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focuses on the core areas of these locales. Catherine Fowler provides an essay in Section 4 on the Great Basin, which is followed by a short list of petroglyph sites, but in general the Great Basin is not included in this book, perhaps because there are few places open to the public.

There are several weaknesses in this comprehensive book. It covers only the continental United States, inexplicably eliminating Alaska and Hawaii. Native Hawaiians are not counted among Native Americans, and there is no explanation for why Native Americans in Alaska were not included. The way in which the 48 states are divided is also rather unusual and difficult to follow, from either a historic or a cultural perspective. This is not a book to take on the road, but rather

one from which at-home, computer research must be conducted in conjunction with proper maps in order to find roads, access information, find local lodgings, or include logistical considerations. Maps in the book are intended not for travel assistance, but are for those who know the area—state boundaries are not well defined in the shades of grey used, nor are they labeled, and the 366 listed places are difficult to find in any kind of numerical order on the maps.

An adequate bibliography for additional reading and an index of places complete Mrs. Kennedy's travel guide. Despite the problems, the book is well suited to planning visits to interesting Native American places and including them in your summer vacation plans.



## ***Earth Pigments and Paint of the California Indians: Meaning and Technology***

Paul Douglas Campbell  
Los Angeles: Privately printed, 2007  
224 pp., 280 illus., \$29.95 (cloth)

### **Reviewed by David Robinson**

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Native Californians created a world as rich in material culture as that present in any other indigenous hunter-gatherer region of the world. Because of this, there is a great opportunity, even a need, for archaeologists and anthropologists to research and disseminate focused studies on Native Californian material culture. Certainly in a global context, such work would be of substantial interest to scholars who elsewhere are interested in theoretical and practical aspects of past and present human engagements with artifacts, objects, and raw materials. Indeed, while much attention has been given to beads, boat technology, lithics, and (to a lesser extent) ground stone, as well as the perishables and ceramics

of the Californian past, there are simply not enough synthetic studies having material culture as their primary focus of study. Campbell's book on the earth pigments and paints of the California Indians is therefore a welcome contribution, highlighting the deep importance of pigment as a particular aspect of material culture within indigenous Californian society.

Campbell's narrative technique takes the reader along with him as he discovers how California Indians utilized various forms of pigments, often following or intermingling his first-person account with more detailed discussions of the relevant literature. As a narrative form, this works to keep the interest of the reader as the author navigates through a large body of literature while discussing different places, such as quarries and rock-art sites, in the Californian landscape.

The book is divided into seven chapters, covering topics such as colors; the quarrying and refining of minerals and other sources of pigments; containers; the processing, preparing and adding of binding agents; the use of different types of brushes, and a final chapter on the sheer variety of surfaces painted. The first chapter discusses the contemporary quarrying and use of red ochre along the Colorado River and of red pigment among the modern Hualapai; this chapter has Campbell

at his narrative best, giving the reader a palpable sense of the visceral quest for the source of this blood-red ochre and its vibrancy in texture and color. The next chapter discusses the California palette: reds, yellows, whites, blacks, greens, and blues. I find this chapter to be most useful, with Campbell describing some of his own experiments replicating fine powders and exotic colors; it shows the degree of craftsmanship underlying the creation of paint. A thoughtful discussion of his experiments with Emigiano blue and the issue of optical blues is included here. Chapters three and four briefly discuss processing techniques and containers for transporting the pigments, with chapters five and six again including some of the author's experimental observations on the use of different binders and brushes. Chapter seven—*Painted surfaces, Spiritual Power*—covers face and body painting, the painting of objects, and rock paintings. An excellent compilation of well-chosen ethnohistorical photographs illustrates the text on body painting, while a number of photographs detail stunningly embellished bows-and-arrows. However, the rock art section is less than original, essentially reiterating well-known and widely published shamanistic theories and puberty accounts. The book finishes meekly, with a brief account of ground paintings; this is unfortunate, and is the weakest point of the book as it peters to its end. No conclusion is provided that draws together the various uses of pigments into any useful theoretical perspective or reflects back on the wider meaning that pigments held within the scope of California native history or society.

Overall, this is a well researched and presented book, with excellent use of ethnographic and some archaeological sources. It is certainly not comprehensive, and at times Campbell uncritically accepts interpretations and ethnographic accounts rather than digging deeper into important debates on the subject matter. Equally, there is the occasional flowery passage, the very “ivory tower” clichés and “romantic platitudes” that the author states he is attempting to move beyond in his back-cover biography. For instance, as stated on

the first page of the preface, all of us in the modern world (apparently) “consciously or unconsciously...seek salvation” (whatever that means) from a “spiritual void.” A bird flying above the Carrizo Plain is romanticized as a shamanic spirit in flight (p. 178); Painted Rock is a giant “vulva” in the landscape, “almost flaunting” its sexuality (p. 177). Perhaps more annoying, while there is a good bibliography, much of the information that is presented is not cited directly, which will frustrate researchers interested in following up specific sources.

One of the strengths of this book (as well as a weakness) is Campbell's approach: as an independent researcher, his approach is a personal one, and he has apparently published the book himself. Overall, the book has a journalistic tone that should appeal to a wider audience outside the academy. The book therefore is more of an exploration of the topic of pigments than a question-driven piece of research; there is little here in terms of any worked-through theoretical stance that is used to address issues at the forefront of archaeological and anthropological interest (for instance, the role of pigments as part of a craft specialty, the role of pigments as a form of material agency, or temporal issues of cultural change and/or stasis).

Even so, Campbell's book is a valuable contribution to the study of the material culture of Native California, and more specifically to the study of pigments. In California and the Great Basin, it should prompt a widening of the scope of archaeological and anthropological inquiry into pigments themselves, a topic which is predominately confined to rock-art studies and associated scientific studies of pigment composition. While I have been critical of this book from an academic perspective, it seems to me that Campbell was not attempting to write a book for academics. It should appeal to a wider audience, especially rock-art avocationalists; however, I hope that it goes some way towards providing inspiration for more research-oriented, focused archaeological and anthropological studies on material culture in California and Great Basin contexts.

