



Society for American Archaeology

ArchaeologyLand!

ArchaeologyLand! was created to provide professional archaeologists with a set of hands-on interactive activities that could be replicated at local archaeological events. In 2005, ArchaeologyLand! premiered as the first hands-on interactive “forum” ever held at an SAA annual conference.



Organizing an Event

This CD contains a number of hands-on archaeology and cultural history-based activities that have been successfully used with children (and adults) at archaeological events. Activities are laid out in a “recipe” style so that they may be reproduced for use at a local or state archaeology “fair” or other event where the audience is not necessarily “captive” or cohesive, as in a classroom setting.

Space and Setup

All of the activities contained on this CD can be done indoors or outdoors. The only major consideration in using an outdoor space would be weather. The only activity that has a special space consideration is the Pictograph Wall activity. It requires a wall that can have paper taped to it. The number and nature of the activities chosen for use at an event will depend on the available time, space, and number of volunteers.



Orienting the Visitor

Since visitors to the event bring with them various experiences, it is helpful to provide some information regarding the archaeological process that will provide a general base of knowledge. It is also helpful to provide the visitor with a “map” listing the activities. Since the primary audience for these activities is generally under the age of 18, it is important to make both the map and the information as interactive and entertaining as possible. Examples of two maps and one information page are provided on the CD.

Supplies and Suppliers

In addition to the products that visitors create, it can be very helpful to provide visitors with a bag of handouts, thereby extending the visitor experience and offering the possibility of additional contact. If the Pictograph Wall activity is used, each visitor can personalize their bag with a handprint. Many organizations have small items that can be provided for archaeology events free or at a nominal cost. Examples of handouts that have been provided in the past include:

- balloons with a preservation organization’s contact information
- pencils from the State Historic Preservation office with their logo
- *American Archaeology* magazine, donated by the Archaeological Conservancy
- *PIT Traveler* newsletters from the US Forest Service

- “Don’t let the past become history!” bookmarks from a state-based archaeological organization
- bookmarks from the Bureau of Land Management
- archaeology event coloring books

Activities

Pottery Design Replication: Visitors use clay and incising tools to replicate ceramic designs.

Pottery Design Transfer: Visitors use an ink transfer process to record pottery designs.

Split Twig Figurines: Visitors learn the process of making split twig figurines and receive information on the original effigies.

The Archaeological Laboratory: Visitors measure, weigh, and draw artifacts or replicas of artifacts.

The Cordage Site: Visitors make a cordage bracelet using raffia and a bead.

The Petroglyph Site: Visitors produce a petroglyph on a “rock”.

The Pictograph Wall: Visitors contribute to the production of a rock art panel by leaving a hand print.

The Pottery Village Site: Visitors color pot designs then cut them into “sherds” to make a pot puzzle.



Activity Organization

The activities include information that will help the organizer with preparation of the event as well as preparation and procedures for each activity. Each activity is laid out in an identical format that includes the following categories.

Age: The minimum age for children based on manual dexterity and the ability to write, count, draw, and measure as the specific activity requires.

Objectives: The essence of what the activity is trying to teach.

Materials: A listing of all materials including those provided in the lesson and those that will need to be purchased.

Preparation: What needs to be made, copied, or produced prior to the actual event.

Number of volunteers: Generally, a ratio of one adult volunteer to four children will work for most activities, but some activities require more personalized attention.

Procedure: What is done by the volunteers and the visitors at the event.

What they take away: Products that will be taken by the visitor along with a fact sheet containing a preservation message.

Preservation message: How to report a find, how to protect a resource, and how to contact the State Historic Preservation Office.

Credits

The Petroglyph Site activity was designed by Phoebe Eskenazi. Nancy Hawkins created the Pottery Design Transfer and Pottery Incising activities. The Archaeological Laboratory, Cordage Site, Pictograph Wall, Pottery Village Site, and Split Twig Figurines activities were designed by Carol Ellick. Editing assistance was provided by Cameron Walker and Joe Watkins. SAA President Lynne Sebastian tested the Split Twig Figurine instructions. Special thanks to the SRI Foundation for providing support for the production of these materials.

Pottery Design Replication

by Nancy Hawkins, M.A., Louisiana Division of Archaeology
nhawkins@crt.state.la.us



Age: 5 and up

Objectives: Provides an introduction to artifact replication as a way of learning about past technology; introduces the terms “artifact” and “sherd”; introduces the idea that archaeologists study small pieces of objects used in the past, not just whole, unbroken artifacts.

Materials: Several examples of incised, stamped, or punctuated pottery designs; a clear-top display case; a replica pot; Etched and Incised Pottery handouts; brown clay (self-hardening or non-hardening clay); paper or waxed paper to protect the table; a variety of incising tools (chopsticks, bamboo skewers, shells, cordage) to replicate the designs on display; 6 small rolling pins or dowels to flatten pieces of clay; pre-moistened wipes for cleaning hands; zip-closure plastic sandwich bags; table; and 6 chairs

Preparation: Divide clay into lumps that measure about 1 inch in diameter. Place each portion in an individual zip-closure plastic bag.

Place examples of actual sherds in the shallow, clear-top display case, so they can be examined, but not handled. Display a whole replica pot, if possible. If pictures are used, place them close to the work areas.

Set up 6 work areas at the table. Each work area should have a chair, a piece of paper to protect the table from the clay, clay in plastic bags, a rolling pin or dowel, several simple tools to create designs in the clay, moistened wipes to clean hands after the activity, and the Etched and Incised Pottery handout.



Number of volunteers: 1 volunteer for every 2–3 children



Procedure: Volunteers hand out the Etched and Incised Pottery handout and explain that Indians made pottery for thousands of years before Europeans arrived in North America. The shapes and designs of the pots give archaeologists clues about when and where the pottery was made. Archaeologists study *artifacts*, like broken pieces of pottery, called *sherds*, to learn about the people who made them. They also experiment to reproduce the designs.

Participants observe the decorations on the sherds and the tools on the table. They flatten the clay and experiment with various tools to replicate the designs.

What they take away: If possible, allow each participant to take home the piece of decorated clay in the zip-closure bag. For very large events, clay may need to be re-used.

Preservation message: Pottery holds the record of the hand that touched it. Protect the record of the past.

Etched and Incised Pottery Designs



Information from Broken Bits and Pieces

American Indians made pottery for thousands of years before Europeans arrived in North America. The shapes and designs of the pots give archaeologists clues about when and where the pottery was made. Archaeologists study *artifacts*, like broken pieces of pottery, called *sherds*. By studying the sherds, archaeologists can learn about the types of clays people used, where they traveled to find clay, how they made and decorated the pots, how designs changed over time, and about the lives of the people who made them. Archaeologists experiment with natural clays and firing techniques and reproduce the designs to learn more about the people who made them.

Pottery holds the record of the hand that touched it. Protect the record of the past.

Contact an Archaeologist

If you find an artifact, contact an archaeologist. You can find an archaeologist by performing a search on the Internet, or by looking under “archaeology” or “environmental consultants” in the Yellow Pages. Or contact your State Historic Preservation Office!

Pottery Design Transfer

by Nancy Hawkins, M.A., Louisiana Division of Archaeology
nhawkins@crt.state.la.us

Age: 7 and up

Objectives: Provides an introduction to vocabulary—"artifact", "sherd", "context"; introduces ideas regarding what an artifact can "tell" archaeologists; introduces a technique that archaeologists use to record pottery decorations.



Materials: A variety of large (unprovenienced) pottery sherds with bold incised or stamped designs; printed information about the sherd (age, illustration of similar complete vessel); thin paper towels; a 4-inch hard rubber roller (brayer); black or white tri-fold picture frame cards (one manufacturer is Strathmore); 1 6-inch non-toxic ink pad; washable colored markers; soft foam placemat; computer labels

Preparation: Cut rectangular pieces of paper towels that will slide easily into card frames. (Institutional paper towels work well, as do other thin, absorbent papers.)

Print a label for each card that tells about the piece of pottery and the event. For example, "I made this rubbing of a piece of 2000-year-old Louisiana pottery at SAA ArchaeologyLand, April 2, 2005."

A second label can be made that reflects a preservation message. This label can be pre-pasted onto the back of the cards.

I made this rubbing of a piece of 2000-year-old Louisiana pottery at SAA ArchaeologyLand, April 2, 2005

Even a single sherd is important. Context provides the information about how this one sherd relates to everything around it. Keep artifact pictures and information, not the artifacts.

Prepare two sample cards for display.

Number of volunteers: 1 archaeologist; 1 volunteer to every 4–6 children to assist with the card decorating and assembling



Procedure: Set up three areas on the table. In the first area, display a finished card and general information about the pottery and its context geographically and temporally.

In the second area, put the sherd on a soft foam placemat, pieces of paper towels (to be used for rubbings), the brayer, and the ink pad.

Put the markers, cardboard frames, information labels, and the second sample card in the third area.

The participants begin by examining the sample card and background

information about the sherd. Explain the age and region of the pottery type and note that decorated pottery can tell a lot about the people who lived at the site, if the artifacts are recovered in context. Also explain that the sherds that are being used in this activity have lost valuable information because they were incorrectly taken from a site.

In area two, the visitor places a piece of paper towel on top of the sherd and rolls the brayer on the ink pad. With help from the archaeologist, if needed, the participant rolls the inked brayer over the paper until the design is transferred to the paper. No ink goes on the sherd, only the paper.

Upon completing the rubbing, the participant then moves to area three where he or she decorates the cardboard frame with markers, slips the paper inside the frame, and signs the card inside. The participant may write information about the sherd inside the card, or place an informational sticker inside the card.



What they take away: Each participant takes home a framed picture of a pottery design with information about the sherd.

Preservation message: Even a single sherd is important; with context, this one could have given archaeologists a great deal of information about a site. Individuals may keep artifact pictures and information, rather than the artifacts themselves.

Special Note: This activity is appropriate for an archaeologist to lead at a public event or as part of a larger discussion of prehistoric pottery.

Split Twig Figurines

by Carol J. Ellick, M.A., RPA, SRI Foundation
cjellick@srifoundation.org

Age: 7 and up

Objectives: Provides a chance to reproduce replicas of perishable artifacts originally made 4000 years ago.

Materials: Pipe cleaners and information pages; options for more experimentation include using wrapped-wire used for making the stems of silk flowers; and willow twigs, if available

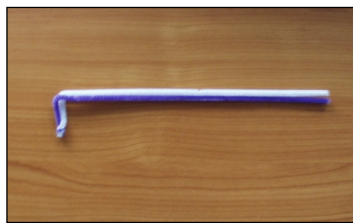
Preparation: Photocopy a sufficient quantity of information pages for your event. Provide several finished figurines using each of the materials.

Number of volunteers: 1 volunteer for every 2–4 children

Procedure:



1. Fold the pipe cleaner in $\frac{1}{2}$.



2. Fold the doubled end down slightly less than 1 inch to form the back leg.



3. Measure out about $1\frac{1}{4}$ inches and fold one segment down to form the other leg.



4. Take the bottom of the section that you just folded down, and fold it up to make the other leg.



5. Fold the segment that points forward over the one that points up.



6. Wrap the segment around the legs to form the body and tuck in the end.



7. Bend the segment pointing up put to make the head.



8. Wrap the extra down the neck and around the body.



Split twig figurines have been found in protected areas within the Grand Canyon. It is estimated that some of the figurines may be as much as 4000 years old. Figurines appear to represent bighorn sheep and mule deer. Both animals are still very common in the Grand Canyon today.

The peoples who made these little animal figures were most likely the ancestors of some of the modern Native American people who live in the Four Corners area today.

The figurines were made from willow twigs (in a method similar to the one illustrated above.) When the shapes were finished, they were placed in a sacred area in the back of a cave.

What they take away: Each visitor takes an information page containing the preservation information and their finished split twig figurine.

Preservation message: Perishable materials such as split twig figurines are delicate and unusual. They are handled with care by scientists. If someone finds an artifact, it should be reported to an archaeologist or the State Historic Preservation Office.

(SAA President tested, child approved. ☺)

Instruction Page for Split Twig Figurine

Split twig figurines have been found in protected areas within the Grand Canyon. It is estimated that some of the figurines may be as much as 4000 years old. Figurines appear to represent bighorn sheep and mule deer. Both animals are still very common in the Grand Canyon today.

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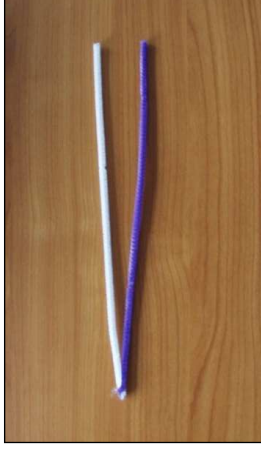
The figurines were made from willow twigs (in a method similar to the one illustrated on the right.) When the shapes were finished, they were placed in a sacred area in the back of a cave.

Preservation

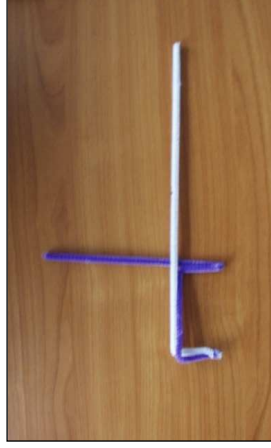
Perishable artifacts—those made from grasses, twigs, and other organic materials—rarely survive in archaeological sites.

All care must be taken to preserve these materials. Scientists wear clean white cotton gloves when analyzing split twig figurines and other organic materials.

If you find artifacts, please contact an archaeologist to report the find or notify your State Historic Preservation Office.



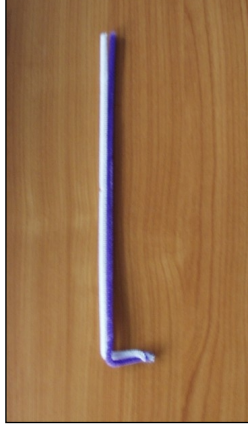
1. Fold the pipe cleaner in $\frac{1}{2}$.



4. Take the bottom of the section that you just folded down, and fold it up to make the other leg.



7. Bend the segment pointing up put to make the head.



2. Fold the doubled end down slightly less than 1 inch to form the back leg.



5. Fold the segment that points forward over the one that points up.



8. Wrap the extra down the neck and around the body.



3. Measure out about $1 \frac{1}{4}$ inches and fold one segment down to form the other leg.



6. Wrap the segment around the legs to form the body and tuck in the end.



The Archaeology Laboratory

by Carol J. Ellick, M.A., RPA, SRI Foundation
cjellick@srifoundation.org

Age: age 5 and up

Objectives: Provides an introduction to methods of measuring and weighing artifacts used in an artifact processing laboratory.

Materials: A variety of artifacts including potsherds and stone tools; calipers; metric rulers; balance scale; #2 pencils; colored pencils; Laboratory Record Forms; a table; chairs

Preparation: Photocopy a sufficient quantity of the Laboratory Record Forms. Copy a couple of the Laboratory Record Form Examples for placement on the table as examples of the activity.

Number of volunteers: 1 volunteer to every 4–6 children



Procedure: Visitors to this station participate in identifying artifacts by broad artifact type (potsherds or stone tools) then go on to measure, weigh and draw the artifact. Each person is given a Laboratory Record Form and a pencil. Visitors are given or select an artifact that they would like to process.

They begin by filling in the information on the top of the form. Using a caliper or a ruler, visitors take three measurements representing the length, width, and thickness of the artifact. If a scale is available, the artifact can then be weighed.

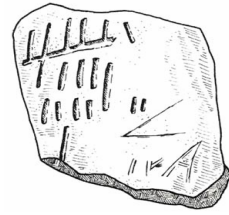


The final step in the lab process is to draw the artifact.

Visitors may make a black and white rendering or reproduce the color of the artifact, if colored pencils are available. To draw the artifact, the item should be placed in the center of the blank square of the Laboratory Record and the perimeter should be traced. Once traced, the artifact should be moved just off to the side. Any details such as drawings or lines on potsherds, or flake scars on lithic artifacts can be then drawn inside the outline.

What they take away: Each person takes the Laboratory Record Form with them.

Preservation message: Illustrates the laboratory processing aspect of an archaeological project and provides information about artifacts and how to report a discovery.



Laboratory Record Form

Name: _____

Date: _____

Artifact type: (Select one)

☐ Potsherd

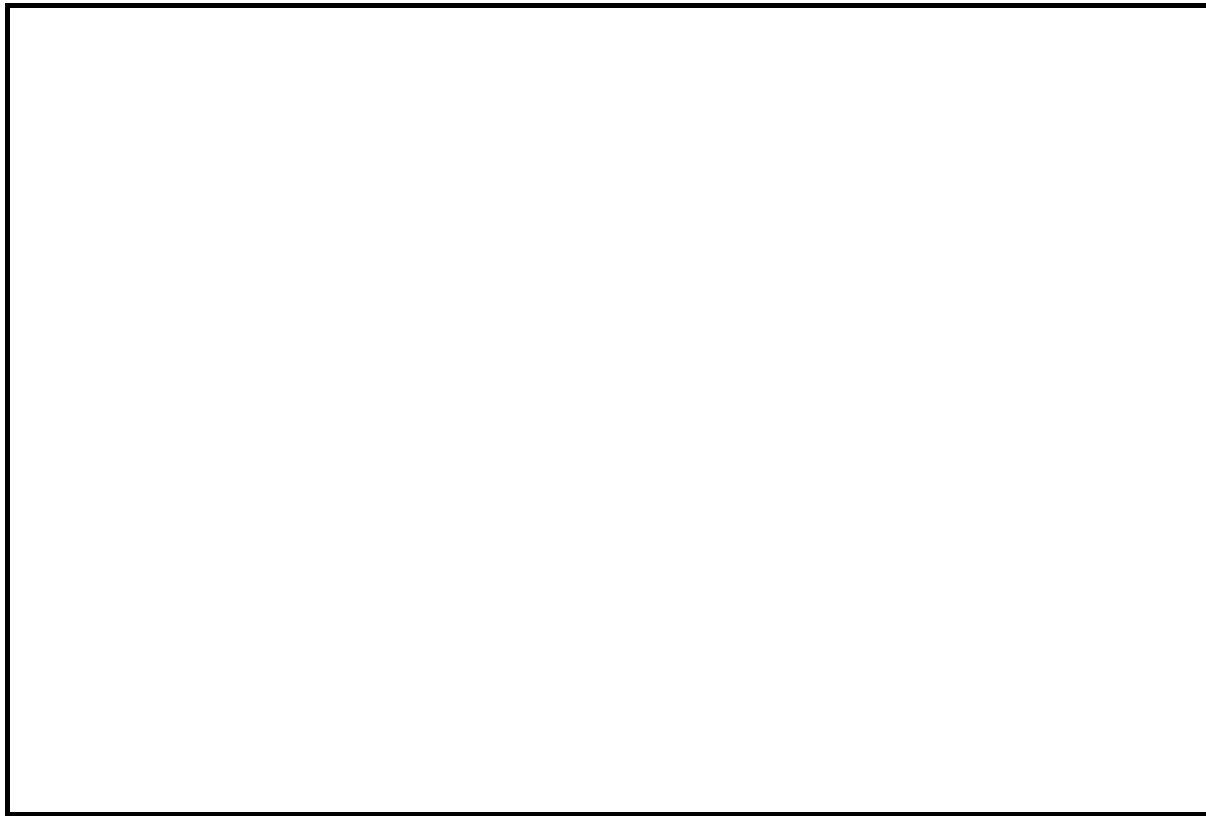
☐ Stone Tool

Size: _____ cm long X _____ cm wide X _____ cm thick

Weight: _____ grams

Colors: _____

Full size illustration of an artifact



What is an artifact?

An artifact is an object that has been made or used by a human being. The pencil you draw with is an artifact. If you used a rock as a hammer, the rock would become a tool. You made it an artifact by using it. Old artifacts from Native American sites are very important pieces of information. If you find one, leave it where it is. Take a photo of it or draw a picture of it and report it to an archaeologist.

Where would you find an archaeologist?

Archaeologists work for government agencies, museums and private companies. You can find an archaeologist by performing a search on the Internet, or by looking under “archaeology” or “environmental consultants” in the Yellow Pages. Or contact your State Historic Preservation Office!

Laboratory Record Form (EXAMPLE)

Name: Sarah Smith Date: March 23, 2005

Artifact type: (Select one)

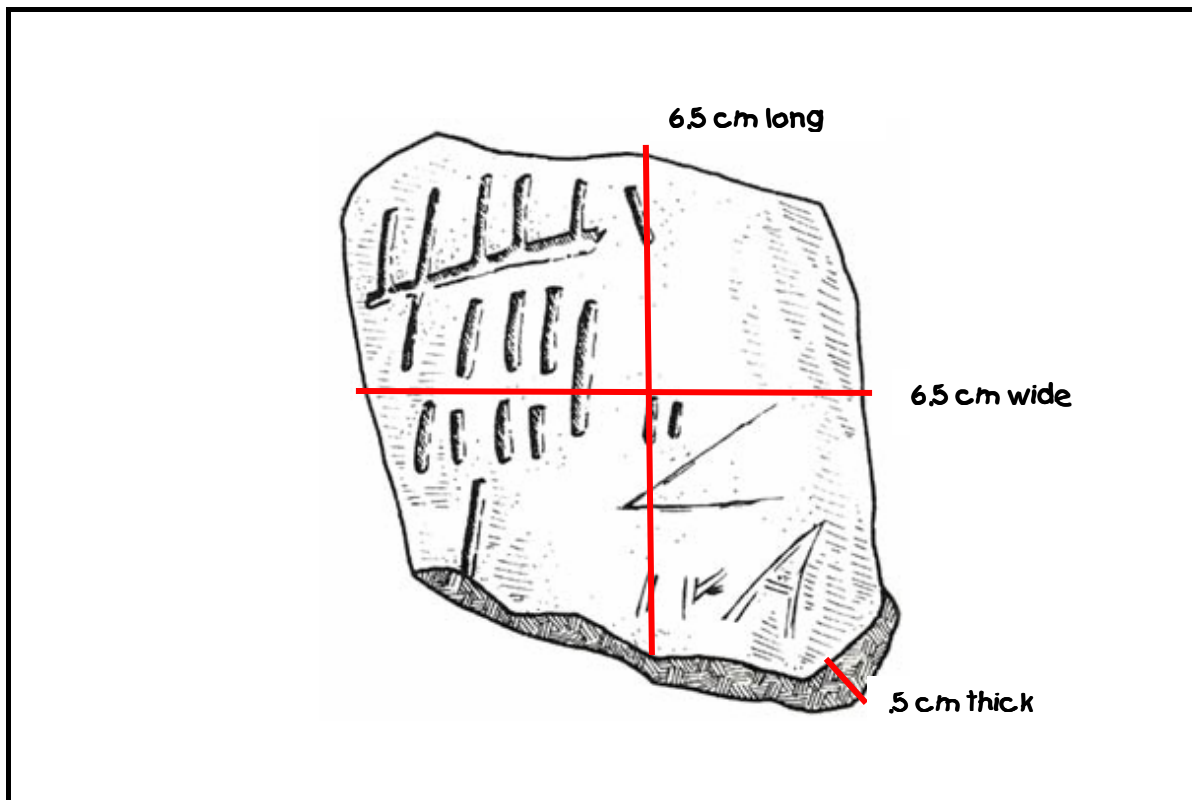
☒ Potsherd

☐ Stone Tool

Size: 6.5 cm long X 6.5 cm wide X 0.5 cm thick Weight: _____ grams

Colors: orange-brown

Full size illustration of an artifact



What is an artifact?

An artifact is an object that has been made or used by a human being. The pencil you draw with is an artifact. If you used a rock as a hammer, the rock would become a tool. You made it an artifact by using it. Old artifacts from Native American sites are very important pieces of information. If you find one, leave it where it is. Take a photo of it or draw a picture of it and report it to an archaeologist.

Where would you find an archaeologist?

Archaeologists work for government agencies, museums and private companies. You can find an archaeologist by performing a search on the Internet, or by looking under “archaeology” or “environmental consultants” in the Yellow Pages. Or contact your State Historic Preservation Office!

The Cordage Site

by Carol J. Ellick, M.A., RPA, SRI Foundation
cjellick@srifoundation.org

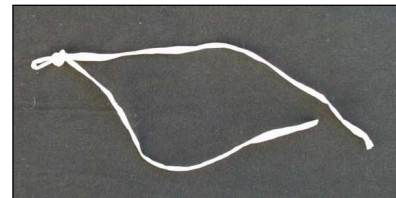
Age: age 5 and up

Objectives: Provides an introduction to the making of cordage, and the preservation of perishable materials. Participants will make a twined bracelet with a bead.



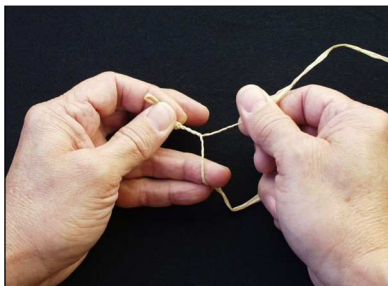
Materials: natural, un-dyed raffia; “turquoise” (plastic) beads; masking tape; instruction pages; table

Preparation: Photocopy 8 instruction pages for placement on the table. Cut a sufficient quantity of raffia for the event into approximately 20–22 inch segments. Fold each piece in half and knot close to the bend, forming a small loop. Bundle bracelet blanks into packets of 25.

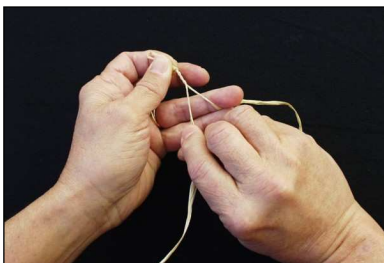
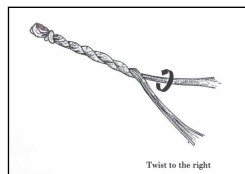


Practice making cordage so that you can easily explain the twisting and crossing motions of fingers and materials.

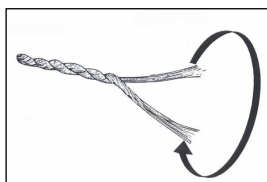
Number of volunteers: 1 volunteer to every 1–2 children



Procedure: Give each visitor a pre-knotted piece of raffia. Have them hold the knot between the thumb and first finger of their left hand. With the thumb and first finger of their right hand, they will twist the top piece of raffia to the right (away from themselves).



They will make several tight twists, about 1/4 inch in length, then cross the twisted piece over the untwisted piece (toward themselves). This twisted piece gets held between the ring and pinky finger of the left hand so that it doesn't unwind.





They will repeat with the new top piece—twisting, then crossing over the other strand towards themselves. This continues until the cordage is long enough to encircle the wrist. When complete, slip a bead onto the two ends then tie a knot to end the cord. The bracelet can be made to encircle the wrist by putting the end-knot through the loop and tying a loose knot.

What they take away: Each person gets to take their bracelet.

Preservation message: Illustrates a fragile technology that is often missing from archaeological sites. Not everything that people used when the place was occupied is preserved in a site over time. Perishable items rot or deteriorate for many different reasons.

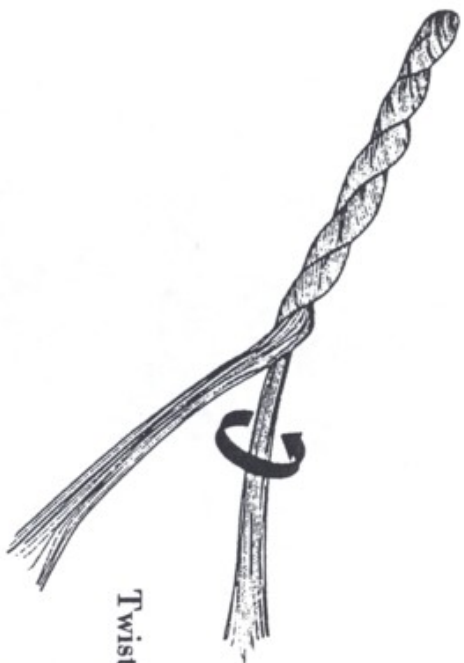
DIRECTIONS

Tape the end of the raffia and the knot to the table.

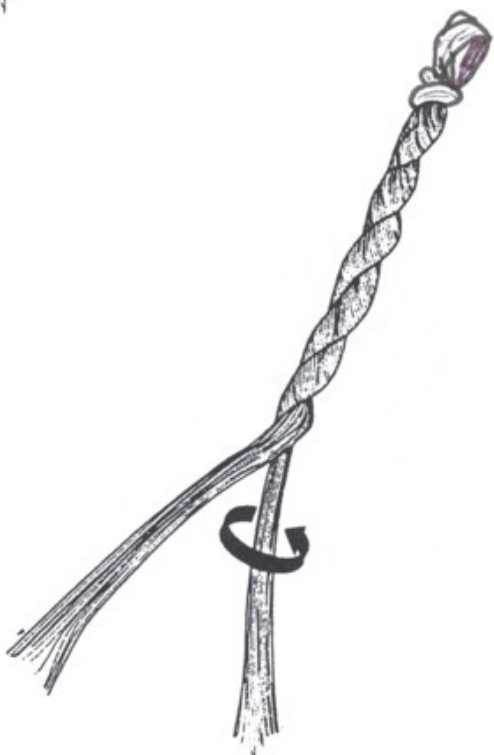
Grip each strand with the first finger and thumb.

Twist the individual strands, turning to the right.
(Push thumbs to the right)

After a length of each is twisted tight, switch the right strand over the top of the left. Continue twisting and switching sides.

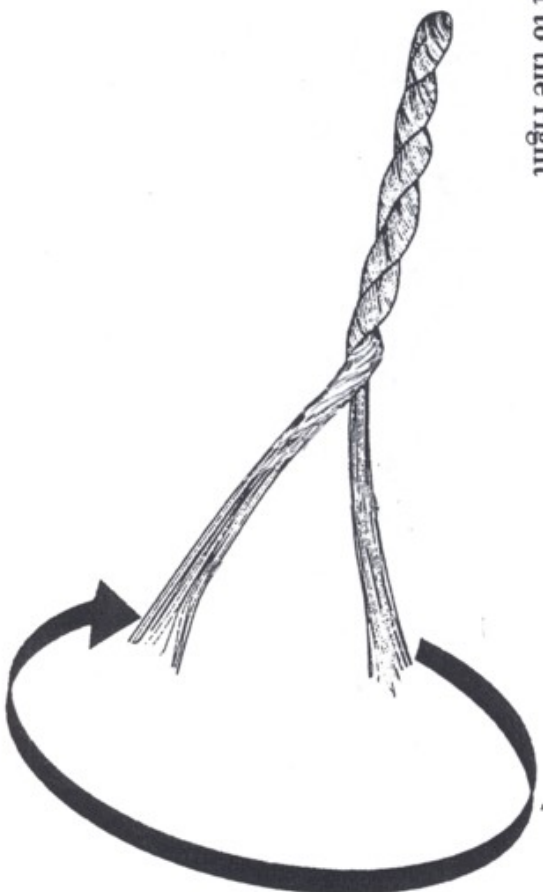


Twist to the right



Twist to the right

Cross over to the left



The Petroglyph Site

by Phoebe Eskenazi, M.Ed., Sacred Spaces Consulting
pictogr@aol.com

Age: 7 and up

Objectives: Engages participants in the process of creating petroglyphs; fosters appreciation of the challenges of carving or pecking a design into a rock face; initiates an understanding of the fragile nature of petroglyphs; and encourages stewardship of archaeological sites in general.



Materials: Plaster of Paris; water; measuring cup; mixing container; long handled mixing spoon; rubber gloves; molds (plastic storage containers, margarine tubs, etc.) for the “rocks”; push pins or thick screws approximately 1 ½ inches long; black tempera paint; paintbrush; photocopied Rock Art Images handout; and images of actual rock art from BLM/Anasazi Heritage Center or similar

Preparation: (Complete at least 3-4 hours prior to activity.) Follow directions on Plaster of Paris container. Pour approximately ½ inch of mixture into molds. When surface has hardened, remove “rock” from mold. To create a dark surface on a rock similar to a patina, paint the surface with black tempera paint and allow to dry. Photocopy a sufficient quantity of the Petroglyph and Pictograph Rock Art Images handout to give one to each visitor.



Number of volunteers: 1 volunteer for every 4–6 children

Procedure: Give each participant 1 rock, 1 carving tool, and 1 copy of the Petroglyph and Pictograph Rock Art Images handout. Display additional images if available. Referring to rock art pictures, participants will re-create petroglyphs onto their rocks.



What they take away: Participants take home their personal petroglyphs.

Preservation message: Illustrates the vulnerability and impermanence of rock art.

Pictograph and Petroglyph Rock Art Images



Petroglyphs and Pictographs

Images like these were created by Native Americans. They are similar to images that were carved or pecked into or painted onto rocks for centuries. Images that were carved or pecked into rocks are called petroglyphs. Images that were painted onto rocks are called pictographs.

Protecting Petroglyphs and Pictographs

Natural oils from our skin can stain or wear away the designs. Making rubbings or tracings can also damage rock art. Never add images to rocks or cliffs. Doing so would disturb the area. Names, dates, or images added today are “graffiti”.

Scientists who record rock art images take photos or make scaled drawings using a grid and graph paper without ever touching the image.

For more information on the “Dos” and “Don’ts” of rock art sites visit the American Rock Art Research Association Webpage: <http://www.arara.org>.

The Pictograph Wall

by Carol J. Ellick, M.A., RPA, SRI Foundation
cjellick@srifoundation.org

Age: all children; younger than 5 with their parent's assistance

Objectives: Provides an introduction to how pictographs are produced and their significance as a means of communicating. Also provides information on the preservation of rock art sites.

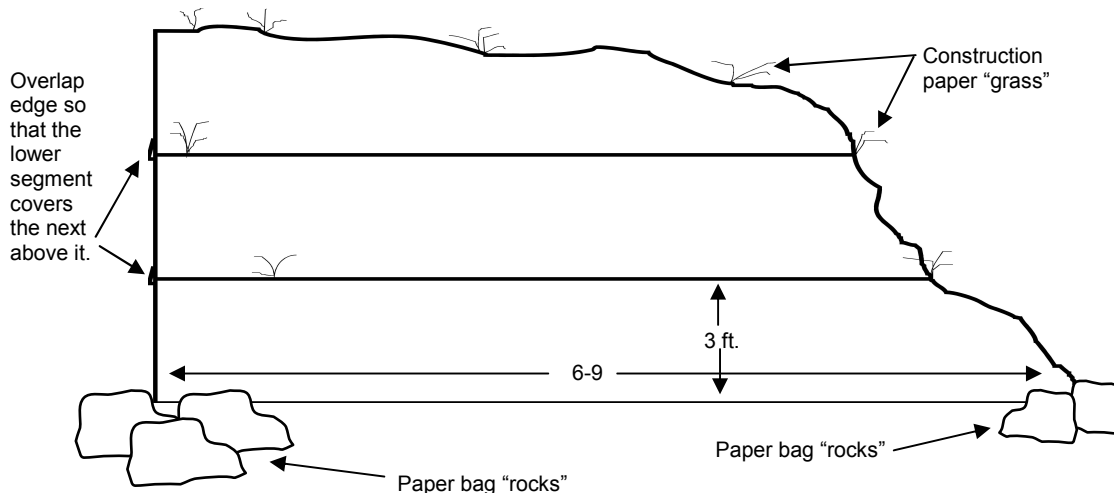


Materials: 16–24 ft. of brown butcher paper (package/mailing paper) 3 ft. wide; 8 large (grocery bag-sized) brown bags to make “rocks”; green construction paper torn into ½ inch strips; scissors; clear packing tape, duct tape, and masking tape; pencils or pens; orange-red, white, and black liquid tempera paint; 3 spray bottles; bucket; water; paper towels; 2 drop-cloths or extra butcher paper; newspapers; paper lunch bags; brown construction paper (construction paper is used if take-home bags are not provided). Take-home bags may be filled with goodies and preservation information.

Preparation: Cut butcher paper into three segments—the longest, bottom section—measuring approximately 6–9 feet long depending on how long you want the wall to be. Lay sections on the floor. Tape the entire length of the back of the butcher paper edge-to-edge so that the bottom layer slightly overlaps the next above it. To make the wall look more realistic, roughly cut the butcher paper to form a slope on one side. Attach the paper wall to the wall. Experiment with the tape to make sure that it will hold the paper wall up without hurting the wall you are attaching it to. Sometimes package tape will work and sometimes duct tape will. Try to have a variety with you in case one type of tape does not work.

Tear strips of green construction paper and tape them together at the base to form clumps of grass. Put the drop cloth or an additional length of paper on the floor beneath the paper wall. Add boulders along the base by crumbling several paper lunch bags and attach them with tape to the rock wall. Add occasional clumps of grass in between boulders and strata.

Prepare the tempera paint by mixing a 1:1 ratio with tap water in a spray bottle. This will be done for all three colors (black=charcoal; red=ocher; white=clay). **Experiment with the mixture prior to the event.** Some paints require a weaker solution than others. Keep the nozzle moist so it does not plug-up.



Place a bucket of water and a roll of paper towels on the drop cloth, to the side of the paper wall. The tempera paint is water soluble and will rinse off if visitors rub their hands in the bucket like they were washing their hands.

Set up the table for visitors to make their handprints on bags or construction paper. Begin by protecting the floor with butcher paper or a drop cloth. This will protect against over-spray. Cover the table with newspaper to protect it. Lay out finished bags or construction paper as examples. The bag may need to dry before the visitor takes it. The visitor may wish to print his or her name on the bag.

Number of volunteers: 1 volunteer to 1 child

Procedure: Visitors to the station will participate in the creation of the pictograph wall by leaving their “signature” (hand outline) on the rock wall. The participant does this by first placing his/ her hand palm down on the rock wall. A volunteer will then use the spray bottle to spray the tempera paint mix on the participant’s hand. Only two or three sprays are necessary to form the image. When the participant removes his/ her hand an outline should be left on the rock wall.



Next, the participants can create a pictograph to take home by repeating the procedure with the help of the volunteer. (The bag can be pre-filled with relevant propaganda such as maps of local archaeological and historic sites, bookmarks, balloons, coloring books, etc. Or, it may be used through the event to carry the materials they pick up and make.) If you are not providing a take-home bag, use the brown construction paper for take-home handprints.

The paint may take a bit of time to dry. If this is the case, provide an area for visitors to leave their product. People may want to write their name on their creation so that it will be easily identified when they return.

Provide a bucket of water at the station for the participants to wash their hands.



What they take away: Each person will take home a pictograph of their hand.

Preservation method: Demonstrates what pictographs were, how they were made, and how they were used as a means of communication. Presents information on protecting pictograph and petroglyph sites.

Pictographs and Petroglyphs



Pictographs and Petroglyphs

Images like these were created by Indigenous peoples around the world. Images painted that were painted onto a rock surface are called pictographs. Images that were carved or pecked into a rock surface are called petroglyphs. The handprints in this picture were made on the rock by the ancestors of the modern-day Aboriginal people who live in the Northern Territory of Australia.

Protecting Petroglyphs and Pictographs

Natural oils from our skin can stain or wear away the designs. Making rubbings or tracings can also damage rock art. Never add images to rocks or cliffs. Doing so would disturb the area. Names, dates, or images added today are “graffiti”.

Scientists who record rock art images take photos or make scaled drawings using a grid and graph paper without ever touching the image.

For more information on the “Dos” and “Don’ts” of rock art sites visit the American Rock Art Research Association Webpage: <http://www.arara.org>.

The Pottery Village Site

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Age: age 5 and up

Objectives: Provides an introduction to cultures, pottery types, and pot sherds.

Materials: pot design handouts; colored markers; blunt-ended scissors; sandwich-sized zip-lock baggies; table; chairs



Preparation: Photocopy a sufficient quantity of each of the handouts onto cardstock.

Number of volunteers: 1 volunteer to every 4–6 children

Procedure: Visitors to this station select a handout illustrating one of the pot designs. Children color the designs, coloring book-style, then cut around the outside edge of the pot to remove the excess paper. The information about the pot should be clipped from the corner and inserted into a plastic baggie. The pot should then be cut into pieces. Participants should cut the pot into no more than 10 pieces, to begin with. (The more pieces that are cut, the more difficult the puzzle will be.)

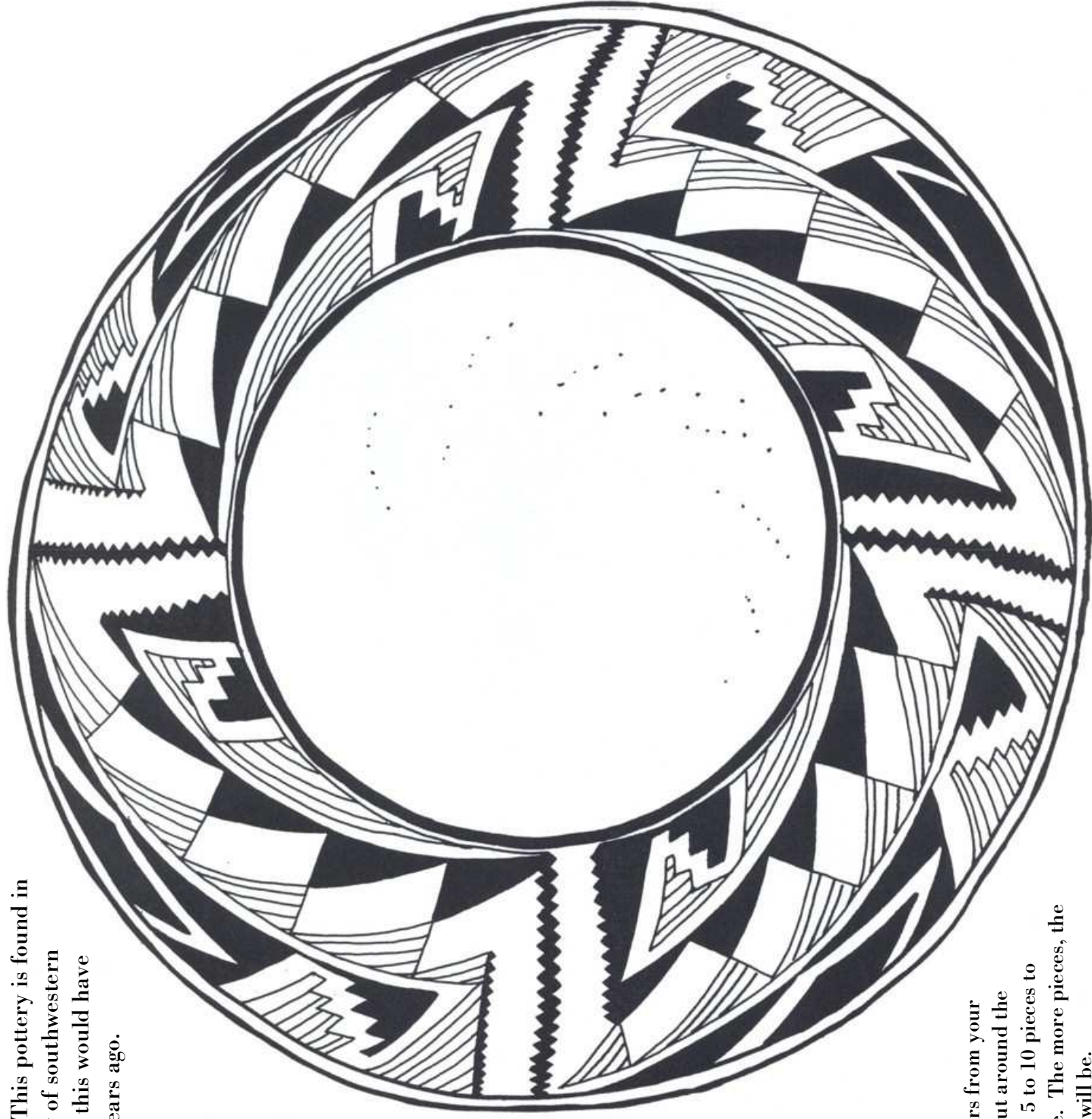
Once the pot is “shattered” into potsherds, participants may exchange pots and try to put someone else’s together. To complicate matters, they can remove one piece before trying to put the pot together.



What they take away: Each person gets to take their puzzle and the information about the pot and the culture that made it home with them in a zip-lock bag.

Preservation message: Illustrates the loss of information that occurs when people remove an artifact from context.

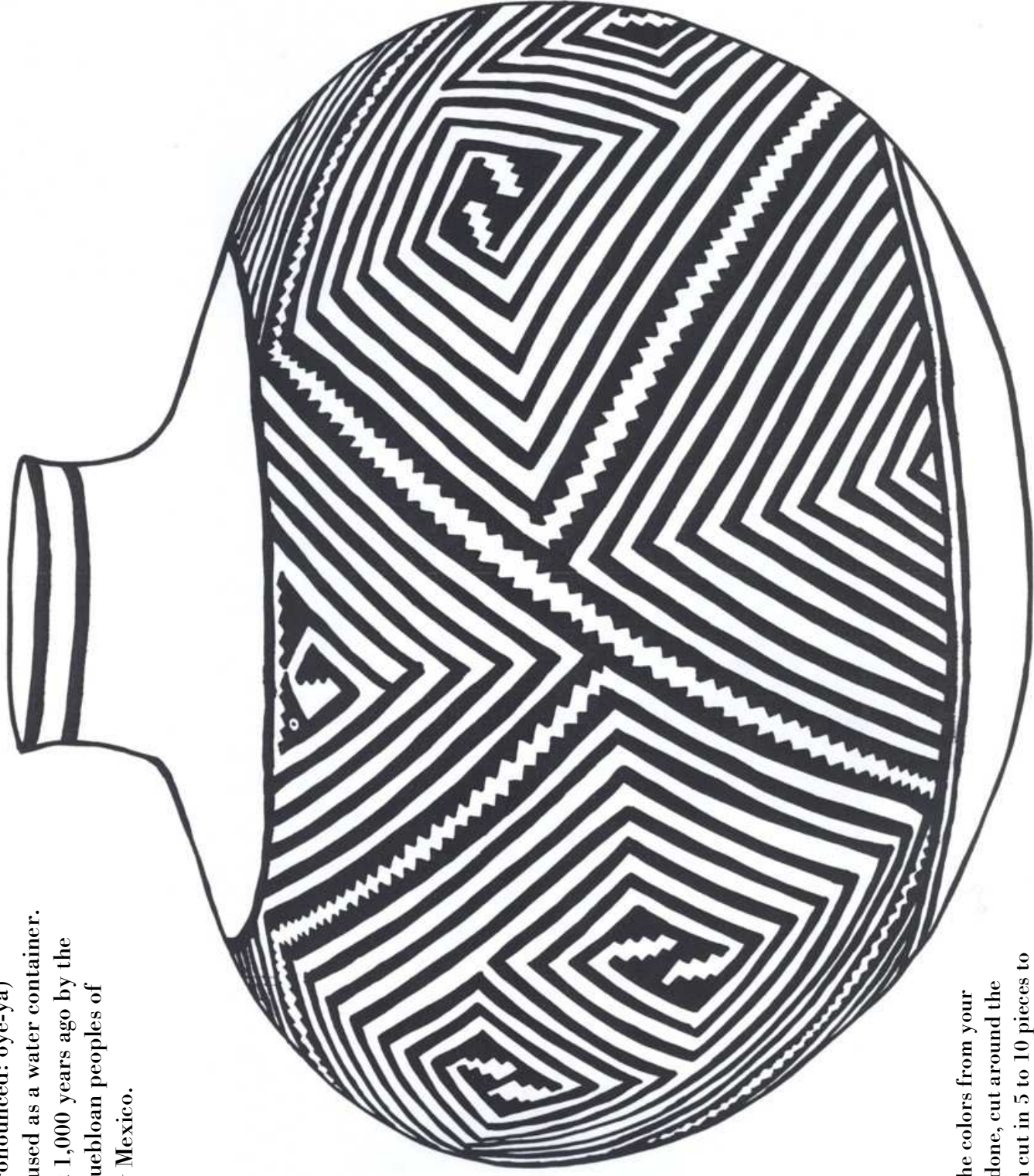
This is a Mimbres bowl. This pottery is found in the Mimbres River valley of southwestern New Mexico. A bowl like this would have been made about 1,000 years ago.



The Pot Puzzle

Color the pot with the colors from your imagination. When done, cut around the edge of the pot, then cut in 5 to 10 pieces to create your own pot puzzle. The more pieces, the more difficult your puzzle will be.

This is an olla. (pronounced: oye-ya)
It may have been used as a water container.
It was made about 1,000 years ago by the
ancestors of the Puebloan peoples of
northwestern New Mexico.



The Pot Puzzle

Color the pot with the colors from your
imagination. When done, cut around the
edge of the pot, then cut in 5 to 10 pieces to
create your own pot puzzle. The more pieces, the
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