La Rumorosa Rock Art Along the Border, Volume 2, describes patterns in the rock art of the most geographically dominant rock art style of the Borderlands wilderness. The La Rumorosa tradition of rock art is characterized by striking red, black, and white pictographs which were painted in caves and on rocks and is named after a site in northeastern Baja California. This rock art has at least three origins—trance imagery, archaeoastronomy, in particular a number of verified solstice sites, and cosmology/animism or ceremony. (Continued on p. 3)
JANUARY SPEAKER NOTES

Geoglyphs of the Desert Southwest—Earthen Art as Viewed from Above

By Megan Galway

The sites described in this presentation were included in Geoglyphs of the Desert Southwest, a book authored by Harry Casey and Anne Morgan of aerial photographs taken by Casey and others over a period of many years. In 1976, encouraged by archaeologist Jay von Werlhof, Casey began an aerial survey that became his life’s work. Flying a 1946 Piper J3 Cub airplane with a hole cut in the floor, Casey began taking 35mm photographs of intaglios and rock alignments throughout the southern California desert and along the Colorado River valley. Later he donated around 10,000 of these images to the Imperial Valley Desert Museum in Ocotillo where Anne Morgan was the Archivist and Head Curator. Morgan and her staff identified and organized this collection and detailed how the various geoglyphs had changed over time. They were able to see the damage caused by human activities, ranging from off-roading to World War II tank tracks left by desert warfare training. Some geoglyphs appear to have been modified and others likely not to be of Native origin.

Morgan noted that many people are not familiar with the concept of geoglyphs. They may be aware of the Nazca Lines, but think of them as unique and don’t realize earthen figures were created by cultures in many countries. The best known geoglyphs in North America were created by removing the encrusted desert pavement, either by physically moving the surface gravel to the side or by constantly walking or dancing in a defined pattern. This latter effect is also seen in the Native trails that traverse the southern California desert. While the specific reasons for creating the images is not known, they are believed to have certain spiritual meanings. Many are located on mesa tops overlooking the Colorado River valley or desert landscape, and dance circles appear most common. Others may be considered to be trail guardians.

Public disclosure of these sites over the years has led to damage, either accidental or sometimes deliberate. Many sites managed by the BLM have been fenced and interpretive signage installed to explain their value.

Morgan showed slides of some of the more representative sites that demonstrated the changes over time. One of the more familiar ones is the Intaglio site north of Blythe. On a bluff overlooking the Colorado River, this site includes anthropomorphic and zoomorphic figures, spirals, and dance circles. Restoration work was done by Palo Verde High School students in 1957, which made the images easier to see but also resulted in noticeable changes to at least one anthropomorph. Various creation myths have been attributed to the geoglyphs. One describes a giant who lived along the river and terrorized the Mojave people. They appealed to the Sea God who sent a giant octopus up the river to drag the giant out to sea. Zig-zag and snake-like images along the river bluffs are said to show where the giant was dragged into the river. Another of the legends speaks of a fight between migrating Hopi clans.

(Continued on p. 4)
February Speaker (continued from p. 1)

In this talk, Dr. Liponi will show many breathtaking images of trance imagery in alignment with the work of Lewis-Williams, Thomas Dowson, Jean Clottes, and David Whitley. Not every image fits into trance, and some of the presentation will show images that defy categorization. Others appear to be related to ceremony and animism. The presentation will be focused, but casual, and this can be an interactive meeting.

Dr. Don Liponi (chemistry) has studied rock art for the past 50 years under the tutelage of such legendary teachers as Bob Begole, Michael Kelsey, and Fran Barnes. He realized that there was a huge vacuum in Kumeyaay-Patayan archaeology and rock art, particularly in southern California. Dr. Liponi has organized a group of 50 professionals, Native Americans and avocationalists to recover the rock art of these “lost cultures.” The outcome has been elaborated in two books highlighting the images and textual foundation of these people.

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**JANUARY BOARD MEETING SUMMARY**

President Scott Findlay called the meeting to order on January 11, 1:11 pm, at the curation facility, 3001 W. Harvard, Santa Ana. 2019 Board Members present: Bob Brace, Steve Dwyer, Megan Galway, Jane Gothold (on speaker phone), Steve O’Neil, and Brian Steffensen. New 2020 Board Members present: Rene Brace, Gail Cochlin, and Dorothy DeGennaro (on speaker phone).

The January 2020 minutes were approved, and the 2019 Treasurer’s report was approved and will be published in the February PCAS Newsletter.

Rene Brace, Gail Cochlin, and Dorothy DeGennaro were welcomed to the 2020 Board, and retiring Board members, Bob Brace, Megan Galway, and Brian Steffensen, were thanked for their service. The following officers were unanimously elected: President, Scott Findlay; Vice President, Steve O’Neil; Secretary, Gail Cochlin; Treasurer, Rene Brace. Committee Chairs will retain their 2019 positions.

Steve O’Neil will follow-up with the Pauite-Shoshone Cultural Center and the Lone Pine Reservation regarding the Tad Tadlock CA-MNO-611 collection. The CA-ORA-193 collection has been returned by Biola University. Tony Sawyer is continuing to work on the OCTD CA-ORA-1031 collection at his home. A box of records and paperwork pertaining to CA-ORA-111 was reviewed, and since we do not have the collection, it will be offered to an appropriate organization.

Donations to the Sherri Gust Memorial Scholarship continue to be received. PCAS will offer a $1,000 Sherri Gust Memorial Scholarship this spring in addition to the $1,000 Gloria Bogdan Memorial Scholarship and the $1,000 Myrtle Soderberg Memorial Scholarship.

Joe Hodulik received donations of $124 for the scholarship fund in January! The Board will ask Joe to prepare name badges for our current Life Members in acknowledgment of their service to the society. Steve Dwyer reported that a field trip to the Antelope Valley Indian Museum is planned for January 18. Brian Steffensen has speakers booked through May. Rene Brace emphasized the need for a PCAS Quarterly editor and will follow up with several potential candidates.

The meeting was adjourned at 2:10 pm.
PCAS 2019 FINANCIAL STATEMENT

INCOME

Donations
  Scholarship $1,901.00
  Other Donations $217.96
Interest $53.10
Member Dues $4430.00
Quarterly Sales $522.00
Subscriptions $1456.00
Misc Income $10.00
TOTAL INCOME $8590.06

EXPENSES

Curation $1570.36
General Administration $547.75
Lecture Program $343.01
Newsletter $318.79
Outreach $152.15
Quarterly $4277.90
Scholarship $2,500.00
Website $100.00
Holiday Dinner $98.97
Misc Expenses $89.17
TOTAL EXPENSES $9,998.10

TOTAL (INCOME - EXPENSES) ($1,408.04)

ASSETS 12/31/18 12/31/19

Checking, CD, PayPal, & Money Market Accounts $17,789.98 $16,946.53
Reserve for Curation $8,000.00 $8,000.00
C14 Fund $4,406.04 $4,406.04
Scholarship Fund $7,385.80 $6,786.80
Postage Account $64.68 $99.09
TOTAL ASSETS $37,646.50 $36,238.46

LIABILITIES

Paid Subscriptions $4530.00 $5640.00

Submitted by Bob Brace, Treasurer.

January Speaker Notes (continued from p. 2)

Blythe Geoglyphs.

The Yuha Desert complex in Imperial County consists of many intricate rectilinear and curvilinear images. One of these consists of two concentric circles and has been interpreted as a “power circle” with the land outside the circle representing the power of all existence. Within the outer circle the power is accessible through prayer, but the inner circle is only accessible to the shaman. A cairn of quartz stones is found in the very center. This site has been fenced by the BLM to avoid further human damage, but is also being affected by natural erosion from the adjoining hillside.

The Schneider Geoglyph is a large dance circle similar to many others along the Colorado River. It is oblong rather than circular and has a line along the longer axis. This line is interpreted as the Milky Way, an important constellation in Native mythology.

While most of the desert geoglyphs likely date back many hundreds or even thousands of years, there are also some that are much more recent. Just like historic inscriptions or modern graffiti on rocks, it is not always easy to tell the difference. Harry Casey’s photographs give us almost 50 years of history.

Book information:

Casey, Harry, and Anne Morgan
FIELD TRIPS
By Stephen Dwyer

January Field Trip

In January PCAS members visited the Antelope Valley Indian Museum State Historic Park, located east of Lancaster. The museum’s building itself is unique. Initially built as a home in 1928, the museum is constructed into the side of a granite outcrop—what was once the living room includes boulders as one wall. The interior was extensively decorated with Native American themes. It was operated as a private museum off-and-on over the years and is now run by California State Parks. The museum’s collection includes artifacts from the local Antelope Valley area, the California coast, the Channel Islands, the Southwest, and the Great Basin. The original displays were created with a mixture of factual information and a bit of imagination. Some displays have been kept as artifacts of the times.

As one of our members, Dorothy DeGennaro, said, “The museum was rich with interesting artifacts, and the way they are displayed really stimulates the visitor's imagination, helping us to feel close to the people who had used the tools, and lived their lives right here where we are living now!”

PCAS would like to thank Peggy Ronning of California State Parks for telling us about the history of the museum and guiding us around the grounds.

February Field Trip

When: February 28–March 1, 2020
Where: East Mojave National Preserve

On the weekend of February 28–March 1, 2020, PCAS will visit the Mojave National Preserve. The group will dry camp in a remote area and visit petroglyph and habitation sites. Members will need to be prepared to hike over rough terrain. Be aware that all participants are required to sign a code of ethics and waiver of liability. For information or to sign up for this field trip, contact Stephen Dwyer at 714-969-1911, Scott Findlay at 714-342-2534, or fieldtrips@pcas.org. If you have signed up for a field trip and are unable to participate, notify the contacts above.
DIG THIS ...

Lectures (continued)


Terraforming the Nile Valley—The Ancient Egyptians as the World’s First Great Environmental Engineers by Dr. Peter Piccione (University of Charleston, South Carolina). An ARCE lecture, Bowers Museum, February 8, 1:30 pm. Fee: $12; Bowers and ARCE members free. Tickets and information: www.bowers.org or 714-567-3677.


Obsidian Sourcing, Protein Residue Analysis for Cuyamaca Ovals, by Kent Manchen, 9:30 am; Research on the Harkleroad Native American Ceramic Vessel Collection, San Diego Museum of Man, by Dr. Susan Hector, 10:30 am; Chronological Placement of Circular Rock Features and Rock Cairn Sites Using OSL Dating Method, by Dr. Joan Schneider, 1 pm; Aerial Photo Documentation of Archaeological Features Using Quadcopter Drone-Mounted Camera, by Chuck Bennett, 2 pm. Archaeology Weekend lectures, Anza-Borrego Desert State Park Visitor Center, February 29. Free, parking $10. Information: www.anzaborregoarchaeo.org/archaeology-weekend.


Classes, Meetings, and Events

Coachella Valley Archaeology Society Symposium 2020, A Tribute to Cahuilla Elder, Annie Hamilton, will have presentations by Ernest Siva, George Kline, and Rosemarie Hamilton. Portola Community Center, 45-480 Portola Ave, Palm Desert, February 22, 8:30 am–12:30 pm. Fee: $5. Information: 760-565-1196 or cvasnews@dc.rr.com.

Editor’s Note: Please confirm time and place of listing prior to the event. Submit items for Dig This to newsletter@pcas.org.
PCAS CODE OF ETHICS

The Pacific Coast Archaeological Society (PCAS) is a nonprofit group of professional and avocational people dedicated to proper management of our cultural resources, public education, and the protection and preservation of archaeological materials and collections.

The following principles have been adopted by the PCAS:

1. Professional methods and forms will be used on all archaeological field surveys, excavations, and laboratory sessions.
2. A complete record of field and laboratory work will be filed with the PCAS Curator and stored at a facility approved by the Society’s Board of Directors.
3. No archaeological materials will be removed without proper permits, landowner permission, and a field research design.
4. Unless otherwise legally stipulated before activity commences, all materials collected will be deposited for further research with the Curator at a facility approved by the Society's Board of Directors.
5. All generated reports will be the property of the Society and distributed as deemed appropriate.
6. All Society field activities will be performed only under the direction of a qualified field archaeologist (Principal Investigator) and the supervision of field or site directors.
7. The above principles will be observed on both Society approved projects and projects performed under the direction of an authorized institution or organization.
8. The Society and its members will strive to educate the public of the importance and proper management of our non–renewable cultural resources and to discourage the collection and commercial exploitation of archaeological materials.
9. PCAS members shall not benefit from the acquisition, purchase, sale, or trade of archaeological artifacts, materials, or specimens.
10. All members shall adhere to City, County, State, and Federal antiquities laws.

PCAS SPEAKER CALENDAR

March 12, 2020
Bernard M. Jones and Dr. Christopher E. Drover
*Visual Prayer and Breath Bodies: Flower World Metaphor in Pueblo III and IV Rock Art*

April 9, 2020
Paul Langenwalter II, Lauren Biltonen, and Aimee Montenegro
*Sacred Site Recovery at Cahuenga, Documenting an Episode of Violence and Its Aftermath*

May 14, 2020
Dr. James Brady
TBA

*La Rumorosa Rock Art Along the Border*

Come to the February 13 lecture!
PACIFIC COAST ARCHAEOLOGICAL SOCIETY

2020 Calendar Year Membership and Subscription Form

Name(s): ______________________________________________________________________________
Address: ______________________________________________________________________________
City: ____________________________________ State: _________ Zip Code ___________
Phone: __________________________________ Email: ______________ __________________
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Signature

Newsletters will be sent by email unless a mailed copy is requested.

I have read and agree to abide by the PCAS Code of Ethics ______________________________

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www.pcas.org

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