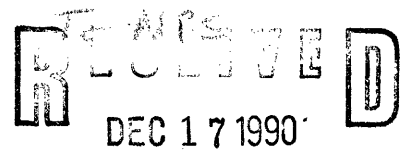


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United States Department of Interior
National Park Service



**NATIONAL REGISTER OF HISTORIC PLACES
MULTIPLE PROPERTY DOCUMENTATION FORM**

**NATIONAL
REGISTER**

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a) and identify the section being continued. Type all entries. Use letter quality printer in 12 pitch, using an 85 space line and 10 space left margin. Use only archival quality paper (20 pound, acid free paper with a 2% alkaline reserve).

A. Name of Multiple Property Listing

Wisconsin Indian Rock Art Sites

B. Associated Historic Contexts

Wisconsin Indian Rock Art Sites ca. 500 B.C. to A.D. 1850

C. Geographical Data

State of Wisconsin

___ See continuation sheet

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The design elements produced by these techniques include naturalistic forms such as mammals, birds, fish, anthropomorphs (human-like), mythical beings, objects or artifacts, geometric shapes, and abstract compositions. Typically, a rock art site will contain a variety of different design elements or figures. Petroglyphs, pictographs, or a combination of these techniques are occasionally found at the same site.

Individual rock art styles of prehistoric and historic Indians have not been defined in the State of Wisconsin due to the lack of research emphasis, and until recently, a comparative data base. Earlier, Grant (1967) subsumed much of the then known rock art in Wisconsin under the stylistic heading of "Woodland Naturalistic" due to the fairly realistic treatment of birds, animals, and humans. However, as pointed out by Wellmann (1979), and as is quite clear from recent discoveries and research (Birmingham and Green 1987), there exists great variation in technique, artistic quality, and stylistic expression. For example, many rock art sites in western Wisconsin incorporate rather crude incised petroglyphs featuring outlines of animals, three-lined motifs known locally as "turkey tracks," "stick figure" humans, and other simple forms. In contrast, the same area has produced the DNR #4 site with its highly abstract panel produced in bas-relief by very deep abrading or rubbing of the soft sandstone (Lowe 1987), and the truly spectacular Gottschall Rockshelter (Salzer 1987b) that consists of fully painted, detailed and highly realistic human and animal figures. Other styles are found at the Hensler Petroglyph site in Dodge County where animals, humans, and other figures appear as intaglios pecked into rock (Steinbring and Farvour 1987).

Indian rock art is typically found in or near natural rock overhangs (rockshelters) and caves, but also occurs on bluff faces and on isolated rock outcrops. Most rock art sites are associated with evidence of human habitation in the form of archeological deposits containing stone tools, pottery sherds, the remains of plants and animals, the by-products of tool-making, and features such as hearths and pits.

At present only 47 rock art sites are known to exist in the State of Wisconsin. However, this figure merely represents the fact that until quite recently no systematic rock art surveys were undertaken. As of

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1950, only 18 sites were documented for the state (Ritzenthaler 1950). Since then 29 additional sites have been recorded, 23 of which were discovered in just the last two years (Birmingham and Green 1987). Extrapolating from the results of recent surveys such as that conducted by Lowe (1987) and Stiles-Hanson (1987), the total for the state may be several hundred.

Organization of the Multiple Property Group

This multiple property listing documents one historical context: Indian Rock Art sites in Wisconsin. Although at some later point it may be possible to define types of rock art sites based on functional or other considerations, present data do not allow such meaningful classifications. Therefore only one property type is defined; Indian Rock Art sites. These include caves, rockshelters, bluff faces, outcrops, and any non-portable rock surface that bears the art of prehistoric and historic Indians. Rock art is frequently associated with archeological deposits that are useful in establishing the temporal and cultural contexts for the art and therefore the property type includes such deposits, when present.

The beginning date for the creation of rock art is tentative, but it is fully within the prehistoric period, perhaps beginning as early as 500 B.C. (Steinbring and Farvour 1987). The terminal date of A.D. 1850 for rock art sites covered by this nomination reflects the fact that, by this time, Indians had been removed from many parts of the state where rock art occurs in some density. It is possible that rock art was created in some areas after this date by Wisconsin Indians associated with reservations or by one or more of the "refugee" Indian groups that resisted removal or otherwise remained reservationless, but there is presently no evidence for this. As new data are collected regarding the dates of rock art sites, the multiple property listing will be amended.

Geographical and Geological Context

Rock art sites can and do occur throughout the state wherever the necessary medium is present. Sites have been reported for sandstone bluffs along the [REDACTED] (Densmore 1929; Ritzenthaler 1950), [REDACTED]

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[REDACTED] (Ritzenthaler 1950) and on limestone walls and quartzite outcrops in the south-central part of the state (Ritzenthaler 1950; Steinbring and Farvour 1987).

However, by far the densest concentration of rock art sites is in the

[REDACTED]

[REDACTED] (Lowe 1987; Stiles-Hanson 1987). The density of rock art sites in [REDACTED] is underscored by a recent systematic rock art survey that located 19 sites in a 25 sq. mile area [REDACTED] (Lowe 1987).

Cultural and Temporal Context

People first entered Wisconsin approximately 12,000 years ago. Archeologists have divided the subsequent prehistoric period into a number of stages or temporal periods based on major cultural changes (Green et al. 1986). In some cases archeologists have been able to subdivide these stages into more discrete cultural manifestations. At the time of European contact circa A.D. 1650, several cultural groups were present that undoubtedly have roots in Wisconsin prehistory. Among these were the Winnebago, Menominee, and Dakota Sioux. It is believed that many other groups, such as the Chippewa, Sauk, Fox, and Potawatomi moved into Wisconsin after the appearance of Europeans.

It is currently difficult to relate rock art to any of these specific prehistoric or historic period Indian groups, although attempts have been made in the past (Ritzenthaler 1950). This is because absolute dating of rock art sites is difficult, and because individual artistic styles of the various Indian cultures, particularly those dating to the prehistoric period, are either poorly defined or unknown. While there are no historically documented Native American groups in Wisconsin that

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produced rock art, it is believed that, at any given time, a number of different prehistoric Wisconsin Indian cultures were producing rock art. However, it is becoming increasingly clear from the literature that these problems may be solved through future research. For example, Salzer (1987b) was able to date a group of paintings at the Gottschall Rockshelter because of the fortuitous discovery of a blob of pigment excavated from archeological deposits located directly below the figures. Further, a substantial effort is being made in rock art districts throughout North America and the world to develop dating techniques appropriate for rock art. These include the cross-dating of artifact styles with those found on artifacts from dated contexts, studying the rate of lichen growth over art surfaces, and various radiometric techniques (Dorn and Whitley 1987; Salzer 1987a; Schaafsma 1985; Steinbring and Farvour 1987).

At present, all that can be said is that preliminary dating of rock art found in Wisconsin is at least as early as 500 B.C. (Steinbring and Farvour 1987). That rock art was more or less continuously being produced after that date and into the historic period is suggested by depictions of dateable objects such as bow and arrows (post A.D. 600) at several sites (Ritzenthaler 1950; Salzer 1987b), direct dating of pictographs at Gottschall Rockshelter (ca. A.D. 1000), the presence of Mississippian iconography (post A.D. 1000) at the Gottschall Rockshelter (Salzer 1987b), the Hensler's Petroglyph site (Steinbring and Farvour 1987), and perhaps at several new sites discovered in Iowa County (Lowe 1987); and European lettering and an actual calendrical date (A.D. 1819) associated with later paintings at the Gottschall Rockshelter (Salzer 1987b).

Using available evidence, Salzer (1987a) has worked out an admittedly crude chronology for major rock art techniques that indicates that petroglyphs first appeared prior to A.D. 1000, that pictographs in blue-grey pigment were being produced after A.D. 1000, and that pictographs using red-orange pigments first made their appearance in the late prehistoric or early historic periods. This chronology remains to be tested against additional empirical data.

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Social Context: Purpose and Meaning

Rock art, like all art, was undoubtedly created in a variety of different social contexts and for a variety of reasons. Relying primarily on ethnographic and ethnohistoric sources, Meighan (1981) has recently compiled the following list of the range of possible contexts and meanings for rock art:

1. Boundary or territory markers;
2. Clan or personal symbols;
3. Supplication, marks made to accompany a prayer or request a favor;
4. Hunting magic, ritual to increase the supply of game;
5. Astronomical significance;
6. Initiation ritual including puberty rites;
7. Mental experiences such as visions, depictions of guardian spirits, mythical beings;
8. Commemoration of important historical events;
9. Witchcraft, control over enemies or dangerous animals;
10. Mortuary marks in commemoration of the dead;
11. Doodling; and
12. Aesthetics, enhancement of special places with striking and colorful images.

Interpreting the purpose and meaning of rock art sites in Wisconsin may seem to be a formidable task, but it is the real challenge of future research and one that might be accomplished with additional empirical data and an integrated anthropological approach that draws upon the ethnographic, ethnohistorical, oral historical, and archeological records concerning the cultural systems of the American Indian. The potential of such an approach is illustrated by Salzer's (1987b) recent research at the Gottschall Rockshelter where the Winnebago heroic "Red Horn" myth was identified from pictographs, traced 1000 years into the past, and linked to an ideography spreading into Wisconsin from the south. Slazer also associates the rockshelter with a form of southeastern Native American ancestor worship.

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Research Potential

Information derived from rock art sites can and does compliment more traditional archeological investigations of prehistoric and historic Indians and also adds immeasurably to our understanding of American aboriginal cultures as it provides data that can be found in no other archeological context.

The specific areas of research that can be pursued through the analysis of rock art sites are:

1. Identification and development of artistic styles of Wisconsin Indians and classification of these through time and space.
Presently, the only data we have concerning the artistic expression of the prehistoric Indians is derived from designs on clay pots and, in rare instances, from artifacts such as figurines, pipes, tablets, etc. Documentation of changes in such styles can be used to trace the artistic development of Wisconsin Indian groups and clarify the relationship between cultural groups temporally and spatially in the same manner that ceramic analysis has in the past. Style analysis can also identify possible outside cultural influences
2. Aboriginal technology related to the production of rock art.
Analysis of pigments can identify types of paints used by Indians. Excavation of archeological deposits associated with rock art sites may yield the applicators used to produce rock art such as quartzite tools as was reportedly the case with the Gullickson's Glen site (Stiles-Hanson 1987). Ritzenthaler (1950:84) postulated that stone knives or other similar engraving tools were used to make petroglyphs.
3. Ideology. Rock art sites are one of the few types of archeological sites that can provide insights concerning aboriginal world view and belief systems. From paintings at the Gottschall Rockshelter, Salzer (1987b) was able to discern the depictions of the Red Horn myth recounted by the Winnebago into the 20th century. The myth in part involved the clash of supernatural forces. This myth was not only traced into the prehistoric period but was found associated with artistic styles linked to Middle Mississippian ideology,

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suggesting that this complex belief system was present or entering Wisconsin at A.D. 1000 or just prior to the physical appearance of Middle Mississippian peoples themselves. This site may also represent the infusion of a southeastern Native American ancestor worship belief system into the Upper Midwest. An as yet uninterpreted petroglyph "story" panel at Indian Cave in Richland County is reminiscent of those found in Plains Indian winter counts executed on animal hide, and birchbark scrolls produced by the Chippewa and Menominee Indians. Winter counts were a record of events, whereas drawings on birchbark scrolls were used as mnemonic devices to recount origin and migration myths, important stories, and songs to be used as part of special rituals.

Throughout the state, rock art sites bear depictions of mythical beings such as thunderbirds, animals that were imbued with special characteristics by the application of "hearts" connected to the head, and other figures and forms that were undoubtedly produced in a ceremonial context. Several Wisconsin rock art sites include human figures with horned or rayed headdresses (Ritzenthaler 1950; Stiles-Hanson 1987). Such figures are found through the North American continent and are interpreted as shamans or medicine men—the distinctive headgear representing extraordinary power (Wellmann 1979:20).

4. Material culture and technology. Since objects used by aboriginal populations such as axes, bow and arrows, smoking pipes, spear throwers, canoes, etc., are frequently depicted, rock art can provide insights into the material culture of prehistoric Indians, particularly of those elements of material culture that were made of perishable material and therefore rarely preserved in the archeological record.

Wisconsin rock art sites occasionally bear somewhat elliptical abraded grooves that have been interpreted elsewhere in North America as "tool grooves" or places used to sharpen or abrade stone, wood, and bone tools (Keyser and Sundstrom 1984). Such sites can provide insights into tool manufacturing technological systems.

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5. Costuming and physical appearance. Human beings are frequently found drawn at rock art sites. Occasionally these are of sufficient detail to provide insights into the clothing and overall appearance of aboriginal populations. At the Gottschall Rockshelter, for example, paintings offer us a glimpse into 1000 year old "fashions" consisting of top-knotted hair, elaborately designed breechcloths and intricate tattooed or painted body decoration (Salzer 1987b).
6. Subsistence. The depictions of recognizable animal forms and the rendering of the technology used to hunt these animals help to corroborate the archeological record with regard to subsistence practices of prehistoric Indians.

Condition of the Resource

Most rock art in Wisconsin is literally being erased before our eyes. Recent studies have indicated that weathering processes such as wind, rain, sunlight, runoff, and freeze-thaw cycles, as well as lichen growth and mineral encrustation are fading, obscuring, and breaking up the art far more rapidly than would be expected (Birmingham and Green 1987). In some cases, insensitive defacement by modern humans is a major problem. Stiles-Hanson (1987) revisited many of the sites recorded by Ritzenthaler in 1950 and found that all of these show evidence of at least some deterioration or damage. Four sites had already been destroyed by the time Ritzenthaler recorded them. Lowe (1987) recently reported a case in Iowa County where portions of the petroglyphs were found to have spalled off since the site was recorded only one year earlier.

Given recent assessments, it is believed that most rock art created by prehistoric Indians in Wisconsin has already disappeared. Yet many, perhaps hundreds, remain in variable condition. Deterioration is most acute where the art was applied to soft, friable sandstone that is exposed to the elements. Art applied to harder rock tends to be better preserved, as does art found on sandstone in protected caves or in substantial rockshelters.

F. Associated Property Types

I. Name of Property Type: Wisconsin Indian Rock Art Sites

II. Description:

Wisconsin Indian rock art sites consist of rockshelters, caves, bluff faces, outcrops, and other rock surfaces upon which pictographs, petroglyphs, and combinations of these techniques have been created by prehistoric and historic Indians. Archeological deposits in the form of cultural features, artifacts, and the remains of plants and animals are frequently associated with rock art sites. Since such deposits are useful in establishing temporal and cultural contexts for the art, they are included within the property type. Such sites may be associated with ceremonial functions. At present, no affiliation of rock art with historic cultural Native American groups has been established.

III. Significance:

Art is an aspect of prehistoric and historic Wisconsin Indian culture that is rarely preserved in the archeological record. Rock art sites provide information on the distinctive but as yet specifically undefined artistic styles and values of prehistoric and historic Indians in Wisconsin, and, as previously discussed, have the potential to yield information concerning the evolution of Indian art, stylistic variability through time and space, outside cultural influences, aboriginal technology and material culture, the appearance and costuming of prehistoric and early historic period Indians, belief systems, and subsistence practices. Rock art sites provide us with a glimpse of the world as the Indians perceived it. Therefore, rock art sites are eligible for listing on the National Register of Historic Places on the basis of Criterion D, in that they yield or have the

X See continuation sheet

IV. Registration Requirements:

In order for a rock art site to be eligible for listing in the National Register of Historic Places, it must satisfy the following conditions:

1. Physical Appearance. The site must have a non-portable rock surface that contains petroglyphic or pictographic art.
2. National Register of Historic Places Criteria. The site must be eligible for listing in the National Register of Historic Places on the basis of Criterion D, in that it yields or is likely to yield information important in prehistory or history.

X see continuation sheet

 See continuation sheet for additional property types

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potential to yield information important in prehistory and history. Various areas of significance include prehistoric and historic aboriginal archeology, art, recreation and culture, and religion. Given the extreme variability in the probable cultural affiliation, artistic quality, stylistic expression, and condition of rock art sites in the United States, Wisconsin rock art should be evaluated at a statewide level in order to determine significance.

Rock art research in Wisconsin is in its infancy. Several seminal studies were published in the late 19th century, and in 1950 Robert Ritzenthaler produced the first inventory of the 18 rock art sites known at that time in Wisconsin. Since then, with several noticeable exceptions, rock art has been ignored as a research focus until quite recently. The discovery and subsequent archeological investigations of the spectacular Gottschall Rockshelter in Iowa County (Salzer 1987b) and Hensler Petroglyph site in Dodge County (Steinbring and Farvour 1987) were instrumental in stimulating relocations of previously recorded rock art sites and surveys for new ones (Lowe 1987; Stiles-Hanson 1987). Presently 47 rock art sites are listed in the state's Archeological Site Inventory. This renewed interest in rock art research has also resulted in the recent publication of the first comprehensive examination of Wisconsin Indian Rock Art in nearly four decades (Birmingham and Green 1987). The significance of Indian rock art to the state and the nation is well illustrated by this recent work as well as numerous similar studies conducted over the last few decades throughout North America (e.g. Dwendney and Kidd 1962; Keyser and Sundstrom 1984; Neal and Sampson 1986; Swauger 1984; Wellmann 1979).

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3. Establishment of antiquity. Although rock art sites are difficult to date, argument of antiquity must be made on the basis of comparative weathering, patination, lichen growth, direct dating, history of discovery, association with dateable deposits or by other reasonable and appropriate means.
4. Indian authorship. The rock art site must clearly be linked to Indian artistry through stylistic analysis and/or demonstration of sufficient antiquity (see above) to preclude Euro-American authorship.
5. Integrity. Most Wisconsin rock art has been damaged, largely through natural processes. Therefore, latitude is given when defining site integrity. Ideally, a rock art site consists of one or more complete, recognizable or potentially recognizable (through photographic or computer enhancement) design elements or figures. Partial figures may be eligible if it can be established that they can contribute important information relating to one or more of the defined areas of significance. Art on slabs of rock removed from their geological context or portable lithic art forms are not eligible for listing.

G. Summary of Identification and Evaluation Methods

Discuss the methods used in developing the multiple property listing.

This multiple property nomination was prepared from data drawn from the Wisconsin Archeological Site Inventory that provided site specific information, Ritzenthaler's (1950) initial inventory of all known Indian rock art sites in the state of Wisconsin, and from a recently published special issue of The Wisconsin Archeologist that presented articles focusing on various aspects of Wisconsin Indian rock art (Birmingham and Green 1987).

Of particular importance to rock art research in Wisconsin is the ongoing survey of the Mill Creek and Blue Mounds drainages in Iowa and Dane counties conducted by David Lowe, a University of Wisconsin-Madison anthropology student (Lowe 1987). This project is the first systematic survey conducted in the state for rock art sites. The rather spectacular results of Lowe's work as well as ongoing research conducted by the Mississippi Valley Archaeological Center created the stimulus for this nomination.

X See continuation sheet

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X See continuation sheet

Primary location of additional documentation:

<u> X </u> State historic preservation office	<u> </u> Local government
<u> </u> Other State agency	<u> X </u> University
<u> </u> Federal agency	<u> </u> Other

Specify repository: University of Wisconsin-LaCrosse, Beloit College

I. Form Prepared By

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This nomination recognizes only one property type. This is because there remains insufficient information to differentiate between types of rock art sites based on function, style, and cultural association. An argument may be made for classifying rock art sites on the basis of gross geological context such as caves, rockshelters, bluff faces, and isolated outcrops, but it is not known that this is a meaningful typology with regard to the cultural context of the art.

The requirements of integrity for the listing of properties covered by this nomination are based on surveys of the condition of existing rock art sites and predictions of future conditions given the rate of destruction of the resource based on comparisons of descriptions of rock art given by Ritzenthaler in 1950 when compared to recent descriptions of those same sites.

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