

Cahokian

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Cahokia

Mounds Museum Society Mission Statement

To promote for the public benefit the educational and scientific aspects of the Cahokia Mounds State Historic Site and associated archaeological sphere, and to support activities that are calculated to preserve, develop or interpret Cahokia

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Renovation of the “Timeline” Exhibit

by Sarah Jackson, Fall Intern

During my time here at Cahokia Mounds as an intern, I have learned many new skills that will be very beneficial to me during my future career. To tell you a little bit about myself, I am a third-year history major at McKendree University in Lebanon, Illinois. I am also a member of the

McKendree Historical Society along with holding the vice president position in its chapter of Phi Alpha Theta. When I first began my internship with Cahokia back in September, I was excited and

eager to see what was in store for me. After getting comfortable with all the excitement and tasks in the Interpretive Center, I was given an assignment by Mr. Bill Iseminger, Assistant Site Manager.

The last portion of the Interpretive Center gallery concludes with an exhibit that is referred to as the “Timeline.” Running roughly 15 feet along the wall, the enclosed case consists of information, photos,

and artifacts starting in the 1700s and ending in the 1990s. The exhibit’s purpose is to show visitors what has been going on at Cahokia Mounds since the arrival of Oneota culture up until 1989. Different aspects include the transformation from the one-room museum



and ranger’s residence to the large interpretive center, which includes a large gallery and award-winning movie, that stands today. The destruction of multiple mounds for agricultural and business purposes is also depicted, along with the excavations that took place as part of field schools and salvage archaeology. Other key features explain the designation of Cahokia Mounds as first a State Historic Site, then a

World Heritage Site. Many artifacts have been removed to be placed in a different exhibit and the existing prints, which did not always match up with the facts stated on the glass, were becoming extremely faded and warped. Because of the emptiness, inconsistency, and poor appearance of the exhibit, it was the perfect opportunity for me to update the Timeline.

I began my new task by logging the data from each of the existing glass captions on the exhibit, which explain

each occurrence in the 300 years of the site’s history. Next, Bill Iseminger and I examined archives and historical images to determine which photos, pamphlets, and artifacts we were going to add or remove to/from the Timeline. After careful consideration, we found that most of the items to incorporate would be photographs. To ensure they were going to turn out perfectly, we cautiously scanned and

edited each piece from either photo slides or prints. Upon completing printing of each photo, I cropped each piece carefully and began the mounting process. Using specialized adhesive paper, the items were rolled through the mounting machine, glued onto foam core, and trimmed with a mat cutter. With the help of our other intern, Elyse Butler, each print was finished with precision.

Now, it was time to write captions for every piece that was planned to be put into the timeline exhibit.

Accuracy and simplicity were two key components in this phase, because the text needs to correctly sum up the prints, while still being easy enough for children to understand. Some research and consultation from Bill Iseminger was done to determine what exactly to include, and eventually I had more than 25 captions ready to mount. The same process was used to mount the text as the photos, but instead of

foam core regular poster board is used so they can be easily applied to the items in the case. After that task was complete, we could begin setting up the design of the prepared pieces inside the exhibit itself.

The glass on the front of the case with the printed



recordings of the site's past was not replaced. Our main task was to insure that the dates and occurrences would be listed more accurately and match up with what was being displayed inside the case itself. Upon opening the case, the time was opportune to deep clean and replace light bulbs before we would begin inserting items. Next, Bill and I set out all of our pictures, captions, and pamphlets into the case,

arranging them into the spots they would be placed. Using double-sided adhesive foam, I attached all of the pieces into the case carefully. After documenting the exhibit with new photographs, the Timeline was finally complete!

Until now, I definitely underestimated the amount of accuracy and detail that has to be put into developing a museum exhibit. The littlest element can alter the entire outlook in a good or bad way. Changing font size and varying between different ranges of print sizes are both examples of this. Great quality is one of the most vital components when it

comes to any aspect of a display. Learning these and other important tips to the museum "trade" deeply intrigued my interest and helped build my skills as a historian. Looking back on my experience, I am able to reflect on how lucky I was to be given such a great opportunity here at Cahokia Mounds State Historic Site. I hope you are able to come in for a visit and see the new Timeline for yourself!

North American Indian Photography Contest and Exhibition

The seventh annual North American Indian Photography Contest and Exhibition opened October 8 in the Cahokia Mounds Interpretive Center. Partnering with Collinsville Area Camera Club, Cahokia Mounds organized the exhibit, which included 41 entries from 26 photographers.

The select panel of judges consisted of Dave Merritt, Stephanie Kettler, and Steve Brown. Though the chore was not easy, they selected the top three photos in color and black and white categories. The attendees selected the People's Choice Award.

Award Recipients were:

1st Pl. Color, Maggie Irelan, *Medicinal Waters of the Shoshone*; 2nd Pl. Color, Donald Morice, *Tatonka in Snowstorm*; 3rd Pl. Color, Ken Hazelwood, *Cliff Palace*; 1st Pl. B&W, Yvonne Meckfessel, *Two Women*; 2nd Pl. B&W, Suzanne Lowry, *The Old Ways*; 3rd Pl. B&W, Chris Brewington, *Miwok Basket Maker*; People's Choice Award, Vilray Fulton, *Foggy Mountain Morning*.

Most entries are available for sale, and will be on display in the temporary gallery until December 17.



Maggie Irelan's "Medicinal Waters of the Shoshone," Winner of 1st Place Color Category.



Donald Morice's "Tatonka in Snowstorm," Winner of 2nd Place Color Category.



Chris Brewington's "Miwok Basket Maker," Winner of 3rd Place Black and White.



Ken Hazelwood's "Cliff Palace," Winner of 3rd Place Color Category.



Suzanne Lowry's "The Old Ways," Winner of 2nd Place Black and White Category.



Vilray Fulton's "Foggy Mountain Morning," Winner of the People's Choice Award.



Yvonne Meckfessel's "Two Women," Winner of 1st Place Black and White.

Events

Photographic Exhibition

by Mike Chervinko



Born in Carbondale and a graduate of Southern Illinois University, photographer Mike Chervinko has dedicated himself to documenting the region he knows best: southern Illinois. Chervinko uses a film-based large format camera to capture images and produces prints in his personal darkroom – methods that were once mainstream but have fallen out of favor in the digital era. It is an attraction to the physical and visceral and a love for the organic feel of the final product that draw him to these antiquated processes. He remains committed to the integrity of handmade art in an age increasingly governed by megapixels and gadgets that beep. There are many influences that have led to his interest in petroglyphs. Some of those influences include a love of nature and hiking along with a growing interest in local history. It is, however, the feelings he gets when he visits the sites that are his biggest influence. These are sacred grounds

and he feels that it is a genuine privilege to both visit and photograph them. He describes the feelings as both enthrallment and reverence; and while the enigmatic nature of the sites cause him to occasionally look over his shoulder during his visits, his German Shepherd, Greta, help to keep his nerves at bay. There will be an opening reception on February 5, 2-4:30. Special Guest Mark Wagner will present a lecture at 3 pm.

Volunteer Appreciation Dinner

About 35 volunteers and their guests joined for a night of food and fun at this year's volunteer dinner/potluck held in the Interpretive Center Auditorium. Bill delivered his much anticipated Christmas Poem, which roused laughter by all, Steve presented a slide show on the "Year in Review", as only Steve could, and the volunteers brought a variety of sweet and savory delectables! It was great to see some of the new volunteers attend, and the regulars who did not were surely missed by all! Twelve of the volunteers



drew the lucky numbers and went home with one of 12 beautiful poinsettias Steve gave as door prizes.

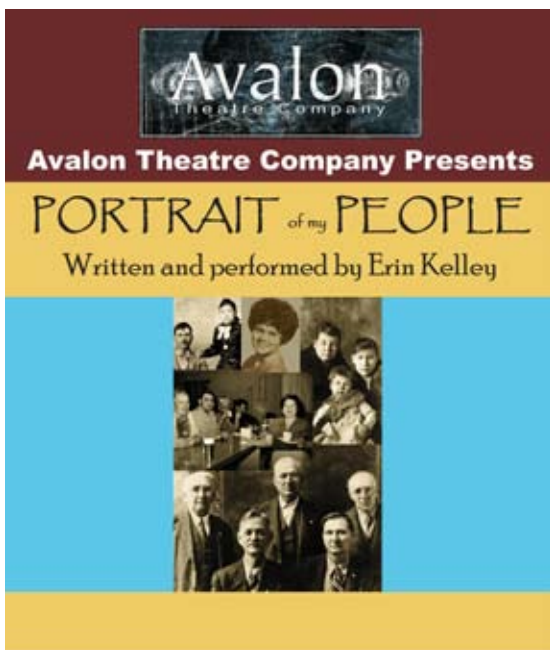
To thank the volunteers for their contribution to the Museum Society, CMMS gave each volunteer present a coffee cup with the Birdman Tablet image, and the text “Cahokia Mounds Volunteer.” The site staff and the CMMS staff greatly appreciate all that you do for this site! We hope that you all had a great time and that each of you realizes how special you are to Cahokia Mounds!



Portrait of My People: A performance by Erin Kelley

Through personal stories and family photographs, professional actor Erin Kelley, a direct descendant of noted Shawnee leader, Tecumseh, shares her experiences growing up in a Native American/multi-racial family. Portrait of My People offers a personal glimpse into Shawnee and Cherokee history and encourages children (and adults alike) to explore their family heritage and embrace all the parts of their own unique identity. Presented by Avalon Theatre Company, this production received a Kevin Kline Award nomination for Outstanding Production for Young Audiences and enjoyed a successful engagement at the Missouri History Museum in 2010. This performance will be held at the Cahokia Mounds Interpretive Center Auditorium on January 15 at 2 pm. Because space is

limited, a ticket will be required for this event. Tickets will be \$5.00, or FREE if you are a CMMS member. Please contact 618-344-7316 for your ticket.



Summer Field Investigations

by John Kelly

The 2011 field season at Cahokia began in April with a contingent of scholars and colleagues from the University of Bologna. Professor Maurizio Tosi and his colleagues, Professors Davide Domenici and Maurizio Cattani, and Florencia Debandi had worked with Dr. John Kelly and the Archaeological faculty at Washington University to create a cooperative agreement with the aforementioned two institutions. The focus of this joint research was on Cahokia's epicenter of Monks Mound and the four large plazas that comprise the heart of this

pre-Columbian urban center (Figure 1). Six University of Bologna students arrived at the beginning of April and were focused on Cahokia's West Plaza, especially the larger rectangular enclosure at the north center of this area. Building off our earlier excavations, the southwest corner of this area in question

Museum Society (CMMS) sponsored field investigations of the North and East Palisade walls resumed at the end of May. Susanna Bailey served as Field Director and Christa Wroblewski continued to work as Volunteer coordinator and Laboratory Supervisor.



Figure 2. University of Bologna students preparing the camera pole for overhead photos.

Our efforts were focused on three areas.



Figure 1. Monks Mound and its four plazas.

was opened, exposing the southwest corner of the enclosure and a later Moorehead phase structure with clay floor (Figure 3). The University of Bologna faculty have a long history working in Italy, Oman, Turkmanistan as well as, the State of Chiapas in Mexico. They are well versed in GIS, especially using an extended digital camera to take overhead photos and produce maps that are linked to the site's grid (Figure 2).

The Cahokia Mounds

The first area was devoted to continuing work along the north wall of what we believe to be a new type of entry. This entry opens to the outside of the Palisade with two parallel walls heading north approximately two meters in length with an opening nearly 2.5 meters wide.

The remaining two areas were the excavation blocks along the slope. In the northernmost unit the original wall to the second or third palisade was identified, and as in 1973, the wall suddenly ended. The 1973

block to the south of the aforementioned unit was partially reopened exposing the two walls identified at that time. The easternmost palisade wall could represent the first palisade. Of interest was the matrix into which the palisade walls had been excavated. In both units the heavily mottled deposits appeared to be fill. We used a soil probe to examine the deposits and their depths. Based on a series of these probes it appears that nearly two meters of fill were added to the original slope. It seems as though they added fill to the face of the original bank in order to extend the bank outward and thus extend the palisade wall on a level slope. In examining Dr. Michael Hargrave's recent article on the geophysical work in the area, our excavations were contiguous to an unusual anomaly that Ken Williams, CMMS board member, has been trying to delineate with some preliminary probes. This will be the subject of another article in a later *Cahokian*. Our

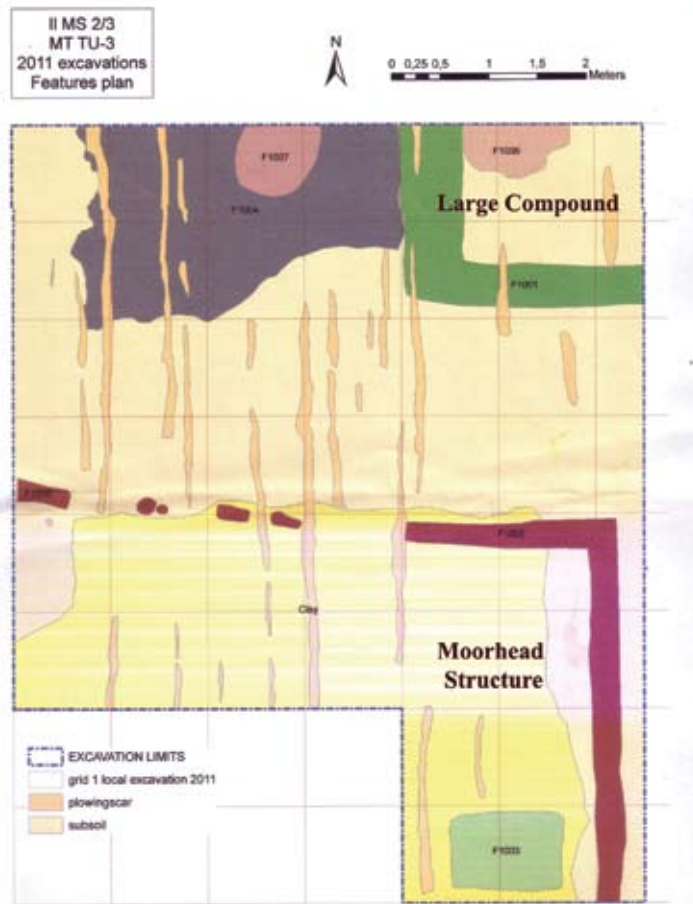


Figure 3. Moorehead Phase Structure and southwest corner of the Compound enclosure.

investigations next season will be focused on this area of the Palisade and the underlying landscape.

The final area of



Figure 4. Bone Awl with hand.

investigation was Mound 34. With several students

from Washington University, the focus was on the completion of the mapping of the copper workshop floor and delineating the building on the mound's summit. In the later instance we were able to define the west wall of Perino's north-south trench into the mound's summit. Several large pieces of charred wood were recovered from the base of the plowzone, suggesting the remnants of interior posts. The wood recovered was identified by

Katherine Parker as bald cypress and thus matches one of the woods, along with red cedar and white oak, employed in the building's construction. One of the more interesting artifacts recovered was an awl made of bone, with an effigy hand (Figure 4). This unique tool was found in Perino's backdirt, at Mound 34. We will continue to focus on defining the building walls in the upcoming year. Individuals interested in the upcoming years work should check the Cahokia Mounds web site for more information.

News

Gene Stratmann Donates Raffle Hopper

Cahokia Mounds employee Gene Stratmann donated a hand-made raffle hopper to CMMS. The hopper took about 6 months of cutting, sanding, building, and finishing. It is made out of one walnut tree that grew and later died on the Cahokia Mounds site. This new hand-made raffle hopper will add a special touch to CMMS and Site events for generations to come. Thank you Gene for your hard work, and fine craftsmanship!



National Docent Symposium 2011

The National Docent Council held their annual Symposium in St. Louis this year and was hosted by the St. Louis Art Museum. There were over 400 delegates representing various museums and cultural centers across the Nation. On October 9, CMMS hosted a dinner and tour for 100 of the NDS delegates. All of the attendees enjoyed the dinner, were amazed by the site, and promised to share their experience at their respective museums. CMMS board member Lila Vick serves as Vice President for the Metropolitan St. Louis chapter of the National Docent Council. Lila played a multifunctional role in the Symposium, promoting our site and organizing several events during the three-day event. Thank you Lila, for being a great ambassador for the Site.

Site in Need of Vehicle

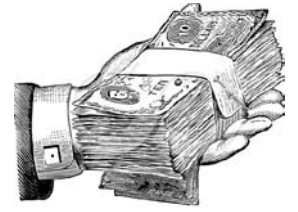


The site is in need of an SUV 4X4 vehicle to replace the 1994 Jeep Cherokee that was recently retired due to extensive rust, which was threatening the integrity of the cabin, and some electrical issues. Due to the recent severe State cut-backs and general climate of the governing Agency, the only way the Site is able to obtain another vehicle is by donation.

If you are able to help in this way, please contact the Site Manager, Mark Esarey, at 618-346-5160. The only requirement is that it is in good working order, due to the lack of funds for repairs in the budget.

Annual Fund Drive

The 2012 **Annual Fund Drive** is in full swing! This year the Fund Drive is dedicated to educational programs at the site. Several educational programs, such as Kid's Day, Archaeology Day, Raptor Awareness Show, and Winter Lecture Series, occur at the site. It is the goal of CMMS to continue to provide these programs and add other cultural events, such as Pow Wow's, or concerts. In order to meet this goal, we need to raise **\$25,000** to fund these educational programs. Every little bit, even small donations, count towards this goal. This will enable CMMS and CMSHS to provide much needed educational programs to the community regarding the cultural and natural aspects of this World Heritage Site. If you would like to contribute, please call 618-344-7316. You can make your tax-deductible donation over the phone using a credit card. As always, thank you for your support!



Special Donation A donation has been made in the name of Patricia Touzeau LaPaugh. Cahokia Mounds Museum Society thanks you for this Holiday gift!



A Historic Christmas at the Mansion

The Executive Mansion in Springfield, Illinois has invited us to decorate a tree for their "Historic Christmas in the Mansion." Cahokia Mounds is one of 21 historic sites invited to participate. Other sites include; Dana-Thomas House, Old State Capital, Lincoln Home, Bishop Hill, Lincoln Log Cabin, Abraham Lincoln Presidential Library, David Davis Mansion, Vachel Lindsay Home, Elijah Iles House, and Pasfield House. Many of the trees were site-themed, some were decorated traditionally, and some used materials found at their site. All volunteers went to Springfield to decorate our trees on November 25, 26

or 28 to prepare for the public



tours beginning November 29. The Mansion will be open for the public on Tuesdays,

Thursdays, and Saturdays until January 7, 2012. This year, Linda Sinco and Lori Belknap from the Museum Society decorated the Cahokia Mounds tree with Gold and Silver sun-shaped ornaments, gold and brown round ornaments, and a collection of 40 hand-made, clay ornaments in the shape of a hand, created by Native American artist Patricia Shebola Baxter, especially for our tree. Governor Pat Quinn will greet visitors on Saturday, December 17, from 3:30 to 5 pm, and refreshments will be provided during the "Historic Christmas at the Mansion, Open House."

Lady of the Snows Shrine Tree



The Cahokia Mounds Museum Society has been honored to participate in the Way of Lights - Tree Room this year. This is held at the Shrine of Our Lady of the Snows, Belleville, Illinois, off Highway Route 15. This display room is across the hallway from the Childrens Village held in conjunction with the WAY OF LIGHTS open from November 18, 2011 and closes on January 1, 2012. The display is open daily from 11am -9 pm. The WAY OF LIGHTS is an annual tradition at the Shrine. For 6 weeks, the grounds of the Shrine are transformed into a light festival that vehicles can drive through for a festive reflection on the holiday, and unique look at the Shrine grounds.

On November 11, Gift Shop Manager, Linda Krieg; Board Members, Lila Vick and Bob Mohrman; Lolly Frillman, and Lee Vick decorated the tree. The theme was based on the book *The Give-Away, A Christmas Story*. All tree designers were from the St. Louis Metro East area and included: Eckerts Florist, Frankie Horan, The Flower Company, KTVI Fox 2, Flowers by Jeanne, among others. We are very proud to have been chosen to participate in this annual tradition at the Shrine.



Native American Fetish Animals by Linda Sinco

Native American fetish animals are associated with the Hopi, Zuni, Inuit, and Navajo. Zuni animal fetishes are available in the Cahokia Mounds Museum Shop. The Zuni (A:Shiwi), who are one of the 19 Pueblo tribes, have used fetishes for over a thousand years. Fetish animals have attributes that make them significant as a sacred symbol. Each animal is believed to have qualities to aid the owner. They are a good luck charm, as well as manifesting closeness

to nature. It is believed that by honoring the animals, we may summon our own natural traits.

According to the Second Annual Report of the Bureau of Ethnology, submitted by Frank Hamilton Cushing in 1881, the Zuni world is made up of six regions or directions. The four compass directions, plus upper and lower worlds. At the center of each region is a great mountain peak that is sacred. Yellow mountain to the north, blue to the west,

red to the south, white to the east, multicolored above, and black below. Each direction is represented by an animal and listed by Cushing as : north – the yellow mountain lion, west – the black bear, south – the red badger, east – the white wolf, sky – the eagle, and lower – the black mole.

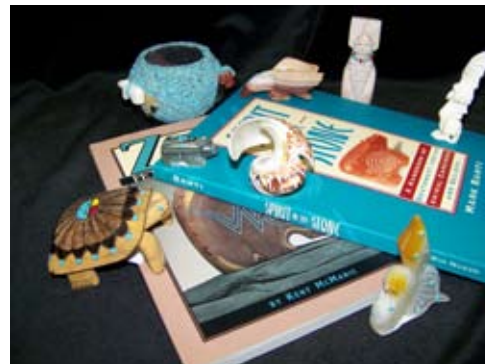
Prayer songs are given to a second group of fetishes, belonging to the Hunter Order. This group includes the same as the original regions, but uses the coyote to replace the bear,

and the bobcat to replace the badger. Many contemporary carvers have added non – traditional animals, like the dinosaur, as well as insects and reptiles.

Serpentine is the most frequently used stone for Zuni carvings. Some options are available in wood, bone, jasper, pipestone, marble, agate, turquoise, quartz, antler, or even glass. The Zuni believe the more of its original appearance the material maintains, the more powerful the fetish. Carvers today have a wide choice of materials and may add semi-precious stones for beauty. Contemporary fetishes may carry a prayer bundle of carved arrowheads or

a small animal, wear feathers, or be decorated with etchings that represent ancient petroglyphs.

Carving is a skill passed from parents to children through the



generations. Carved fetishes are collectable because of their artistry as well as the subject. Their own style, and the fetish style will identify the carver.

A display of fetishes can show

the beautiful qualities of the stones and the quality of artistry in the carving. More delicate fetishes could be carried in a pocket, pouch or bag. Traditionally, fetishes may be kept in a clay pot and should be given a meal periodically. They are fed cornmeal and ground turquoise. Several books on the subject of fetishes are available in the Museum Shop: “Zuni – Fetishes and Carvings,” by Kent McManis; or “Spirit In The Stone,” by Mark Bahti.

The Cahokia Mounds Museum Shop offers a collection of Zuni Animal Fetishes in the Museum Shop ranging from \$8 to \$245.

Fetish Animal Meanings

Bat The guardian of the night; **Bear** Strength, self-knowledge, powerful healing, white bear is most powerful medicine; **Buffalo** Prophecy, fulfillment of powers, steadfast endurance to rise above one’s weakness; **Butterfly** Beauty, transformation, rebirth; **Corn Maiden** Strength, creation and wisdom; **Crow** is the keeper of the sacred law; **Eagle** Power of intuition, creativeness, vision, healing and spirit powers; transcends personal problems and symbolizes becoming one with the Greater Spirit; **Frog** Water, rain, fertility, cycle of life; **Horse** Represents partnerships and strength, power and expanding one’s abilities. **Hummingbird** Energy and Joy; **Otter** Playful, laughter and curiosity, the balanced female side; **Owl** Protector of the home, wisdom, truth and sees what others cannot; **Quail** Holiness and sacred spirit; **Rabbit** Gentleness, charm, virtue, serenity, awareness of others, guardian of women in childbirth and associated with safe childbirth, plus long life for children; **Ram** Is used to help increase the herds; **Snake** Primitive energy, life, death, rebirth, curative powers and associated with lightening; **Turtle** Symbol of mother earth, represents self-reliance, tenacity, longevity; **Wolf** Loyalty, family values, teacher, pathfinder, sharing knowledge, inner guidance, clarity. A pair of wolves is often carved together, representing the wolf’s characteristic of mating for life.

IN MEMORIAM - Richard Murray

Former CMMS board president, Richard Murray, passed away recently. Rick served as president from 1991 through 1996 and was instrumental in guiding the Society during the period shortly after the new Interpretive Center opened. Born in Rhode Island, he graduated from the University of Rhode Island and became a CPA until his retirement.

Rick taught accounting as an adjunct professor at Southwest Illinois College, was board president for the Shiloh School Board, and was an active member of many local service clubs and organizations in Collinsville. The Society and site staff are appreciative of all he did for Cahokia Mounds and the community.



Q & A

Q. *Why was Powell Mound destroyed?*

The Powell Mound once stood at the western edge of the Cahokia site. It was a large ridgetop mound about 40 feet tall, 150 feet wide, and 300 feet long, and one of the largest mounds at the site after Monks Mound. It was owned by the Powell family and they wanted to use the soil from it to fill in a depression near it to plant more crops (hoseradish, specifically). They offered \$3000 in 1930 to have archaeologists dig it if they would put the soil into the depression, but that was

not the way that archaeologists work. The State Museum did offer to purchase the mound and an access road to it but the family did not want to have that in the middle of their field. Fearing the State might use eminent domain, they hired a steamshovel to begin taking the mound down over the



Christmas holidays of 1930-31, and much of it was gone before archaeologists were notified and came down to look at what remained. They could detect an earlier surface in the profile, showing it had originally been

a platform mound that had been covered later by more soil to form the ridgetop mound. On that former platform surface, the archaeologists observed numerous human burials on layers of shell beads, bark, and cedar poles. Eventually, all but a couple feet of the mound were removed and archaeologists were able to do some excavations in what remained and some smaller mounds nearby. In the 1960s a discount store was built over part of that area and the University of Illinois field schools did excavations in the adjacent residential areas. Today, the Archaeological Conservancy has acquired about four acres of the Powell Tract just north of the former mound location, to protect and preserve what remains.

Calendar of Events

January

- 1 Interpretive Center closes at 4 pm until February 1. Closed: New Years Day.
- 14 Workshop: Beginning Flintknapping by Larry Kinsella. 12-4 pm, Fee \$30 - \$25 CMMS Members. Preregistration required, supplies provided.
- 15 Performance: Portrait of My People, Erin Kelley. 2 pm, Tickets \$5 - Members Free.
- 16 Closed: Martin Luther King Day.
- 19 Cahokia Archaeological Society meeting 7:30 pm.

February

- 5 Photo Exhibit: *Symbolism in Sandstone: Photographs of Prehistoric Rock Art of Southern Illinois*, includes lecture by Mark Wagner "Rock Art of Illinois." Opening Reception 2-4:30 pm, Free Event.
- 13 Closed: Lincoln's Birthday.
- 16 Cahokia Archaeological Society meeting 7:30, pm.
- 20 Closed: President's Day.

March

- 15 Cahokia Archaeological Society meeting 7:30, pm.
- 18 Spring Equinox Sunrise Observance at Woodhenge reconstruction 6:45 am, canceled if rain.
- 31 Annual Meeting of the Illinois Association for Advancement of Archaeology. Business meeting in morning, research papers in afternoon. 8:30 am - 4:00 pm.

April

- 1 Bust trip of local archaeological sites, led by Dr. John Kelly, 10 am - 5 pm. Fee \$30, includes box lunch. Reregistration required.



**CAHOKIA
MOUNDS**

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