

# ESRARA NEWSLETTER

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

Volume 11, Number 2

Spring 2006

## What does rock art have to do with the Lewis and Clark Expedition?

This year, 2006, marks the close of the Bicentennial of the Lewis and Clark festivities in much of the United States. Volumes have been written about the greatest expedition ever – the Lewis and Clark Expedition's search to find the Northwest Passage. Moulton published the expedition journals, James Ronda published *Lewis and Clark among the Indians*, and an award-winning account was written by Bernard DeVoto – and these are just a small portion of the volumes published on this great journey. Some publications came out recently to commemorate the bicentennial of the expedition. Public events began in 2004 and will continue into the fall of 2006.

But what does this expedition have to do with rock art? Some people do not know that the journals of Lewis and Clark contain some of the earliest recordings of and references to American Indian rock art. There are two early sightings of American Indian rock art – and then, there is William Clark's name that he carved on a rock up in Montana.

The first two references to American Indian rock art are in Missouri. The first takes place on May of 1804 and comes from the journals of William Clark who recorded a couple sites early on in the Corps of Discovery's journey. On May 23, 1804, he wrote in his journal, "*We passed a large Cave on the larboardside (called by the French, Tavern, about 120 feet wide, 40 feet deep and 20 feet high. Many different images are painted on the rock at this place. The Indians and French pay omage. Many names are wrote on the rock.*"

(Continued on page 2)

## President's Message . . .

Greetings to all old and new members! I would like to use this President's Message to urge ESRARA members to attend the 63<sup>rd</sup> Annual Meeting of the Southeastern Archaeological Conference (SEAC) in Little Rock, Arkansas, on November 8-11, 2006. The SEAC's, which are one of the oldest archaeological conferences in the eastern United States, are held each year in a different city in the South. During the course of the three day meetings, professional archaeologists present slide and PowerPoint presentations on a variety of topics in both prehistoric and historical archaeology including (most years) rock art.

In past years we (ESRARA) have had enough members and officers attend the SEACs that we have been able to use these conferences for an interim meeting between our biannual ESRAC (which, by the way, is also going to be in Arkansas in the spring of 2007). It would be great if we could do this again this year in Arkansas, but even if we do not have enough officers in attendance to have an interim meeting, the SEACs still provide an opportunity to catch up with other ESRARA members who may be at the meeting and find out what they have been working on over the past year (see page 4, column 1, for more info!).

In addition, this year, Carol Diaz-Granados and I plan to organize a rock art symposium at the SEAC that will consist of current research and other topics relating to rock art in the Eastern Woodlands. So, if you are interested in presenting a paper at this symposium, please contact either Carol or myself and we can give you additional details. As anyone who has ever caught a presentation by ESRARA member Michelle Berg-Vogel also knows, Arkansas has a number of high-quality prehistoric rock art sites, some of which (hopefully) we could arrange to visit as part of the SEAC meetings. Even if you cannot make the SEAC meetings in Arkansas this fall, please do make plans to attend our biannual meeting there in the spring of 2007!

Regards,

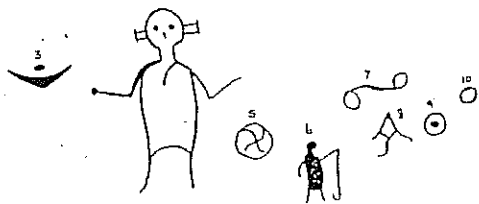
Mark J. Wagner

(Continued from page 1)

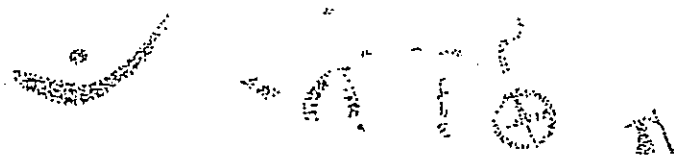
We visited this shelter but the centuries of carbon fires appear to have obliterated any possible pictographs.

The second group of pictographs were noted by Clark on June 7, 1804. In brief, he wrote, "high bluff on starboard side, Moniteau Creek is 30 yards. Wide at the mouth, passed a painted part of a projecting rock, - - - "

In another part of his journal he writes about a large Creek called "Big Monetou" and states that "a short distance above the mouth of this creek, is several curious paintings and carving in the projecting rock of limestone. . . "



The journal drawings can be compared to the very faded pictographs located above Torbett Springs near Rocheport, Missouri. They are one and the same – but very faded!



These are the only ones we have been able to identify to date, but we will continue to search for any remnants of the pictographs to which Clark referred in his journal writings.

oo

**New Book: *Discovering North American Rock Art*.** Editors: Loendorf, Chippindale, and Whitley. Published by the University of Arizona Press, Tucson. 334 pages, black and white illustrations. Includes chapters by Jan Simek-Images in Darkness: Cave Art in Southeastern North America; Johannes Loubser- In Small Cupules Forgotten: Rock Markings, Archaeology, and Ethnography in the Deep South; Carol Diaz-Granados and James Duncan-Rock Art of the Central Mississippi River Valley; Marvin Rowe-Dating Studies of Prehistoric Pictographs in North America, and several others on western rock art.

## ARARA ANNUAL CONFERENCE

May 19 -22, Bluff, Utah

For the latest information visit [www.ARARA.org](http://www.ARARA.org)

Conference Registration Deadline for pre-registration was April 25, 2006. Registration fees increase on-site and pre-registration is also needed for planning purposes.

Location for Friday Conference Registration will take place at the Bluff Community Center (site of Conference) from 12 - 4 PM. Signs on main highway will direct you to the Community Center.

Banquet includes an appearance of "The Lab Dogs" as entertainment for the Sunday Evening Bar-B-Q and Awards event.

Conservation Committee Project: The location for the Friday events for the Conservation Committee will be at the Bluff Community Center. Any questions or if you are interested in taking part in this project please contact Jack Sprague at [jack.sprague@emersonprocess.com](mailto:jack.sprague@emersonprocess.com). Box lunches will be provided by contacting Jack.

ARARA Fieldtrips: There are a number of field trips but most are filled at this point. However, there are several self-guided rock art site tours still available. Check the ARARA website ([ARARA.org](http://ARARA.org)) for more information.

### **RULING OVERTURNED!**

Ninth Circuit Reverses Convictions of Petroglyph Theft in US v. Ligon. On March 21, 2006, the Ninth Circuit Court of Appeals reversed the felony convictions of the defendants for theft of government property under 18 U.S.C. § 641. Defendants had admitted to using a winch and roller device to excavate after dark three rock petroglyphs without permission. The petroglyphs were found in their possession. In pursuing its case, the government relied on the term archaeological value under the 1979 Archaeological Resources Protection Act and its implementing regulations. However, the Court of Appeals determined that that definition focused on "the value of archaeological information rather than the value of archaeological artifacts." Therefore, the court was "constrained to reverse" the district court because the government failed to "introduce any evidence of 'value' within the meaning of § 641."

## FRANKLIN B. FARVOUR

(1919-2006)



Franklin Favour died on April 13 at Ripon Medical Center (Wisconsin) of complications brought on by a heart attack. He was 86. Frank was born in Ripon, Wisconsin of parents who were also born there, and Ripon remained his hometown for the rest of his life. He was married to Rosemary DuMez on May 8, 1942, while in the Service at Camp Pinedale, California. He was a communications specialist, served in the European Theater during World War II, and retired from the U.S. Army Reserve in 1981 with the rank of Lieutenant Colonel. In civilian life, Frank was a registered land surveyor, an outdoor job which brought numerous archaeological sites to his attention. He became a master of survey work, leading to a well-documented 6,000-piece collection of local area artifacts, now housed in the Ripon Historical Society.

In the 1970's, Frank took an interest in prehistoric rock art, joining the American Rock Art Research Association, attending all three of the International Symposia in the U.S. (Winnipeg, Manitoba in 1981, Flagstaff, Arizona in 1988, and Ripon, Wisconsin in 1999). In the 1999 World Rock Art Congress, Frank played a critical role in the program organization. He also attended many of the annual symposia, and made annual trips to the Southwest, visiting dozens of remote rock art sites. As an outstanding photographer, Frank assembled a large collection of high quality slides to document the sites he visited.

One of Frank's more significant contributions to rock art research was in the recording and publication of the Hensler Petroglyph Sites, the larger of only two "hard rock" sites in Wisconsin. He lived just long enough to know of the discovery of a genuine archaeological deposit on the crown of that site. In recent times, he had been engaged in processing the 22,000-piece Dennis Waters Collection from Rush Lake where Frank had done survey work for over 50 years. Only two weeks before his death, Frank had participated in the recording and reporting of an unlisted burial mound near Rush Lake.

Besides his acute interest in archaeology, he was profoundly interested in the history of his own hometown. In the two years prior to his death, he wrote four books on local history, privately printing them himself. And for the final year of his life, he was chairman of the City of Ripon Preservation Commission. Frank served as an Adjunct Scholar in the Anthropology Department of Ripon College.

Along with his interest in history and prehistory, Frank had many unrelated interests: he was a licensed pilot, and registered land surveyor – both to the end of his life. He was an expert rifleman, competing at the Perry Matches on several occasions. In connection with this he was a rifle instructor, both military and civilian. He loved to travel and recently participated in a tour to Cahokia and to the Washington State Park Petroglyph Site in Missouri. He was a member of The Mid-America Geographic Foundation, The Eastern States Rock Art Research Association, The Ripon Historical Society, the Wisconsin Archaeological Society (Ritzenthaler Chapter), and the Brown-Parfitt Post 43 of the Ripon American Legion.

### Favour Publications in Archaeology

- 2006 "A Previously Unrecorded Burial Mound at Rush Lake," (with J. Steinbring), "Newsletter of the Mid-America Geographic Foundation, (in press), Oshkosh, WI
- 1988 "The Hensler Petroglyph Site," (with J. Steinbring), The Wisconsin Archaeologist, Vol. 68, No. 4, pp. 396-412, Milwaukee, WI
- 1959 "A Segmented, Circular Fire Pit on the Dunham Area of the Radke-Dunham Site (WN-2)," (with J. Steinbring), The Wisconsin Archaeologist, Vol. 40, No. 1, pp. 121-135, Lake Mills, WI
- 1958 "An Effigy Mound at Rush Lake," (with J. Steinbring), The Wisconsin Archaeologist, Vol. 39, No. 2, pp. 130-144, Lake Mills, WI
- 1957 "The Radke Area of the Radke-Dunham Site," (with J. Steinbring), The Wisconsin Archaeologist, Vol. 38, No. 1, pp. 5-29, Lake Mills, WI



**IN MEMORIAM:**

■ Rock Art Foundation Executive Director and co-founder Jim Zintgraff passed away, Sunday March 5th, 2006 after a brief illness. He was the spirit of the Foundation and will be missed by his many friends. His concern and passion for the fading images of West Texas will continue through his legacy - The Rock Art Foundation.

■ It is with great sadness we report that long-time ARARA member, Frank Bock, passed away on Monday, January 30th in his home in San Miguel, CA. He had been dealing with an extended illness. Frank and A.J. Bock were early movers and shakers in the ARARA organization. Cards may be sent to his widow A.J. Bock at P.O. Box 65, San Miguel, CA, 93451.



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



**SOUTHEASTERN ARCHAEOLOGICAL CONFERENCE, NOVEMBER 8-11 IN LITTLE ROCK, ARKANSAS**

Plan on attending the Southeastern Conference this fall in Little Rock, Arkansas. It will be held at the Double Tree Hotel from November 8 to the 11<sup>th</sup>.

The DoubleTree Hotel is located at 424 West Markham, Little Rock, AR, 72201 501-372-4371 fax 501-372-0518 Room rates are \$91 plus tax, Parking included for overnight guests Reservations may be made by calling the hotel directly or calling Central Reservations at (800) 222-TREE

\*\*Identify the Southeastern Archaeological Conference to get the group/convention rate\*\* DoubleTree Hotels -- Group Code: SAC The meeting rate is good for two days before and after the conference, based on availability. The cut-off date for room reservations is October 8.

Registration Fees: Regular \$55 before October 2, \$60 thereafter Student \$35 before October 2 with a copy of valid student ID, \$40 thereafter Make checks payable to SEAC 2006, with Aeregistration@ in the memo line.

Proposals: The deadline for proposals for symposia, papers, and posters is August 4, 2006. Proposals must include proposal forms, registration forms and fees. You must be a member of SEAC to present at the conference. To join SEAC follow this link. Membership information and payments should be sent to the SEAC Treasurer. Symposium proposals must include registration forms and fees for all participants.

Thursday Reception: Plan to attend a reception at the Old State House Museum on Thursday evening, hosted by the Old State House Museum and the Southeastern Archaeological Conference.

Friday Night Dance: After the business meeting on Friday evening, plan to put on your dancing shoes and tap your feet to the sounds of Big John Miller, a local Little Rock band.

To close out the conference, take a tour of the Toltec Mounds site on Saturday afternoon and enjoy a barbecue and catfish dinner at Toltec Mounds State Archeological Park. Tickets for the Toltec BBQ dinner are \$20 per person, and should be purchased at time of registration.

SEAC Index

For more information, check the conference website at:

<http://www.southeasternarchaeology.org/2006seac.html>

## Documentation of Missing Rock Art Panels From the Peters Cave (11Jn46) Site in Illinois

Mark Wagner at the Center for Archaeological Investigations (CAI) at Southern Illinois University Carbondale (SIUC) has just been awarded a grant by the Illinois Historic Preservation Agency (IHPA) to travel to southwestern Kansas to document four recently rediscovered rock art panels from the Peters Cave (11JN46) site in southern Illinois that have been missing for over 50 years. The Peters Cave site (11J46) is one of the oldest known and, unfortunately, most poorly preserved rock art sites in southern Illinois (Merwin 1937; Wagner 1993:47-49). Located in Jackson County, Illinois, this rock shelter site was submerged beneath the waters of man-made Kinkaid Lake in the late 1960s. Up until the 1950s, however, the site contained an extensive assemblage of Mississippian-era (AD 1000-1500) petroglyphs and pictographs including human hands and animal tracks, a cross-in-circle, birds, pits, bisected chevron, dotted diamond, and a spread-winged raptorial bird or "thunder bird" (Figures 1a-b). These images were still present as late as 1950-1951 when SIU archaeologists excavated at the site, but all but the thunder bird had been cut out and removed by unknown parties by 1955 (Peithmann 1955). The thunderbird remained at the site until 1968 when SIU archaeologists removed it prior to the construction of Kinkaid Lake (Reyman 1971:4; Figure 1a).

The location of the petroglyphs removed in the 1950s remained a mystery for the next 50 years until a southern Illinois resident visited the Grant County Museum in extreme southwestern Kansas last year. There he saw on exhibit the missing Peters Cave petroglyph panels with a legend that clearly identified them as having come from that site. When we (SIU) contacted the museum, they indicated that the rock art panels belonged to a museum volunteer whose grandfather had removed them from Peters Cave in the 1950s. Photographs subsequently sent to us by the family revealed that the petroglyph panels at the museum are indeed those from Peters Cave, with the panels containing designs identical to those shown in the 1950s photographs. In addition, the panels also contain other previously unknown designs not visible in any of the 1950s photographs including what appears to be a previously "winged serpent" or "piasa" image associated with the Under World of Native American cosmology.

We intend to record the panels through a combination of digital photography and tracing on to clear acetate. Using J. Charles Kelly's original 1950s field maps and photographs (all of which are now housed at the CAI) as well as additional 1950s era photographs belonging to the SIU Museum, we hopefully will be able to reconstruct the original placement of the petroglyphs within the rock shelter as well as compile a complete inventory of designs that once existed at the site. The results of our investigations will be presented in a journal article within *Illinois Archaeology* which is the professional archaeological

*(Continued on next page)*

journal for Illinois as well as, hopefully, at the Southeastern Archaeological Conference (SEAC) meetings in Arkansas this fall.

*References Cited*

Merwin, Bruce

1937 *Rock Carvings in Southern Illinois*. *American Antiquity* 3(2):179-182.

Peithmann, Irvin

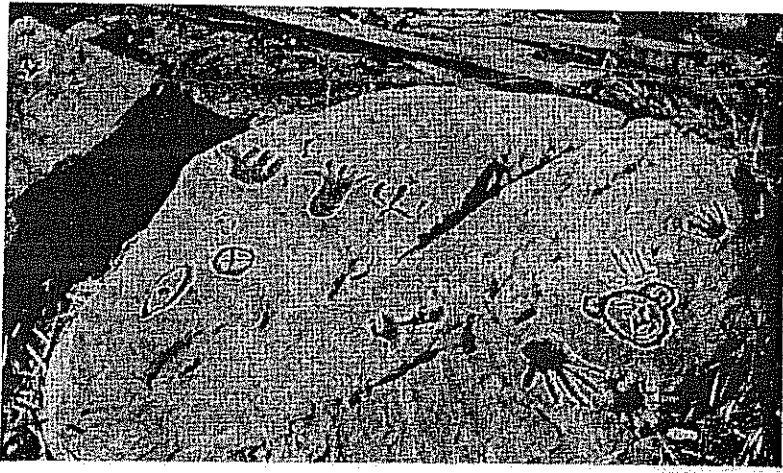
1955 *Echoes of the Red Man*. Exposition Press, New York.

Reyman, Jonathan E.

1971 *Archaeological Excavations at Peters Cave, Jackson County, Illinois*. *Southern Illinois Studies No. 7*, Southern Illinois University, Carbondale.

Wagner, Mark J.

1996 *Written in Stone: An Overview of the Rock Art of Illinois*. In *Rock Art of the Eastern Woodlands* edited by Charles H. Faulkner, pp. 47-79. *American Rock Art Research Association Occasional Paper 2*. San Miguel, California.



**Figure 1**

**This illustration is from a 1955 Irving Peithmann article. It shows some of the missing Peters Cave petroglyphs that have just been rediscovered in Kansas after being missing for over 50 years.**



**Figure 2**

**This photo is also from Peithmann (1955). It shows the "thunderbird" that was cut out and taken to the SIU Museum in the late 1960s before Peters Cave was submerged under the waters of Kinkaid Lake.**

# Rock Art Documentation Within Big Room Cave in Southeast Minnesota

by Rebecca Sprengelmeyer

Archaeology Major – University of Wisconsin at La Cross

Big Room Cave is located near the headwaters of the Root River in southeastern Minnesota. It is along the western edge of an unglaciated region known as the Driftless Area, and the eastern edge of the Great Plains. Big Room Cave is a sinkhole cavern formed out of New Richmond Sandstone. A cluster of trees surrounds the sinkhole entrance to Big Room Cave. Soil has eroded to partially obscure the opening forming a large debris cone that extends into the chamber of the cave, where the sediment flattens out and coats the floor. The surface entrance to Big Room Cave, as well as the subsurface floor, is littered with historic refuse and animal bone. The natural cavity is rectangular in shape: 36 meters long (northeast / southwest), roughly 8 meters wide (northwest / southeast), and 3 meters high. In cross-section the cave is square with vertical walls, and a flat floor and ceiling. There is visible cross bedding, and fossil ripples on the ceiling. A light deposit of white efflorescence is present on the walls. There are no calcite formations, such as stalactite or flowstone, and no fossils within the cave.

There is extensive graffiti on both the northwest and southeast walls, despite the moisture along the northwest wall. The graffiti consists of numerous names and dates carved, drawn with pencil, drawn with charcoal, and spray painted onto the walls. The earliest dates are from the 1860's.

Building on earlier speleological and archaeological investigations, documentation of the rock art in Big Room Cave was begun in October of 2005 by Robert Boszhardt of the Mississippi Valley Archaeology Center, Katherine Stevenson, and the author. The investigation was concluded in January of 2006 with a second trip into the cave. Rock art specialist Linea Sundstrom and several others provided expertise during this foray into the cave, which focused on digital infrared photography.

The investigation discovered probable Native American petroglyphs and pictographs overlaid by extensive modern and historic graffiti. The glyphs found within Big Room Cave included various elliptical shapes often interpreted as vulva forms, two boxy animals (possibly bison), several human figures, and a few abstract forms. Once the probable Native American glyphs were found and differentiated from modern graffiti, recordation involved mapping the location, drawing, recording the condition, and photographing each glyph.

This process resulted in the documentation of over 37 probable Native American glyphs; the most prevalent being unrayed elliptical forms with center dots. Of these glyphs 33 were drawn in charcoal, and 4 were incised. Of the carved images all were elliptical, two had rays, one was unrayed, and one took advantage of an elliptical shaped natural fracture. One of the rayed elliptical images was incorporated, probably at a later date, into another image to form the head of a human figure with a drawn stick body.

*(Continued on next page)*

These carved elliptical glyphs may represent the oldest rock art at Big Room Cave.

In total we documented the following motifs 14 ellipticals, 14 human forms, 4 animals (2 possible bison), and 5 abstract forms. Some of the abstract forms share characteristics with the elliptical forms. Within the elliptical motif there are several variants. Big Room contains 10 unrayed, four rayed, eight with center dots, six with centerlines, and one with possible speech lines. Of the 10 unrayed ellipticals, six have center dots, and four have centerlines. While two of the four rayed ellipticals have center dots, and two have a centerline. One of the rayed ellipticals with a center dot also has a serpentine body. These images are too deteriorated to distinguish with certainty at this time.

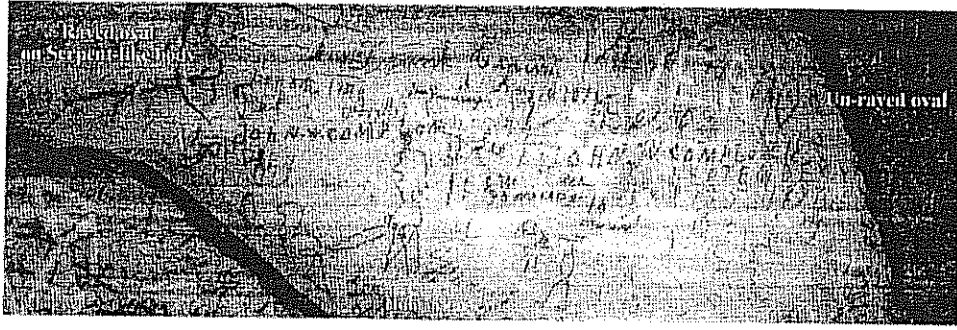
There is also variation within the human figure motif. Of the 14 human forms, seven were drawn in profile, two frontal, and five are non distinguishable. Some are just heads, some are stick figures, and some have abstract forms for bodies. Initially many of these were thought to be recent caricatures. However, two are carved over by 1880's graffiti, verifying at least some degree of antiquity. Each human figure seems to have unique characteristics. This variation within the human form motif makes the elliptical motif by far more prevalent in Big Room than any other motif. Unrayed elliptical forms with center dots are the most common consistent form of rock art at Big Room Cave.

The rock art at Big Room Cave is another example of a sandstone cave with dark zone rock art in the Driftless Area, but the first with a sinkhole entrance. Located on the western margin of the Driftless Area, the cave would have been situated on the eastern edge of an expansive prairie region. The rock art depictions include variations of the relatively common oval (vulva) motif, and two apparent stylized bison. In addition, the drawings include rare caricature-like human styles. Initially these were assumed to be modern, but at least two are carved over with 1880's names and dates and these are now thought to represent a Native American iconographic form. The age of the art is unknown, although some styles suggest affinities with the late prehistoric-early historic Oneota culture in this region.

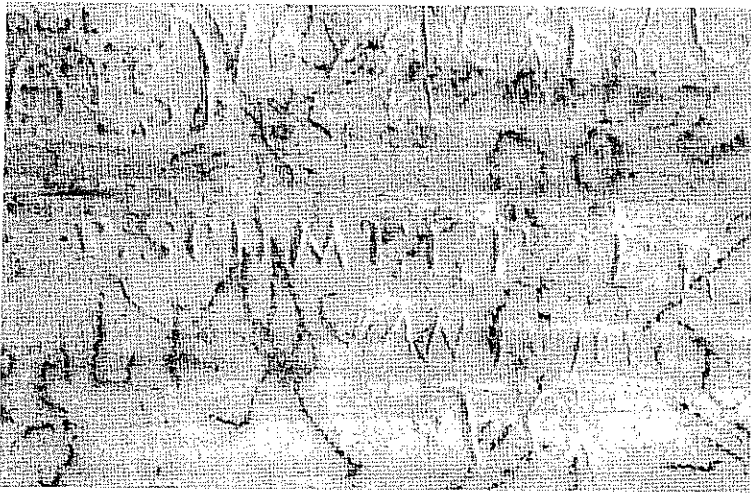
This investigation into the rock art of Big Room Cave is being performed to fulfill requirements of the author's Senior Thesis project in the Archaeology Major at the University of Wisconsin La Crosse. At completion in May of 2006, a copy will be on file at the Mississippi Valley Archaeology Center, University of Wisconsin-La Crosse.

*continued on page 9*

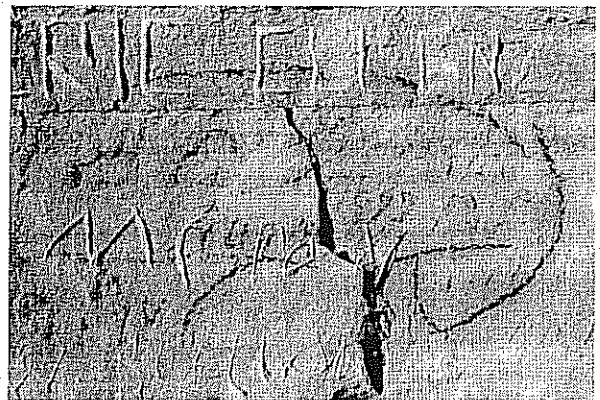




**Figure 1: Big Room Cave: Showing intensive graffiti and probable ovals and other drawn glyphs.  
(Photo by Glen Friedlund)**

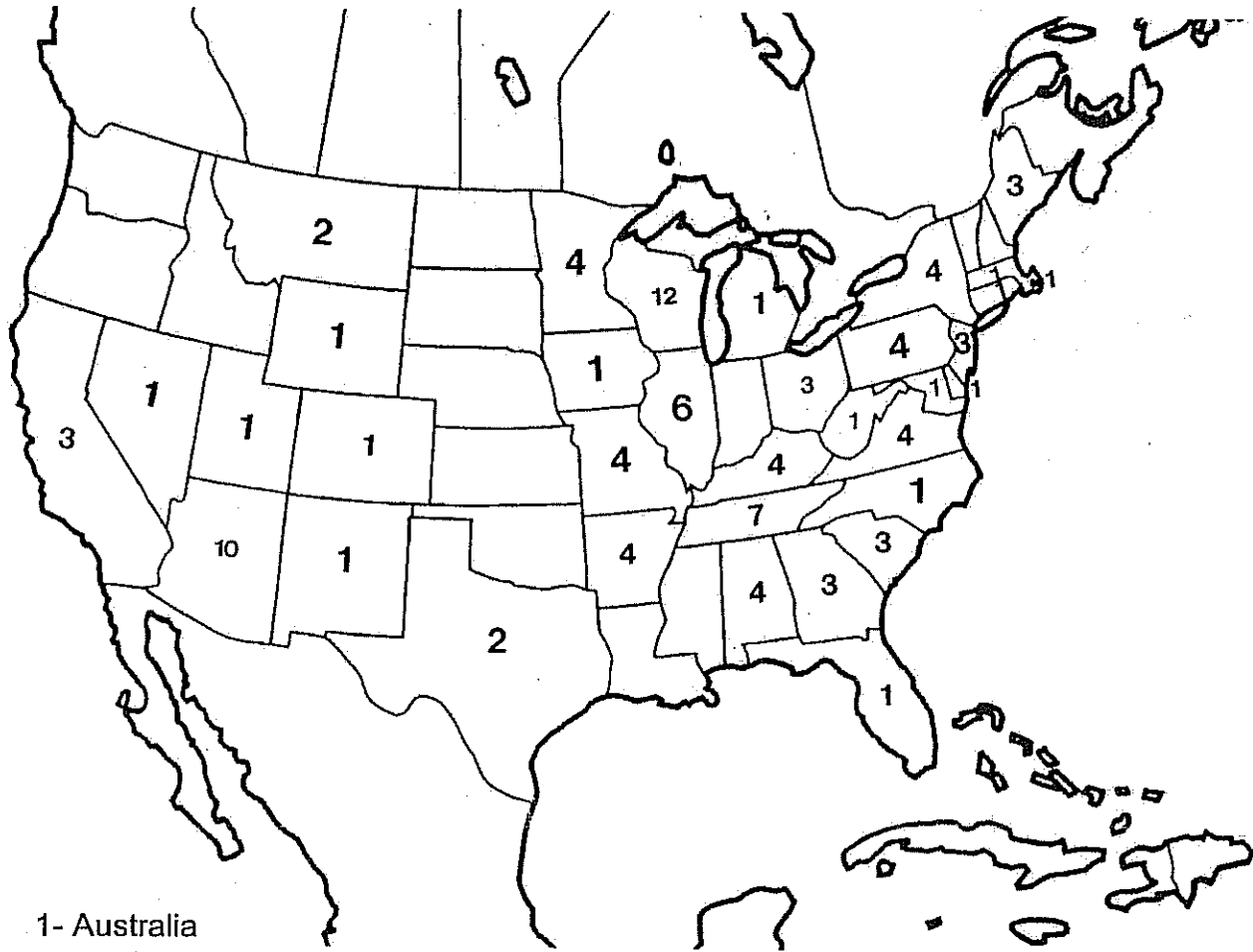


**Figure 2: Big Room Cave: 1880 graffiti over human caricature drawing. (Photo by Glen Friedlund)**



**Figure 3: Possible stylized drawing of a bison.  
(Photo by Glen Friedlund)**

EASTERN STATES ROCK ART RESEARCH ASSOCIATION  
 GROWING AND REACHING OUT --



- 1- Australia
- 1 - Canada
- 1 - Italy

The Eastern States Rock Art Research Association is steadily growing, and for this, we are most grateful. We have many active members and several are authors in *The Rock-Art of Eastern North America, Capturing Images and Insight*. Contributing authors who are members include: Fred Coy, Kevin Callahan, Tommy Charles, Robert Clouse, Carol Diaz-Granados, James Duncan, Charles Faulkner, Mark Hedden, Cecil Ison, Ed Lenik, Mary McCorvie, Paul Nevin, Lori Stanley, Charles Swedlund, Jan Simek, Jack Steinbring, Mark Wagner, and Rex Weeks. We are very proud of the fact that so many ESRARA members are publishing their research.

Periodically, we like to send out a distribution map showing the home states of our association members. From past comments, members find this of interest - and sometimes even note omissions! Hope that we have not forgotten anyone this time.

ESRARA now has 110 members plus several gratis recipients of our newsletter. Please continue to spread the word about E.S.R.A.R.A. and visit our website at [ESRARA.org](http://ESRARA.org).

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

Eastern States Rock Art Research Assn.  
c/o Dr. Carol Diaz-Granados  
7433 Amherst Avenue  
St. Louis, Missouri 63130-2939

**IN THIS ISSUE:**

*Illinois Petroglyphs found after 50 years*  
*Minnesota site report*  
*Lewis and Clark = Rock Art?!*  
*A.R.A.R.A. Spring Conference in Utah*  
*In Memoriam:*

*Frank Favour*  
*Jim Zintgraff*  
*Frank Bock*

*2006 Southeastern Conference in Little Rock*  
*An update on membership distribution*

