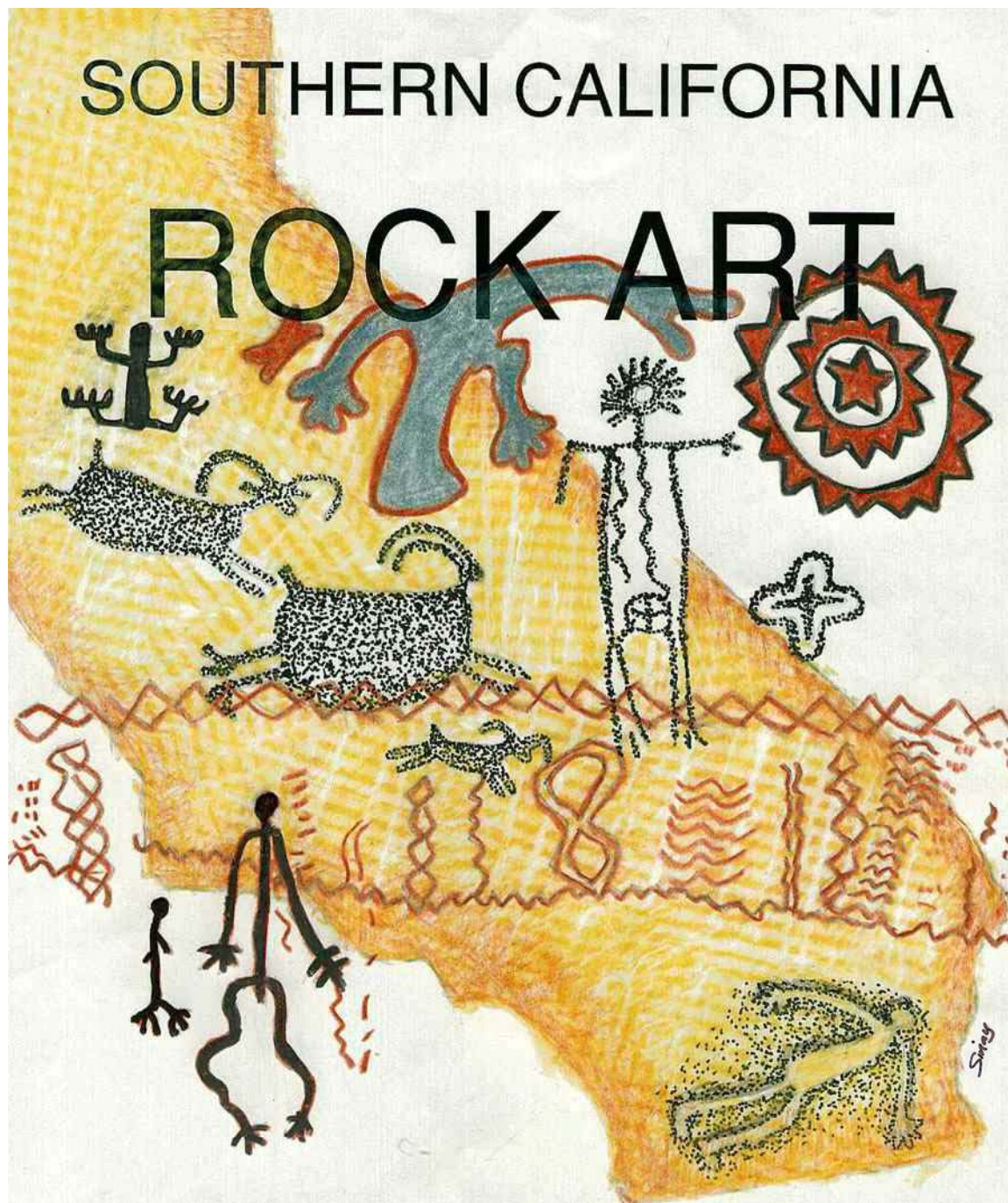


ROCK ART OF NATIVE AMERICAN INDIANS



EDUCATIONAL MATERIALS FOR TEACHERS AND STUDENTS

by

SUE ANN SINAY

ABOUT THIS PUBLICATION

This is a booklet of educational materials about rock art of Native American Indians in Southern California for teachers and students, grades four through six. It includes: lesson plans; photographs and drawings of petroglyphs, pictographs, geoglyphs, and cupules; and selected ethnographic information about the California Cahuilla, Chumash, Gabrielino, Luiseno, Tongva and Yuma peoples. References and locations for museums and field trips for rock art and Indian studies are listed.

The author has a California Teaching Credential for Art. She has taught art in junior high and elementary grades, and has an avocation in rock art and archaeology.

You may view this booklet online with your internet Web browser. You may also download to your computer a PDF file of this entire booklet suitable for printing at no charge. Further information is available at the following web site:

www.sinay.com/rockart/

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PREFACE

This booklet is intended to help inform and educate teachers of fourth through sixth grade students about the rich cultural heritage of rock art left by Native American Indians in California. Education about rock art is essential for its preservation.

The booklet focuses on the major types of rock art found in Southern California. It includes some brief ethnographic information about the people who may have produced it, and provides lists of museums and public sites where rock art can be seen. Color photographs and drawings of rock art accompany the information. There is a lesson plan for creating a rock art drawing in the classroom, and there is a rock art crossword puzzle. A special "site report" has been designed and is included for students to use for a field trip to a rock art site.

The listing for rock art sites open for visitation is rather small for some areas. Many sites are intentionally not well publicized in order to reduce access and the risk of vandalism.

Access to a specific rock art site may change. Communication with the agency responsible for supervision of the site is suggested prior to any field trips. Field trip leaders may benefit by making a preliminary visit to the site, in order to determine first hand the requirements for access, travel conditions, schedules, and other factors.

All of the material presented in this booklet is based upon readily available public information. Wherever I have included photographs or drawings that belong to other individuals, I have obtained permission for their use, and have annotated their source.

The Resource List at the end of this booklet provides public names, addresses, phone numbers, and web sites for exhibits, museums, rock art sites, and agencies referenced in the text. The internet links may be used to locate updated as well as additional information. No representation concerning the content of the items in the Resource List is made or implied. Their listing is not an endorsement.

Thank you for passing on the message of rock art conservation to your students. Your efforts are critical towards ensuring that the remaining rock art sites in Southern California will be saved from vandalism.

I want to express my sincere gratitude to the many individuals who over the years have influenced my efforts, and thereby have contributed directly and indirectly to the development of this booklet. I have attempted to condense and present the material accurately. I accept responsibility for its presentation.

INTRODUCTION TO ROCK ART

What is rock art? Rock art consists of symbols put on rocks by humans. The symbols may be either abstract or realistic or a combination of both.

TYPES OF ROCK ART:

PETROGLYPHS - symbols made on rocks by ABRADING, SCRATCHING, OR CHIPPING away the darker surface of the rock to reveal the lighter colored stone underneath.

PICTOGRAPHS - symbols PAINTED on rocks, or in caves and shelters. Common colors are red (hematite), yellow (ocher), black (charcoal or manganese), white (diatomaceous earth or gypsum), blue or green (copper ores). These minerals are ground and combined with a binder which may contain animal fat, egg, water, or other organic material.

CUPULES - small cup-shaped depressions CHIPPED OR GROUND into rocks.

GEOGLYPHS - symbols made in or on the surface of the earth.

Intaglios - figures made by REMOVING the darker colored PEBBLES on the earth surface to reveal the lighter colored soil below.

Rock Alignments - ROCKS PILED OR PLACED in lines to form a symbol.

How old is rock art? In North America some rock art may date from 19,000 years ago. Some rock art is still being made today by native peoples in the Americas, Africa, and Australia. Archaeologists and scientists have various ways of dating rock art. Some methods measure chemicals in the desert varnish, which is a natural material that gradually builds up over the surface of the petroglyphs. At painted sites, the organic material in the paint may be dated.

Where is it located? It is usually found around ancient or contemporary Native People's habitation sites and ceremonial sites.

What does it mean? Rock art may have been made for different reasons. Sometimes we can find information from ethnographic accounts of tribal people. It may relate to a myth or ceremonial activities. It may have been made by the Shaman, or spiritual leader of the group, or by young people as they went through a ceremony to recognize them as adults. It may embellish or acknowledge places that were, and are, sacred to Native Americans.

Why should we protect it? It is important to protect and conserve rock art as part of our heritage from the past. Most people treat the rock

art respectfully. However, sometimes a rock art site is vandalized. Uncaring people spray paint or carve graffiti over it, or shoot bullets at it, or carry it away for their own collections, or sell it to unscrupulous collectors. Sometimes a rock art site is bulldozed or blasted in construction projects. There are laws at both State and Federal levels to protect these sites. In order to help reinforce these laws, the general public needs to be educated, beginning at the elementary school level. It is only with the help and interest of an educated, concerned public that these treasures from the past can be preserved for future generations to enjoy and study.

ROCK ART IN SOUTHERN CALIFORNIA

We are fortunate to have a variety of types of rock art in Southern California. For thousands of years this area has been a wonderful place for people to live. Rock art is a visible reminder of the people of the past. How we treat this reminder is of concern, since many rock art sites have been thoughtlessly and unnecessarily destroyed or vandalized. It is hoped that the material in this booklet will enable young people to appreciate the beauty and value of rock art. Perhaps because of this interest, rock art sites will be preserved as our culture continues to develop the land in what is now San Diego, Imperial, San Bernardino, Riverside, Orange, Los Angeles, Ventura, Santa Barbara, San Luis Obispo, and Kern Counties.

Study of rock art in Southern California is complex. The material in this booklet does not show rock art from all the possible cultures and time periods. There were about twenty different tribes of Native Americans living in Southern California at the time of European contact. Information in this booklet will focus on the types of rock art found in Southern California. A public place is listed where each type of rock art can be seen. A brief description of the culture of the people who may have produced the rock art at the site is included. References, museums, or places with more information are listed. A color photograph or drawing of the type of rock art is shown.

PICTOGRAPHS

Chumash Culture

- Santa Barbara County: Painted Cave
- San Luis Obispo County: Painted Rock, Carrizo Plain

Luiseno and Tongva (Gabrielino) Culture

- Riverside County: Mockingbird Canyon

Luiseno, Serrano, Cahuilla, and Kumeyaay Cultures

- Riverside County: Lake Perris State Recreation Area
- San Diego County: Anza Borego State Park

PETROGLYPHS

Paleo Indians, Archaic, Shoshonean/Numic Cultures

- Kern County: Little Petroglyph Canyon
- San Bernardino County: Black Canyon, Inscription Canyon
- San Bernardino County: Surprise Tank
- Riverside County: Corn Springs

CUPULES

Luiseno, Serrano, and Cahuilla Cultures

- Riverside County: Lake Perris State Recreation Area

GEOGLYPHS

Yuma Culture

- Riverside County: The Blythe Geoglyphs

PICTOGRAPHS



PETROGLYPHS



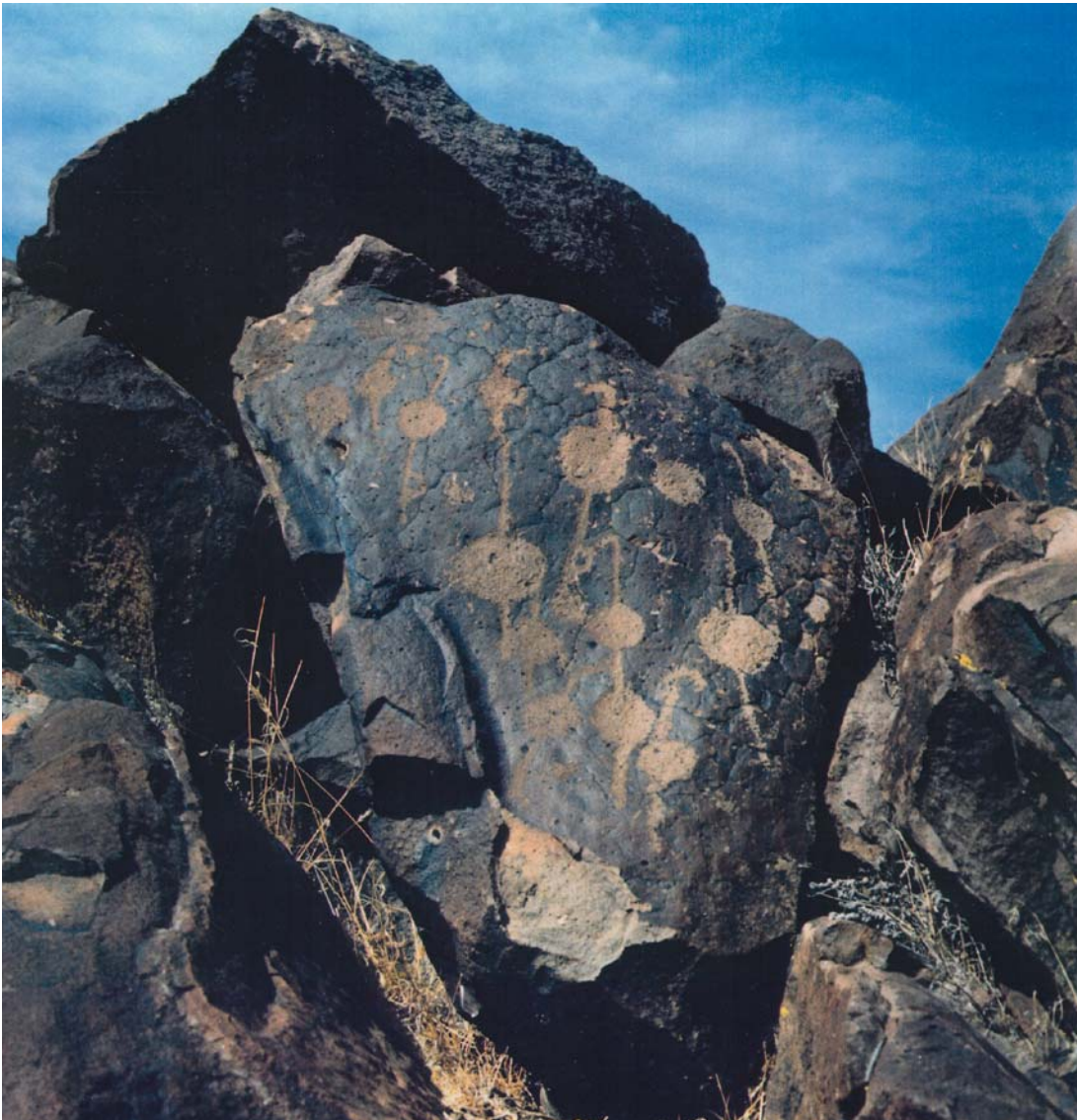
CUPULES



GEOGLYPHS



PETROGLYPHS



Petroglyphs on this rock may have been made thousands of years ago. Some people think that these petroglyphs show the "atlatl." This was an ancient tool used before the invention of bows and arrows. Atlatl is an Aztec Indian word for the spear thrower. The atlatl looks like a stick with a hook at the end and a circular stone attached for extra weight. A spear was placed in the hooked end, and thrown. By using the atlatl, hunters could throw their spears further and with greater speed and power. This tool was very useful in hunting the large animals of the Pleistocene era. These petroglyphs are found in Little Petroglyph Canyon near Ridgecrest, Inyo County, California. Tours can be arranged through the Maturango Museum in Ridgecrest.

Edited image from original photograph by Wally McGalliard.

PETROGLYPHS ARCHEOLOGICAL EXHIBITS AND MUSEUMS

Calico Early Man Site. B.L.M. and San Bernardino County Museum. Near Barstow, CA	San Bernardino County Museum. Redlands, CA	La Brea Tar Pits and George Page Museum. Los Angeles, CA	Palm Springs Desert Museum. Palm Springs, CA	Mojave River Museum. Barstow, CA
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ROCK ART SITES

Inscription Canyon, Black Canyon, & Surprise Tank. contact: B.L.M. Barstow Field Office, Barstow, CA	Corn Spring. contact: B.L.M. Palm Springs Field Office, Palm Springs, CA	Little Petroglyph Canyon. For tours contact: The Maturation Museum, Ridgecrest, CA
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There may have been people in Southern California more than 15,000 years ago, but the earliest remains with firm dating are about 11,500 years old which would place them at the end of the Pleistocene epoch.

One region where very old archaeological remains are found is the "Great Basin." This is a broad area stretching from southern Idaho to Southern California and includes all, or portions, of Oregon, California, Nevada, Wyoming, Utah, and Colorado. The southwestern parts of this area are now known as the Mojave and Colorado Deserts of Southern California.

At the end of the Pleistocene epoch the climate was quite different. It was cooler and much wetter then, and the area had very large lakes. Remains of fresh water shell fish, water fowl, and mammals have been found. Many remains of the types of animals which roamed the area have been found in the La Brea Tar Pits. There were woolly mammoths, saber tooth cats, sloths, and dire wolves.

Archaeologists call the people of this early time "Paleo-Indians". Remains of these people are extremely rare and sparse. The men, women, and children lived around the large lakes and marshes, and near streams. Much of the information about them is speculative. They were hunter-gatherers. They used stone tools such as spear points, half-round cobble scrapers, gravers, drills, and hammer stones.

Some of the petroglyphs found in the desert areas could have been made by these early people. Several methods of dating the petroglyphs have been developed. One method measures the ratio of certain chemical elements found in the "desert varnish." Desert varnish is an accumulation of chemicals, or "patina", which forms over the surface of the petroglyphs giving them a dark appearance. Ages for some of the petro-

glyphs have been determined using this method. They range from 19,000 years before the present time to as recently as the mid 19th century.

Many of the early petroglyphs are puzzling and appear very abstract to us. They have either angular or curved geometric shapes, and include crosses, circles, dots, spirals, meanders, or grids. Some symbols are suggestive of human-like or anthropomorphic figures, and others are suggestive of animal or animal-like images.

Sometimes petroglyphs with a lighter colored patina are superimposed over other darker petroglyphs more heavily patinated with desert varnish. It is generally assumed that the lighter superimposed petroglyphs are relatively more recent. A rock art site may have been used for hundreds or thousands of years. Paleo-Indians, Archaic peoples, and ancestors of Native Americans may all have added their marks in the same area. Occasionally petroglyphs show articles from contemporary European and American culture such as horses, and men with large hats. Even trains have been depicted. A steamboat is shown at a site along the Colorado River. These petroglyphs must have been made within the last 200 years.

Images of some hunters are shown with bows, arrows, and dogs. However, some of the human-like forms appear to be hunting big horn sheep with spears. One symbol seems to be an atlatl, or spear thrower. Since the bow and arrow was introduced in this area about 1,500 years ago, petroglyphs showing atlatls are probably older than this date.



ATLATL

THE ATLATL WAS USED TO THROW SPEARS

Rock art has been made over a vast time period in the desert area of Southern California. Some of the rock art was undoubtedly created by the ancestors of people who now live in the area, such as the present day Chemehuevi, Serrano, Cahuilla, Mojave, and Yuma peoples.

Rock art is generally found in remote areas. As more people seek recreation in these areas, they are finding rock art sites. Some people are thoughtful and consider the possible age and meaning of these ancient marks. Others are not as thoughtful. It is only by educating the public that these historical reminders of earlier humans will survive.

Source: California Archaeology, Michael J. Moratto, Academic Press, Orlando, Florida, 1984.

PICTOGRAPHS: CHUMASH



Pictographs from Painted Cave near San Marcos Pass, Santa Barbara County. These rock paintings were probably done by the spiritual leaders, or shamans, of the Chumash. They might have been painted for a ceremony. Some circular designs with rays or spokes look like sun symbols, but the real meanings are not known.

Redrawn image by Sue Ann Sinay, after C. Grant, 1993.

PICTOGRAPHS: CHUMASH ARCHEOLOGICAL EXHIBITS AND MUSEUMS

Satwiwa, Santa Monica Mountains National Recreation Area. Newbury Park, CA	San Buenaventura Mission Museum. Ventura, CA	Ventura County Museum of History and Art. Ventura, CA	Santa Barbara Museum of Natural History. Santa Barbara, CA
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ROCK ART SITES

Chumash Painted Cave State Historic Park. San Marcos Pass (Highway 154), contact: California Department of Parks and Recreation, Channel Coast District, Santa Barbara, CA	Painted Rock, Carrizo Plain. contact: B.L.M. Bakersfield Field Office, Bakersfield, CA
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The Chumash people lived in the area that stretched from the Santa Monica Mountains in Los Angeles County to present day San Luis Obispo, and from the ocean to the mountains west of the San Joaquin Valley. They also lived on the northern Channel Islands of Santa Cruz, Santa Rosa, Anacapa, and San Miguel. The Chumash people spoke several different Hokan languages. They have dwelled in this region for at least the past 1,000 years. About 3,000 Chumash people still live in this area.

Some of the coastal villages were quite large. They were usually situated near the mouth of a large stream. These villages served as trading centers for goods from the off shore islands and the interior mountains. There was always a sweat house in the village. It was used for ceremonies and for cleansing the body. An area was set aside as a playground for games. There was also a ceremonial area for dances and religious rituals. A cemetery was located near by. There were areas in the village where tools and artifacts were made. Women used bedrock mortars to process acorns. Food gathering was done in areas that belonged to the village by tradition. Some food gathering areas were distant from the village, and temporary camps would be set up.

Houses were round. They were made of willow poles lashed into a dome shape and covered with thatch. The doorway could be covered with a tule mat, and a hole in the roof ventilated the central fire pit. An extended family, mother, father, children, and grandparents, lived together. Houses were about 12 to 20 feet in diameter.

The village chief's house was the largest. Only the chief could have more than one wife. He used surplus food for entertaining and distributed food to those who were needy. Disputes were usually settled by the chiefs, or occasionally by a ritual battle, or sometimes by burning an enemy village.

The women wore a two-piece soft buckskin skirt with the edges cut into fringes and ornamented with shell beads. A cape was made by folding an oblong piece of animal fur diagonally, and tying the opposite corners together. It was worn covering one arm and shoulder. Earrings and necklaces were made of bone, abalone, and olivella shell. Women wore their hair hung loosely with short bangs and side locks.

The men usually didn't need clothing. In cold weather people wore a large cloak made of rabbit, fox, or sea otter. The chiefs wore a long cloak reaching to their ankles. Men wore a belt or net around the waist to carry knives or other items. The men pierced the septum of their nose and their ears. They used pieces of cane as ornaments, and to carry tobacco. The men's hair was worn very long, tied up with strings, and decorated with bone, flint, and wood.

Redwood or pine plank canoes were used to hunt seals, sea lions, and sea otters as well as to fish in the ocean. Some canoes were up to 30 feet long.

Chumash used strings of olivella shells for money. They traded with the Gabrielino of Santa Catalina Island for steatite, or soap stone. Large pieces of steatite were carved into cooking pots; small pieces were used for effigies, pipes, and beads. The Chumash traded with the Yokuts of the San Joaquin Valley to obtain obsidian for arrow heads and knives. The Mojave traveled from the Colorado River to the Chumash coastal people bringing trade goods such as pottery, woven cotton blankets, and red hematite. The hematite was used for paint.

The rock art paintings of the Chumash are among the most beautiful and complex in the world. They may have depicted mythological beings. They may represent the Shaman's vision of the supernatural world. Some may have been made at the time of the Winter Solstice.

Paints were made from minerals found in rocks. Red paint came from hematite or iron oxide. Orange and yellow paint were made from yellow ocher. Black paint was made from charcoal or a soft black mineral, manganese. White paint came from diatomaceous earth. These minerals were ground and mixed in bowls made of stone, fish vertebrae, or shells. The paint powder was mixed with juice from milkweed, wild cucumber seeds, animal oil, or egg whites. Brushes were made of soap plant, yucca, or animal tails. Symbols were also drawn with lumps of pigment.

Source: The Chumash People, Materials for Teachers and Students, Santa Barbara Museum of Natural History, EZ Nature Books, San Luis Obispo, CA 93403, 1991

PICTOGRAPHS: LUISENO



Pictographs painted with red hematite on rocks were made by Luiseno girls and boys during their puberty ceremony. The hand prints may have been like a signature of those who were part of the ceremony. Diamond and zig zag patterns probably represent the rattlesnake, the girls' guardian spirit. This site is not open to the public. It is near Perris, Riverside County, California.

Redrawn image by Sue Ann Sinay from a photograph by D. McCarthy.

PICTOGRAPHS: LUISENO ARCHEOLOGICAL EXHIBITS AND MUSEUMS

Riverside Municipal Museum. Riverside, CA	The Bowers Museum. Santa Ana, CA	Southwest Museum. Los Angeles, CA
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ROCK ART SITES

Mockingbird Canyon County Park. contact: Riverside County Parks Dept., Riverside, CA	Idyllwild County Park. contact: Riverside County Parks Dept., Idyllwild, CA	Lake Perris State Recreation Area. contact: Park Office, Perris, CA
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The Luiseno occupied present day Orange County from Aliso Creek south to Oceanside and inland to Temecula and Mt. Palomar. Their name derives from the San Luis Rey Mission, where they were taken during the Spanish occupation of California. They spoke a dialect of the Shoshonean language. Their life style was similar to the other Native Americans in Southern California during the pre-contact period.

Villages were located in sheltered canyons or near year-round fresh water. Some villages were located in the mountains, some in the foothills, others were located along the coast. Villages were made up of family members and relatives. The chiefs of the village inherited their rank. Each village owned its own land and was located near food supplies.

They ate wild game, fish, acorns, and seeds from a variety of plants. Many of the Natives living along the coast in Southern California did not make pottery. However, about A.D.1650 the Luiseno began to make pottery. Many of their utensils were made of bone, stone, and wood. Cooking was done with hot rocks dropped into pottery vessels, or soapstone bowls, or even into baskets which were woven so closely that they were water tight. Both the men and women shared in the hunting and gathering of food.

Since the climate was mild, little clothing was needed. Luiseno men wore nothing but a net belt for carrying things. In cold weather they wore a twined fur blanket. The women wore a two-part skirt. They also wore a woven basketry cap when carrying loads with a trumpline over their forehead. Older women stayed in the villages to take care of the children.

Houses were built over a pit about two feet deep. In the mountains the roof was made of cedar bark. Stems of grasses were used for roofs in the lower elevations, and tule and sedges were used in the coastal areas. The roof was then also covered with earth. A smoke hole in the roof ventilated the central fireplace. Entry was through a door or sometimes a short tunnel. Sweat houses were used by the men in the evenings.

The ceremonial area was a round enclosure encircled by a fence. A smaller enclosure for the dressing of dancers was off to the side. Men performed the rituals, and women prepared the ceremonial food.

Boys and girls participated in puberty ceremonies when they reached adolescence. They were taught about the supernatural powers and taboos, to be respectful and polite to their elders, to refrain from anger, and the consequences of wrong behavior. During the ceremonies, sand paintings were created to illustrate the Luiseno conception of the universe, the night sky with the Milky Way, sacred beings, and the spiritual component of the human personality. At the end of the puberty ceremony the sand paintings were destroyed. Girls raced to a rock where they painted angular and diamond shaped designs. Some of the rock paintings can still be seen today. This style of painted rock art is called San Luis Rey Style by Ken Hedges of The Museum of Man in San Diego.

The first sites to be described in the 1950's were located along the San Luis Rey River in northern San Diego County. According to Hedges, "This style is characterized by geometric rectilinear design elements in red, including diamonds, zigzags, chevrons, straight lines, and dot patterns often arranged in vertical series which frequently are bordered at top and/or bottom. Representational elements (such as animals, anthropomorphs, hand prints, and sunbursts) and curvilinear elements (such as circles, concentric circles, and spirals) are present but rare."

Source: Handbook of the Indians of California, A.L. Kroeber, Dover, New York, 1976; and from: California Indians, George Emanuels, Diablo Books, Walnut Creek, CA. 1991; and from: "Rock Art Styles In Southern California," Ken Hedges, 1990.

PICTOGRAPHS: TONGVA (GABRIELINO)



Pictographs of the Tongva or Gabrielino people are very rare today. Many rock art sites have been destroyed by the development of Greater Los Angeles. There are paintings at a few sites in the San Gabriel Mountains and in the northwestern part of the San Fernando Valley. This example looks similar to Luiseno pictographs because of the diamond patterns and wavy lines. The purpose and function of the Tongva rock art was similar to the Luiseno. Perhaps the young women also painted these symbols during their puberty ceremony. Because this site is not public, and not protected, the location is not revealed.

Redrawn image by Sue Ann Sinay, after Miller, 1991.

PICTOGRAPHS: TONGVA (GABRIELINO) ARCHEOLOGICAL EXHIBITS AND MUSEUMS

Los Angeles County Museum of Natural History. Los Angeles, CA	The Southwest Museum. Los Angeles, CA	Rancho Los Alamitos. School Group Tours, Long Beach, CA	El Dorado Nature Center. Long Beach, CA	Louis Robidoux Nature Center. Riverside, CA
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ROCK ART SITES

There are no Tongva public rock art sites in Los Angeles County. A replica can be seen at The Southwest Museum.

The Tongva occupied an area that is now covered by Los Angeles County and parts of Orange County. The area extended to Aliso Creek and to southwestern San Bernardino County. They also occupied the southern Channel Islands: Santa Catalina, San Nicholas, San Clemente, and possibly Santa Barbara Island. The Tongva and the Chumash were the two most populous and powerful groups in Southern California. Many Tongva village sites existed in the Los Angeles basin. Tongva people still live in the Los Angeles area. They are often referred to as "Gabrielino" because they were taken by the Spanish to the San Gabriel Mission in the late 18th century.

The Tongva spoke a Takic Uto-Aztecan (Shoshonean) language. The neighboring tribes, Cahuilla, Serrano, Luiseno, Juaneno, and Fernandeno, spoke different Takic languages.

Because of the mild climate in Southern California, women wore only a two-piece skirt. The back part was made from the soft inner bark of cottonwood or willow, or sometimes deerskin. The front piece was made of many cords of twisted dogbane or milkweed. In cold weather, men, women, and children wore a robe or blanket made from twisted strips of rabbit fur woven together with milkweed or yucca fiber twine. Robes were also made from deer skins. Along the coast and on the Islands, robes were made of sea otter skins.

People went barefoot except in rough country when they wore sandals made of yucca fiber. Everyone took a daily early morning bath. Women used red ocher to protect their faces from sunburn and for decoration. Men and women tattooed their faces with interesting designs. Men wore their hair long and sometimes pinned it up with a cane or bone hairpin. Women left their hair long with bangs over their forehead. Clay was used to clean and strengthen the hair. It was applied, left to dry, and then brushed out. Ornaments were made of strings of shell beads, steatite,

and whalebone. Men wore cane earrings. Children usually went without clothes.

Food was abundant. Men generally were the hunters of meat, sea mammals, and fish. The Tongva and Chumash had ocean-going wood plank canoes.

Women gathered plants, seeds, and shell fish. Food crops were not planted, but existing plants were cultivated and weeded. In the inland areas, tons of acorns were gathered, stored, ground, leached of tannic acid, and then cooked into a mush or soup. Bedrock mortars and portable mortars, metates, and manos were used to grind seeds and acorns.

The people made brushes of yucca root, dippers from gourds, plates and bowls from wood, and shallow bowls from abalone shells. No pottery was made, but steatite, or soapstone, was quarried on Catalina Island. Steatite was carved into pots or flat pans. Coiled and twined baskets of various sizes and shapes were made. Huge cone-shaped carrying baskets were used to bring the acorn harvest back to the village. Tightly woven water bottles were coated with asphalt.

Houses were dome shaped, made by bending and tying willow branches into shape, then thatched with tule, carrizo, or grass. There was an entrance door and smoke hole in the house.

Each village was autonomous and had its own leader. The leader's office was hereditary and passed from father to son, or occasionally, to a daughter. The leader took the name of the village. He settled all disputes. Retribution was in the form of shell bead money, food, or animal skins. Murder or incest was punishable by death. Only the leader was allowed more than one wife.

A special ceremony was conducted for adolescent girls. The girls were the center of dancing and singing in their honor. During the ceremony a sand painting was made depicting the beliefs of the Tongva. This ceremony gave them the status of adult women in the tribe.

It was believed that after death important people became stars in the sky, and ordinary people went to the underworld to dance and feast. The dead were cremated with their possessions.

The Tongva were the originators of a new religion which was prevalent in California at the time of the Spanish contact. Chungichnish, the deity of this religion, was born at Puvungna, a Tongva village which was located at the site of Rancho Los Alamitos near Long Beach.

Some rock art sites in the San Gabriel Mountains and in the northwestern San Fernando Valley were used by the Tongva.

Source: Puvungna Educational Materials Regarding the Native Southern Californians In and Around the Long Beach Area, Diane Roe, published by the Rancho Los Alamitos Foundation, Long Beach, CA 90815, 1993.

CUPULES: LUISENO & CAHUILLA



Cupules are small depressions ground into the rock. It is reported that sometimes they were made during a ceremony for rain or fertility. This rock may have been used by both the Cahuilla and Luiseno Indians. It is located in Riverside County, California.

Edited image from original photograph by D. McCarthy.

CUPULES: LUISENO & CAHUILLA ARCHEOLOGICAL EXHIBITS AND MUSEUMS

Los Angeles County Museum of Natural History. Los Angeles, CA	Palm Springs Desert Museum. Palm Springs, CA
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ROCK ART SITES

Lake Perris State Recreation Area. contact: Park Office, Perris, CA

Cupules are small cup-shaped, or concave, depressions that were carved into rock surfaces by chipping or grinding. They are usually about the size of a quarter. They can be found on horizontal surfaces, but are more commonly found on vertical surfaces. They may be found alone, or with other forms of rock art, either petroglyphs or pictographs. Cupules have also been found near grinding areas where food was processed.

Cupules are a type of petroglyph that is found all over the world. They are a very old and universal form of rock art. Some have been found in the caves of Paleolithic men in Europe. There is some information about cupules from contemporary tribal people, who still make and use them. There is also some information about cupules present in ethnographic accounts from cultures widely distributed around the world.

It is likely that the cupules in the Southern California cultural areas were created and used for a fertility ceremony. In Northern California cupules are associated with the Shasta Indian rain making ceremonies. The Pomo Indians of Northern California are thought to have made cupules as part of a ritual for human female fertility. Some accounts suggest that the cupules might represent lines of figures or star constellations.

There are over 300 sites in Southern California where this type of rock art is found. They are not specific to any one culture in Southern California. The site listed here was used by Cahuilla and Luiseno people, but there is not much published information about the function of cupules in these cultures.

Source: Rock Art Of The American Indian, Campbell Grant, Outbooks, Golden CO, 1981.

GEOGLYPHS: YUMA



Geoglyphs are found on the ground along the Colorado River near Blythe, Riverside County, California. They are made by scraping away the dark colored pebbles from the surface of the ground. This figure may represent the mythological ancestor of the Yuma Indians. The figures are made where events in the myth are supposed to have taken place. It is 175 feet long. In the background of the photograph is another figure. It is of a four legged animal. Maybe it is Coyote, another figure in the Yuman creation myth.

Edited image from original photograph by D. McCarthy.

GEOGLYPHS: YUMA ROCK ART SITES

Corn Spring. contact: B.L.M. Palm Springs Field Office, Palm Springs, CA	The Blythe Geoglyph. near Blythe, CA, off Hwy 95. contact: B.L.M. Palm Springs Field Office, Palm Springs, CA
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The Yuma were a large tribe in the days before European contact. They, and their neighbors the Mojave, lived along the Colorado River and cultivated garden plots on the flood plains. They are regarded the western most of the southwestern farming peoples which include the Hopi, Pima, Maricopa, Zuni, and Havasupai tribes currently living in Arizona. The Yuma culture seems to be a transition between that of the southwestern farming people and the cultures of the other California people.

Houses were rectangular, 20 to 25 feet wide. The door was on the south. Large posts supported a thatch roof, which was covered with earth. Because the houses were constructed over a two to three foot deep pit, and insulated by the earth-covered roof, they were cool in the summer heat.

The Yuma made pottery. They caught fish in the Colorado River and hunted land mammals. They cultivated maize, beans, and squash. They gathered wild plant seeds of mesquite and screwbean. They harvested agave flower stalks.

They also sowed wild grass seeds in the flood plains of the Colorado River. Garden plots were marked by small mounds of earth. Since these mounds were washed away during the flood period, disputes arose over the relocation of the boundaries. Such disputes were settled by a pushing contest. Each of the men involved in the dispute would get his friends behind him, and then the two teams would push against each other. The winner of this pushing contest would put the boundary marker where he wanted it.

Yuma shamans made ground paintings for healings, perhaps like the Navajo sand paintings. Other California groups made ground paintings for various reasons: healing, sympathetic magic, or initiation. The Cupeno, Juaneno, Cahuilla, Diegueno, Luiseno, and Gabrielino are reported to have used ground paintings. The ground paintings portray their cosmology, or ideas about the universe. The ground paintings may be related to the geoglyphs and to other forms of rock art like petroglyphs and pictographs.

The Yuma had specially trained warriors, who engaged in war to obtain spiritual power. The warriors used shields. Scalps and captive women were taken. The Yuma used face and body paint.

There was an annual mourning ceremony that honored recently deceased warriors. Its origin was attributed to an ancient myth. In the Yuma creation myth the Creator, Tuchaipa, and his younger brother, Kokomat, were born at the bottom of the sea. They were created by a union of Wiyot, the sky, and Matavilya, the earth. The younger brother, Kokomat, emerged from the sea blinded by the salt water. Tuchaipa made men from clay. Kokomat tried to imitate his brother, but his men turned into web footed birds. In the myth, Tuchaipa somehow offended his daughter, Frog, and she eventually killed him. During his funeral Coyote stole Tuchaipa's heart and was banished. Tuchaipa then became the god of death and mourning.

In another myth Tuchaipa sent for Sky-Rattlesnake, Maiaveta, to cure a sickness. Maiaveta came from his home far to the south in the ocean. He came in the midst of rain and thunder and he stretched his vast length from the ocean to a mountain in Yuma territory. There he entered Tuchaipa's house. Tuchaipa chopped off Sky-Rattlesnake's head. It rolled back to the sea where it became a sea monster. From the blood, sweat, and body fluids of the slain Sky-Rattlesnake came rattlesnakes and noxious insects. The myth is supposed to explain the acquisition of the knowledge of curing by shaman.

These Yuma myths may relate to the Blythe geoglyphs. The geoglyphs, or intaglios, are located about eighteen miles north of Blythe and about one mile west of the Colorado River. The geoglyphs depict a male with outstretched arms, a four legged animal, and a serpentine coil.

Source: Handbook of the Indians of California, A.L. Kroeber, Dover, New York, 1976. Ancient Images on Stone, Edited by Jo Anne Van Tilburg, "Geoglyphs, Rock Alignments, and Ground Figures," Gerald A Smith, UCLA Institute of Archaeology, Los Angeles, 1983. Spirits of the Earth, Jay von Werlhof, Bernard/Mannis, El Centro, 1987.

EXAMPLES OF COSO RANGE DESIGN ELEMENTS



Composite redrawing by Sue Ann Sinay from Rock Art of the Coso Range, Campbell Grant.

ROCK ART MURAL LESSON PLAN

GRADE

4-6

SUBJECT

Art
Prehistory
Language

SKILLS

Drawing
Analysis

TIME

1 session
45 minutes

PLACE

Inside or out

MATERIALS

Construction
paper
Colored Chalk
Fixative
Rock art books

VOCABULARY

Vandalism
Rock Art

CURRICULUM GUIDE

(Can use state
curriculum
guides)

OBJECTIVES

Students will be able to recognize the various types and styles of rock art created by Southern California Native Americans. They will also realize that rock art is being destroyed by natural erosion, vandalism, and development of housing, roads, and dams.

BACKGROUND

The teacher will read the text "Native American Rock Art in Southern California." The teacher will then introduce the students to the information found in this booklet.

TEACHER PREPARATION

The teacher will tear brown, tan, black, or gray construction paper into irregular rock shapes. The paper shapes will be crumpled to form a textured surface that resembles rocks. The teacher will photocopy appropriate material and will obtain listed reference books about rock art.

STUDENT ACTIVITY

1. Sheets with photocopies of Southern California rock art types and styles are placed on the student's desks. Color prints from books can be shown to the students. Teacher will present information from the reference books and this material about Southern California Native Americans and their rock art.

2. Each student is given a paper rock and earth colored chalks (black, gray, brown, white, yellow, red, green, and blue).

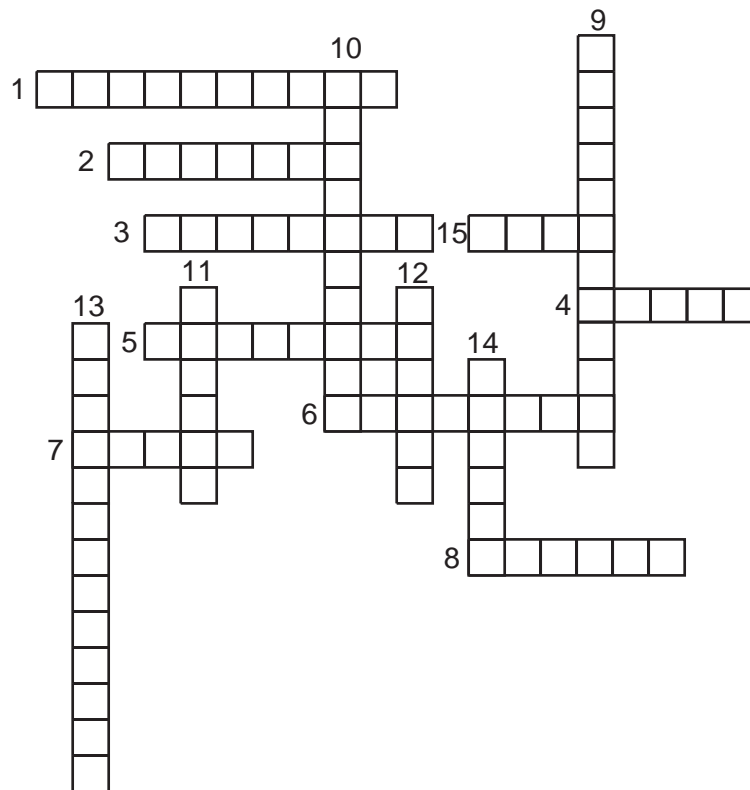
3. Each student is to create a natural rock background by rubbing the various chalks on the paper and blending it in with the fingers. Then each student is to create a pictograph using the chalk to

make designs like those of the Native Americans of Southern California.

4. When the rock art panels are completed, they may be sprayed outdoors with fixative or hair spray. A mural may be created by mounting all the art work together on a wall.

This lesson was created by Sue Ann Sinay, Art Teacher.

ROCK ART CROSSWORD PUZZLE



1	A PAINTING ON A ROCK	ARCHAEOLOGIST
2	PAINTINGS AND CARVINGS ON ROCKS	ATLATL
3	USED FOR BLACK PAINT ON A ROCK	BIG HORN SHEEP
4	ANIMAL SUGGESTED BY WAVY LINES	CHARCOAL
5	FIGURE MADE ON THE GROUND OF THE DESERT	DEER
6	MINERAL USED FOR RED PIGMENT	FETISH
7	ANIMAL THAT SHOWS EUROPEAN CONTACT	GEOGLYPH
8	FOUR LEG ANIMAL THAT LIVES IN CRACKS IN THE ROCK	HEMATITE
9	HORNED ANIMAL SEEN IN CALIFORNIA PETROGLYPHS (3 WORDS)	HORSE
10	CARVINGS ON ROCKS	LIZARD
11	A NATURAL OBJECT BELIEVED TO HAVE SPIRIT	PETROGLYPH
12	THE SPIRITUAL LEADER OF A GROUP	PICTOGRAPH
13	PERSON WHO STUDIES ARTIFACTS FROM THE PAST	ROCK ART
14	AZTEC WORD FOR A SPEAR THROWER	SHAMAN
15	ANIMAL WITH ANTLERS	SNAKE

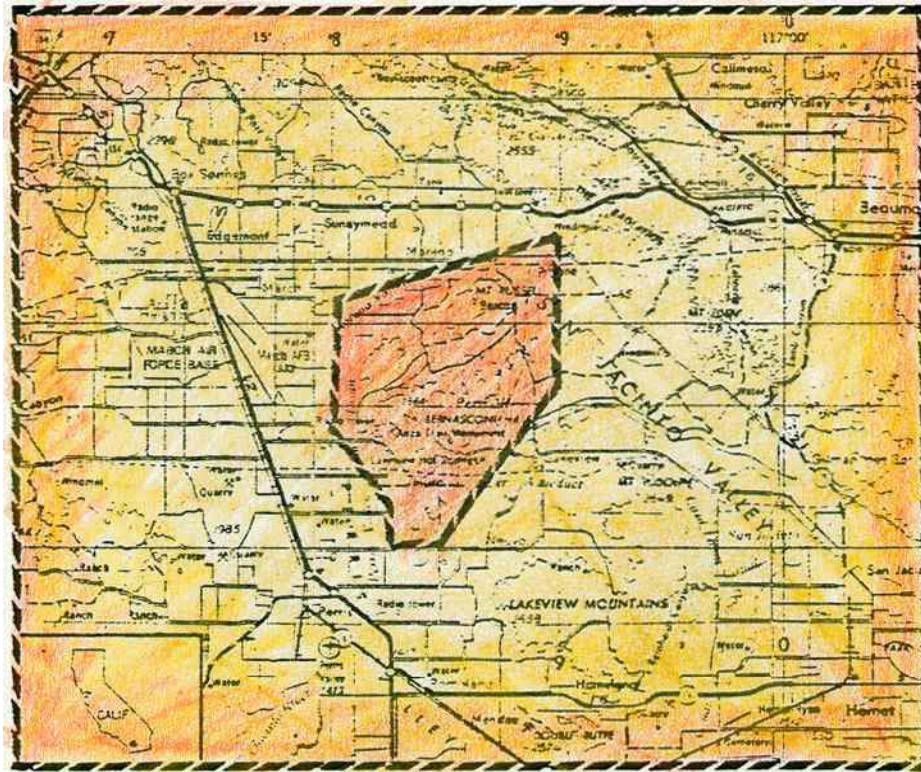
This lesson was created by Sue Ann Sinay, Art Teacher.

VISIT A SOUTHERN CALIFORNIA ROCK ART SITE

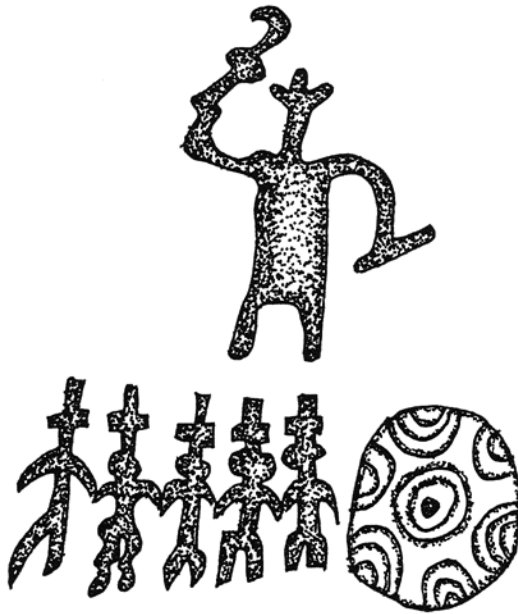
TEACHER PREPARATION

and

STUDENT SITE REPORT



ACTIVITIES FOR VISITING A ROCK ART SITE



The following pages are designed for the teacher to copy. The questioning strategy will encourage the student's proper behavior at the rock art site, as well as their thinking skills.

Many of the questions asked are the same as those on forms archaeologists use to record rock art sites. Some will encourage inquiry about plants, animals, geology and cultural history. Answers to some questions can be made during the classroom preparation for the field trip.

Rock art sites are inspirational to visit. Artists, writers, and poets have been inspired by

these enigmatic marks left by ancient people. There are questions designed to let the children draw, imagine, and write about their feelings.

It is suggested that you have one adult to every two children. Archaeological sites are fragile and irreplaceable. Divide the class into smaller groups under the supervision of a responsible adult who has been prepared to answer questions at the site.

Many people have stated that rock art sites should be fenced or kept secret in order to preserve them. However, those who want to vandalize these sites have destroyed the fences, or have found rock art sites in remote areas. So ultimately, the only protection is to educate people about the beauty, sacredness, and value of these special places. One of the questions asks for the student's opinion about how to protect rock art sites.

RULES FOR VISITING A ROCK ART SITE



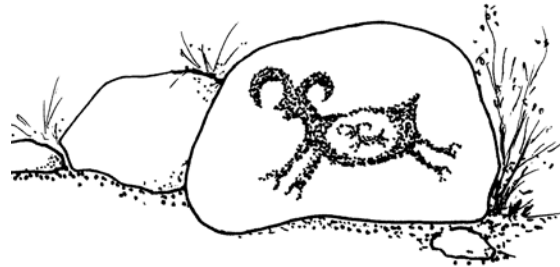
The **RIGHT THINGS TO DO** at a rock art site

1. Take as many pictures as you like, from the proper area.
2. Look around, try to imagine why the site was chosen by Native Americans for making rock art.
3. Try to draw some of the rock art symbols on the paper you brought.
4. Wear comfortable safe shoes for walking and hiking.
5. Bring extra drinking water in a canteen.



WHAT NOT TO DO at a rock art site:

1. Do not touch or climb on the rock art.
2. Do not pick up or take any artifacts from the site.
3. Do not leave any trash at the site.
4. Do not climb over fences or railings designed to protect the rock art.
5. Do not put chalk, paint, or any other material over the rock art.



SITE REPORT

Name_____

Grade_____ School_____

Teacher_____ Date_____

1. Draw a sketch map of the site.

Key:

A = location of petroglyphs

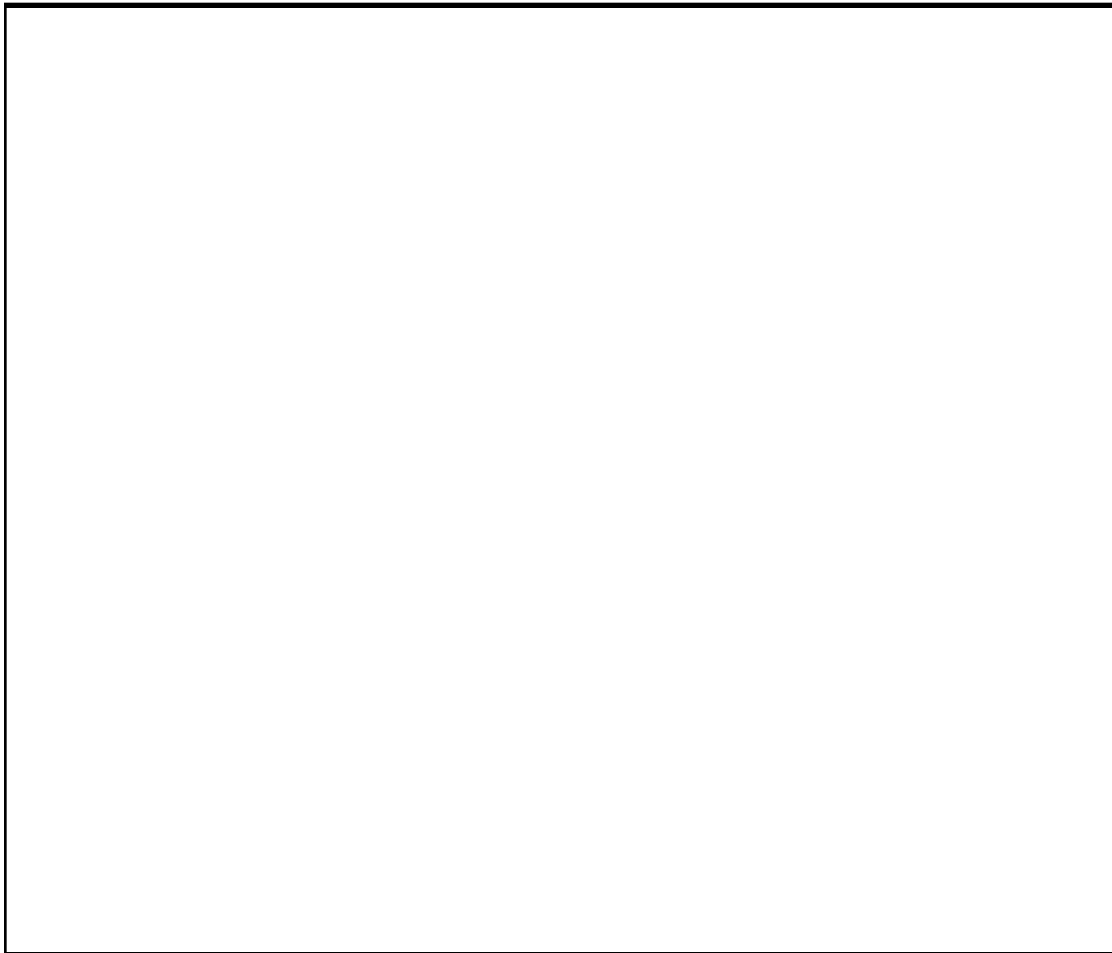
B = location of pictographs

C = location of cupules

D = any other signs of human use

V = location of any signs of vandalism

N = location of north with an arrow



2. Write a brief description of the site.

Name of the site_____

Archaeological site number_____ Owner_____

Location_____

Describe the environment: Desert_____

Stream_____ Canyon_____ Foothills_____

River_____ Shore_____ Mountain_____

Name the plants you see here:_____

Name the animals that might live here:_____

Describe the rocks at this site:

Geologic name_____

Color_____ Size_____

Describe where the rock art is located:

In a cave_____ In an open area_____

On a horizontal surface_____

On a vertical surface_____

On many boulders_____ On one surface_____

Other (describe)_____

Tell what kinds of activities may have taken place at this site:

Hunting_____ Fishing_____ Plant gathering_____

Habitation_____ Ceremony_____

Other (describe)_____

Name the group of Native Americans who may have created the rock art at this site:

Write what you know about the life of this group of Native Americans:

3. Sketch some of the symbols that you find in the rock art here.

4. Which symbols seem to be the most frequent?

--	--	--

5. Which symbols seem to be unique to this site?

--	--	--

6. What do you think the symbols might mean and why?

7. How old do you think the symbols might be, and why?

8. Do you see any symbols which have been made over others?

--	--	--

9. Using only this paper, pencil, and your imagination, try to figure out how the rock art was made.

If there are petroglyphs, were they:

Lightly Chipped_____ Deeply Chipped_____

Scratched_____

If there are pictographs, how many colors were used?

one_____ two or more_____

Name the colors:_____

How was the paint applied?

Brush_____ Fingers_____

Pigment Stick_____ Other_____

If there are geoglyphs:

Were the rocks removed (intaglios)? Yes_____ No_____

Were rocks aligned (rock alignments)? Yes_____ No_____

10. Tell how you feel when you visit this site.

11. How would you protect and preserve the rock art site for other people to enjoy?

This lesson was created by Sue Ann Sinay, Art Teacher.

RESOURCE LIST

Rock Art of Native American Indians in Southern California

BOOKS FOR CHILDREN

BOOKS FOR ADULTS

ROCK ART SITES

ARCHAEOLOGICAL EXHIBITS, MUSEUMS, AND STUDY CENTERS

ORGANIZATIONS

BOOKS FOR CHILDREN

Handbook of American Indian Games by A. & P. MacFarlan
 The Chumash by R. Gibson
 When the Animals Were People by K. Sanger
 Whispers from the First Californians by G. Faber & M. Lasagna

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BOOKS FOR ADULTS

Ancient Images on Stone edited by J. Van Tilburg
 A Guide to Rock Art Sites, Southern California And Southern Nevada by D. Whitley
 Discovering Prehistoric Rock Art by K. Sanger & C. Meighan
 The Forgotten Artist by M. Knaak
 The Rock Paintings of the Chumash by C. Grant
 Rock Art of the American Indian by C. Grant
 Rock Drawings of the Coso Range by C. Grant

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ROCK ART SITES

Anza Borego State Park

San Diego County, CA. (760) 767-5311

web site: Calif State Park Index: <http://parks.ca.gov/parkindex/>

web site: Anza-Borrego Desert State Park

Black Canyon

BLM Barstow Field Office, 2601 Barstow Rd., Barstow, CA 92311. (760) 252-6000

web site: BLM Barstow Field Office: <http://www.ca.blm.gov/barstow/index2.html>

web site: Black Canyon Petrogly.: <http://www.ca.blm.gov/caso/blackcanyon.html>

Blythe Geoglyphs

BLM Palm Springs South Coast Field Office, 690 W. Garnet Ave., Palm Springs, CA 92258. (760) 251-4800

web site: BLM Palm Springs Field Office: <http://www.ca.blm.gov/palmsprings/>

web site: BLM Blythe geoglyphs: <http://www.ca.blm.gov/caso/blythe.html>

Bureau of Land Management (BLM) California Overview: Rock Art Locations

California State Office, 2135 Butano Dr., Sacramento, CA 95825-0451

Information, maps, directions, field offices.

web site: BLM CA Rock Art Tour: <http://www.ca.blm.gov/caso/rockart.html>

web site: BLM California Field Office: <http://www.ca.blm.gov/caso/fieldoffices.html>

ROCK ART SITES

Chumash Painted Cave State Historic Park

Near San Marcos Pass (Highway 154), California Dept. of Parks and Recreation, Channel Coast District., 1933 Cliff Dr., Santa Barbara, CA 93109. (805) 899-1400
web site: Calif State Park Index: <http://parks.ca.gov/parkindex/>
web site: Chumash Painted Cave (SHP)

Corn Spring

BLM Palm Springs South Coast Field Office, 690 W. Garnet Ave., Palm Springs, CA 92258. (760) 251-4800
web site: BLM Palm Springs Field Office: <http://www.ca.blm.gov/palmsprings/>
web site: Corn Springs Petroglyphs: <http://www.ca.blm.gov/caso/cornsprings.html>

Idyllwild County Park: Nature Center and Indian Relic Archaeological Site

Riverside County Parks Dept., 55233 Hwy. 243, P.O. Box 341, Idyllwild, CA 92549 (909) 659-3850
web site: Riverside County Regional Park: <http://www.riversidecountyparks.org/>
web site: Rv. Cnty Park: <http://www.co.riverside.ca.us/activity/parks/mapslist.htm>

Inscription Canyon

BLM Barstow Field Office, 2601 Barstow Rd., Barstow, CA 92311. (760) 252-6000
web site: BLM Barstow Field Office: <http://www.ca.blm.gov/barstow/index2.html>
web site: Inscript. Can. Petro.: <http://www.ca.blm.gov/caso/inscriptioncanyon.html>

Lake Perris State Recreation Area

17801 Lake Perris Dr., Perris, Riverside County, CA 92571. (909) 657-0676
web site: Calif State Park Index: <http://parks.ca.gov/parkindex/>
web site: Lake Perris (SHP)

Little Petroglyph Canyon

US Navy, Maturango Museum
For tours contact: The Maturango Museum, 100 E. Las Flores Ave., Ridgecrest, CA 93555. (619) 375-6900
web site: Maturango Museum Home Page: <http://www.maturango.org/>

Mockingbird Canyon County Park

For accessibility contact: Riverside County Parks Dept., 4600 Crestmore Rd., Riverside, CA 92509. (909) 955-4310

Painted Rock Carrizo Plain

BLM Bakersfield Office, 3801 Pegasus Dr., Bakersfield, CA 93308. (805) 391-6000
web site: BLM Bakersfield Office: <http://www.ca.blm.gov/bakersfield/index1.html>
web site: Painted Rock Pictographs: <http://www.ca.blm.gov/caso/paintedrock.html>

Surprise Tank

BLM Barstow Field Office, 2601 Barstow Rd., Barstow, CA 92311. (760) 252-6000
web site: BLM Barstow Field Office: <http://www.ca.blm.gov/barstow/index2.html>
web site: Surprise Tank Petroglyph.: <http://www.ca.blm.gov/caso/surprisetank.html>

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ARCHAEOLOGICAL EXHIBITS, MUSEUMS, AND STUDY CENTERS

for information about Native Americans and Early Man

Bowers Museum

2002 S. Main St., Santa Ana, CA 92706. (714) 567-3600
web site: Bowers Museum: <http://www.bowers.org>

ARCHAEOLOGICAL EXHIBITS, MUSEUMS, AND STUDY CENTERS

for information about Native Americans and Early Man

Calico Early Man Site and Exhibit

Near Barstow, CA. contact: San Bernardino County Museum, Friends of Calico Early Man Site, Office of Curator of Anthropology. (909) 307-2669

web site: BLM Barstow Field Office: <http://www.ca.blm.gov/barstow/index2.html>

web site: BLM Calico Early Man site: <http://www.ca.blm.gov/barstow/calico.html>

web site: San B. County Museums: <http://www.co.san-bernardino.ca.us/museum/anthro.htm>

El Dorado Nature Center

7550 E. Spring Street, Long Beach, CA 90815. (562) 570-1745

web site: Long Beach Parks Dept.: <http://www.ci.long-beach.ca.us/park/facilities/>

web site: El Dorado Nature Center

La Brea Tar Pits and George Page Museum

5801 Wilshire Blvd., Los Angeles, CA 90036. (323)936-7243

web site: George C. Page Museum: <http://www.pagemuseum.com/>

Los Angeles County Museum of Natural History

900 Exposition Blvd., Los Angeles, CA 90007. (213) 763-3460

web site: Natural History Museum of Los Angeles County: <http://www.nhm.org/>

Louis Robidoux Nature Center

5370 Riverview, Riverside, CA 92509. (909) 683-4880

web site: Riverside County Regional Park: <http://www.riversidecountyparks.org/>

web site: County Parks: <http://www.co.riverside.ca.us/activity/parks/mapslist.htm>

Mojave River Valley Museum

270 E. Virginia Way, Barstow, CA 92311. (760) 256-5452

web site: Mojave River Valley Museum, Barstow CA: <http://wemweb.com/mrvm/>

web site: Mojave National Preserve: <http://www.nps.gov/moja/mojaedmu.htm>

Palm Springs Desert Museum

101 Museum Dr., Palm Springs, CA 92262. (760) 325-7186

web site: Palm Springs Desert Museum: <http://www.psmuseum.org/>

web site: school tours: <http://www.psmuseum.org/activities/schooltours.htm>

Rancho Los Alamitos

School Group Tours, 5400 Bixby Hill Road, Long Beach, CA 90815. (562) 431-3541

web site: Long Beach Parks Dept.: <http://www.ci.long-beach.ca.us/park/facilities/>

web site: Rancho Los Alamitos

Riverside Municipal Museum

3580 Mission Inn Ave., Riverside, CA 92501. (909) 826-5273

web site: Riverside Municipal Museum: <http://www.ci.riverside.ca.us/museum/>

San Bernardino County Museum

2024 Orange Tree Lane, Redlands, CA 92374. (909) 307-2669

web site: San B. County Museums: <http://www.co.san-bernardino.ca.us/museum/>

web site: For Teachers: <http://www.co.san-bernardino.ca.us/museum/for.htm>

San Buenaventura Mission Museum

225 E. Main St., Ventura, CA. (805) 643-4318

web site: Mission San Buenaventura: <http://www.anacapa.net/~mission/>

ARCHAEOLOGICAL EXHIBITS, MUSEUMS, AND STUDY CENTERS

for information about Native Americans and Early Man

San Diego Museum of Man

1350 El Prado, Balboa, CA 92101. (619) 329-2001

web site: San Diego Museum of Man: <http://www.museumofman.org/>

Santa Barbara Museum of Natural History

2559 Puesta del Sol, Santa Barbara, CA 93105. (805) 682-4711

web site: Santa Barbara Museum: <http://www.sbnature.org/>

Satwiwa, Santa Monica Mountains National Recreation Area

41126 Potrero, Newbury Park, CA 91320. (805) 499-2837

web site: Friends of Satwiwa: <http://www.nps.gov/samo/fos/>

Southwest Museum

234 Museum Drive, Los Angeles, CA 90065. (323) 221-2164

web site: Southwest Museum: <http://www.southwestmuseum.org/>

Ventura County Museum of History and Art

100 E. Main St., Ventura, CA 93001. (805) 653-0323

web site: The Ventura County Museum of History and Art: <http://www.vcmha.org/>

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ORGANIZATIONS

American Rock Art Research Association

Arizona State Museum, University of Az., Tucson, AZ 85721-0026. (520) 621-3999

web site: <http://www.arara.org>

Society for California Archaeology

California resource listings.

web site: Discovering Archaeology in California: www.scanet.org/resource.html

HOME WEB SITE FOR THIS BOOKLET: www.sinay.com/rockart/

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