INTRODUCTION TO LA RUMOROSA VOLUME 2

Five years have transpired since our group contributed *Volume 1* of *La Rumorosa Rock Art Along the Border (LRRAAB): A Survey of Kumeyaay and Related Artwork in Southern California, Colorado River Corridor, Western Arizona and Baja California*. I would like to thank the 1,500 readers of *Volume 1*—the first print run has completely sold out. I had a heartwarming and instructive experience on our *Volume 1* book tour of Southern California and Southwestern Arizona. Every interaction was positive—which spoke to the topic at hand rather than the speaker. Clearly, the passion and interest for our regional rock art is alive and well. A good number of you were motivated to begin contributing your time and experience to protect these irreplaceable resources. Nearly everyone sees the importance of contextualizing these spiritual messages within the current Native American community. We intend this to be the higher purpose of these books beyond the corpora of professional literature and photographs.

I very much appreciate all the museums and other scientific facilities that provided for our educational programs. Also, I am grateful that many professionals believed in our project and lent credibility to our efforts. Significantly, journalist Elsa Sevilla included our book on her KPBS television show, *Historic Places*, a series that focuses on the Kumeyaay. She included interviews with local Native Americans and archaeologists that have appeared in these books. Her series on the Kumeyaay is the most informed program I have ever seen and can be viewed at (**https://www.pbs.org/video/government-and-family-structures-fts2qk/**).

One of the most heartwarming events surrounding *Volume 1* was that I received a grant from the Samuel Price Foundation with the help of the Imperial Valley Desert Museum's curator, David Breeckner. We were able to provide a copy of *Volume 1* of LRRAAB to each Kumeyaay secondary school student. Notice above that I said "our group" which is a synergistic collection of avocationalists, professional archaeologists and Native Americans numbering somewhere around 50. Our book cover indicates several photographers, but these image makers are far more than that. They are the ones who spent many dedicated weekends searching for and rediscovering the sites that you may enjoy in this volume.

While DStretch, which is discussed in detail in *Volume 1*, and again in the following section of *Photographers Notes*, has been enormously effective, you still need to locate the sites in order to resurrect them with this technology. To do so may take you backpacking in the subfreezing cold of the desert winter or the suffocating, oppressive heat of summer. It may take one of us several trips to scout a seemingly endless procession of likely rock art caves in order to find a single wall or ceiling of artwork.

We have all stood in the most indicative shelters convinced that pictographs "should be there", yet we come away with nothing in terms of pictographs for our efforts. There are other challenges that are inherent to the xeric and montane settings where rock art can persist including thirst, fatigue, sleeplessness, howling wind, snow (not a typo) and rain, cacti, two legged threats, oil pan ravaging roads, heater induced CO poisoning, and a variety of faunal residents, mostly friendly, but capable of significant adversity. My late brother came face to face with a mountain lion during his rock art forays; I have only seen their footprints in the snow and in the sand (so far).

I am fortunate to have had major assistance from the contributing photographers and researchers: Evelyn Billo, Gary Cascio, Richard Colman, Sunny Hansen, Tom Hnatiw, Bernie Jones, Gary Jones, Joel Kilpatrick, Randy Redfern, Daren Sefcik, Wade Stevenson, Tom Teske, and William Wells. They provided scarce and distant site photographs and information that I could not have reached and created a substantially improved book for you. Explicitly, we would not even have had these books without their incredible talents and stamina, especially this second one.

The above collaborators have an unsurpassed ability to locate rock art in the darkest and most unlikely settings matched with amazing physical abilities to reach these obscure sites that have eluded many others, including professionals who can drive into these areas. I would regularly sit in a dark and foreboding cave scouring the walls with my iPhone on DStretch looking for a pictograph that they had discovered, praying that a scorpion, centipede, rattlesnake or large spider would not find me.

We also have other contributions from quality photographers as William Wells, a dedicated herpetologist, who gave me the primary rock art site information to initiate this entire project. Another new researcher to this project is Evelyn Billo, who categorized the extensive Sears Point area in Arizona and provided us with stunning Patayan images from that vast site. Bernie Jones provided images from deep in the Forgotten Peninsula. Daren and both Toms, Randy and Joel helped me with many Borrego area sites that eluded others, often combining Malcolm Rogers' notes, GPS data and tireless trekking. Sunny Hansen was able to elicit additional information on Rogers' Patayan and Yuman sites along the Colorado River up into Nevada.

I would also like to genuinely thank the anonymous reviewers, who took time from their own field research, to examine our enlarged photographs and aspects of the text. I additionally appreciate our public reviewers who waded through our documents and photographs to lend their assessment to our effort. They embody the precept of becoming part of our effort.

Above all I want to thank mon amour Donna for being my therapist, friend, proofreader and advisor through all the tribulations of bringing a book to life. Her experience as a successful author was invaluable. Book designer and friend, Gary Cascio, took hundreds of files and organized them into the beautiful book you hold in your hands. The book would not exist without their efforts, no matter how well intentioned.

We are also indebted to a new series of leading and local experts who contributed the professional archaeologic text to this volume. They adeptly review their fascinating research in the Colorado, Mojave and Sonoran Deserts. San Diego archaeologists include Dr. Jerry Schaefer, Don Laylander, Dennis Gallegos and Brian Williams. Just a little further north in Southern California we have contributions from Dr. David Whitley and Dr. Alan Garfinkel. To cover us from Arizona we have Dr. Jefferson Reid and Dr. Stephanie Whittlesey. All these dedicated researchers were willing to forgo any royalty payment which speaks to their own altruism and support of this effort. I am grateful that they have allowed us to use their research material to complement the rock art photography in this book.

Since the Forward and Native American Interviews from *Volume 1* are important, we have uploaded them to the book's website (**http://larumorosarockart.com/**) for new readers. I have enhanced the *Further Reading*

section and *Venues for Volunteerism* to make it more useful to our readers. Nearly every prospect has a link to make your interests easy to pursue. I have expanded my readings to better understand rock art and place it within a contextualized framework. Since the ethnography of La Rumorosa rock art is scant, I have tried to improve my knowledge of "Formal Approaches" which Dr. Whitley explains in this volume. I have found each of the articles listed in the *Further Reading* section useful to my own understanding and a complement to the citations included in this book.

Opportunities to become involved in rock art specifically, or archaeology in general, are delineated in the *Venues for Volunteering* section. This list, while hardly complete, certainly gives the reader an exposure to what is potentially available. Not only will you be contributing to worthwhile endeavors, but you will enhance your own knowledge and enjoyment of rock art. If your schedule does not permit you to participate directly in these activities, consider helping these grassroots organizations financially. For many of these entities, their survival is precarious, and your contributions are valuable and make an honest difference. Our heritage and wilderness have never been under a more overt attack from the mercenary aspects in our society. We hope that this book will help provide the inspiration to defend these assets.

One of the fascinating enticements of rock art is that it is ancient and seemingly timeless. Rock art has been an essential part of mankind long before the evolution of *Homo sapiens*. In the *Further Reading* section, you can find on the African continent some rock art that has been estimated to be 200,000–500,000 years old well before *Homo sapiens* appeared. (Venus Tan Tan in Morocco). In other locations you can look at photographs of an engraved seashell from Java that is estimated to be 500,000 years old. A large cave complex in India boasts obvious petroglyphs and cupules dated to at least 290,000 years old, up to 700,000 years old. In Europe, Neanderthals used pigments more than 100,000 years ago and left us rock art that has been dated to about 65,000 years ago. In North America there are traces that some rock art may be from the late Pleistocene epoch (> 10,000 years old) which approaches the Clovis spear point horizon which is skillfully covered in this book. Clearly, artwork and symbolism has been important to man and even his ancestors in the extremely distant past.

Before proceeding into our local and largely shamanistic world of pictographs, petroglyphs and Earthen Art (ground figures or intaglios and rock alignments), let me introduce you to the readings we have selected for our second volume. The following is intended to serve as an overview of each contribution and the reason for its inclusion.

The Kumeyaay are obviously the main authors of much of known rock art in the region covered by this book. This is synchronous with historic times or roughly from A.D. 1500 to the present. Before 1500 or so, the prehistoric artwork is thought to be within what is known as the late Prehistoric period that we attribute to the Patayan culture adroitly covered by Reid and Whittlesey in this text. They are thought to be the ancestors of the Yuman people, of which the Kumeyaay or Tipai are a member. Before the late Prehistoric period, we have the local Archaic cultures from which some of the geometric petroglyphs are thought to have derived and, perhaps, some of the paintings.

To sort out the regional chronology and ethnography of these people, we have an inimitable overview by Dr. Jerry Schaefer and Don Laylander as a part of a larger site report, *The Prehistoric Archaeology of Southeast San Diego County*, (unfortunately, not available to the public) by Brian Williams for ASM Affiliates from

2014—one of the leading archaeologic research firms in both San Diego and broader California. I appreciate their kindness and patience in answering my never-ending questions on San Diego archaeology. They have significantly supported our work.

This excellent review of San Diego County's prehistory serves as an introduction to a site excavation in the mountains near Jacumba with a documented presence of Native Americans extending back nearly 10,000 years. For those that would like to see some of the actual hearth material from this excavation, please visit the excellent Imperial Valley Desert Museum in Ocotillo, CA. This paper explains the local terms for the three time periods they describe, which are San Dieguito for Paleo-Indian, La Jolla for Archaic, and Yuman, Cuyamaca or Patayan for Prehistoric or late Prehistoric. The authors also assess packrat midden captures in the Colorado Desert to determine that local floral array has been stable for the past 5,000 years. This later aspect is important for several reasons, but here we are interested in what these cultures used as a plant food source. Amazingly, we have come across several such middens in our rock art searches that just go begging for analysis from predisposed individuals.

The Paleo-Indian Period (PI) in North America ranges from approximately 13,000 B.C. or more to around 5,000 B.C. The oldest estimate is continually being pushed back, but more accepted data is needed to support such claims. (see *Further Reading*). Locally, the term San Dieguito is utilized to represent this phase and was initiated by Malcolm Rogers, the father of San Diego archaeology. These PI people were hunter-gatherers and are represented by flaked, heavily patinated stone tools as scrapers, choppers, and large, characteristic, fluted projectile points largely used on spears, known as Clovis Points. The Clovis period is estimated to have occurred about 13,000 years ago in North America, and there is an accumulating body of evidence for a pre-Clovis presence. In southern California the PI period dates to nearly 10,000 B.C. to about 5,000 B.C.

The most important stratified local site defining the presence of PIs in San Diego was excavated by Malcolm Rogers in 1938 and has been carbon dated to 9133–7529 B.C. or from the post-Clovis period. This site, known as the C.W. Harris site, has rendered numerous stone tools and projectile points. Clovis points are extremely rare in the San Dieguito area. The PIs are differentiated from the Archaic assemblages that followed by the near complete lack of milling tools that would indicate a shift from hunting to gathering seeds, fruits and nuts. Similar findings occur in the Mojave Desert where the PI assemblages are known as the Lake Mojave Complex. Some fluted Lake Mojave projectile points have been found in that region and along coastal California.

As noted above the Archaic Period is marked by an increase in milling tools such as *manos*, *metates*, cobble tools, disk shaped grinding tools, Pinto and Elko dart points for atlatl use and flexed burials. In San Diego the Archaic Period is referred to as the La Jolla Complex and it covers the time period from roughly 5,000 B.C. to about A.D. 500. Coastal and Mojave Desert sites are more common than inland settlements in the Colorado Desert and the Peninsular range. A sequence for the Archaic Period is based on chronologically diagnostic projectile points. Pinto points are dated from around 9300 B.C. to 2000 B.C. and define the phase of Early to Middle Archaic. Elko points are considered the hallmark feature of the Late Archaic period and range from around 2000 B.C. to A.D. 500 and are well documented in the Colorado Desert.

The Late Prehistoric Period begins around A.D. 500 and is characterized by a florescence of milling features,

small projectile points (for arrows beginning circa A.D. 700), ceramics (beginning around A.D. 800–1000), bedrock mortars and cremation burials. The late prehistoric period is further subdivided into Patayan I, II and III where the respective intervals are A.D. 500–1000, A.D. 1000–1500 and A.D. 1500 to historic times. Although Rogers used the terminology of Yuman I, II and III, we are not certain what language these people used (i.e., Yuman language family) so the term Patayan is used for these people of the Colorado Desert.

To further describe the Patayan culture we have selected a chapter from a University of Arizona text by Drs. Reid and Whittlesey of Tuscon, AZ, titled *The Archaeology of Ancient Arizona*. For any reader interested in Arizona prehistory, this is a wonderful book. The ancestors of the Kumeyaay and other Yuman groups are known as the Patayan culture. The term Kumeyaay, in archaeology, refers to those Native Americans in historic times that basically inhabit the same geographic footprint as the Patayan people. Since contact from Europeans and Americans, this territory has vastly decreased contemporaneously with what the current California governor is now calling the Native American genocide. The chronology of the Patayan group covers the time period from about A.D. 500–1700 or to European contact times. The Patayan culture inhabited the Colorado and Gila River drainages of Arizona and westward into Alta and Baja California. Essentially, they evolved out of the existing Archaic cultures with the addition of pottery or ceramics.

Dr. Reid delineates the late period Patayans into upland and lowland Yumans and their variant characteristics. Two notable differences are that they were in different language groups (Yuman versus Pai) and their ceramics (buff colored versus brown) were disparate. Malcolm Rogers and Julian Hayden were the preeminent regional archaeologists who defined the Patayan culture into three phases largely based on ceramic differences (see *Further Reading*). The Patayan and the historic Kumeyaay were highly mobile and traded with other groups and contributed to the widespread display of La Rumorosa rock art. This rock art includes the large intaglios and other ground figures that are present along the Colorado River drainage that Rick Colman has photographed for our volume. Dr. Shackley's article in *La Rumorosa Along the Border Volume 1* also provides additional detailed information on the Patayan.

Next, we have an excellent online review on *Colorado Desert Prehistory* by Dr. Alan Garfinkel who subsumes the Colorado Desert prehistory into a four-period chronology including a Paleo-Indian (San Dieguito 1), Lake Mojave (San Dieguito), Archaic (Pinto or Amargosa) and Patayan (Yuman or Late Prehistoric). These four phases correspond to time periods of 13.6k to 12B.P. (k = thousand), before present (B.P.), 12k to 7k B.P., 7 to 1.5k B.P. and 1.5k B.P. to contact or historic times respectively. Within the first phase, there is only meager evidence of a Clovis pattern in Southern California, unlike much of the rest of the Southwest and little in the way of actual datable material to support the rare Clovis fluted spear points that have been discovered. Secondly, the Lake Mojave period is characterized by a variety of percussion flaked core tools including choppers and scrapers, Lake Mojave or Silver Lake lanceolate (presumably for the atlatl) dart projectile points, and a lack of groundstone artifacts.

The Archaic people demonstrated a high degree of mobility and a persistent emphasis on hunting. This period is marked by characteristic projectile points known as Pinto, and later, Elko and Gypsum series of points. Also, groundstone tools such as *morteros*, pestles, *metates* and *manos* begin to appear as people began to rely more on agriculture and less on (mega) faunal food sources. Importantly, petroglyphs, and possibly pictographs along with rock alignments make their appearance at this time, although there are examples of earlier art (i.e.,

Coso). Two of the excavated archaic sites in our area include Indian Hill in Anza-Borrego Desert State Park (ABDSP) and Tahquitz Canyon near Palm Springs. The initiation of the late prehistoric period is generally defined with the advent of ceramics and a more substantial dependence on agriculture.

The Colorado River is a fundamental part of the Patayan-Yuman cosmology and creation iconography. The area is essential to the spirituality of these people and is demonstrated by more than 300 geoglyphs and rock art sites that pay tribute to its venerability. The distinct rock art pattern of the lower Colorado River has been classified as the Grapevine Style of rock art indicated by elements of diagnostic mask-like motifs, I forms, denticulated (serrated) designs and enclosed crosses. Examples of archaic public rock art sites include McCoy Springs, Corn Springs and Grapevine Canyon near Spirit Mountain and Laughlin, NV. (See the *Further Reading* section article by Christensen for more on this topic as compared to the La Rumorosa style of rock art.). Of all these sites, Grapevine Canyon is the most extensive and accessible and is highly recommended.

Returning to our preeminent local archaeologic scholars, Laylander and Schaefer, we have included their classic and widely cited paper, *The Colorado Desert: Ancient Adaptation to Wetlands and Wastelands* in the informative text, *California Prehistory*. This review of the Colorado Desert incorporates investigations made by cultural resource management (CRM) projects and academic endeavors in the past 20 years as of 2007. They present the important studies in two tables that make it easy for the reader to examine the original investigations. They examine several late archaic sites from the Coachella valley and the 4,000-year presence at Indian Hill in the western Colorado Desert. This article is still a solid introduction to their more contemporaneous writings which we have included. The Indian Hill excavation report by Alison Meg McDonald is available through your library and World Cat or a PDF file that can be purchased for $40.

Lake Cahuilla, which was a large freshwater lake, (at capacity it was 110 miles long, 32 miles wide, and more than 300 feet deep at the center, three times the area and six times the depth of the present Salton Sea) has now disappeared. Lake Cahuilla was in the footprint of the current Salton Sea and was the most significant geographical feature of the Colorado Desert. This lacustrine body was a population center in late prehistoric times and improvements in our knowledge base from that area is reviewed. At the southern end of Lake Cahuilla is a source of obsidian volcanic glass that was used in tools, particularly projectile points and its place in prehistoric culture is considered. Other lithic procurement is also discussed. Patayan ceramic typology is delineated through the use of newly available petrology and Instrumental Neutron Activation Analysis (INAA). The introduction of ceramics to the Colorado Desert occurred by A.D. 1000 or perhaps earlier in some areas. The differences in the three phases of Patayan history are discussed.

Floodplain agriculture may have been practiced by the Patayans as early as A.D. 700. At the time of contact by Europeans (as early as A.D. 1540) the Kumeyaay and Cahuilla were growing cultigens as corn, melons and pumpkin and using water diversion and dams. Several lines of evidence support the presence of high mobility for trade and intercultural exchange among people of the Colorado Desert. The expression of geoglyphs and rock art along corridors to sacred places that define Yuman cosmology and iconography was initiated by the Patayans. Exchange of lithic materials, shell beads and ceramics over large areas has been documented. Likewise, cultural exchange is likely to have occurred between Patayan, Hohokam, Numic and Takic speaking peoples to influence Patayan

technology and cosmology. The authors conclude by summarizing current efforts to incorporate Native Americans' ideology with archaeologic concepts and investigative pursuits that will improve our understanding of this area.

To gain a different perspective, we have another leading local archaeologist, Dennis Gallegos, the Principle Investigator and President of Gallegos and Associates, to give us a detailed review of the local Patayan time period titled *Late Holocene and Late Period Occupation* from his book *First People: A Revised Chronology for San Diego County*. He provides detailed information in this report ($25 for a hard copy) for many of San Diego's prehistoric sites that you cannot find elsewhere. After reviewing each site, he analyzes the facts into a coherent chronology. I highly recommend obtaining his interesting and reasonably priced book for your own library. It is certainly one of the premier contemporary reviews of San Diego archaeology.

In this chapter from Dennis' book, climatic factors pertinent to San Diego County (SDC) are examined for the late Holocene Period (ca A.D. 500) or late prehistoric time period. Closure of some of the coastal lagoons due to sand and rock transport and their termination as a food source created a necessity of eastward migration for SDC's prehistoric peoples. The fairly simultaneous formation of the Colorado Desert's Lake Cahuilla served as a magnet for people in need of a food source including the Patayan and the Kumeyaay. Furthermore, suspected drought conditions in North America may have led to an expansion of the Uto-Aztecan language group people upon the Patayan/Kumeyaay (Hokan language group) people forcing them to seek more widespread habitation. The increasing Uto-Aztecan expansion into SDC may have contributed to increased acorn use as a food supply (fondly called the acorn revolution), the advent of the bow and arrow, and the loss of the Coso Range obsidian source for the Patayan/Kumeyaay people.

In the late Holocene Period, the archaeologic record demonstrates a more intensive occupation of SDC across all climate zones including inland areas such as the desert and mountains. As the Hokan people's habitation pattern spread across SDC, there was a record of resource intensification. By this, we mean there was increased use of resources per unit of land to compensate for a decrease in caloric return probably due to the loss of the megafauna. This is supported by increased milling of plant seeds and nuts, agave roasting pits, acorn foraging, the introduction of the bow and arrow to improve hunting capture, and ceramics for food storage. Also, cultivation of food crops such as corn, melons and beans occurred. For the inland groups there was the loss of marine sources of high protein. Lagomorphs became the inland replacement as a protein source supplemented with acorns and nuts.

Various aspects of the Late Holocene ethnohistory are covered by this author including cultural materials and traditions, agriculture, fishing, cremation, ceramics, trade routes, arrow points and obsidian use along with other lithic technology.

Next, we have a reference by the respected and prolific Dr. David Whitley, who also works for ASM Affiliates in Tehachapi near the Mojave Desert. He has written extensively on rock art and shamanism in California. Dr. Whitley classifies rock art research into two categories: Ethnographic and Formal Approaches in his excellent text, *Introduction to Rock Art Research, Second Edition*. Again, this is but one chapter in his excellent text. Dr. Whitley goes on to confer that ethnographic approaches to understanding rock art are based on internal knowledge of the rock art, which ideally would be the artist, usually a shaman, or someone with that

specific, individualized knowledge. Access to this type of information in the La Rumorosa area is very scarce. Conversely, "Formal Approaches" have progressed, in part, due to advances in chronometric techniques such as radiocarbon dating or optically stimulated fluorescence, and in attempts at interpretation of shamanistic rock art. Interpretations of La Rumorosa rock art are fraught with controversy and difficulty. Much of this debate centers around the idea of how can we possibly know what a spiritual communication might mean from the prehistoric culture or an individual artist? This viewpoint is known as post-processual archaeology.

The most frequently used Formal Approach in California's shamanistic rock art is the neuropsychological model (NPM) for the mental imagery of trance states developed by David Lewis-Williams (see *Further Reading* and *Volume 1*). The NPM can be combined with ethnographic (ETH) information when it is available. In La Rumorosa rock art, ETH information, at least that which has been shared publicly, is rarely available. The attainment of an altered state of consciousness (ASC) is a central feature of shamanistic practice and is thought to represent supernatural communion or emersion into the spiritual world. The NPM explains the origins of the rock art, not the meaning of the symbolism, a point that Lewis-Williams continues to clarify.

The NPM has three stages. First, one of 11 entopic (within the eye or its neuronal pathways) patterns are perceived. These are also referred to as phosphenes or form constants. The most common entopic patterns are dots, grids, circles and flecks, concentrics or spirals, parallel lines and ticks, zigzags, meanders and nested curves. Secondly, these are followed by perceived iconic images significant to the culture or the person. Finally, the iconic displays are visualized in conjunction with the entopic patterns in full-blown, largely visual hallucinations.

Trance imagery does not follow the common standard of perceptual vision in the everyday world. In trance imagery, there are seven principles of perception that apply to the entopic or iconic images. These include simple replication, multiple reduplication, fragmentation, rotation, juxtaposition, superimposition and integration. Examples are given in Dr. Whitley's text. Again, this is a vast and controversial area. Please see the *Further Reading* section for more discussion of this topic. Many of our photographs in this book demonstrate just how common trance imagery is in archaic and LR rock art.

Most significantly, and very well demonstrated in much of LR rock art are the "metaphors of trance" that Dr. Whitley reviews. These metaphors can be related to the type of drug that is ingested, for example, angel dust is related to fighting and aggression and ecstasy and datura (the later was widely available in the desert) are associated with sexual arousal. The six metaphors of trance are: death and killing, fighting and aggression, magical flight (to the spiritual world), drowning or swimming, sexual arousal and release (exaggerated genitalia), and bodily transformation. There are many examples in this book of all of these metaphors as indicated by avian features, sauromorphic and theranthropic beings, priapism and flight portrayals. Hunting images such as our cover photograph, may need to be considered as symbolic.

Finally, we have a current 2018 reassessment of the Colorado Desert prehistory and ethnography: *Studies in Colorado Desert Prehistory and Ethnohistory* by the prolific Dr. Schaefer (and Don Laylander edited this collection). Each of their readings for this free online book emphasizes different aspects of the cultures that created the artwork we see in this volume. I would download and read this important collection of 15 articles while it is still available. The

Colorado Desert extends to the Peninsular Range on the west (Laguna or Jacumba Mountains), to the Traverse Ranges (see *Wikipedia*) and the Mojave Desert/Coachella Valley in the north, to western edge of Arizona in the east, and the Colorado River Delta at the Sea of Cortez in the south. It is a subset of the vast Sonoran Desert.

The formation of the Colorado Desert took place 30 million years ago as tectonic plate subduction occurred creating the Peninsular Range (we can add the San Ysidro Mountains just west of Borrego Springs) and a rain shadow effect to the east. Ten million years ago the Pacific Plate moved northwest against the North American Plate creating the San Andreas Fault. Four million years ago the fault opened and spread apart creating the Gulf of California and the Salton Trough. Dr. Schaeffer's analysis proceeds to explore such geomorphologic entities as desert pavement, a detailed natural history of Lake Cahuilla, and vegetation of the Colorado Desert.

Dr. Schaefer continues with an archaeologic history of the research in the Colorado Desert. A review of the Paleo-Indian, archaic and late prehistory time periods follows. Here is complementary information not covered in the earlier reviews. Subsequently, there are detailed ethnographic descriptions of the Delta and Colorado River Yumans, the Kamia (the eastern or desert Kumeyaay), the Cahuilla (from Coachella Valley and the Santa Rosa Mountains) and the Yavapai of southwestern Arizona. The land in which these people lived are included in our pictographic, petroglyphic and intaglio photography.

The next three sections of our introductory material are offered in order to first, entice the reader to contribute or volunteer in rock art related activities of interest to you; second, to provide the reader with further reading from the professional literature on related topics and finally, to offer our photographic methods on the imagery and software used in this book. Our greatest hope is to bring as many people together that we may honor and find meaning in the past to create a more magnanimous ethos in the future. Our experience has been that this is not only entirely realistic, it is a means for spiritual unity that each of us is seeking.

Although we have created an abundance of exceptional technology, Native Americans people, appear to me, generally more advanced in their humanity, their interrelationship with nature, and their spiritual communion. When treated with respect, they are more than willing to meet you halfway along the path and have important concepts to share with us. Their spirituality is something that each of us has lost to some extent and there is a peace in returning home to it.

Thank you for supporting our work. Once Edward Abbey compared his seminal work, *Desert Solitaire*, to an epitaph, and our group, in a very modest way, has presented something similar. Soon, this book will be the only existing record for much of the spiritually connotating rock art you are about to see. I look forward to meeting you along the trail or on the upcoming book tour.

On behalf of our group,

Don Liponi
Pacific Beach, CA
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