



ESRARA NEWSLETTER

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

Volume 10, Number 2-3

Spring/Summer 2005

ESRARA CELEBRATES TEN YEARS!!

Hard to believe, but this year, 2005, marks our 10th anniversary. It was in 1995 that ESRARA became a formal organization. The seeds of ESRARA were planted at the first rock art symposium in the eastern United States in 1970. The symposium was chaired by **James Swauger** who was with the Carnegie Museum. The first official eastern states organization came closer to reality in 1975 when Swauger organized the Powdermill Rock Art Conference that was held at the Powdermill Nature Preserve near Pittsburgh, Pennsylvania. The Powdermill Conference was supported in part by a grant from the National Endowment for the Arts and the National Foundation for the Arts and the Humanities. Incidentally, Dr. Swauger was the first recipient of ESRARA's Lifetime Achievement Award (in 1999).

Then in 1993, Swauger, along with **Fred Coy** and **Charles Faulkner** organized a rock art conference at Natural Bridge State Park in Kentucky. There were 35 in attendance! At that meeting, I asked those in attendance as to whether they thought we should become an official eastern states rock art organization. I offered to pull it together, with the help of Fred Coy, Charles Faulkner, and **Iloilo M. Jones**.

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In March of 1995 I sent a letter to Robert Bednarik requesting ESRARA's acceptance into the International Federation of Rock Art Organizations (IFRAO). On December 28, 1995, per a letter received from Bednarik, ESRARA was accepted as the 30th member of IFRAO.

In May of 1996, the second meeting, and first formal conference as ESRARA, was held up in Machias, Maine. **Mark Hedden** chaired that wonderful conference at the University at Machias, and it was attended by over 70 members (we doubled our previous attendance). The local American Indian groups were well represented and participated in the conference. The rock art on the coast of Maine was fascinating (Check out the new video on Maine rock art produced by Mark Hedden).

In 1999, the International Rock Art Conference (IRAC) was held on campus at the University in Ripon, Wisconsin (with **Jack Steinbring** the local host). ESRARA held both a general meeting and board meeting during that conference.

We decided to have our meetings on a biennial basis. So, our next meeting took place in 2001 at Giant City State Park in Maconda, Illinois. **Mark Wagner**, our host, arranged for two days of rock art site visits! The sites were situated so that we could visit several each day. The banquet and auction at the Von Jacob winery was amazing! Mark had souvenir hats and bags available.

In 2003, our conference took place in Huntsville, Alabama, thanks to hosts **Bart Henson** and **Jean Allan**. At this meeting, they innovated a tour bus and a day was spent touring from one Alabama rock art site to another (great fun!).

Our latest meeting, in case you missed it, took place back at a familiar location – Ripon! Again, we had two days of rock art site visits (one by tour bus)– and again, Jack Steinbring kindly hosted the conference

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

which was delightful. Commemorative conference field sacks were available as souvenirs. If you didn't get one, a few are still available (check with Mark Wagner).

We are all looking forward to our next conference in Arkansas. Our new treasurer, **Michelle Berg Vogel** has kindly agreed to host it and we are expecting the venue to be the Petit Jean Mountains that contain many beautiful rock art sites. Watch our website for details as the conference year approaches!

The ESRARA Board, Ex-Officios, and Newsletter Editors thank you, our many members, for your continued support and interest in ESRARA and Eastern States Rock Art. Here's to another ten years— at least!

C. Diaz-Granados

NOTE: This article was condensed, in part, from Dr. Fred Coy, Jr.'s ESRARA history on the ESRARA web page (esrara.org)— check it out!



BEAUCOUP THANKS AND KUDOS TO ILOILO M. JONES - ESRARA TREASURER AND FOUNDING BOARD MEMBER

At the 2005 ESRAC, **Ilo M. Jones**, ESRARA Treasurer, announced that she would be passing those duties on to **Michelle Berg Vogel**. Ilo has been ESRARA Treasurer since its inception almost ten years ago. There are no words to express our immense gratitude to Ilo for her decade of service (in many ways!) to the organization. Ilo was there when we formalized the organization. Because of Ilo's expertise with figures and financial planning, our treasury has grown steadily. Although Ilo is taking this "break," she remains a most valuable board member and will be attending to other ESRARA duties.

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Paul Nevins, Member-at-Large

Michelle Berg-Vogel, Member-at-Large

Please send items for the Fall Newsletter to
Nancy Bryant at the following email address:
nbryant@rollanet.org

At the same time, we welcome Michelle Berg Vogel, of the Arkansas Archaeological Survey, to the board of directors and wish her all the best in her new duties as ESRARA Treasurer.

ED LENIK RECEIVES THE ESRARA CONSERVATION AWARD

Edward J. Lenik was given the ESRARA Conservation Award at the 2005 Conference Banquet on Saturday, May 21st. Ed is a founding member of ESRARA, and author of a book and numerous articles on rock art. Ed has worked 33 years doing research and fieldwork in northeastern archaeology, with a specialty in rock art documentation and preservation. Ed received his M.A. in Anthropology from New York University and is a Registered Professional Archaeologist (RPA). He is most recently noted for his work with the Bald Friar petroglyphs, which work is discussed in the recent publication, "The Rock-Art of Eastern North America." Ed published a landmark book in 2002 titled, "PICTURE ROCKS, AMERICAN INDIAN ROCK ART IN THE NORTHEAST WOODLANDS," The University Press of New England, Hanover, NH. We congratulate Ed on his award and look forward to many more years of service to ESRARA and publications on rock art research.

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BIOGRAPHIC ROCK ART ON STATEN ISLAND, NEW YORK

By
Edward J. Lenik

In 2001, I conducted a cultural resources sensitivity survey within the Princess Bay section of Staten Island, New York. The investigation was in response to the New York State Department of Environmental Protection's (NYSDEP) drainage management plan for the area. During the course of this investigation, I discovered a large sandstone boulder lying on the beach of Raritan Bay that contained two petroglyphs and various incised names, initials and dates. This shoreline rock feature



Figure 1

was situated at the extreme eastern end of the former Mount Loretto property, which is now an undeveloped park owned and administered by the NYSDEP.

In the year 2000, New York State acquired 194 acres of the Mount Loretto property overlooking Raritan Bay. This land, one of New York City's most spectacular open spaces, is a beautiful landscape of rolling meadow and coastal bluff. On the red clay bluff overlooking the bay stands the nineteenth century Red Bark Lighthouse and the attached keeper's house. The property is now open to the public.

Lying below the bluff are the crumbling remains of a concrete bulkhead stretching along a section of the beach. Here a red sandstone boulder partially incorporated into the concrete wall extends outward toward the water (Figure 1.). The visible portion of this rock is 7 ½ feet (2.2 meters) long, 6 ½ feet (2 meters) wide and 4 feet (1.2 meters) high. Located near the bottom of its northeast corner is the incised image of a pig (Figure 2.). To the right of the pig are two incised lines forming an inverted "V" with the lines crossing

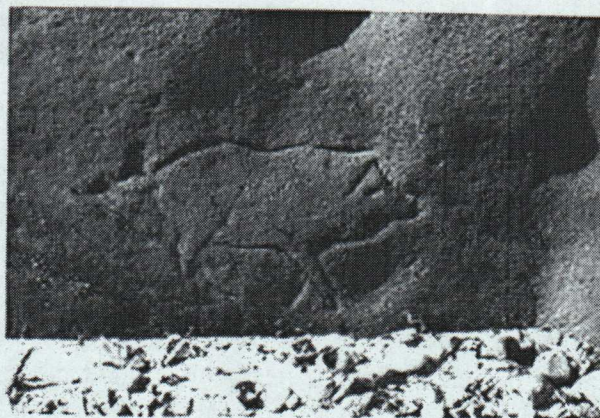


Figure 2

at its apex, possibly representing a structure such as an American Indian wigwam (Figure 3.)

When I first examined these glyphs in March 2001, they were situated some 8 inches (20 cm) above the surface of the sandy beach. At a subsequent visit to the site in October 2003, the glyphs were virtually at ground level. At high tide most of the petroglyph rock is covered with water. The shifting sand, beach, and bluff erosion are slowly encroaching upon and covering the rock and its glyphs.

How were the images of the pig and wigwam carved into the rock? I believe the boulder is in its original location; it certainly has not been moved and was incorporated into the sea wall when that structure was built in the late nineteenth century. Two scenarios are suggested. First, the artist-carver was crouching or lying on the beach as he or she incised the figures into the rock. Such a posture would have been uncomfortable, making the work difficult. Secondly, the rock was taller and more exposed at an earlier time, allowing a carver the opportunity to work while kneeling, sitting, or standing.



Figure 3

It is clear that, at present, sand is accumulating around the rock. Rising sea level in this area adds to the slow covering of the rock.

Who carved the pig and wigwam and when? I present the following story as a possible answer to these questions.

With the settlement of New Amsterdam (NY) by the Dutch in the early 1600s, frequent contact and trade developed between the Indians of southeastern New York and northern New Jersey and these Europeans. During the first half of the century all of Staten Island was occupied by Raritan Indians, a people affiliated with the Lenape or Delaware Indians, as they later became known. The Raritans, like their close relatives in New Jersey, Manhattan and western Long Island, practiced horticulture, hunted, fished and lived in either single family bark-covered wigwams (round or oval dome-shaped structures) or multi-family bark-covered longhouses.

As the Dutch settlement of New Amsterdam grew, the pressure to acquire Indian lands also grew. In 1630, patroon Michael Pauw purchased part of Staten Island and the Hoboken, New Jersey area from several Indians for "a certain quantity of merchandise." Michael Pauw was active in the Indian trade, but his attempt to establish a settlement on Staten Island failed and in 1635 he sold his rights to the Dutch West India Company. Shortly thereafter the Company sold the land rights to David Pietersz DeVries. DeVries later recorded in his journal that on January 5th, 1639, "I sent my people to Staten Island to begin to plant a colony there and build."

Soon, farmland became economically more important for the Dutch than trade with the Indians, and the drive to get the Indian inhabitants to leave increased. The Dutch farmers' cattle, goats, and pigs wandered freely on the island and frequently trampled and consumed the Indian gardens. The Dutch, in turn, made frequent complaints that cattle were being stolen by the Indians. During this volatile time, William Kieft, a man who had a strong hatred for Indians and considered them thieves in all cases, was governor of New Amsterdam.

Open warfare soon followed. In 1640, some pigs were stolen from the DeVries plantation on Staten Island by servants of the Company. Governor Kieft believed that the Raritan Indians were the true perpetrators of the

crime. Kieft sent armed men to a Raritan village to "demand satisfaction" from the Indians. The Indians denied any involvement in the theft. The armed Dutch, however, attacked and killed several of the Indians, captured one of their chiefs, butchered the body of another, and burned the Indian crops.

In 1641, the Raritan Indians of Staten Island retaliated by killing fifteen settlers and capturing others. With his attack on the Raritans, Governor Kieft began an unprovoked war against the Indians of the lower Hudson River valley. By 1643, he extended the war against most Indians around Dutch settlements in the Hudson Valley. The war lasted for years, bringing devastation to both Indians and colonists.

The historical account of the "Pig War" suggests to me that the pig and wigwam glyphs were carved by an Indian or European settler following the end of the Dutch-Indian wars in 1664. I believe the two realistic images are a form of biographic art and recorded an actual historic event. Their current placement on the boulder, together with a rising sea level in this area, suggests that they are of some antiquity, possibly no more than 300 years old.

**Notice to All Members from H. Denise Smith,
Secretary of ESRARA**

*If your mailing label for this newsletter has a blue dot on it, you still owe dues. Please send your checks to Ilo Jones at P.O. Box 4335, Helena, MT 59604-4335
Thank you!*



Long-necked bottle with painted decoration of red on yellowish paste from the Mississippi Valley Group. Bureau of American Ethnology engraving.

**Lifetime Achievement Award
presented to
Dr. John H. ("Jack") Steinbring
For Lifetime Achievement and Leadership
in Rock Art Research
in the Eastern United States
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Saturday, May 21, 2005
Eastern States Rock Art Conference
Ripon, Wisconsin**

Remarks at the presentation of ESRARA's Lifetime Achievement Award to Dr. Jack Steinbring.

This evening ESRARA is pleased to honor the distinguished career of Professor Jack Steinbring for his leadership, scholarship, and service over many decades in advancing the field of rock art research.

Professor Steinbring, who possesses both American and Canadian citizenship, was born in 1929 in Oshkosh, Wisconsin.

He received his bachelor's degree from the University of Wisconsin, Oshkosh (in Geography), his Master's degree from Madison (in Anthropology), and his Ph.D. in 1975 from the University of Minnesota Department of Anthropology.

His Ph.D. thesis was regarding Copper Technology during the Archaic Tradition which has been an excellent background for his later rock art research. His expertise in the Archaic period has allowed him to date sites such as the Jeffers Petroglyphs site in southwestern Minnesota. Many archaeologists know him as the world's leading authority on the "Old Copper Culture."

He retired from a career at the University of Winnipeg after founding the anthropology department there and chairing it for nine years.

As an anthropologist Jack carried out and published significant research from his field work among the Menominee, Ho Chunk, and Red Cliff Ojibwe.

It was during this time in Canada that he first became interested in rock art when he started researching the

Tie Creek site, the largest petroform site in North America.

If you will imagine a site that covers nine acres with seven interconnected features, one of them over a hundred feet long in a bird shape, with a huge rectangle, a circle with a triangle in the middle, and a great elliptical shape, you can see why petroforms and rock art caught his attention and interest.

Jack has always been an enthusiastic and prolific researcher and writer. His list of publications is some 16 pages long and many of you are familiar with his recent chapter in the Rock Art of Eastern North America on "Elemental Forms and the Peopling of the Americas."

Professor Steinbring is an Adjunct Professor of Anthropology at the University of Wisconsin-Oshkosh and an Adjunct Scholar in Anthropology at Ripon College.

Jack was the Director of the Pictograph Survey of Manitoba and the SW Saskatchewan Rock Art Project and has been involved with a number of very important excavations related to rock art such as at the Mud Portage, Swift Current, and Herschel sites.

He has held numerous offices with the International Federation of Rock Art Organizations, and ARARA, and he is a past President of the Rock Art Associations of Manitoba and of Canada.

He also has served on the Board of Directors of the Mid-America Geographic Foundation and he belongs to the Rock River Archaeological Society, which are the local hosts of this conference.

Over several decades he has provided leadership and service to rock art research by organizing and chairing numerous rock art symposia and giving keynote addresses at conferences.

During his time as President of the International Federation of Rock Art Organizations he chaired the International Rock Art Congress held here in Ripon in 1999. He has traveled to other countries representing ESRARA at international conferences, and he has graciously organized this conference, for which we are very grateful.

It is with great pleasure that we present Dr. Jack Steinbring with ESRARA's Lifetime Achievement Award.
[Presented by Kevin Callahan]

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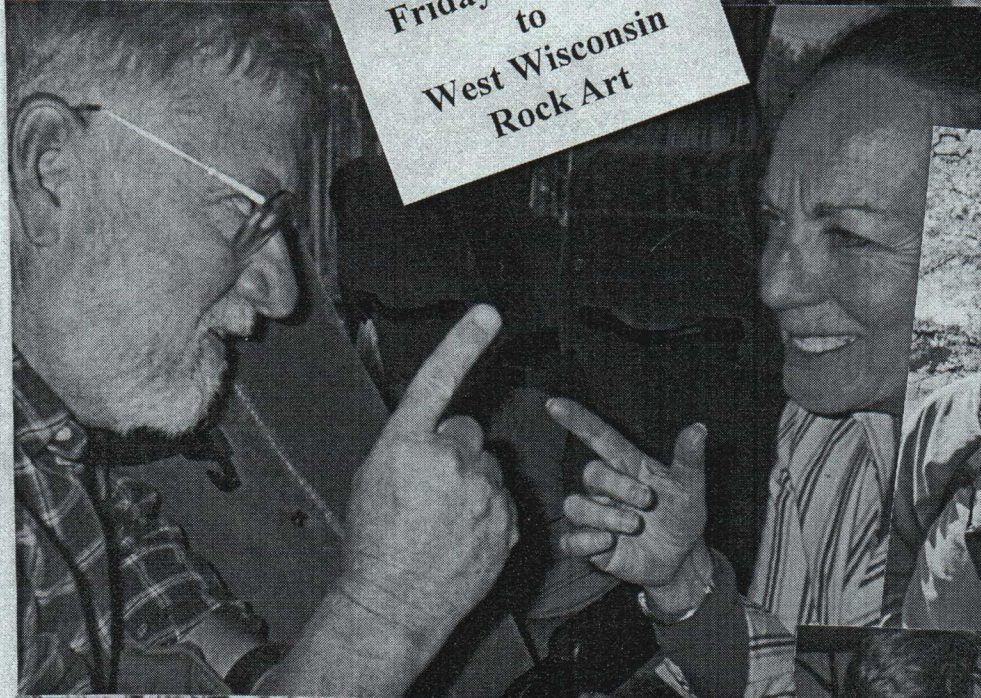
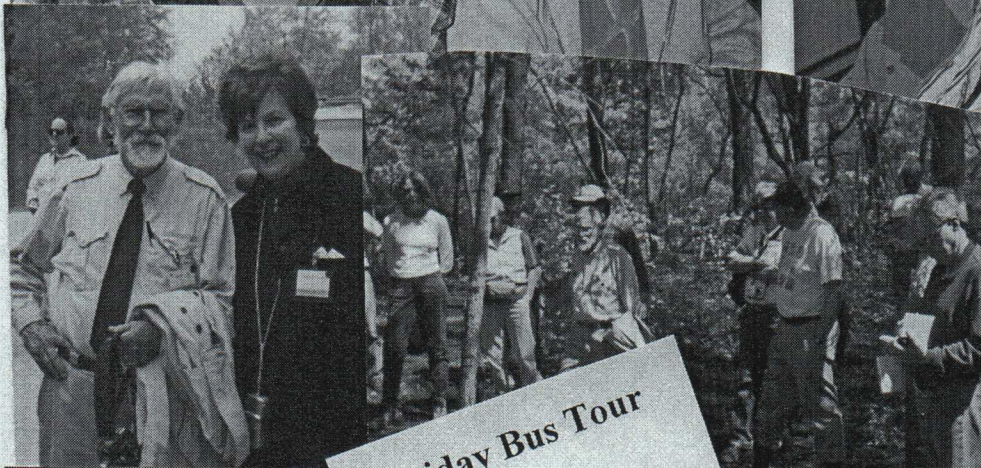
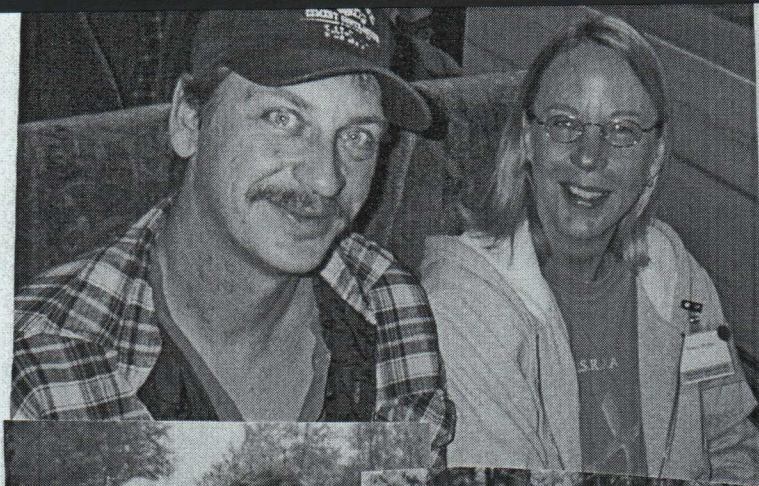
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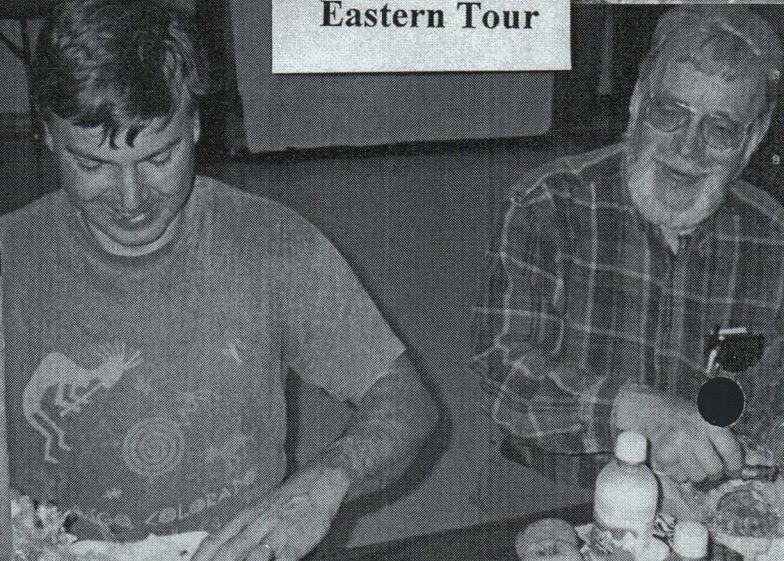
[Presented by Kevin Callahan]

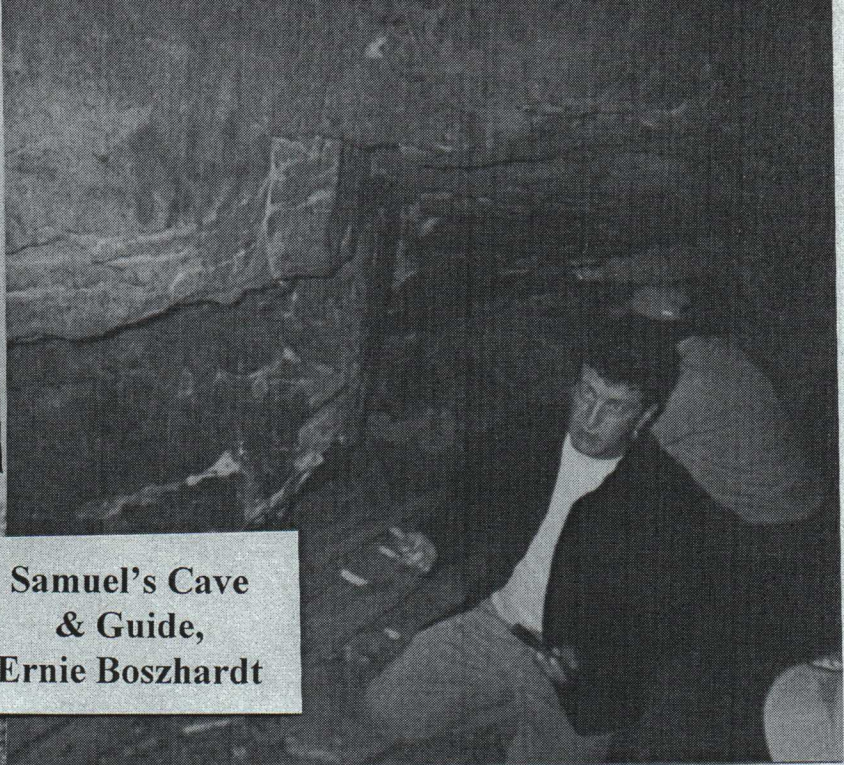


Friday Bus Tour
to
West Wisconsin
Rock Art

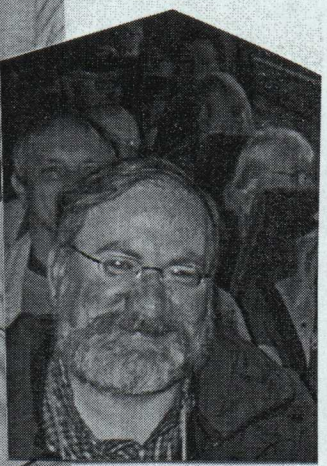
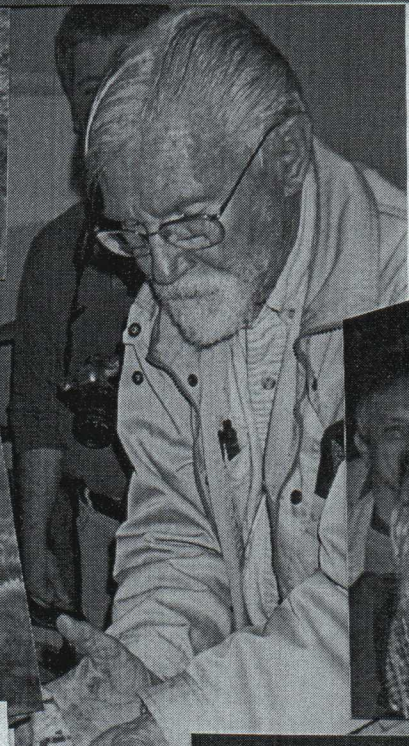
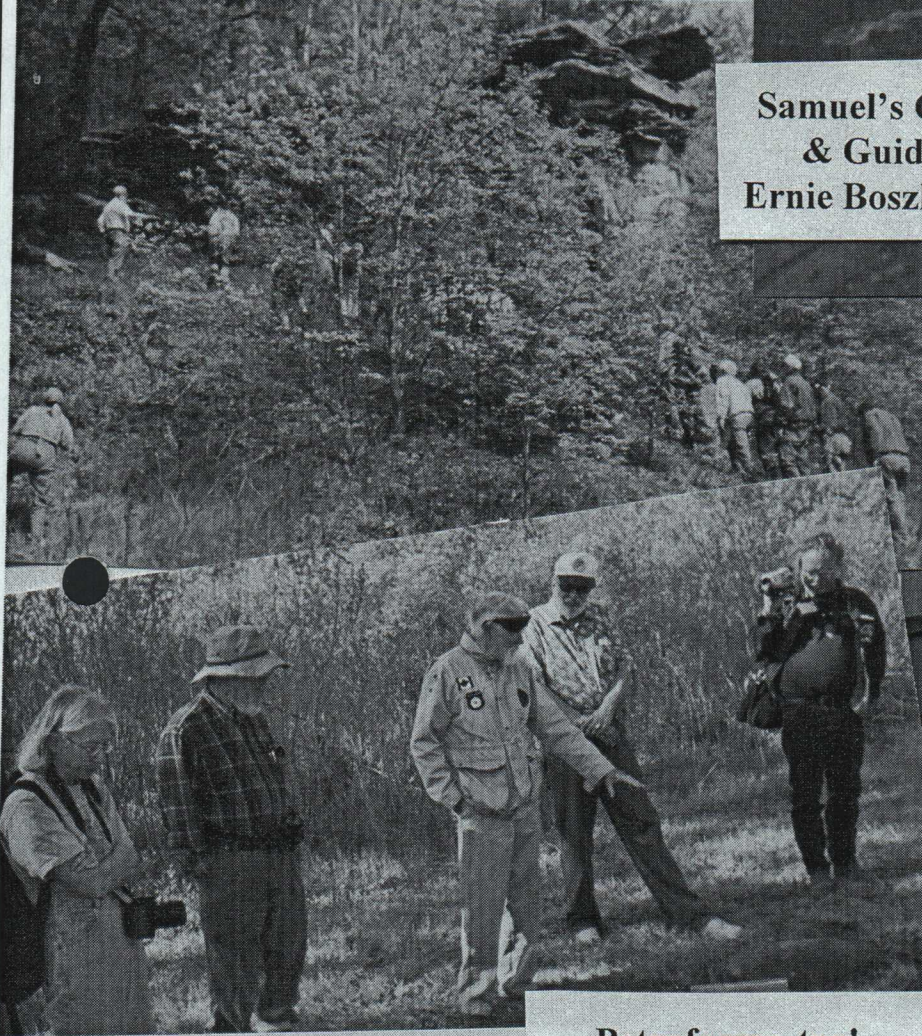


Eastern Tour

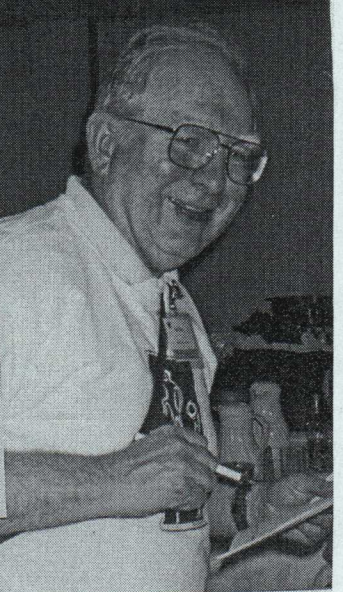
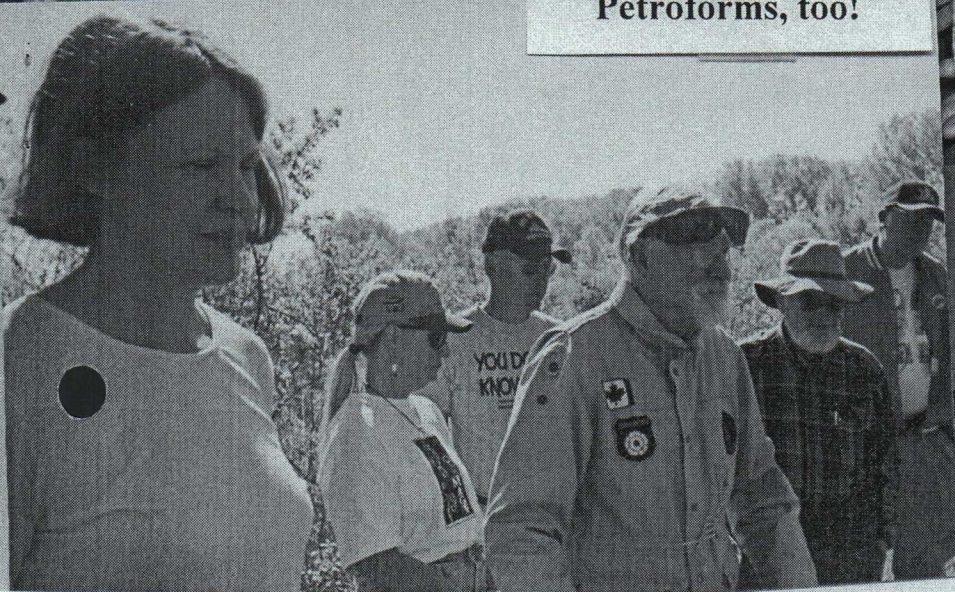




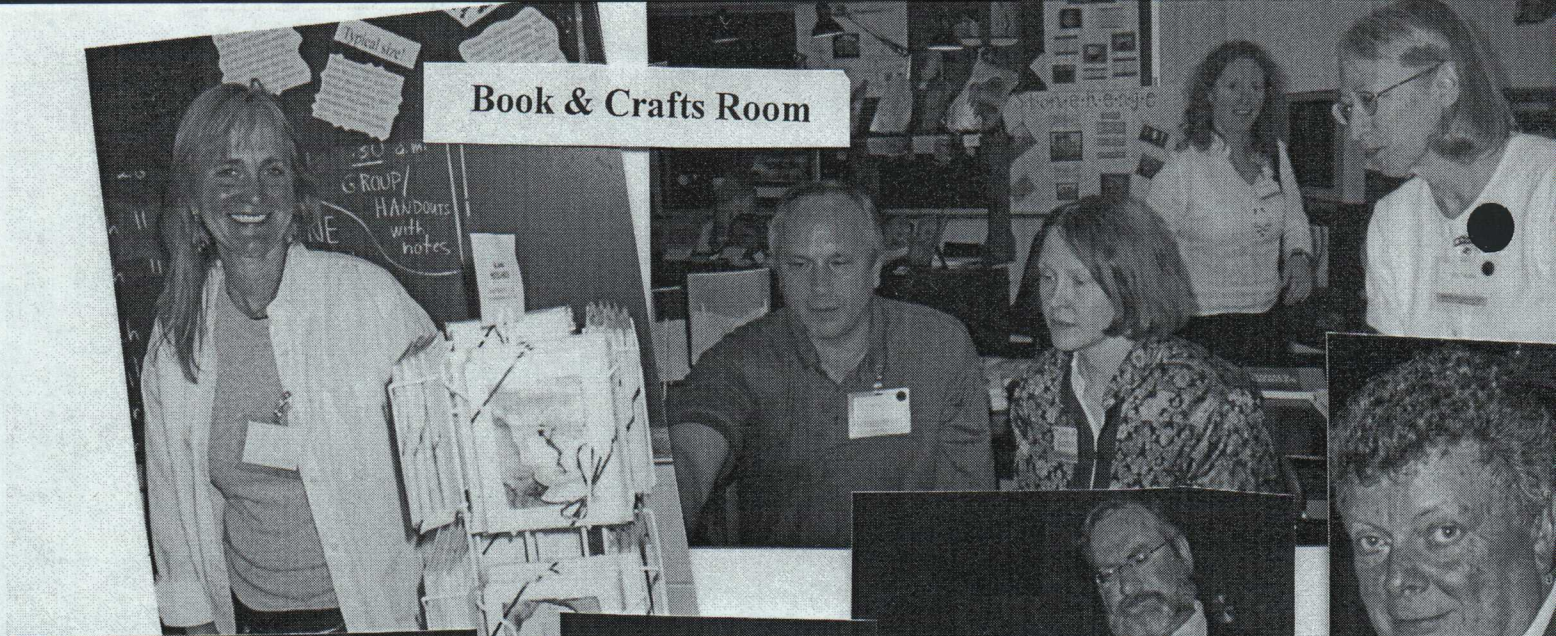
Samuel's Cave
& Guide,
Ernie Boszhardt



Petroforms, too!

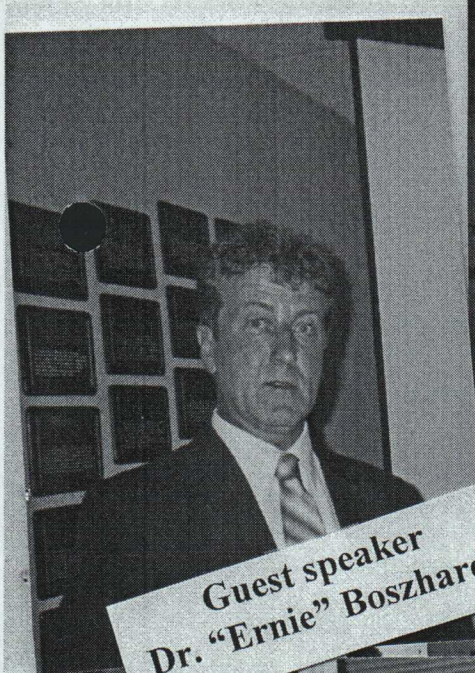


Book & Crafts Room



Papers Presented

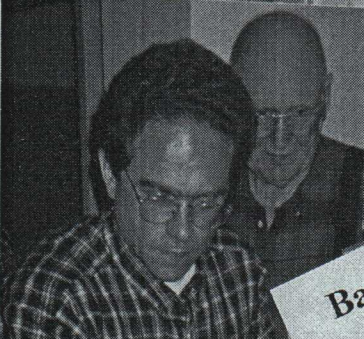
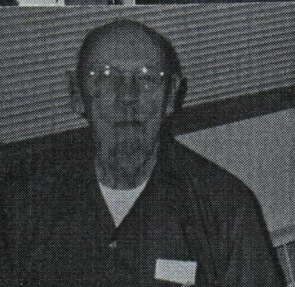




Guest speaker
Dr. "Ernie" Boszhardt



Awards



Banquet



Auction



ABSTRACTS 2005 ESRARA Conference

THE SYMBOLISM AND ETHNOGRAPHY OF THE SOLAR, LUNAR, AND PLANETARY HALO, CORONA, AND PILLAR IN ROCK ART

9:00 — 9:20 a.m.

Kevin Callahan

University of Minnesota

A review of ethnographic and historical sources suggests that some of the symbolic referents for concentric circle, dot and circle, and dot and line motifs in the rock art of several cultures around the world are to common meteorological phenomena visible on a global basis. These phenomena—such as the solar, lunar, and planetary halo, corona, and pillar—had, and still have, a practical use in predicting approaching changes in the weather and also sometimes possessed culturally specific religious significance. As “uniformitarian” processes, these weather phenomena would have been present to observers of the sky during the prehistoric past.

THE POVERTY POINT GEOGLYPH AND THE TRI-LEVEL COSMOS

9:20 — 9:40 a.m.

Tommy Hudson

The author demonstrated that the Poverty Point geoglyph is a landform rendition of the universal belief in a cosmic triad. This triad is composed of the upperworld, the middleworld, and the underworld. In further support of this hypothesis, other geoglyph sites that are related to the Trilevel Cosmos, through both time and space, were presented for comparison.

REFLECTIONS ON THE EARLIEST AMERICAN ROCK ART

9:40 – 10:00 a.m.

Jack Steinbring

University of Wisconsin-Oshkosh and Ripon College

The Pit and Groove Style has long been asserted to stand at the base of rock art continua in the Americas. As elemental forms, logic sustains the placement. However, the earliest empirically derived dates are for figurative forms, and, as abstract forms, pits and grooves are so simple that they could be “reinvented” by any group at any time. The chronological issues involved in this are re-examined, in light of current knowledge.

EFFECTS OF FIRE ON ROCK ART DATING

10:20 – 10:40 a.m.

Alice Tratebas

BLM

Rock art dating requires basic research into factors that affect dating reliability. Following wildfire damage to a petroglyph site, we compared pre- and post-fire samples and dating results to investigate the effects of fire on dating. We also experimented with newer dating methods not used in the earlier research. To increase dating reliability, we used varnish microlamination analysis, a dating method recently validated in blind tests, and multiple dating methods on the same sample to check for consistency. The results show that new dating methods are promising, but also, that fire damage can prevent the dating of some fire affected petroglyphs or produce inaccurate results.

ROCK ART ALTERS THE DATES FOR THE SOUTHEASTERN

CEREMONIAL COMPLEX

10:40 – 11:00 a.m.

Jim Duncan ESRARA

A group of AMS dates from a signature group of rock art images in Missouri cluster at A.D. 1025. The close congruency of the dates enable a selection of pre-classic Braden pictographs to be identified as imagery that is truly seminal to the Southeastern Ceremonial Complex. These images depict specific diagnostic objects long used as indicators of the SECC. Surprisingly, these images are not associated with any Mississippi Valley culture; but seem to be rather the products of a Lower Missouri River Late Woodland group.

WOMEN & GENITALIA IN PETROGLYPHS AT EMBDEN, ME & PETERBOROUGH, ONT.

11:00 – 11:20 a.m.

Mark H. Hedden

Maine Preservation Commission

Semi-naturalistic images of women and male/female genitalia appear as petroglyphs at the Peterborough site in Ontario and at the Embden site (ME 69-4) in Maine. Estimated dates at both sites are 900 to 1100 ADE. This paper discussed associated imagery, possible interpretations and some cultural implications.

REVISITS & REDISCOVERIES: CURRENT FIELD RESEARCH IN ARKANSAS ROCK ART

1:00 – 1:20 p.m.

Leslie Walker and Michelle Berg Vogel

In 2003 the Arkansas Archeological Survey was awarded a National Endowment for the Humanities grant to pursue in depth research on Arkansas rock art. A large part of this project has been field documentation of the over 100 previously recorded sites in the state. This paper highlights the field research over the past 2 years and brings to light some of the rediscovered rock art in Arkansas.

MORE ON PAINTED BLUFF, ALABAMA

1:20 – 1:40 p.m.

Jan F. Simek, University of Tennessee

Alan Cressler, USGS

Ongoing research at Painted Bluff, Alabama has revealed a panel of prehistoric paintings high on a dangerous cliff ledge above the area where many other paintings have been documented. This panel explains why James Cambron did not recognize the complexity of this site in his 1962 report on rock art in the Tennessee Valley. Chemical analysis of pigments now demonstrates that cave minerals were probably brought to the site to produce paints, suggesting that both the technology involved in preparing the means to make paintings, and the artistic expression itself were parts of a ritual process imbedded in regional-scale behaviors.

RECORDING TECHNIQUES AND GIS ANALYSIS OF ROCK ART ELEMENTS AT ARKANSAS' ROCKHOUSE CAVE

1:40 – 2:00 p.m.

Michelle Berg Vogel and Gregory Vogel
SPEARS, INC.

With over 100 pictographs, Arkansas' Rockhouse Cave may be the State's largest rock art site. After four years of recording, a full catalogue of the elements was completed last spring. This paper describes the procedures developed for documentation and cataloguing of the elements at the site and other sites throughout Arkansas. Using a digital camera we created a gridded photomosaic of the main concentration of rock art at Rockhouse Cave and used GIS to analyze the spacing and patterning of rock art elements.

CONFLICT AND COMPETITION ON STONE

2:20 – 2:40 p.m.

Carol Diaz-Granados, Ph.D.

Washington University

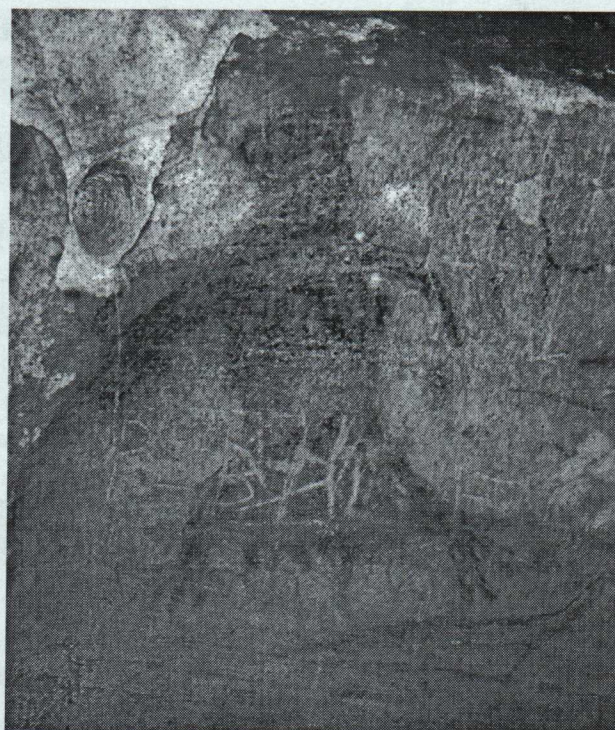
Themes in Missouri rock art panels are many, but they can be broadly classified. These include images of animals, birds, geometric motifs, motifs with celestial connotations, and anthropomorphic figures. An additional categorization of the anthropomorphic figures divides them into groups with regard to activities: standing, in the so-called "shaman" position, dancing, running, throwing a spear, shooting a bow and arrow, or in the midst of a sporting activity. This paper discusses anthropomorphic figures that appear to be portraying acts of conflict and competition and the probable purpose these images served.

ROCK ART THROUGH THE EYES OF AN ARTIST

2:40 – 3:00 p.m.

Geri Schrab

For this professional artist, rock art is not an artifact of the past, but very much alive and vibrant, silent on the rock face, yet performing its magic today. It shows in the eyes and hearts of those who are drawn to my paintings; those who visit an actual site the first time. Rock art is the work of the Ancients affecting, in reality, the living hearts of this modern age. This paper presents, through the eyes and experience of a full-time artist working with these sites, ways they touch and teach us yet today.



"Mr. Bubble" Pictograph at Samuel's Cave

Photo by Jan Simek 2005

The Cedar County, Nebraska Petroglyph Boulder

By Kevin Callahan

The Cedar County, petroglyph boulder in northeastern Nebraska is one of many important sacred boulders in the Midwest. It is similar in several of its motifs and characteristics to other petroglyph boulders found in Minnesota, eastern North Dakota, eastern South Dakota, and elsewhere. Similar human footprint and thunderbird "footprint" motifs can be found all over North America. The number of thunderbird symbols indicates this was most likely a very important stone. The boulder may have been used by Native Americans who dreamed of the "upper world" and possibly marked a location where Native Americans prayed before undertaking activities such as hunting or going to war. According to Newton Winchell (1911) several boulders with thunderbird motifs were found along the border between Minnesota and South Dakota at the headwaters of the Minnesota River and Red River. According to Winchell, the Dakota considered that area the home of the thunderbird.

During the late nineteenth century, T.H. Lewis described the Cedar County, Nebraska boulder as follows: "The boulder is of granite 4 x 4 feet in diameter and protrudes out of the ground about 2 feet. Its total thickness is about 2 1/2 feet. It is on top of a hill about 150 feet above the valley. The figures are as follows: . . . 14 bird tracks, . . . 12 nondescripts, . . . animal's horns, . . . a cup, . . . pin shaped, . . . human hand? . . . human foot. The grooves are from 1/8 to 1/2 an inch in depth and they were picked out and rubbed smooth. There are other (uncopied) grooves on the rock and which are very dim and much the oldest. Sept. 15th, 1890."

There is some question about where the boulder was originally located. At one point the boulder was moved to the campus of the University of Nebraska. A



photograph exists of Alan Woolworth as a younger man standing on a stepladder photographing the carvings on the top of the boulder.

The following are excerpts from a recent article published about the petroglyph boulder by Edward Roger Tryon in the May 26, 2005 *Laurel* [Nebraska] *Advocate*.

"COUNTY BOULDER SPARKS SCIENTIFIC DEBATE

By Edward Roger Tryon

Cedar County's famous petroglyph boulder was unquestionably a . . . "glacial erratic" deposited by one of the great ice sheets that moved down from the north more than 10,000 years ago. . . . In Cedar County many glacial boulders are found north of 877 Road.

In a Cedar County News article dated July 14, 1921, Elmer Blackman, then Curator of the State Museum, told of investigating the site where the petroglyph boulder had rested until 1892. The location was described as being on the "high point of a hill where there were too many rocks for cultivation."

Blackman noted that the petroglyphs first had been picked into the hard granite surface with some type of tool. The indentations were then polished to a smooth U-shaped groove. According to Blackman, the smoothing process would have required large quantities of quartz sand. But after sifting and washing the earth from the area surrounding the place where the boulder had been removed, Blackman found no evidence either of tool fragments or particles of the sand used in the smoothing process.

Blackman also inspected other rocks in the vicinity but found none containing markings of any kind. . . . According to Blackman, the Cedar County boulder was unique. None like it had ever been found in Nebraska. In fact the only other petroglyphs found within the boundaries of the state were at a place called Indian Cave north of Falls City. The Indian Cave glyphs depict recognizable animal forms. The Cedar County petroglyphs, on the other hand, are mainly abstract symbols with no discernable meaning.

Blackman checked with representatives of the various tribes known to have inhabited Nebraska in

historic times. None of these tribes had any knowledge of the Cedar County rock nor could they translate the symbols carved thereon. . . . [T]here is reason to suspect he may have investigated the wrong site in 1926. In the Cedar County News article cited above, Blackman gave the location as the Northeast Quarter of Section Nine, Township 30, Range 1 East. This legal description would place the boulder two miles west of Hartington on Highway 84 and one mile south on 561 Avenue (north of the substation).

*Hartington site:
Rocks but not on
the hill*

Another article which appeared in the Cedar County News of August 4, 1927, stated that Blackman had recently returned to Cedar County and photographed the site. The article noted that "a large pine grove now covers the hills once rough with rock." Still another News article dated July 21, 1927, indicated the rock was found on the John Post farm near Coleridge. That location is five or six miles southeast of the Hartington site.

"I was told the rock came from my pasture," said Velma Nordby, a resident of the Embers in Coleridge. Mrs. Nordby, who is related to John Post, directed this writer to a place known as "Evergreen Hill." The location, once part of the Post farm, is one mile north of Coleridge on Highway 57 and a mile and a half west on 877 Road (which does not go through from the highway). The land in the vicinity of this lofty hill contains many rocks and a few red granite boulders.

Evergreen Hill near Coleridge

● The Hartington site also contains rocks and boulders but none are found on the high point of a hill, as described by Blackman, nor is there any indication

that this property was ever covered with pine trees.

The discrepancy may have been resolved when the writer purchased a copy of Samuel Aughey's book on the Internet. On page 256, Aughey clearly states that the boulder was found near the quarter-section stone, between Sections 25 and 36, in Township 30 North, Range 1 East. That description would place the boulder

roughly in the middle of 877 Road north of the existing grove of evergreens. The property on the south side of the road is now owned by Larry Rathgeber; the property on the north belongs to Ken Mitchell.

But finding the rock's location does not resolve the question of when the petroglyphs were

carved or by whom. . . . [A]t least two modern authorities believe the petroglyphs were most likely carved after the glacier brought the rock to Cedar County. "In my experience in the [glacial] tills of Northeast Nebraska ... I am certain that the boulder was in place in Cedar County when it was actually carved," said George Corner of Lincoln. Mr. Corner, who is Collection Manager for the Division of Vertebrate Paleontology, University of Nebraska State Museum, provided some of the information used in this article. . . .

Whether it is a pre-glacial relic or a sacred stone to more recent Native Americans, Cedar County's petroglyph boulder does not appear to be one of the State Museum's more highly-prized artifacts. After nearly being carted off to a landfill in 1968, the boulder, which once attracted "scientists from all over the civilized world," has been consigned to a picnic area in front of Morrill Hall. Next time you visit the fossilized elephants therein, pause to look at Cedar County's remarkable relic before the inscriptions are erased by the feet and fannies of countless middle-school field trippers."



Update from Arkansas by Michelle Berg Vogel

The board of ESRARA overwhelmingly agreed to hold the 2007 ESRARA meeting in Arkansas. I have volunteered to arrange the meeting with help from the folks at the Arkansas Archeological Survey. Arkansas has a very active amateur society, the Arkansas Archeological Society, and I will also be asking them for help with the meeting.

The plan so far is to hold the meeting sometime in March 2007. March is Archaeology Month in Arkansas, so we may be able to integrate the conference with the activities of the month, and possibly even have a hand in designing the poster for the month.

Arkansas is rich in rock art. There are over 120 recorded rock art sites in the state and thousands of individual rock art elements. The Central Arkansas River valley holds numerous rock art sites, many of which are within the boundaries of Petit Jean State Park. The park is located on Petit Jean Mountain and has facilities that we may be able to use during the conference. The rock art in this part of the state is mainly represented by red painted images in sandstone shelters. The park has a number of accessible sites that we should be able to visit during the ESRARA meeting, including the giant of all rock art sites in Arkansas – Rockhouse Cave. Rockhouse Cave is a huge rock shelter that holds over 100 painted images including a life-size painting of a paddlefish, and many spectacular abstract or geometric

images.

There is exciting work going on in Arkansas, and the timing of the 2007 ESRARA meeting is perfect for sharing this work with the rest of the rock art community.

The Arkansas Archeological Survey has recently (in 2003) embarked on a major rock art recording and analysis project funded by a grant from the National Endowment for the Humanities (NEH). This is the first time the NEH has funded a rock art project. The project has involved major fieldwork to visit previously recorded sites and to record a few new sites. The site revisits have resulted in the recording of many more images from these sites than was on record. This newly recorded information is being placed into a database and the rock art images are being compared to images in other forms of prehistoric artwork, particularly the iconography of the Southeastern Ceremonial Complex.

I am really looking forward to organizing and hosting my ESRARA friends in Arkansas. If anyone has suggestions or would like to help with the meeting please let me know (michellebv@hotmail.com). Frank Favour has graciously already offered to correspond with me and clue me in on all the successful and unfortunate decisions they made while organizing the Wisconsin meetings. For this I am grateful and am looking forward to the help.

NEW! from The Arkansas Archeological Survey **Rock Art in Arkansas**

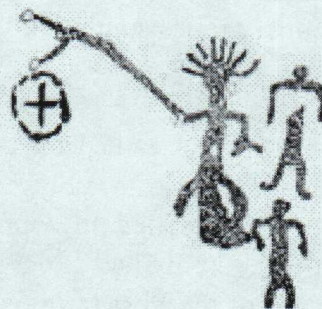
Edited by George Sabo III & Deborah Sabo
(with contributions by Michelle Berg Vogel and Jerry E. Hilliard)

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The Arcade Glen Petroglyph Site

By

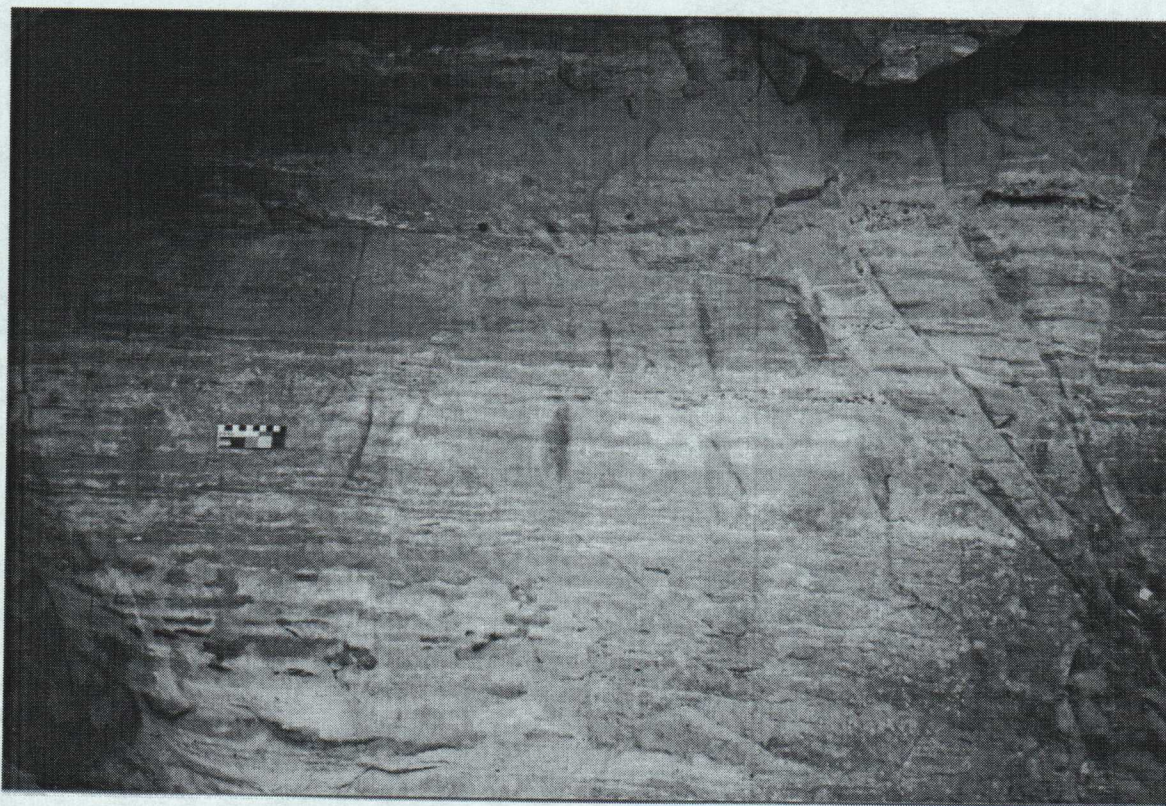
Jack Steinbring & Franklin Farvour

Introduction and Site History

This small "grooving site" was discovered on May 10th, 2004. It consists of a small panel containing seven vertically oriented elliptical grooves (Fig. 1), with two more grooves approximately 20 m to the north of it at the same level. The carvings are located in a short canyon cut into a thin limestone layer, which acts as a cap over a deep bed of sandstone. A trail originally followed the canyon. This trail was replaced by a wagon road (Figs 2a & 2b), and finally by a hard-surface road.

Longitude. A spring-fed stream follows the west wall of the canyon and ultimately empties into Silver Creek. A nineteenth century mill once stood near the confluence of the two streams. Arcade Glen had been a picnic spot for Ripon residents since before the turn of the twentieth century. Prior to paving, there were relatively wide shelves along the sides. Photo coverage of the Glen goes back to the 19th Century, but the best photo is from the early 1900's (Fig. 2a). Some of these show it in use as a wagon trail.

Grooves are a variation of elemental forms (Steinbring 1992:359, 1991:141, Steinbring & Steinbring 2000:6). They are but a minor elaboration of lines, usually ranked



1) Panel I of the Arcade Glen Petroglyph Site, Ripon, Wisconsin. Photo by J. Steinbring 2004.

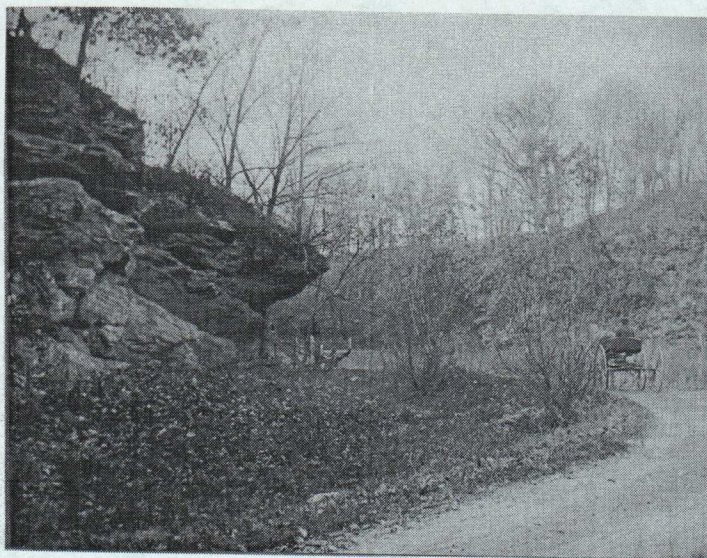
The present road required some rock removal and possibly some blasting, but not in the immediate area of the carvings.

Location

The exact location of the site is near the west boundary of Fond du Lac County, approximately 200.0 M west of the Ripon city limit. It is in the Northeast corner of the Northeast corner of Section 19, Township 16 North, Range 14 East, Town of Ripon, Fond du Lac County. It is located on the 7.5 minute Ripon Quadrangle USGS Topographic Map at 43 degrees 50 minutes 48 seconds North Latitude 88 degrees 09 minutes 30 seconds West

with cupules as the most fundamental form of human marking. They are fairly common in the rock art sites of the Mississippi Valley. Especially good examples occur near the city of West Salem where tributaries of the Mississippi have created a series of small rock shelters richly decorated with grooving marks (Boszhardt 1995:30) very similar to those in Arcade Glen (Steinbring 2000:54-55)

The Arcade Glen grooves are somewhat protected by a slight overhang and occupy a smooth panel approximately 1.0 m² in size. The seven grooves are all fairly clear, but the characteristic "V" cross-section has been



2) a. View to north lower part of the Arcade Glen Petroglyph Site, June 2, 1907. Photo in files of the Ripon Historical Society.



b. View of the south, Arcade Glen Petroglyph Site, June 2, 1907. Photo in files of the Ripon Historical Society.

degraded in several of them (Fig. 6). Their size, however is quite uniform at 18.0 cm long and about 4.0 cm in width. They vary from 1.0 to 2.0 cm in depth. They are uniformly spaced, leaving room for additions (Figures 4 & 5).

Whereas the grooves at Arcade Glen are conspicuous, even from the road, they are not of an iconographic class well known and researched in Wisconsin. Their discovery was entirely fortuitous, and was inspired by the similarity of the formation of those decorated by ancient populations in the Upper Mississippi drainage.

The grooves are on an inclined panel, approximately 45° up to the west (Figures 7 & 8). It receives only lim-



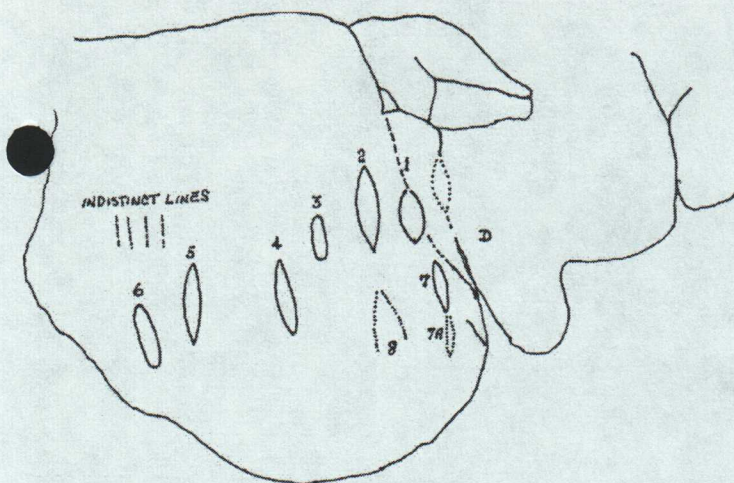
3) a. Grooving at the Anderson Ranch Site, Colorado.



b. Elliptical grooves adjacent to figurative elements on a separate panel — Anderson Ranch Site, Colorado.

ited direct rainfall, but the unstable formation itself, including a soft soil formation at the top (about 5.0 m above the carved panel) may erode to make rain-impact direct in the future. It is surprising that the panel is even identifiable at this time. Another groove, and an apparent “replica of a groove,” lie to the north at the same elevation some 20 m away. The “replica” of a groove is curious. It is longer, but is also vertically oriented (as all the others are), and it is pecked! It is the only pecked petroglyph so far found on the formation. It is rare for petroglyphs to be pecked into sandstone.

Vegetation in the form of small trees and bushes has grown up over much of the west wall of the canyon. This obscures much of the surface, and it is probable that more markings will be found. Graffiti is present, mostly in the form of painted initials, the oldest of



4) Field Sketch (not to scale) orientation E-W.

Field Sketch Measurements

Panel I	A - B	170.0 cm
	C - D	162.0 cm

Figure Dimensions	Depth
1. 13.0 L x 6.0 W (cm)	4.0 cm
2. 18.0 L x 5.0 W (cm)	2.0 cm
3. 11.0 L x 3.1 W (cm)	1.5 cm
4. 16.0 L x 5.0 W (cm)	3.0 cm
5. 17.5 L x 5.0 W (cm)	3.0 cm
6. 14.0 L (est.) x 5.5 W (est.) (cm)	1.5 cm
7. 18.0 L x 6.0 W (est.) (cm)	3.5 cm
8. Right Leg. 12.0 cm	
Left Leg. 14.0 cm	
7A. (indistinct est.) 10.0 cm L x 2.0 cm W	

Separations

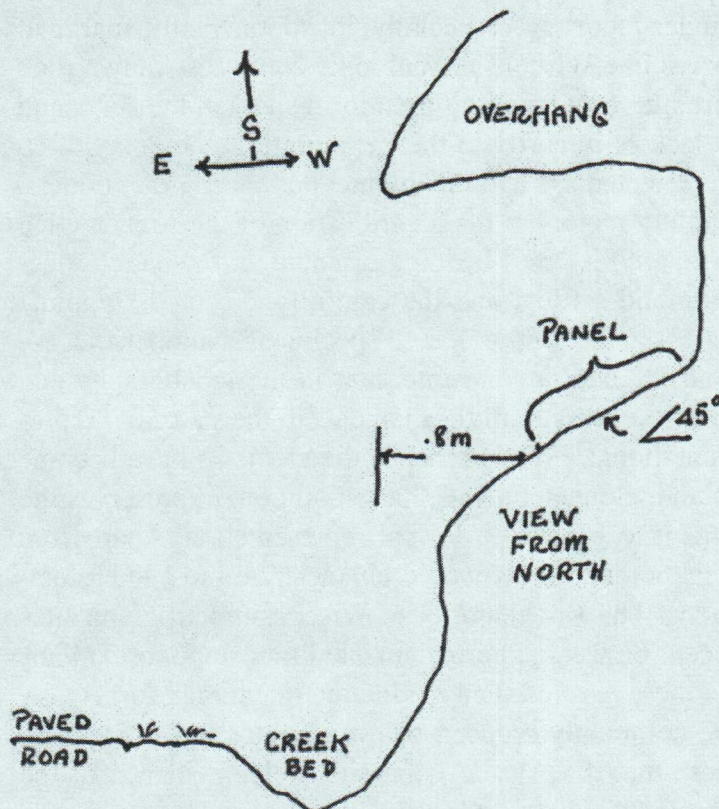
1-2	10.0 cm
2-3	13.0 cm
3-4	9.0 cm
4-5	25.5 cm
5-6	27.2 cm
1-7	10.0 cm
2-8	10.0 cm
7A-8	8.0 cm

(all measurements in metric)

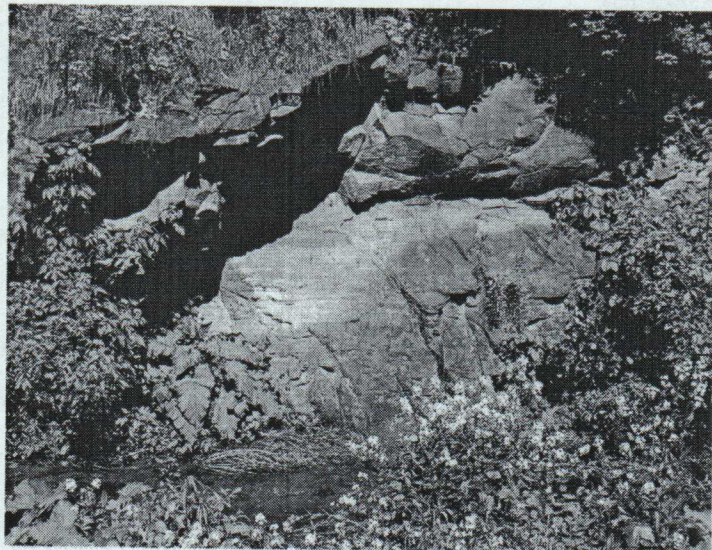
5) Chart showing measurements from points indicated in Figure 4.



6) Two views of Panel I of the Arcade Glen Petroglyph Site, showing both pristine bipoined ellipses, and some that have been somewhat degraded. Photos by Franklin Farvour.



7) Profile of Panel I, Arcade Glen Petroglyph Site. View to south.



8) Head-on view of Panel I, Arcade Glen Petroglyph Site, View to west showing protective overhang. Photo by Frank Farvour.



9) Natural Bridge State Park near Leland, Wisconsin. Vertical grooves have been incised into the soft sandstone. These kinds of carvings are commonly interpreted to be "natural" by inexperienced rock art avocationalists. Photo by J. Steinbring 2004.

which appears to be 1952. In Mitchell's Glen, 5.5 km to the Southwest, carved initials date to at least 1883. Both formations are of the highly friable regional sandstone.

Detailed Comparisons & Conclusions

The very simplicity of grooving sites may lead to their under-reporting, especially in continentally marginal areas like Wisconsin. With only some 200 known rock art sites (not counting petroform sites) in the state, and a lack of intensity in their exploration, they may often be rejected as "natural" by inexperienced practitioners. Telling factors in the identification of the Arcade Glen Site are the cross-bedding orientation, the panel selection and setting, and the carefully executed "bipoint" effect in the best preserved specimens. Numbers #2, #4, and #5 exhibit clear intention in the iconography and lift the character of the elements to the status of "representational." While most of the elements have become bland, elongated ovals, the bipoint effect preserves the intent to produce a formal representation. Apart from this, a random act would characterize most interpretations. The vast majority of Wisconsin petroglyph sites occur on weak, poorly cemented sandstone formations. In these less resistant media, the intentional forms may be commonly reduced or even obliterated. It is fortunate that the Arcade Glen site yields evidence of the original forms.

them in the southwestern corner of the state, deep within the "driftless area," and in easily eroded sandstone formations. David Lowe (1987) has accurately included the form photographically at DNR #4 (1987:349), DNR #3 (1987: 346,348), Butteris #2 (1987:351), Lucas #3 (1987: 360), Rainbow Cave (1987: 368), Frame #1 (1987: 372), and Besner Pond (1987: 373). In western Wisconsin both Larson and Samuel's Cave Sites yield good examples (Stiles-Hanson 1987: 305,300). While unreported, Wisconsin's well-known Natural Bridge near Leland has numerous grooves (Fig. 9), some bi-pointed or elliptical, as well as cupules. Again, their simplicity obscured them from ordinary expectation. Hints of vertical grooving closer to Arcade Glen occur at the well-known Mitchell's Glen, an historic region attraction with a deep spring and falls. It is the scene of extensive collecting commenced by S. D. Mitchell in the nineteenth century.

The recognition of this leads to the consideration of similar phenomena at other Wisconsin sites, many of

Groovings of the Arcade Glen type become more numerous toward the West, with many such sites in western South Dakota. The best known of these as a kind of "type station" is the Scored Rock site at the southern edge of the Black Hills, just east of the Wyoming border (Sundstrom 1991:194). Hundreds of grooves are present on a large south-facing sandstone formation. Great care has been taken to avoid touching another groove, possibly in accord with ritual taboo. Numerous other sites occur throughout western South Dakota, and form an object of debate between those who consider these grooves the results of "tool sharpening" and those who feel they are intentionally executed and shaped in a ritual act (Sundstrom 1990: 326-327).

Similar grooving sites continue on into Wyoming (Buckles 1964:97), and the most westerly known typical site is the Anderson Ranch Site in southeastern Colorado, a mile long curve of sandstone outcropping containing many panels with elliptical vertically oriented grooves. Like many of the western sites, Anderson Ranch finds a great mixture of figurative and grooving elements. However, there is a general tendency for panels to be uniformly one or the other. Some of the well-formed elliptical grooves at Anderson Ranch (Figures 3a & 3b) are extremely close to the ground, in fact partly covered. This shows clearly that they were executed at an earlier time and that they would be suited to formal archaeological investigation. Such instances are very rare.

There is a peculiar uniformity of the bipointed elliptical grooves across many hundreds of miles from east-central Wisconsin through South Dakota (Keyser 1984:5), and on to Colorado. This suggests an established stereotype of symbolic value, possibly reflecting a cultural or sub-cultural preference. As time goes by and more formal attention is directed to this iconic variation, perhaps time and cultural dimensions may emerge for this otherwise innocuous element from the past.

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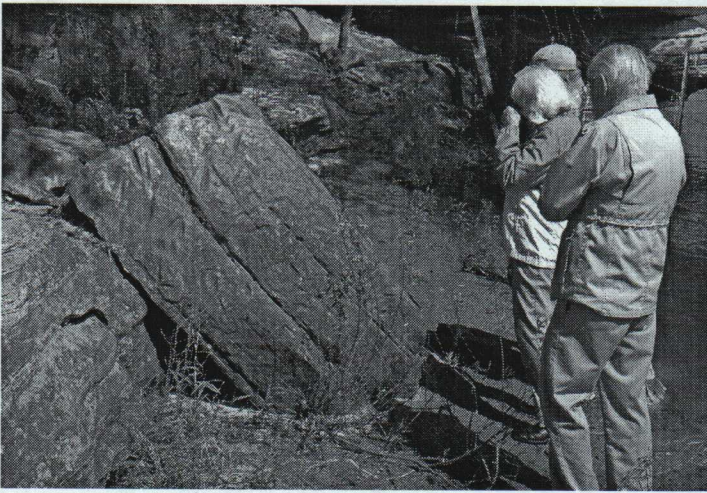
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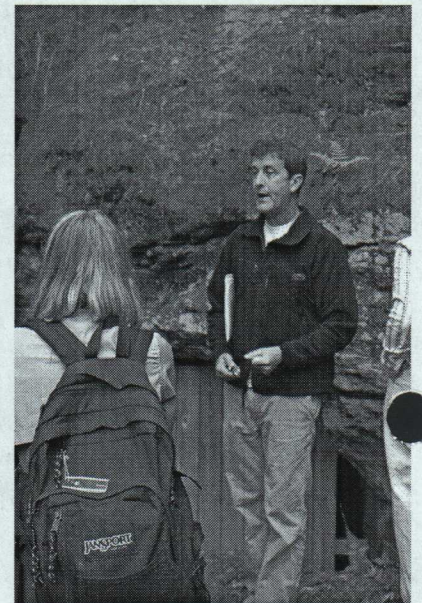
Jack Steinbring and others at Lemonweir Petroglyph site.



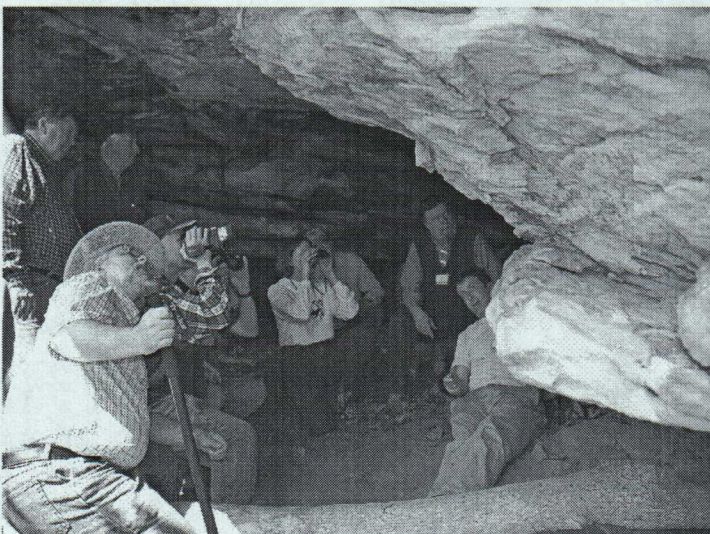
ESRARA members at Lemonweir Petroglyph site.



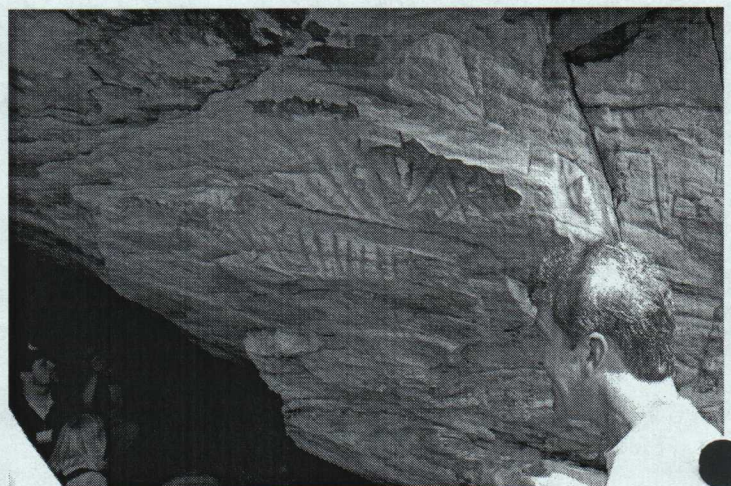
Possible Water Spirit, with incised head and painted body, and fish images at Lemonweir.



Ernie Boszhardt at Samuel's Cave



ESRARA members viewing rock art with Ernie Boszhardt.



Grooving and Bison petroglyphs