



# E.S.R.A.R.A.

Newsletter of the Eastern States Rock Art Research Association

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## IN THIS ISSUE

E.S.R.A.C. 2014 Recap	1
Meeting Minutes	2
Message from the President	3
Financial Report	3
Rock Art Sites Nominated to the National Register	4
E.S.R.A.C. 2014 Abstracts	5-7
E.S.R.A.C. 2014 Photos	8-9
Membership Info	10

## CURRENT OFFICERS:

### PRESIDENT

MARK WAGNER

### VICE PRESIDENT

JAN SIMEK

### SECRETARY

HEATHER CAREY

### TREASURER

MICHELLE BERG-  
VOGEL

## E.S.R.A.C. 2014

Twenty one years after the first Eastern States Rock Art Conference, the 2014 meeting returned to Natural Bridge State Park, in Slade, KY. The conference was held April 4-6 at the Hemlock Lodge, situated between the Middle Fork Red River and stunning sandstone cliffs. Friday morning began at the Gladie Learning Center with a video tribute to



Dr. Fred Coy, the first president of E.S.R.A.R.A., presented by Forest Service Archaeologist, Frank Bodkin. Following the presentation, conference attendees had the opportunity to tour the interpretive center, and take a short hike past a historic moonshine still to visit the Gladie Cabin before lunch. In the afternoon archaeologists and back coun-



Participants gather for a group photo following guided hikes to Martin's Fork (left) and Gray's Arch (right).

try guides from the Daniel Boone National Forest, as well as volunteers from the Red River Historical Museum, led guided hiking tours of several prehistoric rock art sites in the area. On Saturday, members presented several interesting papers on rock art sites, manmade stone features, and experiments in petroglyph manufacture techniques. Saturday evening, following the meeting, we had a pleasant dinner at the Hemlock Lodge, and were fortunate enough to have been joined by friends and family of the late Dr. Fred Coy for a second tribute to his life's work, presented by Forest Service Archaeologist, Randall Boedy. To end the evening, Jim Duncan, along with Colonels Mark Wagner and Jan Simek, held the popular E.S.R.A.R.A. auction. It was enjoyed by all, and very

successful in raising funds. Finally, on Sunday participants were invited to visit the Red River Museum or visit the Dog Slaughter Creek petroglyph site before heading home. Thank you to all of the E.S.R.A.R.A. members who helped plan, organize, and execute this memorable event. We look forward to seeing everyone at the next meeting in 2016.



# General Membership Meeting Minutes



Picture of the Nada Tunnel on the way to the Gladie Center Located in the Red River Gorge Geological Area, taken by Carol Diaz-Granados



Steps leading to the Natural Bridge State Park arch, just a short hike away from the Hemlock Lodge, taken by Mark Wagner

Natural Bridge State Park  
April 5, 2014

The meeting was called to order by President Mark Wagner.

**Membership update –** Heather Carey reported that based on a recent member update there are about 70 members. Some of these members have not paid their dues in a few years. She will work with Treasurer Michelle Berg-Vogel to continue updating the list.

**Old Business –**  
*Website* – The new website is now up and running. President Mark Wagner encouraged all members to contribute information, including articles, photos, etc. in order to keep the content fresh.

*Newsletters* – Regular newsletters have not been going out due to a lack of volunteers to put them together and lack of submissions. It was decided to attempt to produce at least 3 newsletters this year. Eraina Nossa and Sierra Bow have agreed to serve as editors for the newsletter. Members were encouraged to send in articles, book reviews, etc. for the newsletters. All of the old newsletters have been scanned and are now on the website and available at no cost to the public. President Mark Wagner noted that they

have been getting quite a number of views. It was decided that new newsletters would be added to the website on a one year delay, in order to give members the benefit of having the most current newsletters.

**New business –**  
*Election of Officers* – Nominations were accepted for all positions. Carol Diaz-Granados nominated Heather Carey for the position of Secretary. Heather Carey accepted the nomination. No other nominations were received. An election was held by voice vote and Heather Carey was voted in as Secretary. It was decided to combine the duties of the Corporate Affairs Manager with the duties of the Secretary. Mark Wagner agreed to continue as President and Jan Simek agreed to continue as Vice President. The treasurer, Michelle Berg-Vogel, was not in attendance. President Mark Wagner will contact her by email to see if she will continue as Treasurer.

*Discussion about Membership* – Membership in ESRARA is starting to dwindle. Some discussion was held regarding ways to try and increase membership, particularly among younger people and students. Heather Carey volunteered to set up an ESRARA Facebook page. Another idea

was to offer a poster session at the next meeting, which could include a student prize (books, certificate, etc). This could be routed to email listservs at various Anthropology graduate programs in the East. Frank Bodkin noted that several people in Kentucky are trying to form a rock art group. These people were encouraged to be a part of ESRARA, in addition to having their own local group. It was discussed whether or not we should offer a student membership. As current yearly individual dues are only \$15, most people thought this was inexpensive enough and offering a less expensive student membership was not necessary.

*Lifetime Memberships* – The website needs to be set-up to accept Lifetime Memberships.

*2016 Meeting* – Discussion was held regarding where to hold the 2016 ESRARA meeting. Jan Simek volunteered to host the meeting in Tennessee. Possible locations include Fall Creek Falls State Park, Clarksville, or University of the South.

A motion to adjourn the meeting was made by Denise Smith. Jan Simek seconded the motion.

Respectfully submitted,  
Heather Carey



# Message From the President

Greetings to All ESRARA Members,

I sincerely want to thank all of the people in Kentucky including the USDA Forest Service Archaeologists Randy Boedy, Frank Bodkin, Mary White, and Wayna Adams who helped plan and lead the rock art tours; local members Alan Cornette, Johnny Faulkner, and Larry Meadows who either participated in the meetings or helped lead the rock art site tours; and the many other volunteers who helped make the 2014 ESRARA meetings at Natural Bridge State Park. It was especially gratifying to meet some of the many friends of Dr. Fred Coy, as well as the members of his family including his wife Emily, who came to the meeting as well as see some of the sites that Fred recorded and had written about over the

years.

I also wish to thank all of our “new” Kentucky members who joined ESRARA at the 2014 ESRAC meeting at Natural Bridge State Park. The success of an organization such as ESRARA rests on having interested members who are willing to support the organization, both through joining the organization as well as writing articles and leading tours, and we are very happy to have many of Fred’s old friends join the organization that he helped found. I am sure that he would be pleased as well.

The 2016 ESRAC meetings are (tentatively) set to be held at Falls Creek Falls State Park in Tennessee although it is possible that the exact

venue within Tennessee might change as we get closer to the date. Regardless, we are happy to go to Tennessee, which is the home state of another one of ESRARA’s founding members—Dr. Charles Faulkner—as well as the home of current ESRARA Vice-President Dr. Jan Simek. Anyone who is familiar with Charlie’s and Jan’s outstanding work in Tennessee and other parts of the Southeast will know that this is a meeting that should not be missed. Tennessee is a beautiful state at any time of the year and Falls Creek Falls State Park in particular, with its many waterfalls, will be a great place for the 2016 ESRAC meeting.

Best Regards,

Mark Wagner

## E.S.R.A.R.A.

## Financial Report

Total in accounts: \$ 11,835.02

Bank Balance : \$ 11,258.98

PayPal Balance : \$ 576.04

### Income

ESRAC 2014: \$1766.01

Dues: \$380

### Expenditures

ESRAC expenses: \$1,343.75

Website: \$500

Legal Fees: \$60.98



**White-haired goldenrod, a very sensitive endangered plant that is present at some rock art sites in the Red River Gorge, is featured above. The plant grows near the drip line of sandstone rockshelters. Photos by Eraina Nossa**



# Illinois Rock Art Sites listed on the National Register of Historic Places



**Korando "birdman"  
Petroglyphs**



**Bay Creek  
Ogee Pictograph**



**Buffalo Rock**



**Marshall Site Incised  
Petroglyphs**

Archaeologists at the Center for Archaeological Investigations (CAI) have been very busy for the past year completing National Register of Historic Places (NRHP) nomination forms for a number of rock art sites in Illinois for the US Forest Service and the Illinois Department of Natural Resources. Nomination forms were completed for four rock art sites owned by the Shawnee National Forest (Buffalo Rock, Bay Creek, Whetstone Shelter, and the Korando site). These were submitted to the Illinois State Historic Preservation Office (SHPO) this spring which concurred regarding the significance of the sites. All four site nominations have now been forwarded to the Keeper of the National Register for listing on the NRHP.

The Whetstone Shelter is one of the most famous oldest known rock art sites in Illinois, possibly having first been reported in the early 1880s. Located high up a bluff side overlooking the Mississippi River in Jackson County, Illinois, the site contains a combination of Mississippian (AD 1000-1500) and possibly earlier petroglyphs and pictographs. Images at the site include human hands, bi-lobed arrows, cross-in-circle designs, animal tracks, and numerous other images.

The Korando site, also located in Jackson County, is likewise a Mississippian site. This site, which consists of a combination rock shelter and small cave, represents the first cave site discovered in Illinois. Images at the site include petroglyphs and pictographs including numerous representations of the Mississippian "birdman" motif.

The Bay Creek site, located in



**Whetstone Shelter Petroglyphs**

Pope County, Illinois, consists of a low-roofed rock shelter that contains numerous red ochre Mississippian-era red ochre paintings of ogees, canids, circles, and other designs.

Finally, Buffalo Rock, which is located in Johnson County, Illinois, is a post-1673 historic period site that contains Illinois's only painting of a bison or "buffalo" as well as a red ochre crescent moon and star.

Because the four above sites are federal properties, they did not have to be reviewed and voted on by the Illinois Historic Sites Advisory Council (IHSAC) before being listed on the National Register. The Marshall site, however, which is a Native American petroglyph site located within the state-owned Marshall State Conservation Area in the Illinois River Valley was subject to review and approval by the IHSAC.

The Marshall site consists of a small boulder located adjacent to the Illinois River that contains five engraved images—three anthropomorphs, one avimorph, and an L-shaped image that may represent a hafted ax—that represent the only engraved (as opposed to pecked or ground) images identified in Illinois to date. Based on this variance, and the presence of ca. late 1700s to early 1800s Kickapoo and Potawatomi sites in the immediate vicinity, the Marshall site was interpreted as representing a historic period Native American rock art site.

Mark Wagner (CAI) presented the Marshall site nomination to the IHSAC on June 26, 2014, at their meeting in Springfield, Illinois. The council unanimously approved the Marshall site nomination and it has been forwarded to the Keeper for inclusion in the National Register.



# E.S.R.A.C. 2014 Abstracts

## Natural Bridge State Park, Slade, KY

Cornette, Alan

### ***The High Rock Petroglyph Site (15PO25) in Kentucky***

The very unique image labeled The High Rock Petroglyph (15PO25) presently on display at the Red River Museum at Clay City, Kentucky, is a face image and was created for ceremonial purpose to propagate and sustain a Southern Death Cult (sometimes called the Buzzard Cult) introduced from the southeastern United States into Powell County, Kentucky. The face feature incised on one side of a sandstone boulder (5ft x 2ft x 4ft) is one cohesive image identified as that of a Southern Death Cult warrior/shaman. This image exhibits identified and accepted iconic shapes related to earlier Mississippian and Central American, Maya and Aztec cultures and has no connection to a common, laymen belief related to the Pareidolia instructs of the human brain such as one may see in clouds or cluttered wallpaper designs.

Sierra M. Bow (University of Tennessee), Jan F. Simek (University of Tennessee), Scott Ashcraft (Pisgah National Forest), Lorie Hansen (North Carolina Rock Art Project)

### ***Portable X-Ray Fluorescence Analysis of the Paint Rock Pictographs, Appalachian Ranger District, Pisgah National Forest, North Carolina***

Paint Rock (31MD379) is a well-known pictograph site located on the north bank of the French Broad River in Madison County, North Carolina. This painted panel consists of a bi-chrome red and yellow rectilinear design high up the vertical cliff face. While recording and documenting the site in 2006, New South Associates collected three samples of pigmented rock and submitted for AMS dating and physical analysis via Energy-Dispersive Spectrometry (EDS). We revisited the site in 2013 to conduct a comprehensive, non-destructive physical analysis of the red and yellow paints with a portable X-ray fluorescence analyzer (pXRF). In this presentation we compare the compositional results between the EDS and pXRF analyses in order to determine the efficacy of non-destructive methods over the standard destructive analysis techniques.

Jan Simek (University of Tennessee), Sierra Bow (University of Tennessee), Mary White (United States Forest Service), Wayna Adams (United States Forest Service), Randy Boedy (United States Forest Service)

### ***Pictographs along a Section of Dog Slaughter Creek, London Ranger District, Daniel Boone National Forest, Kentucky***

In 2012, a series of black pictographs was discovered by US Forest Service archaeologists in a sandstone rockshelter along Dog Slaughter Creek in the London District of the Daniel Boone National Forest. These pictographs include images of various animal tracks, plants, and an anthropomorph that are in keeping with motifs from other Kentucky rock art sites, although painted rock art is far less common than petroglyphs in the state. Portable XRF analysis of the pictographs shows that liquid paints were used to produce the images and that charcoal was the primary coloring agent. The paint recipe used at Dog Slaughter is consistent with prehistoric paint production further to the South in Tennessee, where rock art pictographs are more common than they are in much of Kentucky.



## Experimental Archaeology!

Pictured above are replicas of various petroglyphs created by Johnny Faulkner. See his paper abstract for more information.

# E.S.R.A.C. 2014 Abstracts Continued

Faulkner, Johnny

## ***An Examination of Eastern Kentucky Rock Art Sites***

This paper will entail a look at some rock art sites here in Eastern Kentucky and how they were potentially manufactured by past prehistoric peoples. The majority of petroglyphs in Kentucky, on sandstone rock contexts, appear to have been manufactured by pecking into the rock, from both direct percussion and indirect percussion techniques. My paper will discuss an approach for future archaeologists to focus on the lithic debitage at prehistoric sites that have petroglyph features, to potentially date when the petroglyph was manufactured. If the prehistoric petroglyph manufacturing tools are identified with associated data-ble artifacts within "in situ" cultural midden deposits through excavations, archaeologists should be able to date what cultural period the petroglyphs were manufactured. I have been doing some recent research, focusing on making replicas of previously recorded pre-historic rock art petroglyph motifs, using both both direct and indirect percussion techniques with a variety of lithic tools (hammerstones, bifaces preforms and flake debitage). I will show through replication of petroglyphs what tools I utilized to complete the process. I will have a display set up at the upcoming conference, in conjunction with the Red River Historical Society, with both the replica tool assemblage and lithic waste debitage, and have several replicate petroglyphs that I have manufactured into locally occurring sandstone rock slabs from rockshelters in the Red River gorge area. Hopefully by comparing both replication tools and replication lithic waste debitage with similar tools and debitage from prehistoric sites, archaeologists may start to get a handle on what prehistoric culture were making the unique rock art glyphs.

Wagner, Mark J. (Southern Illinois University – Carbondale), Eraina Nossa (SIU-C), Doug Kosik (SIU-C), Mary R. McCorvie (U.S. Forest Service and Heather Carey (U.S. Forest Service)

## ***Lost and Found: Amos Worthen's Figure House Rock Site***

In the early 1860s Illinois State Geologist Amos Worthen located a rock art site along Cedar Creek in Jackson County, Illinois, containing bird tracks, human figures, and other images. Forest Service archaeologists discovered a rock art site in this same general location in 1994. It was unclear if this new site (Prang) and Figure House Rock were one and the same however, due to the lack of survey data for the Cedar Creek drainage and the absence of human figures at the heavily vandalized Prang site. Recent (2014) investigations, however, recorded a previously unknown human-like petroglyph at the Prang site that confirmed its identification as Figure House Rock. This paper describes the rock art images at the site, their potential age, and the "feather and plug" drilling method used by historic period visitors to the site to remove an unknown number of images.

Smith, H. Denise

## ***Stone Construction Features at Stone Mountain, Georgia***

Stone Mountain, located just east of Atlanta, Georgia, has long drawn the attention of visitors to the area. Before Europeans settled in the area, the mountain seems to have been a sacred site, as well as a boundary marker between different polities. Early writers describe a peculiar formation on top of the mountain, surrounded by a dry-stone wall. These fea-

## E.S.R.A.C. 2014 Abstracts

tures have long since been destroyed, but this paper will discuss the possible reconstruction of these constructions, including a short animation film. Such films could be used in local education programs about the mountain and its history.

Steinbring, Jack

### ***Rock Art and America's Earliest Inhabitants***

An attempt is made to reconcile knowledge of the earliest known rock art with the earliest evidence of Early Man in the New World. An assumption is made that elemental forms (cupules and lines) expressed in the Pit and Groove style, constitute the earliest North American marking. Excavational data are employed to clarify cases of early marking. Genetic data, along with ethnographic information are added to produce a multi-dimensional perspective on the problem.

Motsinger, Mark (Carrier Mills/Stonefort High School)

### ***The Stone Forts and Walls of Southern Illinois***

This paper is a summary of the stone forts/walls of southern Illinois. As the History teacher at Carrier Mills/Stonefort High School, I was amazed at how many of the students had never been to, or knew anything about, the old wall that gave one of the towns in our school district its name. I began teaching about the walls in both my U.S. History and Illinois History class, and each year we took a field trip to one of them. As I began to gather information for class, a renewed interest began to develop that had originally been stirred years before and I began to look into the other stone walls in the region. The paper summarizes, as well as looks at the history of research over the years associated with these stone walls.

Diaz-Granados, Carol (Washington University)

### ***Missouri Rock Art, Iconography, And Oral Traditions***

For many years, the focus of rock art, for the few people who were interested in it, was simply to record it, and sometimes to quantify the motifs. Of the few people who were recording rock art 50 years ago, most were avocationals who had found an interest in the field. Recording was (and continues to be) extremely important but there is more to it that can be extracted. There are over 150 rock art sites in Missouri. Many of the petroglyphs and pictographs are not simple singular motifs. They are complex and they tell a story. The presentation is to show some of the complex examples of rock art and briefly touch on their iconography. Jim Duncan will follow this talk and further elaborate on the American Indian oral traditions that are likely behind the imagery we are seeing.

Duncan, James R.

### ***Linking Oral Traditions To Rock Art And Artifacts***

For years, Mississippian motifs found in Missouri's rock art have been identified in other categories including shell, copper, pottery, and lithics. I believe that this complex iconography encodes important oral traditions. The fact that the same or similar iconography appears on portable artifacts strengthens this premise. These oral traditions appearing in the rock art and artifacts should be considered as foundational ideology. I will examine the rock art and a number of artifacts and demonstrate how they link to a selection of American Indian oral traditions.

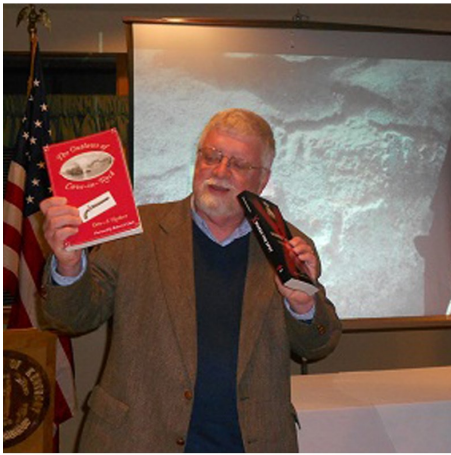
### ***KEYNOTE ADDRESS: Remembering Kentucky Rock Art Pioneer: Fred E. Coy, Jr.***

Boedy, Randall D (U.S. Forest Service), Frank M. Bodkin (U.S. Forest Service), Cecil R. Ison, William E. Sharp (NRCS) and Johnny A. Faulkner

Fred E. Coy, Jr. was a pioneer in the description of rock art in Kentucky. In this presentation, we will present an overview of the major petroglyphs sites he described and photographed. He was also involved in documenting niter mines, splash dams and other Appalachian site types. Dr. Coy's contributions lie not only in the documentation of archaeological sites, but also in the many personal contacts he made while increasing the awareness and appreciation of rock art in Kentucky.



# E.S.R.A.C. 2014 in Photos





# E.S.R.A.C. 2014 in Photos



Special Thanks to Heather Carey, Carol Diaz-Granados, Rhonda Huff, Donnie Lawson, Larry Meadows, Eraina Nossa, Michelle Berg Vogel, and Mark Wagner for contributing content and photographs for use in this newsletter.



# Join E.S.R.A.R.A.



E.S.R.A.R.A. members and 2014 meeting attendees pose for a group photo at the Cave Fork Hill Petroglyph Site.

Membership includes four issues of the newsletter, information about meetings, and field trips. ESRARA is a non-profit organization, and your contributions sponsor publication expenses, educational, and rock art conservation projects. We welcome contributions from individuals, corporations, foundations, and government agencies in support of our mission.

Single person membership \$15

Joint (or family) memberships \$20

Lifetime memberships are \$250

Membership applications and renewals can be completed online at [www.esrara.org/membership](http://www.esrara.org/membership) and sent to [treasurer@esrara.org](mailto:treasurer@esrara.org) or printed and mailed to:

Michelle Berg Vogel, *Treasurer*

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