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Greenwood: *9000 Years of Prehistory at Diablo Canyon, San Luis Obispo, California*

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# REVIEWS

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*9000 Years of Prehistory at Diablo Canyon, San Luis Obispo County, California.* Roberta S. Greenwood. With an appendix entitled "Fish Remains, Primarily Otoliths, from a Coastal Indian Midden (SLO-2) at Diablo Cove, San Luis Obispo County, California," by John Fitch. San Luis Obispo, California: *San Luis Obispo County Archaeological Society Occasional Paper No. 7*. 1972. ix & 120 pp. and 38 figs. \$5.00.

*Reviewed by* MICHAEL J. MORATTO  
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This is a report upon the 1968-1969 excavations of six sites which were to be destroyed by the construction of the Pacific Gas and Electric Company's Diablo Canyon nuclear power facilities on the coast of central San Luis Obispo County. Beyond the implicit goal of partial impact mitigation, Greenwood's objective was:

... an open-ended investigation to amass as large a body of data as possible for an area which has remained one of the most tantalizing and least known archaeological regions in California. Once done, the objective has been to order this material, describe and define it, compare it to other manifestations culturally, geographically, and chronologically, and seek to establish relationships with either or both the Central California and Southern California sequences as presently understood [1972:3].

Following a succinct treatment of relevant environmental and historical factors, Greenwood presents meticulous site-by-site descrip-

tions of the Diablo Canyon middens and their sampled contents. This section (which comprises about 80% of the report) is commendably executed. Numerous maps, charts, tables, ogives, histograms, plates, and other graphic forms enhance the detailed analytic presentations. The quality of the plates is generally very good; the photomicrographs of the fish remains (in the appendix) and the aerial photos are superlative. Similarly, most of the drawings and plans are of high caliber. An exception is Figure 1 (a site location map) which, although adequate, does not measure up to the quality of the other graphics in the text. Typographical errors are both minor and rare, the only one of consequence being "Mila [read Manila] galleons" (Greenwood 1972:1). In general, the format, layout, and proof-reading reflect a high degree of editorial professionalism.

Through stratigraphy, typological seriation, obsidian hydration studies, and radiocarbon dating, the six tested sites were linked into a local culture-developmental sequence which, in turn, was related to patterns of prehistory within broader areal units. The Milling Stone "tradition," represented by components at SLO-2, -585, and -51, was defined temporally by four carbon dates which ranged from 7370 to 5400 B.C. Four components (from SLO-52 and the aforementioned sites) represent the Hunting "tradition." A single carbon date of 3150 B.C. was obtained from the lower part of the Hunting component at SLO-585. Canaliño or Chumash manifestations were identified in the upper levels of all six middens, with evidence of this culture alone occurring at SLO-61 and SLO-

584. A C-14 date of A.D. 1020 marks the early part of the Canaliño component at SLo-2.

In her "Discussion and Conclusions" Greenwood notes that one of the objectives of the research was to investigate whether the affinities and derivations of the complexes found in Diablo Canyon lay to the north or to the south of 35° N latitude (the long-accepted demarcation between the southern and central California cultural provinces). It is shown that close formal ties existed among the milling stone assemblages from the Borax Lake, Topanga Canyon, Glen Annie, Browne, and Diablo Canyon sites. Thus, Milling Stone components of the San Luis Obispo County coast appear to represent a pattern widespread in central and southern California before 5000 B.C. In contrast, the Hunting and Chumash components of Diablo Canyon relate only to the coeval assemblages of the southern California area and not to those of the north. Regarding the early affinities between the cultures of Diablo Canyon and areas as far north as Lake County, Greenwood observes (1972:93) that:

One explanation which accounts for the similarities to both Borax Lake and the Milling Stone assemblages of the south is to consider all as descendants of Early Playa-Flake peoples who moved from the interior toward the coast in response to changing environmental pressures. Increasing their hunting tool inventory as they moved, those who occupied the coast became marine oriented first, millers and gatherers later . . . . Such a hypothesis accounts for both the early dates and subsequent divergence, such as the continuance of a lacustrine or riverine adaption in the north and a basically seed-oriented economy in the south. Linguistic evidence supports this view since such scattered manifestations as Borax Lake, Topanga Canyon, and La Jolla are all within the known distribution of the ancient Hokan language family.

It seems evident that the author has accomplished even more than her stated

objectives (*supra*). In her "Introduction" Greenwood cautioned that:

While it has become academically fashionable to approach an excavation in terms of hypothesis-testing and problem-solving, it was not in this instance practical or practicable to design the excavations, methods, or research in terms of an ideal theoretical framework [1972:3].

This admonition notwithstanding, Greenwood effectively related her data to a number of hypotheses and processual questions, among them: (1) the reasons for apparent diachronic changes in both diet and adaptive strategies at Diablo Canyon and in nearby areas; (2) the factors responsible for the density and long span of the Diablo Canyon occupations; (3) the exact nature of the relationships among the various Diablo Canyon cultures and contemporary cultures from other parts of California; (4) the probable nature of developing social structures on the south-central California coast; and (5) the causal factors related to trends of cultural convergence and divergence between the early peoples of Diablo Canyon and those to the south and north, respectively.

Greenwood's overriding concern, both in the fieldwork and in the subsequent descriptive and interpretive work, was to employ eclectic methodologies toward the maximal retrieval of useful data. Although Greenwood (1972:3, 95) seemingly assumes that rigorous hypothesis-testing or problem-oriented research is somehow incompatible with mitigative archaeology, a perspective which I do not share, she has in fact addressed many hypotheses in the course of her salvage work. The best summary of this report is given by Greenwood herself:

The data presented here are intended to set forth a referential framework within which future projects can attempt to deal with the questions of causation and mechanisms. Had the excavations been tailored or restricted to

testing a hypothesis, the first opportunity to study a unique and unknown coast would have been sadly compromised. Was the fieldwork to ignore—or the report to omit—any of the information which subsequent investigators will need to orient their own research goals, then the primary inquiry would have been deficient in technique, method, and theory. This study proves the existence of an Early Milling Stone tradition in coastal San Luis Obispo county (sic). Future endeavors will evaluate the concept that a convergence of Hunting and Canaliño elements was to produce the Chumash climax along the Channel coast. The project provides evidence that these traditions met early at Diablo Canyon, and built upon an antecedent cultural base already long established in place.

The report is a welcomed addition to the archaeological literature on a little-known segment of the California coast.



*Rock Art of Baja California.* Campbell Grant. With Notes on the Pictographs of Léon Diguët (1895), translated by Roxanne Lapidus. Los Angeles: Dawson's Book Shop, 1974. 146 pp., 9 color plates, 50 figures, 3 maps. \$24.00 (cloth).

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This is the second book published by Dawson's Book Shop (California Travel Series) which deals almost exclusively with rock art in Baja California. The first, by C. W. Meighan, covered only a limited area and was intended more as a report on Meighan's work in connection with an expedition sponsored by Erle Stanley Gardner in 1962. Grant's book is almost twice as large as Meighan's and

sets out to review practically everything known to date on the rock art of the entire peninsula. Anyone familiar with Grant's work on North American Indian petrography may well expect another competent, excellently illustrated presentation in his Baja California work, and will not be disappointed.

The older literature containing references to archaeological work in any part of the peninsula is scant, and Grant has chosen to reprint as a sort of introduction to his own efforts an important article which appeared in the journal *l'Anthropologie* in 1895 by Diguët, a French chemist and amateur naturalist. Although the Jesuit missionaries were the first Europeans to become aware of the splendid rock art in the central part of the peninsula in the 18th century, it was Diguët who initially attempted to describe about 30 of the painting sites in any detail. Subsequent investigators like Meighan and Grant both refer to Diguët's descriptions repeatedly in their writings. It has been possible for Grant to include 102 sites (26 of them identified as Diguët's) in his inventory of the entire peninsula, and these are indicated in a summary end map in the volume.

That the history of these sites is complex is suggested by Grant's framework of six main stylistic areas of rock art, from north to south: Diegueño Representational, Great Basin Abstract, Cochimí Abstract, Cochimí Representational, Cape Representational, and Cape Abstract. Associations of these distinctive styles, both with known ethnic groups or with other rock art styles in native North America are not conclusively demonstrated, for while the so-called Great Basin Abstract style, for example, may readily be explained as an extension from the north, Grant feels that the spectacular Cochimí Representational style was possibly a unique artistic flowering in the central arroyo oasis area of Baja California itself. This Cochimí style includes the "giant figures" made so well-known by