



E.S.R.A.R.A. NEWSLETTER

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

VOLUME 4, No. 2

Summer 1999

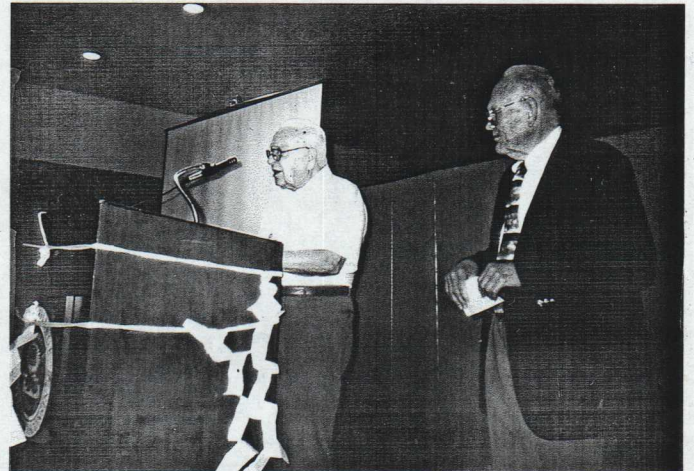
President's Message . . .

Greetings from your new president! For starters, I wish to thank our outgoing president, Dr. Fred E. Coy, Jr. for the magnificent job he has done as ESRARA'S first official president. His leadership, guidance, support, and ideas, have been invaluable and have gotten our organization off to a fantastic start. I am confident that I speak for the entire board of directors as well as the membership in thanking Dr. Coy. I would also like to thank Dr. Coy for spearheading ESRARA's first Lifetime Achievement Award, presented at the International Rock Art Congress in Ripon, to Dr. James Swauger (more in this issue). If you were in attendance, you know what a memorable event the presentation was and how much it meant to Dr. Swauger -- now in his 86th year!

I would like to thank the outgoing board officers, Dr. Charles Faulkner, and Deborah Morse-Kahn, for their contributions to ESRARA, and welcome our new board members, Jean Allan, Corresponding Secretary and fall newsletter editor, H. Denise Smith, Recording Secretary, and Kevin Callahan, Spring newsletter editor.

The entire ARARA board is to be commended for all their work and, too, for their support of our organization. ARARA (American Rock Art Research Assn.), is the 20+ year old national rock art organization and has been the leader in organizing committees on site preservation, creating public awareness, educational programs, international dialogue,
(Continued on page two)

JAMES SWAUGER RECEIVES ESRARA'S FIRST LIFETIME ACHIEVEMENT AWARD



Dr. Jim Swauger accepts the Lifetime Achievement Award which was presented by ESRARA President, Dr. Fred E. Coy, Jr. (right). The presentation took place during the awards ceremony at the IRAC closing banquet. Upon presentation of the award, Dr. Swauger received a standing ovation. Dr. Swauger's daughter, Amy E. Swauger, accompanied her father to the event. (See Dr. Coy's presentation speech on page 9)

FALL NEWSLETTER Volume 4, Number 3

**Send all news items
and reports to:**

Jean Allan

71 Adkins Road

Double Springs, AL 35553

(Deadline: October 15)

Of special interest --

**SEAC HOSTS
SYMPOSIUM ON MOTIFS &
SYMBOLISM IN THE
SOUTHEASTERN UNITED STATES**

A special plenary session on southeastern ceremonial complex motifs, symbols, and iconographic themes will take place during the Southeastern Archaeological Conference in November. This session should be of great interest to eastern states rock art researchers, because its purpose is to present the latest on motifs and symbolism plus stylistic information on the southeastern region. In addition, there will be discussion of interpretation of specific symbols and motif sets as well as interpretive methodologies. The session will conclude with a panel discussion on the role and importance of iconographic studies in various facets of archaeological research. The session will be on Saturday morning, November 13, from 8:00-12:00. Mark your calendars.

The Southeastern Archaeological Conference (SEAC) is scheduled for November 11-14 and will take place in Pensacola, Florida at the Grand Hotel. For more information, contact the meeting chair, Elizabeth D. Benchley:

Phone: (850)474-3015

Fax: (850)474-6276, or

E-mail: ebenchle@uwf.edu.

Or for hotel reservations, call:
1-800-348-3336.

**NOTE: ESRARA will have its interim business meeting, as usual, at this conference.
We hope you can make it!**

**PETROGLYPH COIN EAGLE
TAKES FLIGHT!**

Sharon Urban reports that the U. S. Department of the Treasury selected the eagle to be used on the new U. S. dollar coin. Unfortunately, they did not select the eagle petroglyph design, although word has it that it was in the final running. Instead, they selected an eagle in flight with Sacagawea and her child on the obverse side. Sharon noted that Canada already has a rock art coin!

(Continued from page one)

and much more. A membership is certainly worthwhile and one can contact them c/o Sharon Urban, at: Arizona State Museum, University Arizona, Tucson, AZ 85721-0026. Our board views ARARA as a role model and I know that we can work together successfully for the benefit of all.

The IRAC meeting turned out to be as stimulating an event as could be imagined, and Wisconsin was beautiful in May (as promised by organizer/host Jack Steinbring). Dr. Steinbring reports that 37 different countries were represented among the approximate 300 attendees (I'm proud to report that about 40 were ESRARA members, per ARARA Treasurer, Donna Yoder).

The setting was charming, weather and accommodations great, and the food superb with a daily variety served cafeteria style. Along with the 200 papers given, evening guest lectures, and field trips, there was an atlatl demonstration that drew over 200, a flint-knapping demo which was also a big hit, and even a special stamp cancellation. But I think that all of you who attended will agree that the best part was being among colleagues in the same research specialization. And I frequently overheard the remark: "It's so great to finally put a face with a name!" (That is, names from book authors, journal articles, and of course, the e-mail list.) In case you didn't hear, we (ESRARA) had an outstanding turn-out at our business meeting on Thursday evening which included new members and members from ARARA.

It was wonderful to see you at IRAC. Hope you've all been having a fabulous summer.

Sincerely,

Carol

REPORTS ON RESEARCH AND ACTIVITIES

● ILLINOIS

Mark Wagner (SIU-Carbondale) and Mary McCorvie (Shawnee National Forest) are currently recording a series of Mississippian-age (ca. AD 1000-1500) paintings at the Schwegman site in Pope County, Illinois. This small shelter, which is located on the Shawnee National Forest, contains several large red ochre paintings including depictions of animals and a large ogee. The shelter currently is being used by hikers and hunters and the paintings are in danger of being damaged by soot from camp fires. The Schwegman shelter is located approximately one mile north of the Millstone Bluff site, a large Mississippian village and petroglyph site located on a steep bluff top that dates to ca. AD 1300-1550. The proximity of these two sites raises the possibility that the paintings at the Schwegman shelter were created by the Millstone Bluff site villagers.

Mark Wagner also is attempting to locate the "Piasa Bluffs" rock art site in Madison County, Illinois, first reported by early Illinois archaeologist, William McAdams, in the 1850s. McAdams illustrated a series of 12 paintings from this rock shelter on page 22 of his 1887 book "Ancient Races of the Mississippi Valley." At least six of the paintings were cut out in 1905 but several still remained as late as 1922. Archaeologist Neal Trubowitz discovered two of the cut-out paintings in the collection of the Missouri Historical Society in 1995. McAdams never recorded the location of this shelter and its location has remained a mystery for the past 75 years. This past year, however, local historians and naturalists were able to determine the name of the hollow that contains the shelter and its current owners. A survey of the hollow to locate the shelter and assess the state of preservation of the remaining paintings (if any) is planned for this fall.

● IOWA

Kevin Callahan reports that early this summer, he and Deborah Morse-Kahn visited Effigy Mounds National Monument in northeastern Iowa during its fiftieth anniversary celebration organized in part by ESRARA member, Dr. Lori Stanley of the Anthropology Department of Luther College. He reports that it was a wonderful event with many Native American speakers, events, demonstrations, and booths. Several speakers came from great distances and the event was well attended. Later in the summer Callahan, Morse-Kahn, and David Stanley are planning a research trip to visit the Blood Run boulder in northeastern Iowa. The boulder is covered with cupmarks. Charlie Bailey, Callahan, Alan Woolworth, and Chuck Bailey will be visiting Bob Salzer and Grace Rajnovich at the Gottschall site and to go over the final proofs for the new publication on Gottschall which will be published soon by Prairie Smoke Press.

● MINNESOTA

Since his IRAC 99 paper on "Newport Minnesota's Red Rock and other sacred boulders of the Upper Midwest," Kevin Callahan has collected additional ethnohistoric references regarding three other sacred boulders of the Dakota located at Shakopp, Lake Minnetonka, and Eden Prairie, Minnesota. He traveled to a fourth possible site which has a large red granite boulder on a former island in Birch Island Lake near a natural spring. Callahan plans on interviewing *a man over ninety years old who remembers* his grandfather's stories about the use of the boulder. The written ethnohistoric accounts he has reviewed confirm that offerings were left at these boulders, at least one of these boulders was always visited before the Dakota went into battle (another boulder reportedly had an Ojibway scalp on it) and boulders were painted as a Dakota religious activity.

● MISSOURI

Jim Duncan and Carol Diaz-Granados were called to view a site in central Missouri that was reported as a prehistoric alignment of rocks and boulders. Although it was the hottest day of the summer, they were impressed by what they saw. There were a series of double rock slabs radiating from a central point. Most had been placed on a north-south axis. Their informant had meticulously mapped the entire hillside which also included two very large rock cairns. Duncan and Diaz-Granados plan to return to the location (on a cooler day) to search the area for possible rock art sites.

(Send your reports on research and activities to fall newsletter editor:

Jean Allan
71 Adkins Road
Double Spring, Alabama 35553
E-mail: Allan_Jean/r8_al_bankhead@fs.fed.us

ROCK ART OF THE EASTERN WOODLANDS, Proceedings from the Eastern States Rock Art Conference (Edited by Charles H. Faulkner) is now available from ARARA (Occasional Paper #2, 1996). This excellent publication contains contributions by: Coy, Diaz-Granados, Faulkner, Hedden, Henson, Hockensmith, Hranicky, Lenik, Lowe, Mooney, Swauger, and Wagner. Copies are \$16. and may be ordered from ARARA, P.O. Box 65, San Miguel, CA 93451.

Past is Prologue

(from the files of past president, Dr. Fred E. Coy, Jr.)

I am not up-to-date on your Kentucky recording. You have been doing a wonderful job on a little-known region and I have only to look at my site map in Rock Art of the American Indian to remember how little was known just five years ago.

*Excerpt, letter from Campbell Grant to Fred E. Coy, Jr.
August 27, 1972*

Strange that all over the continent, starting only two decades ago, individuals started recording rock art sites on their own without any knowledge of each other's work. It was only in '69 that a number of Canadian researchers got together for a conference and formed a loose association -- Canadian Rock Art Research Associates (CRARA) to share results, compare ideas and avoid overlapping.

*Excerpt, letter from Selwyn Dewdney to Fred E. Coy, Jr.
October 28, 1972*

We do not yet in the "States" have an organization of petroglyph fanciers, but several of us have expressed interest in trying to develop one. Campbell Grant, Jim Swauger, and Dr. Klaus F. Wellmann, . . . communicate with each other every once in a while and have each expressed at some time a desire to have a meeting or get-together at which time we can discuss our interests.

*Excerpt, letter from Fred E. Coy, Jr. to Selwyn Dewdney
November 6, 1972*

ESRARA Quarterly Newsletter Editors

Summer: *Carol Diaz-Granados*

Fall: *Jean Allan*

Winter: *Mark Hedden*

Spring: *Kevin Callahan*

ESRARA 1999-2000 Officers

Carol Diaz-Granados, President

Fred E. Coy, Jr., Vice President

H. Denise Smith,

Recording Secretary

Iloilo M. Jones, Treasurer

Jean Allan,

Corresponding Secretary

Rex Weeks, Webmaster

Mark Hedden,

IFRAO Representative

James Swauger, Ex Officio

1999 IRAC CONFERENCE: HIGHLIGHTS OF ESRARA SOUTHEASTERN SYMPOSIUM

Rex Weeks, Arizona State University

The Twelfth Annual Conference of the International Rock Art Congress (IRAC) convened at Ripon College, Ripon, Wisconsin on May 23-31, 1999. The meeting was sponsored by International Federation of Rock Art Organizations (IFRAO), American Rock Art Research Association (ARARA), and the MidAmerica Geographic Foundation (MAGF). ESRARA was invited to the conference, and sponsored two symposia for the northeastern and southeastern United States. This article discusses the symposium entitled, Current Rock Art Research in the Southeastern United States, which was held from 8:00-10:20 AM on May 27, 1999. The session was chaired by Jean Allan of Alabama, US Forest Service (USFS), and Dr. Carol Diaz-Granados of Missouri, Washington University, St. Louis. Participants included Jean Allan, Randall Boedy, Tommy Charles, Dr. Fred Coy, Dr. Carol Diaz-Granados, Bart Henson, Cecil Ison, and Rex Weeks. Presenters discussed a wide array of research topics ranging from chronology, cultural affiliation, site description and distribution, formal and contextual analysis of style to cross-media comparison.

One of the most fascinating papers on cross-media comparison, entitled Dendroglyphs, was presented by Dr. Fred Coy of Kentucky, President of ESRARA. From his extensive compilation of historical accounts concerning *dendroglyphs*, Dr. Coy demonstrated the importance of carved and painted trees in the eastern United States. A curious phenomenon, the practice of carving and painting meaningful images on trees, may be related to the dearth of related activities on stone surfaces in Eastern Woodlands when compared to the western desert regions. By historical accounts, "picture-writing" on the trunks of trees was a more frequently observed practice than making rock art among eastern Native American societies during the Eighteenth and Nineteenth Centuries. Dr. Coy suggests that the paucity of rock art in the East may be related to the prevalence of dendroglyphs.

Carol Diaz Granados presented an insightful discussion of the relationship in rock art between style, chronology, and cultural affiliation. In her paper, Missouri's Time-Sensitive Rock Art Motifs and the States First Report on Associated Accelerated Mass Spectrometry (AMS), she demonstrated at Picture Cave the correlation between radiometric dates for three pictographs, and the age of motifs inferred by certain formal characteristics of "style." Dr. Diaz-Granados showed how AMS dates obtained by a plasma-chemical extraction technique developed by Marvin Rowe, Marian Hyman, and company of Texas A&M, agreed perfectly with the inferred ages of these paintings. The pictographs date to the Mississippian period. Continued research in this vein will no doubt insure a sound chronology for Missouri's 140 rock art sites and beyond.

Cecil Ison of Kentucky, USFS, added a thoughtful perspective to our understanding of the relationship between site distribution, emergence of horticulture, and the development of rock art traditions in the Red River Gorge. In his paper, Plant Domestication and Petroglyphs: Placing Eastern Kentucky Rock Art Into a Chronological and Cultural Perspective, Ison

(continued on following page)

suggested that the emergence of horticulture during the Terminal Archaic period may have been the impetus for changing social and cultural practices which pertain to the intensified occupation of rock shelters as evidenced by co-occurrence of cultigens, petroglyphs, and bedrock mortars. Ison's keen observation directs our attention to the context of early rock art in the Southeast.

Randall Boedy of Kentucky, USFS, shared an interesting formal analysis of a peculiar rock art site in southeastern Kentucky. In his presentation, The Journeys End Petroglyph: A Unique Rock Art Glyph, Boedy noted that the Journeys End shelter is not only outside of Kentucky's main rock art site cluster in the Red River Gorge, but also that its motifs are quite uncharacteristic as such. He suggested that there may be a connection between the formal characteristics, cultural affiliation, and age of the petroglyphs at Journeys End and those found to the south in the Cumberland Plateau of Tennessee. Accepting the authenticity of the site, he judged that the petroglyphs may be late prehistoric in origin.

Bart Henson of the Alabama Archaeological Society, and Jean Allan provided an excellent overview of rock paintings on the bluffs and rockshelters of the Tennessee River in their paper, Red Ochre Pictographs of Northeast Alabama, which was presented by the senior author. The authors developed their inquiry around why the main distribution of red ochre pictographs seems to be aggregated in relation to the southeastern portion of the drainage. Henson and Allan indicated that the paintings may range from the Late Woodland-Late Mississippian periods.

Tommy Charles of the South Carolina, Institute of Archaeology and Anthropology, offered an alternative hypothesis concerning the nature and origin of "line and circle petroglyphs," often attributed to Euroamericans of the Eighteenth and Nineteenth Centuries. In his paper, entitled Line and Circle Petroglyphs: What Are They and Who 'Invented' Them?, Charles challenges functional explanations for line and circle petroglyphs as implements solely used for the production of pitch and lye. Line and circle petroglyphs are found throughout the eastern North America, and many more have been recently reported in South Carolina by Charles. In many cases, he emphasized the apparent lack of utility for such purposes based on both his experiments and examination of the size and the absence of use-wear. From his inspection of line and circle petroglyphs in North Carolina, South Carolina, and Georgia, Charles suggested that the motif have may have been borrowed from Native Americans during the Protohistoric era.

Rex Weeks, Arizona State University, discussed in his presentation, entitled Rock-Art, Secrecy, and Secluded Places: Nineteenth Century Cherokee Petroglyphs in Southeastern North America, how the practice of making petroglyphs, though attenuated, may have persisted into historic times through the veil of "secrecy in secluded places" during the tragic era of Indian removal. Weeks evaluated in four cases from Kentucky, Tennessee, and Alabama, why aspects of petroglyph shape, the particular location, and legendary significance point to the derivation of these carvings. In each of his examples, petroglyphs appear to have been carved with metal tools, and were located away from major settlements. In three cases, including the T Crow rock in Tennessee, Sequoyah Caverns in Alabama, and the Red Bird site

(continued on following page)

in Kentucky, Weeks showed where the content of the carvings incorporated a mixture of images exhibiting both a European and a Native American character. The legendary significance of these sites merits further investigation.

In conclusion, participants of the ESRARA Southeastern Symposium have made a substantial contribution to knowledge among an international community of scholarship. Likewise, many other members of ESRARA also presented thoughtful papers in other sessions. For those who were unable to attend the meeting, copies of the IRAC Program are available through ARARA at a cost of \$15 (which includes postage). The program is 300 pages and contains the abstracts and contact information for each of the presenters. If you would like to order a copy, contact Sharon Urban at the Arizona State Museum, by phone (520)621-4011, or by E-mail:

surban@u.arizona.edu. You may also obtain a copy by writing:

ARARA
c/o Sharon Urban
Arizona State Museum
University of Arizona
Tucson, AZ 85721-0026

NEW MEMBERS MEET ON IRAC'S AZTALAN FIELD TRIP



From left to right: New members Lloyd Anderson (DC), Jeanne Sheridan (NY), and Rosalind Strong (ME), with ESRARA member and Webmaster, Rex Weeks (AZ).

ESRARA WEBSITE UPDATE

Rex Weeks, Webmaster of ESRARA's website, reports that he expects short term goals to be completed this year. The immediate short term goal is to archive all the ESRARA newsletters on the web, and this project is well underway. Long range goals include creating a bibliographic database of rock art studies in the eastern United States, establishing a set of links to other sites concerning eastern rock art, and providing a list of rock art sites developed for public access. A reminder that any website is a "work in progress" so check back periodically and watch ESRARA's website (and ESRARA) grow! Special thanks to Rex!!

ESRARA website address is:

http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm

DID YOU KNOW?

In Missouri's statewide survey that documented 134 (now 140) petroglyph and pictograph sites, two pictographs were found to be fakes. One was an obvious "Lascaux" bull, found on a shelter wall by the late Frank Magre. It had been painted in the 1950s. Just by coincidence, the "perpetrator" came forward and proudly introduced himself at an archaeological meeting.

When we approached the landowner of the shelter where the other pictograph was located, and asked him about it, he laughed and said, "Oh that thing? My brother and I painted that in the mid-60s!!" We all had a laugh and then went to see the site. It was rather well executed except for the obvious drips. The landowner said that he and his brother tried to do it just like the Indians did and actually ground hematite and mixed it with a binder. They copied some of the motifs from a nearby site, but the style was quite different.

Both sites are noted for the record, nonetheless, because, they *are* pictographs -- just *new* ones! The first was reported by Magre and the second was reported by a professional archaeologist who is now a museum director!



United States Department of the Interior

NATIONAL PARK SERVICE
Pacific West Region
Pacific Great Basin Support Office
600 Harrison Street, Suite 600
San Francisco, California 94107-1372



MEMORANDUM

July 22, 1999

IN REPLY REFER TO:

TO: "Rock Art" colleagues and researchers

FROM: Roger Kelly, National Park Service
San Francisco

SUBJECT: Impacts upon 'Rock Art' and similar archeological resources from Wildland Fires, Firefighting, and Prescribed Fire projects

A small working group of US Forest Service and National Park Service individuals are developing a volume on the various impacts upon cultural/historic resources from wildland fires, firefighting activities, and 'prescribed fire' projects on public or private lands. Our group's goal is to provide concise but broadly applicable recommendations to land owners, agencies, cultural resource specialists of several disciplines, fire science specialists, wildland firefighting leaders and other environmental researchers for increased consideration and preservation for all types of cultural resources upon municipal, county, tribal, state or federal lands where fires may occur. We hope to have this volume in draft during early 2000; it will become available in hardcopy and electronic versions after final revisions. Both fire science/management and cultural resource professional persons compose our working group, so we believe the cross-discipline approach will be most effective.

"Rock Art" and similar archeological resources are very important heritage resources on lands of our Nation of course. We would like to include accurate discussions, perhaps short field examples, and a few basic references for this topic. Each working group member will be scanning available gray and white literature in his or her topic. In terms of 'rock art', I would ask your assistance or response with field examples perhaps, suggestions about impacts you may have observed. and perhaps a useful citation or copy if available. I'd be pleased to have review comments on the 'rock art' section so you would have an opportunity for input.

Please contact me by phone, fax, email or mail at the following addresses:

Roger Kelly
Cultural Resources Team
National Park Service
600 Harrison Street, Suite 600
San Francisco, CA 94107

roger_kelly@nps.gov
(415) 427-1400 voice
(415) 427-1484 fax

Many thanks for your interest and response!

Roger Kelly

F.Y.I.

Dr. James L. Swauger
Lifetime Achievement Award

We are privileged tonight to have with us Dr. James L. Swauger a pioneer in the research of rock art in the Eastern United States. He is internationally known not only for his research into rock art in the Eastern United States but also for his encouragement of rock art studies throughout the country. Born in Pennsylvania in 1913, he studied biology before earning a Master's in history from the University of Pittsburgh in 1947 and a doctorate from Waynesburg College in 1957. Dr. Swauger's association with the Carnegie Museum of Natural History began in 1935 and continued until his retirement in 1981, with a single interruption during World War II for service as an anti-aircraft lieutenant in Europe. Starting as a volunteer, he rose to become Curator of Archaeology and Ethnology in 1946 and Associate Director of the Museum in 1955. While at the Carnegie he directed or participated in archeological excavations and expeditions in Pennsylvania, Ohio, South Arabia, Jordan, and Israel. He established an international scholars program at the Museum, taught courses at the University of Pittsburgh and several other universities, and served as a consultant to museums as far away as Taiwan. But Dr. Swauger is best known for his contributions to rock art studies. His many publications on petroglyphs in the upper Ohio River valley, New England and Middle Atlantic states remain the most comprehensive analysis of rock art in the Northeast (I counted almost 50 publications on rock art since his initial paper in 1960). A member of rock art societies throughout the United States as well as in Canada and Italy, Dr. Swauger has enthusiastically consulted with and supported rock art scholars for more than four decades.

My initial contact with Jim was by correspondence in 1966. On May 2, 1969, I first met Jim personally when he traveled to Kentucky to visit our rock art sites. Later that year, November 7, 1969, he chaired the first Symposium on Petroglyphs in the Eastern United States at the Annual Meeting of the Eastern States Archaeological Federation at Natural Bridge Virginia. He organized and was host to the 1975 Powdermill Petroglyph and Pictograph Conference. In attendance were many of the notables of the day, Emmanuel Anati, John Clegg, Selwyn Dewdney, Campbell Grant and Patricia Vinnicombe-Carter. After his retirement from the Carnegie Museum he has continued to pursue his life long interest in rock art. During the past few years he has organized his many rock art files preparing them to be archived at the Carnegie Museum of Natural History in Pittsburgh.

On behalf of the board of directors and members of the Eastern States Rock Art Research Association I take great pleasure in presenting this Lifetime Achievement Award to my long time friend Dr. James L. Swauger.

Fred E. Coy, Jr.
President: Eastern States Rock Art Research Association

May 28, 1999
International Rock Art Congress
Ripon College
Ripon, Wisconsin, USA

Carol Diaz-Granados, Ph.D.
E.S.R.A.R.A.
Summer Newsletter Editor
7433 Amherst Avenue
Saint Louis, Missouri 63130-2939

SPECIAL THANKS
TO THOSE WHO CONTRIBUTED
TO THE SUMMER
ESRARA Newsletter

Margaret Berrier
Kevin Callahan
Fred E. Coy, Jr.
Jack Steinbring
Sharon Urban
Mark Wagner
Rex Weeks
Donna Yoder

IN THIS ISSUE . . .

- ⇒ IRAC Summary
- ⇒ Symposium
Papers Summary
- ⇒ Research Reports
- ⇒ Update on U.S. Coin
- ⇒ and more . . .