



ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association

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

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Spring 2007

Oldest carbon dates for rock art found in the eastern U. S. – Archaic!!

North Carolina's best known prehistoric pictograph, Paint Rock, was recently evaluated by Dr. Johannes Loubser and New South Associates for the National Forest Service in North Carolina. The pictograph is located within the Pisgah National Forest, Madison County. Paint Rock has long been known as an important local landmark, and historic references to the rock art date back to 1790.

The broader prehistoric site includes three known pictograph panels that straddle the North Carolina and Tennessee border. The prominent panel chosen for evaluation consists of alternating red and yellow rectilinear lines forming a maze-like pattern. This pictograph panel is situated six meters above ground level along a high meta-sandstone cliff adjacent to the French Broad River. Twenty meters northwest inside the Tennessee border, pictographs once reported as "humans, wild beast, fish and fowl" were last observed in 1975. These are now covered in soot and are no longer visible.

In consultation with the Eastern Band of the Cherokee Indians Tribal Historic Preservation Office and tribal elders, pigment samples were collected for analyses and dating. The pictograph was initially assumed to be of late prehistoric or protohistoric origins, but Loubser differed from the locally held belief. He suggested that its prominent high location compared to other "big" Archaic panels found in North America.

Radiocarbon returns from the surprisingly intact pigment seemed to confirm Loubser's assertion of an Archaic cultural designation. Unusually high carbon concentrations within the red pigment sample allowed for AMS dating, returning one of the earliest radiocarbon dates for Southeastern pictographs – calibrated between 2,920 and 3320 BC (Beta Analytic Inc.). Scanning Electron Microscopy and Energy Dispersive Spectrometry taken from both red and yellow samples yielded surprising elemental compositions.

Ashcraft and Loubser plan to more formally report on the Paint Rock evaluation and pigment analyses at the 2007 Knoxville Southeastern Archaeological Conference.

(See image of the Paint Rock pictograph on next page)

President's Message . . .

I want to take this opportunity to thank Michelle Berg-Vogel for organizing the 2007 ESRAC meetings at Petit Jean Mountain State Park in Arkansas. It was a great setting for the meetings, especially given the amazing number of rock art sites contained in the state park. I cannot thank Michelle enough for her hard work (especially given that she now lives in Illinois) in making Arkansas one of our most successful conferences.

I also wish to thank two of our long-serving officers – Vice President Ed Lenik and Secretary Dr. H. Denise Smith – for their many years of service to ESRARA. They both stepped down from their positions at the board meeting. As many of you know, Ed was one of the attendees at the 1993 rock art meeting at Natural Bridge State Park in Kentucky at which ESRARA was founded and has been an active member of ESRARA for many years. Denise, both in her professional career as an academic researcher as well as her many services as ESRARA Secretary, also has provided invaluable service to ESRARA. New officers that were elected to fill these positions are Dr. Jan Simek (Vice President) and Marilyn Moore Hudson (Secretary). Michelle Berg-Vogel remains our Treasurer.

Several long-standing issues discussed at the ESRARA Board and Business meetings in Arkansas included the need for ESRARA to be incorporated as a non-profit corporation, updating and approval by the membership of the ESRARA constitution; updating of the ESRARA web site; a permanent curation facility for the slides; photos, papers, and records of Eastern States rock art researchers; and the need for more frequent board meetings.

In regard to the first two issues, I will review our Constitution with the help of the other board
(Continued on page 2)

See inside for review of the
2007 Eastern States Rock Art Conference
Held in the Beautiful Petit Jean Mountains

(President's Message continued from p. 1)

members and (hopefully) have it in a final form by this fall. In regard to incorporation, it was decided by the Board that ESRARA be incorporated in Illinois and I and Mary McCorvie were charged to handle this matter, Michelle Berg-Vogel volunteered to update our web site.

With regard to the last two issues, Dr. Jan Simek, University of Tennessee, Knoxville, volunteered to arrange a preliminary meeting between ESRARA and UTK administrators regarding the establishment at that institution of a permanent archives for eastern states rock art. This meeting is scheduled to take place this fall when many of our board members and officers will be in Knoxville for the Southeastern Archaeological Conference (SEAC), October 31-November 3. We also will have a Board meeting at that time during which I will update the other officers in regard to our progress on the constitution and incorporation.

We are in the process of organizing an eastern rock art symposium at the SEAC meetings with the goal of having the symposium papers published by a major university press. Please contact me by e-mail (mjwagner@siu.edu) Or telephone (618-453-5035) if you are interested in participating in this symposium; I will also try to post information on the ESRARA web site. If you are planning to attend this SEAC, make your hotel reservations IMMEDIATELY as that weekend is also Homecoming Weekend for the University of Tennessee (which as the second largest football stadium in the country at 104,000 seats (only the University of Michigan is larger at 107,000 seats). Speaking from personal experience as a UT graduate (my blood still runs deep orange!), it will be almost impossible to find a hotel room in Knoxville or any of the surrounding towns if you wait until the last minute to make hotel reservations. Check the Southeastern Archaeological Conference web site for hotel choices near the conference hotel, because the conference hotel is already booked. Please try to attend the SEAC meetings and ESRARA rock art symposium if at all possible, I guarantee you will never have seen more people dressed in every conceivable shade of orange clothing in your life than you will during UT Homecoming Weekend!

Best regards,
Mark Wagner

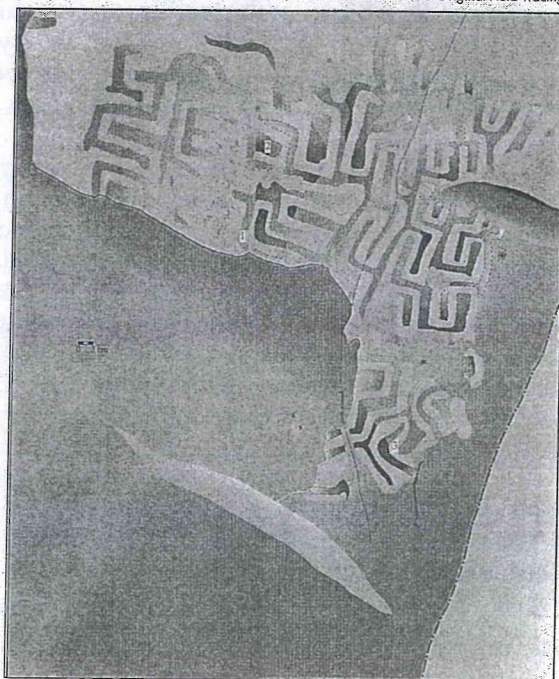
The opinions expressed in this newsletter are those of the individual contributors or editor and not those of the ESRARA organization.

Painted Rock pictograph in North Carolina Radiocarbon dated to Archaic Period *Photos/images by Scott Ashcraft*

Digitally Enhanced Photograph of Bi-Chrome Panel on the North Carolina Side of Paint Rock



Panel from the Original Field Tracing



Fort Leonard Wood Archaeology, Petroglyphs, and a New Book

In 2005-2007, a partnership between the U.S. Army Fort Leonard Wood, the U.S. Army Construction Engineering Research Laboratory, the Illinois State Museum Society, the University of Illinois, Urbana-Champaign, and Colorado State University, produced an academic-style book entitled: *The Archaeology of the Northern Ozarks: A Study of Marginality and Cultural Continuity* by Steven R. Ahler, Paul P. Kreisa, and Richard Edging. While the authors review the Northern Ozarks archaeological evidence for all prehistoric time periods, the Late Woodland Period (AD 500-1500) is unique for its ritual complexes and petroglyphs.

To date, seven ritual complexes have been investigated at Fort Leonard Wood. Petroglyphs include bisected ovals, a zoomorph, an anthropomorph in the shaman position, a spotted eagle and other motifs and were recorded across the installation (See examples below). Ritual complexes and their rock art were featured in the 2004 volume *The Rock Art of Eastern North America*, edited by Carol Diaz-Granados and James Duncan.

Publication of the book is slated for the summer of 2007 with approximately 750 copies printed for distribution. During the summer of 2006, Richard Edging wrote an article based on the book entitled "From Dalton to Shamans: Ten Thousand Years of Pulaski County Prehistory." This article was printed last July in the *Old Settlers Gazette*, a yearly magazine that highlights the county's history and people. The purpose for placing the article in the county magazine was to provide availability to the book's contents since relatively few people will have access to the upcoming volume.



2007 Eastern States Rock Art Conference (ESRAC) -- a Huge Success!

The 2007 meeting of the Eastern States Rock Art Research Association was held this year from March 22 to 25 on Petit Jean Mountain in central Arkansas. The venue was the Winthrop Rockefeller Institute at Petit Jean State. Petit Jean Mountain is on the northern edge of the Ouachita Mountain range overlooking the broad central Arkansas River Valley. This mountain is the location of over 30 prehistoric rock art sites and several historic rock art sites from the time the CCC made improvements to the park.

The first day of the conference was spent exploring the rock art in Petit Jean State Park. It was a typical March day in Arkansas and was perfect for a hike in the woods – not-too-warm and sunny. Participants went on a walking tour that covered nine rock art sites beginning with the park's premier rock art site – Rock House Cave. This site has over 100 rock art elements, mostly red pictographs, and serves as the type site for the Petit Jean Painted Style of rock art found throughout central Arkansas. Three other sites were visited before lunch, including Indian Cave, the home of the now famous “fiddlehead fern” motif. We had a delightful lunch in one of the CCC built park pavilions overlooking scenic Cedar Creek. After lunch those who weren't too worn out by the morning walk took an even longer hike visiting three to five (depending on how energetic the participant was!) other sites. The first and farthest site on the afternoon tour featured a motif of three headdresses and the final site featured the only petroglyph on the tour. The tour of the rock art sites was led by volunteer Ben Swadley, director of the Plantation Agriculture Museum in Scott, AR. Ben was an interpreter at the park years ago and has been instrumental in securing funding and providing guidance in the protection and preservation of the rock art the park.

The ESRARA Executive Committee met on Friday afternoon, during which time, Secretary, Denise Smith and VP Ed Lenik announced they could no longer continue in their positions. Marilyn Hudson was nominated as a candidate for Secretary and Jan Simek for VP. During the business meeting on Saturday afternoon, these nominations were approved by the membership. Also decided at the meeting was that the Executive Committee would meet during off-conference years at SEAC (as we have done, on occasion, in the past).

On Friday evening, the Museum of Prehistory and History at Arkansas Tech University in Russellville hosted an open house and reception for ESRAC participants for their special exhibit on Arkansas Rock Art titled: Above and Beneath This World: Native American Rock Art and Cosmology in the Arkansas River Valley. Dr. George Sabo was the special curator of the exhibit and Judith Stewart-Abernathy, director of the museum -- her staff put the exhibit together and hosted the open house. The t-shirts for this year's conference were also made by the ATU museum in connection with ESRAC and the exhibit.

All day Saturday was spent at the Winthrop Rockefeller Institute conference center and featured, paper and poster presentations, a number of art and book vendors, the ESRARA business meeting, the evening banquet and post-banquet entertainment including the keynote address (Dr. Sabo), award presentations, and the always fun ESRARA auction called by Jim Duncan and his able side-kicks (Dr. Charles Faulkner and Ken Porter).

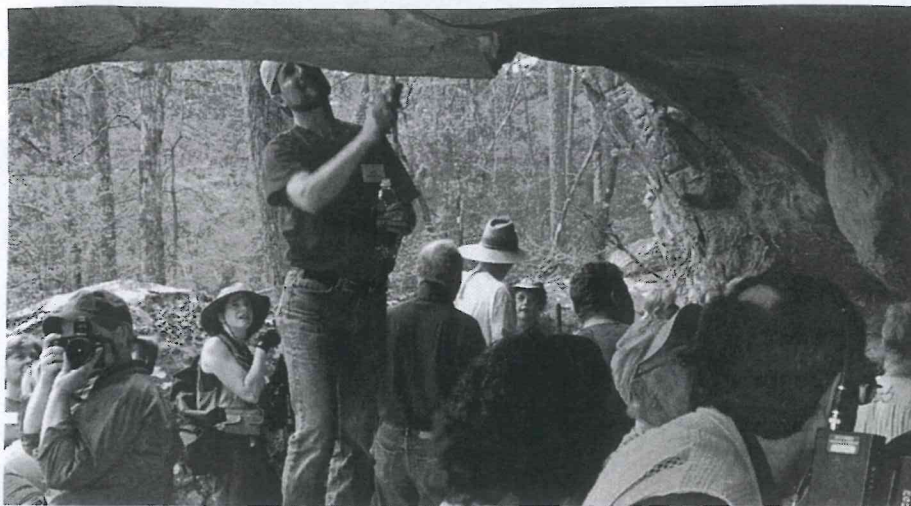
Twelve papers were presented on topics ranging from historic rock art to site management. The presentations began with the most distant rock art subject of Antillean (Caribbean) cave art and ended much closer to home with a number of papers on Arkansas rock art. Our youngest presenter this year (and perhaps at any ESRAC) was Joy Hudson, who presented a paper on zoomorphic stone piles in North Georgia. Other paper subjects included Picture Cave in Missouri, Dunbar Cave in Tennessee, petroglyphs in Georgia and the Potomac River Valley and lost and found rock art from Illinois. The paper presentation held the rapt attention of all participants, including "Rock," the bull, who oversaw the entire day of presentations. Three posters were also presented on rock art in Illinois, West Virginia and Kentucky.

Also during the day on Saturday a number of vendors were set up in the conference area. Alan Barbick is a regular participant at ESRAC and invariably has beautiful pieces to share with participants and is always generous with donating items to the evening auction. Nancy Gibbs brought some beautiful rock art photographs to sell and donate to the auction, and there was an unusually large selection of interesting materials available. The Arkansas Archeological Survey sold books and the ATU museum had t-shirts mugs and a number of other items available for sale.

The ESRARA business meeting followed paper presentations on Saturday afternoon.

After an incredible banquet dinner that included rib-eye steaks, barbequed shrimp on skewers, baked salmon, Dr. George Sabo presented the keynote address, entitled "Telling Stories in Stone" and presented a very interesting and convincing look at the significance of rock art motifs in Arkansas on a landscape scale and how these images tie in to Native American oral traditions.

The keynote address was followed by the awards presentation (see this issue). The culminating conference event is always the auction, featuring the always entertaining, Jim Duncan and his animated assistants, Charlie Faulkner, Mark Wagner, and Ken Porter. These gentlemen were in rare (or maybe not so rare!) form this year and managed to raise \$1001.00 for the ESRARA publication fund! The cause was helped by the generous donations made to the auction by ESRARA members including a number of handmade items, collectors items, rare books, etc., and by the generous and enthusiastic response by all those present.



A particular note of thanks needs to be expressed to everyone who volunteered to help with the conference this year and to the participants who made it a great conference! In particular a number of people on-the-ground in Arkansas volunteered in organizing before and during the conference. These people include, Don Higgins, Ben Swadley, George and Deb Sabo, Jerry Hilliard, Leslie Walker and Judith Stewart-Abernathy.

As always this meeting was filled with lively conversation, visiting with old and new friends, catching up and exchanging ideas about rock art and many other subjects. Numerous comments were made throughout the weekend that ESRAC is one of the most fun conferences to attend because everyone is friendly and happy to see each other. We always look forward to our next conference and chance to get together. We missed a few of our 'regulars' this year, but were happy to see many familiar and new faces too.

The next ESRAC will be held in 2009 in North Georgia, with Tommy and Marilyn Hudson taking on the task of organizing the event.

Michelle Berg-Vogel
2007 ESRAC Chairperson

(NOTE: the ESRARA newsletter editor adds the name of Michelle Berg-Vogel, our conference chairperson, for a huge vote of thanks. Michelle did an absolutely phenomenal job of organizing this excellent conference – beginning to end – and in a most awesome setting!).



AWARD RECIPIENTS at the EASTERN STATES ROCK ART CONFERENCE – 2007

Dr. Charles H. Faulkner, *Lifetime Achievement Award*

Jan Simek, *New Research Award*

Ben Swadley, *Public Service Award,*

Carol Diaz-Granados, *Education Award*

Mark Hedden, *Conservation Award*

George Sabo III, *Conservation Award*

Jerry Hilliard, *Conservation Award*

Jared Pebworth, *Conservation Award*

Julie and Carolyn Seyferth, *Public Service Award*

Leslie Walker, *Conservation Award*

Mike Evans, *Conservation Award*

Larry Porter, *Conservation Award*

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EASTERN STATES ROCK ART CONFERENCE PAPERS

Saturday, March 24, 2007

☐ Antillean Cave Art and the Mesoamerican Mainland

Reinaldo Morales, Jr., University of Central Arkansas

□ Prehistoric Serpentine Stone Walls and the Tri-Level Cosmos

Tommy Hudson, GeoEngineering

□ Prehistoric Zoomorphic Stone Piles and the Tri-Level Cosmos

Joy Hudson, GeoEngineering

☐ Leaving a Mark: Inscribed Landscapes of the American Southeast

Dr. H. Denise Smith, Savannah College of Art and Design

□ The Picture Cave Interdisciplinary Project

Dr. Carol Diaz-Granados, Washington University

□ Identifying the Characters Depicted in Picture Cave

James R. Duncan, Missouri Dept. of Conservation

□ Prehistoric Art and Archaeology from Dunbar Cave, Tennessee

Dr. Jan F. Simek, Sarah A. Blankenship, Alan Cressler, Dan Weinand, Heather Welborn,

University of Tennessee

□ Petroglyphs in the Potomac River Valley

Edward J. Lenik, Sheffield Archaeological Consultants

□ From Illinois to Kansas: The Rediscovery of Four Missing Rock Art Panels from the Peter's Cave and Austin Hollow Rock Sites in Southern Illinois

Mark J. Wagner, Center for Archaeological Investigations, Southern Illinois Univ., Carbondale

□ Historic Rock Art in Arkansas

Jerry E. Hilliard, Arkansas Archaeological Survey

☐ Stylistic Similarity in Prehistoric Artifacts and Arkansas Rock Art

Leslie Walker, Arkansas Archaeological Survey

□ Rock House Cave, an Example of Rock Art Site Management

Ben H. Swadley, Plantation Agriculture Museum

□ Wheels within Wheels: The Millstone Bluff Site Cosmogram

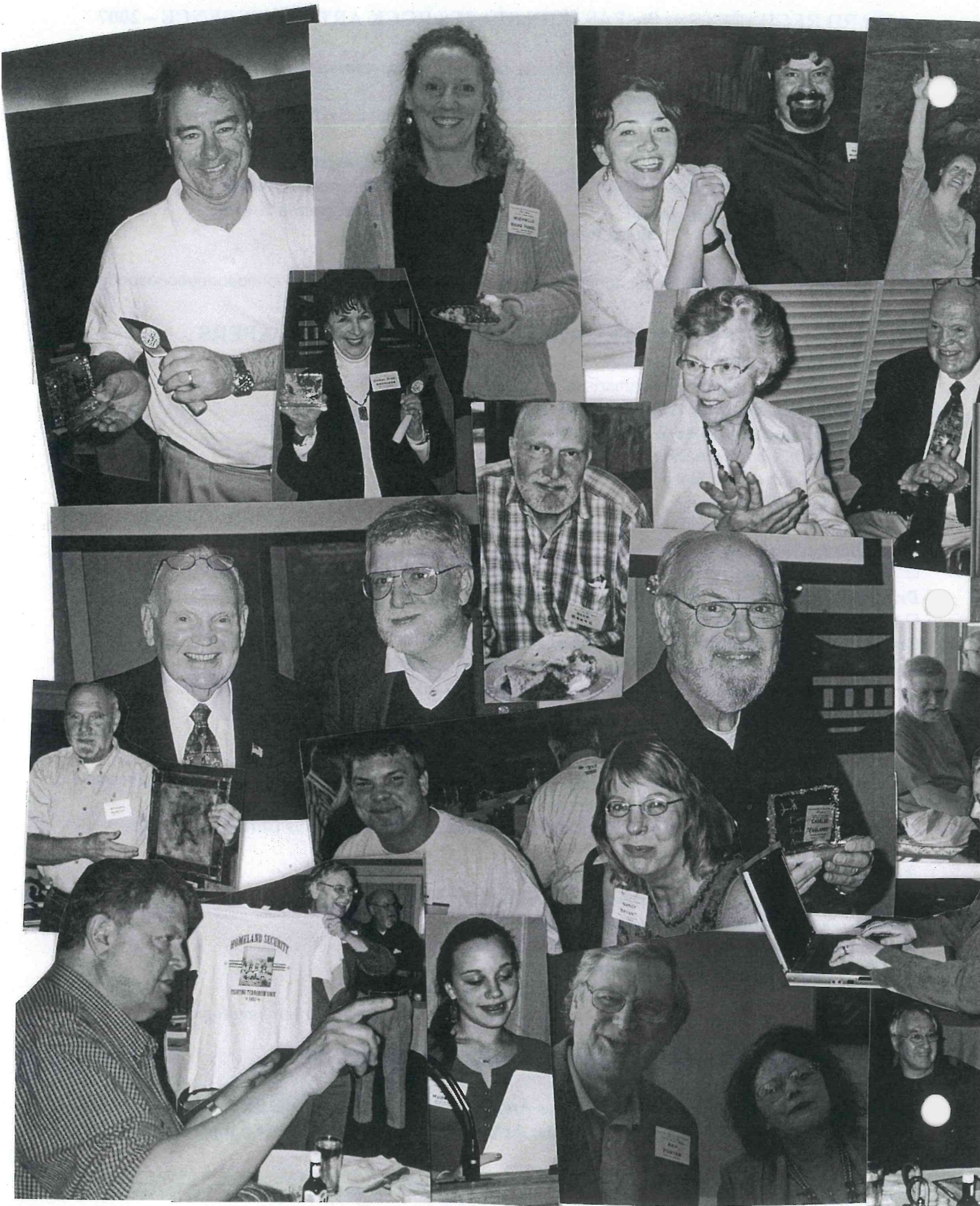
Mary R. McCorvie, Shawnee National Forest, Mark J. Wagner, Center for Archaeological Investigations, SIU, Carbondale

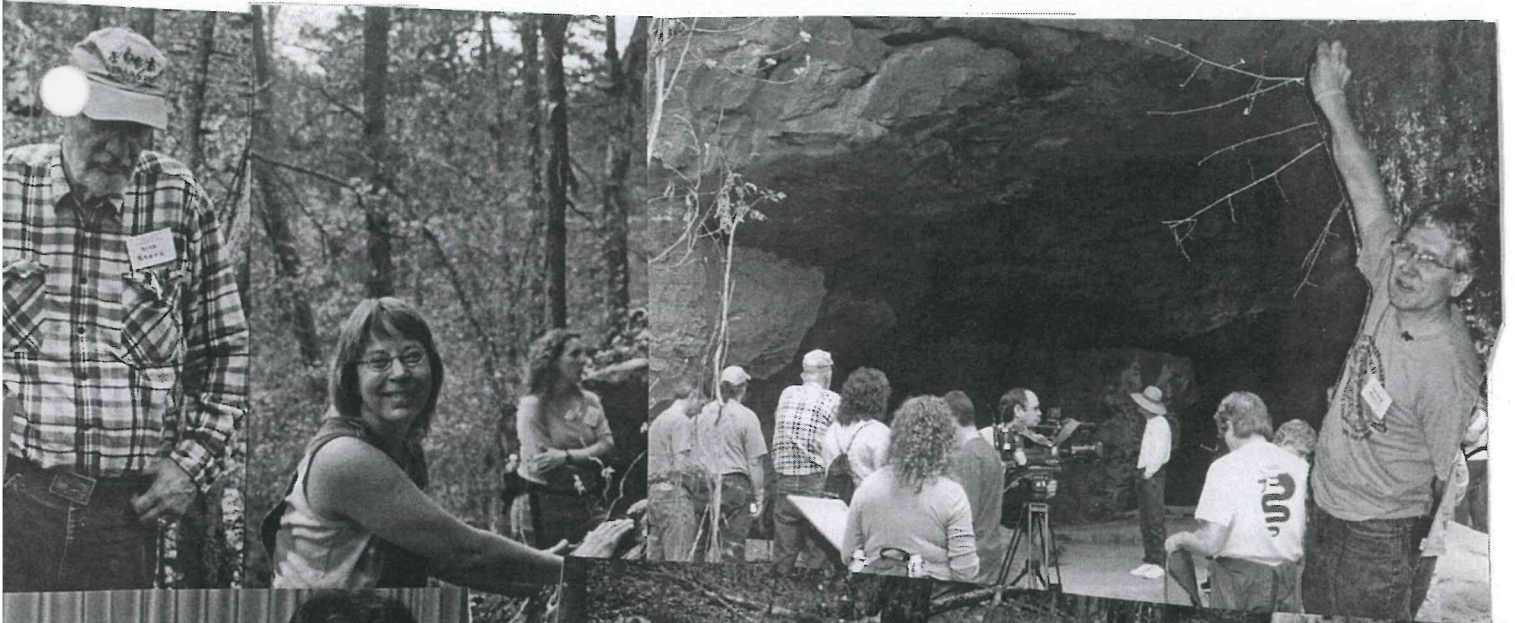
☐ McDonald Petroglyph Site, Harrison County, West Virginia

Dr. Fred E. Coy, Jr., Louisville, Kentucky

□ Exhibitors included: Alan Barbick, Arkansas Archaeological Survey, Museum Store, and Nancy Gibbs

☐ **Banquet Keynote: Telling Stories in Stone: Arkansas Rock Art, Dr. George Sabo, III. Arkansas Archaeological Survey**





An Indian Memory Stick Mystery
by
Edward J. Lenik, R.P.A

In 1908, Professor Fredrick Ward Putnam of the Peabody Museum of Archaeology and Ethnology, Harvard University was sent the following letter:
Choconia (sp.) N.H.

Dear Professor Putnam,

A Miss Nysie (?) of N.Y. brought to my attention a few weeks ago an article made of wood of which I enclose a photograph. She is a teacher in one of the High Schools of New York and says that a friend of hers found this article in a farmer's kitchen on Long Island, N.Y. The farmer said that he had a friend who was a collector and who-becoming tired of his collections gave them away – the farmer receiving this article.

The piece of wood is 30" long, 3" wide + 7/16" thick. There are 182 divisiary (divisions?) or spaces marked on the faces, and on the edges are marks dividing these spaces in sevens – making 26 inches of ? deep each. The wood has a grayish tinge but does not appear to me to show an age which it would need to show if it was made in 1621-2. – the dates cut in the lower part of one face. Please let me know what you make of it.

Very truly yours
Charles P. Bowditch

see original letter

In 1978, I visited the Peabody Museum of Archaeology and Ethnology in Cambridge, Massachusetts to study portable rock art specimens in the museum's collections. At that time, I was shown photographs of various decorated artifacts and petroglyph sites. Among these photographs was one labeled "CARVED STICK from Long Island, New York." The museum's record also indicated that this artifact was "reported to the Peabody Museum September 10, 1908" (Figure 1).

Following my 1978 museum visit, I attempted to locate additional information regarding the carved stick which contained pictographic images. In subsequent correspondence with museum staff, I learned that the "Peabody Museum does not own the object" nor did the museum have the "original letter" mentioned by Charles Bowditch (Brown, personal communication 2005, 2006). Also no records were found to indicate whether Professor Putnam or other museum personnel examined the photograph or offered any interpretation of the pictographs.

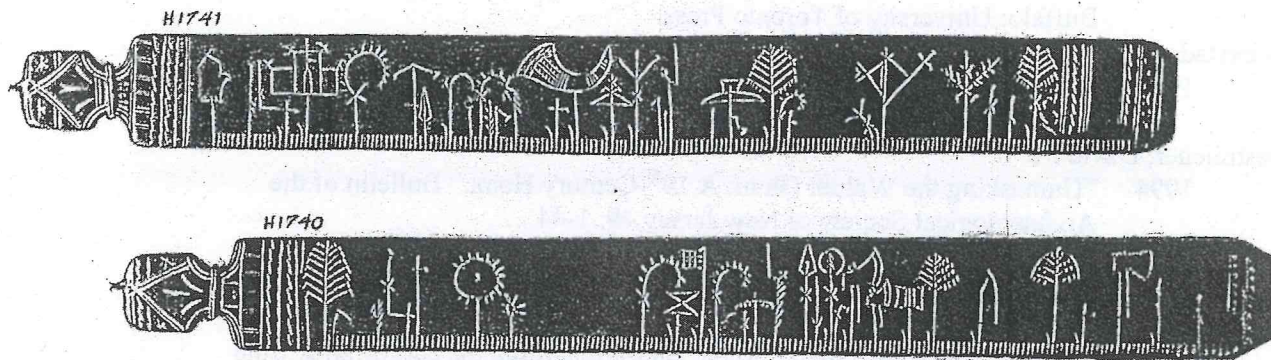
Next, I sent copies of the photograph together with a description of the carved stick to the Suffolk County (NY) Archaeological Association, Nassau County Archaeological Committee and the New England Antiquities Research Association seeking information regarding the present whereabouts of the artifact. I was also interested in learning whether it was actually found on Long Island or was it collected elsewhere. These organizations published my request for information in their newsletters, however, I did not receive any specific or useful information regarding the carved stick.

I also contacted several colleagues seeking their help regarding the stick's origin and meaning of its symbols. Dr. David Oestreicher (2006), Lenape scholar and ethnologist, responded indicating that the glyphs which are "shaped like an umbrella handle or wooden cane with a curved handle...with tiny bristles or lines coming out of them...bear resemblance to WO1:19", that is a glyph in section 1 number 19 of the Walum Olum or "painted record." The Walum Olum is a series of 183 glyphs allegedly engraved and painted upon wooden tablets created in 1834-35 by Constantine Samuel Rafinesque, now proven to be inaccurate and a hoax (Oestreicher 1994: 1-44; 1995: 34-52). In addition, Oestreicher suggested that the stick's carver may have been "inspired by the Walum Olum" and that "several glyphs look like those on the Lenape Stone." Finally, he observed that the shape of the two axes or hatchets on the stick side "H 1740" in the photograph indicate that they are post Historic Contact period metal items.

Rex Weeks (2006) a rock art specialist at Arizona State University wrote to me stating that "most native peoples in the northeast kept memory boards and birch barks for a variety of things. Examples are most common among Anishinaabeg, i.e., Ojibwe, Odawa, Menominee, Potawatomi" and to a lesser extent "the Fox, Kickapoo and Shawnee." A few of these sticks are also known among the Abenaki and the Iroquois. Weeks did not come to any conclusions regarding the cultural affiliation of the Long Island carved stick.

I infer that the wooden stick with its pictographs from Long Island functioned as a memory instrument possibly a prayer or ceremonial stick. The symbols may be mnemonic clues to events, stories, for instruction purposes or used as a guide by a shaman in curing. The stick contains four "tree" symbols with each consisting of a trunk with branches extending diagonally upward. These glyphs appear on several documented specimens of Indian origin. It bears some similarity to a "Menominee prescription stick" (see Dewdney 1975: 169), a Potawatomi wooden stick used by a shaman in curing (Clifton 1978: 735), two prescription sticks "used by Potawatomi medicine men" (Coe 1977: 99) and a wooden "song stick" collected from the Sisseton Sioux in Minnesota (Dockstader 1973: 244).

(Continued on next page)



One side of the carved stick, labeled "H 1741" in the photograph, contains a symbol which I interpret to be a multistory European church with four crosses. To the right, and at the middle of the stick is the representation of a horn, a symbol of plenty and peace. These symbols together with the three axes and a flag on the opposite side (H 1740) clearly indicates that the stick dates to the Historic Contact period. The date "1621-2" reported as present on the stick is not visible in the photograph; if it exists it supports my conclusion that the stick was produced during the early historic era.

The Long Island stick exhibits superior workmanship in its production. One end has a beautifully fashioned squared "head", neck and shoulders. There appears to be a small extension emanating from the top of the head but its nature or function is unknown. The symbols are carefully and precisely incised with straight and curved lines that have a draftsman-like quality. The short evenly spaced lines on one edge of each side gives it a ruler-like appearance. Its thirty inch length exceeds those of known prescription sticks, song or prayer sticks.

On an intuitive basis, I do not think that the Long Island stick is a hoax. Unfortunately, I have not located this artifact nor have I determined where it was made and by whom.

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Mid-America Geographic Foundation

Archaeology of Rock Art Project Continuing

by
Jack Steinbring

Excavations at the Hensler Petroglyph Site (DO461) in southern Dodge County, Wisconsin continued through October 2006, and have begun for the 2007 field season. These excavations are centered on a large grassy area immediately adjacent to a panel of 32 engravings arranged along a 10.0m seam of Andalusite Schist between two domes of Waterloo Quartzite. The site is one of only two non-sedimentary sites in Wisconsin. The hardness of the rock has probably served to protect the imagery.

The excavations have yielded some "art-related" objects: an apparent phallic representation, a small bison, and a froglike cobble. The primary lithic recoveries include scrapers, corner notched projectile points, graters, burins, used flakes, prismatic knives, and many hundreds of retouch flakes. There are practically no cores, and very few medium to large flakes. This may be accounted for by the recent discovery of a workshop/quarry site 300 m. to the northeast.

The new site is named the Yelk Site (DO727) after the original owners who worked the land at that location. Both sites are mutually visible. The Yelk Site was exposed by recent quarrying. This process involved stripping the soil from above the Waterloo Quartzite, a highly desirable material. In the course of stripping, large numbers of flakes, cores, hammerstones and a few projectile points were discovered. The points include clear examples of Durst Stemmed and the Thebes point. Durst dates to around 1,000 B.C. while Thebes (well known in Illinois) can date to as early as 8,000 B.C.

The Yelk Site is obviously the source of lithic material in the deposits above the Hensler petroglyphs. The quarry is a glacial deposit with numerous transported rock types. A preliminary study reveals that all but two of the lithic materials at Hensler could have come from the Yelk Quarry/Workshop. The two exotic materials are Knife River Flint (North Dakota) and Moline chert (from the south).

Another discovery at the Hensler Site is an atl-atl petroglyph of the classic bannerstone form. The best links for this example are with the Jeffers Petroglyph Site in Southwestern Minnesota. Pottery at Hensler (and Yelk) is virtually nil, suggesting that most of the activity at these sites is during the Archaic Tradition. A fluted projectile point was discovered on the surface about 200 m. north of Hensler, so a very early date for site activity is possible.

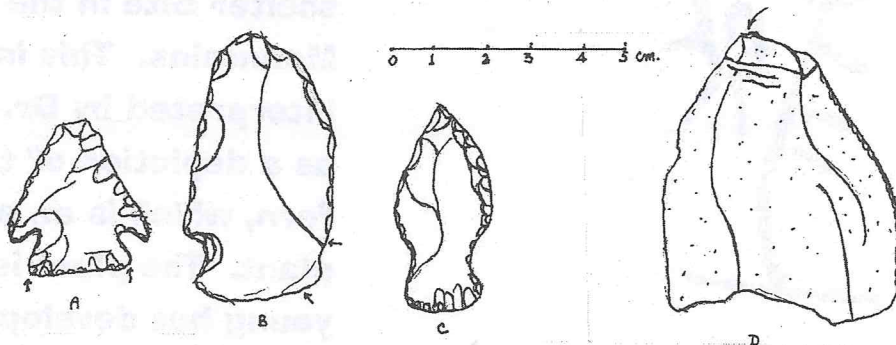
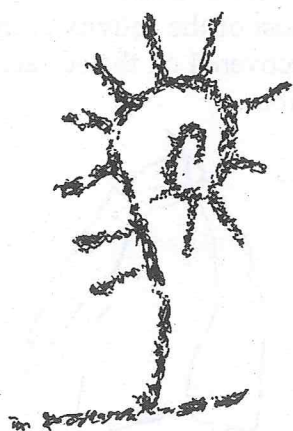


Fig. 1 a. Thebes projectile point, b. large broken side-notched point, c. Durst Stemmed Point, d. large, extensively used flake of rhyolite porphyry (closely resembles material from the Upper Fox River) Drawings by author.



Fig. 2 Contiguously pecked petroglyphs at the Hensler Petroglyph Site. Spiral to left (counterclockwise), middle; “butterfly” bannerstone as an atlatl weight, right; quadruped, possibly a dog. Photo by author 2006. Scale on left – 1.0 cm.



Red pigment pictograph on the ceiling of the Rockhouse Cave, an immense and beautiful shelter Site in the Petit Jean Mountains. This image is interpreted by Dr. George Sabo as a depiction of the fiddlehead fern, which is an early spring plant. The plant is edible when young but develops toxins as it matures.

**ESRARA EVENTS AT THE UPCOMING FALL
SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE**

ESRARA is currently planning to organize a rock art seminar for the Southeastern Archaeological Conference (SEAC). If you are interested in presenting a scholarly paper, please contact ESRARA President Mark Wagner (email: mjwagner@siu.edu). The ESRARA Board will also have their interim meeting during the conference to discuss issues on Incorporation and NFP status, update the ESRARA Constitution, and anything else that needs addressing. Some basic information is offered below. For complete details, please refer to the SEAC website – web address listed at the bottom of this page.

**64th Annual Meeting -- Southeastern Archaeological Conference
October 31st - November 3, 2007
Knoxville, Tennessee**

The Archaeological Research Laboratory and Department of Anthropology at the University of Tennessee are pleased to host the 2007 Annual Meeting of the Southeastern Archaeological Conference in Knoxville. Despite their best efforts to select a weekend without a home football game, the University of Tennessee recently added a home game on Saturday, November 3rd, and then designated it as Homecoming Weekend. This means that hotel rooms will be at a premium in downtown, so they STRONGLY encourage meeting attendees to make their reservations as soon as possible. However, they do not anticipate any adverse affects on the conference itself. The conference hotel is booked, but you may try any of the following hotels (and others are also available).

Alternate Hotels:

Four Points by Sheraton-Cumberland House
1109 White Ave., Knoxville 37916 (865-971-4663)

This hotel is within site of, and across the park from, the Convention Center and just a short stroll. If you identify as a SEAC participant, they will give discounted rates for first 10 rooms until July 1 of \$130 per night. \$5/day parking.

Crowne Plaza Knoxville
401 W. Summit Hill Dr., Knoxville 37902 (865-522-2600)

This hotel is about four blocks from the Convention Center. Trolleys run every 15 minutes. Rates are about \$134. They have about 20 rooms left.

Advance Registration due October 1st, 2007 (rates increase \$5 after October 1st):

- * Regular Members: \$65
- * Non-Members: \$75
- * Students: \$45

All Paper/Poster submissions must be postmarked by August 3rd, 2007.

Additional information for registration and paper submissions can be found at their website:
<http://www.southeasternarchaeology.org/2007SEAC/2007seac.html>

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NOTE: The ARKANSAS ARCHAEOLOGICAL SURVEY'S
 newly revised rock art website
 can be accessed at the following address:
<http://arkarcheology.uark.edu/rockart/index.html>.