

FACE AND BODY PAINTING PRACTICES AMONG CALIFORNIA INDIANS

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INTRODUCTION

The custom of body and face painting has been reported for all the Indian tribes of California about whom there is recorded information. This practice was widespread on occasions of tribal ceremonies such as puberty rites, religious rituals, and warfare. As there was variation in the emphasis placed on the ceremonials in the several cultural areas, so too there was variation in the color of pigments used, their sources, and the methods of preparation. Among certain groups, such as the Mohave and Yuma, paints were used extensively for personal adornment. In areas of extreme temperatures paint preparations were employed as protection against the elements—to prevent drying and chapping of the skin in cold weather and to act as a shield from the heat of the sun in warmer regions of the state.

The first section of this paper is concerned with the pigments utilized for body and face painting: how and where they were obtained; their preparation; and their importance as trade items. Following this, ritual and nonritual painting practices in each of the six cultural areas of California delineated by Kroeber (1925) are described. Finally, such generalizations as have been developed are discussed.

COLORS, PIGMENTS, AND PREPARATION OF PAINTS

Northwestern Culture Area

The tribes of the Northwestern area generally used both a fungus and a mineral as pigments for their red paint. The Karok also used alder bark to obtain this color. White paint, made from a mineral, is reported for all groups except the Mattole. Black paint in all instances was made from charcoal or soot. To obtain charcoal the Wiyot burned pine or tules; the Hupa scraped black soot from sweat-house roof interiors. The colors were mixed with marrow and applied with fingers and sticks. The Karok, Hupa, and Van Dusen Nongatl had a flat stick which was reported to be limber, like a brush, with which they applied the finished products (Driver 1939). The Chimariko used black paint made from charcoal. One informant reported the absence of red paint made from fungus or mineral, and of white mineral paint. This statement is doubted by Driver (1939).

Carl Meyer, who visited the Yurok in 1851, reports that "on special occasions the men paint their faces with a varnish derived from the pine tree, and they draw all manner of mysterious figures and ornaments on

their cheeks, noses, and foreheads by removing the varnish while yet soft with a small stick, leaving individual portions of the skin bare. When dry the varnish is of a deep red brown color, while the bare portions retain the natural tint of the skin" (Heizer and Whipple 1957:221).

Northeastern Culture Area

Among the Northeastern groups (including the Shasta, Wintu, and Maidu tribes) investigated by Voegelin (1942), red, black, and white pigments were commonly used for body and face painting; blue and yellow were also utilized. There is one report of a green mineral used as paint by the McCloud River Wintu.

The Shasta made red paint from a fungus which is found growing on a knot or burl of the white fir; the Wintu used a fungus found on the bark of the same tree; and the Mountain Maidu obtained red pigment from the orange colored fistules on spruce burls. Merriam (n.d.) observed that the fungus used by the Shasta was a species of mushroom growing on old fir trees, which was roasted to make the red color.

The Trinity River Wintu made red paint from the flowerets of the white pine. The Sacramento Wintu and Mountain Nisenan used the juice of elderberries, and the Valley Maidu utilized the haws of the wild rose for this purpose. The Shasta, Achomawi, Wintu, Maidu, and Nisenan used a burned mineral to make red paint. The Atsugewi dug up red ocher and cooked it in a fire until it turned more red; it was then ground and mixed with deer grease for application.

White paint was made from chalk in the Northeastern area, and, among the Valley Maidu, from ashes. The Shasta, Atsugewi, Achomawi, Wintu, and Nisenan had a taboo against using ashes as body paint because these were scattered at funerals to keep away ghosts and thus were "no good" for paint (Voegelin 1942).

Garth (1953:147) reports a legend of the Atsugewi regarding their source of white paint. "The badger doctor in mythical times buried chalk just west of Jack's Hole in Dixie Valley for the use of shamans and others." He reports another important chalk deposit located where the highway from Burney to Fall River Mill crosses Hat Creek.

Black paint was made from charcoal or soot; only the Eastern Achomawi used a mineral substance. The Nisenan specifically used burnt acorns for charcoal.

Blue pigment came from a mineral, and was used by the Modoc, Atsugewi, Western Achomawi, McCloud River Wintu, and Foothill Maidu. The Mountain Maidu imported blue paint, but the record does not indicate from whom. The Atsugewi also made blue paint from mineral scraped from a rock at Sumtar Eh Eu (blue paint mountain) in Achomawi territory.

Yellow pigment came from pollen. The Shasta and McCloud River Wintu obtained pollen from pine and tamarack trees; the Eastern Shasta also used oak tree pollen. Merriam (n.d.) reports that the Shasta also manufactured yellow paint from the inner bark of oak, scraped off and used dry.

To make paints easier to handle, the pigment was mixed with grease or marrow. The Shasta combined charcoal with marrow; this was chewed into a waxy substance and stored in a deer bladder, to be squeezed out and used as a pencil when needed (Voegelin 1942:197). Among the Western Achomawi and Foothill Maidu only red paint was mixed with marrow or grease; other pigments were applied dry. The Nisenan and Valley Maidu mixed pitch with charcoal to make a paste. Grease or marrow was used as a paint base by the Shasta, Wintu, and Mountain Nisenan.

These paints were usually applied with the fingers, but pitchy mixtures were frequently applied with a stick by the Eastern Achomawi, Foothill Maidu, and Foothill Nisenan. The Eastern Shasta and Modoc used a basket filled with water or a still spring pool to serve as a mirror when applying paint (Voegelin 1942). Garth (1953:147) reports that paint decoration was applied by the Atsugewi by dipping two or three fingers in the color and drawing them across the biceps and legs, as well as across the chest and cheeks.

Central California Culture Area

The bulk of information about pigments used in the large Central California area comes from the Culture Element Distribution lists published in the University of California Anthropological Records and Publications in American Archaeology and Ethnology series, and is presented as grouped by the authors.

The Pomo Indians used red mineral, black charcoal, and white clay for pigments. Barrett (1917:433) reports that "black paint was most easily obtainable and most freely used. It consisted of ordinary charcoal from the fire. If a large surface was to be painted, the charcoal was pulverized into the palms of the hands and rubbed on. If lines were

desired, this powder might be applied with the finger, or a piece of charcoal might be used as a pencil. Also, stripes were sometimes produced by scraping off part of the paint with the fingernails, leaving the skin exposed along these lines. In case a sticky surface was required, as, for instance, when down was to be later applied, the paint was mixed with saliva."

Barrett (loc. cit.) further states that white paint was made from a whitish or light blue earth, and red paint was manufactured by pulverizing cinnabar, a rare and highly prized mineral in the Pomo area.

Loeb (1926:158) reports that the Eastern Pomo made black paint from charcoal mixed with soaproot which had been previously baked in ashes. Red paint was prepared in a similar manner, except that the pigment, which came from ferric rock, was powdered before mixing.

The Kato, Lassik, and Yuki used a mineral for red paint and charcoal for black. The Kato used blue clay, and the Kato and Lassik used pulverized steatite for white paint. Paint was applied with the fingers; the Lassik also used sticks (Essene 1942).

Several paint materials are recorded for the Yana. According to Sapir and Spier (1943:256): "A soft red stone, when wetted, and a white earth obtained in the mountains, were used as face paints.... Another red paint was furnished by the inner part of a fungus growing on fir trees, which was chewed or cooked." Sapir (1910:104-105) also notes the use of black pitch as a face paint.

The only mention of Wappo practices found in the literature reviewed was made by Driver (1936:188), who reports three colors used: red earth, black charcoal, and white earth.

The Miwok made red paint with a mineral from the ground. One of the Northern groups also used pine knots to manufacture red. Blue and yellow minerals were used by the Northern Miwok. All the Miwok used a mineral substance for white paint; and charcoal, as well as a mineral, was used for black pigment. The Northern Miwok mixed grease or marrow with their pigments. The clay used by the Southern Miwok had grease mixed in it and was softened by heat before being used. Paints were applied to the face and body with the fingers by all groups, and with a stick by only one central group. Grease was used on the face as a paint base by most of the Miwok (Aginsky 1943).

The Yokuts and Western Mono peoples used a red mineral from the ground to manufacture their red paint. Gayton (1948b:265) reports that

the Northern Foothill Yokuts bought red paint from the Western Mono, who obtained it in trade from the Eastern Mono. Her informant said that the paint was brought over as a hard ball and was material obtained from the water. Gayton further notes the use of green pigment which was said to have been introduced by the Paiute who introduced the Ghost Dance.

The Western Mono had a white paint that looked like flour (Gayton suggests this was lime) and was carried in a little skin sack. The white paint of the Tulare Lake and Valley Yokuts was made from burned shell. All these pigments were pulverized in small mortars and mixed with grease for application. White paint from diatomaceous earth was prepared by the Yokuts; some of this substance was traded from Yokuts who lived in the Coast Ranges. One such deposit lies near Lompoc in Santa Barbara County, another source was near Crow Creek in western Stanislaus County. According to Latta (1949:58), diatomaceous earth provided a pure white pigment.

Latta observed the procedure for the manufacture of black paint when he accompanied two Wukchumne Yokuts on a trading expedition from Kaweah to Dunlap. The car was stopped near old Auckland and the Indians began to search the cut bank at the road's edge with sharpened sticks. They dug into soft granite and removed chunks of a heavy blue-black material which is a form of crude graphite deposited in the crevices in the top of the granite. To prepare this material for paint the Yokuts let a fire of dry oakwood burn down to a heap of red coals. The graphite was then put into a hole dug in the center of the fire bed and covered with hot coals from the rim of the fire. When the fire bed was reduced to ashes and had cooled, the burned graphite was carefully removed and placed in a bag of tanned deer skin. This burned graphite had slacked into a fine, sooty-black powder, in appearance like commercial lampblack, but heavier (ibid.).

Latta further reports that these black and white pigments were mixed with plant juices to form a paint. One informant, of the Dumna Yokuts from Friant, told Latta that his people used only oil from the seeds of the chilocothe or wild cucumber. Another informant told him that the Wukchumnes mixed this oil with sap from the tall blue-gray milkweed.

The Yokuts obtained yellow pigment from yellow ocher available at many places throughout volcanic regions of the Sierra Nevada (Latta 1949:179).

According to Driver (1937:76), the Western Mono used red spruce fungus for red paint. [This was probably fungus of red fir as there is no spruce in this part of California.] He reports blue and yellow colors for a few groups, and states that ashes were used by four scattered Yokuts tribes for gray or white. Paint was applied to the face and body with the fingers; the Western Mono employed sticks.

Red paint for the use of Tübatulabal women and girls was made from red earth which was obtained in the vicinity of Koso Hot Springs, east of Little Lake in Koso territory. The Tübatulabal either obtained the pigment themselves or secured it from the Koso. The women and girls also rubbed mashed roots of Plagiobothrys nothofulvus Gray (foothill floral area) over their cheeks to color their faces (Voegelin 1938:23).

The Kitanemuk Serrano used red ocher, white kaolin, and black charcoal as raw materials for paints. These were applied with the fingers. Sticks were reported to have been used in the application of paints, but this is doubted by Harrington (1942:18).

Information on the Costanoan and Salinan practices was compiled by Harrington from his field notes made many years before the Cultural Element Distributions surveys. He reports that both groups had a red paint made from a mineral which was red ocher, white paint from the mineral kaolin, and black paint made from charcoal. These colors were applied to the face with the fingers (Harrington 1942).

Mason (1912:129) reports the use of red, white, blue, and yellow pigments by the Salinans. Red paint was made from cinnebar which was mined in the surrounding region (possibly in the New Almaden mine near San Jose). Yellow pigment was obtained from the root of a plant (Psoralea macrostachya ?). Blue paint may have been made from hydrous oxide of manganese which was used by the prehistoric Chumash. The source of Salinan white paint is uncertain.

Regarding the famous New Almaden mine located in Costanoan territory, Bancroft (1886:370) writes: "The New Almaden Cinnabar Mine has been from time immemorial a source of contention between adjacent tribes. Thither, from a hundred miles away, resorted vermilion-loving savages, and often such visits were not free from bloodshed."

Southern California Culture Area

Harrington (1942:18) records red ocher, white kaolin, and black charcoal for the Chumash, Gabrielino, and Fernandeano. These paints were

applied to the face with the fingers; stick applicators are reported, but Harrington considers this information suspect. The Gabrielino also acquired manganese from the Cahuilla for black paint. The Cahuilla utilized a red mineral from the ground, and one group also used a red mineral from scum off pools to manufacture their red paint. They used a white mineral for pigment, and two groups report a black mineral, but black paint came principally from vegetable black or "greasewood" gum. Red mineral is the only pigment recorded for the Cupeño peoples. The Luiseño and Diegueño used red scum from pools, and white and black minerals for pigments. All these groups applied paint with their fingers (Drucker 1937).

Strong (1929:298 fn.) reports that the Luiseño made black paint from a light, soft black rock, "like stove polish." Their red paint was made from iron oxide collected in certain springs. White paint was made from white clay obtained on the side of Mount Palomar. It was thinned down with water and became very white when dry.

The Kamia of the Imperial Valley used red and black mineral pigments to make their paints. The black mineral, according to G. D. Louderback (Gifford 1931:35), is an impure manganese dioxide, probably psilomelane. Both minerals were obtained in the Jacumba region in Diegueño territory. Gifford (1931:34) reports that the Kamia kept the pulverized pigment in a small, painted deerskin pouch, hair side out, and that "although the source of the pigment was in Diegueño territory, the Kamia were always welcome to help themselves."

Great Basin Culture Area

The Great Basin peoples included the Northern Paiute, Washo, Eastern Mono, Koso Panamint, and Chemehuevi tribes. Their territories stretched almost the entire length of California on the eastern side of the Sierra Nevada.

The Northern Paiute of Surprise Valley used black, white, red, blue, and yellow minerals and specularite (galena ?) to make paint. Red and yellow pigments were the most commonly used. These were made from yellow ocher, one known deposit of which was in the Big Valley to the north of Mt. Bidwell. Kelly (1932:116) reports: "Yellow paint was obtained from various other sources, as, for example, yellow spots (?) on the wild rose. It was simply gathered and smeared on." She describes the process used to manufacture paint from yellow ocher: "When collected the earth was yellow and was used raw as paint of that color.... For red paint, the ochre was placed in a hole in a rock and a fire kindled on top. The coals were raked off, and after the ochre had cooled, it was brick red.

It did not require pounding but was placed directly in a small buckskin storage container. Red pigment was not mixed with fat; grease of any kind was smeared on the face and the paint then added."

Kelly also reports (loc. cit.) the process used to make white paint from a soft brownish-tan material which appears to be chalk rock. The source of this substance was a deposit on Bidwell Mountain. "The rock was crushed, soaked in water, and drained, whereupon it appeared white. It was stored in cake form and resembled tailor's chalk. It was moistened with the tongue before being applied to the face."

One of Kelly's (1932:117) informants mentions blue pigment which was said to occur in the same place as white, while another said that it came from the water, but it was not in general use. Other informants mentioned black, possibly to be identified with the blue color. One said that it was made from pine pitch, although another asserted that they didn't use pitch: "That's what the Achomawi used for mourning."

The pigments were mixed with marrow or applied dry over greased skin. Fingers and sticks were used to decorate both face and body (O. C. Stewart 1941).

The Washo Indians used black paint made from a mineral, charcoal, or soot; white and red minerals and specularite were applied dry with fingers and sticks to face, body, and hair according to O. C. Stewart (1941:194).

Price reports (1962:29-30) that the Washo gathered red ocher south of Dayton, Nevada, and south of Markleeville in California. They found it in powder form, wetted it, rolled it into a stick, and roasted it slightly in hot sand. A sort of rouge stick was formed and applied on previously greased skin. The Washo also mixed yellow and black pigments with fat or grease. "These colors stayed on only a short time, the black an hour or two and the yellow slightly longer." White pigment was made from a chalk mixed with water and would stay on about as long as the black paint.

Information for the Eastern Mono comes from those groups who lived in Owens Valley. These tribes made pigments from red, white, black, and yellow minerals. Steward (1933:276) reports that red paint was manufactured from cinnabar obtained near Last Chance Mountain in Death Valley. It was mixed with grease and ground, and used on the face and in the hair part. Yellow "chalk" was obtained from the Shoshoni who found it somewhere east of Owens Valley. Black, probably a manganese, was abundant around Mono Lake, and white was made from a chalk secured near Fish Springs

Dam, located at the eastern end of Poverty Hills. Gray paint was made from ground galena. Grease was mixed with the pigments and the paint was applied to body and face with fingers and sticks (Driver 1937).

The Koso-Panamint and Chemehuevi had red, white, yellow, and black mineral paints. They mixed the pigments with grease and applied them to face and body with fingers and sticks.

Colorado River Culture Area

The Yuma and Mohave, Colorado River tribes dwelling in the remote southeastern corner of the state, carried face and body painting to an extreme among Californian tribes. In this trait they were more akin to the tribes of the Southwest than to those of the rest of California.

The Yuma used red, white, yellow, and black minerals for their paints which were applied with the fingers. Father Font, who visited the Yuma Indians in 1775, reported that "the men are much given to painting themselves red with hematite, and black with shiny black lead-colored earth.... They also use white and other colors, and they daub not only the face but all the body as well, rubbing it in with marrow fat or other substances" (Heizer and Whipple 1957:205). Font also reported staining of the body with charcoal from the top down. He observed that the women used only red paint, a commonplace practice among them. He saw only one large girl who, in addition to the red hematite, had some round white spots in two rows on her face. Forde (1931:229-230) records the use of red and a variety of dark colors: black, brown, and purple.

According to Kroeber (1925:729), the Mohave painted their faces far more effectively and frequently than any other tribe of California Indians. Red and yellow patterns across the cheeks were the favorites of the young women and essential to appearance in public [as is lipstick to modern women]. Mohave girls drew forking lines downward from the eyes, or a band passing squarely across the cheeks, and the like. The style was obviously kindred to that followed by the Siri, though not quite so inclined to fineness of execution.

A full account of Mohave pigments is given by Taylor and Wallace (1947:1-12), who state that red, black, and white paints were aboriginal, with a commercial yellow paint appearing after contact with the white man. Red paint was obtained in trade from neighboring Walapai Indians and was a clay, possibly hematite. "Pieces of the clay are carried home, dried, and then ground into a fine powder in a special

mortar.... The powder is kept in a little cloth or skin bag until needed" (op. cit., 5). The pigment was mixed with deer fat which was scarce and also traded from the Walapai or Yavapai. "The deer-fat is stored in a little pottery vessel covered with a lid and sealed with wax made from the greasewood bush. When a Mohave wishes to paint his face, he puts some grease in a pottery fragment and kneads it until it is soft. A little of the pigment is added and the mixture is worked with the fingers until it resembles 'dough.' It is warmed slightly over the fire just before it is applied to the face" (ibid.).

Mohave black paint came from a shiny, black rock (manganese ?) which was pulverized, dried, and kept in a bag. It was never mixed with grease but applied dry. The method of preparing white paint was the same as that of the Northern Paiutes. The dried cake of white paint was suspended from the house rafters and pieces broken off when needed. These were moistened with saliva and applied wet to hair or body.

Mirrors were shallow dishes filled with water darkened with ground charcoal and pigments were put on with fingers or hand, though if a fine line was desired a brush was made by shredding the tip of an arrow-wood.

SOURCES OF PAINT MATERIALS

Use of Local Products (see map 1)

From the foregoing survey it becomes obvious that pigments were important to California Indians. They made use of the natural resources at hand—products of trees in the forested regions and the indigenous deposits of colored earth and rocks. The Indians often traveled long distances from their homes to obtain the raw materials needed to manufacture their paints. Red, white, and black paints were almost universal. Yellow, blue, and green pigments were much less common and were not always used as face and body paints.

Trade Items (see map 2)

In searching the records it is of great interest to note repeated reference to the use of paint as a trade item. Those tribes who possessed the sources—such as the red ocher of the Surprise Valley Paiutes and the red mineral of the Eastern Mono—were suppliers of pigments to their neighbors, some materials changing hands several times. In a report on

trade routes and economic exchange among the Indians of California, Davis (1961) notes that pigments and paint are mentioned in the literature as trade items thirty times, fifteen times as imported items and fifteen times as exports.

The Eastern Mono were very active in commerce with their neighbors across the Sierra. They supplied red and white paints to the Miwok, Western Mono, Yokuts, and Tübatulabal. In turn, they imported from the Central Miwok a fungus used in red paint and received black and yellow paints from the Paiute tribes to the east.

Green pigments were relatively rare and were supplied by the Shasta to the Northern Wintu and by the Achomawi to the Northeastern Maidu. The trade in red ocher between the Northern Paiute and the Atsugewi and Achomawi has already been mentioned.

In the southern part of the state the Mohave received red pigment from the Walapai and the Western Yavapai.

CULTURAL USES OF PAINT

Nonceremonial Practices

Among the Mohave, Yuma, and Kamia tribes nonceremonial painting reached its height. In the rest of the state, where the ritual uses of pigments dominated the practice, nonceremonial painting played a minor role. Among some of the instances mentioned in the literature are reports of nonritual painting among the Serrano, Cahuilla, Cupeño, and Luiseño, who used an all-over face cosmetic for adornment and put black paint around their eyes for protection from the sun. Among the Northern Paiute light skin was a criterion of beauty and in the summer pigment was applied to the skin to prevent darkening. Another possible reference to nonritual painting is reported for the Northern Paiute, Achomawi, Washo, and Eastern Mono, who applied pigment after awakening from a bad dream, but this also seems to have had some ritual connotation. Foster reports (1944:191) that among the Yuki painting was used for social dances which were held for fun. "Faces, arms, and chests were marked with charcoal either in horizontal lines or in circles."

The Mohave carried nonritual painting to great lengths and took delight in inventing new motifs. "Everyone paints mainly for adornment, but also to protect the skin against the weather and insects, and to improve the complexion" (Taylor and Wallace 1947:8). Designs were usually in red or yellow (figs. 3d-t, 4a-t). There were no prescribed

designs although certain forms were used repeatedly. The patterns lasted for a whole day "if a fellow didn't do something and sweat" (ibid.). Black paint was reserved for men, the only exception, noted by Kroeber, was when a woman mourned for a child. Warriors and doctors covered all or most of the face with black pigment. "A youth, however, may not use black pigment until he reaches maturity" (Taylor and Wallace 1947:11).

The Mohave painted their hair as well as their faces, and this practice is also reported for the Yuma and the Washo. White paint was reserved for the hair and body, never for the face. The technique was to moisten the fingers or palms, press them on a cake of chalk, and rub them on the shoulders, chest, arms, or hair. Both men and women drew designs with the wet, white paint which was first placed in the palm of the hand and then pressed or stamped repeatedly in designs over the body or hair (ibid.).

Ceremonial Practices

Ritual painting was virtually universal in California, although there is little reference to it in southern California in connection with warfare. Where puberty rites were prevalent, painting in some form always accompanied the festivities. In those areas characterized by specific ceremonies, such as the World Renewal rites of the Northwest, the Kuksu society of the Pomo area, and the Toloache religion of southern California, painting accompanied the observance of each of these celebrations. These practices will be described in detail as each of these areas is considered.

Northwestern Culture Area (table 1): All of the tribes of the Northwest, with the exception of the Mattole, are reported to have used black, red, and white paints in connection with war. The Tolowa and Karok applied paint to mask the identity of a warrior. The Yurok and Sinkyone celebrated a victory with a dance for which the men used black paint; on a similar occasion the Shasta men used red, black, and white paints. According to Voegelin (1942:110), the Shasta painted their faces, arms, bodies, and legs with stripes and variable patterns. Dixon (1907:440) reported that when the Shasta went to war "they were elaborately painted in spots of solid color. White, if it was used, precluded the use of any other color with it. Red and black might be combined. Each man always painted in the same manner."

The Western Shasta observance of puberty rites consisted of private seclusion for each first menstruant during which a special face pattern was painted in red on each girl by an attendant. Face painting was used in connection with public recognition of a girl's first mense by the

Tolowa, Karok, Chimariko, and Hupa. One Sinkyone informant reported the painting of boys and girls during their instruction in puberty school. Ghosts, which were impersonated by older members of the tribe for both girls and boys, also used paints. At the major dance during the public rites, the men dancers of both Shasta groups studied painted their faces red, white, and black; the women used only red paint.

The principal ceremonies of the Northwestern groups centered around World Renewal or first fruits concepts. The Yurok, Karok, and Hupa used paints for the dances connected with all these rites. Kroeber (1925:56) reported that the Yurok used face and body paints to a small extent as a part of their costuming for the Deerskin dance. "All the dancers are painted with a few thin lines of soot across the cheeks and down the shoulders and arms; or the jaw is blackened, or the chin striped. The painting is quite variable according to individuals, and decorative, not symbolic." A small amount of face and body painting was used also for the Jumping dance which follows the Deerskin dance. Yurok priests painted in connection with the ceremony for the first salmon run, but the manner was not specified.

The Hupa men participating in the White Deerskin dance painted themselves. For the Jumping dance, the dancers usually painted their faces with black paint in horizontal bands. Goddard (1903:67) reported the Hupa Brush dance as a medicine dance conducted by anyone knowing the formula, who was hired by the family of the person for whom the dance was held. At that time only one woman was still performing this ceremony. "She paints her face black and makes black stripes on her arms at the wrists and below the shoulders, and on her legs at her ankles and thighs. She also paints her breast" (ibid.). The Boat dance was held on the third day of the Hupa White Deerskin dance sequence. Four boats were used, with two flint carriers crouched in the bow of each, wearing all their lesser regalia and having their faces painted solid black. The medicine man who led the dance painted his face and arms with soot mixed with marrow (Goldschmidt and Driver 1940:111).

The priest of the Karok World Renewal ceremony at Panaminik was painted. When he entered the sacred house after "prayer" on the first morning of the ceremony, "he painted the lower part of his face red, with black marks on his cheeks, and drew black bands above and below his elbows and knees" (Drucker 1936:24). This process was repeated for seven days. On the eighth day, "in the morning, the priest painted himself more elaborately than before, coloring his entire body red with a black stripe down the front from neck to groin. He retained the black bands around his arms and legs" (op. cit., 25). His paints and other

objects were kept in a large edition of a jumping-dance basket and stored in the sacred house.

Ida Pfeiffer wrote (1855:90-91) of a journey along the Smith River where she observed Indians who were most likely of the Tolowa tribe. She says that "after supper the gentlemen, young and old, made their toilette, by daubing their faces in a most detestable manner with red, blue, or black paint. They first smeared themselves with fish fat, and then they rubbed in the paint, sometimes passing a finger over it in certain lines, so as to produce a pattern; and it is hardly necessary to say that their natural ugliness was greatly increased by the pains they had taken to adorn themselves."

Wailaki men blackened their faces and chests for war and for dances. Loeb (1932:87) reported that they also used white and red paints.

The Shasta Indians danced only to prepare themselves for war, to help a girl at the crucial period of her adolescence, to acquire shamanistic power, or to cure a sick man (Kroeber 1925:304). For these purposes paint was a part of personal adornment: "For special occasions both sexes painted face and arms, each person with his own design. Girls had three or four red stripes on each cheek, being painted in this manner until after the puberty dance" (Holt 1946:305).

It was the responsibility of the women shamans to train their successors. "A shaman usually selected one of her own children or a brother's or sister's child. She cared for it while small, keeping it much with her and wishing it to become a shaman. She painted it like herself and told it certain things to do and not to do" (Holt 1946:328). The male helpers of shamans, as part of a ceremony summoning an Axaike (spirit-guardians of shamans) painted their bodies red and the arms and legs in alternate black and red stripes (op. cit., 332).

Shasta shamans varied their use of paint and adornment while officiating at ceremonies. Yellow paint made from the pollen of pine, alder, or hazel was used by shamans only. Dixon (1907:481) reported that "blue may be used by shamans whose Axaike was the sun; but they also use red and yellow, painting three parallel curves from the forehead to the chin on one side of the face (one curve of each color), the whole representing the rainbow. Other shamans put stripes, lines, and dots on the face and breast. Shamans having the rattlesnake as an Axaike use dust as a paint."

Another use of painting cited for the Shasta was for a prayer to the sun for help in war and for the good of the whole village. Certain

men in the tribe possessed the requisite knowledge and performed a simple ceremonial, "'talking to the sun' each morning. This man painted in a prescribed manner: he had paints of all the colors that he possessed in a row before him and threw a pinch of each in turn toward the sun as he made his requests, saying, 'This is for you to paint. I am doing this for you.' He then offered the paint and asked the sun to care for them, keep sickness from them, protect them from their enemies" (Holt 1946:332).

Among the Shasta, a woman in mourning, in addition to cutting her hair, was required to put pitch and charcoal on her head and face, sometimes mixed with a little red paint (Dixon 1907:467).

Merriam visited the Shasta in September, 1919, and found the aged wife of the old Shasta Chief, Bogus Tom, "conspicuous at some distance because of a brilliant red ring on each cheek. This ring, which had been recently painted, was at least two inches in diameter and nearly half an inch wide. It enclosed the cheek-bone (its upper edge reaching almost to the eye, while its lower border touched the ascending arm of the outer tattoo band just above the corner of the mouth).... On questioning the old chief as to the meaning of this brilliant scarlet ring, I was informed that it was for the purpose of attracting the attention of the Indian's god. He stated that when Indians were troubled or in distress and did not know what to do, the women painted a red ring on each cheek while the men painted the forehead white and the top of the head either white or red. The Indian's god on seeing these conspicuous markings would come to the Indian and give him instructions as to what was best to be done" (Merriam n.d.)

Among the mortuary practices of the Northwestern tribes was the painting of corpses. The Tolowa painted one side of the face of the deceased solid black. The Yurok and Hupa also painted their dead; in what manner is unspecified except that one Hupa group put vertical stripes of charcoal on the nose, arms, and legs. The Karok painted only the corpses of doctors, and the Mattole are reported (Driver 1939) to have painted charcoal on the bodies of murdered persons.

Northeastern Culture Area (table 2): The three tribal groups which made up the Northeastern culture area—the Modoc, Atsugewi, and Achomawi—all painted for warfare. The Modoc used white paint, the Achomawi white, red, and black paints. These were applied to their faces, arms, bodies, and legs. These groups used variable patterns painted according to their guardian spirits. An Atsugewi informant reported to Garth (1953:147) "that a man going to war might paint his whole face either white or black and then scrape off some of the paint with his fingernails to make a negative pattern of lines." The informant also

reported that red paint might be used in war, but another of Garth's informants denied this, contending that white was the important war paint and red was only for "style." "According to him, young people might pull up a certain weed called ja'kip and, using the red part at the base, paint a line from the corner of the mouth back across the cheek and another vertical line from the mouth to the cleft of the chin. This was for 'style' and might stay all day" (ibid.).

In 1873 Joaquin Miller accompanied a Modoc war party into the Pit River area. He described the paint preparations made before battle by his Indian friend, Klamat. "He prepared his arms and all things for the approaching battle with the utmost care. He bared his limbs and breast and painted them red.... At last he painted his face in mourning. That means a great deal. When a warrior paints his face black it means victory or death. When a warrior paints his face black before going into battle he does not survive a defeat" (Miller 1873:361).

All three of these tribes held victory dances after cessation of warfare and painted the participants. Red was used by all who took part in this dance; also, white by the Atsugewi and Achomawi; and black by one Achomawi subgroup.

The girls' puberty ceremony was practically the only ceremonial of any importance in the Northeastern area. It reached its highest development among the Atsugewi (Garth 1953:161). Puberty rites consisted of a period of seclusion for each menstruant during which Modoc girls had their faces painted black by an attendant. Eastern Achomawi girls were also painted by an attendant, red and black with a special face pattern of three red stripes (one each down the nose and cheeks) if the girl danced for three nights; a fourth stripe down the chin was added if she danced for four nights (fig. 1b). For the major dance or the public rites of the girls' puberty ceremony, Atsugewi and Achomawi men and women painted their faces red; among the Modoc only women are reported to have painted for this occasion, and they also used red paint.

The sole report of painting corpses in the Northeast was for the Modoc who did this only for deceased shamans (Voegelin 1942).

Central California Culture Area (table 3): This large region includes the territory between the northern and southern points of the Central Valley, the Sierra Nevada on the east, and the Pacific Ocean on the west.

There is considerable information available in the literature on

the Pomo Indians, who used paints for warfare, ceremonials, and dances. "Warriors painted themselves with charcoal around the mouth and cheeks" (Loeb 1926:200). Most of the Pomo tribes also used red paint in their decoration for warfare (Gifford and Kroeber 1937).

Barrett (1917:405) quotes from Powers' notes on the "Devil Dance" as practiced by the Gualala peoples. "In the midst of the ordinary dances there comes rushing upon the scene an ugly apparition in the shape of a man, wearing a feather mantle on his back reaching from the armpits down to the mid-thighs, zebra-painted on his breast and legs with black stripes."

The ghost dancer in the Pomo Ghost Ceremony painted his body with white, red, and black paints. "A man might paint his body entirely one color. The upper half of the body might be of one color, while the lower half was of another. The same difference in color might obtain between the right and left sides, and bands and stripes might be freely used" (op. cit., 407). Ash devils, or fire-eaters, who took part in the Ghost dance were variously reported to have danced entirely nude except for a coat of blue paint, or to have had their faces "painted red, black, or white, two colors never being used together. The legs were painted white, then scratched with the fingernails so as to remove some of the paint and produce longitudinal stripes." During the dance, all the ghost dancers disrobed in a special ceremony. "When all had disrobed, each took his costume and retired to the woods or brush, redressed himself, endeavoring to change his painting to one as different as possible from that which he wore before" (op. cit., 416).

Loeb (1926:346-347) reports that the costumes worn by the ghost dancers in the daytime were intended to conceal the identity of the wearer and also to give the most supernatural and terrifying effect possible. "First, all the body left visible by the short skirt of brush or twigs was painted in white clay, black and red paint, in any grotesque design of stripes or band that was desired."

The Guksu ceremony was a very important occasion for the Pomo and elaborate costumes were worn for it. Persons impersonating Guksu "painted their entire bodies black, according to some informants; according to others, with horizontal red, white, and black stripes. The feet were painted black and the underside of the chin and the sides of the face were painted white" (Barrett 1917:424).

Calnis was a Pomo deity who was believed to live to the east, and the only one associated especially with Guksu in their ceremonies.

The dancer who represented this deity was painted entirely black.

The Pomo performed numerous other dances and always an important part of their attire was face and body painting. This varied in accordance with the occasion and was usually carefully prescribed for each dance. "The body, or a large part of it, might be covered with one solid color, and longitudinal or horizontal stripes of various widths and also dots of various sizes might be used" (Barrett 1917:473). There were dances in which both men and women participated, and others for men or women only.

For the Gilak dance, men painted all of the face below the eyebrows with a single color—blue, white, or red—after which they scattered eagle-down upon this. "This gave the face a white, fluffy appearance. They painted the chest and shoulders black. The legs were painted all black or all white. Then longitudinal stripes were scratched through the paint with the fingernails. The arms were painted with three bands, each four fingers in width; one about the middle of the upper arm, one about the elbow, and one about the middle of the forearm.... The women painted the upper part of the body in the same way as the men" (op. cit., 433-434).

Men's dress for the Hohoki dance included painting the lower part of the face black (below a line running from just under the ear to a point just under the nose). Running from each of the acromia to the sternum was a black band about four fingers in width. "Four similar bands encircled each arm, two above and two below the elbow, while four such bands were placed upon each leg" (op. cit., 435).

Painting for other dances was basically a repetition of that described for the Hohoki, with certain variations. For the Cokinke dance the painting was the same except that the upper arm and thigh bore one painted band each instead of two as in the Hohoki; for the Yoke dance three stripes were painted on the men's arms. For the latter "each woman had a narrow, black line running down the chin and a similar line running out from each corner of the mouth toward the ear" (op. cit., 436).

When paint was used for the Lehuyeke dance it usually consisted "of a coat of black on the lower part of the face and three bands about each arm and each leg" (op. cit., 437). Other designs were also used. The women painted the lower part of their faces. The men painted their naked bodies with vertical stripes for the Thunder dance. Also, there was one stripe on the face running from ear to ear and just below the nose. The women wore the same stripe on the face as did the men. Men

and women were nude except for a coat of white paint over the entire body when participating in the Coyote dance.

Barrett describes (1917:438-439) a dance for men only called the Hiweke. For this "the dancers first painted the entire body black and then added many white spots irregularly placed all over the body.... The face of the dancer was painted black." A dance called Matake was only for women; the cheeks and the lower part of the face were painted black, and then vertical lines were scratched in the paint.

Pomo women in mourning wore white paint on their hair and eyebrows.

The Kato and Coast Yuki painted for warfare: the Kato used red, black, and white; the Coast Yuki, red only. The Kato painted themselves with red ocher and put black charcoal across their foreheads in preparation for war (Loeb 1932:16). Both tribes held victory dances for which Kato men painted with red and black; Coast Yuki men painted with red.

The Coast Yuki held a puberty school for girls and boys. Both sexes were painted with the designs that were used for tattooing (Driver 1939).

The Yuki proper used red paint for warfare. They also painted for their ceremonials, using horizontal bands of paint for the Ghost society and for the "Big Head" impersonation. For initiation ceremonies, (Ghost dances) members imitated "devils" or ghosts. For subsequent impersonations, the actors dressed in the woods, painting their bodies in white, black, and red horizontal stripes.

The Lassik painted for warfare with red, black, and white paints, and also for the ritual of the "Big Head" impersonation (Essene 1942).

The only reference found in the literature to the Wappo peoples practices is by Driver (1936:188). He reports that both sexes painted their bodies for dances, and the men used red, black, and white pigments.

The only report concerning the practice of face and body painting among the Coast Miwok is in Heizer's (1947) article concerning Sir Francis Drake and the California Indians. In June, 1579, Fletcher described a procession that came to visit the Drake party. "Every Indian

had his face painted in black or white or in other colors" (Heizer 1947: 266). In his comments, Heizer writes (op. cit., 269) that "the practice of painting the body is an almost invariable feature of Coast Miwok and Pomo ceremonies." From the total evidence presented, Heizer concludes that these Indians were most probably Coast Miwok.

Across the Coast Range, in the upper part of the long Central Valley, lived the Wintun tribes. The Wintu used war paint, "especially stripes of pigment which were applied to the legs. The source of the colored earths was a carefully guarded secret" (Cora DuBois 1935:39). A war dance called Hupustconos was performed. It was considered proper to paint the face, upper body, and legs black for this dance. Red and white were not considered proper colors for this occasion.

Painting for dances and gatherings among the Wintun was optional for each performer. It was customary, but not obligatory, for undesignated members of the tribe to paint red streaks on both cheeks for the girls' puberty ceremonies (fig. 1a; Cora DuBois 1935:41). The Nomlaki (Central Wintun) painted a girl and her attendant on the last day of the puberty dances when they were set free after confinement (Goldschmidt 1951:375). Kroeber reported (1932:359) that "if it was spring, women painted with yellow pine pollen for the [puberty] dance."

The Tuya dance was a part of the Wintun Hesi ceremony. In ancient times the Tuya dancer painted the exposed parts of the body black. "There were no definite designs, whole areas such as the face or chest being colored, although narrow bands were sometimes drawn. This body decoration seems not to have had any special signification" (Barrett 1919:446-447).

On the last day of the ceremonies held for shaman candidates among the Wintun, "the shamans, new and old, went to the river to bathe and purify themselves. Then their bodies were painted with red, white, and black stripes to represent intrusive disease objects" (Cora DuBois 1935:89).

Painting the face and body may have been quite common among the Yana of the eastern foothill region, who used red and white paints in their warfare preparations. The Northern Yana used both colors on the face and body; the Central Yana used only red paint. Both men and women painted their faces red and white when dancing. One feminine style was three horizontal stripes of red across each cheek. In a tale recounted by Sapir (1910:104-105), the Yana were described as attending a dance with their faces entirely blackened with pitch, and one man, by way of embellishment, also smeared his face with sucker fish fat.

For mourning purposes the Yana had pitch smeared thickly over their heads and faces. "White clay was put on over pitch so that, in the words of one informant, 'they were marked like skunks'" (Sapir and Spier 1943: 276).

Relatively little is known of the cultural uses of paint among the Patwin tribes. Kroeber (1932:272, 318) reported that the River Patwin dancers in the Wai-Saltu society (similar to the Ghost dance) painted themselves coal black, and that a widow painted her face black for about a year after her husband's death.

Dixon (1905:167) wrote of the Northern Maidu, "the use of paint seems to have been considerable. Except, however, in the girls' puberty ceremonies, it was used mainly at dances." This was not elaborate painting, the paint being applied either uniformly over the whole body, or parts of it, or in rough streaks or dots.

In the foothill region the Maidu painted five alternate red and black vertical parallel lines on the faces of girls showing the first signs of womanhood, the lines being about five centimeters long and one centimeter wide. A dance was held on each of five nights. The morning after each dance, one of the lines was removed from each cheek, the last one remaining until the menstrual flow ceased. When the last line was erased, the girl was considered ready to marry (Dixon 1905:233).

The puberty practices of the Northeastern Maidu differ from those recorded above. On the seventh day of the ritual the girl painted herself elaborately, "the whole body being covered with spots of red, black, and white, and the face having several streaks or bands of the same colors" (op. cit., 237-238).

The Sacramento Valley Maidu painted the bodies of the Hesi dancers black all over on the afternoon of the first day of the dance. On the second day they painted themselves red all over, some having white streaks or spots also. Black was most commonly used in their ceremonial dances: for the Duck dance two naked dancers were painted black all over; the Turtle dancers painted their faces black; the two leaders of the Aloling-kasi dance were painted black all over. On the second night of the Deer dance, performed in March, the "young men go out to the woods and paint their bodies black and white in spots like fawns" (op. cit., 303). The two men who wore the bo'topi (headdress) painted themselves in stripes of black and white, as did also the two men wearing another headdress called the dö. In April the A'ki dance was held. In this ceremony a being called "Cloud Spirit" was represented. He was painted red all over (op. cit., 290, 293, 299).

The Southern Maidu, who lived in the area of Amador County, performed a "war-dance" to settle feuds. While so engaged, "the dancers wore their feather cloaks, carried bows and arrows, and decorated their bodies with paint. The men of each district had a certain color or combination of colors that served to identify them. The face was painted, then the chest 'straight down'; the leg also, from below the knee to the ankle" (Faye 1923:48). For the Tura, a pleasure dance, a black and white ring was painted around the leg of the dancer below the knee.

The Northern Miwok of the Central Sierra region used black, red, and white war paints. The Southern Miwok used only charcoal. They "had no time for other things as they did it [painted] immediately upon coming in" (Aginsky 1943:462). The Northern Miwok painted for war according to their totems or guardian spirits.

The Northern Miwok are reported to have had moieties which owned special paint designs. The Southern Sierra Miwok of Madera County also indicated the moieties of dancers participating in their ceremonies by means of paint, especially on the face. "The land moiety is indicated by stripes, usually horizontal; the water moiety by spots. The latter are said to represent the spots of fawns which are water moiety animals. Informants did not know what the land moiety stripes represented" (Gifford 1916:146).

The Northern Miwok and one group of the Central Miwok are reported to have painted corpses.

Gayton has recorded considerable information about the painting customs of the many Yokuts tribes of the southern Central Valley and Foothills region, and their neighbors in the Sierra Nevada, the Western Mono. She writes that painting was a favorite form of ceremonial ornamentation with the peoples of the Valley and Tulare Lake regions, the Chunut and Tachi. "Several patterns were developed as symbolic of the wearer's totem animal [figs. 1q-t, 2a-d]. The pictures call for certain comment. Coyote [fig. 1q]...had black about the mouth. Crow [fig. 1r]...had black dots over the entire face. Sandhill crane [fig. 1s]...had white covering the entire right side of the face. Eagle [fig. 1t]... had two short black lines extending diagonally outward from the eyes, and about the lower neck and shoulder plane, a band of solid white which at the same time was thought of as Eagle's sacred talismans of eagle-down rope. 'Chicken Hawk' [fig. 2a]...had long black lines representing tears from the inner corners of the eye to the sides of the mouth: 'he cried all the time because he was lonesome.' Cooper's Hawk [fig. 2b]...had similar black 'tears' and two vertical white lines on the chin. Antelope

[fig. 2d]...had two black lines radiating widely from the eyes. Prairie Falcon...had three parallel oblique stripes on each cheek, white, black, white, and tied his hair up in a special kind of 'screw' on the top of the head" (Gayton 1948a:21).

If a person did not want to use a totemic pattern, he could use any design he liked on the face, or white spots and stripes on the body.

Using material gathered by Gifford, Gayton (loc. cit.) describes Tachi moiety painting: "The Tachi employed moiety face paints. The toxelyuwic painted a 'pink' stripe of wild rosebush powder from the edge of the hair on the forehead down to the tip of the nose, and a horizontal stripe under each eye. A small black spot was added under each horizontal stripe of pink.... The nutuwuts moiety painted the right side of the face solid white, the left solid black. No spots were added." Gayton suggests that the patterns of both of these groups were probably totemic in origin, not specifically representative of the moieties.

The Kings River Yokuts applied white paint in streaks on the body of a shaman when he danced the Guksai dance as part of the annual Mourning ceremony. No paint was used on his face. The Chunut men used paint for decoration of participants in pleasure dances, painting their faces with stripes or spots of black and white with no special patterns.

The Central Foothills Yokuts, the Wukchumni on the K^weah River, painted totem animal designs on their faces (fig. 2e-i). Men and women differed only in the methods of application, using the same patterns, but the solid line of pigment used by men was broken into a line of dots by women. "Red paint was smeared lightly over the face when a woman was going to end the meat tabu after pregnancy or bereavement. Any woman taking part in a dance might put on red paint this way and then add a horizontal row of white dots on each cheek. Both sexes used red and white paint, but black paint was associated with doctoring" (Gayton 1948a: 69).

The Wukchumni used paint only for dances, ritual, or gala occasions, never as insignia by chiefs, messengers, singers, or others. They put red paint on the faces of new mothers during a ritual cleansing and celebration three months after delivery. This paint was applied by the mothers-in-law.

Varieties of designs were used by the participants in the rare dances given strictly for entertainment. In the Kam dance, one performer, called the Teposa, had his face painted entirely black; another, the Anaki, had

one half of his face black, the other side white. Both had their bodies covered with short horizontal white stripes (Gayton 1948a:115-116).

The Watiyod was a dance performed by Wukchumni shamans (usually women) for the entertainment of onlookers and to make money for themselves. One of Gayton's (loc. cit.) informants described such an affair in which a boy called Watisti and his mother danced. "His face was painted entirely black, and short perpendicular alternating black and white stripes covered his torso. Black and white stripes encircled his arms and legs." "Poi'on [his mother], who danced with him, had eagle down glued across her forehead, wore a deerskin apron, and carried hand feathers. Her face bore alternate stripes of black and white running obliquely from beneath the eyes to the edge of the jawbone. Her body was unpainted."

Another informant, describing the Watiyod, said that usually there were four or five men and four women dancing. The men had their bodies painted with horizontal stripes of white. The women's faces were covered with red paint and over this a horizontal row of white dots crossed the cheeks and nose (ibid.).

Paints were used by both the Wukchumni and Yaudanchi for the Bear dance. The Wukchumni painted the arms and legs black, the Yaudanchi, the whole body. The Coyote clown in the Rattlesnake ritual of the Yaudanchi was painted about the eyes and mouth.

Among the Wukchumni a Corpse Handlers dance was held by those persons who supervised burial rites. For this ceremony the men painted their faces black (Gayton 1948a:124).

The moieties of the Kechayi subtribe of the Northern Foothill Yokuts were called the Tokelyuwich and the Nutuwich--similar to the names used by the Tachi (p. 23). As described by one informant, the Tokelyuwich covered the face with white and added two vertical stripes of green; the Nutuwich used only red horizontal stripes. The Tokeluwich sometimes put white horizontal streaks across their upper arms. Shamans were the usual owners and traders of paint (Gayton 1948b:162).

The performers at the Kechayi pleasure dances wore moiety face paint patterns. In the Sweathouse dance, "the Tokelyuwich participants were supposed to look like Eagle; their faces were painted solid red with white dots scattered over it and three horizontal white stripes on their cheeks. The Nutuwich dancers had red faces with black spots, and a black area all around the mouth. Men and women were painted alike" (op. cit., 172).

Bear dancers covered their faces with brown paint and put black around or over the upper lip "'to look like Bear'"; they also covered their arms and bodies with black. The Coyote Clown was of the Nutuwich moiety and he decorated his face and body with paint "'anyway just to be funny'" (op. cit., 173). A doctor participating in the celebration concluding the annual mourning ceremony put white paint on his body.

The Michahai and Waksachi, Transitional Yokuts, were reported to have used red, white, and black paint. Gayton's informant could remember only two specific patterns and the generally used shaman's pattern. A man with Crow Totem would always use black, but had free choice of design. "The favorite pattern for a Crow posam [lineage] was a horizontal black band on each cheek under the eyes, or sometimes over the eyes. A Deer man's emblem was one to three rows of black dots drawn along the zygomatic arch from nose to ears. Shamans used three horizontal rows of lines or dots on each cheek in the order red, black, red, and the same on arms and legs" (op. cit., 218).

Driver (1937) records war paint for some of the Yokuts subtribes. Red, white, and black paints were applied according to totem or guardian spirit.

Some of the Western Mono used black, red, and white war paints. Two groups painted girls ceremonially during the girls' puberty rites. There was some datura drinking among these peoples and those who participated painted themselves according to their totems (Driver 1937).

The Wobonuch and Entimbich subtribes of the Western Mono painted for mourning ceremonies or for participation in special rituals. There were fixed patterns for certain lineages such as Eagle, Cougar, Bear, Coyote, Crow, Duck, and Owl (fig. 2j-t). The designs were usually the same for men and women. In addition to these, at the Bear dance the performers smeared red paint on their faces (Gayton 1948b:284).

Various references are made in the literature to the Ghost dances that took place among the yokuts and Western Mono from 1870 to 1875. Gayton (1930:67) describes the dress of the dancers on one such occasion: "A new paint called wawun (Western Mono) of a bluish green color was brought to this dance by the Paiute. The Paiute also brought red paint but it was not new at this time. There were no special paint designs associated with the Ghost Dance cult: those persons who had totemic or moiety patterns used them, others put on any design they wished. The face paint patterns remembered by informants for this and other Ghost Dances are shown" (fig. 1h-p).

Among the Transitional Yokuts it is reported that "all the participants in the Dance of 1870 had red and black paint on their faces. The common pattern was three horizontal lines (male) or rows of dots (female) across the cheeks and nose" (Gayton 1948b:252).

The Banklachi of the Kern River, a subtribe of the Tübatulabal, employed black, red, and white war paints, and also painted corpses (Driver 1937). Gayton (op. cit., 54) reports that after their return to the Tule Rancheria from the Ghost dance of 1870 in Esholm Valley the Banklachi had a dance of their own which lasted six days. "People painted their faces: popular patterns were, for men, two parallel horizontal lines of black and white across the upper cheek, and for women, two or three vertical rows of black, white and red dots below the eyes. Body painting was not done."

The Tübatulabal women colored their faces red to make themselves look pretty. They sometimes rubbed their faces with earth and kept the paint on all day "'to make the face lighter.' Shamans engaging in contests painted their faces with alternate stripes of red and white raying out from the nose across the cheeks." They did not paint the rest of their bodies (Voegelin 1938:24).

We find scant information in the records of those tribes who lived on the central coast of California. Mason (1912:129) reports that the Salinan natives "shared with other stocks of the coast region a great fondness for painting themselves on frequent occasions. Red, white, blue and yellow were the favorite colors." They used the paint on the body and elsewhere. One specific Salinan ceremony, the Kuksui dance, is mentioned. For this dance two persons impersonate Kuksui and his wife. "The two dancers performed, naked except for a breech-clout and were painted red, white, and yellow" (op. cit., 178).

In his notes, Harrington tells us that the Costonoan, Kitanemuk Serrano, and Kawaiisu possessed paints and used them. The latter two tribes used them for ritual purposes, but the Costonoan, for nonritual purposes only. Little is recorded of the designs or precise ceremonies for which painting was used, with the exception of a picture portraying the body painting of the Mission Indians at San Francisco by Louis Choris, a Russian documentary artist who accompanied the Kotzebue expedition of 1815-16. In his written description of the painting, Choris observes that "on Sunday, when the service is ended, the Indians gather in the cemetery, which is in front of the mission house, and dance. Half of the men adorn themselves with feathers and with girdles ornamented with feathers and with bits of shell that pass for money among them, or they paint their

bodies with regular lines of black, red, and white. Some have half their bodies (from the head downward) daubed with black, the other half red, and the whole crossed with white lines" (Mahr 1932:97). (See fig. 5d-g.)

Bancroft (1886:370) describes the missionized Indians of Central California as follows: "The men rarely tattoo, but paint the body in stripes and grotesque patterns to a considerable extent. Red was the favorite color, except for mourning, when black was used. The friars succeeded in abolishing this custom, except on occasions of mourning, when affection for their dead would not permit them to relinquish it."

Southern California Culture Area (table 4): In this region there is some historical record for the climax area tribes, the Chumash and Gabrieleno. One reference is by Pedro Fages concerning the Chumash, and is a report of his observations of Mission Indians at San Luis Obispo. He states that "both men and women like to go painted with various colors, the former especially when they go on a campaign, and the latter when they are having a festal occasion, to give a dance" (Heizer and Whipple 1957: 210).¹

Bancroft (1886:404) records the painting practices of the Indians of Southern California. "Paint of various colors was used by warriors and dancers. Mr. Hugo Reid, who has contributed valuable information concerning the natives of Los Angeles County [Gabrieleno?], states that girls in love paint the cheeks sparingly with red ochre, and all the women, before they grow old, protect their complexion from the effects of the sun by a plentiful application of the same cosmetic. Vizcaino saw natives on the southern coast painted blue and silvered over with some kind of mineral substance. On his asking where they obtained the silver-like material they showed him a kind of mineral ore which they said they used for purposes of ornamentation."

1. The only pictorial evidence of Chumash Indian body and face painting is a photograph reproduced in a French journal which was published too recently to be reproduced in this report. It portrays a full body representation of an "Indien Chumash de Samala (?). Mission de Santa Inez (Cl. Léon de Cessac, 1878. Musée de l'Homme)." On his face are two finger-width white lines running diagonally outward from the side of the bridge of the nose to the corners of the mouth, and a short vertical white stripe centered on the chin. There is a wide V-shaped white stripe across the shoulders to the sternum. On each arm are two white bands; one above the elbow, one above the wrist. The legs also have two wide white bands around the upper thigh and the upper calf. (Reichlen et Heizer 1963: 17-34)

In 1792, José Longinos Martínez visited the coast of California and described Indians that were presumably of the Chumash tribe. Referring to both men and women, he wrote, "It is common among them to paint themselves with red ochre and other colors, painting their faces and all parts of the body. By their manner of painting themselves they know from what rancheria each one is, when they meet or when there is a great gathering for a dance or other function" (Simpson 1938:46-47).

Costanso (1910), who accompanied and recorded the Portola expedition of 1769-1770, wrote that the natives of the islands and coast of the Santa Barbara channel were "fond of painting and staining their faces and bodies."

Kroeber (1908:13) observes the mourning practices of the missionized San Fernando Indians. When an unconverted Indian died, "they immediately give notice to all the villages of the district, that all, old, young, and children, are to paint for a general feast."

The Serrano, Cahuilla, Cupeño, and Luiseño painted for both ritual and nonritual purposes. There is a report of one Diegueño group also using nonritual painting. This is indicated as use of a cosmetic all over the face and black paint around the eyes for protection from the sun. For ceremonial occasions all of these groups are reported to have painted their faces with red, white, and black paints. The Cahuilla, Luiseño, and Diegueño also used these same three colors as body paints.

The Serrano, Cupeño, Mountain and Pass Cahuilla seem to have been organized into moieties. The Serrano and Cupeño each had Coyote and Wildcat moieties. There were special insignia for each of these: a striped design for the Coyote moiety; and a dotted design for the Wildcat moiety. The records indicate that these designs were used primarily in connection with girls' puberty ceremonies. Strong (1929:110) suspects that the Pass Cahuilla also used these same two moieties. He writes of them, "in the girls' adolescence ceremony the girls' faces are 'sprinkled' with spots of white clay. There is a tuktum song saying that their face designs should be spotted. This, according to Palm Springs informants, was done to girls of both moieties. Among the Cupeño ... girls of the Wildcat moiety had a spotted face design, those of the Coyote a striped design. It is probable that the Pass Cahuilla once had the same custom, but if so it is not remembered today."

Strong further feels that the designs used by the Luiseño may have signified moiety organization. "It may be significant in the case of the Luiseño that the two designs, stripes and dots, are used in separate ceremonies, with the striped design characteristic of the coyote moiety still

associated with their girl's puberty ceremonies." He also records the use of red and black paints to distinguish moieties among the Luiseño. "They say the coloration of the male snake is red and of the female black, and on this account the paha was painted red on one side of his body and black on the other, representing both sexes" (op. cit., 290).

Among the Cupeño, neophytes of the boys' and girls' initiation ceremonies were painted with the Coyote and Wildcat designs, using red and black colors, "the custom of differential markings, as among the Cahuilla, was associated with the commands of the moon in mythical times" (op. cit., 235). Cupeño girls wore their moiety paints for two months after their mothers took them home from the girls' adolescence ceremony. "Different designs were put on each day with black on a red background. These designs were put on with a sharp stick dipped in grease and paint. There was a design for each day, and when a girl had used up all the designs her period of probation was over. It was essential that the designs be kept fresh and not mused up. After all the designs had been used the girl was allowed to eat meat and salt again, except during menstrual periods" (op. cit., 257).

A Serrano informant told Strong (op. cit., 25) that "many years ago all Serrano men applied face paints in a striped design while all Serrano women used face paints in a dotted design." Strong feels that this statement reinforces a previous mention of a sex dichotomy among the Serrano and resembled the Cupeño custom of using two types of designs after the adolescence ceremony. During a four day period following the pit-roasting ceremonies, the faces of Serrano girls were painted daily with designs.

Boys and girls of the Pass Cahuilla were required to learn certain songs as a part of their adolescence initiation ceremonies. "On the last morning of the ceremony when both boys and girls had learned the songs, they were allowed to bathe. They were then painted with dots of red, black, and white over arms and face, in accord with an old tuktum (wildcat) moiety song" (op. cit., 118).

Desert Cahuilla girls were painted all over their heads with a white paint or powder made from a mineral obtained in the mountains. This was done after they were taken out of the roasting pit and had been washed by their mothers.

No special moiety paints were recalled by the Mountain Cahuilla informant. According to Strong's informant (op. cit., 170), "people of either moiety might employ red, black, or white paint which was put

on forehead and cheeks with circle and bar designs." At the conclusion of the girls' adolescence ceremony, the initiate was painted all over with red. There was no memory of girls' face painting for the Mountain Cahuilla.

Sparkman (1908:225) reports painting in connection with the girls' adolescence ceremony among the Luiseño: "At the conclusion of the period during which the girl remained in the pit, her face was painted, and a similar painting was made on a rock. At the end of a month the girl's face was painted in a different manner, and a similar painting was added to the first painting made on the rock. This was repeated every month for a year, each month a different painting being placed on the girl's face and a similar one added to the original one on the rock."

C. G. DuBois (1908:96) observes that after three days of constant singing and dancing by Luiseño men and women, the adolescent girl was taken out of the pit and her face was painted by the wife of the chief. Strong (1929:298) reports that at the end of the ceremony the girls' faces were painted black for a month. "Then for a month vertical white lines were painted on each morning, and the third month, red, horizontal lines were put on. This was called 'the rattlesnake' design."

The boys' adolescence ceremony, in which toloache was taken, was practiced by the Serrano, Cupeño, Luiseño, and Diegueño peoples. The first three of these painted the novices with Wildcat or Coyote moiety patterns, the Serrano using red and white paints, the others red, white, and black (Drucker 1937).

A Luiseño boy was given the juice of the jimsonweed on the first day of the ceremony. The second day he was required to bathe and be painted. This was done each day for a month (Sparkman 1908:221). Luiseño shamans painted with white clay and put black charcoal on their backs to protect them from the heat when participating in the Toloache ceremony. The instructors, men of the boys' village, dressed the initiates in feathers and painted them all over. The second day men of another village applied the paint. This continued for four or five days with different groups taking part in the rites (C. G. Dubois 1908:81, 82).

Other Southern California customs involving the use of face and body painting include a Cupeño ritual concerning childbirth. Early every morning for at least a month after birth, the child was bathed and designs were painted on its face.

C. G. DuBois reports an Image ceremony among the Luiseño and Diegueño which was commemorative of the dead. The relatives of the deceased were not painted, but the adult members of the visiting party painted their faces.

The Tatahuilla, or Whirling dance, was a ceremony attributed to the Serrano, Cahuilla, and Diegueño. Spier (1923:324) states that this dance was not characteristic of the Southern Diegueño. His informant was a member of the Northern group, who reported that a Tatahuilla dancer painted with stripes of white ashes, red, blue, etc. Kroeber (1925:665) notes the use of paint on the chest, arms, and face for the Diegueño Tatahuilla costume. The Cupeño boys and girls were painted with the characteristic moiety patterns for their observances of this dance (Strong 1929:258).

Concerning the painting practices of the Diegueño, Spier (1923:341-342) reports that "the purpose of face painting is decorative. Men began to paint only after my informant was grown (1875?); before this only women did so.... Men paint the entire face black; women paint face and body red. Women draw a black stripe across each eyelid extending out on the temple 'to protect the eyes and see better.'" (See fig. 3a-c for Southern California face painting patterns.)

Gifford (1931:34) reports on the Kamia of Imperial Valley, who were not included in the Culture Element Distributions surveys. Men and women painted their faces and those of children and babies. Red and black paints were used. War paint was always black, with the face, body, legs, and arms being completely covered. Warriors helped one another to apply the paint.

Most of the Kamia face painting was purely decorative, done whenever desired. "A pattern for men, in either red or black, was as follows: under each eye three horizontal bars; at each corner of the mouth a downward pointing triangle, with the base in line with the mouth opening. No name was obtained for this style" (Gifford 1931:35). Gifford's informant said that some of the Mohave face paintings illustrated by Kroeber were also Kamia patterns, but he could not designate specific ones. However, a face paint pattern illustrated by Spier (1923:341) was an old Kamia pattern which was done in black (fig. 3b).

Great Basin Culture Area (table 5): In the Great Basin area, the Northern Paiute used face and body painting for ceremonial purposes. Both men and women applied paint to the cheeks in stripes or other simple designs and used these on any dress occasion, particularly for dances but also for war. Red and yellow paint was most common; white was not used for facial decoration prior to the Ghost dance. Antelope hunters carried white paint in a sack and, when they approached the animals, smeared it on their faces, arms, and bodies, and on the legs below the hide coverings (Kelly 1932:82).

Only one of Kelly's (1932:164) informants reported the use of red face paint by girls at the conclusion of adolescence ceremonies. Washo girls also are reported to have done this. Surprise Valley shamans could neutralize the ill-effects of a menstruant by "smearing red paint about her wrist or by making a circle of red paint on the floor of the house and singing."

Northern Paiute shamans of Surprise Valley were supposed to have received their paints through visions. Also, "a man dreamed how to poison a person. Sometimes he used red paint. He painted his face, rolled a stone in the paint, and then hit the man" (op. cit., 195).

Both Northern Paiute and Washo fathers are reported to have painted themselves red at the end of special observances required of them after the birth of each of their children (O. C. Stewart 1941).

An informant told Price (1962:30) that one of the Washo designs for war "was red all over and then 1/2 black and 1/2 white over that. This was thought to make the warrior partially invisible." When the tribe divided for games, the east side used white face paint and the west side, red.

In Owens Valley the Paiute painted their faces and bodies for festivals. In addition to the facial designs shown in Figure 1c-g, a design of white dots over red was used (Steward 1933:275). Fish Springs Paiutes and the Koso-Panamint peoples of Death Valley painted the faces and bodies of dancers for the "'South'" or Exhibition dance (O. C. Stewart 1941). Driver (1937) reports that the Eastern Mono of Independence used red and white war paints, and the Eastern Mono of Big Pine used red only for this purpose.

Colorado River Culture Area (table 6): As has been previously mentioned, face and body painting among the Colorado River groups was primarily for nonritual purposes. K. M. Stewart (1947:261) reports that the Mohave painted for warfare. "Just before the attack warriors applied war paint, delineating on their bodies red, black, and white designs identifying them as Mohave. The hair was painted red. Face paint was always black for war. Usually the entire face was blackened, although sometimes a black stripe was painted across the eyes."

Taylor and Wallace (1947:11) report that Mohave warriors and doctors habitually covered all or part of their faces with black pigment. "Warriors going off to battle drew rows of white lines, zigzags, circles, or spirals on the chest, and occasionally rubbed red paint on their hair."

Other men wore black face paint at dances, sometimes combining it with red to make a reddish-gray color, or they might paint alternate bands of red and black.

Kroeber (1925:765) describes a song series, called the Chutaha, used in Mohave dreamsinging; the singing was done by two women, selected for their loud voices. Their bodies were painted red and their hair, white.

Drucker (1941) records that the Mohave painted the faces of corpses. Taylor and Wallace (1947:11) note that "at death, when a body is placed on the funeral pyre, a bag of red or black paint is torn open and its contents sprinkled over the corpse. The white pigment, however, is never used for this purpose."

The Yuma used paints for warfare. They are reported to have used red paint on the hair and all-black face or body paint (Drucker 1937). They also painted for the Keruk ritual connected with their warfare. Black face paint was worn by two of four men dressed in ceremonial warriors' costumes (Forde 1931:222). For a Ritual Battle ceremony, in addition to warriors participating, two men dressed in black, two in red; two other persons were distinctively dressed. These were the chiefs Hawk and Road-runner. Road-runner's legs and face were smeared with white paint; Hawk was attired with black body paint. At the end of the ceremony, all the participants bathed and removed their paints (op. cit., 234).

For mourning purposes females daubed their hair with close, horizontal streaks of white paint. An interesting side light of the Yuma practices was painting of faces of wooden images according to precise instructions given by the relatives of the deceased. Women's face paints were red, men's usually black, but a variety of dark colors—black, brown, and purple—were used. These faces were identifiable by the tattoos and face paint used by the dead person when living (op. cit., 222, 229-230).

SUMMARY

Available information establishes the fact that most of the one hundred and three tribes of California Indians practiced face and body painting. Lack of information on some groups does not imply that they had no such practices in view of the universality of the use of paint among those tribes for whom data has come to light. As for the latter, all used paint for ritual purposes. A great deal of nonritual painting was practiced in the southeastern part of the state, among the Mohave,

Yuma, and Kamia. Occasions of nonritual painting included use for protection from the weather and as cosmetics. Other scattered tribes also painted themselves for pleasure.

Red was one of the most popular colors, probably in part because of its availability, but when not a local item this paint was obtained by trade. Black was most widely used for ritual purposes and was seen on men more often than on women; red was more popular among the latter. White completed the trio of most used colors.

In some areas patterns were prescribed for certain specific ceremonies. Where tribes were divided into moieties or traced lineages, definite designs often identified the members of these groups.

Many of the historical reports of California face and body painting practices mention that the Indians made themselves hideous by the application of brightly painted designs. In view of the extensive use of cosmetics by modern day women, this would seem to be an ethnocentric point of view. The proper application of paints as part of the toilette of the well-dressed Indian was an important part of the culture of the natives of aboriginal California.

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| -B | Bulletin |
| SI | Smithsonian Institution |
| -BAE-B | Bureau of American Ethnology Bulletin |
| SWJA | Southwestern Journal of Anthropology |
| SWM | Southwest Museum |
| -M | Masterkey |
| UC | University of California |
| -AR | Anthropological Records |
| -AS-R | Archaeological Survey Report |
| -PAAE | Publications in American Archaeology and Ethnology |
| -PAPCH | Publications of the Academy of Pacific Coast History |
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EXPLANATION OF MAP 1: PIGMENT DEPOSITS AND SOURCES

1. Hematite; north of Mt. Bidwell; Northern Paiute source (Heizer and Treganza 1944:317).
2. 'Chalk' rock, white; Bidwell Mountain; Northern Paiute (Kelly 1932:116).
3. Yellow ocher, red and yellow; Big Valley north of Mt. Bidwell; Northern Paiute (Kelly 1932:116).
4. Chalk deposit, white; where Burney to Fall River Mills highway crosses Hat Creek; Atsugewi (Garth 1953:147).
5. Hematite; seven miles east of Petaluma, Sonoma County (Heizer and Treganza 1944:317).
6. Hematite; Oakland hills, Alameda County (Heizer and Treganza 1944:317).
7. Cinnabar; New Almaden Mine south of San Jose (Heizer and Treganza 1944:317).
8. Cinnabar; possible mines in Coast Range between Del Puerto Creek west of Crows Landing and Poso Chana near Coalinga; Yokuts (Latta 1949:179).
9. Hematite (?); vicinity of Santa Barbara; Chumash (Heizer and Treganza 1944:317).
10. White clay; Mt. Palomar; Luiseño (Strong 1929:298).
11. Hematite; northeast San Diego County; Luiseño (Heizer and Treganza 1944:317).
12. Hematite; east side of Jacumba Valley, San Diego County (Heizer and Treganza 1944:317).
13. Manganese; Jacumba Valley; Kamia (Gifford 1931:34).
14. Manganese; north end Black Butte, Cocopa Mts., on U.S.-Mexico line, Imperial Valley, Cocopa (Heizer and Treganza 1944:317).
15. Hematite; same as item 14.

16. Hematite; Colorado River; Southern Diegueño came at their own risk into Mohave territory for this pigment (Heizer and Treganza 1944:310).
17. Black mineral; Black Mountain, south of Topock on Colorado River; Mohave (Taylor and Wallace 1947:6).
18. Red earth; Koso Hot Springs, east of Little Lake, Owens Valley; Tübatulabal (Voegelin 1938:24).
19. Graphite, black; near old Auckland; Wukchumne Yokuts (Latta 1949:58).
20. Red earth; Wa wun between Auckland and Badger; Wukchumne Yokuts (Gayton 1948a:69).
21. Cinnabar; Last Chance Mountains, Death Valley; Owens Valley Paiute (Steward 1933:276).
22. Manganese; Mono Lake area; Eastern Mono (Steward 1933:276).
23. Hematite; Mono County; Eastern Mono (Heizer and Treganza 1944:317).
24. Hematite; Vololamu, a mountain between Lake Eleanor and Cherry River, Tuolumne County (Heizer and Treganza 1944:317).
25. Red ocher; south of Markleeville; Washo (Price 1962:29).

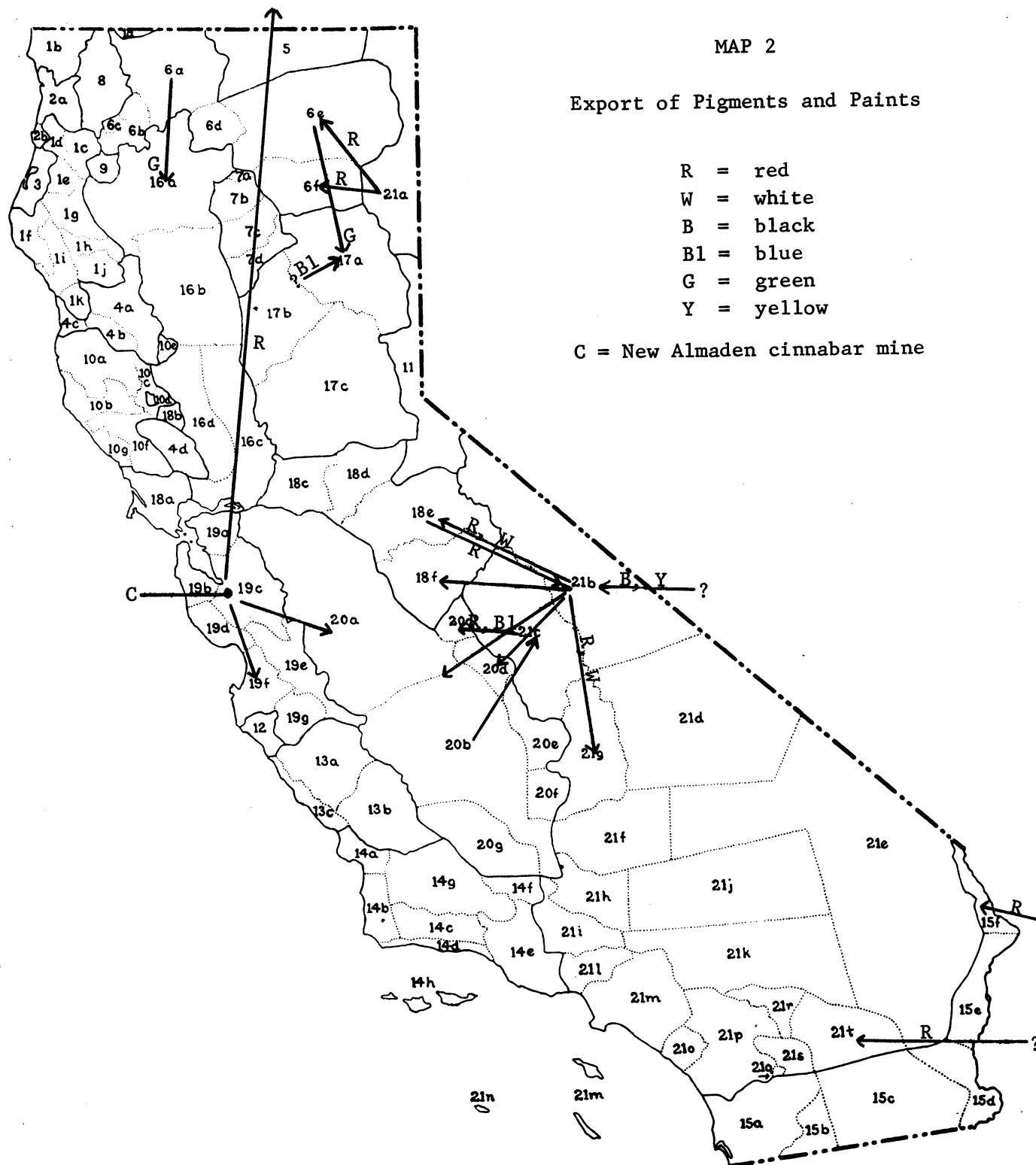


[See Frontispiece for explanation of coding]

EXPLANATION OF MAP 2: EXPORT OF PIGMENTS AND PAINTS

For purposes of clarity, only the direction of exports is indicated on the map. Movement in the opposite direction constitutes the import trade of the groups indicated.

- 6a Shasta
- 6e Achomawi
- 6f Atsugewi
- 15f Mohave (from the Walapai)
- 16a Northern Wintun
- 17a Northern Maidu (received blue from unspecified tribes)
- 18e Central Miwok
- 18f Southern Miwok
- 19c Costanoan
- 20b Southern Valley Yokuts
- 20c Northern Hill Yokuts
- 20d Kings River Yokuts
- 20e Tule-Kaweah Yokuts
- 21b Eastern Mono (received black and yellow from "the east")
- 21c Western Mono
- 21g Tübatulabal
- 21t Desert Cahuilla



[See Frontispiece for explanation of coding]

TABLE 1
Northwestern Culture Area*

	Yurok	Karok	Hupa	Tolawa	Chimariko	Nongatl V.D.	Mattole	Sinkyone	Wiyot	Shasta	Lassik
Nonritual painting											
Eyebrows blackened								(+)	+		
War paint											
Red	(+)	+	+	+	+	+	-	-	+	+	+
Black	+	+	+	+	+	+	-	-	+	(+)	+
White	(+)	+	+	+	+	+	-	-	+	+	+
Victory dance, men											
Black	+			-	-	-	-	(+)		(+)	
Red										+	
White										+	
Girls' puberty rites											
Private) Face painted red										(+)	
for each) Special face pattern										(+)	
girl) Painted by attendant										(+)	
Public rites: major dance											
Men paint face red											+
Women paint face red											+
Puberty school											
Boys and girls painted								(+)			boys
Ghost impersonators painted								(+)			-
World Renewal ceremony											
Men dancers, face painted black	+	(+)	+	+	-	-					
Priests painted	+	+				-	-	-			
Jump dance, dancers painted	+	(+)		-	-	-	-	-	+		
Ghost society											
Horizontal bands of paint											+
"Big Head" impersonation											+
Horizontal bands on body											+

+ = present in all or a majority

- = absent in all or a majority

(+) = reported present in about half, absent in about half

*Information in Tables 1 through 6 abstracted from the Culture Element Distribution surveys. Tribes are regrouped into culture areas outlined by Kroeber (1925).

TABLE 2
Northeastern Culture Area

	Modoc	Atsugewi	Achomawi
War painting			
Contestants paint	+	+	+
Red	-	?	+
Black	-	+	+
White	+	+	+
Face	+	+	+
Arms, body, legs	+	+	+
Stripes	+	+	+
Variable patterns	+	-	+
According to guardian spirit	+	-	+
Return of war party, Victory dance			
Participants painted	+	+	+
Black	-		
Red	+	+	+
White		+	+
Girls' puberty ceremony, private			
Girls' face black	+	-	(+)
Girls' face red	-	-	(+)
Special face pattern	-	-	(+)
Girls painted by attendant	+	-	(+)
Public rites: major dance			
Men paint face red	-	+	+
Women paint face red	+	+	+
Death			
Body painted for burial (shamans only)	+		

+ = present in all or a majority

- = absent in all or a majority

(+) = reported present in about half, absent in about half

TABLE 4
Southern California Culture Area

	Serrano	Cahuilla	Cupeño	Fernandeño	Diegueño	Chumash	Gabrieleño	Luißeño	Interior Chumash
Nonritual painting	+	+	+		-			+	
Colors: R, B, W (+ = all)	+	+	R		-			-	
All over cosmetic on face	F	+	+		-			+	
Black around eyes (sun protection)	-	+	-		-			-	
Ceremonial regalia									
Face paint: R, B, W (+ = all)	+	+		+	+	+	+	+	+
Body paint: R, B, W (+ = all)		+			+			+	
Girls' puberty rite									
Face paint (restrictions)			+						
Faces painted: public rite with pit roasting								RB	
Women paint for dancing	+		+		+			+	
Conclusion of rite									
Girls painted		+	+		+			+	
Moiety patterns		(+)	+		-			-	
Daily patterns (varied)			+		?				
Boys' puberty rite									
Toloache giving	+		+		+			+	
Paint	RW		+		+			+	
Moiety patterns, spots	+		+						
Moiety patterns, lines	+		+						
Novices painted	+		+		?			+	
Mourning ceremony									
Dancers painted	+				?			+	
Tatahuila dance									
Dancers painted	+	+			+			+	

+ = present in all or a majority

- = absent in all or a majority

(+) = reported present in about half, absent in about half

TABLE 5
Great Basin Culture Area

	Northern Paiute	Washo	Eastern Mono	Koso Panamint	Chemehuevi
Paint applied: to face	+	+	+	+	+
as rouge	+	+			
to body	+	+			+
to hair	-	+			
Pigments applied after bad dream	+				
Pigments applied to prevent skin darkening in summer	+	+			
War paint					
Black				+	
Red			+	+	
White				+	
Birth					
Father paints red at end of observances	+	+			
Girls' puberty rite					
Girl painted red at end of rite, confinement for first mense	+	+			
Shamanism					
Vision gives paint	+				
"South" or Exhibition dance					
Dancers paint face			(+)	+	
body			(+)	+	

+ = present in all or a majority

- = absent in all or a majority

(+) = reported present in about half, absent in about half

TABLE 6
Colorado River Culture Area

	Yuma	Mohave
Daily face painting	+	+
Colors: R, B, W (+ = all)	+	RB
Women, red only		+
Designs on face	+	+
Black around eyes	+	+
Against sun and cold		+
Body painted (women)		+
Hair		
Paint part on hair in spots or lines		+
White		+
Ceremonial regalia		
Face paint	RW	
Body paint	RW	
Warfare regalia		
Red paint on hair	+	+
Black on face and body	+	+
Menstrual customs		
Face paint tabu	+	+
Death		
Corpse painted	+	
Face painted red		+
Mourning ceremony		
Dancers: some all red, some all white	+	

+ = present in all or a majority

ILLUSTRATIONS OF FACE AND BODY PAINTING

- FIGURE 1 Face painting among the Wintun, Achomawi, Owens Valley Paiute, and Yokuts.
- FIGURE 2 Face painting among the Yokuts and Western Mono.
- FIGURE 3 Face painting among the Southern Diegueño and Mohave.
- FIGURE 4 Face painting among Mohave men and women.
- FIGURE 5 Face and body painting among the Wukchumni Yokuts. .
Figures taken from painting by Louis Choris, Mission of San Francisco, 1816.
- FIGURE 6 Figures taken from painting by Wilhelm Gottlieb Tilesius Von Tilenau, Mission of San Jose, 1806.

FIGURE 1

- a. Wintun female, alternate red and black dots (Voegelin 1942)
- b. Achomawi female, red stripes (Voegelin 1942)
- c-g. Owens Valley Paiute (Steward 1933:275)
- c. Red, black, yellow lines; one to three on chin
 - d. Red lines
 - e. Entire face red
 - f. Red background, black lines
 - g. Black lines
- h-p. Yokuts patterns for Ghost dance of 1870 (Gayton 1930:67)
- h. Black, red, black lines
 - i. Black dots
 - j. Red, white, red lines
 - k. Black, white, black dots
 - l. White, white, black, white lines
 - m. White, white, black, white dots
 - n. Red, white, red lines
 - o. Red, white, red
 - p. Red, white, red lines
- q-t. Chunut Yokuts (Gayton 1948a:20)
- q. Coyote, black
 - r. Buzzard, black dots
 - s. Crane, half white, half black
 - t. Eagle, black on white

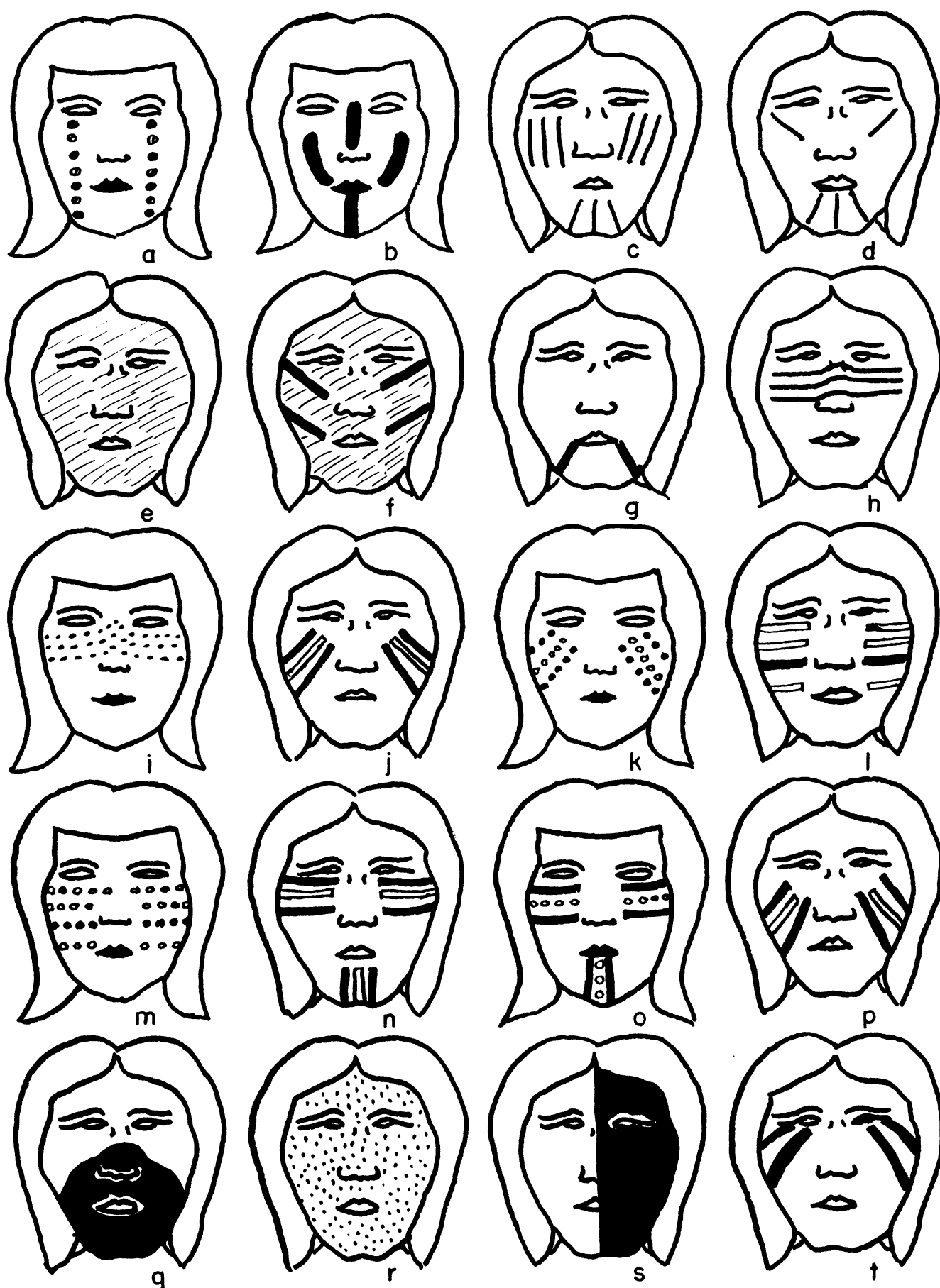


Figure 1

FIGURE 2

- a-d. Chunut Yokuts [cont'd.]
- Hawk Sparrow, black lines
 - Cooper's Hawk, black on cheeks, white on chin
 - Raven, black on face, white on throat
 - Antelope, black lines
- e-i. Yokuts, Wukchumni
- General use by male and female, red and white
 - General use by male and female, red and white
 - Bear, black and red dots; used by male and female
 - Hesisnamit, white dots
 - Watiyod, black and white dots
- j-o. Western Mono, Entimbich (Gayton 1948b:264)
- Falcon, red; used by male and female
 - Bear, white on red; used by male and female
 - Owl, black lines; used by male and female
 - Crow, white on black; used by male and female
 - Eagle, red
 - Eagle, red
- p-t. Western Mono, Wobonuch (Gayton 1948b:264)
- Falcon, white, black, white lines; used by male and female
 - Eagle, white lines; used by male and female
 - Cougar, white, black, white, black lines; used by male and female
 - Coyote, white lines
 - Crow, all black; used by male and female

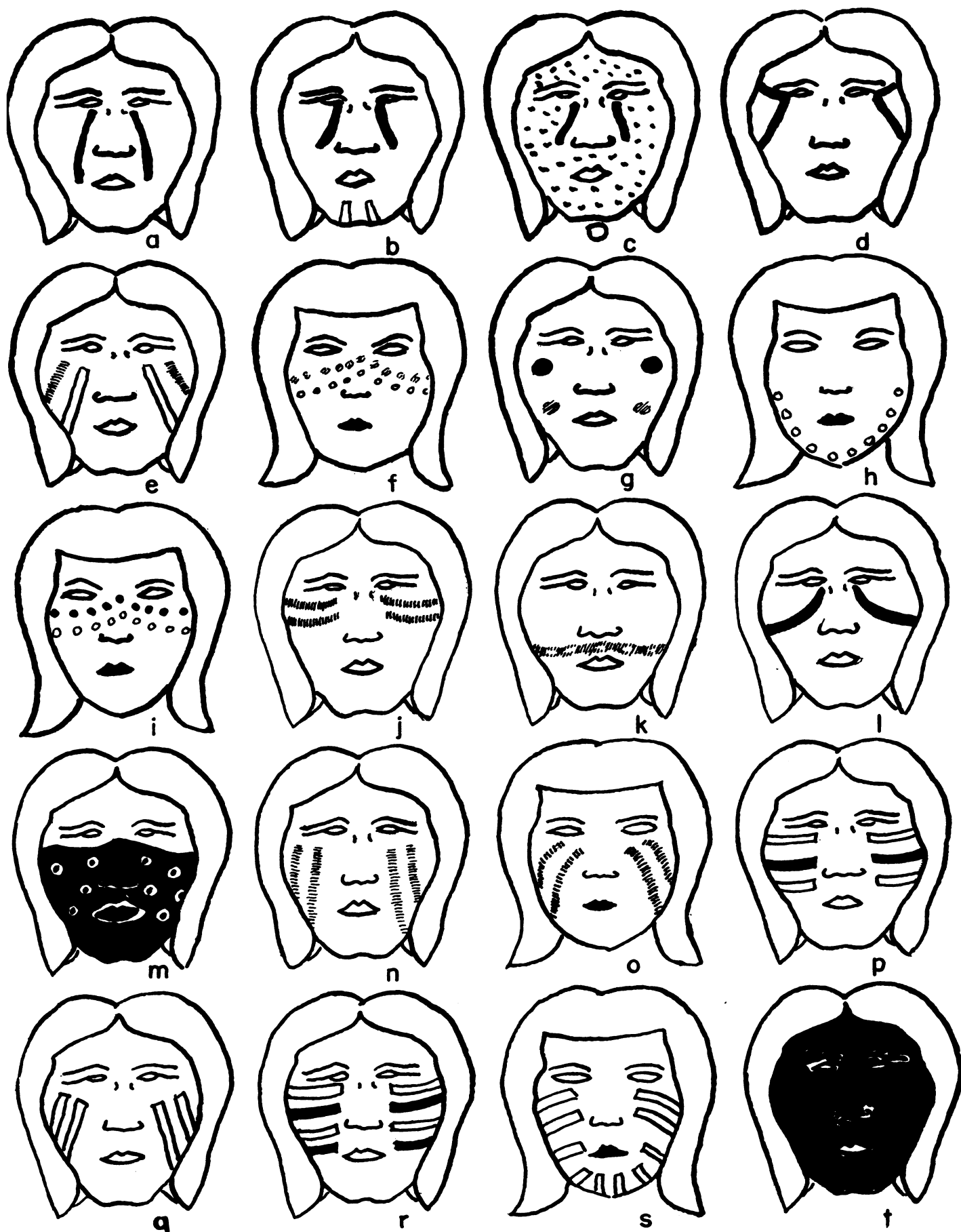


Figure 2

FIGURE 3

a-c. Southern Diegueño (Spier 1923:341)

- a. Black stripes
- b. Center stripe red, eyes and cheeks black
- c. Red

d-i. Mohave men (Kroeber 1925:730)

- d. Ha'avkek, black
- e. "cut," red
- f. Modern, heavy stippling red; light stippling yellow
- g. For male twin, black
- h. Elderly man, black, red stripe on nose
- i. "lie at back of house," for old men, black

j-t. Mohave women (Kroeber 1925:732-733). All in red or yellow

- j. "rainbow"
- k. "coyote teeth"
- l. "yellow hammer belly"
- m. "butterfly"
- n. "atalyka leaf"
- o. "bent over"
- p. hatsiratsirk
- q. hatsiratsirk
- r. hutahpava
- s. hutahpava
- t. tatsirkatsirka

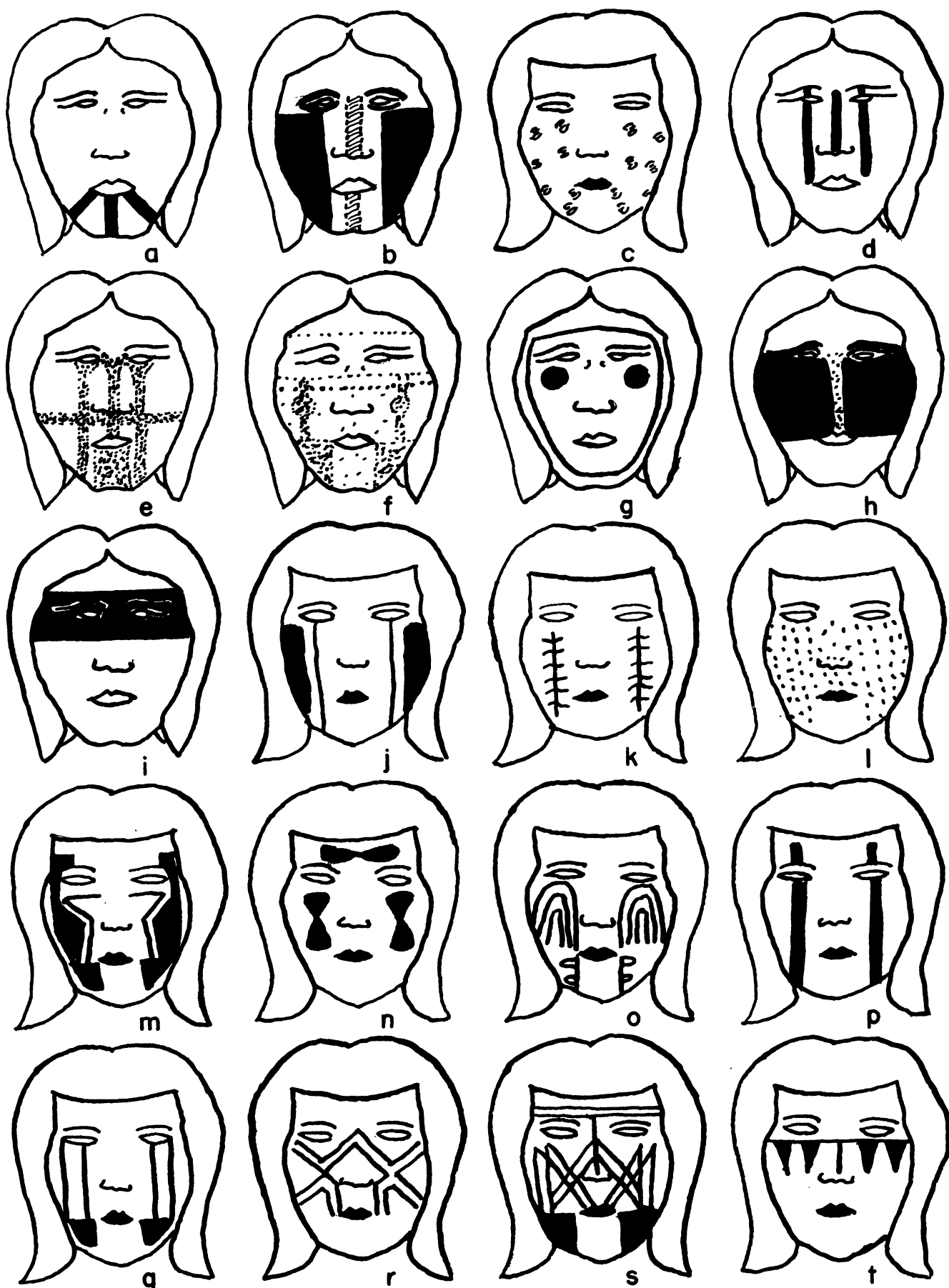


Figure 3

FIGURE 4

a-g. Mohave women (Kroeber 1925:732-733). All in red or yellow

- a. tatsirkatsirka
- b. "tatsirkatsirka enclosed"
- c. No name
- d. No name
- e. "at edge of nose"
- f. for female twin
- g. Mourning for a child, black

h-m. Mohave men (Taylor and Wallace 1947:191)

- h. Black, yellow, or red
- i. Black or red
- j,k. Black
- l,m. Red or black

n-t. Mohave women (Taylor and Wallace 1947:189)

- n,t. Red or Yellow

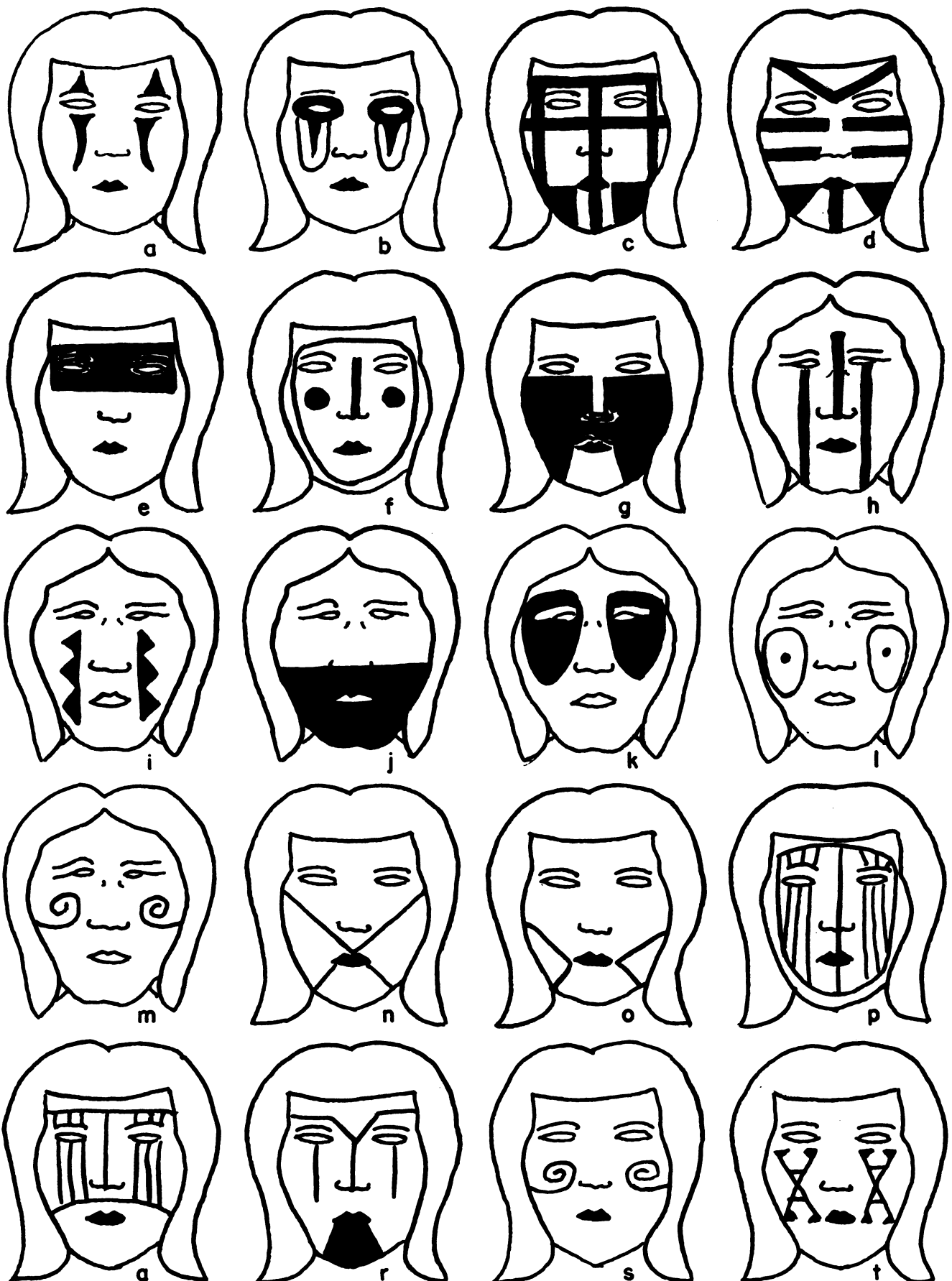


Figure 4

FIGURE 5

- a-c. Yokuts body and face painting patterns, Wukchumni (Gayton 1948a:20)
 - a. Coyote dancer; red on face, white on black on body
 - b. Hesisnamit (shaman); black on face, white on arms
 - c. Watiyod (shaman); black on face, red on arms, white on black on body

d-g. Figures taken from painting by Louis Choris, "Dance of the Inhabitants of California at the Mission of San Francisco, 1816" (Van Nostrand and Coulter 1948:Pl. 8)
 Colors used appear to be red for stripes and black for solid areas.

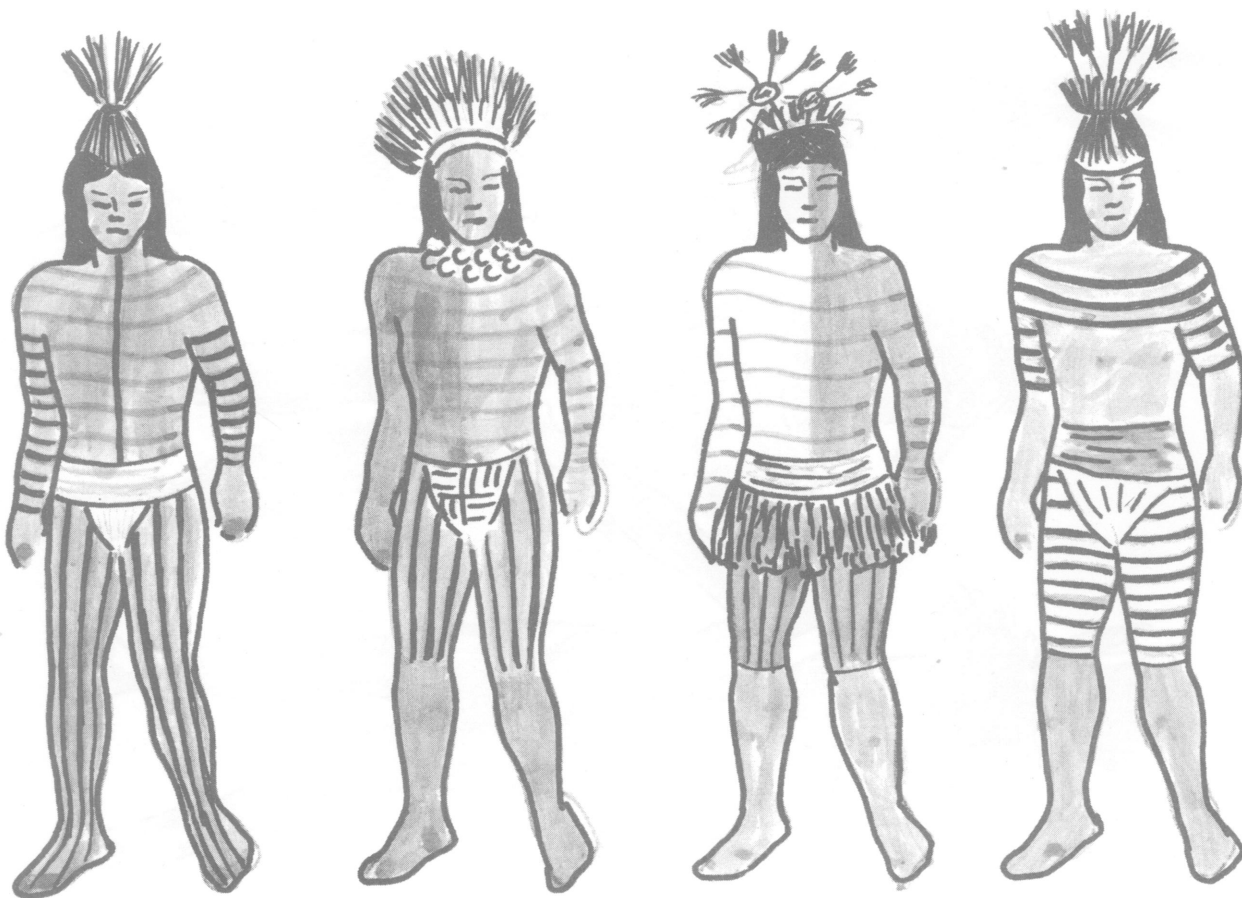
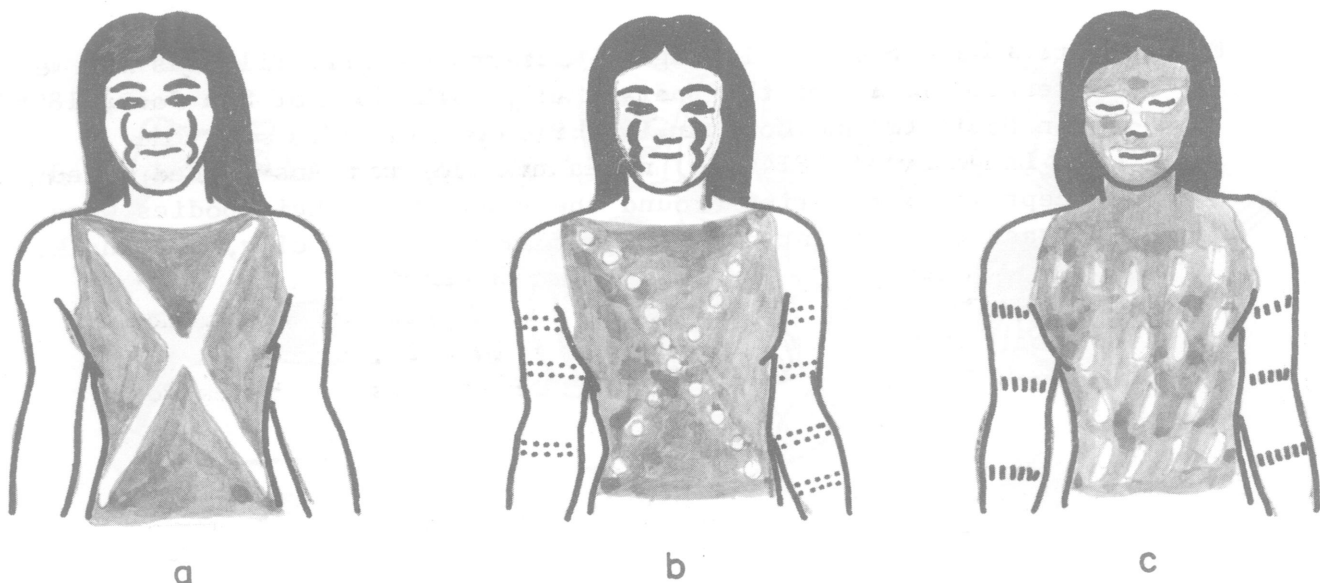


Figure 5

FIGURE 6

Figures are taken from a painting by Wilhelm Gottlieb Tilesius Von Tilenau, "Dance of the Indians at the Mission of San Jose, 1806" (Van Nostrand and Coulter 1948:Pl. 6).

Von Langsdorff (1814:194) notes that the Indians danced naked except for a covering around their waists. Their bodies were fantastically painted with charcoal dust, red clay, and chalk.



Figure 6