Saskatchewan Archaeological Society

Kiwetinohk: The Rock Paintings of Northern Saskatchewan

Teacher's Guide

1-1730 Quebec Ave., Saskatoon, SK S7K 1V9

Ph: 306-664-4124

General@TheSAS.ca

TheSAS.ca

Table of Contents

Introduction

Thank you for taking the time to incorporate the *Kiwetinohk: The Rock Paintings of Northern Saskatchewan* exhibit into your classroom. The purpose of the exhibit is to demonstrate the rich and long history of Indigenous groups in Saskatchewan's North, specifically through the presence of art along natural surfaces. It is the culmination of many years of work by archaeologist Tim E.H. Jones. While the exhibit predominantly focuses on rock art found along the Churchill River system, this type of archaeological site is found in some form throughout human history. A note regarding terminology: throughout the exhibit the word "Aboriginal" is used to describe First Nations groups who are not Inuit or Métis in Saskatchewan's north. This word has fallen into disfavor and the term "Indigenous" is now preferred to refer to people of First Nations, Métis and Inuit ancestry.

The following document outlines where the exhibit can be linked to the Saskatchewan Curriculum for Kindergarten through Grade Twelve. Additional chapters focus on a description of the *Kiwetinohk* exhibit including a transcription of each of the panels, a discussion of art in archaeology globally as well as in Saskatchewan, and activities for students in order to fully comprehend the significance of rock art studies. Some of the activities and text in this Teacher's Guide are based on the work of the SAS Education Committee in 2008. If you have any questions, comments or would like to provide us with feedback, please do so!

The Saskatchewan Archaeological Society also offers these resources:

- Archaeokits – these portable cases contain real and replica artifacts that students can handle, such as stone and bone tools, pottery, metal, wood and glass items, and a teaching manual; the kits are loaned free of charge to members (shipping costs may apply).
- Educational Guides – A Guide to Saskatchewan Archaeology – available for free download on our website.
- Presentations – we can speak to classrooms or other groups on a variety of topics either in person (a mileage charge may apply) or online (via Zoom).
- ArchaeoCaravan Activities – we can bring hands-on activities to the classroom; some activities include bison hunting, pottery making, ceramic re-construction, rock art, and flintknapping (a mileage charge may apply).
- Field Schools – there may be opportunities for teachers to bring their class to an active field school in the province, to learn why and how archaeologists excavate, and to experience the process of scientific discovery and recording.

Annual memberships run on the calendar year. Membership includes free use of our resources (shipping costs may apply), discounted event registrations, access to our library, four issues of *Saskatchewan Archaeology Quarterly*, and an opportunity to vote at our Annual General Meeting.

Part I – Kiwetinohk Linkages to Saskatchewan Curriculum

Area	Subject	Outcomes		Indicators	
Kindergarten					
Arts Education	Culture/Historical	CHK.2	Recognize a wide variety of arts expressions as creations of First Nations and Métis peoples.	b	Observe and describe Powwow regalia, beadwork, and other traditional forms of art.
				c	Observe and discuss arts expressions of First Nations and Métis musicians, actors, and visual artists.
				d	Demonstrate awareness that drummers, singers, dancers, and other artists play important roles in First Nations and Métis cultures.
Grade One					
Arts Education	Critical/Responsive	CR1.1	Demonstrate understanding that the arts are a way of expressing ideas.	a	View and listen to arts expressions with curiosity (e.g., students are intrigued and ask questions about the work and/or artists).
				d	Discuss how arts expressions can represent feelings and ideas.
				e	Share thoughts and feelings evoked by works of art.
		CR1.2	Investigate and describe various reasons for creating arts expressions.	b	Determine ways to find answers to questions posed (e.g., Do we have any artists, musicians, dancers, or theatre artists in our community? If so, how do you think we could find out about their work?).
				c	Locate information about the arts from various sources including technology.
				d	Describe various purposes for the arts and careers associated with each (e.g., to tell a story/storytellers, to make a building/architects, to provide a film soundtrack/ composers, to design a product/designers, to express feelings or make us think/artists).

Grade One Continued					
Arts Education	Culture/ Historical	CH1.1	Describe the arts and cultural traditions found in own home and school community.	c	Demonstrate awareness that people from various cultures create artistic products and presentations as an important part of their heritage.
		CH1.2	Identify traditional arts expressions of First Nations and Métis artists.	a	Describe observations of traditional arts expressions of First Nations and Métis artists (e.g., observations from attending a community function, birch bark biting, powwow songs and dances).
				d	Show an interest in knowing more about First Nations and Métis artists and their work (e.g., wonders, asks questions, selects books and pictures of First Nations arts expressions, discovers that children with First Nation and European heritage are now called “Métis”).
				e	Discuss stories, images, ideas, and/or emotions expressed in First Nations and Métis traditional arts expressions.
				f	Recognize there are regional differences among First Nations arts expressions (e.g., West coast carving vs. Northern hair tufting).
				g	Investigate characteristics of arts expressions of First Nations (e.g., West Coast masks, beading traditions, Eastern or Northern birch bark biting).
				h	Talk about the importance of the circle in First Nations communities (e.g., look for use of circle at cultural events).
				i	Explore and identify First Nation art forms that incorporate elements from nature (e.g., recognizes and represents patterns in nature).
Sciences	Physical Science: Using Objects and Materials	OM1.1	Investigate observable characteristics and uses of natural and constructed objects and materials in their environment.	a	Pose questions about characteristics and uses of common materials.

Grade One Continued					
Sciences	Physical Science: Using Objects and Materials	OM1.1	Investigate observable characteristics and uses of natural and constructed objects and materials in their environment.	b	Distinguish between objects and materials found in nature and those constructed by humans.
				f	Distinguish between the materials used to construct an object and the object itself.
				l	Evaluate the suitability of materials for a specific function.
				l	Suggest alternative uses for common objects and materials.
		OM1.2	Examine methods of altering and combining materials to create objects that meet student- and/or teacher-specified criteria.	a	Select and use materials to carry out explorations of altering materials to change their appearance, texture, sound, smell, or taste (e.g., sanding, painting, or waxing a piece of wood, mixing two or more paints to obtain a particular shade or colour, popping popcorn, shaping clay, drying meat, tuning an instrument, and cooking food at different temperatures) to change the way they are used.
Social Studies	Interactions and Interdependence	IN1.1	Describe the diversity of traditions, celebrations, or stories of individuals in the classroom and school.	c	Gather information regarding traditions, celebrations, or stories of others by identifying and accessing various resources (e.g., family members, Elders, teachers, neighbours, library books, video clips).
		IN1.2	Discuss cultural diversity in the family and classroom, including exploration of similarities and differences.	c	Explore the diversity of ways of life for families (e.g., language, clothing, food, art, celebrations).
				e	Explore attributes common to cultural groups represented within the classroom and school (e.g., foods, arts, festivals, Treaties, leisure time activities, community celebrations).
	Dynamic Relationships	DR1.3	Demonstrate awareness of humans' reliance on the natural environment to meet needs, and how location affects families in meeting needs and wants.	d	Explain the contribution of the natural environment to the satisfaction of basic human needs.

Grade One Continued					
Social Studies	Dynamic Relationships	DR1.3	Demonstrate awareness of humans' reliance on the natural environment to meet needs, and how location affects families in meeting needs and wants.	e	Retell stories that explore the relationship between humans and nature.
				f	Identify ways in which use of resources to meet needs and wants of individuals affects the natural environment, and recognize individual and group responsibility towards responsible stewardship of the natural environment.
		DR1.4	Recognize globes and maps as representations of the surface of the Earth, and distinguish land and water masses on globes and maps.	a	Compile a list of various types of models used as representations of real things (e.g., toys, dolls, action figures, figurines, pictures, diagrams, maps).
Grade Two					
Arts Education	Creative/ Productive	CR2.7	Create visual art works that draw on observations and express ideas about own communities.	b	Identify and represent details in the appearance of plants, animals, people, and objects (e.g., lines, textures, shapes, shadows).
				c	Explore size relationships by measuring using non-standard referents or comparisons.
				d	Identify the difference between two dimensions and three dimensions.
				e	Investigate and observe how people, animals, and objects look different from different points of view.
				g	Describe how ideas for visual expressions come from many different sources.
	Critical/ Responsive	CR2.1	Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities.	a	Describe or infer how art works are created for a variety of reasons.
				b	Discuss, with guidance, how the arts tell something about the society or community in which they were created.
				f	Investigate and discuss why arts expressions are created in various communities (e.g., purpose for traditional Ukrainian dances).

Grade Two Continued					
Arts Education	Critical/ Responsive	CR2.2	Use inquiry and technology to investigate a variety of arts expressions.	b	Investigate various arts expressions in own communities, throughout the world, and in different eras (e.g., pyramids, cathedrals, public sculptures) using technology.
				c	Pose questions about the arts and determine which questions are compelling enough to investigate as a group (e.g., Who are the artists who live, or have lived, in our community? What does, or did, their work say about our community?).
				d	Plan how to answer some or all of the questions posed as a whole group or in small groups.
	Cultural/Historical	CH2.1	Identify key features of arts and cultural traditions in own community.	a	Describe how, from earliest times, human beings have influenced their communities through the creation of arts expressions (e.g., architecture, music, theatre, storytelling, and dance).
				b	Respond to a variety of arts expressions (e.g., contemporary, historical, cultural, and popular) in own communities (i.e., local, geographic, cultural).
		CH2.2	Describe key features of traditional arts expressions of Saskatchewan First Nations and Métis artists.	a	Compare differences among traditional arts expressions (e.g., Métis sash weaving, porcupine quillwork, and beadwork designs).
English Language Arts	Compose and Create	CC2.2	Use a variety of ways to represent understanding and to communicate ideas, procedures, stories, and feelings in a clear manner with essential details.	a	Design a visual representation (e.g., a picture, puppetry, a chart, a model, physical movement, a concrete graph, a pictographic, a demonstration, an advertisement for a toy) to demonstrate understanding.
				e	Consider and choose appropriate text form (e.g., a play, a model, a diagram) to represent ideas and stories.

Grade Two Continued					
English Language Arts	Compose and Create	CC2.2	Use a variety of ways to represent understanding and to communicate ideas, procedures, stories, and feelings in a clear manner with essential details.	f	Combine illustrations and written text (e.g., captions, labels) to express ideas, feelings, and information.
Social Studies	Interactions and Interdependence	IN2.1	Determine characteristics of a community.	f	Identify characteristics common to local communities (e.g., transportation and communication networks, educational and health care systems, arts, culture, sport, and recreation infrastructure).
		IN2.2	Create a representation of the diversity of cultural groups in the local community.	b	Retell the shared experiences and stories of members of the local community experienced through active listening, viewing, and reading of stories in various formats.
				d	Describe ways in which diverse individuals and groups contribute to the well-being of the local community (e.g., storekeepers, medical practitioners, law enforcement personnel, school support workers, spiritual or faith leaders, artisans, trades people, bus drivers, community maintenance workers).
	Dynamic Relationships	DR2.1	Investigate stories of significant events and persons in the local community's history to describe the contribution of those who lived in the community in earlier times.	e	Research the origins of, and reasons for, the names of public sites and landmarks in the local community (e.g., streets, rivers, buildings, parks).
				f	Research the heritage of various individuals and groups within the community, and why people came to live in the community.
		DR2.2	Analyze the influence of the natural environment on the local community.	a	Describe natural features of the local community and speculate upon their importance (e.g., landforms, climate, vegetation, waterways).

Grade Two Continued					
Social Studies	Dynamic Relationships	DR2.2	Analyze the influence of the natural environment on the local community.	c	Inventory ways in which the natural environment influences lifestyles of the local community.
				e	Illustrate ways in which the natural landscape shapes daily life in the local community.
		DR2.3	Identify physical representations as constructed models of real things.	d	Interpret artistic representations of the land in and around the local community.
		DR2.4	Describe the influence of Treaty and First Nations people on the local community.	a	Share stories of the heritage of the community.
				b	Investigate the relationship of traditional First Nations to the land
				c	Identify on a map the Treaty territory within which the local community is situated.
				f	Present oral, visual, or other interpretation or representation of historical understanding gained through oral history.
	Resources and Wealth	RW2.1	Describe ways in which the local community meets needs and wants of its members.	a	Define the term resource, and inventory resources in the community that help to meet needs and wants.
		RW2.2	Analyze various worldviews regarding the natural environment.	a	Investigate traditional First Nations worldviews of the relationship between humanity and the environment.
				b	Describe traditional western European worldviews of the relationship between humanity and the environment.

Grade Three					
Arts Education	Creative/ Productive	CP3.7	Create visual art works that express ideas about the natural, constructed, and imagined environments.	a	Generate questions that arise from the investigation of a topic or area of interest to initiate inquiry (e.g., How have different artists represented plant life in visual art works and book illustrations?).
				b	Develop a plan to visually explore selected question(s) (e.g., observe and draw, gather research information, imagine and paint).
				c	Use guided Internet searches to investigate how artists represent the environment in different ways.
				f	Use guided Internet searches to investigate how artists use different art forms and media to express their ideas.
		CP3.8	Create art works using a variety of visual art concepts (e.g., contour lines), forms (e.g., drawing, sculpture), and media (e.g., pencils, pastels, found objects).	a	Observe visual details, and include details to enhance depictions of animals, people, and objects.
	Critical/Responsive	CR3.2	Respond to arts expressions that use the environment (natural, constructed, imagined) as inspiration.	a	Demonstrate ways that arts expressions can represent ideas and convey meaning verbally and non-verbally (e.g., music that conveys a mood; dance that conveys ideas about bullying; drama that conveys ideas about compassion; visual art work or graphic that conveys a social message).
				d	Create an arts expression in response to, or in the same style as, a professional artist and identify connections to the original work.

Grade Three Continued					
Arts Education	Culture/ Historical	CH3.1	Compare how arts expressions from various groups and communities may be a reflection of their unique environment (e.g., North and South Saskatchewan, urban and rural).	a	Investigate many different kinds of arts expressions.
				c	Conduct research and guided Internet searches for information about Saskatchewan artists.
				d	Describe how an arts expression tells something about the community and culture in which it was created (e.g., heritage harvest dances).
				e	Describe ways that people of various cultures in own and surrounding communities participate in the arts and discuss why they do so.
		CH3.2	Demonstrate an awareness of traditional and evolving arts expressions of Saskatchewan First Nations and Métis artists in own communities or regions.	a	Share information about the arts expressions of Saskatchewan First Nations and Métis artists gained through individual research or collaborative inquiry.
				e	Observe, listen to, and inquire about First Nations and Métis arts and protocols related to arts expressions.
				f	Investigate arts expressions of First Nations and Métis artists whose work speaks to the relationship between people, the land, and environment.
Mathematics	Shape and Space	SS3.1	Demonstrate understanding of the passage of time including: • relating common activities to standard and non-standard units • describing relationships between units • solving situational questions.	b	Explore the meaning and use of time-keeping language from different cultures, including First Nations and Métis.

Grade Three Continued					
Science	Earth and Space Science: Exploring Soils	ES3.2	Analyze the interdependence between soil and living things, including the importance of soil for individuals, society, and all components of the environment.	a	Suggest ways in which individuals and communities value and use soil, including the importance of Mother Earth for First Nations and Métis peoples.
				d	Relate the characteristics (e.g., composition, colour, texture, and ability to absorb water) of soils to their uses (e.g., agriculture, berms, pottery, earth shelters, road building, habitats, landscaping, and purifying water).
Social Studies	Interactions and Interdependence	IN3.1	Analyze daily life in a diversity of communities.	b	Give examples of how culture is reflected in daily life in various communities, and examine why these cultural elements are important (e.g., language, stories, cultural traditions, religious traditions, recreation, art, architecture, clothing).
		IN3.2	Analyze the cultures and traditions in communities studied.	b	Give examples of traditions and practices that have endured over time in communities studied, and discuss why these are important
	Dynamic Relationships	DR3.2	Assess the degree to which the geography and related environmental and climatic factors influence ways of living on and with the land.	b	Recognize how environmental and climatic factors are influenced by location (e.g., proximity to water bodies influences precipitation and temperature; mountainous terrain influences soil formation, precipitation, and temperature).
		DR3.3	Compare the beliefs of various communities around the world regarding living on and with the land.	a	Research the view of land as held by indigenous peoples in communities studied.
				b	Identify ways in which people in communities studied interact with the land (e.g., meeting needs and wants, how land is protected or neglected).

Grade Four					
Arts Education	Creative/ Productive	CP4.7	Create visual art works that express own ideas and draw on sources of inspiration from Saskatchewan.	a	Pose questions about Saskatchewan and determine ways to investigate the questions individually and/ or collectively through visual art (e.g., How could we use the land or geography of Saskatchewan, or our neighbourhood, as inspiration for our artwork? Where will we find our research information? How have other artists represented similar ideas?).
	Cultural/ Historical	CH4.1	Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry.	d	Describe how the arts tell something about the society in which they are created.
		CH4.2	Analyze and respond to arts expressions of various Saskatchewan First Nations and Métis artists.	a	Demonstrate awareness that arts expressions (e.g., drum groups, birchbark biting, beadwork, powwow dances, quilts, storytelling) from different First Nations often have strong foundations in traditional lifestyles and worldviews.
English Language Arts	Comprehend and Respond	CR4.2	View and respond to visual and multimedia texts (including graphs, charts, diagrams, maps, multimedia DVD, websites, television programs, advertisements, posters), explaining the creator's technique and the impact on viewers.	f	Identify, with support, the values and aspects of various cultures' underlying visual messages including First Nations and Métis art and other texts.
				g	Understand how a range of visual features (e.g., graphs, images, illustrations, charts, maps, diagrams) can enhance and clarify spoken, written, or silent messages.
Science	Earth and Space Science: Rocks, Minerals, and Erosion	RM4.2	Assess how human uses of rocks and minerals impact self, society, and the environment.	a	Discuss ways in which people of different cultures value, respect, and use rocks and minerals, including First Nations and Métis connections to Mother Earth.
				c	Research historical (e.g., flint arrowhead, gold jewellery, paint pigment, and coal heating) and contemporary (e.g., fertilizer, building products, ceramics, glass, salt, silver fillings, and electronics) uses for rocks and minerals in Saskatchewan.

Grade Four Continued					
Science	Earth and Space Science: Rocks, Minerals, and Erosion	RM4.2	Assess how human uses of rocks and minerals impact self, society, and the environment.	e	Relate uses for rocks and minerals to characteristics such as functionality, mineral shape, cost, availability, and aesthetics.
Social Studies	Interactions and Interdependence	IN4.2	Describe the origins of the cultural diversity in Saskatchewan communities.	a	Identify the traditional locations of the various First Nations tribes and language groupings in Saskatchewan prior to European contact.
				i	Investigate the role of archaeology in understanding the origins of Saskatchewan communities.
	Dynamic Relationships	DR4.1	Correlate the impact of the land on the lifestyles and settlement patterns of the people of Saskatchewan.	e	Identify the impact of geography on the architecture of Saskatchewan, including how styles, materials, and cultural traditions have been affected by interaction with the land and other people in the province.
				f	Analyze the influence of geography on the lifestyle of people living in Saskatchewan (e.g., flora and fauna, pastimes, transportation, cost of food, type of food, occupations, availability of services such as education and health care).
		DR4.2	Explain the relationship of First Nations and Métis peoples with the land.	a	Investigate the traditional worldviews of First Nations peoples prior to European contact regarding land as an animate object and sustaining life force.
				b	Research traditional lifestyles of First Nations communities and peoples prior to European contact (e.g., hunting, gathering, movement of people to follow food sources).
				c	Explore how the traditional worldviews and teachings of First Nations' Elders regarding land influence the lifestyle of First Nations people today.

Grade Five					
Arts Education	Cultural/Historical	CH5.2	Compare traditional and evolving arts expressions of First Nations, Métis, and Inuit artists from different regions of Canada, and examine influences of pop culture on contemporary arts.	a	Research and categorize traditional and contemporary First Nations and Métis arts expressions from different regions in Canada (e.g., West Coast, Northern, Plains, East Coast).
English Language Arts	Comprehend and Respond	CR5.1	Analyze and respond to a variety of grade-level texts (including contemporary and traditional visual, oral, written, and multimedia texts) that address: • identity (e.g., Exploring Heritage) • community (e.g., Teamwork) • social responsibility (e.g. What is Fair?)	f	Draw on oral, print, and other media texts including First Nations and Métis texts to explain personal perspectives on cultural representations.
Social Studies	Interactions and Interdependence	IN5.1	Demonstrate an understanding of the Aboriginal heritage of Canada.	f	Paraphrase a traditional narrative about the origins of the First Nations or Inuit peoples, about the relationship with the natural environment, and connections between spirituality and the natural environment.
	Dynamic Relationships	DR5.1	Analyze the historic and contemporary relationship of people to land in Canada.	e	Explain the meaning and origin of a variety of Canadian symbols and consider the purposes of such symbols (e.g., coat of arms, motto, flag, beaver, feather, drum, RCMP, national anthem).

Grade Six					
Arts Education	Cultural/ Historical	CH6.1	Investigate how personal, cultural, or regional identity may be reflected in arts expressions.	d	Describe why personal and cultural identity is often an important influence in the creation of arts expressions.
Social Studies	Interactions and Interdependence	IN6.1	Evaluate and represent personal beliefs and values by determining how culture and place influence them.	c	Give examples of the artistic expression of culture in Canada, including First Nations, Inuit, and Métis peoples, and in a selection of countries bordering the Atlantic Ocean, and draw conclusions about the beliefs and values of the inhabitants in those regions.
		IN6.4	Explore aspects of cultural change over time, including: • reasons for cultural change • examples of cultural change • how cultural change affects youth • how youth respond to cultural change.	a	Delineate ways in which cultures might change over time.
				c	Discuss examples of change created by cultural interaction in Canada and a selection of countries bordering the Atlantic Ocean, being sure to examine perspectives of both the cultural group and the host community (e.g., adjusting long-standing cultural traditions in a new environment, finding greeting cards in different languages, learning a different language).
	Dynamic Relationships	DR6.1	Analyze the impact of the diversity of natural environments on the ways of life in Canada and a selection of countries bordering the Atlantic Ocean.	a	Make generalizations about the effects of climate and vegetation in a local area on the historical development of people in the selected area.
				c	Investigate ways in which natural environments are reflected in the artistic expressions (music, dance, painting, sculpture, architecture) in Canada and in a selection of countries bordering the Atlantic Ocean.
				d	Investigate the importance of place to the development of first languages and cultures.

Grade Six Continued					
Social Studies	Dynamic Relationships	DR6.3	Appraise the strategies human societies have used to orient themselves within time and place in the natural environment.	a	Investigate the role of astronomy and traditional practices and teachings in early map making and reading.
				d	Investigate the Aboriginal understanding of day, night, and seasons as part of global cycles.
				e	Describe and compare diverse approaches to natural resource and land use among First Nations and Métis peoples in Canada, among indigenous peoples in countries bordering the Atlantic Ocean, and non-indigenous peoples of these regions, and explore how these diverse approaches have come into conflict and been in harmony in various time periods and locations.

Grade Seven					
Arts Education	Creative/ Productive	CP7.10	Create visual art works that express ideas about the importance of place (e.g., relationship to the land, local geology, region, urban/rural landscapes, and environment).	d	Reflect on how images, elements of art, and principles of composition can be organized to convey meaning in visual art (e.g., What message or ideas does our art work communicate about our sense of place in Saskatchewan?).
				e	Demonstrate awareness that artists are observant of their environment and often express ideas about the role and representation of place in their work.
		CP7.11	Investigate and use various visual art forms, images, and art-making processes to express ideas about place.	c	Demonstrate awareness of various health and safety hazards and procedures in visual art (e.g., electric kiln safety).
	Critical/ Responsive	CR7.3	Examine and describe how arts expressions of various times and places reflect diverse experience, values, and beliefs.	a	Distinguish among diverse styles of visual art, dance, drama/theatre, music, and other forms of expression (e.g., film) from different cultural and historical contexts.
				c	Examine and analyze diverse artistic representations and interpretations of place (e.g., relationships with the land and urban/rural environments) in the work of Saskatchewan artists including, for example, music, lyrics, First Nations' drum groups and dances, Métis arts, heritage social dances, dramatic arts, landscape painters, architects, or site specific works.
	Cultural/ Historical	CH7.1	Investigate how artists' relationship to place may be reflected in their work.	b	Describe ways that an artist's place might be a source of inspiration in different arts disciplines (e.g., photography, music styles, architecture, theatre, heritage dances).
				c	Analyze and describe contributions that artistic work makes to the individual and his or her place/community (e.g., commercial value, cultural value, functional value, expressive value).

Grade 8					
Social Studies	Interactions and Interdependence	IN8.1	Investigate the meaning of culture and the origins of Canadian cultural diversity.	a	Create an inventory of cultural elements people throughout the world have in common, regardless of where they live (e.g., transmission of values through education, spiritual systems, ways of governing themselves, ways of satisfying needs and wants, family structure, means of self-expression, strategies for recreation and play).
				b	Formulate a definition of culture from responses to the question, "What is culture?" (e.g., A group's beliefs, norms, institutions, and communication patterns; a learned way of living shared by a group of people).
				c	Examine the extent to which cultural groups are able to retain their cultural identity in Canada, with reference to elements of culture, including kinship patterns (e.g., how children are perceived, relationship to the aged, family networks, living arrangements, rites of passage), artistic patterns (e.g., self-expression in visual art, music, literature, dance, fashion), religious patterns (e.g., tenets of doctrine, worship habits, place of religion in daily life), education patterns (e.g., methods of passing on the culture, who attends school, who is eligible for higher education), recreational and play patterns (e.g., sports, games, traditions, celebrations).
				d	Analyze shared characteristics among First Nations, Inuit, and Métis cultures in Canada.
	Dynamic Relationships	DR8.1	Develop an understanding of the significance of land on the evolution of Canadian identity.	a	Examine the influence of the land on the Canadian personality depicted in literary texts, songs, media presentations, visual art and dance, sport and recreation.
				e	Investigate the impact of land on the identity of First Nations, Métis, and Inuit peoples.

Grade Nine					
Social Studies	Interactions and Interdependence	IN9.3	Analyze the ways a worldview is expressed in the daily life of a society.	c	Analyze how works of art of a society studied reveal elements of that society's worldview.
				e	Investigate the worldview of the local community as represented through features including literature, the arts, cultural celebrations and traditions, education (including Elders' teachings of indigenous peoples), sports and recreation, and architecture.
	Dynamic Relationships	DR9.1	Examine the challenges involved in obtaining information about societies of the past.	b	Describe the role of archaeology in obtaining information about societies of the past.
				c	Explain various technologies used in archaeology (e.g., shovels, brushes, carbon dating, GPS cartography, satellite imagery).
				d	Present results obtained and techniques used in ongoing archaeological digs (e.g., Wanuskewin, Eagle Creek; Point-à Callières, Montréal; Pompeii, Italy; Dufferine Terrace, Québec City; Fort Temiscaming, Québec; Ahu o rongo, Easter Island).
				e	Investigate the role of literature, visual arts, music, newspapers, photographs, and other artifacts in obtaining information about past societies.
				f	Recognize the dynamic nature of historical knowledge by identifying examples of changes occurring in the interpretation of history as a result of new information uncovered or acknowledged.
	Resources and Wealth	RW9.3	Determine the influence of technologies of past societies studied on contemporary society.	d	Represent achievements and technologies of the contemporary world that have their origins in the achievements and technologies of societies studied (e.g., weapons, dyes, medications, tools, transportation methods, navigation instruments, architecture, printing, mathematics).

Level 10 Courses					
Visual Arts	Cultural/ Historical	CH10.2	Investigate the impact of visual culture on students' lives and the human condition.	a	Analyze and discuss the impact of visual expressions on self, culture and societies (e.g., expression of personal and cultural identity).
		CH10.3	Research and share findings about opportunities to continue lifelong engagement and learning in visual art.	a	Conduct an inquiry into art making practices and traditions in First Nations communities in Saskatchewan.
				d	Examine how visual art, and the other arts, contribute to social wellbeing in communities.
Level 20 Courses					
Visual Arts	Critical/ Responsive	CR20.2	Analyze factors (e.g., inspiration, technology, culture, environment, events, government policies) that influence art-making practices around the world, past and present.	c	Analyze artwork and describe possible intention of the artist when interpreting meanings (e.g., Is the artist interested in formal concerns or, for example, prompting associations, social criticism, philosophical commentary, storytelling, making interdisciplinary connections?).
				f	Determine historical, social and environmental factors that may have influenced the production of art works and describe own interpretations and understanding of the works.
				h	Describe styles, techniques, themes, media, subjects and motifs that have become identified with groups of artists, historical periods and cultures.
				i	Support opinions for interpretation of ideas, symbols and images based on research and contexts in which the work was created.

Level 20 Continued					
Environmental Science	The Nature of Environmental Science	ES20-ES1	Examine the methods, mindsets and purposes of environmental science.	a	Reflect upon how one's connection with the environment is influenced by personal experiences and cultural understandings. (K, STSE, A)
				d	Recognize essential characteristics of First Nations and Métis worldviews regarding the environment, including the importance of the four elements (i.e., earth, water, wind and fire), a sense of interconnectedness with the environment and respect for Mother Earth. (STSE, K)
Level 30 Courses					
Visual Arts	Cultural/ Historical	CH30.2	Examine how visual art expressions have changed over time and/or inspired change in individuals, communities and societies.	d	Examine various approaches to communicate (e.g., humour, story, irony, satire, metaphor, symbol, using beauty to depict challenging subject matter) and respond visually in ways that can influence perspectives and contribute to change in communities and societies.
				e	Examine how visual art, and the other arts, contribute to personal and social wellbeing in communities (e.g., fostering connections, sharing stories, creating empathy).
Earth Science	Foundations of Earth Science	ES30-F03	Analyze how geologists use the fossil record and relative and absolute dating methods to determine the geological history of Earth and to construct the geologic time scale.	i	Describe how and why scientists use radiometric dating techniques to determine the absolute age of rocks. (S, K)
				j	Contrast absolute and relative dating principles and techniques and the benefits of each. (K, STSE)

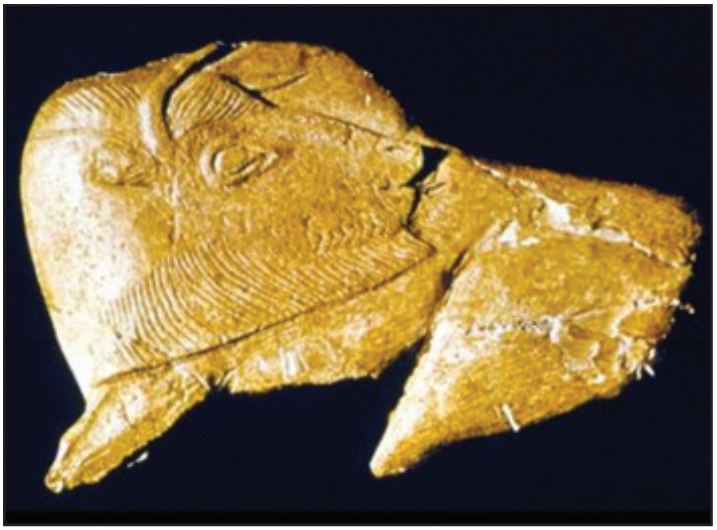
Part II – Art in Archaeology

A Brief History of Art in Archaeology

Art is found across the globe at varying stages of human history. The earliest examples date to the Upper Palaeolithic Period in Europe between 30,000 to 40,000 years before present (BP) and become more commonplace by 18,000 years BP. There are two main types of art: parietal and mobiliary. Parietal art is commonly referred to as cave or wall art. To date, about 200 sites have been identified in western Europe, specifically southwestern France, northern Spain, and in the Pyrenean region. Cave art subject matter is predominantly of animals hunted during this time, and include mammoths, bison, deer, and short-faced bears. Mobiliary art is portable and found across Europe as well as Asia. These are carved or engraved objects of bone, antler, or stone; examples include Venus figurines, pendants, engraved plaques, and decorated spear throwers. Africa and Australia also have cave and parietal art traditions. Hunter-gatherers are depicted in rock paintings and engravings from eastern and southern Africa.

Artist skill and art sophistication are evident in the complexity and details like facial features and hair texture. Artists also used the natural irregularities like the bumps and depressions of the cave walls to create 3-D artwork, indicating knowledge and application of perspective.

Two ibexes (elks) embracing, carved on a spearthrower (atlatl) handle, Grotte d' Enlene, Ariege. France. Ca. 16,000 BCE (before common era). Reindeer antler, 9x7 cm. Musee de l'Homme, Paris.



Bison carved on reindeer antler fragment, National Museum of Prehistory in Les Eyzies-de-Tayac-Sireuil, France.

Cave Art

Naturalistic paintings of people and animals, found in the Apollo 11 Cave in Namibia is San rock art and is believed to have a religious function (i.e., rain-making, healing, social rituals, etc.). Modern San people continue to create images, showcasing continuity for almost 30,000 years.

Mali Rock Art (Photo courtesy: Hiub Bloom and Rupert Wilson).

Over time, cave art location shifts from the deep recesses of the inner cave to the entrance area or rock shelters. Cave art sites of this type in Europe include Lascaux, Grotte Chauvet, Grotte Cosquer and Altamira. Lascaux Cave in southern France is probably the most famous, and dates to around 17,000 BP. It was discovered at the beginning of World War II, and showcases brightly painted walls of horses, oxen and deer as well as other animals, in addition to geometric objects. Unfortunately, since its re-discovery, high tourist traffic has threatened the integrity of the art and caused deterioration. The original cave is now closed to the public and only accessible to researchers by special permission. Instead, a reproduction cave, known as Lascaux II, was created for visitors.

By 11,000 BP, European cave art vanishes altogether. However, there is continuity of this tradition in Africa and Australia.

Image of a horse from the Lascaux caves (https://archeologie.culture.fr/lascaux/fr).

Symbols and Colours in Cave Art

Typically, Upper Palaeolithic cave art depicts many local animals utilized by human groups. Many of these representations are entirely naturalistic! It is rare to see depictions of human figures but they do exist at some sites (i.e. Lascaux Cave). Handprints are a more common representation of human beings. Positive hand images are the actual handprints of the human artists, while negative hand images are the outline of a hand. Other symbols found in Palaeolithic cave art include fingerprints, arrows, lines, zigzags, and sometimes, quadrilateral images.

Left: Abstract lines - Cave of La Pileta, Spain; right top: Hand print - Grotte Chauvet, France; right bottom: engraved zigzag line Grotte Cosquer, France.

In order to create art, Palaeolithic artists used a wide variety of natural materials. Earth tone colours such as red, yellow, orange and brown would have been manufactured from natural minerals like hematite, limonite, and red ochre. Charcoals would have been used to create black paint and local clays to create the colour white. Paint was applied with fingers or even animal-hair brushes. For negative handprints, the artist used a spray-painting technique where they used their mouth to blow paint over their hand placed on the rock surface.

An interesting associated artifact is the stone lamps found in cave art sites. Constructed usually of limestone or sandstone, a small depression was ground out to hold animal fat, and a wick made from twigs and dried lichen. Once lit, these lamps would help illuminate the darker spaces in caves.

Mobiliary Art

As previously described, this is art engraved from stone, bone, ivory or antler, with animals being the most common subject matter. It comes in several forms, including:

- Batons – antlers incised with decorations with a perforation (hole) near one end. These are often called “shaft straighteners” (to straighten and smooth arrow and spear shafts), tent pegs or ritual objects.
- Plaques – flat pieces with rows of incised dots. Archaeologists speculate these may represent tally marks or some sort of calendar.
- Objects of Adornment – includes bone beads, pierced animal teeth, ivory rings, and pierced shells. These objects could be worn as jewellery or attached to clothing.

Famous examples of European mobiliary art include the Hohlenstein figurine and Venus figurines. The Hohlenstein figurine, found near the town of the same name in Germany, was thought to be a lion-headed male carved from ivory, but recent scholarship suggests it may actually represent a female due to the absence of a mane. It is, however, the oldest evidence of mobiliary art in Europe, dating to 32,000 years BP. Venus figurines exist in many forms and are perhaps the most well-known examples of mobiliary art. They are commonly found throughout Palaeolithic archaeological sites and date from 22,000 to 28,000 years BP. Construction mediums include ivory, steatite (soapstone), and calcite. Often thought to represent a "Mother Goddess" or reinforce a social identity, their characteristic features are large breasts and buttocks with a lack of facial features or arms. The Venus of Willendorf, created from limestone and dated to 23,000 years BP, is a well-known example. While female figurines are quite common, male representation appears to be under-represented. As of 2020, only five male figurines have been reported. Artistic expression of the male form is predominantly phallic-shaped sculptures or pendants, but these have been found in far fewer numbers than the Venus figurines.

Personal objects of adornment dating to the the Upper Palaeolithic period are also considered as art. There are numerous examples of ivory beads and perforated animal teeth (for hanging or attaching to clothing), as well as beads made from shells (both local and exotic trade items). Rings and bracelets made from ivory have also been recovered from archaeological sites.

Left: Venus of Willendorf; Right: Hohlenstein "Lion-Man".

Dating Palaeolithic Art

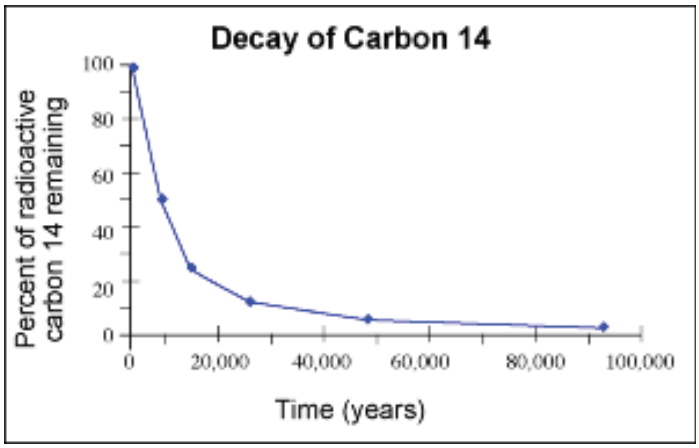
Dating Paleolithic art follows the same principles and uses the same techniques as dating any other type of archaeological recovery. There are two main types of dating: relative and absolute (also called chronometric). Relative dating assigns the age of an object compared to something else. The object is often described as 'older than' or 'younger than' the comparative item. Alternatively, chronometric dating provides an approximate calendar date for the object.

The concept of context is crucial for both types of dating. In fact, context is a fundamental aspect to all archaeological work. It refers to the place where an artifact is found. It doesn't just mean the location though; it also takes into account the type of soil it is found in, what type of site it is from, as well as what and where other artifacts are found in relationship with it. While some information can be learned from just the artifact, most of the information comes from its context.

Relative dating techniques like stratigraphy, seriation, and typology rely extensively on artifact context to provide an age. Stratigraphy is the location of an artifact within geologic formations (i.e. layers of

earth). Under normal circumstances, the artifacts in the deepest layer will be the oldest. Seriation is when artifacts from the same culture are placed in chronological order. Typology is similar but uses a reference object (usually a type of artifact) to establish the date of another object based on its similarity to the reference object.

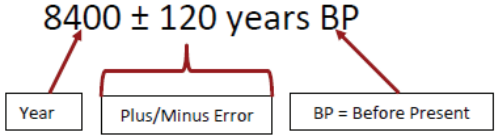
Most chronometric dating techniques are radiometric. They are determined by analyzing specific isotopes or radioactive particles. One exception is dendrochronology, or tree ring dating. Most trees produce a unique dark and light ring for each year. The tree ring pattern of modern trees can be overlapped with older trees to create a long sequence that extends back hundreds or even thousands of years. Then, a tree or timber of unknown age can be compared to the sequence to determine its age.



Radiocarbon dating is one of the most widely known and applied radiometric dating techniques in archaeology. It was first developed in 1949 by American chemist, Willard Libby, and is based on the principle of radioactive decay. It can be used to date the remains of organic materials (i.e. things made of carbon) like charcoal, wood, bone or shell; essentially, any tissue that was ever alive can be dated.

Elements have variations known as isotopes, based on the number of neutrons. Carbon has two main isotopes, carbon-12 and carbon 14. Carbon-12 is stable and accounts for almost all of earth's carbon. Carbon-14 is created by naturally occurring cosmic radiation. When the rays pass through the atmosphere, they sometimes collide with gas atoms, releasing neutrons. If the nucleus of a nitrogen atom captures one of these neutrons, it changes to carbon-14. It is a rare, unstable form of carbon that is absorbed by plants through photosynthesis. Animals, including humans, also absorb the carbon-14 when they consume plants or other animals that have eaten the plants. Through this process, a small amount of carbon-14 spreads through all living things. As long as an organism is alive, it takes in carbon-14 and carbon-12 in the same ratio as it exists in the atmosphere. However, once the organism dies, no new carbon is consumed. Because carbon-14 is unstable, it starts to decay and changes back to nitrogen. It does this at a set rate called a half-life at 5,730 years. After this amount of time, only 50% of the carbon-14 remains in the organic material. In another 5,730 years, only half of that remaining carbon-14 remains, and so on. By comparing the existing amount of carbon-14 to the amount of carbon-12, archaeologists can determine when the organism died.

Accurate carbon-14 measurements can be impacted by things such as counting errors or background radiation. These create a possibility of error, so radiocarbon dates account for this in their reporting. For example:



The plus/minus amount accounts for probable deviation from the determined age of the object being dated. The greater the potential deviation, the less precise the date. Radiocarbon dates are expressed as being 'before present' but because the present is continually changing, labs have adopted 1950 as the standard present, so BP means before 1950.

Because of the half-life decay rate of carbon-14, it can only be used to date organic materials between 400 and 50,000 years. Another issue is that we now know the ratio of carbon-14 and carbon-12 has not remained constant, and instead fluctuated over time due to changes in the Earth's magnetic field. This means radiocarbon dates are not equivalent to calendar dates. Dendrochronology sequences can be used to calibrate and correct radiocarbon dates. With an approximate age from the tree-ring sequences, scientists can compare and correct the variations found in carbon-14 dates. In fact, calibration curves have been constructed that can date as far back as 10,000 years ago.

Accelerated Mass Spectrometry (AMS) is a newer procedure for radiocarbon dating. It uses an accelerator and a mass spectrometer to measure the amount of carbon-14 remaining in an organic sample. It uses smaller sample sizes and produces potentially older and more accurate dates with smaller error margins than traditional carbon-14 dating.

When applied to Paleolithic art, mobiliary art is more datable. This is because the objects themselves, as long as they are organic, can be directly dated using the radiocarbon method. In some situations, if the object is inorganic (i.e. stone carving), another associated organic object can be dated. This showcases why context is so important. It is imperative to know whether the objects were created at the same time, otherwise the date is only for the associated object. Alternatively, relative dating methods can also be applied to mobility art, again, as long as the context is known.

Parietal art is a bit more difficult to date. Generally, the images are not found within the earth's layers, so they cannot be dated using stratigraphy. There is such variation in the artwork, from the location of sites, to the number of different artists whose styles vary widely across time and space. This makes seriation and typology fairly inadequate methods, although sometimes the type of animals depicted can be used to assign a coarse relative date (especially if the animals no longer exist in that area or have become extinct). Cave art can only be directly dated when organic pigments like charcoal are the basis for a radiocarbon date. More often, it is organic items found associated with the images that are dated. This can include things like lamp wicks, wood, bone or hair paintbrushes, or any other associated organic debris. Again, the challenge is assuring the association between the image and the dated item.

What Does Palaeolithic Art Mean?

There are many explanations as to what Paleolithic art might mean. Abbé Henri Breuil (1877-1961), a French archaeologist, believed it represented hunting magic. He argued the accuracy of anatomical features, as well as the presence of summer or winter coats, indicated drawing the animal was part of ritualistic ceremonies carried out to ensure successful hunts. The presence of predatory animals like cave lions and bears as the subject matter of some cave art sites is contrary to this theory. Additionally, archaeological evidence indicates red deer and reindeer were the primary species hunted by the people living during this time, but the species depicted in the art tend to be other species such as horses, cattle and bison.

André Leroi-Gourhan (1911-1986), another French archaeologist, proposed a different theory. He thought the location and execution of the artwork depicted the mythology and ritual aspects of the

painters. He argued that the depiction of certain animals in specific areas, such as horses in the middle of caves, was similar to the standardized layouts in modern churches or temples. Furthermore, he believed there was structural opposition between males and females, with horses representing males and bovids representing females and that taken as a whole, this represented an organized Upper Palaeolithic worldview. However, the images from many caves include both male and female versions of the same species.

Other archaeologists have hypothesized that paintings in inaccessible or hard to reach areas, deep within the caves, may signify other ritual/ceremonial aspects such as vision quests. Others see the art as a form of symbolic communication between human groups. Based on the correlation between rock art sites and the presence of seasonal aggregation sites (where large groups of people come together at certain times of the year), rock art probably played a role in ritual aspects of human cultures during this period. They could have been used to communicate stories or myths, communicate meanings, pass messages and generally give structure and meaning to life. When compared to the purposes behind similar art such as African counterparts, religion likely played an important role.

An Introduction to Rock Art in Saskatchewan Archaeology

Like other parts of the world, people throughout time created art across North America. Both types, rock art and mobiliary art exist, and both have been found in Saskatchewan, but the focus here will be on rock art. Rock art can be in the form of pictographs or petroglyphs. Petroforms are also quite common across Saskatchewan. This is when rocks are aligned on the surface of the ground in various configurations such as animals, lines, or geometric shapes. These are found almost exclusively on the Plains, in the southern part of the province.

Petroglyphs are another form of rock art. It is when images are pecked or grooved into a rock, whether it be a stand-alone boulder, like a glacial erratic, or a part of a rock face. Like petroforms, petroglyphs are found throughout the Plains. Images of animals, tally marks, hoof prints, claw marks, and more rarely, human figures, are found, and a famous site is St. Victor's Petroglyph site in southern Saskatchewan.

Pictographs are created when images are painted onto a surface. Typically they are found on sheer rock faces along river courses in northern Saskatchewan such as the Churchill River. Pictures include thunderbirds, tally marks, hunting scenes, animals, and occasionally, human figures.

In Saskatchewan, over 70 pictograph sites have identified and recorded along the Churchill River and its associated tributaries and lakes. Archaeologists record the location of the images, noting their colour. Most have been made with red paint, which would have been produced from red ochre. It is a mineral, iron-oxide, found in nature, and can range from red (most common) to brown or even yellow. Other colours were created using charcoal, berries or other pigments. The paint would have been tempered with an oily substance such as beaver tails, fish eggs, moose or deer hooves, bear grease, bird eggs, or animal or fish skins to help it 'bind' to the rock.

The paint would be applied using either fingers or brushes made out of sticks, fibres, sharp bone, or feathers. However the images were made, they were made to last. Unfortunately, it is is very difficult to date this rock art. Sometimes artifacts found near the rock face might have a known age or be datable, but it is difficult to prove the artifacts are directly associated with the rock art. Lichen growth rates are also sometimes used to establish an age. Images of historical items like rifles indicate the image was created during the historical time period, but most images appear to have been created prior to

European contact in northern Saskatchewan, approximately 300 years ago.

Numerous symbols have been recorded. There are human and animal figures, lines thought to be tally marks, geometric designs, canoes, thunderbirds, otters, horned animals, snakes, and rattles. Other images include a man shooting a rifle at a running caribou or deer, a small bear, a smoking pipe, tipis and a medicine lodge. Some images are identified as a horned serpent. This creature of Indigenous mythology is a supernatural being that figures prominently in stories dealing with the adventures and tribulations of *Wisakichak*, or the trickster (alternate spellings: Wisakejak, Wisakecahk, Wisakechak, among others). The thunderbird is another important supernatural creature.

Attributing meaning to rock art can be very difficult, and ranges from religious to secular explanations. Spiritual reasons include presenting offerings, hunting magic, and vision quests, whereas secular explanations include territorial or boundary markers as well as communication between individuals or groups. They could also be a form of storytelling, connected to oral traditions or perhaps representations of dreams or travels.

Since these paintings are outdoors, they are subject to the weather and other environmental factors such as flooding, forest fires and freeze/thaw cycles, all of which can cause breaking of the rock and fading of the pigments. Vandalism is another concern and leads to deterioration of rock art. It is important to respect archaeological sites such as rock art sites, as they were and still are important to Indigenous worldviews.

Part III – *Kiwetinohk* ***and Churchill River Rock Art***

Kiwetinohk (Cree for "up north" or "in the north") uses archaeological, ethnographic, and historical information to illuminate what we know so far about this art tradition, which extends across the Canadian Shield from Saskatchewan to Quebec.

This exhibit was created by Tim Jones, a former Executive Director at the Saskatchewan Archaeological Society (SAS), along with the support of the SAS, the Lac La Ronge Indian Band, and the Stanley Mission Band Council. The panels deal with the paintings found on cliff faces at over 70 locations along the waterways of the Canadian Shield in the boreal forest of Saskatchewan's north. These sites, some known to be at least several hundred years old, can be attributed to the ancestors of the current Western Woods Cree residents of the area.

The following topics are presented throughout the exhibit panels:

- What is a Rock Painting?
- The Setting for the Art
- The Archaeological History of Northern Saskatchewan
- The Peoples of the Subarctic
- First Records and Sites Found So Far
- The Churchill River Sites
- The Hickson Lake Paintings
- The Reindeer Lake Paintings
- Other Saskatchewan Sites
- Comparisons with Other Shield Areas
- Dating the Art
- Toward Understanding
- Conservation Issues and the Future
- Other Traditional Art Forms of Northern Saskatchewan

The exhibit is accompanied by copies of *Spirit in the Rocks*, a 1-hour film on the same topic, and *The Aboriginal Rock Paintings of the Churchill River* (Saskatchewan Archaeological Society 2006), the main published book source that gives relevant background and insight into the topic. The *Aboriginal Rock Paintings of the Churchill River* is the culmination of Master of Arts thesis research conducted by Tim Jones in 1974.

This exhibit and accompanying materials is an examination of the Indigenous rock paintings of the Churchill River of northern Saskatchewan and Manitoba. Jones' (1974) research incorporates the first presentation of a description of the symbols at all known and recorded sites along the river, and is the first systematic attempt to determine, as far as present information permits, the age, cultural affiliation and interpretation of the rock paintings of this part of the Canadian Shield.

The Churchill River paintings are discussed in the context of their place in regard to the Canadian Shield rock art style, of which they are a regional manifestation, occurring in the northwestern part of the geographical range of the art style.

According to Jones' (1974:1-2), "the rock art sites in this geographical area are of importance for the following reasons:

1. No systematic, comparative study has yet been published on the rock art of this region.

2. The rock art sites of the Churchill River constitute some of the most northerly and northwesterly occurrences of the Canadian Shield rock art style; the area is therefore a peripheral or “fringe” zone for this cultural trait.
3. The Churchill River is a major travel route today, as it was in the past, when it was the water highway from Hudson Bay to the Northwest. No systematic study of the rock art of such a watercourse in the Canadian Shield has been undertaken previous to this one.
4. Many of the Churchill River rock art sites are major ones in terms of numbers of paintings, relative to sites in nearby adjacent areas.
5. Increasing incidences of visitation to the area and vandalism, coupled with the possibility of creation of two major power projects (one underway in Manitoba, the other yet tentative in Saskatchewan) or national or provincial parks in the two provinces, threaten a number of sites. (Churchill River Basin Group 1973; Dickson 1972). This demands that some cognizance of the historic and prehistoric “resources” of the area be taken, and that some permanent record of these sites be preserved.”

Part IV – *Kiwetinohk* ***Panel Descriptions***

PANEL 1
INTRODUCTORY PANEL

PANEL 2
LAROQUE LAKE

PANEL 3
WHAT IS A ROCK PAINTING?

Rock paintings are one kind of ***rock art***. Quite simply, these are images made by applying paint directly on vertical bedrock surfaces. It is the most ancient and widespread form of art made by humans.

A related kind of rock art is ***rock carvings***, or ***petroglyphs***, symbols and images made by removing part of the surface of rock by pecking, abrading, grinding, or incising.

Tens of thousands of rock art sites are found throughout much of North America, especially in the western and southwestern parts of the continent.

The Canadian Shield of Canada and the northern United States contains both types of rock art, but the painted sites far outnumber the petroglyphs (a ratio of about 25 to 1).

The greatest percentage of the world's rock paintings was made using ***red ochre*** (iron oxide) as the pigment, and this is true of Canada's rock paintings, although other colours and pigments such as black, yellow and white were occasionally used both in the Shield and in sites in other areas.

The pictures on this panel show a tiny sample of the different kinds of rock art found in North America.

Red-brown and yellow ochre samples.

It is likely that the pigments used in the Shield were mixed with some sort of binder, such as isinglass, a powerful glue made from the swim bladders of fish. Plant juices may have also been added to the mineral paint. Various painting tools could have been used, such as feathers, twigs or even fingers.

Many of the thousands of rock art sites in New Mexico are petroglyphs etched into the weathered surface of basaltic rocks.

Rock paintings on Tramping Lake, in the Shield country of northern Manitoba.

Rock paintings from the interior of British Columbia.

A rather rare kind of painting is one made of several colours, such as this New Mexico example.

Perhaps the rarest kind of rock art is the kind that features a combination of rock carving and rock

painting, such as the large figure with the round body, found in Utah.

Southern Saskatchewan has several petroglyph sites, most notably in St. Victor Petroglyphs Provincial Historic Park.

The Peterborough, Ontario Petroglyphs, carved deeply into limestone, were coloured in with crayon years ago to increase their visibility. (This is no longer recommended, for conservation reasons)

PANEL 4
THE SETTING FOR THE ART

Saskatchewan's rock paintings are all (with one exception) found in the Churchill River Upland Ecoregion, which lies within the Boreal Forest vegetation area and the Subarctic climatic region.

In this part of the Canadian Shield there is a mix of exposed Precambrian crystalline bedrock, glacial deposits (often quite thin or absent locally), and abundant wetlands, lakes and streams.

Black spruce dominates the region, but jack pine forest, white spruce forest, mixed wood forest, peatland and wetland vegetation are other vegetation types found here.

Summers are short and cool (July mean average temperature is 16ºC) and winters cold and long (January mean average temperature is –24ºC). The frost-free period is only approximately 94 days. Mean annual precipitation is 528 mm, with 318 of it occurring as rain from May to September.

What biologists term as medium densities characterize the mammal, bird and fish species of the Boreal Forest of Canada. Wildlife population is higher in the Churchill River Upland portion than in other parts of the Shield due to better climatic and soil conditions.

The **Canadian Shield** forms the bedrock of much of the northeastern portion of the North American continent. The topography of northwestern Ontario and other regions of the Shield can be quite rugged. The retreat of the continental glaciers 8-10 thousand years ago exposed bedrock as a potential canvas for people on which to create art.

The dense northern boreal forest and vast water expanse of the Reindeer Lake area of northern Saskatchewan is typical of much of the Shield.

Ice forming October 14th on Footprint Lake, northern Manitoba. Winter comes early and stays late in the Shield.

Large and small streams interconnect the lakes of Saskatchewan's watery north.

The Churchill River Upland makes up 17% (11.3 million hectares) of the Saskatchewan land mass.

Rock, water and forest are the essential components of Saskatchewan's northern boreal forest.

Bunchberry (*Cornus canadensis* in Latin; *s*āsāk*ominān* or *k*ā*wiscōwimin* in Cree) was one of many shrub species of the boreal forest used for food, medicine.

A marshy area, good moose – and northern pike - habitat.

The moose (Cree: *mōswa*), well adapted to this environment, is the largest mammal species of the area.

The Northern Paper Birch (*Betula papyrifera* in Latin; *waskway* in northern Cree) is an important tree species in this ecoregion. People used the bark for canoes, tipi covers and containers, and the sap for syrup.

Tullibee (*otōthapiy* in Cree) was, an important food source.

Spruce grouse (*sak*āwi*pithiw* in northern Cree).

PANEL 5
THE ARCHAEOLOGICAL HISTORY OF NORTHERN SASKATCHEWAN

Archaeological research has revealed that people have lived in the northern third of Saskatchewan for probably 8,000 years, more or less, since shortly after the final melting away to the north of the glaciers at the end of the Pleistocene (Ice Age).

The ***artifacts*** (the things people created and used) and ***sites*** (the places where we find artifacts), found by archaeologists and by local residents indicate that there have been three broad cultural traditions (Cree, Dene and Inuit) that have lived at various times in the region, the present day Dene and Cree still remain.

Increasingly, we are discovering many artifacts which combined with ***oral history***, increase our understanding of the different ancient cultures of the north.

Both everyday items and unusual finds give us insight into long and rich cultural traditions.

The two ecological areas of interest to our understanding of the possible archaeological context of the rock paintings are the Taiga Shield Ecozone (comprised of "Tazin Lake Upland" and "Selwyn Lake Upland" – greys on this map) and the Boreal Shield Ecozone ("Athabasca Plain" and "Churchill River Upland" – dark greens on the map). (See the time chart below).

The prehistoric (pre-1690 A.D.) era in Saskatchewan's two northernmost ecozones can be divided into three archaeological periods:

- Early Period – 8,000 to 7,000 years ago
- Middle Period – 7,000 to 2,000 years ago
- Woodland (or Late) Period – 2,000 to about 200 years ago

Each of these periods is indicated by different colours in the time chart below.

CHARACTERISTIC ARTIFACT FINDS OF FAR NORTHERN SASKATCHEWAN
Clay pot of the Selkirk Composite, Clearwater Lake Complex, Clearwater Lake Punctate type, approximately 1200 to 1600 A.D. (Late Woodland).

PROJECTILE POINTS:

- *Late Side-notched projectile (arrow) points (approximately 1,000 to 1850 A.D.) from two sites in the*

Nipawin area. (All projectile points in this display are shown full size).

- *Bone harpoon point found near Nipawin.*
- *Blackduck culture clay pot, approximately 1000 to 1300 A.D. (Late Woodland).*
- *Laurel culture clay pot, around 1000 A.D. (Middle Woodland).*
- *Early Side-notched projectile (dart) points, 5000 B.C. to 3000 B.C., from a site north of the Churchill River.*
- *Oxbow projectile (dart) points, 3000 B.C. to 2000 B.C., from a site on the Churchill, from a lake near La Loche, and from Cranberry portage.*
- *McKean Complex projectile (dart) points, 2000 B.C. to 1000 B.C., from sites at Frog Portage, Rapid River, and the Churchill River.*
- *Pelican Lake projectile (dart) point, 1000 B.C. to 0 A.D., from the south shore of Lake Athabasca.*

Archaeological excavations at Brabant Lake in 1998. There have been very few such excavations in this vast territory.

These chipped-stone artifacts from a site on Reindeer Lake are all made of quartz. The first two projectile points on the left in the bottom row are (Late?) Taltheilei type, and the two arrow points may be Selkirk (Late Woodland). The upper artifacts were used as choppers or knives.
By far the most common material found in Shield archaeological sites is vein quartz, in the form of flakes, chunks and tools resulting from stone tool-making activities.

Nora Carle holds an almost complete Clearwater Lake Punctate-style clay pot (Selkirk tradition, about 400 to 800 years old) fished out of Lac La Ronge in a fishing net by her son Jeff Morin in 1980.

Bone harpoon point used for spearing fish or mammals found in 2003 in Turnor Lake, probably related to the Selkirk Composite (Late Woodland) period. (Shown actual size).

A possible weight which may have been mounted on an atlatl, a short stick used to launch a feathered wooden shaft tipped with a dart point to hunt game. This artifact, from Sandy Bay, would date to approximately 5000 B.C. to 500 A.D. (This is a replica, shown actual size).

A very unusual find excavated from a site in the upper Churchill River – a spear point made of native copper from the western Lake Superior region. This has been identified as belonging to the Old Copper (3000 B.C. to 1000 B.C.) archaeological tradition, and its presence in northern Saskatchewan suggests very long distance trade a long time ago.

Where do the rock paintings fit in the archaeological record? To date, no Saskatchewan sites have been directly radio-carbon dated. Archaeologist David Meyer feels that they could have been made by any of the Woodland Period cultural groups, who lived in this part of north during the past 2,000 years. It is also possible the paintings could be older.

PANEL 6
THE PEOPLES OF THE SUBARCTIC

Northern Saskatchewan's original cultural groups are part of what ethnographers have called the Subarctic culture area. These Subarctic peoples occupied a very wide territory across northern North America.

The ancient Subarctic peoples lived in a harsh environment which does not have an overabundance of plant and animal resources. However, these hunting and gathering bands were extremely well-adapted to their ecological circumstances.

This is attested to by the archaeological fact that people have lived in this area, stretching from the Atlantic to Alaska, for thousands of years.

The flesh and marrow of many of the mammal species (both large and small) of the Boreal Forest were used by the people for food; bones and antler were used for tools, and their furs and skins used for clothing, lodge coverings, and containers.

Fish were food for people and dogs. In addition, certain fish by-products were also utilized, such as sturgeon skin for making large containers that held sturgeon or other oils, and fish swim bladders for making a powerful glue. Often the isinglass was mixed with ochre for rock paintings.

A wide variety of plants were used for food, medicines, containers, nets and shelter construction.

Saskatchewan's Subarctic includes speakers of both the Algonkian and Dene language families, called, respectively, Wood Cree and Chipewyan in historic times.

The numerous interconnecting lakes and streams of the Subarctic region offered routes for long-distance travel, exploration, and obtaining the necessities of life, and for different human communities to have contact with each other.

These Ojibwa bark-covered lodges and canoes were painted by Adolf Jacob Miller in the western Great Lakes area (around 1837), but they would not have looked out of place among the Cree of northern Saskatchewan of the same time period.

Lieutenant Robert Hood, part of the 1820 Franklin Expedition, painted these Cree people inside a tent in the Pasquia Hills in east central Saskatchewan. This rare portrait is possibly the earliest illustration of Cree people in Saskatchewan's north.

Beginning around 1700 A.D. changes in technology, economics and society were introduced by Europeans both from Hudson Bay and from eastern Canada. The local people began adapting to the changes introduced during what has been called the Fur Trade Era. The Hudson's Bay Company in particular was a major economic force throughout Canada's north, affecting many aspects of the adaptation of the indigenous peoples. This was followed by missionization by the Anglican, Roman Catholic and later, other churches, and then by education systems introduced by the churches and governments. This drawing by Marguerite Riel depicts Ile-à-la-Crosse mission in 1874.

Today, while people still obtain food and resources from the land and waters, reflecting the effective hunting and gathering tradition, so many things have changed that this way of life is no longer fully sustainable. Adaptation now involves many other strategies and social and economic relationships.

Northern communities like Pelican Narrows (seen here in September, 2005) also require many people employed in health, educational, commercial, legal and other human services as well as trapping, commercial fishing, mining, sport fishing, guiding, logging, wild rice harvesting, technical and trades skills development.

PANEL 7
FIRST RECORDS AND SITES FOUND SO FAR

The first record of a Saskatchewan rock painting was by Alexander Mackenzie, who noted two painted sites on either his 1789 or 1793 travels on the Churchill River:

"At some distance from the silent rapid is a narrow strait, where the Indians have painted red figures on the rock, and where it was their custom formerly to make an offering of some of the articles which they had with them, in their way to and from Churchill..."

Other sites have been found through the writings and records of people passing through the area and either seeking out the paintings, or discovering them by accident.

Anglican Bishop Richard Young, traveling through the north in 1897 as part of his missionary duties, was shown paintings near Medicine Rapids.

Canadians owe a real debt of gratitude to the late Selwyn Dewdney, an artist and author from London, Ontario whose passion and enthusiasm for learning about and sharing his findings about the art across the Shield led him to re-locate and record numerous sites.

Dewdney's dedication resulted in precious records being deposited in institutions like the Royal Saskatchewan Museum, Manitoba Museum of Man and Nature, Glenbow Museum and Royal Ontario Museum.

La Ronge trapper Jim Brady sent sketches to the provincial natural history museum in 1959. This was the first time the major Larocque and Auld Lake Sites were reported to an official agency.

To date, 71 definite sites documented in northern Saskatchewan, and there are probably a dozen or so more to be recorded.

Virtually all the locations of sites have been learned from Cree residents of the north. Dick Hansen and his fishing crew on Snake Lake are one such example - Dick and Louis Misponas passed on information on rock art sites on the Churchill River in 1967.

PANEL 8
THE CHURCHILL RIVER SITES

Missinipi ("big water") is the original Cree name for the river now called Churchill. It is one of northern Canada's longest and historically most significant waterways.

Archaeological work shows it was used both as a highway and a home by Aboriginal peoples for thousands of years.

If we consider **Missinipi** a single water body, the river's shores host one of the highest concentrations of rock painting sites in the Shield – there are at least 22 sites, 3 in Manitoba and 19 in Saskatchewan, about a quarter of Saskatchewan's total.

Both large and small collections of paintings are found along the Churchill, ranging from single paintings

on Black Bear Island, Mountain, and Wintego Lakes, to 30 paintings at the “High Rock Narrows Site #2” on Black Bear Island Lake.

A total of about 170 individual paintings may still be seen by today’s traveller on the river. This panel and the next show some of the Churchill River rock paintings.

As in other areas, some of the paintings are faded or partially covered by mineral deposits, while others are scarcely less brilliant than they must have been when first painted on the rocks.

Churchill River Sites:
1 – McDonald Bay
2 - Kinosaskaw Lake
3 – Foster River Mouth
4 – Silent Rapids
5 – Wamninuta Island
6 – High Rock Narrows #1
7 – High Rock Narrows #2
8 – Rattler Creek
9 – Cow Narrows
10 – Mountain Lake Peninsula #1
11 – Mountain Lake Peninsula #2
12 – Neyo Onikup Bay
13 – Stanley Rapids
14 – Island Portage
15 – Uskik Lake
16 – Conjuring River Mouth
17 – Wintego Rapids
18 – Wasawakasik Lake
19 – Maple Leaf Rapids

Manitoba Sites:
20 – Oil Drum
21 – Face
22 – Caribou Nest

The Kinosaskaw Lake site is the first site encountered in travelling downstream on the Churchill after leaving Pinehouse Lake. Here is a canoe with a single occupant, a set of curved marks, and a curious large figure – this may be a diving creature, or the horned head of a figure with a snake-like body.

The single human-like figure to the left of Noel Dyck (on Black Bear Island Lake) is one of the largest single paintings found in the Shield. Noel’s stance mimics that of the rather faint painting.

This spectacular group, almost 2 meters by 2 meters in size, is found well above Black Bear Island Lake. The grouping includes thunderbirds, a snake, humans with rattles, and other very bright paintings.

In Neyo Onikup Bay on Mountain Lake, just above the modern settlement of Stanley Mission, is a single human figure, depicted here full size.

PANEL 9
CHURCHILL RIVER SITES

The paintings are on the only large outcrop found in the vicinity, where Rattler Creek enters Otter Lake, part of the Churchill River.

It would have been possible for the ancient “rock painters” to have made their paintings here – and at some other sites – when ice covered the water’s surface or from a canoe.

At Rattler Creek we find a combination of naturalistic animals (a caribou and beaver) and complex

abstract figures. Two large paintings may represent medicine bags with long carrying straps.

Stanley Mission artist George McLeod's rendering of one of the groups of paintings at Rattler Creek.

Unusual "geometric" or abstract shapes.

The Stanley Rapids Site is one of the best-known pictograph sites in the Shield, being in an area which receives lots of visitors such as canoeists from around the world. The site is just above Big Stanley Rapids, right next to the canoe route.

Among the Stanley paintings is this enigmatic, 80-cm wide set of paintings of the top half of a human apparently inside some sort of structure. Not surprisingly, it has been the subject of a variety of interpretations.

The square blocks of fractured granitic outcrop presented attractive, lichen-free "canvasses" for the painters.

Two main blocks of outcrop contain over two dozen individual figures; these include a man shooting a rifle at a running caribou or deer, bison, snakes, and a small bear.

PANEL 10
THE HICKSON LAKE PAINTINGS

Two small lakes, Hickson and Maribelli, located 115 km north-northeast of La Ronge, possess five rock painting sites. One of the two sites in the channel, which joins the lakes, is the most spectacular of all the existing Shield pictograph Sites.

Thirty rock faces on a massive cliff were chosen as panels on which to create over 80 individual paintings. One other Shield site, on Lake Mazinaw in Ontario, has a larger number of paintings, but many are much fainter (perhaps indicating greater age, or more severe erosion).

The main Hickson Lake site is remarkable for its large number of paintings, their wide variation in size and pigment colour, and the brightness of most of the figures.

The sheer vertical cliffs dropping directly into the lake are the canvas for the majority of the paintings at this site.

This unusual figure, combining human and animal characteristics, is also unusual for its purple-red colouring.

The painting on the right is often called a canoe. Closer inspection suggests that it probably tells a story – like the hide paintings of the Plains peoples. The series of ovals below the animal may represent its tracks; the animal's gut is shown in "x-ray" view. The four large V-shaped shapes below are similar to those found on other northern Shield paintings of "enclosures". This unified grouping is one of the largest Shield paintings, at 146 cm (46 inches) wide.

This striking group is painted in a unique dark chocolate-brown colour. It consists of highly stylized figures, including humans, a thunderbird, and two smoking pipes.

This drawing by Selwyn Dewdney shows the relationships and locations of the painted panels along the cliffs of the larger of the two sites in Smith Channel.

This figure illustrates the observation that many of the concepts and images depicted in this ancient art will probably remain undecipherable.

Symmetry and balance are commonly seen in the rock paintings of the northern Shield. The artist's intent here clearly was to create a pleasing design.

PANEL 11
THE REINDEER LAKE SITES

Reindeer Lake, at over 245 kilometers long by 40 wide, and 6,500 km² in size, is the world's 23rd largest fresh water lake. Besides being the home of countless generations of Cree, Dene and even Inuit hunting bands, it was a corridor for long-distance travel.

Recent research, especially by archaeologist David Meyer, has revealed the existence of at least nine rock painting sites, mostly concentrated in the southern part of the lake. However, about six more sites have been rumoured or reported.

Unfortunately, the creation of the Whitesand Dam in 1942 to create a reservoir for the Island Falls Dam on the Churchill River raised average water levels of this inland sea by some two meters, totally flooding at least one of the nine known sites (in Canoe Narrows), and affecting others.

Further examination of the hundreds of kilometers of shoreline may still reveal more painting sites.

The Reindeer Lake Creek Mouth Site (the official name) should really have been called the Masinahikan Creek Site when first named, since the creek just south of the paintings is called "Writing Creeklet" in Cree, a reference to the rock paintings.

P.G. Downes, author of the northern Saskatchewan book Sleeping Island, sketched these two sets of paintings in Canoe (or Birch) Narrows in August 1936. It is good that he did this, since they have not been seen since Reindeer Lake became a reservoir six years later.

The Long Tree Site is a set of paintings on a large glacial erratic boulder on the bedrock shore. Among the somewhat smudged figures, arranged vertically, are two birds, two four-legged animals and a canoe with two or more occupants.

The Thunderbird Bay Site, 13 km north of Southend community, is the most-seen of the Reindeer Lake sites. This large group has been periodically inundated since the Whitesand Dam on the Reindeer River was completed.

A few – definitely a small minority – of northern Saskatchewan paintings, such as the Cresswell Bay dark ochre ones, may be described as rather crude in execution. Two sets of four "tally marks" and an unidentified figure are to the left of a human touching (controlling?) an unidentified animal.

This small (about 15 cm high), open-mouthed animal to the right and below the main group is often

totally under water.

A notable feature of the Stackhouse Bay Site – along with Thunderbird Bay - is that the paintings were made on a rock face to which a wash of thin red ochre paint was also applied. This was probably done to enhance the sacred nature of the site.

This Stackhouse Bay figure appears to be a tipi with a triangular flag on top. Among the Ojibwa cousins of the Cree (but far to the southeast) this could be interpreted as either a medicine lodge or a dwelling with a sign for powerful medicine. By extension, this could conceivably be a depiction of the shaking tent, a structure used by Cree shamans for communicating with animal spirits and for divination.

The right face of the Stackhouse Bay Site is a jumble of images, obscured by the red ochre wash that has been painted over the rock face. Discernible figures include a large horizontal human with outstretched arms, a smaller human figure in the upper right, possibly two bears, and geometric designs, among others.

PANEL 12
OTHER SASKATCHEWAN SITES

There are over 70 known places – sites – Saskatchewan's north where rock paintings may be seen on cliff faces next to the water. The Churchill River, with 19 sites, Reindeer Lake, with nine, Hickson-Maribelli Lakes, with five, and Larocque-Auld Lakes, with three, are areas with concentrations of sites. The remainder of the Saskatchewan sites are scattered from the McFarlane River in the northwest to Amisk Lake in the southeast.

Although there are one or two Canadian Shield rock art style sites just north of the Alberta border in the Northwest Territories, the Saskatchewan sites essentially form the northwestern-most group of Shield sites.

This and the next panel show several sites, some "typical", and others unusual, in their features and subject matter.

<u>Gow Lake</u>
The Gow Lake paintings were made, like those at many sites, on a south-facing rock surface on a cliff at the water's edge.

Penny Eninew, whose family lives on Gow Lake, views the paintings from the same vantage point as the original artist – from a birchbark canoe (or an aluminum motorboat!).

While the setting of the paintings is typical, the Gow Lake site is unusual in that all the figures were made in a straight horizontal line. At most sites figures are found in different configurations or groupings than at this site.

The main grouping displays the following, from left to right: unknown geometric figure, a "stick" figure of a horned animal, a cross, the head of a horned animal facing the viewer, a smoking pipe, a stick figure of a human with upraised arms, and a hollow "box".

Kipahigan Lake
Proctor Narrows on Kipahigan Lake contains 37 paintings on ten rock faces, in two concentrations. The paintings on three of those faces are shown here.

Several animals are depicted on this ledge, seen on the right in the top photograph above. One is shown in an enclosure, a common theme in the northwestern Shield sites. The central quadriped is 24 cm long.

Below an otter-like animal (23½ cm long) are four figures that look like the Cree syllabic writing introduced around 1830, but the other closely associated symbols are definitely not part of that writing system.

Lower Waddy Lake
The Lower Waddy Lake paintings were made on a vertical rock face by an artist standing on a rock ledge.

This is a most unusual Shield rock art site, in that about half the paintings are red, and half are black.

Even more unusual is this insect-like figure, created by using both black and red paint. This is probably the only polychrome (multiple-colour) rock painting in the whole Shield area!

PANEL 13
MORE SASKATCHEWAN SITES

Buchanan Lake
Differing styles and colours of the paintings at this site suggest that at least two painters left their creations here. It is not possible to tell how much time elapsed between each painting event.

Black pigment can be made from a number of separate earth minerals, including iron oxide. These two black pictographs are rare – this colour is found at only three Saskatchewan sites.

This figure may be a medicine bag, a container with a long carrying strap that goes over a person's shoulder, letting the bag hang at or below the waist. A very similar painting is found at the Rattler Creek site, not far to the south of Buchanan Lake.

Larocque Lake
The Larocque Lake Site (the cliffs in the right center of the picture) lies along a good travel route that connects the Churchill River west of Missinipi to lakes and streams far to the north and northeast.

This is the second-largest pictograph site in Saskatchewan's north. Over 40 paintings are found on 29 rock faces over a distance of 120 meters.

Three humans here adopt this hands-on-hip pose, a difference from many other sites, where the arms and hands are raised. The hooked line from the head is seen also at Mari and Kipahigan Lakes.

At least three or four groupings at this site appear to tell a story. A human smoking a pipe is being approached by a flying bird. The act of smoking suggests a religious connotation. Selwyn Dewdney's drawing is included because the images are faint on the rock.

This enigmatic figure is very vivid, looking as fresh as when it was first put on the rock. Several other

images are just as bright. While a number of other Larocque Lake paintings are faded, they are generally in good shape, since there is very little sign of flaking off of pieces of outcrop.

This composition depicts a man and a possible dog on the right, but the other figures are not clearly discernible.

Hickson Lake

This small site consists of only three figures high above Hickson Lake. They are best reached with the assistance of ropes. The upper painting is a bird – probably a thunderbird, and the next is an unidentifiable mammal. The bottom figure is too faded to identify.

Auld Lake

There are two small sites on Auld Lake, this one being just across the short portage which connects Auld to the east end of Larocque Lake. The red-brown paintings on the left are framed by a circle of yellow paint, which is probably yellow iron oxide. This is the only site where this colour is seen.

PANEL 14
COMPARISONS WITH OTHER SHIELD AREAS

Campbell Grant, in his 1967 continent-wide examination of rock art, categorized the paintings of the Shield as part of the Northern Woodland style area.

This rock art style area covers the widest geographical area on the continent; over 700 rock painting sites are found from the southern Northwest Territories eastward to Quebec, and south into Minnesota and Michigan.

These sites are found from near 60º North Latitude, 110º West Longitude in the northwest, to near 45º North Latitude, 70º West Longitude in the southeast, a distance of 3,700 km as the raven flies.

Klaus Wellmann's 1979 map of the Northern Woodlands rock art area (stippled), based largely on the work of Selwyn Dewdney and Campbell Grant.

If we follow the ethnological theory that cultural characteristics diffuse outward from a central area, north-western Ontario, with its great concentration of paintings sites, would be the area where the Shield rock painting tradition arose.

What is common to the area where the painting sites are found is that most of it was inhabited, at least at the time of first contact with Europeans 500 years ago, by speakers of the Algonkian language family, although Iroquoian and Dene groups inhabited parts of the area where the Northern Woodland rock art sites occur.

There are other similarities between the hundreds of sites spread across this vast territory: the paintings were made with red-brown ochre, they are on vertical rock faces facing the water, and include images and subjects that relate to widespread Subarctic Algonkian concepts and art.

Having said this, a closer examination reveals that there are regional differences in these elements, suggesting differing cultural practices, different ethnic authorship, and a span of time between when the art was first painted, and when it was no longer being done.

There is space here only to give a few examples of Shield rock paintings from areas outside northern Saskatchewan.

This site on Written Rock Creek near Fort Smith, Northwest Territories, is at least 250 km by air from the next closest site, on the McFarlane River in northwestern Saskatchewan.

Moose are commonly seen in the rock paintings of each area of the Shield, and are found at most of the half-dozen or so Minnesota sites. This panel is on North Hegman Lake, Minnesota.

The Pictured Lake site, near Thunder Bay, northwestern Ontario, has a striking painting which depicts eight people in a canoe.

Paintings at the remainder of the sites are found on rock faces above places where the artists could stand on dry land, such as at Tramping Lake, near Snow lake, northern Manitoba. This 70.5 cm long part-fish/part-antlered animal is part of a large grouping, which is among over two dozen figures at the site.

The Nisula site is one of six recorded to date in Quebec, and research here led by archaeologist Daniel Arsenault makes it one of the most intensively studied of the Shield sites. Its setting, where the paintings were made on a cliff face right next to the water, is typical of perhaps three-quarters of the Shield rock painting sites.

The central figure at the Face site on Opachuanau Lake, part of the Churchill River near Leaf Rapids, northern Manitoba, is very similar to several figures carved on field stones in southeastern Saskatchewan.

Perhaps the most well-known of the Shield sites is at Agawa Rock on Lake Superior, Ontario. The fearsome, underwater-dwelling Great Lynx of Ojibwa folklore is depicted most powerfully here.

A rock painting site at Burnt Bluff may be the only one in the Northern Woodland style in Michigan. These are two of several paintings at this site.

PANEL 15
DATING THE ART

One question we have about these markings on the rocks is how old they are. If possible, it would be useful and interesting to know as exactly as possible the year in which the artist created particular paintings, but other things we would like to know is how old the oldest ones are, and when the most recent paintings were made.

Being on vertical rather than horizontal surfaces, we cannot use the standard radiocarbon soil dating method – this involves dating artifacts within a soil horizon by dating an associated organic (carbon) sample such as bone or ash found in that horizon.

Like the paintings hung on the walls in an art gallery, rock paintings are suspended in air – in both cases we need to use various techniques and clues to determine when -- and why -- the art was placed where we now see it.

The earliest recorded observations of rock art in the Shield give us at least a minimum age for those

sites. Father Pierre Laure marked the location and remarked on the existence of rock paintings at a locale in eastern Quebec between 1731 and 1733. Alexander Mackenzie saw two sites in the general Black Bear Island Lake portion of the Churchill River in Saskatchewan (one probably being the Silent Rapids site) in 1789 or 1792, and Peter Fidler talks about one at the south end of Reindeer Lake in 1807.

Of these four sites, we are relatively certain that we know only where one of them may be seen today. The Reindeer Lake site is flooded, the location of the Quebec site uncertain, and the other Churchill River site may have faded away or may be one of two possible locations.

This glacial erratic boulder on an island in Sandfly Lake may be one mentioned by Alexander Mackenzie: "…an island … remarkable for a very large stone, in the form of a bear, on which the natives have painted the head and snout of that animal, and here they also were formerly accustomed to offer sacrifices."

INDIRECT DATING: Several decades ago the Russian archaeologist Valery Chernetsov indirectly dated some rock painting designs in the Ural Mountains by comparing them with dated pottery sherds found in nearby sites which had striking similar geometric designs etched into them. The sherds were a minimum of 4,750 years old; therefore, by indirect evidence, the rock paintings are a similar age.

The northern Saskatchewan sites are in a similar Boreal environment and climate. Thus, we can state that it is possible that our oldest pictograph sites could also have lasted at least as long as 4,750 years.

At a very small number of sites there are paintings on rock walls just above a level place with some soil deposition.

Careful archaeological excavation might reveal datable artifacts; these would probably be associated with the paintings. The artifacts would not necessarily have been left there when the paintings were first made -- they may have been left as offerings later.

ABSOLUTE DATING: A new form of radiocarbon dating allows minute samples to be used. Such a carbon sample, sealed in by natural deposition of a very thin layer of rock (called a "silica or silcrete skin") over a rock painting, is removed and analyzed using Accelerator Mass Spectroscopy ("AMS") dating.

A multi-disciplinary team led by Quebec archaeologist Daniel Arsenault obtained a minimum date of 2100 years for a rock painting, by dating a carbon sample taken from above the pigment layer of a pictograph, at the Nisula site in eastern Quebec.

This is the first Shield rock painting site to be directly dated archaeologically. This discovery suggests considerable antiquity for this cultural practice, but obviously more such dating attempts are needed at other sites.

This Canadian Conservation Institute photomicrogaph of a thin section of a chip from a rock painting shows the pigment layer covered by a very thin rock layer.

This is the panel of paintings at the Nisula site from which the radiocarbon-dated sample was obtained.

LICHEN DATING POSSIBILITIES: The lichens found growing over many paintings are extremely slow-growing and long-lived plants, and it is likely that such affected paintings are several hundred years old.

We do not have any benchmark – a freshly-exposed rock face with a beginning date for new lichen

colonies. If we did, we could compare them to colonies of the same species growing over nearby rock paintings.

Another big problem is that each rock face has a different supply of moisture, exposure to light, and so on.

While lichenometry still faces too many variables and problems to be used for dating pictographs, some ingenious pictograph dating approaches might be developed in the future by lichen specialists.

DATING BY SUBJECT MATTER: In some rock art traditions elsewhere, we can date the sites by the subject matter that appears in the paintings.

The Shield rock art tradition is frustrating from this point of view, in that the animals, activities and artifacts that are depicted do not reveal a lot about when the paintings were created!

As we move from left to right these objects from various sites become less and less identifiable: a - bow; b – rattle; c and d – pipes; e – probable canoe; f, g and h - ? From an archaeological point of view none are diagnostic of a specific time period, except the bow, which would be no older than about 1500 years, but which may well have been used even after guns were introduced.

A hunting scene at the Stanley Rapids site obviously dates to the historic period (post-ca. 1775 A.D.), when guns were first introduced into this region. This is quite possibly a flintlock rifle, and the hunter's dog is assisting the hunter.

WHEN WERE THE LAST PAINTINGS MADE? A few artists have been identified, especially by ethnographers talking to Ojibwa and Cree informants. In such cases, we probably are dealing with people living relatively recently.

For example, anthropologist Irving Hallowell, talking to people on the east side of Lake Winnipeg in 1936, was told about Manzi napkinegéwinini, a Saulteaux man living on the west side of the lake, whose name translates as "the man who is painting the rock". This man may still have been alive in 1936.

A less reliable clue that some paintings were made very recently –- probably into the early years of the 20th century – is the striking brightness of some paintings.

PANEL 16
TOWARD UNDERSTANDING (ARTIFACTS AND ACTIVITIES)

As curious observers we ask our standard human questions: who, why, when, and even what?

Many lines of evidence -- archaeological, ethnological, oral literature and oral accounts -- point to the ancestors of the Aboriginal peoples who still live here as the creators of the rock paintings.

Particularly important and relevant are the stories, myths, traditions and interpretations related by the Cree and their Algonkian-speaking relatives in the Shield.

As well, we must continue to seek out information from any other possible source.
Norman Ratt (right) talking about rock paintings, at Stanley Mission in 1965. John Cook (translator), and

Susie McKenzie are also in the picture.

PROBLEMS IN IDENTIFICATION

We face a number of problems, not least among them being fading of pigment; at times it is very difficult to tell what a picture is. Too, we are dealing with art, which is a creative representation of things of people's "hearts and minds". In short, we cannot always tell what a particular figure was meant to be. This is compounded by the fact that these paintings were made by people not of our time or of our cultural background.

As Selwyn Dewdney and Dennis Smyk have pointed out, an artist may have preferred abstractions so that only they knew what the paintings meant, or may have substituted a figure for an entirely different one, to prevent a "real" figure from being misused by a sorcerer.

Furthermore, Cree and other Subarctic Algonkian folklore and symbolism is multi-facetted and complex, as ethnological studies have shown. Robert Brightman, who has worked extensively with the Rock Cree dialect people of northern Manitoba and Saskatchewan, talks of "multiple perception" as an important part of Rock Cree belief, as reflected in folklore: for example, a man perceives a female beaver as a beautiful woman, and human-eating beings in another story identify humans as moose (that is, prey).

ARTIFACTS AND ACTIVITIES

A few of the sites in the Saskatchewan north show artifacts and activities, although many of these are ambiguous.

This art is characterized by careful composition, but does not emphasize actions or activities in the manner in which the objects and beings are shown. This fact, as well as Cree oral history, both support the idea that concepts and intentions other than everyday activities are the main things portrayed by the paintings.

Weaponry shown in the rock paintings is notably sparse, with bows seen only at two sites, Island Portage (left), and Manawan Lake (right – note the man has no arms, but the bow is clearly shown). A gun being used in a hunting scene is seen at only at one site, Stanley Rapids.

Smoking pipes are seen at Hickson Lake (five instances), Larocque Lake, Gow Lake, and at five sites on the Churchill River (six instances). In about half the instances the pipe is closely placed next to an animal's mouth, and in the other half next to a human's head. It is probable that this figure is a symbol for a variety of sacred activities.

Another artifact is seen at three sites (Rattler Creek, Buchanan Lake and Reindeer Lake). While it is not absolutely certain, the artifact appears to be a medicine bag of a Cree-Ojibwa style. This panel at Rattler Creek has two bags, one with an open strap.

This Lake Winnipeg Cree fringed bag with long straps dates from 1840. This kind of bag would appear to be the model for the ones depicted in rock paintings.

The only other undoubted artifact is a medicine rattle, seen at High Rock Narrows on Black Bear Island Lake. There are two rattles here, being held by very stylized human figures. Note that one of the humans is smoking a pipe.

KNOWN AUTHORSHIP

There are a few rare sites where named individuals are identified as being the makers of the paintings. Even in these cases, however, the precise significance or explanation of what the paintings mean is seldom clear.

Iron Spirit, a powerful shaman, was said to have made the paintings at a site on Island Lake in northern Manitoba, and to have used the place as a visioning or dreaming place.

Drawings of Iron Spirit's paintings – these are spread out over a distance of over 30 meters on the shore of the lake.

The Kelly Lake site in northern Saskatchewan is another such place associated with a specific person. The McKenzie family, long-time residents on the lake, have a tradition passed down in the family that one of the paintings is the signature or symbol for a man named Siwap, (Cree for "bent tree"), and that this painting may be a message to another medicine person, Kosapahchikew ("the one who runs the shaking tent"), who was earlier than Siwap and who was famed for doing things with his power while using the shaking tent.

In fact, Wally and Jahue McKenzie thought that one of the paintings above the bent tree figure was Kosapachikew's signature, and that Siwap's symbol was a message from the latter to the former.

Jahue and Wally McKenzie discuss the history of the paintings near their family's home on Kelly Lake, in 2001.

In this false-colour photograph, digitally modified to enhance the three faded pictographs, the "bending tree" figure may be clearly seen on the left. There are other paintings at this site, as well.

PANEL 17
TOWARD UNDERSTANDING (DREAMS AND PAINTING)

Katherine Lipsett, who conducted extensive interviews with knowledgeable Cree people in the 1980s, was told by a number of people that the paintings were made by people with exceptional dreaming power, and that the paintings depicted the artist's *powakan* – his or her spirit helper or guardian spirit.

This explanation of the association between *powakan* and rock painting has been recorded by others, as well. P.G. Downes, who was one of the first to question Native people in northern Saskatchewan about rock paintings, was told the following in 1936 by George Clark (or Clarke) of Southend, Reindeer Lake, speaking about the paintings in Birch Narrows (now flooded):

"A long time ago when all the people were heathens there lived in the country a very strong dreamer. To show how strong his 'puagan' (dream power) was he told the people to bind his ankles and his hands. They took him in a canoe and stopped in front of those rocks (where the pictographs are) then he told them to dump him into the water and go hunting. He said he would meet them there after many weeks (three). The people did as he said. When they came back from the [hunt they] met him. He was fine. While he was under the water his 'puagan' was so strong that it drew those pictures. That is what his puagan saw when he was in the 'Pwamo' (dream state) under the water. This proves what a strong dreamer he was. No one can dream like that today."

It should be noted that variants of this story of amazing shamanic or shaman-like powers – as well as their association with rock paintings – have commonly been told by other Cree informants in northern Saskatchewan. One such story is that three separate individuals made the paintings at Medicine Rapids, on Uskik Lake, and on Wasawakasik Lake.

A daunting implication of the fact that many paintings represent dreams or visions is that because these were so personal, it is highly unlikely we can even guess at the meaning or function of many paintings and sites.

CONNECTIONS WITH MEMEKWESIWAK

There are numerous stories about *Memekwesiwak*, usually translated as "the Little People", who are said to live inside cliff faces or other unusual places in the landscape. They have mysterious powers, and are often connected by local Aboriginal people with the paintings, sometimes as the creators of the paintings.

Being described in northern Saskatchewan as having no noses, it is possible that some paintings of human-like faces which do not show noses – as well as some other paintings of humanlike beings -- might be representations of *Memekwesiwak*.

FOLKLORIC CONNECTIONS

The idea of an underwater-dwelling serpent with horns is widespread in the myths of the North American Indians. There are at least three sites in the north that show such fearsome creatures. This supernatural being figures prominently in northern Cree stories dealing with the adventures and tribulations of *Wisakichak*, the culture hero-trickster.

Another important supernatural being of the Cree, Ojibwa and many other indigenous North American cultures is the Thunderbird or Thunder deity, the creator of lightning and thunder, usually shown in the form of a bird. It is probable, though not certain, that many of the bird-like paintings are of the Thunderbird.

This central figure at the Stanley Rapids site is flanked either by snakes, or stylized lightning.

These two figures are on an island on the Manitoba (east) side of Kipahigan Lake. The top one is a horned serpent (a flake of rock has carried away part of the head but the horns are still visible), and the bottom one is a fantastic creature with horns drawn in the same manner.

One of the panels on Larocque Lake shows a horned serpent (bottom figure).

This is a small, stylized bird on Uskik Lake.

The large bird (65 cm tall) on Wasawakasik Lake holds what might be a ceremonial fan or feathers.

The pipes seen at quite a few of the sites could indicate a sacred ceremony taking place, or they could be being used as hunting magic ritualism; Leo Pettipas has noted that there are Ojibwa folkloric stories involving moose smoking a pipe; receiving the pipe means the giving up of the material self of the moose to a hunter.

This scene on Uskik Lake, Churchill River, is obscured by fading and lichen growth but the bowl of a pipe may be seen next to a human hand. The bison is apparently smoking the pipe.

OTHER MEANINGS AND FUNCTIONS

Aside from the "reasons" for making paintings discussed on this panel and the previous one, there are other possibilities.

Some paintings may tell a story, as suggested by the example of the famous paintings at Agawa Rock on Lake Superior: these Ojibwa paintings depict a war party that crossed the lake in 1851.

Grace Rajnovich has presented a convincing case that many of the paintings in the Shield in Ontario (mostly in Ojibwa territory) show items and concepts connected with the *Midewiwin*, the "Grand Medicine Society" of the Ojibwa.

A very small number of northern Saskatchewan paintings may show *Midewiwin*-type imagery (notably at Cow Narrows on the Churchill River), but since this ceremony was not practiced in northern Saskatchewan, it is more likely that we should be looking for concepts embodied in the shaking tent ceremony or other visioning practices of the northern Cree.

In Cree rock paintings are called "writings on the rocks". Although these marks do not constitute writing in the usual definition of the word, we should not dismiss the idea.

Austin and Lujan remind us that there are two approaches or systems for recording thought: *ideogram* symbols, which represent *ideas*, and *logogram* symbols, which represent words or *verbal symbols*.

The body of symbols which makes up Canadian Shield rock art appears to be entirely ideogramic. For example, it is likely that many of the animal drawings show the "spirit master" or "game ruler", the embodiment of the "ruler" of all animals of that species.

However, we should hold open the possibility that some were meant to be "read" more like logographic symbols; this is suggested in part by certain combinations of symbols that recur, such as humans, snakes and thunderbirds.

It is likely that more research, using archaeological, ethnographic and art history techniques, and interviewing of those knowledgeable about traditional Cree culture, will reveal more about the meanings, functions and significance of specific sites.

The Cow Narrows paintings are of a human connected to a buffalo by lines, perhaps indicating control of the animal. This technique of depiction is reminiscent of drawings on Ojibwa birchbark scrolls connected with the *Midewiwin*.

SIGNIFICANCE TODAY

The rock paintings that remain for us to see today are a gift to those modern observers curious about the inner lives of the peoples who made them. Because they spring from the creative imagination, they are remnants – artifacts – that offer at least some possibility of understanding the hearts and minds of people who lived long ago.

These are special places that continue to be important to the Cree residents of the region, and to many visitors from elsewhere. Many of those visitors understand the respect that needs to be paid to these sites, and follow a long Cree and Ojibwa tradition of leaving a tobacco offering in exchange for the privilege of visiting and viewing the paintings. Some Cree visitors also leave offerings of coloured cloth.

It is essential that all visitors, even if they do not understand the spiritual significance of these sites, do not do anything to physically affect the paintings, such as touching, splashing, or applying anything to them for photography.

PANEL 18
CONSERVATION ISSUES AND THE FUTURE

One of the amazing aspects of these "outdoor art galleries" is that the art is outdoors! Considering that we know a number of the sites are at least several hundred years old, it is wonderful that there is any art still left for us to see.

It is obvious that the painters used pigments and binders that they knew would last a long time – probably through a process of experimentation and observation. Also, the preservation of many paintings has been assisted by their placement on drier (usually south-facing) rock panels, often under small rock overhangs.

Natural and human forces have had and will continue to have destructive effects on the rock paintings. Both are difficult to control because of the remote and exposed settings of the sites.

One of the keys to understanding possible conservation from natural erosion is understanding the role of water as a natural force that eventually destroys exposed rock paintings.

Water in the form of rain or floodwater can slowly remove the paint. Acidic seepage water flowing over a rock face can eat away at paint more quickly. Moist rock faces can support algal, moss or lichen growth that covers and eats away at rock. And water can freeze and thaw repeatedly in cracks and fissures, causing flakes to fall away from a rock surface.

Studies by the Canadian Conservation Institute in the early 1970s have important implications for the preservation of these sites. The studies show that a very thin layer of rock, created by acidic water seeping over vertical rock surfaces above rock paintings, seals in many or perhaps most of the Shield rock paintings as ground water containing various rock minerals flows over the paintings. This thin silica-rich layer actually protects the paintings for a while, but will eventually obscure them as it continues to build up and become more opaque.

Instead of building a protective layer, the groundwater seepage at the Blindfold Lake site in Ontario was too acidic, and it has dissolved part of this painting of an animal.

The artists sometimes painted on the vegetation-free zone created by high water levels on the north's lakes and streams such as on Deschambault Lake. These paintings are subject to rain, submergence and ice action.

Sometimes, as at Hickson Lake, whole blocks of rock bearing paintings have fallen.

Some bedrock types are subject to the flaking off of small chips of paint. Observations made in 1997 at the Hickson Lake sites indicated that there were at least 16 locations where such small chips were exfoliating away from rock paintings.

In other cases, major pieces of pictographs have spalled off a painted rock panel, like this example on

Reindeer Lake.

Lichen colonies, which grow very slowly, are very commonly found growing over rock paintings, sometimes very densely. This is the Island Portage Site on the Churchill River.

This is the way the Warehouse Bay paintings on Amisk Lake looked in 1965.

By 2000 they had faded badly. First, the pictographs were made on limestone, which was rarely used by the ancient artists - limestone is much more subject to weathering than granitic bedrock. Second, the tall smokestack at the smelter in Flin Flon, 40 kilometers away, which can be seen from the site, may have contributed acid rain to the site's natural erosion problems.

Harm caused to sites by human activities (vandalism, flooding from dam construction, etc.) is as difficult to control as natural erosion. Education may be the best or only tool we can use to deal with these problems, especially vandalism.

A 1999 forest fire set by careless campers spread to forest directly above the High Rock Narrows Site #1 on the Churchill River. Such an event could well create acidic run off which could adversely affect the rock paintings below.

This grouping at Larocque Lake has been vandalized by pecking. While such disrespect for heritage is disheartening, it is, thankfully, uncommon.

STEWARDSHIP

It is obvious that the existing painting sites cannot last forever. If we want to be responsible stewards of these sites, we must take steps to study the paintings more, and to preserve records of the paintings so that at least these will last for a long time. As more time passes, more and more of the possible information that the sites contain will disappear.

The following work is necessary at this time:

- emergency recording of oral knowledge on the history and meanings of specific sets of paintings
- performing standardized minimal recording techniques (including standardized ways of recording pigment colours)
- pigment analysis and experimentation to reveal specific sources, as well as techniques that resulted in the brilliant colours that we see in the paintings
- application of radiocarbon dating of pigment samples that are flaking off sites and attempting other physical dating methods such as lichenometry
- placing of images from all Shield sites on a master database to assist cultural and conservation studies
- creation of a repository for permanent archival storage of records, especially colour photographs (which will not last forever)
- education of everyone, to enlist their support in respecting and avoiding harm to paintings in their natural settings.

PANEL 19
OTHER TRADITIONAL ART FORMS OF NORTHERN SASKATCHEWAN

It is very difficult, today, to show the variety of art in different media produced in "traditional" times by northern Saskatchewan's indigenous cultures. The reason for this is simple – much of this art has perished because it was made on or with organic materials like animal hides, bone and antler, bark, wood or flesh (such as tattooing).

Such organic art is ephemeral by nature, but has not lasted here especially because of the very harsh environment and acidic soils of the northern Boreal forest.

It may be that the oldest, or at least most enduring, of the Indigenous arts of this region is rock art, but the region is home to some other wonderful art forms.

Despite the loss of much of the oldest arts and crafts of the northern Saskatchewan cultures, some examples have been preserved in museums in Winnipeg, Regina, La Ronge and Denare Beach.

A sample of only some of these other art forms is presented on this panel.

Birchbark was used for many things, including finely crafted baskets and containers decorated either by scraping designs on their sides, or by making designs with dyed porcupine quills or spruce roots.

Making pictures by scraping away the black rock tripe lichens found everywhere on the bedrock was a practice probably found all across the Shield. This thunderbird figure (about 75 cm tall) found near a rock painting site near the south end of Reindeer Lake was photographed in 1965. By 2002 the lichens had grown back and it was no longer visible.

A most unusual art is caribou or moose fur embroidery or "tufting", which is really small-scale sculpture: groups of individual hairs (often dyed) are sewn in clumps onto fabric or tanned hide, then the threads are pulled through the material to create upright tufts which are then clipped to create three-dimensional figures.

A tufting made by Patsy Carriere of La Ronge.

Originally, designs made with dyed porcupine quills were made, but when tiny coloured glass beads became a commodity offered by European traders in exchange for furs, artistic creations made by sewing beads into designs became a major new art form in the north. Beadwork, like quillwork, was used on moccasins and mukluks, glove gauntlets, clothing, and other items.

A beaded vest made by Marie Joseyounen of Wollaston Lake.

Beading on a gauntlet cuff, Black Lake.

Thread embroidery on mukluks from Black Lake.

"Bitings" were made by folding tissue paper-thin inner layers of birchbark repeatedly, and biting the resulting wad, to reveal intricate, repeated geometric designs.

Angelique Merasty of Denare Beach (1924-1996) was world-famous as one of the last people to practice

this art form at the time, but a few more people have continued something of a revival of the art, including Sally Milne of La Ronge.

Bitings by Angelique Merasty (top), and by Sally Milne (bottom), each full size.

It is likely, too, that there will be archaeological discoveries in the future in the north, of stone artifacts of an artistic nature. One such artifact is this simply decorated soapstone pipe or shaman's curing tube, found around 1995. Although it was found near Blaine Lake in the central part of the province, the source of this stone is on Wapawekka Lake, in the Shield east of Lac La Ronge.

PANEL 20
FOR ILLUSTRATIONS, INFORMATION AND OTHER ASSISTANCE

Klaus Wellmann (Akademische Druck u.- Verlagsansalt, Graz, Austria); Daniel Arsenault; Atlas of Saskatchewan (Ka-iu Fung); Alfredo López Austin and Leonardo López Luján; The Beaver; Robert Brightman; Canadian Conservation Institute; Doug Chisholm; Glenbow Archives (Susan Kooyman); Selwyn Dewdney; P.G. Downes; Frank Fieber; Graham Guest; Harper College; Tim Jones; Arlene Karpan; Robin Karpan; Kitsaki Development Corporation; Katherine Lipsett; Manitoba Department of Tourism, Recreation and Cultural Affairs; Jahue McKenzie; Wally McKenzie; George McLeod; David Meyer; Sally Milne; Freddy Morin; Northern Saskatchewan Archives; Lac La Ronge Indian Band (Harry Cook); Angus Ouchterlony; Leo Pettipas; Zenon Pohorecky; Public Archives of Canada; R.J. Spagnols (Michelle Rozsa); Grace Rajnovich; Dale Reid; Royal Ontario Museum; Royal Saskatchewan Museum (Margaret Hanna); Saskatchewan Environment; Terry Schwalm; Dennis Smyk; Speyer Collection, Stuttgart; The Star Weekly; Dewey Thiele; Thomas Nelson and Sons, London; Mary Ann Tisdale; University Museum, University of Michigan; University of Toronto Press; Bo Wilke

SPECIAL THANKS TO THE FOLLOWING INDIVIDUALS
Blake Charles; Doug Chisholm; Graham Guest; Chuck Hoover Jr. (Hoover Color Corporation, Hiwassee, VA); Ray McKay; Glenn McKenzie; Tom McKenzie; David Meyer; Tom Stevenson; Dennis Strom

MANY THANKS TO OUR FUNDERS
Department of Canadian Heritage – Museums Assistance Program
Northern Lights Community Development Corporation
SaskCulture Inc. – Cultural Assistance Program
Northern Recreation Coordinating Committee
Saskatchewan Learning – Northern Regional Office
The Leonard Foundation
Stanley Mission Band Council
Wanuskewin Heritage Park

PRODUCTION
Curator And Author: Tim Jones
Designers: Tim Jones, Lorne Lepp, The Prime Artifact (John Dubets)
Production Assistants: Kim Wutzke, Lorne Lepp
Preparator: The Prime Artifact (John Dubets)

Part V – Student Activities

Discussion Questions

1. Why are there more rock art sites in northern Saskatchewan as opposed to southern Saskatchewan? *The Canadian Shield that is present in the northern regions of the province provides excellent surfaces to create pictographs or petroglyphs. There are very few outcrops of rock further south. One example is the St. Victor Petroglyph site near Assiniboia, Saskatchewan.*

2. We don't know for sure why the paintings were made or who the painters were or what they represent. Can you think of reasons why?

Rock Art Project

Objectives: learn art techniques used by Precontact people; understand how pictographs and petroglyphs are produced and their significance; understand that these artistic impressions left behind enable archaeologists to learn more about the people who made them.

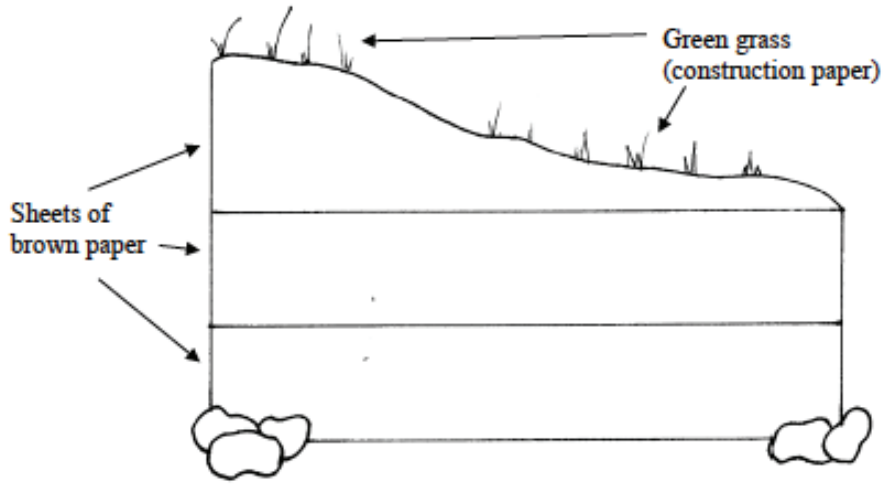
Materials to make a pictograph:
Version 1: brown paper (large for a group activity or small pieces for individual paintings), duct tape/ masking tape, green construction paper, liquid tempera paint (red, white, black, yellow) or chalk, drop cloths or news paper, paint brushes.

Version 2: small rocks, tempera paint (red, white, black, yellow), branches/twigs.

Materials to make a petroglyph:
Plaster of Paris, styrofoam, or potatoes, incising tools such as twigs/branches, the back ends of paint brushes, rocks, fingers, etc.

Vocabulary: rock art; pictograph; petroglyph; symbol.

Background Information:
- Precontact peoples created rock art throughout North America.
- Archaeologists record these sites with descriptions of the images, the colours used, and the locations on the rock.
- Some rock art sites have been linked to spiritual or religious beliefs, while others are depicted as a form of storytelling or oral tradition.
- Rock art in Saskatchewan is divided into two types: pictographs and petroglyphs. Pictographs are images that have been painted on the rock, using natural dyes to create paint. Petroglyphs are images that were created by pecking, rubbing, or incising on the rock.
- Examples of these sites can be seen along the Churchill River (eg. Churchill River Pictograph site) and in southern Saskatchewan (eg. St. Victor's Petroglyphs) (see Map for the locations of these sites). Show the students different rock art images from sites in Saskatchewan (many of these can be found online (St. Victor, Herschel, Roche Percée, etc.) or by referring to The Aboriginal Rock Paintings of the Churchill River by Tim Jones.



Procedure:
Version 1: Tape rolls/sheets of brown paper onto a wall or bulletin board (or even better, a moveable board). Be sure to overlap the paper so paint doesn't get onto the wall (see diagram). Cut strips of green construction paper and add at the edge of the "rock wall" for grass. Large rocks can be placed at the bottom if desired (or create fake rocks with stuffed brown paper bags). Place drop cloths or newspaper on the floor to catch spills and drips. Make tempera paint. Have the students try to reproduce some of the rock art on the wall using paintbrushes. Students can also paint images on their own sheet of paper at their desk – be sure to hang these up for everyone to see.

Version 2: Have each student collect a rock that they would like to paint on (this will make the experience of creating this type of art more personal and unique). The students also need to "find" a painting utensil, whether it is a twig (cut end to make a point or "brush") or a piece of grass or a feather. Mix tempera paint in the suggested colours. Have the students create an image on their rock. Using these natural materials, the students can make jewellery or other personal items for themselves or as a gift (e.g., Mother's Day, birthdays, Christmas, etc.)

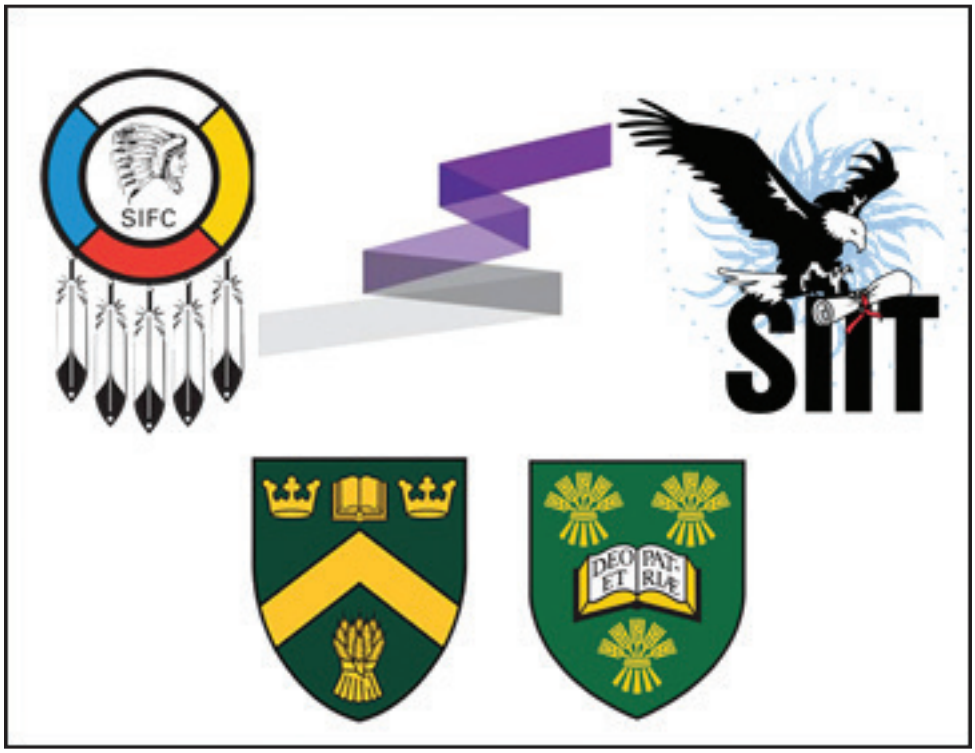
Closure: Have each student present their rock to the class explaining what their pictograph represents and any meanings associated with the image(s). Discuss why it is important to preserve rock art. What agents are contributing to the deterioration of rock art sites across Saskatchewan? (Suggestions: site erosion and deterioration, vandalism, changing water levels, lichen/moss (in some instances this may help to protect and date the site but the removal can cause problems), etc.)

Other Options: Students can also create their own paint/dye by using natural materials such as berries, clay, charcoal, etc. For example, you can mix red ochre/red chalk with eggs for a binding agent. Collect clamshells to hold the paint in. The video *Spirit in the Rocks: Rock Paintings in Northern Saskatchewan* portrays one method on how rock art as made in the past. It is a great resource for students to watch. It can be obtained through contacting the Saskatchewan Archaeological Society.

Symbolism Project

Suppose you are attending a basketball game at a local high school. You notice several students wearing yellow and green coloured shirts. Since you know that yellow and green are the colours of the home team, you think, "They must go to this high school." The yellow and green coloured shirts are symbols representing that school – its team, student body, teachers, and building. A symbol, then, is an object, act, or sound that stands for something else. Flags, pins, colours, and badges often serve as symbols in our thinking.

Question: *Look at the symbols to the right and identify which schools they represent. Do you know which colours are associated with each? (Image credits: www.uregina.ca; www.usask.ca; saskpolytech.ca; siit.ca; www.fnuniv.ca*



Letters and the words they form are symbols. On a white page you see the black marks MOUNTAIN. These marks mean something to you. Arranged as they are, they have become a symbol for a raised part of the earth's surface. On another white page you see the following:

הר

This mark probably has no meaning for you, unless you know the Hebrew language. The mark above represent mountain. To those of us who read English, the printed word or symbol MOUNTAIN has more meaning. We recognize the symbol MOUNTAIN rather than the Hebrew symbol above because our past experience in school and at home has taught us English printed words rather Hebrew. If we see that a bolt needs tightening, we might think of the word or symbol "wrench". Our past experience tells us that we need the object for which "wrench" is the symbol. Thus, thinking about what we are going to do involves making use of our past experience to work out a solution to a current problem.

Question: *Look at the symbols below. What does each represent? Could they have more than one meaning? (Image credits: https://www.creativebloq.com/features/6-famous-textless-logos-and-why-they-work)*

In some cases, symbols have changed over time. Take for example, the peace sign (https://en.wikipedia.org/wiki/Peace_symbols). Originally, the peace sign was designed by Gerald Holtom as a logo for signs and banners at a march organized by the Direct Action Committee Against Nuclear War (DAC) and was later adopted by the British Campaign for Nuclear Disarmament (CND) in the 1950s. This group championed nuclear disarmament in the United Kingdom. In 1958, Holtom combined flag semaphore symbols to produce the logo. Flag semaphore symbols are "an alphabet signaling system where flags are waved in a particular pattern to symbolize different letters" (Breyer 2010). He used the semaphore symbols for "N" (for Nuclear) and "D" (for disarmament) and added a circle to come up with the symbol we know today as the "peace sign". The image was later adopted across the world as a symbol for peace and anti-war sentiments.

Many symbols have spiritual and cultural relevance. Below is the current logo for the Assembly of First Nations with a description of what the symbols and images in it mean.

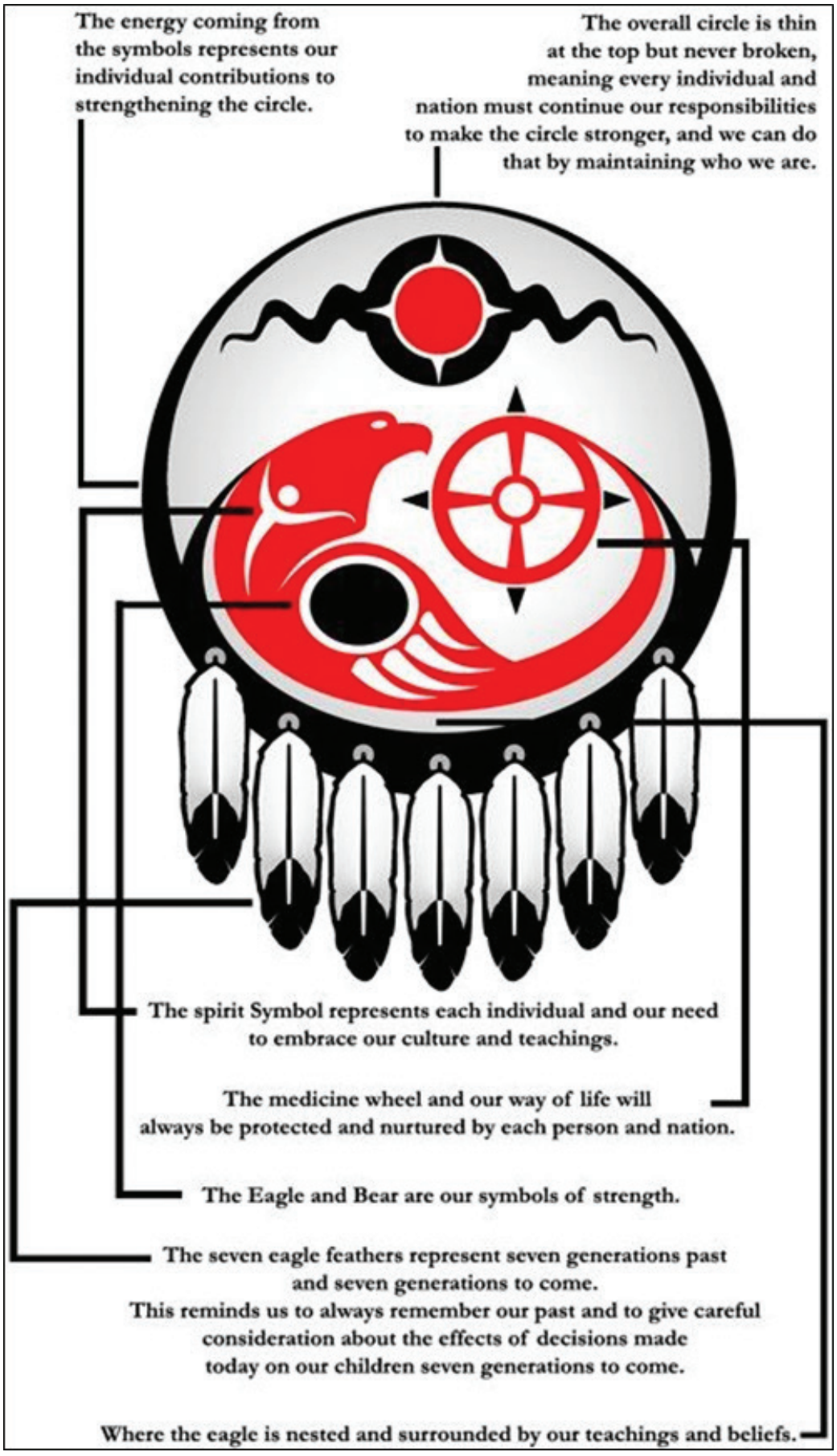
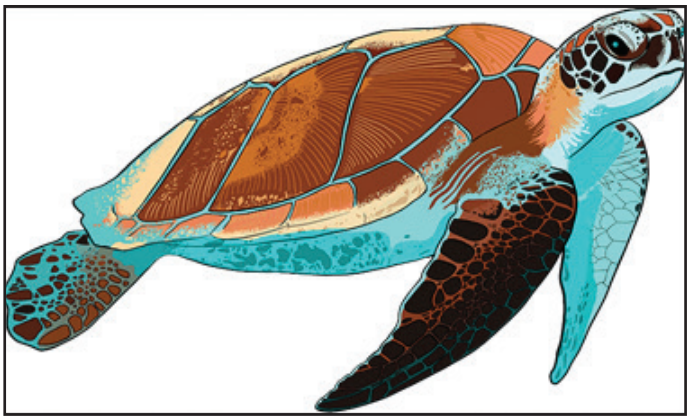
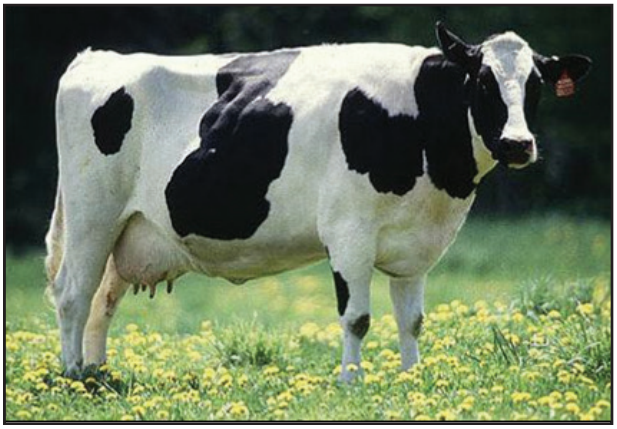


Image credit: www.afn.ca

Animals also have a spiritual or cultural relevance in many societies. Take, for instance, the turtle. In many European-based cultures, the turtle has simply come to represent the idea of being slow, or lazy; on the other hand, the turtle is considered to be one of the oldest and most sacred symbols of the Anishinaabe and Haudenosaunee peoples. According to their beliefs, North America was created on the back of a turtle.



(Image credits: https://creazilla.com/nodes/21837-sea-turtle-clipart; https://commons.wikimedia.org/wiki/File:Dairy_cow_in_France.jpg)



The cow symbolized the sky goddess, Hathor, to the Ancient Egyptians. In Buddhism, it is seen as a symbol of enlightenment and is considered one of the highest and holiest stages of transmigration (reincarnation) to Hindus.

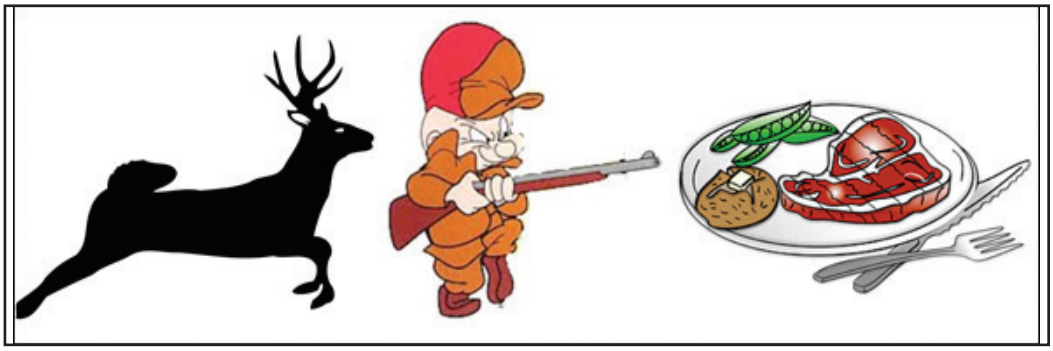
With this in mind, once must be aware that while symbols may mean one thing to some individuals, they may represent something completely different to others. Do not take symbols lightly.

In thinking, we also tend to classify objects and to group them in some way. Some symbols may represent a larger concept. We do this through concepts. A concept is the meaning we attach to the qualities or characteristics that different objects, situations, or events have in common.

Question: *What do the following symbols have in common? What concept might they represent? Could they represent more than one concept? Hint: Try thinking about each company in economic terms. (Image credit: https://logodix.com/famous-sportswear)*

While forming a concept, we think of similarities and groupings. We associate them with a word or other symbol that can thereafter be used to describe other similar objects, situations, or events. Take, for example, the concept of "house". We have never seen all possible shapes and sizes of houses. But if we were traveling through the countryside and saw hundreds of houses, we could correctly identify each structure as a house. We might also form the concept of community, habitation, or family. To form concepts, we must know similarities. But we must also be able to know the differences between objects, events, or situations. If we did not distinguish between structures, for instance, we might identify all buildings as houses.

Question: *What concept might each of the following symbols represent in conjunction with one another? (Image credits: deer - https://pixy.org/242525/; Elmer Fudd - https://pixy.org/554688/; steak dinner - http://clipart-library.com/beef-dinner-cliparts.html)*



Question: *What symbol would you use to represent yourself*?

Question: *What symbols do you see in the following paintings? What type of concepts might each of the following paintings represent?*

Hand Painting Pictographs from the United States (L to R: Great Kiva, La Trinidad, and Mesa Verde).

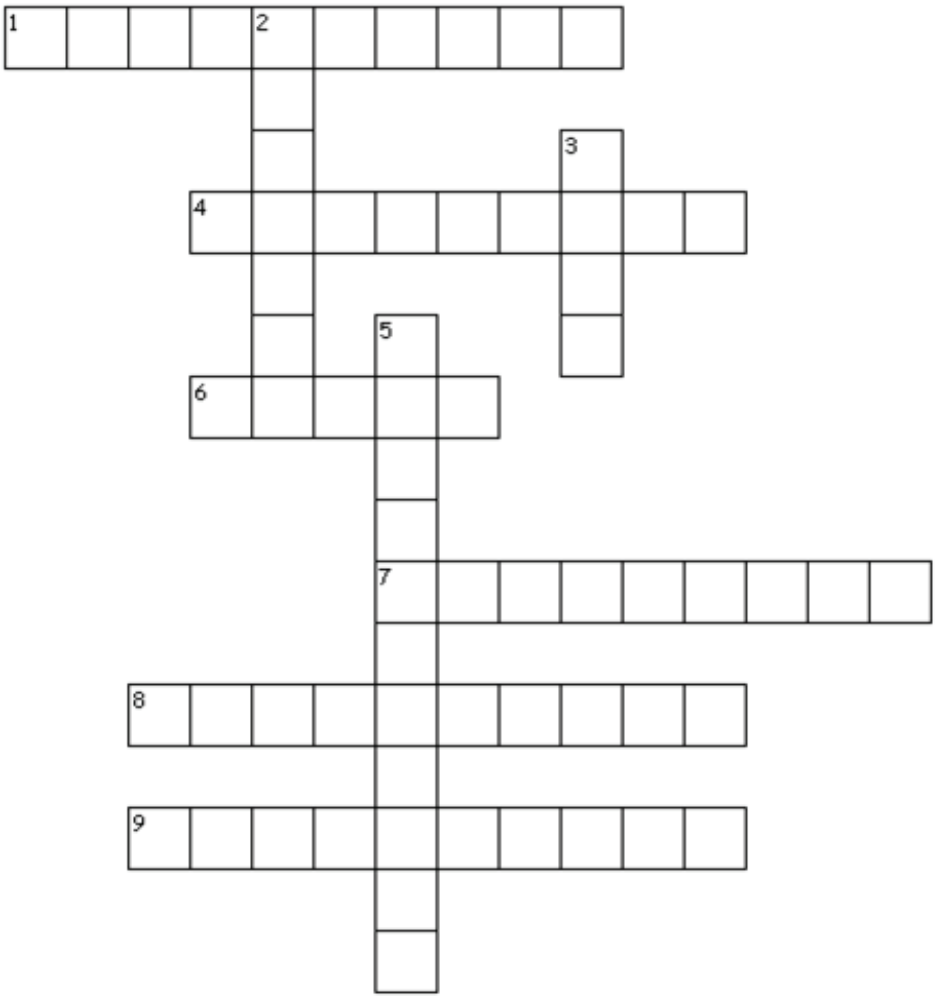
References Cited:

Breyer, Melissa
2010 Where did the peace sign come from? *Shine*. https://web.archive.org/web/20121107233803/http://shine.yahoo.com/green/where-did-the-peace-sign-come-from-2392559.html, Retrieved November 1, 2020.

Kiwetinohk & Archaeology Crossword Puzzle

Across
1. An arrowhead made of chipped stone
4. Greatest modern threat
6. Iron oxide
7. Materials people create and use
8. Rock painting
9. Rock carving

Down
2. Large boulder resulting from glaciation
3. Archaeological location
5. Study of human cultures



Answers:
1. projectile point
4. vandalism
6. ochre
7. artifacts
8. pictograph
9. petroglyph

2. erratic
3. site
5. archaeology

Fill in the Blanks Assignment

Students can complete the assignment by touring the exhibit.

_____: The Rock Paintings of Northern Saskatchewan

Rock paintings are one kind of rock _____. Most rock art uses red _____ or _____ as the pigment. A similar type of rock art is rock carving or _____. One site with this type of art in Southern Saskatchewan is _____ Historic Park.

Almost all of Saskatchewan's rock paintings are found in the _____ _____ Upland Ecoregion. This is _____ Shield which is made up of _____, _____, and _____. This ecoregion makes up _____ % of Saskatchewan's land mass. The largest mammal in this area is the _____ which is called _____ in Cree. The Northern Paper Birch or _____ in Cree is used for _____ and _____.

Archaeologists in northern Saskatchewan show that humans have lived in the area for _____ years. The three archaeological periods and their dates are:

1. _____ Period - _____
2. _____ Period - _____
3. _____ Period - _____

Two interesting artifacts are _____ and _____.
The 3 cultural traditions in the area are _____, _____, and _____. The rock paintings could be up to _____ years old.

There are over _____ known places in Saskatchewan's North where rock paintings can be seen on _____ faces next to _____. Two animal types seen on rock paintings are _____ and _____. The total individual paintings on the Churchill River are _____.

A 2 x 2 meter group of paintings feature _____, _____, and _____. The painting of a human inside a structure measuring _____ cm wide and found at _____ _____, at Hickson and Maribelli Lakes, _____ in north of La Ronge, there are _____ rock painting sites. Of the _____ individual paintings you can find _____, _____, and _____. At Stackhouse Bay on Reindeer Lake, you can see _____.

The first written description of Saskatchewan rock painting was by _____ in either _____ or _____.

Humans are depicted in different poses. Two poses are _____ and _____. The painting with _____ people in a canoe is found at _____ _____ site, near _____, Ontario.
A painting scene in Stanley Rapids shows a hunter, a _____, a _____ rifle, and _____. Other artifacts seen on rock art include _____ and _____.

My favourite single drawing is _____.
My sketch of it looks like:

English and Cree Matching Assignment

Match the English word with its Cree word equivalent. Please note the spellings reflect Northern Cree and the spelling words on the exhibit panels.

1. Moose	A. Atlatl
2. Fish – Tulibee	B. Othothapiy
3. Little People	C. Mukluk
4. Throwing Spear	D. Waskway
5. Mukluk	E. Sakawi-Pithiw
6. Northern Paper Birch	F. Moswa
7. Grouse	G. Memekwesiwak
8. Churchill River = “Big Water”	H. Missinipi
9. Cree Hero-Trickster	I. Powakan
10. Spirit Helper or Guardian Spirit	J. Wisakichak

Answers:

1. Moose	F. Moswa
2. Fish – Tulibee	B. Othothapiy
3. Little People	G. Memekwesiwak
4. Throwing Spear	A. Atlatl
5. Mukluk	C. Mukluk
6. Northern Paper Birch	D. Waskway
7. Grouse	E. Sakawi-Pithiw
8. Churchill River = “Big Water”	H. Missinipi
9. Cree Hero-Trickster	J. Wisakichak
10. Spirit Helper or Guardian Spirit	I. Powakan

KIWETINOHK

E E C R E E Q V C F

M S Z O J T K A U A

N O O C L T I P I N

H J S O R A T T L E

I V L W M E F T T M

R E H T A E F F M V

L U L Z A H R U U C

D Z T W K L C A S B

L O C H R E T W P H

Z Z T S V D Y A L C

ATLATL
BUFFALO
CLAY
CREE
FEATHER
MOOSE
MOSWA
OCHRE
RATTLE
TIPI

THE CHALLENGE OF KIWETINOHK

C Q F Z Y Y E Q S J N O O P R A H K V M
Y E B D U U Q U A D R U P E D L Y C G D
G M E M E K W E S I W A K V S G R O Q S
G H E N O S I B L E N N A H C N T R Y E
H R S O G C A N A D I A N S H I E L D R
P I P I N I S S I M E X N C R T M I E P
A L A C C J J N A U C A H E Q A M F H E
R H M P A X C K Z S U U F Q T D Y C O N
G T H U N D E R B I R D F T F N S J N T
O T E C O F E V Q C P P U E O O M I N M
T U S P E H I W H B S L M G R B F R E N
C F O R E P J I C N L X L U E R L D C E
I T O N R Y L G I I E K A N S A I M G H
P I M Z C L B D B U L I L B T C N K K C
U N A M R G E E G R O U S E I O T O Y I
L G L I Q O E X M F A C E N T I L D A L
A B V K G R E R H C O D E D E D O X L S
O E Y R J T B I R C H B A R K A C C C W
R S A L A E N E D E A Z A Z Z R K U M P
V M B Q E P N T W G W N O E G R U T S V

BIRCHBARK
BISON
CANADIANSHIELD
CANOE
CHANNEL
CHURCHILLRIVER
CLAY
CREE
DENE
FACE
FLINTLOCK
FOREST
GROUSE
HARPOON
IDEOGRAM
LICHEN
MEDICINEBAG
MEMEKWESIWAK
MISSINIPI
MOOSE
OCHRE
PETROGLYPH
PICTOGRAPH
QUADRUPED
RADIOCARBONDATING
ROCK
SERPENT
SNAKE
SPRUCE
STURGEON
SYMMETRY
THUNDERBIRD
TUFTING
TULLIBEE

APPENDIX A - Weblinks

http://www.bradshawfoundation.com/canada/western_canada/index.php
Rock art of Western Canada
Alberta
British Columbia
Pictographs
Petroglyphs

http://www.bradshawfoundation.com/canada/introduction.php
An introduction to rock art in Canada

https://www.thecanadianencyclopedia.ca/en/article/pictographs-and-petroglyphs
Rock art examples from across Canada

https://www.thecanadianencyclopedia.ca/en/article/saskatchewan-prehistoric-rock-art
Saskatchewan rock art

https://www.facebook.com/Friends-of-St-Victor-Petroglyphs-146272314727/
Friends of St. Victor Petroglyphs

http://www.virtualmuseum.ca/virtual-exhibits/exhibit/images-on-stone-a-virtual-exhibition-on-rock-art-in-canada/
Virtual exhibit on Canadian rock art

https://www.northernontario.travel/best/agawa-pictographs
Agawa Lake Pictographs, Lake Superior

https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/
Oldest cave paintings in Indonesia

https://www.pbs.org/wgbh/evolution/library/07/2/l_072_02.html
PBS Evolution Library entry on rock art

https://courses.lumenlearning.com/atd-fscj-earlyhumanities/chapter/paleolithic-cave-art/
Palaeolithic Cave Art

https://www.youtube.com/watch?v=ZjejoT1gFOc
National Geographic Cave Art 101 Video

https://www.nationalgeographic.org/video/history-101-cave-art/
National Geographic Prehistory 101: Cave Art Video

https://edu.rsc.org/resources/cave-art-history/1528.article
Cave art history

https://archeologie.culture.fr/lascaux/en
Lascaux Caves virtual tour and resources

https://africanrockart.org/rock-art-gallery/south-africa/
Trust for African Rock Art

https://www.khanacademy.org/humanities/ap-art-history/global-prehistory-ap/paleolithic-mesolithic-neolithic-apah/a/paleolithic-art-an-introduction
Palaeolithic Art introduction

https://www.nma.gov.au/defining-moments/resources/first-rock-art
National Museum of Australia – First rock art

https://www.griffith.edu.au/research/impact/rock-art
Griffith University Rock art

https://www.archaeologysouthwest.org/free-resources/fact-sheets/rock-art-heritage-set-in-stone/
Archaeology Southwest (USA)