

ESRARA.

Newsletter of the Eastern States Rock Art Research Association

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ESRAC 2011—Rock Art in the Shawnee Hills

This past spring ESRARA members convened in the Shawnee Hills of southern Illinois to view, study, discuss, and conserve rock art sites of the Eastern woodlands. The conference was held April 8-10 at the CCC era lodge in Giant City State Park located in



Makanda, Illinois. The conference was well attended and included a variety of activities. Friday began with a day long tour of several rock art sites in the vicinity, as well as a picnic lunch at the Johnson Creek Recreation Area and dinner at Pagliai's Pizza. On Saturday morning, members presented several papers (see abstracts on page 4) reporting their current research. Saturday afternoon was spent fulfilling our mission of conservation, by visiting a vandalized historic Native American pictograph site where

members worked to remove graffiti (guided by the expertise of Jim Duncan)! Saturday evening included a banquet dinner at the lodge, followed by a presentation on the historic art of Mammoth Cave, Kentucky by Dr. Charles Swedlund, and the ever amusing ESRARA auction.



PRESIDENT'S message...

Greetings to all old and new ESRARA members:

As many of you are aware, the ESRARA web site has been woefully out of date for a very, very long time. At our last board meeting, the ESRARA board authorized me, as president, to hire a web site consultant to bring our web site up-to-date. I subsequently contracted with Linda Lancaster of RS Consulting to revise our web site and restore it to functionality. Linda is in the process of doing so and the results of her work can be seen at <http://esrara.restoredspirit.com/>. The web site is still a work in progress, but we are very pleased with the results of her work up to this point. Linda has done an excellent job so far on revising the web site and the fact that it is not finished yet rests with me.

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

I have been directing an archaeological field project for the state of Illinois the last three months and simply have not had the time to give her the guidance she needs to make the final changes. I am hopeful that I will be able to do this once our field project is completed in the next week or so. Meanwhile, we are soliciting rock art images from throughout eastern North America for use on the web site, either as part of the dynamic images on the home page or in galleries that are going to be created for the various states or Canadian provinces. The current images on the home page are all from Illinois, but we can periodically replace these with images from other states to keep the web site "fresh". So, if you have some images that you would like to see included on the ESRARA web site, please send them directly to Linda Lancaster at

consulting@restoredspirit.com.

Regards,

Mark

ESRARA Editorial Committee

Managing Editor

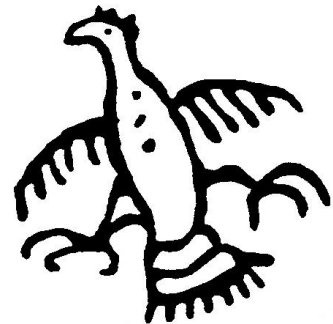
Carol Diaz-Granados

Heather Carey - hcarey@fs.fed.us

Dan Lynch - dlync0@anthro.umass.edu

Nancy Bryant - nbryant@rollanet.org

Please send any news items for the next newsletter to Dan Lynch.



CAN YOU HELP??? LOOKING FOR MISSING NEWSLETTERS

Dear Members—

I am in the process of scanning all of the old ESRARA newsletters so that they will be available on our new website. Could you please look through your files and see if you might have saved any of the following issues that we are missing. Some of these newsletters may have never been produced but if you do have one or more of the issues on the list could you either (1) mail me the hard copy (I will scan and return promptly - I promise), or (2) email me the scanned newsletter in PDF format.

1999 Volume 4 Issue 4
2000 Volume 5 Issue 3
2000 Volume 5 Issue 4
2001 Volume 6 Issue 4
2004 Volume 9 Issue 1

2004 Volume 9 Issue 4
2006 Volume 11 Issue 2
2006 Volume 11 Issue 4
2009 Volume 14 Issue 4
2010 Volume 15 Issue 4

Hard copy newsletters can be mailed to Heather Carey at 602 N. First Street, Vienna, IL 62995 or scanned versions can be emailed to hcarey@fs.fed.us. Thank you for your help!

Welcome New Member

Jack leSieur—Bowling Green, Kentucky



ESRAC 2011 Presentation of Papers

The Ribstone Phenomenon of The Northern Plains

Jack Steinbring (Mid-America Geographic Foundation)

Large glacial erratics, frequently of quartzite, have been carved to represent bison, and possibly musk ox. These monoliths are usually found on prominences in Southeastern Alberta, Southwestern Saskatchewan and Northeastern Montana. On the basis of extensive weathering, some archaeologists have suggested that they are very early. Their location at the exit to the "Alberta Corridor" (and nowhere else) tend to support this view. Fact and theory concerning these puzzling objects are reviewed.

Georgia Petroform Attributes

Tommy Hudson (Eastern States Rock Art Research Association)

Information on attributes, or characteristics of petroform (stone constructions) sites, can be as hard to come by as those for petroglyph sites. In Georgia, while recording over eighty petroform sites, I have noted some emerging trends. This presentation is a compilation of those trends.

Rock Art Imagery and Artifacts

Carol Diaz-Granado (Washington University in St. Louis)

Petroglyphs and Pictographs are not an isolated phenomena. Associations between the motifs found in rock art and archaeologically retrieved materials are present and strong. This presentation reviews the rock art record in Missouri as it connects to both local and regional artifacts of copper, clay, stone, and shell.

Tattoos: Consecrating, and Charting Lineage among the Western Mississippian

James R. Duncan (Lindenwood University, St. Louis)

The act of tattooing -- marking the earth, a person, or an object with symbols, consecrates the body, the shell, the stone. The act of tattooing concentrates spiritual power for the recipient. This paper looks at some of the symbols used in tattooing among the Western Mississippian, primarily the Dhegihan Sioux who tattooed their bodies into the 1880s. Because the earth is usually associated with a female spirit, rock-art is considered a form of "tattooing" the ancient landscape and consecrating sacred places. I will discuss the importance of rock-art and then focus in on how Dhegihan tattoos chartered lineages.

"A Peculiar Method" of Grinding: Examples of Indian Kettles and Hominy Holes from Southern Illinois

Heather B. Carey (US Forest Service), Mary R. McCorvie (US Forest Service), and Mark J. Wagner (Center for Archaeological Investigations, SIUC)

Considerable research has been conducted over the years regarding the function of cupule or bedrock mortar hole sites in Kentucky and Tennessee. These sites have not been addressed in nearby southern Illinois, however, where a total of eighteen such sites have been recorded to date. Similar to others in the Southeast, the Illinois sites are located in rock shelters and in open-air situations. This paper will briefly describe the southern Illinois examples and examine their possible function and age, and their location in relation to the surrounding landscape, rock art sites, topography, and natural setting.

Exploring the Prehistoric Database of the Midsouth, 2010: New Sites in Tennessee and North Georgia

Jan Simek (University of Tennessee), Alan Cressler (USGS Atlanta), Brent Aulenbach (USGS Atlanta), Jay D. Franklin (ETSU) and Sarah C. Sherwood (Dickinson College)

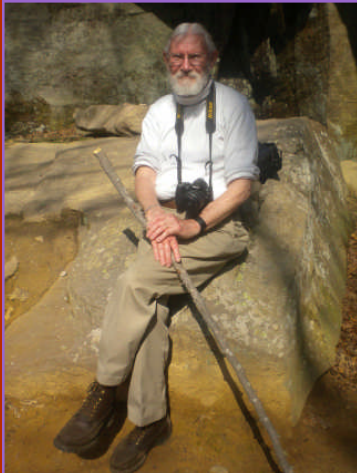
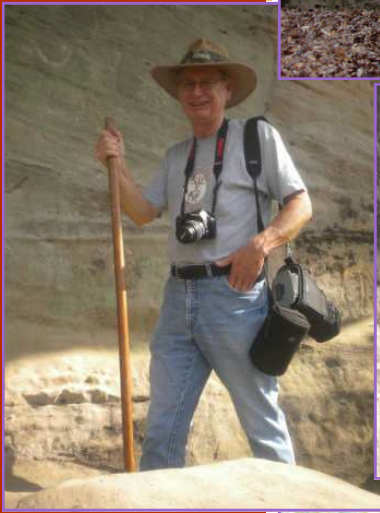
In 2010, the University of Tennessee Cave Archaeology Research Team investigated a few new rock art localities in Tennessee and North Georgia. A petroglyph at Burgess Falls, first thought to be prehistoric, probably has a 19th Century historic origin. A second site in the South Cumberlandlands conforms in its context to a number of localities nearby. A third striking locality represents a new type of site in a so-called "Rock Town" feature on the top of Lookout Mountain; the implications of this site for Mississippian religious landscapes, and for other potentially similar sites in Tennessee and elsewhere will be discussed.

Unraveling a Mystery: John Hart Crenshaw and the Hickory Hill Site in Southern Illinois

Mark J. Wagner (Center for Archaeological Investigations, SIUC)

From ca. 1834-1864 the state-owned Hickory Hill site (or "Old Slave House") was the home of John Hart Crenshaw, a prominent southern Illinois salt maker who owned both African-American slaves and indentured servants before the Civil War. Over the past century a series of lurid stories have developed regarding Crenshaw's treatment of these workers. Starting in fall, 2010, SIU-Carbondale began archaeological, architectural, and historical investigations at the site designed to provide the state of Illinois with more accurate information regarding this important slavery-related property. An intriguing aspect of the Crenshaw House is that thousands of names, drawings, poems, were written on the walls of the attic starting as early as the 1840s. Similar to historic period rock art, these epigraphic inscriptions and drawings have the potential to provide information regarding the history and occupants of the site that are not recorded in any known historical record. This paper briefly summarizes the ongoing investigations in the attic as well as those currently being conducted in the yard surrounding the house.

Field Trip



Cleaning Vandalism



Banquet and Auction



Book Review

Discovering South Carolina's Rock Art

Tommy Charles

2010 University of South Carolina Press, Columbia

168 pages

119 illustrations

\$29.95, hard cover

ISBN 978-1-57003-921-8

In this highly readable and well-illustrated book Tommy Charles chronicles nine years of surveying to find 61 sites with petroglyphs (pecked and engraved images on rock) and three sites with pictographs (wet brush painted or dry crayon drawn images on rock) in South Carolina. As South Carolina Institute of Archaeology and Anthropology's collections coordinator, Charles has built-up a vast network of people who know where archaeological sites are to be found in the state. When Charles started looking in earnest for rock art sites, he added to his existing network of informants and helpers by making public appeals for information in newspaper articles, television programs, notices in post offices and rural stores, and at public lectures. The phenomenal success of Charles' efforts is underscored by the fact that hardly a handful of rock art sites were documented prior to his quest.

Rock art sites are not easy to find on the numerous rock surfaces in the mountains and foothills of South Carolina, partly due to the effects of weathering and lighting conditions. Direct sunlight, particularly during the middle of the day, tends to "wash out" faint and weathered rock art. One consolation for the rock art surveyor is that many of the lightly pecked or incised images on upward-facing surfaces become noticeable on comparatively dark rainy days, whereas weathered pigmented images against walls and ceilings are most noticeable when reflected light from the ground hits the art perpendicularly. To wait for or create optimal conditions of detection accordingly requires additional time and effort, such as limiting searches to the early morning or late afternoon hours, when raking light and indirect light render rock art more readily visible. An unknown number of rock art sites may still be buried under a layer of colluvial soils, compost, pine straw, and root mat.

The selective placement of rock art against particular surfaces is another reason why sites are so difficult to find. Intriguingly, many well-preserved and thoroughly inspected rock surfaces suitable for the conservation of engravings or paintings simply do not show any traces of rock art. On a state-wide scale, rock art sites are yet to be discovered between 1,200 and 2,500 feet above sea level. Charles and his substantial team of volunteer helpers found that rock art sites are concentrated in the northwestern portion of South Carolina, mostly on the way up to rock domes in the mountains, or within shelters and on boulders near waterfalls and creeks in the foothills.

Among the main kinds of rock art and their associated locations identified by Charles and his team are boldly pecked circles on rock pavements in the high mountains, complex abstract and human and animal-like forms on various rock outcrops in the foothills, pictographs of animals and symbols in rock shelters of the mountains and foothills, and a variety of incised or scratched historic-period petroglyphs, occurring both in the foothills and mountains. Like buried features, such as pits or post holes, all these forms of fixed rock art have the advantage over movable archaeological artifacts in that the motifs are located exactly where they were made. An advantage that rock art sites have over buried features (which need excavation to be recorded and studied) is that rock art sites need not be destroyed or physically compromised during recording; being amenable to repeated recording, observations can be independently verified by other researchers.

Charles and his assistants, some of them experienced photographers, found that side-lighting with halogen lamps is the best way of recording petroglyphs at night. This is a tried, tested, and non-invasive method of successfully recording rock art in other regions as well. The addition of talc powder or substances such as aloe sap to highlight glyph lines during day-time are not necessary, however, particularly considering that trace amounts of calcium and organics left behind within micro-cavities may jeopardize likely future attempts at cation-ratio dating (the ratio between immobile titanium and mobile calcium and potassium) or accelerator mass spectrometry (AMS) dating of radioactive carbon. A proven alternative and less invasive way to record glyphs is by carefully tracing the outlines onto a transparent plastic drop-cloth sheet.

Charles laments that because the pictographs were made with non-organic ocher, radiocarbon dating of them is not possible. Although it is true that ocher and other earth-based pigments are inorganic, we know that organic materials were often added to pigments as a binding medium and also that pictographs can be dated through non-destructive techniques, such as plasma extraction AMS (e.g., Hyman and Rowe 1997). A red and yellow pictograph on an exposed cliff that overlooks the French Broad River on the North Carolina-Tennessee line that has been analyzed by AMS and Energy Dispersive Spectrometry (EDS) not only showed that the amount of carbon within the pigment and surrounding rock was far higher than is expected but that the painting could be 5,000-year old and comparatively high levels of sulfur occurred in the yellow pigment (Loubser et al. 2008). Through careful sampling by an experienced physical scientist, such as Marvin Rowe or Karen Steelman, Charles may yet determine that the pictographs and/or encapsulating micro-layers in the sites he found do indeed contain sufficient carbon for AMS dating. Moreover, Charles may strike it lucky and find charcoal and/or diagnostic artifacts closely associated, such as wedged in cracks, with the buried petroglyph surfaces that he may again have to excavate at some future date.

Charles raises the question why rock art designs that he found in South Carolina do not appear to occur in neighboring states. However, a closer look at rock art in North Carolina, for example, suggests that at least some designs cross-cut current state boundaries. The circle petroglyphs on the rock outcrops of the mountains in Pickens County (Figures 9 and 2) have been found by John Carney and his team within the nearby DuPont State Forest of North Carolina. Although two of the DuPont sites face west, similar to the Pickens County ones, a third faces east. A quadruped-like petroglyph in Laurens County (Figures 24 and 43) also occurs at the confluence of

Brasstown Creek and the Hiwassee River in North Carolina (Hansen 2009:24). A petroglyph fragment found on the shore of Lake Jocassee (Figure 59) shares many designs with Chatuge Rock in Cherokee County of North Carolina (Hansen 2009:28). The layout of the pictograph against the ceiling of the rock shelter in Kershaw County (Plates 15 and 16) bears a striking resemblance to that of the Brinkley Rock petroglyph in North Carolina (Hansen 2000:32). And finally, the pictographs in Pickens County (Plate 12) are reminiscent of those recorded by Cambron and Waters (1959:169) at Paint Rock in Tennessee. Like ceramic styles, rock art styles have spatial boundaries, some being comparatively localized while others are quite widespread.

An example of a widespread design in the southeastern United States is the circle-in-line petroglyph. Found in the foothills on both sides of the Appalachian Mountains from Alabama to Pennsylvania, circle-in-line incisions have been convincingly linked to historic period pine-tar extraction and lye leaching activities (Hockensmith 1986). Charles' suggestion that these forms may derive from earlier Native American Indian petroglyph shapes in the region is a tantalizing one, knowing that the Indian ways of doing things, ranging from the preparation of herbal decoctions to the processing of raw materials, were often adopted and modified by the newly settled Euro-American for their own needs.

Now that Charles has obtained an impressive sample of rock art sites in South Carolina, he can begin to study the sites at different scales; starting at the individual panel level by recording mineral crusts, salts, biological, and zoological activities, moving through a detailed mapping of the sites and their surrounding terrain and archaeological sites, to ultimately doing a multi-dimensional comparison with sites farther away. A careful look at Indian beliefs and practices concerning rock art sites and their placement on the landscape in relation to old trails, settlements, and natural features may also yield unexpected insights.

Johannes (Jannie) H. N. Loubser
Stratum Unlimited, LLC

Jannie Loubser received his Ph.D. in archaeology at the University of the Witwatersrand, South Africa, and a Post-Graduate Diploma in Rock Art Conservation from the Getty Conservation Institute at Canberra University, Australia. He has been working in the southeastern United States as an archaeologist and rock art specialist since late 1993. Since 2006 he has been conducting CRM-related archaeology and rock art work through his own company, Stratum Unlimited, LLC, Alpharetta, Georgia. Loubser is an Honorary Research Associate at the Rock Art Research Institute, South Africa.

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BARGES ON THE HUDSON RIVER

by

Edward J. Lenik

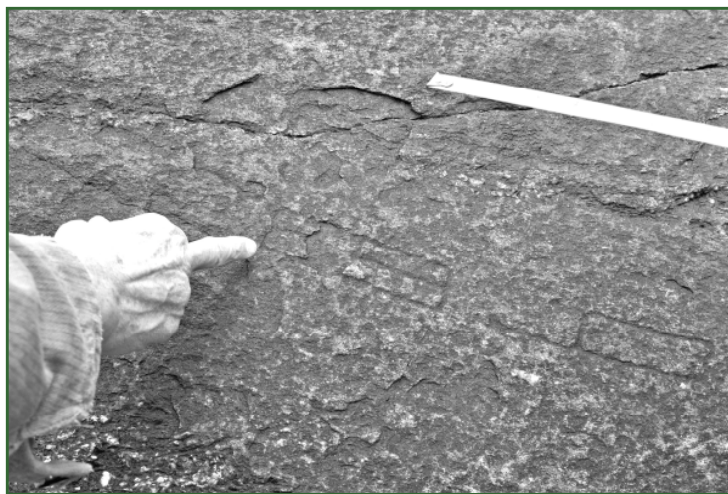
Rivers offer a smooth highway network of hundreds of miles, and travel by boat is usually easy. With the settlement of New Amsterdam (New York) by the Dutch in the early 1600s, the Hudson River became a natural corridor of transportation and commerce between the city and trading posts such as Fort Orange/Beverwyck (now the city of Albany, NY) to the north. During the following 18th, 19th and 20th centuries towns were established along its banks together with various commercial and industrial enterprises. Today, the Hudson River is a superhighway of commerce and a transportation backbone of New York City. Fleets of ferries, tugboats and barges deliver freight such as oil, coal, lumber, goods, and other articles of commerce, and passengers to river towns and the Port of New York.

In April 2011, I hiked along the former New York Central Railroad's West Shore Line (now the CXS Railroad) along the Hudson River in the Town of Highland Falls in Orange County, New York. Together with two colleagues, I was attempting to find an unusual petroglyph carved into bedrock on the river's west bank. We headed north along this active railroad track for about 1050 feet (315 meters) from the end of Station Road, then scrambled up a rock outcrop located between the railroad tracks and the river. The Highland Falls Station, once a depot for passengers, is located a short distance south of Station Road and is now a private home.

The rock outcrop is a narrow strip of basaltic rock that slants easterly down to the river's edge. As we explored and examined its uneven surface, we came upon a transients' campsite. Local lore states that youths come down to the location to picnic, swim in the river and generally "hang out." There was abundant evidence of such activity at the time of our visit; we observed the presence of a campfire ring, tent fly, beer cans and other trash on the surface of the ridge.

Here, we found the petroglyph we were looking for situated about 10 feet (3 meters) back from the water's edge.

The petroglyph consists of four, possibly, five, incised rectangles joined end



to end lying parallel to the river (Figure 1). The total length of the four contiguous rectangles is 18 inches (42 centimeters). One rectangle in the line has an incised line extending length-wise between each end. The petroglyph is highly patinated, appears to be worn and is partially exfoliated, suggesting that this carving is of some antiquity.

Figure 1: Barge petroglyph on rock outcrop. Photograph by Nancy L. Gibbs, 2001.

I interpret the contiguous line of rectangles as representing a line of river barges traveling up or down the Hudson River. A visitor or perhaps a tourist sitting here at this riverside campsite likely saw tug boats pulling strings of barges on the Hudson by day and night and decided to record this picturesque scene on the rock surface.

I suggest that the barges petroglyph dates to the early 20th century. During the late 19th and early 20th centuries large fleet of ice barges traveled down the river guided by tugboats (Stott 1979 5(1):7-18; Harris and Pickman 2000 29:49-82). Coal, oil and other items of commerce were also transported by flat bottomed, blunt-ended barges (Figure 2).



Figure 2: Tug boat pulling a string of barges on the Hudson River. Photograph by Margaret Bourk-White, 1939.

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