesting were the many presentations by our colleagues in India. The most rewarding part of the whole experience was learning so much about our host country. We learned a great deal about the genesis of rock art scholarship in India, namely through the work of Dr. V.S. Wakankar, who discovered the now famous Bhimbetka site. Congress delegates were also taken to the Mughal Fort and the Taj Mahal in Agra. The field trips also offered tremendous opportunities, mixing rock art sites with cultural monuments such as the Bhajur Temple and the Indira Gandhi National Museum of Man, both in Bhopal, India.

All in all, the 10th IFRAO Congress was a success, in my humble opinion. The conference itself was superbly organized and professionally carried out. Technical support was superb. Frank opinions were exchanged and we all had the opportunity to learn how dynamic the rock art scene is in India. Future developments in dating technology may be coming from India, so keep an eye open. I hope to see everyone at the next IFRAO Congress to be held in Portugal.

Review & Comments: "Oh, What a Blow That Phantom Gave Me", a DVD based on Edmund Carpenter's book of the same name, originally published by Holt, Rinehart and Winston in 1973. The 54 minute DVD by John Bishop and Harald Prins, issued in 2002, includes interviews with Carpenter, the original book text, text of film and original film footage taken in Papuan New Guinea in 1969. DVD is available @\$29.95 through www.media-generation.net.

Edmund Carpenter is a unique phenomenon in modern anthropology. His work has been an uncompromising search for what is authentic- whether it be the study of culture, a collected object or observations of the actions of people. He is best

known for his concern with how each form of media may affect both the practitioner (writer, photographer, cinematographer) and the object or subject of study, according to the media used, with distinct versions of what is real. The net result is to change the perceived nature of that reality. As a young associate of Marshall McLuhan in Canada, he has retained claim for many of the ideas that fueled McLuhan's meteoric rise to fame fifty years ago (Carpenter *Personal communication* c.1974). His writing and speech is refreshing free of professional jargon, and, true to his efforts to achieve objectivity, his observations often come across like Zen koans, statements that need to be turned over and over, considered at every angle.

In "Oh, What a Blow That Phantom Gave Me!" (a quote from Cervantes' *Don Quixote*, referring to the joust with the windmill), Carpenter investigates how electronic media affects peoples formerly insulated within tribal cultures. Carpenter's insights into the imagination and cultural expression of tribal groups are tools to understanding rock art.

"Oh, What a Blow.." is based on Carpenter's work done during 1969-1970 for Australian Government in New Guinea. The administrators were startled by the disturbing effects on Papuan tribes of Australian radio broadcasts. The broadcasts, along the lines of the BBC, contained such fare as instructions on planting flowers, how traffic signals control congestion in Sidney, Australia, etc. Carpenter's background in media led to his being hired to offer advice on why and how to control undesirable affects that happened with such apparently "innocent" material.

The administrators assumed that problem lay in the subject matter of the radio and television broadcasts and film clips used to spread information. Carpenter pointed out that each form of media introduced to an isolated non-literate tribal group excited different affects. The culminative effect tended to break down the insularity of the group, lead to a non-traditional sense of selfhood and provide fertile ground for new (revolutionary) coalitions under modern ideological banners. His report and advice was filed and ignored.

Carpenter decided to publish his observations in book form. He lectured and taught graduate seminars in New York. I had the good fortune to audit one seminar at the New School for Social Research in the 1970s. Harald Prins, a former student of Carpenter's classes, filmed an extended interview in 1998. He covered Carpenter's career among the Inuit in Canada, Papuans in New Guinea and tribal groups elsewhere. The DVD interview includes startling images from Carpenter's ethnographic work. The New Guinea segments includes the original film footage of the reactions of Papuan individuals to their Polaroid portraits and an extended sequence of a Papuan youth's initiation ceremony.

The text of Carpenter's 1973 book is available on the DVD. Many passages are relevant to the understanding of prehistoric rock art. One example will suffice from a chapter headed "The Collective Unconscious". He wrote:

" Alaskan Eskimos turned to dreams & trances for inspiration. They hoped to

penetrate a house of knowledge which they believed lay beneath the sea. When they returned to the land of men, they carved likenesses of the spirits they had met there. They also disclosed wisdom that these spirits had bestowed upon them.

Such carvings and wisdom rarely deviated from set forms. Minor bits of creativity might be added, but the masks remained to the highest degree conventional, not only within a single village, but over great spans of time & space.

In short, when the task of artistic inspiration & creation was assigned to the unconscious, the images that resulted were corporate ones. They didn't come out of the depths of any private unconscious. The dreamer looked inward, but his dream took him directly to an ancient storehouse of tribal experience. What he learned there equipped him to handle functions of the mind too obscure for deliberate, conscious activity, and to do so with ease, communicating with others who shared those complex memories and perceptions. "

(Carpenter 1973:59)

Mark Hedden January-February, 2005

DVD Film

"Song of the Drum, The Petroglyphs of Maine"

A 47 minute film on Maine Rock Art in DVD format. Filmed by Ray Gerber, Written by Mark Hedden, Narrated by Wayne Newell with other contributions by members of the Passamaquoddy Nation.

".....stunning.....top of my list for rock art films...."

Dr. James B. Petersen, Chair, Anthropology, University of Vermont

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EASTERN STATES ROCK ART RESEARCH ASSOCIATION

APPLICATION TO PRESENT A PAPER OR POSTER AT THE ESRARA
BIENNIAL ROCK ART CONFERENCE
MAY 20-22, 2005
RIPON COLLEGE, RIPON, WISCONSIN

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CITY _____ STATE _____ ZIP _____
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Information about yourself to be included in the program:

Which of the following will you need?

_____ Slide Projector _____ Computer Video Projector _____ Poster Area
_____ Overhead Projector _____ Special Equipment _____
(subject to availability)

TITLE OF PAPER/POSTER _____
This Paper is a: _____ Contributed Paper _____ Report _____ Posted Paper

___ I am a current member of ESRARA ___ I agree to have this paper published (initial)

(ESRARA requests first publication rights to papers presented at its conferences)

Type (or attach) abstract of not more than 100 words to fit in the space between the lines below.

Suggestions for topical/geographical areas: 1. _____
2. _____ 3. _____

Mail three (3) copies of the completed form in time to be received by March 15, 2005

to: Jack Steinbring, Coordinator
Dept. of Anthropology
Ripon College
Ripon, WI 54971

Or E-mail one copy of all information requested on this form to steinbring@ripon.edu
(or) mjwagner@slu.edu

Preliminary Program

THURSDAY, MAY 19TH, 2005

REGISTRATION: Rotunda of Harwood Memorial Union
4:00-8:00 p.m. May 19
4:00-7:00 p.m. May 20
7:30-8:30 p.m. May 21

FRIDAY, MAY 20TH, 2005

7:00 a.m. - 5:30 p.m. The Great Western Tour

Load and depart from Ransom Street parking lot. Arcade Glen Petroglyph Site, Princeton/Green Lake Area Mound Sites, Shields-Mecan Petroform Site, Germania Serpent Mound, Lemonweir Petroglyph Site, (lunch), West Salem Petroglyph Sites, Roch-a-Cri Petroglyph Site. Return.

Group Leaders: Jack Steinbring, Joe O'Hearn, and Ernie Boszhardt

Note: Sites may be deleted or added depending on the weather and other factors.

7:30 p.m. Special Reception and Guest Presentation
Location to be announced

SATURDAY, MAY 21, 2005

8:00-8:20 a.m. GREETINGS

Mark Wagner - President, ESRARA
David Joyce - President, Ripon College
David Stetter - President, MAGF
Don Gehrke - President, RRAS
Aaron Kramer- Mayor of Ripon

PRESENTATION OF PAPERS

Individual Papers will be Presented in Four Sessions @ 20 minute intervals.

1st Session: 8:20 a.m. to 10 a.m. Morning Break 10 - 10:20 a.m.

2nd Session: 10.20 a.m. to 12 noon. Lunch Break

3rd Session: 1 p.m. to 2:40 p.m. Afternoon Break: 2:40 - 3 p.m.

4th Session: 3 p.m. to 5 p.m. End of Sessions.

6:00 to 6:30 p.m. Social Gathering - Commons

6:30 - 7:30 p.m. Banquet - Commons

7:30 - 8:15 p.m. Speaker - Ernie Boszhardt - The Cave Art of Western Wisconsin

8:15 - 8:30 p.m. Awards 8:30 - 9:30 p.m. ESRARA Auction

BOOKSTORE AND VENDORS

Anthropology Lab, Ground Floor - Rear West Hall (Hours to be announced)

SUNDAY, MAY 22, 2005

Eastern Tour (by caravan)

Load and depart from ransom Street parking lot. The Peachy Petroform Site, Ladoga Petroform Site, The Neitschke Mounds and Trails, The Lizard Mound Park, The Hoard Museum, The Koshkonong Lake Mound Site, and The Hensler Petroglyph Site.

Note: Sites may be added or deleted depending on weather and other factors.

A map of the public parts of this tour will be provided for those who wish to travel independently and/or wish to return home from the tour. Note: Peachy, Ladoga, and Hensler are closed to the public.

TRAVEL AND LODGING

Ripon is 85 miles from the Milwaukee Airport (General Mitchell). All airlines serve Milwaukee. By car, take Highway 41 to Fond du Lac and Route 23 to Ripon. Follow signs to Ripon College, a block from Watson (Main Street). Go straight at first stoplight. Then through next stop sign intersection on Seward Street to Elm. Harwood Memorial Union is at the corner of Seward and Elm.

Ripon College dorm rooms are available at Johnson Hall. Singles are \$30 (not many). Doubles are \$22.00 each. A great breakfast is available at the Cafeteria at \$3.50 and lunch at \$6.50, if we have a minimum of 30 people to set it up. Reservations are handled by the College. Contact:

Lisa Dietrich
Director of Conference Services
Ripon College
300 Seward St/
Ripon, Wisconsin 54971
Email: dietrich@ripon.edu

REGISTRATION AND OTHER FEES

Advance Registration is \$35. On site registration may be higher. Fees for Bookstore and Vendor set-up to be determined. Banquet charge is \$16 per person.

Field Trips: 2005 Conference of The Eastern States Rock Art Research Association

The following sites are some of those that will be on the field trips for the 2005 biennial conference of The Eastern States Rock Art Research Association. The trips will take place on May 20 and May 22, 2005. Their exact position on the field trip itinerary will be determined at a later date.

The Hensler Petroglyph Site is located in southern Dodge County. It consists of 20 petroglyphs carved into a seam of andalusite schist between two masses of Waterloo Quartzite. The site has been known since the 1950's, and was formally reported in 1987 (Steinbring & Farvour 1987:396). The figures include solidly pecked animal and human figures, geometrics, a spiral, a "weeping eye," a thunderbird, etc. The site lies in the western edge of a quartzite quarry, and overlooks the confluence of the Crawfish Creek and Maunsha River. It is close to transportation and reasonably accessible. It is closed during the work week, and cannot be visited apart from the tours.

A related site a half mile to the north is presently being explored, and may be added to the Hensler area visit.

The Lemonweir Site lies near the confluence of the Lemonweir and Wisconsin Rivers, southeast of Mauston, Wisconsin. The site (arguably the "best" in the state) has carvings, paintings, and spectacular natural features. Styles range from "Pit and Groove" to representational. There is a remarkable sculpted face, examples of which are also expressed in rock art sites along the Mississippi drainage in Western Wisconsin. The site is owned by the Ho-Chunk Nation. The site is not difficult to approach, and not far from a parking area. Rules will apply. The guide for this site is Joe O'Hearn, President of the Rock River Archaeological Society. The site is not open to the public.

Lizard Mound County Park This well preserved effigy mound site lies about 5 miles north of West Bend, Wisconsin. It is located one mile east of State Hwy 28/144, on County Road A. The complex includes some 30 mounds including "lizard" effigies, linears, conicals, as well as less definitive shapes. A level trail, one mile in length, loops through the mounds which are identified with informational plaques. This is one of the best preserved effigy mound concentrations in Wisconsin. It is a county park, and can be accessed independently. Almost anyone can make it through the entire site from a convenient parking lot.

The Roche a Cri Site is located about 10 miles north of The Lemonweir Site. It is in a State Park, and consists of many carvings in the face of a soft sandstone monadnock. While there has been extensive vandalism at this site, it is still an important Wisconsin site, with well over 100 carvings, some of them unique. This site has ramps and viewing platforms, and is not far from the parking lot. It can be accessed independently.

The Bell Coulee Sites are small shelter and cave sites with many pristine petroglyph panels. They are near the town of West Salem, Wisconsin (Boszhardt 1995:Figs. 8-20). Grooving is a common form, some of it on the ceilings! There are bison images, as well as non-representational art. The sites are under the control of the Archaeological Conservancy. Rules will apply. Robert (Ernie) Boszhardt of the Wisconsin Valley Archeological Center will be the guide to these sites. They are close to transportation and require only modest climbing. These sites are not open to the public. A visit to the Archaeological Center may also be planned

The Gullickson's Glen Petroglyph Site is located a few miles west of Black River Falls. It lies in a very scenic canyon formed in soft sandstone. The carvings are mostly beneath shallow overhangs along a relatively easy path. This site has been barricaded to prevent further vandalism (which is extensive), but some outstanding petroglyphs are still visible, including a large fish figure and a beautiful deer profile (pictured in Klaus Wellmann's epic book on North American Indian Rock Art, 1979). Some moderately steep climbing is required. It is not open to the public and can only be visited on the tour.

Petroform and Effigy Mound Field Trips

In addition to petroglyph and mound sites, the 2005 field trips will include a number of boulder sites, and some sites which contain both petroforms and mounds. Also, some petroform sites feature petroglyphs on some of the boulders. Only clear, and indisputable petroforms will be included on the field trips.

The Peachy Site: This site features three large pristine petroforms, and several indistinct and damaged ones. The site has been undergoing archaeological investigations for the past three years. Materials yielded by the surrounding area are predominantly mid Archaic (3,000 – 5,000 B.C.). This site lies near the west branch of the Fond du Lac River, halfway between Fond du Lac and Ripon, 2 miles north of State Highway 23. Access requires a .8 mile trip through farm buildings, along a farm lane. It is NOT open to the public and cannot be accessed independently of the field trip. J. Steinbring will act as guide for this site.

The Ladoga Site: This site contains one large and well-formed petroform, as well as a related monolith with a petroglyph on it. The site lies on the Rock River, and is one mile east of the hamlet of Ladoga on State Highway 26. It is 6 miles south of the Peachy Site. There are also signs of former petroforms along a fence line which have been covered with field-cleared boulders. Access to the site may require a walk along fields for about 300 meters, depending upon conditions. There is no climbing. This site is not open to the public and cannot be visited independently. J. Steinbring will act as guide to this site.

The Brummond Mound Site: An extensive conservation effort has been ongoing by the Rock River Archaeological Society at this site. Numerous mounds, reported by celebrated Wisconsin archaeologists in the early to middle 20th Century, have been cleared in recent years. There are potential petroform connections on this site. It requires modest climbing. Parking is close. Site guide will be Joe O'Hearn, President of the Rock River Archaeological Society. This site is not open to the public.

The Nietschke Mound And Trail Site: This site has recently become a county park. It contains a large number of mounds and a trail. There appears to be at least one historic Native burial, decorated with placed boulders. Extensive clearing and trail preparation has been done over the past two years by the Rock River Archaeological Society. The site lies west of the Horicon Marsh Wildlife area near Hwy 26. Guide to the site will be Joe O'Hearn, President of the Rock River Archaeological Society.

References to use in preparation for the field trips:

Boszhardt, Robert F.

- 1995 Rock Art Research In Western Wisconsin, Reports of Investigations No. 201, Mississippi Valley Archaeology Center, University of Wisconsin La Crosse.

Steinbring, Jack and Franklin Farvour

- 1987 "The Hensler Petroglyph Site, Dodge County, Wisconsin," The Wisconsin Archeologist, Vol. 68, No. 4, pp. 396-411, Lake Mills

Wellmann, K. F.

- 1979 A Survey Of North American Indian Rock Art, Akademische Druck-u. Verlagsanstalt, Graz, Austria

LODGING

AmericInn

1219 W. Fond du Lac Street

(866) 866-7522 or (920) 748-7578

AmericInn prides itself on providing the best quality lodging available. You will always find a warm friendly reception as well as comfortable & attractive guest rooms. Our motel has an indoor pool, whirlpool and sauna.

Best Western-Welcome Inn

240 E. Fond du Lac Street

(800) 528-1234 or (920) 748-2821

Best Western-Welcome Inn is your vacation headquarters in historic Ripon, located only one block from downtown. Our newly redecorated rooms offer cable TV and traveling amenities. Close to dining, shopping and Ripon College.

Sandman Inn

1055 W. Fond du Lac Street

(920) 748-2253

Quality at reasonable rates is what you find at the Sandman Inn motel. Along with its reputation for affordability, the Sandman Inn offers recently remodeled rooms, cable TV and free local calls. Children under 12 stay free with an adult and pets are welcome.

The Sherlock On Watson B&B

533 Watson Street

(920) 748-7744

Walking distance to downtown shops and Ripon College, this charming century-old B&B could be your home away from home. Private bath and bountiful breakfast.

Heidel House Resort

643 Illinois Avenue, Green Lake

(800) 444-2812 or (920) 294-3344

This elegant four-season resort on Green Lake offers deluxe amenities on beautiful grounds. A luxurious setting for a weekend or vacation.

RIPON RESTAURANTS

(And other places to get snacks & sandwiches)

CJ's at the Wayside

W19201 Cork Street Road

748-7726

Culver's

1086 W. Fond du Lac (Hwy 23 West)

748-8099

Domino's Pizza

109 E. Jackson Street

748-7272

Dos Gringos Mexican Restaurant

119 Watson Street

748-7700

Faris' Restaurant

1216 W. Fond du Lac (Hwy 23 West)

748-2232

Holliday Food & Sport

101 Eureka Street

748-6262

Kentucky Fried Chicken/Taco Bell

1180 W. Fond du Lac (Hwy 23 West)

745-3003

Kristina's Family Cafe

317 Watson Street

748-5890

Kwik Trip

West - 1123 W. Fond du Lac St.

745-2180

East - 545 E. Fond du Lac St.

745-2799

McDonald's Restaurant

Hwy 23 West

748-9299

Michael's

W14181 State Hwy 23 (West)

748-2244

Miller's Tavern

102 E. Fond du Lac Street

748-2249

Pastimes Pub & Grille

120 Scott Street

748-8222

Pick 'n Save Deli

1188 W. Fond du Lac (Hwy 23 West)

748-5498

Pizza Hut

728 W. Fond du Lac (Hwy 23 West)

748-7512

Republican House

303 Blackburn Street

748-2150

Ripon Citgo East

641 E. Oshkosh Street

748-6260

Royal Ridges Griddle Fish Fry & Sunday Brunch Only

1 Westgate Drive (Hwy 23 West)

748-7095

Seasons Coffee House

117 Watson Street

745-2026

Subway

1061 W. Fond du Lac (Hwy 23 West)

748-7555

We recommend the above

Ripon Area Chamber of Commerce Members

MARKEDDEN/dqwi.net



Real Estate Photo of Area on Machias Bay for Sale with a Major Petroglyph Site.

Petroglyphs for Sale

A major petroglyph site on an 11.5 acre lot in Maine has been put on the market for \$1.5 million. The site, presently designated as ME 62.1, is featured in the film, *Song of the Drum*, and was initially reported by Garrick Mallery (1893). This concentration of petroglyphs represents the largest site on the mainland of four privately owned rock art properties on Machias Bay. The tidal ledges at 62.1 extend 40 meters into the bay and contain examples of early to late designs from an estimated 3000 years ago to the end of the 18th century A.D. One late image may represent a small French vessel built in Nova Scotia in 1605 and used by Champlain and de Monts to explore the New England coast (Hedden 2002). A peculiarity of law, retained from Colonial times in Massachusetts and Maine, extends private property rights to the low tide mark, which currently stands about 12 feet below the lowest (and earliest) rock panel with petroglyphs. The 11.5 acre lot with a fifteen room house on one corner, has no structures close to the site. A visitor can still feel a sense of the original setting. The site is eligible for nomination to the National Register of Historic Places. Owner permission is required for the procedure to be completed with an easement that would afford some measure of legal protection. The present owner has expressed a desire to sell to the Passamaquoddy Nation or other responsible agency but refused requests for an easement pending sale of the property.

For further information contact Don Soctomah, Passamaquoddy Historic Preservation Officer <soctomah@ainop.com> or Mark Hedden <markhedden@ghi.net>
