

# ESRARA NEWSLETTER

Quarterly of the Eastern States Rock Art Research Association  
30th member of IFRAO - International Federation of Rock Art Organizations

Volume 12, Number 3-4

Summer/Fall 2007

## SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE

(SEAC Oct 31-Nov.3, 2007)

Sarah A. Blankenship and Jan F. Simek organized a rock art symposium for the 64th Annual Meeting of the Southeastern Archaeological Conference. The conference took place at the Knoxville Convention Center, in Knoxville, Tennessee. The 7-paper symposium was very well attended. All, especially the ESRARA faction, were grateful to Ms. Blankenship and Dr. Simek for putting this well organized and well attended symposium together. We must keep rock art research visible at these professional archaeological meetings. We are making progress!

## ROCK ART SYMPOSIUM

Recording, analyzing, and understanding prehistoric rock art in its cultural context is an aspect of modern American archaeology that is rapidly expanding and becoming more integrated into the discipline as a whole. This symposium brings together recent research on prehistoric rock art in the Midwest and Southeast of North America, where much new and ongoing fieldwork has greatly enlarged the corpus of known prehistoric rock art sites. Issues of rock art production representation, geographic distribution, and interpretation was addressed by the various authors in the following abstracts:

*(Continued on page 24)*

## *President's Message . . .*

Greetings to all old and new members:

I would like to take this opportunity to congratulate one of the founding members of ESRARA—past president Dr. Charles Faulkner—on receiving the Southeastern Archaeological Conference (SEAC) Lifetime Achievement Award at the SEAC Annual Meeting that was held in Knoxville, Tennessee, this past November. The presentation of this award (which was successfully kept a secret from Charlie!) followed the conclusion of an afternoon symposium in his honor entitled “Colleague, Mentor, and Friend: Papers in Honor of Charles H. Faulkner” that consisted of papers presented by a number of his former students on a variety of topics in prehistoric and historical archaeology. The SEAC Lifetime Achievement award was presented to Charlie in recognition of his 43 years of research in southeastern archaeology at the University of Tennessee including major investigations such as the Normandy Reservoir project of the 1970s; his work in southeastern cave and rock art studies including the documentation of the Mud Glyph Cave in Tennessee; and his research into the historical archaeology of eastern Tennessee. The presentation of the award was followed by a SEAC-sponsored reception in honor of Charlie at which he was photographed surrounded by his former students and holding his award. *(See page 28).* The true highlight of the evening, however, *(Continued on page 27)*

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

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Please send winter newsletter items  
(Research and news articles,  
announcements, awards, kudos, endangered  
sites, book reviews, etc.)

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## Abstract Symbols on a Board

by

Edward J. Lenik

Among the anthropology collections at the American Museum of Natural History in New York City is a wood board that contains several abstract symbols carved into both of its sides (Figure 1). This board, which appears to be a piece of sawn lumber, measures 16 centimeters (6 5/16ths inches) in length, 8.3 centimeters (3 1/4 inches) in width, and 0.5 centimeters (3/16ths inches) in thickness. It was acquired by the museum in 1915 as a gift from a person named Niles Hogen. It is described in their North American Ethnographic Collection records as a "possible example of picture writing found on a beach at Dosoris Glen Cove, Long Island," New York. This specimen's catalogue number is 50.1/8267 ([http://anthro.amnh.org/anthropology/databases/common/image\\_dup.ofm?database=north&---8-26-2006](http://anthro.amnh.org/anthropology/databases/common/image_dup.ofm?database=north&---8-26-2006)).

Dosoris, or more properly Dosoris Pond, is located on the north shore of Long Island in the town of Glen Cove, Nassau County, New York. In 1843, Jacob Latting, a local resident who remembered the Long Island shore from the Revolutionary War days, reported that the land mass which now borders the north side of the Dosoris Pond was an island, and the land on its west side was also an island. This recollection indicates that Dosoris Pond was not a pond at some time prior to 1843, but was a harbor on the north shore of Long Island.

Several Indian campsites and shell middens have been found at Dosoris Pond and elsewhere near by (Patterson 1955:1-3; Salwen 1968:322-344). Archaeologist Mark R. Harrington, writing in 1909, reported the discovery of a deep shell heap at Dosoris Pond. Among the many artifacts recovered from this site was an unusual antler tool, which had five parallel grooves on its squared, thick end. Harrington speculated that this "implement must have been a stamp or marker used to draw parallel lines, perhaps on pottery...." Also found at the site were "a series of cores of columellae of the periwinkle shell showing the different steps in the manufacture of white wampum..." On a hill nearby, Harrington found a second, smaller shell heap, which contained many human bones" (Harrington 1909:4,7).

In an attempt to learn more about the carved board, I contacted several colleagues, seeking their help regarding its origin and the meaning of its abstract symbols. Dr. Gaynell Stone (p.c.2007) of the Suffolk County Archaeological Association and Nassau County Archaeological Committee suggested that the symbols may represent a map of the north shore of Nassau County "with the deep V on the left indicating Hempstead Harbor and the second possibly Oyster Bay or, more likely,

Huntington harbor as indicated by its shape" (Figure 1, top). Also, the symbols may indicate the resources available as suggested by the "duck head" figure on the left. On the reverse side of the board (Figure 1, bottom) there appears to be a "winged bird symbol, a snake, fish or sea mammal, three or four canoes, possible a village symbol (the open triangle) (and) possibly a wigwam symbol next to it." This interpretation is, of course, highly speculative. Dr. Stone also asked, "How do we know which way was up?" and "How would a wood tablet survive in the soil?"

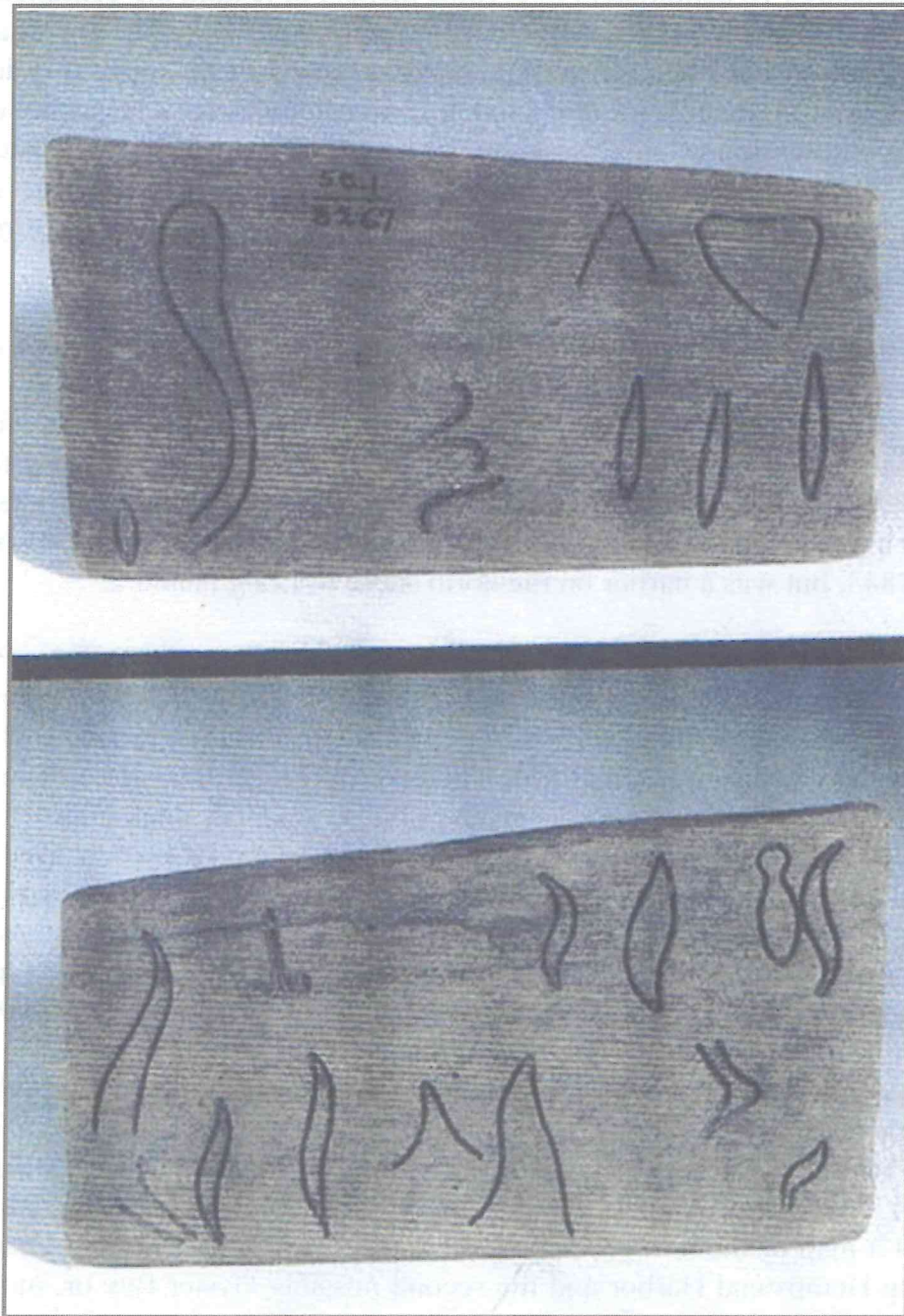


Figure 1



Gaynell Stone Levine (1980:301) indicated that archaeologist Mark Harrington found the Dosoris Board during excavations of a shell heap "at the turn of the century." The caption below "Figure U," which accompanies her article, states that the board was found "on (the) beach at Dosoris" (Ibid 307). If this latter statement is correct, it suggests that the board may have eroded out of the ground or was perhaps a piece of driftwood. Either event would indicate a fairly recent date for its origin.

Archaeologist and rock art specialist Mark Hedden (p.c. 2007) offered the following interpretation of the symbols: "The figures do suggest "picture writing" and purported Indian signatures from the historic period around Narragansett Bay. The simplified forms and scattered sequential arrangement suggest imitations of European "writing": for example the simple "X's" and check marks --- illustrated from the Dighton headstones (see Lenik 2002:137) or the anthropomorphic forms at the upper right of your illustration of the Dighton Rock petroglyphs (see Lenik 2002:130). These forms are also found at Grand Lake Stream (Maine) early to middle 19<sup>th</sup> century and in mid-19th century Ojibwa song-boards. All these examples are not inconsistent with the (American Museum of Natural History) data."

It is interesting to note that Mark Harrington (1909:7) reported that the Dosoris Pond shell heap was owned by James G. Price at the time of his excavation. Harrington stated, "For many years the Prices had in their possession the Indian deed to their property signed with marks (emphasis added) of its former aboriginal owners." Unfortunately, I have been unable to locate and examine this deed.

Ethnohistorian John Strong (1997:135), in his book The Algonquin Peoples of Long Island, wrote, "Among the twenty-one symbols on the two faces of the tablet (i.e. board) are fifteen tear-shaped symbols, twelve on one surface and three on the reverse side." Strong suggested that these symbols "appear to be similar to markings" on an oval-shaped cobble with a human face pecked on one surface found near the Baker Hill site at Great Neck, Long Island. This cobble has an abstract facial design consisting of two eyes, a nose and a mouth with five "tear drop" shapes descending from the mouth (see Lenik 2002:184). This effigy face stone dates to the Late Woodland-Ceramic period circa 1000A.D. to 16000 A.D.

In summary, I infer that the Dosoris Pond board functioned as a memory device or a record of the sale of a tract of land by the Indians to Euro American settlers. The symbols represent or describe the landscape features within the property. That the specimen is a piece of sawn lumber and probably a surface find, suggests it dates to the Historic period. My interpretation is speculative. It is likely we will never know who carved the intriguing symbols or why.

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## **The Wildcat Bluff Site: A Unique Rayed Circle Petroglyph in Johnson County, Illinois**

By  
Mark J. Wagner

### *Introduction*

Rayed double circle petroglyphs with an attached shaft or human-like body that are often interpreted as solar-related or “sun figure” images are a well-known rock art motif in the Canadian Shield and upper Great Lakes regions of eastern North America (Figure 1). This motif is best known from the Peterborough site in south central Canada where Vastokas and Vastokas (1973:55) have suggested that it may represent “*Kitchie Manitou*...[or] the Great Spirit itself, in its manifestation as the sun, or else a depiction of the most powerful of [the Algonquin] shamans, the prophets or *Jessakids*, who received their powers from the sun” (see also Conway 1993:70, 72, for photographs of this and two other rayed single-circle images from the Peterborough site). Dewdney and Kidd (1962:89) documented a very similar pictograph of a double-rayed circle with a human-like body at the Scotia Lake site northeast of Lake Superior in Ontario (see also Rajnovich 1994:51, 93). Human like figures with rayed heads, as well as double-circle headed figures holding spears and atl-atls in their hands, also are known from the Jeffers Petroglyph site in Minnesota (Callahan 2004:56-58, 86; Lothson 1976:20, 24).

To my knowledge, however, this type of motif is very uncommon south of the upper Great Lakes region. Although rayed circles indeed do occur in Missouri (Diaz-Granados and Duncan 2000:98, 175-176), they lack the attached human-like bodies or long shafts found at the Peterborough and other northern sites. Rayed double circles interpreted as sunburst motifs are noted as being “one of the most common motifs seen in Arkansas rock art” (Sabo and Sabo 2005:109), but again they appear to lack attached shaft or body elements. Similarly, although double and even triple concentric circles are known from Kentucky (Coy et al. 1997:16, 121), these also lack the rays and attached bodies or shafts associated with the “sun figure” motif in Minnesota and Canada. A 1996 review of the rock art of Illinois also failed to list this motif as one of those recorded in the state over the past hundred years (Wagner 1996:65-69).

This situation changed (at least in regard to Illinois) in spring, 2001, when a local resident in Johnson County, Illinois, reported a petroglyph of a rayed doubled circle with an attached shaft-like body with possible upraised arms that is very similar to those found in the Canadian Shield and upper Great Lakes regions (Figures 2-5). This heavily eroded image, which apparently had been known locally for a long time, has no known counterpart in the prehistoric art tradition of the state. In this article I briefly report on the physical attributes of this unique petroglyph including its location, size, appearance, and method of manufacture. Drawing primarily on Callahan (2004) and Vastokas and Vastokas (1973), I also discuss the possible symbolic meaning of this image.



### *Location*

The Wildcat Bluff Site is located in Johnson County, Illinois (Figure 2). The site is contained within the Shawnee Hills Natural Division, an escarpment of unglaciated sandstone cliffs that extends east-west across southern Illinois from the Ohio to Mississippi Rivers (Schwegman 1973:27). The site is located on a section of sandstone bedrock situated near the top of a steep south-facing hillside (Figure 3) that overlooks the confluence of Dutchman Creek and the Cache River, both of which are tributary streams of the Ohio River. Elevation is approximately 450' AMSL, or approximately 150' higher than that of the Cache River floodplain located below the site. The sandstone slab containing the rock art is not associated with any known habitation site and its relationship to the major prehistoric cultural periods of southern Illinois (i.e., Archaic, Woodland, and Mississippian) is unknown. Archaeological materials also have not been found in association with the block itself although local residents have reported seeing an open "pothole" dug by unknown parties in search of artifacts located on the steep hillside next to the block in the past.

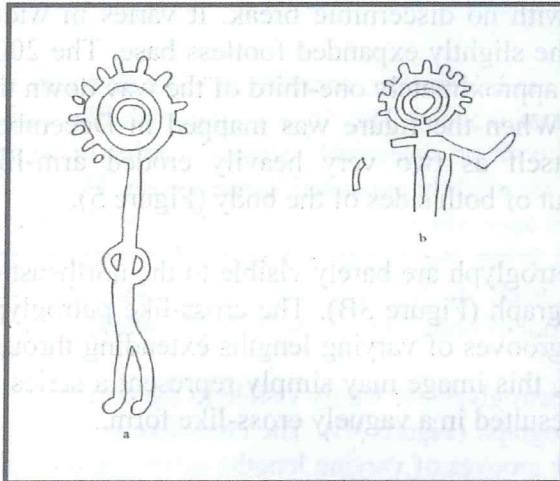
The creation of rock art images at this isolated location on the landscape may be linked in some fashion to the Native American trail system that once crisscrossed southern Illinois, linking the Ohio and Mississippi Rivers. The site is located approximately 2 miles north of Indian Point Bluff (Figure 3), a well-known stopping point along the late eighteenth century "Hunter's Trace" that extended from the French post of Ft. Massac on the Ohio River to the French towns of Kaskaskia and Cahokia located along the Mississippi River. George Roger Clark and his soldiers reportedly camped at Indian Point during his 1778 march across southern Illinois to wrest control of the region from the British (Clark 1920). Accounts collected from late nineteenth settlers familiar with Clarks' journey along the "Hunter's Trace" indicate that this trail ran in a general northerly direction from Indian Point, suggesting that the Wildcat Bluff site may once have been located on or very near part of this early trail. As such, the images at this isolated non-habitation site may have been created by prehistoric Native American peoples traveling through southern Illinois along what would later become known as the "Hunter's Trace."

### *Description*

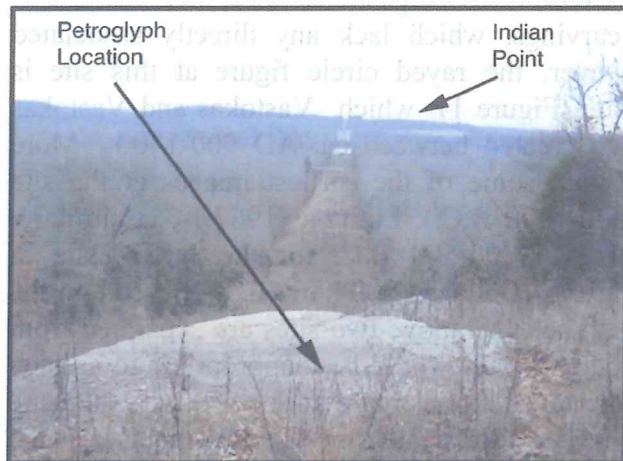
The Wildcat Bluff site petroglyphs are located on the top surface of a ca two meter thick section of sandstone bedrock that juts out of the north side of the bluff. Two heavily weathered petroglyphs—a rayed double concentric circle with an attached body (Figure 4A) and a crude cross-like image (Figure 4B)—are located near the south end of the approximate eight meter long by five meter wide slab. The very heavily eroded rayed circle with attached body extends no more than 0.2 cm into the rock while the cross-like petroglyph has a maximum depth of approximately 1 cm.

The 90 cm long east-west oriented rayed double circle figure consists of two elements: (1) a rayed "head" comprised of two concentric circles with 16 rays extending out of the outer circle; (2) a shaft or stick-like "body" with what may be two short arms with upraised ends that extend out of either side of the body. The inner and outer circles

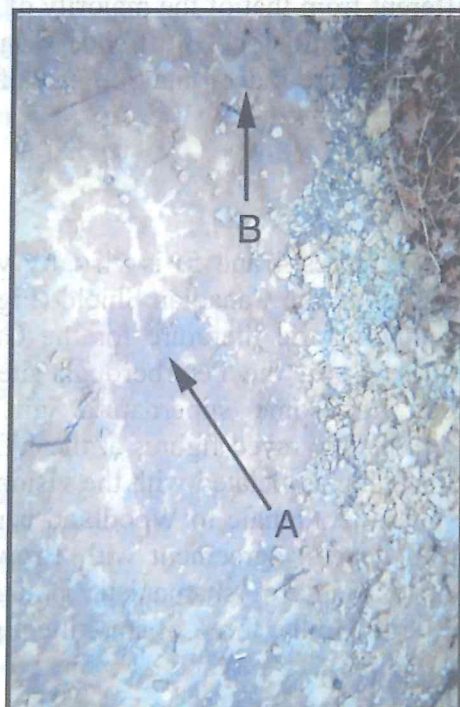




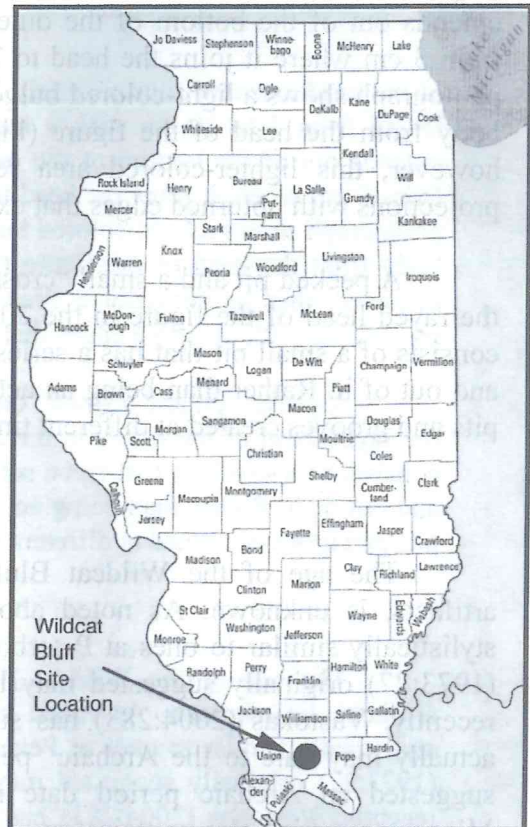
**Figure 1**



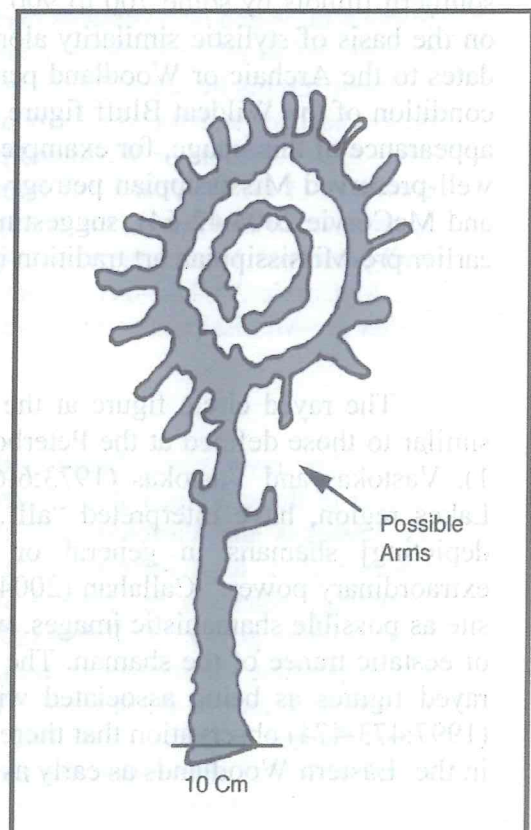
**Figure 3**



**Figure 4**



**Figure 2**



**Figure 5**



of the head measure approximately 27 and 40 cm in diameter, respectively. The rays vary in length from 5 to 10 cm with a mean length of 6.5 cm. The 50 cm long stick-like body extends out of the bottom of the outer circle with no discernible break. It varies in width from 3 cm where it joins the head to 7 cm at the slightly expanded footless base. The 2001 photograph shows a light-colored bulge located approximately one-third of the way down the body from the head of the figure (Figure 4). When the figure was mapped in December, however, this lighter-colored area resolved itself as two very heavily eroded arm-like projections with upturned edges that extended out of both sides of the body (Figure 5).

A pecked pit and a small “cross-like” petroglyph are barely visible to the northeast of the rayed head of the figure in the 2001 photograph (Figure 3B). The cross-like petroglyph consists of a small pit that has a series of four grooves of varying lengths extending through and out of it. Rather than being an actual cross, this image may simply represent a series of pits and grooves created at different times that resulted in a vaguely cross-like form.

### *Age*

The age of the Wildcat Bluff site carvings, which lack any directly associated artifacts, is unknown. As noted above, however, the rayed circle figure at this site is stylistically similar to ones at Peterborough site (Figure 1) which Vastokas and Vastokas (1973:27) originally suggested may have been created between ca. AD 900-1400. More recently, Vastokas (2004:283) has suggested that some of the earliest images at the site actually may date to the Archaic period (5000-1000 B.C.). Lothton (1967:1-31) similarly suggested an Archaic period date range of ca. 3000-500 B.C. for the Jeffers site in Minnesota, which also contains rayed circle figures (Callahan 2004:56-57, 89), based on the presence of atlatl spear thrower images at that site. The above two sites are separated from southern Illinois by some 700 to 900 miles and it clearly would be inappropriate to assume on the basis of stylistic similarity alone that the rayed circle figure at the Wildcat Bluff site dates to the Archaic or Woodland periods as well. At the same time, the *very* highly eroded condition of the Wildcat Bluff figure suggests that it might be quite old. The heavily worn appearance of this image, for example, is markedly different from that of the majority of the well-preserved Mississippian petroglyphs found at the nearby Millstone Bluff site (Wagner and McCorvie 2004:42-64), suggesting that the Wildcat Bluff site indeed may be part of an earlier pre-Mississippian art tradition in southern Illinois.

### *Interpretation*

The rayed circle figure at the Wildcat Bluff site (Figures 4 and 5) is visually very similar to those defined at the Peterborough and Scotia sites in the Canadian Shield (Figure 1). Vastokas and Vastokas (1973:6-60), drawing on ethnohistoric literature for the Great Lakes region, have interpreted “all...images of rayed heads [at the Peterborough site as depicting] shamans in general or persons endowed with some supernatural gift or extraordinary power.” Callahan (2004:56) similarly interprets the rayed figures at the Jeffers site as possible shamanistic images, with the rayed heads being associated with the visionary or ecstatic trance of the shaman. The interpretation of possible Archaic to Woodland period rayed figures as being associated with shamanism is in general agreement with Brown’s (1997:473-474) observation that there is evidence for the existence of shamanistic practices in the Eastern Woodlands as early as the Late Archaic period in the form of smoking pipes,



quartz crystals, and the application of red ocher to burials. Von Gernet (1992:137) also has noted that the prevalence of bird forms on Woodland period smoking pipes may reflect the use of strong native tobacco by shamans to enter trances in which they experience flying sensations. More recently in Illinois, Koldehoff (2006:185-194) has reported on the recovery of Middle Woodland period ceramic figurine fragments from the American Bottom area near St. Louis depicting human-like figures wearing bear headdresses and robes that may be shaman representations. Possible pre-Mississippian period bear-related petroglyphs that also may be associated with shamanism also are known from the Peters's Cave site in southern Illinois (Wagner 2007:8-12).

As such, the Wildcat Bluff image, with its rayed head and possible arms upraised in a pose of supplication or communication, may represent a shamanistic-related image. One possible piece of evidence that suggests the this figure indeed may have been created by a shaman as part of a trance-related ritual is the number of rays—sixteen—that extend out of the circle. This is the same number of petals found on flowering alkaloid plants with strong narcotic or emetic effects such as the bloodroot (*Sanguinaria canadense*), which occurs in southern Illinois and elsewhere in the east. Similar to other powerful alkaloids such as jimson weed, bloodroot was used for a variety of religious, medicinal, and other purposes by a number of eastern North American groups. As such, it is possible that the Wildcat Bluff site petroglyph not only depicts the ecstatic trance state of the shaman (Eliade 1951), with the “light of heaven” literally coming out of the head of the figure, but also a narcotic plant such as the bloodroot that the shaman may have ingested to induce such a trance.

#### *Acknowledgements*

I would like to thank Mr. Gary Hacker of the Johnson County Genealogical and Historical Society for first telling me about this site. I also wish to thank the various individuals, including Mss. Katie and Niki Wagner, Tosin Adeniyi, Lade Adeniyi, and Casey Fuson, who visited the site with me at various times and helped record it.

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## Member News . . .

### **CHARLES FAULKNER RECEIVES LIFETIME ACHIEVEMENT AWARD AT THE SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE (SEAC-Oct. 31-Nov. 3, 2007)**

Lightning strikes twice! **Dr. Charles Faulkner**, past Vice-President of ESRARA and continuing member, was presented with the Southeastern Archaeological Conference's 2007 Lifetime Achievement Award at their recent meeting in Knoxville, Tennessee. For those of you who were at the March ESRARA Conference in Petit Jean State Park, Arkansas, you saw Dr. Faulkner receive ESRARA's Lifetime Achievement Award at the banquet. Well-deserved in both cases!

At the **SEAC**, a symposium was presented on Friday afternoon with papers in honor of Dr. Faulkner. The symposium was titled: "Colleague, Mentor, and Friend: Papers in Honor of Charles H. Faulkner. Ten papers were presented including one by our own ESRARA President, **Mark Wagner**. Following the symposium was the general membership meeting at which Dr. Faulkner was presented with the award and a plaque. He was totally taken by surprise, but gave a fine acceptance speech nevertheless. A reception followed the meeting in honor of Dr. Faulkner and was attended by hundreds, including his colleagues, many of his students, and other well-wishers.

### **CONGRATULATIONS, DR. FAULKNER!!**

### **SAFE HARBOR PETROGLYPHS:**

Friends of the Safe Harbor Petroglyphs was formed to work to preserve, protect, and raise

awareness of the Safe Harbor Petroglyphs. The group is directed by the Susquehanna Kalpulli, a local group interested in the Native American culture, and the Conejohela Chapter of the Society for Pennsylvania Archaeology. The Conejohela Chapter has established a fund to help accomplish the group's goals. Currently we are looking for 'Caretakers' to help monitor visitor activity at the petroglyph sites. If you have a small motor boat, kayak, or canoe and would be interested in visiting the rocks one or more times during the summer months to check for vandalism and/or assist visitors. We are also looking for help to map the river bottom in the area around the rocks. For this we need the help of someone having a boat equipped with a depth finder, bottom reading fish finder or similar equipment. Other current projects include installing small identifying plaques on the rocks, continuing research, and developing interpretive materials.

If you can help with any of these projects call **Paul Nevin** at 717-252-4177 or Michael V. Nixon, J.D. at 412-221-6261 or e-mail [michaelnixon@yahoo.com](mailto:michaelnixon@yahoo.com).

### **ESRAC 2009**

A correction to all. The Georgia meeting will be March 28 and 29, 2009, a Friday and Saturday. The location is Red Top Mountain State Park which is north of Atlanta and south of the Etowah Mounds in Cartersville. Please let me know if this looks like a good weekend.

<[myrockart@yahoo.com](mailto:myrockart@yahoo.com)>

**Tommy Hudson**



July 24, 2007

Subject: Judith River Accident

Per Alan Barbick

I will make this as brief and specific as possible to clarify any rumors which have developed.

The group for the Judith River field trip for Monday, July the 2<sup>nd</sup> left in six cars from Albertsons. We regrouped and had lunch at the trail head.

Several people hiked in, others road in two 4WD vehicles one of which was a Forest Ranger pick-up truck driven by our archaeologist guide, Kelly Keim.

We stopped at the first location which was a shallow cave with several pictographs. The trip was to include crossing the middle fork of the Judith River several times. With the fact that the creek was waist deep in spots and being one of the hikers, I asked Kelly if I could ride in the back end of the open bed of the Ranger's truck just to cross the creek. She obliged, but the minute we started moving I realized that this was a bad idea and literally at the moment I was reaching to knock on the back window to let her know I wanted out we started going over. It felt like the kind of roller coaster ride that defies gravity. At that instant I felt deep inside that I was heading for my death. We were on the edge of the river when I fell into the water and the truck rolled over on top over me pinning me under water. Thank God and my angels that I had not landed on any of the many rocks or boulders in the creek, because I would have been instantly crushed. I was coherent and alert to realize I was on soft sand and I slid out from under the bed wall of the truck and was able to get my chest up on the bank of the river when the pain hit. I did not move without assistance from there on. Several of my rescuers were careful to pull me the rest of the way out of the river. I remained there until help arrived in form of fire fighters from a nearby camp. The ambulance ride to Lewistown which took over an hour felt like days. There was a tire starting to go which made the trip that much more bumpy and I felt every little bump. The paramedics could not administer any



pain medication until the extent of my injuries was known. About 5 minutes from town the tire exploded! I thought were we going to roll over (again) and that someone (or something) really wanted to see me dead that day. The ambulance had four tires on the back so they just rode it out. My stay in the hospital lasted four days. After all the x-rays, cat scans, and MRI's the doctors concluded that I had four broken ribs. Two on each side up high.

My wife was flying out that night to meet up with me to continue on with a vacation after the conference. I could only imagine the shock she went through when she found out the news when she landed in Billings. After my stay in the hospital we drove to a friend's cabin in the Wyoming Bighorns for a couple of days so I could gain some strength for the 1300 mile drive home. It took us three and a half days (something I could do in one day when I was younger) because I just wasn't traveling well.

My recovery has been slow, although my doctor says I am doing very well. I still have to sleep in an upright position. As of three weeks after the accident, I went back to work Monday the 23<sup>rd</sup>, but I think I pushed myself too hard and felt like I took two steps back and stayed home on today.

I don't blame Kelly or anyone else, accidents happen. All I wish is to obtain from the Forest Service is coverage for my medical bills and lost wages from time off of work. I am not seeking a law suit for pain and suffering at the present time and wish to avoid the whole issue. I would like to put this behind me as soon as possible so I can get on with my life and look forward to another adventure (safer this time) with the 2008 ARARA Conference.

I wish to thank a few people, especially Barron (Bear) Haley who was there with me at the accident comforting me (I think I squeezed the life out of his fingers), Peggy Whitehead, Drs. John and Mavis Greer, Terry Moody, Macie Lundin with son Ray, and any one else involved in helping me or my wife (Dale) get through this more comfortably. My email address is [AWBarb@aol.com](mailto:AWBarb@aol.com) if you wish to contact me.

Alan W. Barbick



**Ed Lenick and Norman Muller participated in a rock art roundtable at the New York State Museum -- interest is alive in the northeast!**

By:

**KENNETH C. CROWE II**, Staff writer: **Times Union Newspaper**

First published: Friday, June 8, 2007

*Artifacts hidden for centuries emerging. Researchers have new interest in ancient Indian art in Northeast; screening, seminar set*

ALBANY -- The Northeast's landscape has a hidden story that's only beginning to appear as researchers investigate centuries-old Native American rock cairns and nearly forgotten art. "We're at the beginning stage of figuring out how rich this history is," said Ted Timreck, a Smithsonian research associate and director of the film "Hidden Landscapes." At 9:30 a.m. Saturday in the New York State Museum, the movie "Hidden Landscapes" will be screened and discussed as part of a seminar, "Rock Art and Stone Cairns in New York," sponsored by the Native-American Institute of the Hudson River Valley.

The cairns, and the petroglyph and pictographs painted on rock surfaces, are seen as integrally tied to their surroundings. They are not considered oddities but of significant cultural value.

The cairns are piles of stones. A petroglyph is a stone carving, while a pictograph is a picture or picturelike symbol used to express ideas or information.

"What the film does is set out the history of how we have come to understand these sites," said Timreck, who has spent 30 years investigating cairns.

"The latest research is to put together as ceremonial all these things as part of the landscape. These elements are to be seen in their relationship to the landscape. That relates to the way traditional Native Americans see these things," Timreck said.

"The recent combination of native voice and the antiquarian voice is becoming so interesting and vocal that the scientific voice is joining in," Timreck said.

Questions arise about why there are so few intact examples of these Native-American artifacts in the Northeast.

"Certainly, it's not as abundant as out in the Southwest. One of the mysteries is why we have so few petroglyphs and pictographs here in the Northeast," said **Edward J. Lenik**, author of "American Indian Rock Art in the Northeast Woodlands."

Lenik has a theory for the rare occurrence of paintings on rocky surfaces. He is participating in the panel discussion on the rock cairns and art.

"The Indians had plenty of wood to work with. They carved a lot of their work on trees," he explained.

Rock carvings survive in the Hudson River Valley near Kingston and Rhinecliff. At one time, a pictograph was in the Mohawk River valley.

"There was a beautiful pictograph along the Mohawk River in Amsterdam. It disappeared by the end of the 19th century," Lenik said.

"They were known as the "Painted Rocks of the Mohawk," and artist Rufus Gridel preserved how they looked in his paintings. The State Museum has studied them.

State researchers found that the Painted Rocks were repainted throughout the 19th century. Timreck said many Native Americans stayed in their original homelands even as some tribe members migrated west



**NOTE: Our summer newsletter editor ran into problems that greatly delayed our next newsletter. Nancy Bryant, our traditional fall newsletter editor has come to the rescue with this double summer/fall issue. We hope that you enjoy reading it.**

**As you may know, we divide the four quarterly ESRARA newsletters among four regional members/editors. The idea is to get a broad representation from and for our membership in these publications. If you are looking for a project, and would like to, and are able to, produce one of the years' quarterly newsletters, please contact me, Carol Diaz-Granados, ESRARA, Managing Editor at [CDiaz-Granados@wustl.edu](mailto:CDiaz-Granados@wustl.edu).**

**Current newsletter editors are: Nancy Bryant (Rolla, Missouri), Mark Hedden (Machias, Maine), and me, Carol Diaz Granados (St. Louis, Missouri). We would like to add a new editor (or two!) from the Atlantic states, northern Midwest, and/or southeast. If you or anyone you know fits the bill, please let them – and us – know. Thanks! CDzG**

ahead of the settlers.

"The scientists are getting a lot more sensitive to farm work from the Colonial era on and the possibility of stonework that exists pre-contact. They're finding native peoples didn't evaporate out of the Eastern landscape," Timreck said.

Those who remained may have continued their native traditions, Timreck said.

As awareness grows about traditional sites in the Northeast, which are often along waterways, there is a strong push to preserve them from development as has occurred elsewhere in the U.S.

"What would be the reason they wouldn't have ceremonialism in their landscape like all over the country?" Timreck said. "It is there. We overlooked it."

Kenneth C. Crowe II can be reached at 454-5084 or by e-mail at [kcrowe@timesunion.com](mailto:kcrowe@timesunion.com).

#### *Seminar to discuss artifacts*

**What:** Rock Art and Stone Cairns in New York. A special screening of "Hidden Landscapes" with director Ted Timreck

**Who:** Petroglyph experts **Ed Lenik**, **Norman Muller** and Polly Midgley share presentations and discuss these artifacts of early Native-American life. Steve Comer, Mohican, and Troy Phillips, Nipmuc, facilitators. Rich Rugenstein, Native American Institute of the Hudson River Valley chairman, moderator

**Where:** New York State Museum

**When:** 9:30 a.m. to 1 p.m. Saturday Admission: \$5, free for members of the Native-American Institute of the Hudson River Valley

**Web sites:** Painted Rocks of the Mohawk: [http://](http://www.nysm.nysed.gov/research_collections/research/history/paintedrocks/index.html#top)

[www.nysm.nysed.gov/research\\_collections/research/history/paintedrocks/index.html#top](http://www.nysm.nysed.gov/research_collections/research/history/paintedrocks/index.html#top)

American Rock Art Research Association: <http://www.arara.org>

New England Antiquities Research Association: <http://www.neara.org>

## 2008 ESRARA DUES

Michelle Berg Vogel  
ESRARA Treasurer  
PO Box 61, Kampsville, IL 62053

Dues are \$15.00 per year. Make checks payable to: ESRARA

You can also renew on line at the ESRARA web page – [www.esrara.org](http://www.esrara.org)

If you're not sure if you're up-to-date on your dues, you can email Michelle at [michellebv@hotmail.com](mailto:michellebv@hotmail.com) and she'll check the database.

2008 ESRARA dues:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

Email: \_\_\_\_\_

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### *In Other Places . . .*

### **ASU HOSTS ROCK ART EXHIBIT IN CHINA**

Peter Welsh, Professor at Arizona State University, and keeper of the Rock Art Listserve, traveled to China this past summer to attend the openings of an exhibit on Southwestern rock art, which opened concurrently in three Chinese cities, Lianyungang, Yinchuan, and Zhongwei. Peter Welsh collaborated with researchers in New Mexico and Nevada to produce a collection of photographs on the rock art of Arizona, New Mexico, Utah, and Nevada to be displayed. The exhibit consisted of 96 digital photographs and were each accompanied by interpretive text. He and a colleague gave presentations at events in conjunction with exhibition openings in Lianyungang and Zhongwei and gained support for development under ASU's auspices for the first exhibition on Chinese rock art to tour museums in the United States. In addition to this, they were able to strengthen relationships with colleagues in anthropology, archaeology, and museology in several cities and learned how ASU can contribute to expanding Chinese capacity for utilizing sophisticated GIS applications in archaeology. Another goal of the trip was to gain support from Chinese colleagues for a significant exhibition about the rock-art of China to tour in the United States. Scholars and researchers in Lianyungang, Beijing, Yinchuan, Zhongwei, Bayonhot (Inner Mongolia) and Chengdu were uniformly supportive of this idea.

Rock art is found in China from the coast to the western deserts. it is a part of the Chinese cultural heritage stretching back at least to the Neolithic period, perhaps even before. Over the next several years, they are planning to organize a major exhibition of Chinese rock art that will tour museums in North America. This exhibit will include photographs of the art and its settings, as well as the large full size imprints of images. The exhibit will be a collaborative project among scholars from the United States and China.



### Update from ESRARA Newsletter Fall 2003

RENO, Nev. -- U.S. Forest Service officials never believed John Ligon's claim that he dug up three boulders etched with American Indian petroglyphs four years ago to put them in his front yard for safekeeping.

But they did share a concern he voiced that someone would steal the centuries-old rock art on national forest land a few football fields away from a growing housing development. After they recovered the stolen property, federal land managers struggled for years with the question of what to do with the rock etchings of a bighorn sheep, an archer, a lizard and a wheel.

Now, after initially thinking it was best to place them in a state museum, the agency -- in consultation with local tribal leaders -- has decided to return them to the mountainside where they were for perhaps as long as 1,000 years before they were disturbed.

As those legally responsible for protecting the artifacts under the Archaeological Resources Protection Act, federal land managers have been wary of returning such items to the field. They've been even more squeamish about publicizing the sites on maps and downright fearful of marking them with interpretive signs.

It has not been determined to what extent the site will be marked, or where the signs will be placed. Part of the plan calls for cooperation from local stewards who have received training to help monitor such sites.

While the agency doesn't keep detailed records, Will Reed, leader of the Forest Service's regional heritage program based in Ogden, Utah, can't recall a similar restoration effort on public lands in the West.

"But this situation in Nevada is one that is extraordinary for involving not just the return of the artifacts, but a restoration of the site. This kind of stealing a hundred-pound boulder just doesn't happen," said Reed, whose region covers all of Nevada and Utah as well as parts of Idaho, Colorado and California.

He said returning the petroglyphs is a "calculated risk."

"But we're hoping part of the benefit of this whole episode comes in public education and people helping to keep an eye on them," he said.

Frampton said, "that this site might become the poster child, if you will, for educating the public about protection of our history and our past and at the same time allow them to enjoy the site."

"So yeah, I consider we still run the risk that when we put signs up and tell people about it there could be more vandalism and more thefts. But we now have more eyes and ears out there helping us patrol the land," he said.

"It may be our savior in the end -- the people who are right next door.

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## Rock Art Conservation Comes to North Carolina

by Scott Ashcraft

The North Carolina Rock Art Survey (NCRAS) began its mission in 1997 and has since recorded 52 prehistoric and historic 'rock art' sites. These include 28 prehistoric petroglyphs, 3 pictographs and 21 historic petroglyphs. While continuing to document new sites, the NCRAS is now working on the conservation of two prehistoric petroglyph sites. One of these sites is Judaculla Rock— North Carolina's best known petroglyph. Site degradation and vandalism prompted the NCRAS to take the lead in organizing a Judaculla Advisory Committee composed of site owner Jackson County, NC; members of the Eastern Band of the Cherokee Tribal Historic Preservation Office and Tribal Elders; Office of State Archaeology; professors from nearby Western Carolina University and members of the surrounding community.

The Advisory Committee agreed to pursue a formal recording of the petroglyphs along with a condition assessment and conservation plan. The plan will make recommendations for resolving destructive environmental factors, public visitation issues, and ongoing maintenance and aesthetic matters. Close consultation with the Cherokee Tribe has been an important part of the process and the Cherokee perspective will be a basis for interaction and interpretation at this sacred site. In addition, a site stewardship program utilizing local interest will be established as part of the plan.

Jackson County contracted with rock art conservation specialist Dr. Jannie Loubser, (Stratum Unlimited, Alpharetta, Ga.), to complete the initial recording and assessments. Field work began with the removal of historic sediments deposited on the base of the boulder. Historic photos show that approximately half of the boulder has been covered with sediment since the 1920s. Sediment removal revealed two soapstone bowl scars and many pecked glyphs extending into the soil. Dr. Loubser mapped the boulder utilizing a one-to-one tracing of the pecked and engraved surfaces. Additional recording was done at night with artificial side lighting. Dr. Douglas Frink, soil scientist from Valdosta State University, assessed the sedimentation problems at the site and his conclusions will be an important component of the final report. The next phase of the project will involve evaluating the recommendations and raising funds for their implementation. Updates of the project will be made available through the North Carolina Rock Art Survey website, [www.cs.unca.edu/nfsnc/rock\\_art](http://www.cs.unca.edu/nfsnc/rock_art).

At the same time that attention was being focused on Judaculla Rock, another petroglyph site located in DuPont State Forest, Transylvania County, NC was being irreparably damaged. This site, mostly pecked circles on a large expanse of exposed granitic outcropping, is jointly owned by DuPont State Forest and a private citizen.

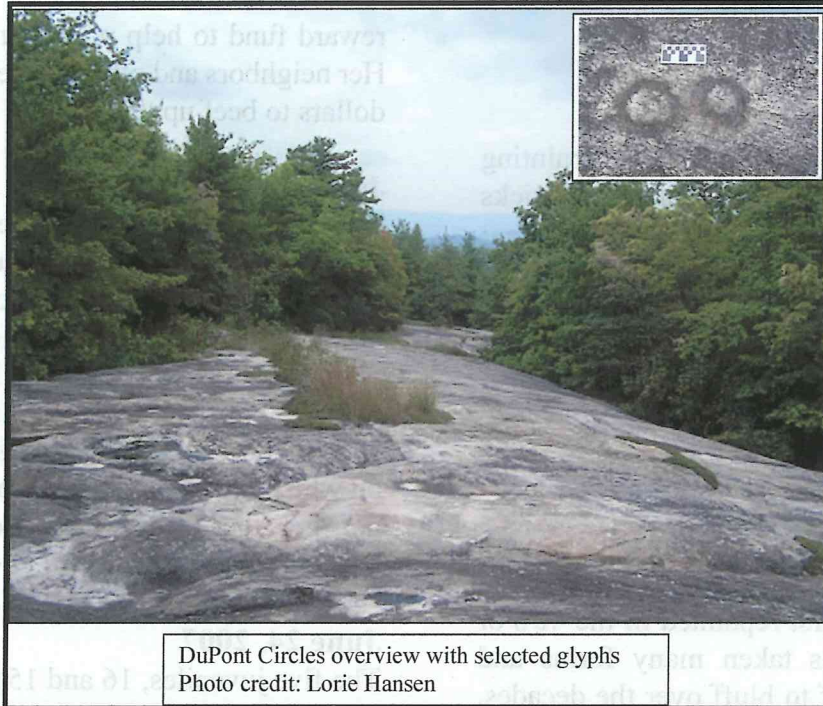
This site has experienced severe impacts from illegal campfires, spray paint, littering of broken glass and cigarette butts and off-road use of pick-ups and ATVS. It has long been known as a local "party area", and the landowners have had little success preventing unauthorized access.

DuPont State Forest officials, the private landowner and the Friends of DuPont State Forest citizens group sought assistance from NCRAS to record the site and assess preservation needs. With the interest and generosity of the Friends group, Dr. Jannie Loubser was brought in for an initial consultation. Just two weeks prior, another set of pecked circles were discovered in the forest and these were confirmed during Dr. Loubser's visit. As a result of these new discoveries, the Friends of DuPont State Forest will conduct a forest petroglyph survey before a conservation plan is sought. The NCRAS will conduct a training session for the volunteers, and the survey will take place over the opportunistic winter months of less vegetative coverage. The next step will be to seek further funding and consult with the Cherokee



Tribe. A stewardship program is also planned. Updates on this site will be posted to the NCRAS website.

North Carolina has a limited number of known rock art sites and even fewer that are open to the public. NCRAS has been exceedingly fortunate to have the enthusiasm and cooperation of many groups and individuals in our initial conservation attempts. If you know of any rock art sites or have questions, please contact, The North Carolina Rock Art Survey, Scott Ashcraft, 828 257 4254 or Lorie Hansen 828 697 6187.





## **In the News . . .**

Report by Nancy Bryant

### **A Community Restores its Historic Rock Art New Technique: Dry Ice Blasting**

#### **The Vandalism**

##### **June 10, 2007**

Vandals damaged the Piasa Bird bluff painting in Alton, Illinois by flinging tar dipped sticks at the bird. Some sticks stuck to the surface; others left a trail of tar on the "bird" as they fell.

The Piasa Bird's painted image is an Illinois landmark and can be found on the bluffs above Alton today overlooking the Mississippi River. The original no longer exists, the Piasa Bird pictograph, along with other pictographs were destroyed or removed a century ago. First repainted in the 40's or 50's, the bird has taken many forms and moved from bluff to bluff over the decades. Artist David Stephens designed and painted the current rendition of the Piasa with the help of hundreds of volunteers in 1998.

No one knows precisely what the image looked like. The likeness painted on the bluff is guesswork largely based on the description provided by Father Jacques Marquette in 1673. Marquette described two Piasa images, "They are large as a calf, have horns on their heads like those of a deer, a horrible look, red eyes, a beard like a tiger's, a face somewhat like a man's, a body covered with scales, and a tail so long that it winds all around the body, passing the head and going back between the legs, ending in a fish's tail. Green, red and black are the three colors composing the picture."

The vandalism outraged many people throughout the area. One Alton woman was so angered that she put up a \$1,000 to start a

reward fund to help police find the culprits. Her neighbors and other residents added their dollars to beef up the fund.

##### **June 21, 2007**

Five Alton High students were arrested for vandalizing the Piasa Bird bluff painting and police obtained video taped confessions. The boys' plan was to make torches to use when they went to explore caves in Piasa Park. The youths took two buckets of tar from a construction site and dipped sticks in the tar on which they had wrapped rope. They could not get the tar to light, so they started throwing them at the "bird."

##### **June 24, 2007**

The five juveniles, 16 and 15 years old, were charged with vandalizing the painting, pulling down light fixtures and smashing glass block windows in the restrooms at Piasa Park. The cases are being handled through the Madison Juvenile Court as "a juvenile delinquent act," the Alton Police Chief said. "If they were adults, it would be felony criminal damage to property."

#### **The Clean-up**

##### **July 4, 2007**

Stephen Stodnick, owner of Paragon Certified Restoration of Chesterfield, MO, has offered his company to remove tar and tarred sticks from the vandalized Piasa Bird painting. The bluff painting is about 48 feet wide and 22 feet tall, with the bottom edge roughly 30 feet above the ground. The Piasa Bird is 70 feet tall at its highest point. The cleaning technique that Stodnick will use is relatively new, dry ice or cryogenic blasting,



instead of the traditional water or sandblast. Also called CO2 (carbon dioxide) cleaning, it uses a controlled targeted spray.

Using dry ice to clean a surface is cleaner than using a sandblaster, as the ice simply evaporates. The ice also is not abrasive to the surface as is sand or chemicals.

In dry ice blasting, compressed air forces various-sized strings of dry ice resembling spaghetti out of a nozzle. Despite coming out in string form, the ice is referred to as pellets. The cold pellets freeze, then cause material slated for removal to chip away from the surface.

Stephens will repaint areas of the bird as needed after the cleaning. Areas which have faded from exposure to the sun and weather elements and the repainting of faded areas associated with the cleaning.

### July 27, 2007

Paragon donated labor; Cold Jet Dry Ice Blasting of Cincinnati provided equipment and dry ice; Ameren allowed use of its man-lift that extends 60 feet and paid the salary of artist David Stephens of Godfrey, who also is an Ameren employee, MAB Paints of Alton provided the paint.

Starting about 9 a.m. Shane Schaper, restoration technician, worked from a bucket on a man-lift some 50 to 60 feet above the ground to clean and tear off the tar and remove crude "stick torches" still clinging to the surface of the painting or lying on rock shelves jutting outward. He carefully scraped off thicker layers of tar gobs before hitting the residue with the dry ice blaster. A barrage of dry ice pellets zapped away at sticky, gooey tar. Despite hitting the limestone surface through a 1-inch nozzle opening at a pressure of 120 pounds per square inch, the forceful dry ice appeared to leave the 9-year-old paint job virtually unharmed.

The minus-170-degree dry ice pellets resemble half-inch pieces of thick broken spaghetti strands or short shredded hash brown potatoes. In the back of a pick-up truck, four-inch-thick blue coolers held 500 pounds each of the dry ice. When Schaper finished cleaning the "bird," he turned his attention to blasting graffiti.

Dry ice blasting is somewhat new and state-of-the-art in the restoration industry. It is amazing how it works. The tar just flew off of the surface leaving it clean and ready for artist David Stevens to begin his restoration work on the painting. If sandblasting would have been used, it would have taken the paint off, eroded the bluff, and tons of sand would have to be cleaned up.

Eric Burroughs, from Cold Jet, filmed the cleansing for the History Channel's "Deep Freeze" feature.



The Piasa Bird perched on the bluffs just beyond Alton, Illinois' city limits.

Photo courtesy of Alton Convention and Visitors Bureau.

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## ARARA NOTICE

Ladies and Gents:

Let's recognize those special people who are working for the conservation and preservation of rock art! Last year ARARA did not receive any nominations. You all know there are deserving folks out there so write up your nominations!

ARARA is inviting nominations for the CAP award, established in 1991 to recognize significant contributions to the conservation and protection of Rock Art. The statement of nomination must include the action or accomplishments that warrant the award and the significance of the action to the promotion of rock art conservation and protection. Please include a thorough description of the rock art site or sites, the impact of the individual or organization, relevant dates, and other individuals or organizations involved. Nominations should be received by February 15. Normally nominations are due by Dec 31 but the deadline has been extended this year.

Nominations may be from any country.

write to

Janet Lever-Wood

608 sunlit lane

santa cruz, ca 95060

blueglyph@jps.net

for additional information see:

[http://www.americanrockart.org/Conservation\\_Award.html](http://www.americanrockart.org/Conservation_Award.html)

### **Past recipients include:**

**1992:** Getty Conservation Institute, USA

**1993:** Carson City (Nevada) District, Bureau of Land Management, USA

**1994:** Comte Robert Begouen and Family, France

**1995:** no award

**1996:** Mila Simoes de Abreu, Portugal

**1997:** U.S. Army, Fort Carson Command

**1998:** New Mexico Archaeological Society and Ike Eastvold

**1999:** Evelyn Billo and Robert Mark

**2000:** Cultural Resource Department of Texas Parks and Wildlife Department and Peter J. Pilles, Jr. and the Sedona Ranger District of the Coconino National Forest

**2001:** Janine McFarland and Stephen Horne of the Heritage Resource Department, Los Padres National Forest

**2002:** Matthias Strecker and the Sociedad de Investigación del Arte Rupestre de Bolivia (SIARB) (Bolivian Rock Art Research Society)

**2003:** Barbara Sturgis, Dick Huntington, and Gene Dennis of the Verde Valley Chapter, Arizona Archaeological Society

**2004:** no award

**2005:** Katherine Wells

**2006:** no award



(Continued from page 1)

## **Abstracts from SEAC Rock Art Symposium**

### **Old But Not Forgotten: The Rock Art and Archaeology of the Whetstone Shelter Site in Southern Illinois**

Mark J. Wagner, Center for Archaeological Investigations, Southern Illinois Carbondale;  
Mary R. McCorvie, Shawnee National Forest, Murphysboro, Illinois; Heather Carey,  
Shawnee National Forest, Murphysboro, Illinois

The Whetstone Shelter (11Jn-17) is a high bluff shelter on the Shawnee National Forest of southern Illinois that contains over 100 rock art designs including Mississippian-era cross-and-circles, human hands, ogees, and other motifs. In 2007 SIU and Forest Service archaeologists documented these designs in detail as well as conducting limited excavations to obtain information on prehistoric activities within the shelter and the extent of damage caused by past illegal digging. This paper reports on those investigations including the possible relationship of some of the materials recovered by the excavations to the rock art designs within the shelter.

### **Creating the Middle World: Missouri Petroglyph Sites within the Cahokia Interaction Sphere**

Carol Diaz-Granados (Anthropology, Washington University) and James R. Duncan  
(Lindenwood University)

Picture Cave has unquestionably gleaned a tremendous amount of recognition from professionals. Missouri contains other rock-art sites that are also worthy of attention. This paper focuses on several outstanding petroglyph sites in eastern Missouri – which lie within the Cahokia interaction sphere (as does Picture Cave). The sites under discussion portray figures in a variety of activities. These figures most likely represent supernatural beings engaged in the creation of this the “Middle World.” Ethnographic records indicate that at least two important events, both involving games, took place during this phase of creation.

### **Stylistic Variability in Arkansas Rock Art**

George Sabo III, Leslie Walker, and Jerry E. Hilliard  
Arkansas Archeological Survey

The Petit Jean Painted rock art style in the central Arkansas River Valley was introduced in a 1982 publication by Gayle J. Fritz and Robert H. Ray. Following conventions widely used at the time, Fritz and Ray defined the style based on characteristics of the rock art itself. This paper re-examines the Petit Jean Painted style in relation to stylistic variability expressed in other material categories. The result is a revised perspective on the uses of style by Mississippian communities in the central Arkansas River Valley.



## **26Shadow Markers: Confirming Astronomical Observations at a Tennessee Cumberland Trail Petroglyph Site and a Proposal for an In-depth Study Including a 3D Scan**

Richard M. Mooney [ESRARA], rmooney25@comcast.net

Since the 1996 publication of the proceedings from the 1993 Eastern States Rock Art Conference, the Moonshadow Petroglyph Panel dated to the Late Woodland period at Site 31 (Henson 1986) has been observed at times of solar and lunar extreme positions. These shadow markers, identified by drilled holes and incised lines on the petroglyph panel, were discussed in the 1993 report, but finally confirmed during the passage of the complete lunar cycle between 1996 and 2006. A marker previously not identified is evaluated for significance. The astronomy, new observation techniques, existing issues, and a proposal for a study with a 3D laser scan are addressed.

## **At the Brink of the Sky: Open Air Rock Art in Tennessee**

Jan F. Simek (University of Tennessee) and Alan Cressler (USGS)

Ongoing survey of open air rock art localities in Tennessee has located a number of new sites in recent years. These fall into two major contexts. One group is located along the primary reaches of large rivers. All of these sites are composed of pictographs in red or yellow mineral pigment. Another, much larger and more diverse group of sites is positioned at the upper edge of the Cumberland Plateau escarpment. This group comprises red and black pictographs and engraved petroglyphs. It is argued that these groups served slightly different functions, but both marked significant aspects of the prehistoric landscape.

## **Chemical Analyses of Rock Art Pigments from Skinner Mountain Shelter and 47<sup>th</sup> Unnamed Cave**

Sarah A. Blankenship (University of Tennessee) and Jan F. Simek (University of Tennessee)

Pigments samples from parietal rock art recently found at Skinner Mountain Shelter, an open-air site in north-central Tennessee, and 47<sup>th</sup> Unnamed Cave, in west-central Tennessee, were studied by means of energy dispersive X-ray spectroscopy (EDS). An objective of this study was to characterize the chemical composition of the pigment materials in order to determine if the pictographs are indeed prehistoric. This paper discusses these results and compares the data with pigments analyzed from other pictograph sites in the Midwest and Southeast.

## **Pictograph recordation, analyses and dating at Paint Rock, North Carolina.**

Scott Ashcraft, Pisgah National Forest

Dr. J. H. N. Loubser, Stratum Unlimited

In 2006, the National Forests in North Carolina sponsored recordation and analyses at the Paint Rock pictograph site where three known pictograph panels straddle the North Carolina and Tennessee border. The most prominent bi-chrome panel chosen for evaluation consists of alternating red and yellow rectilinear lines forming a maze-like pattern. Surprisingly intact pigments allowed for a physical analysis of elemental composition and yielded an unusually high concentration of carbon for dating, resulting with the earliest radiocarbon date for a Southeastern pictograph. Pigment composition analyses show the rock art may be older than expected, and that efforts to procure pigments were seemingly complex.





## ESRARA

Nancy Bryant  
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Rolla, MO, 65401

### *President's Message . . .*

*(Continued from page 1,27)*

Finally, in closing, I would like to note that the "revival" in the 1990s of eastern North America rock art studies as a legitimate field of archaeological research, as well as the formation of ESRARA itself, are directly attributable to Charlie's interest in the subject. Charlie's reputation as a highly-respected southeastern archaeologist, as well as the high standards he set in regard to the recording, interpretation, and publication of the prehistoric Native American images at the Mud Glyph Cave site, laid the foundation for much of the high-quality rock art research that is taking place in the southeastern United States and other parts of eastern North America today. As such, in my role as the current president of ESRARA, I would like to sincerely congratulate Charlie once again on receiving the SEAC Lifetime Achievement Award. We greatly appreciate the advances you have made in the study of eastern North American rock art research over the years and look forward to what I am certain will be many more important contributions in the future.

Best Regards,

*Mark*

P.S. Besides, Charlie, you have to stay involved in rock art research, as I am not certain what our ESRARA auctioneer "Colonel" Jim Duncan would do without his assistant "Colonel" Faulkner if you quit coming to the ESRARA meetings (and auction) every two years.



**Charlie Faulkner at the SEACs where Charlie received the SEAC Lifetime Achievement award for his research into southeastern archaeology including rock art. He is surrounded by his former students and holding his award.**