

REVISITING THE TREASURE HOUSE, CA-VEN-195

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There are approximately 20 extant prehistoric sites with rock art in the Santa Monica Mountains. The majority of the rock art consists of Chumash-style red pictographs. One esthetically pleasing site (CA-VEN-195) is located near Boney Mountain. Research by Campbell Grant (1965) noted that there was already some vandalism at the site. Recent research by Knight and Larson (2012) showed that there has also been a small amount of damage since 1978, when the first archaeological site records were made for the site. Overall, however, the site remains mostly intact, and continues to be a fine example of Eastern Coastal Chumash intellectual and artistic creativity.

There is a pictograph site within the Santa Monica Mountains that has become known as the “Treasure House,” VEN-195. Within two shelters, there are 37 pictographs, which are among the finest and best-preserved in the Santa Monica Mountains. The rock shelters have been in private landowner hands for many years, which may account for the good condition of the pictographs and the preservation of the site. The red ochre pictographs are considered to be in Eastern Coastal Chumash territory and range in size from 5 cm in length to a maximum of 15 cm in length.

VEN-195 is located on private property in upper Little Sycamore Canyon. The two rock shelters are located in a small arroyo in the foothills of Boney Mountain and are found at the base of two large conglomerate boulders. The rock shelters are approximately 20 m apart, with the larger lower shelter below the smaller upper shelter, and both are adjacent to a spring-fed stream. There are numerous oaks (*Quercus agrifolia*), bay laurel (*Umbellularia californica*), laurel sumac (*Malosma laurina*), chamise (*Adenostoma fasciculatum*), toyon (*Heteromeles arbutifolia*), red shank (*Adenostoma sparsifolium*), sagebrush (*Artemisia californica*), and sages (*Salvia* spp.) surrounding the site. The site is found within the boundaries of the Santa Monica Mountains National Recreation Area (SMMNRA), a unit of the National Park System. The SMMNRA is highlighted in green in Figure 1.

THE SETTING

The Santa Monica Mountains are a beautiful mountain range that is located in southern California. The mountains are an east/west transverse range, the majority of which is west of the city of Los Angeles. The mountains are flanked by and intersected by State Highways 101 and 134 and Interstates 405 and 5. The range runs from Griffith Park in the east to the Oxnard plain in the west, a distance of 74 km (46 mi.). Its area is 153,075 acres, and it is about 16 km (10 mi.) wide. The range of mountains separates the Conejo Valley from Malibu, and the Oxnard plain and San Fernando Valley from the Los Angeles basin.

The Santa Monica Mountains range is known for its Mediterranean climate of hot, dry summers and mild to cool, wet winters. The dryness of the area, however, makes the mountains and surrounding areas prone to wildfires, as witnessed by the most recent May 2013 Spring fire that charred over 24,200 acres in the western section of the Santa Monica Mountains. The elevation ranges from sea level to the highest peak, Sandstone Peak, at 948 m (3,111 ft.) on Boney Mountain. Snow is not a common occurrence, but it has happened on Boney Mountain in the past.

The flora of the mountains is as diverse as the ethnic communities found within Los Angeles. In his book, *Wildflowers of the Santa Monica Mountains*, Milt McAuley (1996) identifies 11 plant

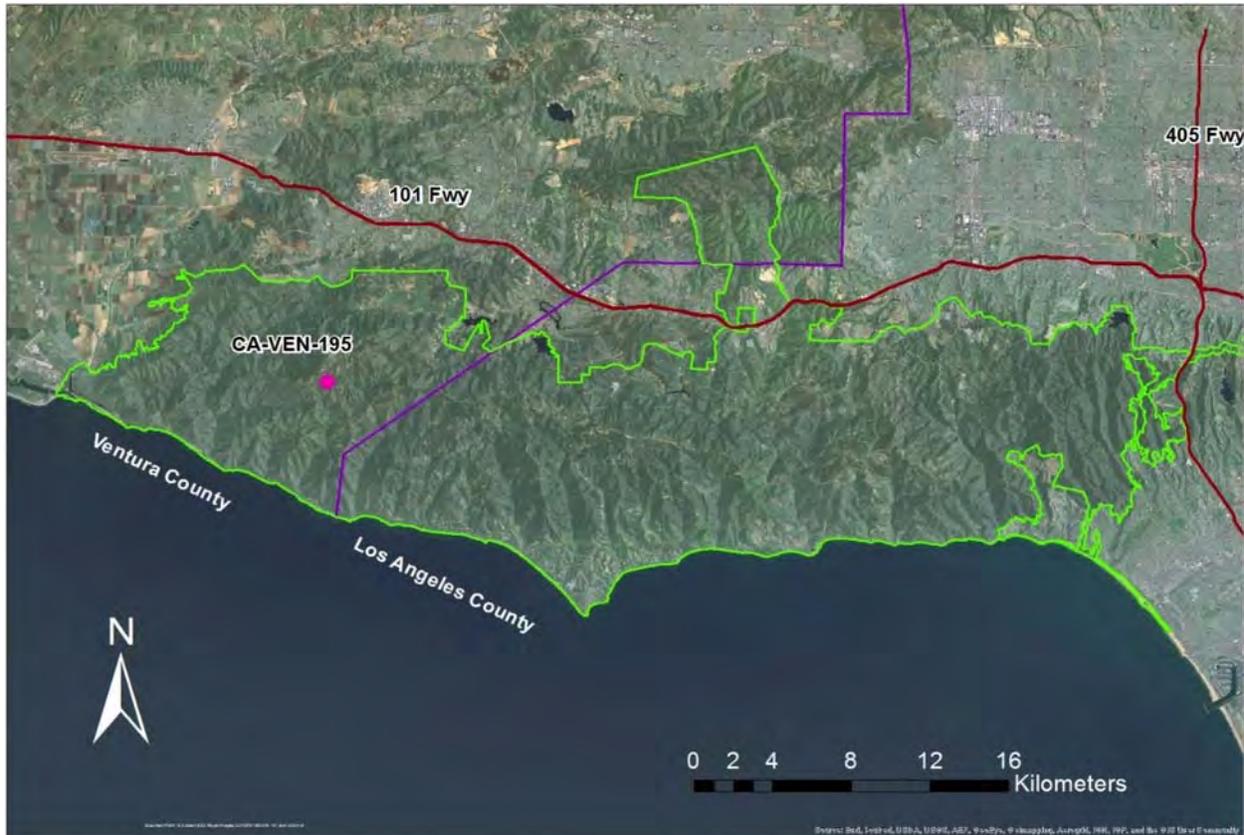


Figure 1. CA-VEN-195 location within the Santa Monica Mountains.

communities within the mountains. Of the vegetation communities surrounding VEN-195, four are found at the site. As outlined in McAuley's book, the coastal sage scrub community includes laurel sumac and white sage (*Salvia apiana*), plus other *Salvia* sages of purple and black. Southern oak woodland offers coastal live oak and the ever-present poison oak (*Toxicodendron diversilobum*). Chaparral plants are quick to recover after a fire, as they are mostly able to crown-sprout and revegetate; holly-leaved cherry (*Prunus ilicifolia*) and chamise are also present. Riparian woodland hosts black walnut (*Juglans californica*) and sycamore (*Platanus racemosa*).

The fauna of the area includes over 50 mammal species, including mountain lions (*Felis concolor*), bobcats (*Lynx rufus*), coyotes (*Canis latrans*), gray foxes (*Urocyon cinereoargenteus*), badgers (*Taxidea taxus*), ringtails (*Bassariscus astutus*), raccoons (*Procyon lotor*), spotted and striped skunks (*Mephitis mephitis* and *Spilogale putorius*), long-tailed weasels (*Mustela frenata*), and mule deer (*Odocoileus hemionus californicus*). There are three species of rabbits: brush rabbit (*Sylvilagus bachmani*), Audubon's cottontail (*Sylvilagus audubonii*), and the black-tailed jackrabbit (*Lepus californicus*). Golden eagles (*Aquila chrysaetos canadensis*) have been sighted in the mountains. There is one type of venomous snake in the Santa Monica Mountains (the southern Pacific rattler) and several non-venomous snakes (the mountain and California kingsnakes, gopher snake, and garter snake). Lizards include the western fence lizard, the coastal whiptail, and the endangered steelhead. The rodents of the area are numerous and include the California ground squirrel (*Spermophilus beecheyi beecheyi*), fox squirrel (*Sciurus niger*), deer mouse (*Peromyscus maniculatus*), dusky-footed woodrat (*Neotoma fuscipes*), Pacific kangaroo rat (*Dipodomys agilis*), and pocket mouse (*Perognathus californicus*).

Tertiary sedimentary and volcanic rocks dominate the geology of the Santa Monica Mountains. Included in this sequence of rocks are the Tertiary Modelo Formation and the upper part of the Topanga

Formation, other minor Tertiary rocks, and Miocene volcanic and intrusive rocks of the Conejo Formation. Jurassic and Cretaceous sedimentary rocks are the basement units within the Santa Monica Mountains.

THE CHUMASH

The Chumash lived in the Santa Monica Mountains for centuries before Europeans set foot in present-day California. They were a developed society in numerous respects. They created and maintained the most complex bead money system documented anywhere in the world (King 2000). Their politico-religious system was multifaceted, incorporating well-defined social classes, hereditary chiefs, arranged marriages to chiefs and leaders within and outside of the Chumash area, and a multi-tiered administrative unit. For this administrative unit, an individual came from a high-ranking family and was most likely a member of the *'antap*, a secret men's society, or he could be the *paxa*, an official responsible for the training of *'antap* initiates.

The Chumash had established trading partners across a wide area north, south, and farther east, beyond their borders. Known for their maritime culture of seafaring vessels, the Chumash built planked canoes, called *tomols*, which were used for fishing and trading. They were hunter-gatherers who knew how to utilize the plants and animals of the land, sea, and air, as well as mineral resources within their range. Also, if they could not find an item they wanted near home, they traded for it. The Chumash had a very elaborate oral tradition. There were stories that would be told only during certain seasons; stories that told of the development of their *siliyik* (governmental body, like a congress), or how the outcome of the ceremony of the "Bean and Walnut Shell Enigma" could be predicted and what to expect; or the story of "Hutash: The Harvest Festival."

The region of the Chumash ranged as far north as San Luis Obispo, south to present-day Topanga Canyon, and inland as far as the San Joaquin Valley. They also lived on the Santa Barbara Channel Islands of Santa Cruz, Santa Rosa, and San Miguel. The Spanish thought them to be superior to any of the other California tribes. There are several groups of Chumash, but the red ochre pictographs outlined in this paper are considered to be Eastern Coastal Chumash.

THE PREVIOUS STUDIES

In 1970, Robert Gibson and Clay Singer wrote the report, "Treasure House of Prehistoric Cave Art," based upon their 1969 excavation of VEN-195. In their report, they theorized that pictographs found in rock shelters would identify the shelter as a ceremonial location and that artifacts found in the midden would support that theory. It was expected that artifacts would be ceremonial in nature and that no utilitarian tools would be found.

Robert Gibson visited the site during a systematic survey of the nearby Arroyo Sequit drainage. During his visit, Gibson observed that the shelters provided small "living areas" but that tools and flakes were absent from the surface of the shelter floors. Therefore, he concluded that they most likely were not habitation sites. And, of course, there were numerous pictographs in a good state of preservation.

Having found VEN-195, Gibson and Singer were delighted, as it was as close to an "undisturbed" site as possible, which is extremely rare. The authors wanted to take full advantage of this undisturbed site, and they hoped to further understand the meaning of the pictographs in Chumash society. The two shelters were excavated down to sterile soil. The report indicates a total of 11.5 m³ of midden were excavated from the two shelters, for a total of 35 1-m-square units; 28 1-m-square units of midden were excavated from the lower shelter, and seven 1-m-square units were excavated from the upper shelter. Charcoal samples were taken for radiocarbon testing.

The lithic material contained small chipped stone artifacts, projectile points, knives, and small retouch flakes. Deer bones were the most common of the animal bones, along with bones from small land

mammals and fish. The faunal remains included shell. The investigators stated that “a well-defined shell midden was present in both shelters” (Gibson and Singer 1970:170).

Small *Olivella* disc beads were found in the lower, larger shelter. Chester King reviewed the collection and concluded there were cupped beads that suggest they were used by the Chumash after 1250 C.E. but before 1770 C.E. Only one parallel oblique incised cupped bead was found, a type in use after 1500 C.E. and before 1770 C.E. The rough disc beads in the collection were used between 1780 and 1795 C.E. Among these rough disc beads, there were some that exhibited a conical effect, but the perforation was around 0.9 mm, which was too small for a pre-Spanish bead.

Many small quartz crystals were also found in the lower shelter; these are thought to be religious in nature for Native Americans. Gibson conducted a statistical analysis and found that the quartz crystals correlated significantly with small retouch flakes and were probably used in the creation of projectile points.

Gibson and Singer found that VEN-195 was full of manufacturing and processing tools; hence, it was a hunting site. They had hoped that the site would be full of ceremonial artifacts like whistles, effigies, and other ceremonial items, with no utilitarian tools present, but instead the authors found over 400 small retouch flakes, and the midden was present to a level of 60 cm in some units. The authors assumed that the pictographs and the artifacts would be associated, and together they indicated that VEN-195 was a seasonal hunting site. With the lack of ceremonial items, Gibson and Singer made no further mention of ceremonial or religious events, even in light of human bone fragments that had been burned. Garvin (1978:73) later insisted that that burned bone fragments suggested ritual activity, as “post-interment burning was practiced by the protohistoric Chumash.”

After Gibson and Singer’s report, Gloria Garvin in 1978 wrote “Shamans and Rock Art Symbols,” in which she discussed alternatives to Gibson and Singer’s conclusion that the pictographs of VEN-195 were only associated with hunting activities. Garvin agreed that some living and hunting activity did take place at VEN-195, because of the evidence of the artifacts. But she noted that the pictographs are images of anthropomorphs, birds, frogs, and abstract designs, not images that depict a hunting scene. There are no images of weapons or of hunters pursuing animals such as deer, no connection at all with hunting. Garvin believed the shelters had a ceremonial component. She contended that “rock art must be viewed from a perspective which takes into account the religious and ritual symbolism of the aboriginal belief system” (Garvin 1978:66). Garvin used ethnographic analogy to support her theory that VEN-195 was not only a hunting site but was also used as a ceremonial site; she ended her paper with the observation that “shamans have to eat too” (Garvin 1978:74).

There are stories of shamans using eagles to access the netherworld, to soar above the earth as an eagle does, or to have the keen eyesight to “see” and understand visions. Golden eagles were also admired for their skill in hunting. They were seen as fearless hunters, ones who pursued their quarry with skill and were adept at killing their prey quickly. They also symbolized courage, ones who had ferocity and success in warfare. In her paper, Garvin mentioned that Boney Mountain and its terrain would have been a perfect spot for golden eagles to nest, hunt, and raise their young.

In the upper, smaller shelter, there are four elements that appear to have “wings” like a bird, with wing feathers and tail feathers. Two of these images have three-digit claws for feet; they could be called “eagles,” as shown in Figure 2a. The remaining two elements appear to have an anthropomorphic feature: five-digits on their feet, not claws. These images could be called anthropomorph/eagles (Figure 2b). These images are positioned close together with a swordfish, a frog man, and another anthropomorphic-looking element. Are these indeed eagles and a combination of anthropomorph/eagle? King suggests these elements were eagle dancers and that VEN-195 may have been the site of *‘antap* instruction.

Garvin made three points as reasons to consider these images as eagles. First was the location: the craggy rocks of Boney Mountain are ideal places for golden eagles to nest. Second was the belief of American Indians in the ceremonial significance of eagles to their culture, and third was the universal appeal of the eagle as the portrayal of mystic vision and flight.

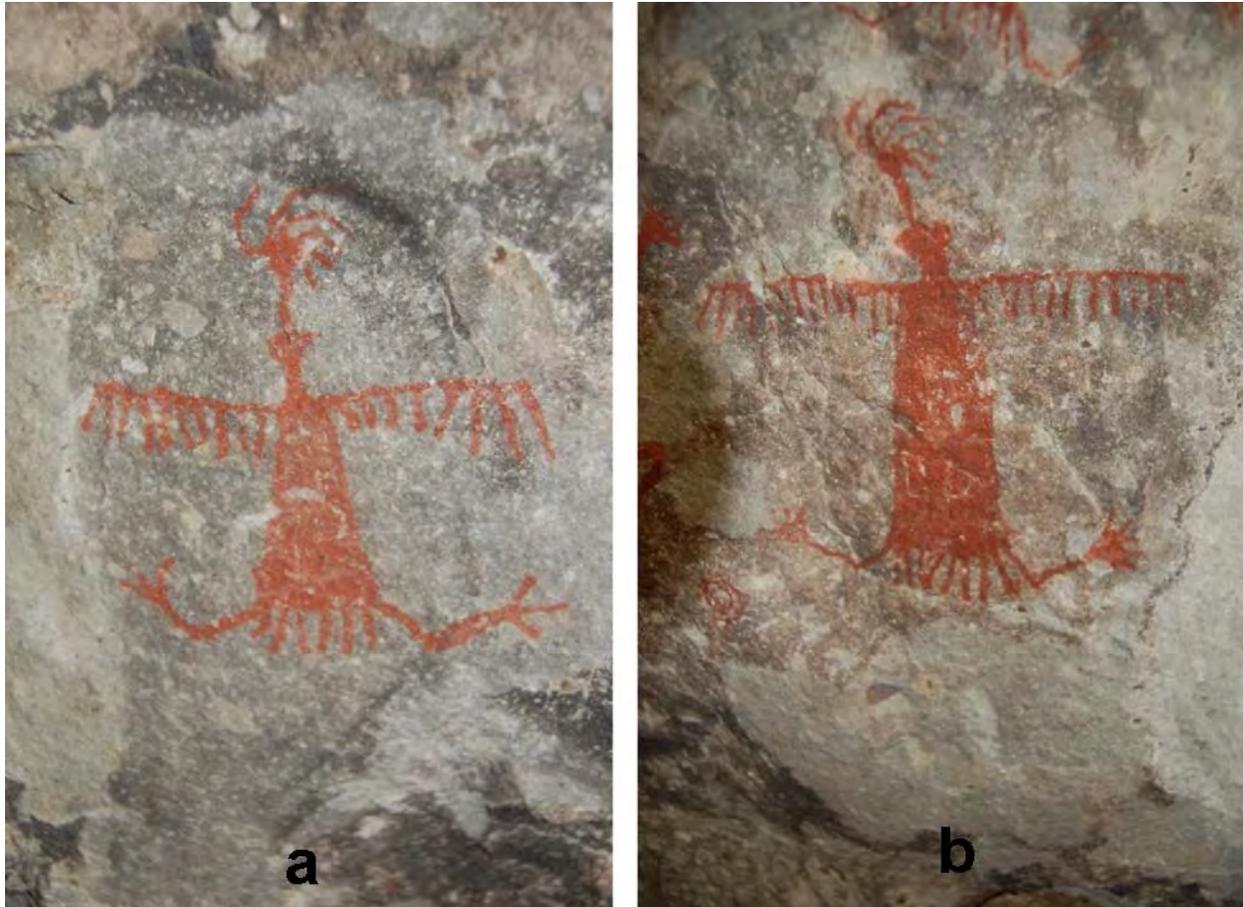


Figure 2. Image (a) with three digits, and (b) with five digits.

Garvin gave many more ethnographic analogies of related stories of how eagles, condors, and vultures provided access to the other worlds of the shaman and provided the shaman with powers. Hunters (and dancers, too) often don eagle feathers to “capture” the eagle’s strength, keenness of sight, and courage as a hunter. It is mentioned in Garvin’s referenced literature that eagles are patrons and tutelary spirits of the shamanic arts. Shamans believed one could become an eagle and soar above the earth, possessing the qualities of the eagle.

Garvin recounts a Cahuilla story of an eaglet’s capture and its ritual killing as being widespread among southern California Indians. Eagle nests were owned by Chumash chiefs and their families. An eaglet was captured and raised by the chief’s family. At an appointed time, the young eagle was put to death and its feathered skin was rubbed soft and used for ceremonial activities. There was a feathered eagle skirt that was found in the Cuyama region of Chumash territory near a pictograph site. It was unknown to Garvin, and is unknown to the authors, whether or not there are eagle pictographs at that site.

The pictograph in Figure 3a and b was called “Dreamer and the Dreamed” by Garvin, influenced from a personal conversation with Carlos Castaneda. Castaneda spoke to Garvin about the *tonal*, the dreamer, and the *nagual*, the dreamed. In other words, this was about how shamans are able to leave their bodies and fly to other worlds, transform into animal forms, and communicate with other spirits, a basic principle of knowledge for one practiced in the shamanic arts. Castaneda shared with Garvin a drawing that Don Juan had given to him to explain the concept and practice of the dreamer and the dreamed. The image drawn by a Yaqui shaman was nearly identical to the pictograph “Dreamer and the Dreamed” at VEN-195. Garvin makes the point that the Chumash shamans were essentially members of a far-flung

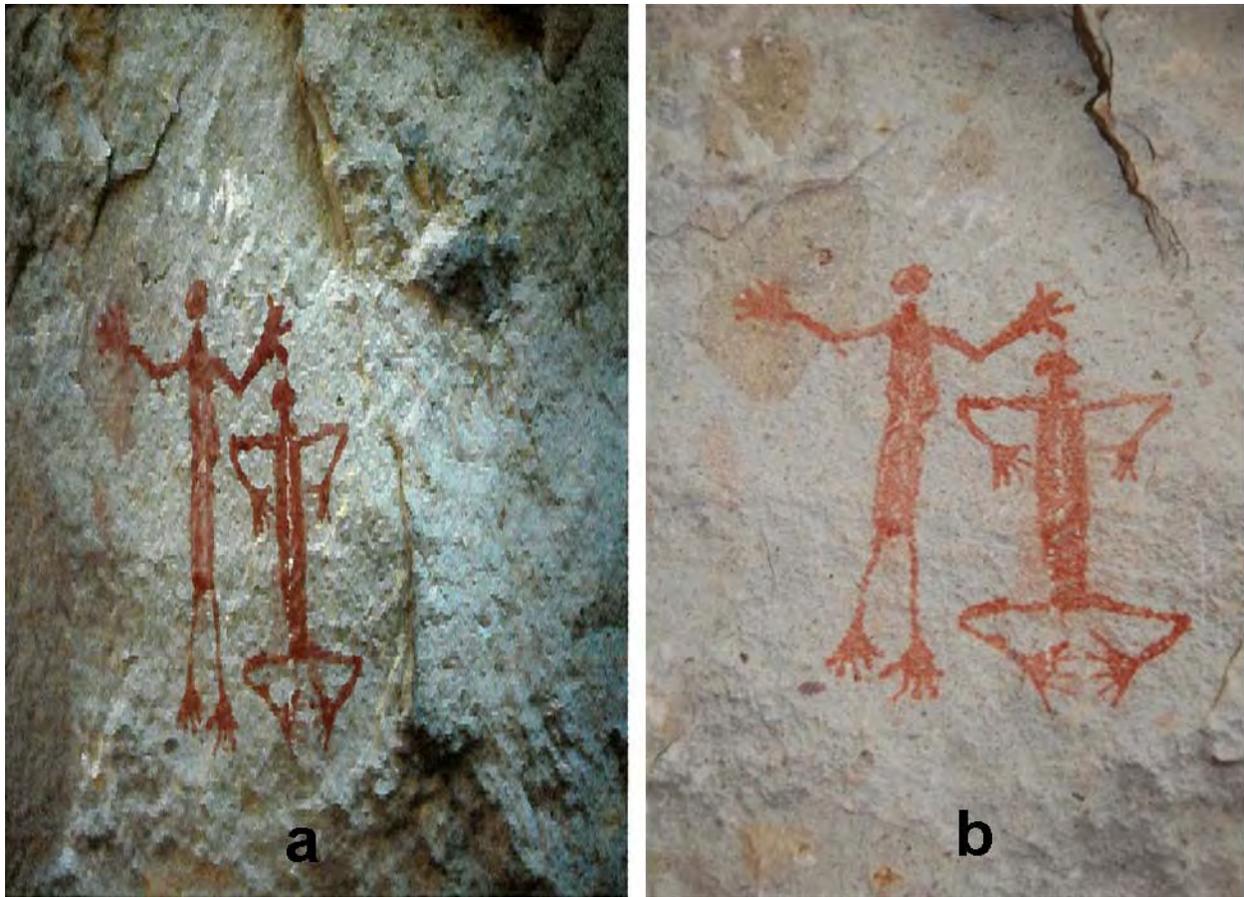


Figure 3. Image (a) in 1967, and (b) in 2011.

religious elitist society. Garvin argued that allegories from Sonora, Mexico, seen in southern California should not be unexpected, as there should be some common threads among the shamans as to their beliefs and practices. Hence, for Garvin the pictographs in VEN-195 support the theory that the shelters are also a ceremonial place.

Larson applied D-Stretch (an image enhancement technique; see Figure 4a) to an image within the upper shelter that was fading, and discovered aspects of the figure that were not visible to the naked eye. What appeared to be a two-headed mirrored image of an upper torso for an anthropomorph (according to Garvin's sketches; Figure 4b) was yet another anthropomorph/eagle (Figure 4c). However, this image appears to be of a different style than the other eagles and anthropomorph/eagles found in the upper shelter. It is an image that gives the impression that a transformation is taking place, that an anthropomorph is becoming an animal, namely a bird, perhaps an eagle. The feet and hands of the anthropomorph appear to be webbing, feet that no longer have five digits but four digits, that might be turning to three digits and becoming claws. The webbing of the hands seems to be becoming feathers, while the lower torso of the anthropomorph is transmuting into tail feathers.

Garvin also briefly mentioned the mystical qualities of the anthropomorphic frog, which can sometimes represent death. She cited a burial in a nearby Malibu site (LAN-264) where the deceased had been buried in a frog-man pose (see Figure 5a, b). It is interesting to note that within 2 mi. of VEN-195 there is VEN-57, another rock shelter with red ochre pictographs of headless frogs and circular designs. Two burials were found at this site; one was a reburial, and the other was buried in a flexed position (Wallace 1983).

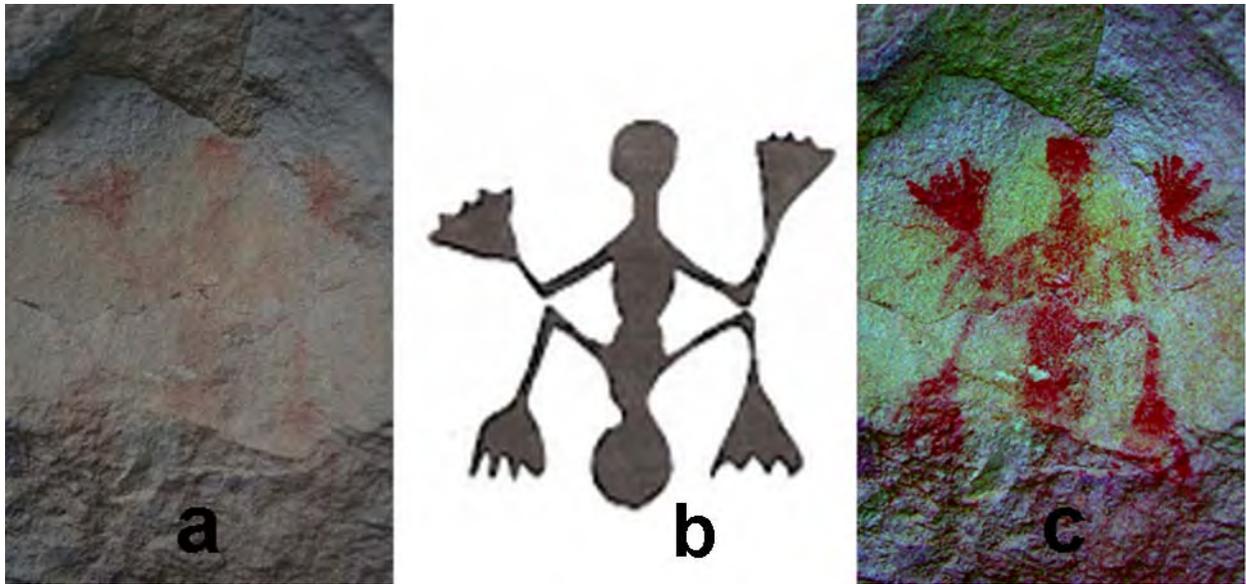


Figure 4. Image (a) in 2011, (b) in Garvin's sketch, and (c) in D-Stretch.

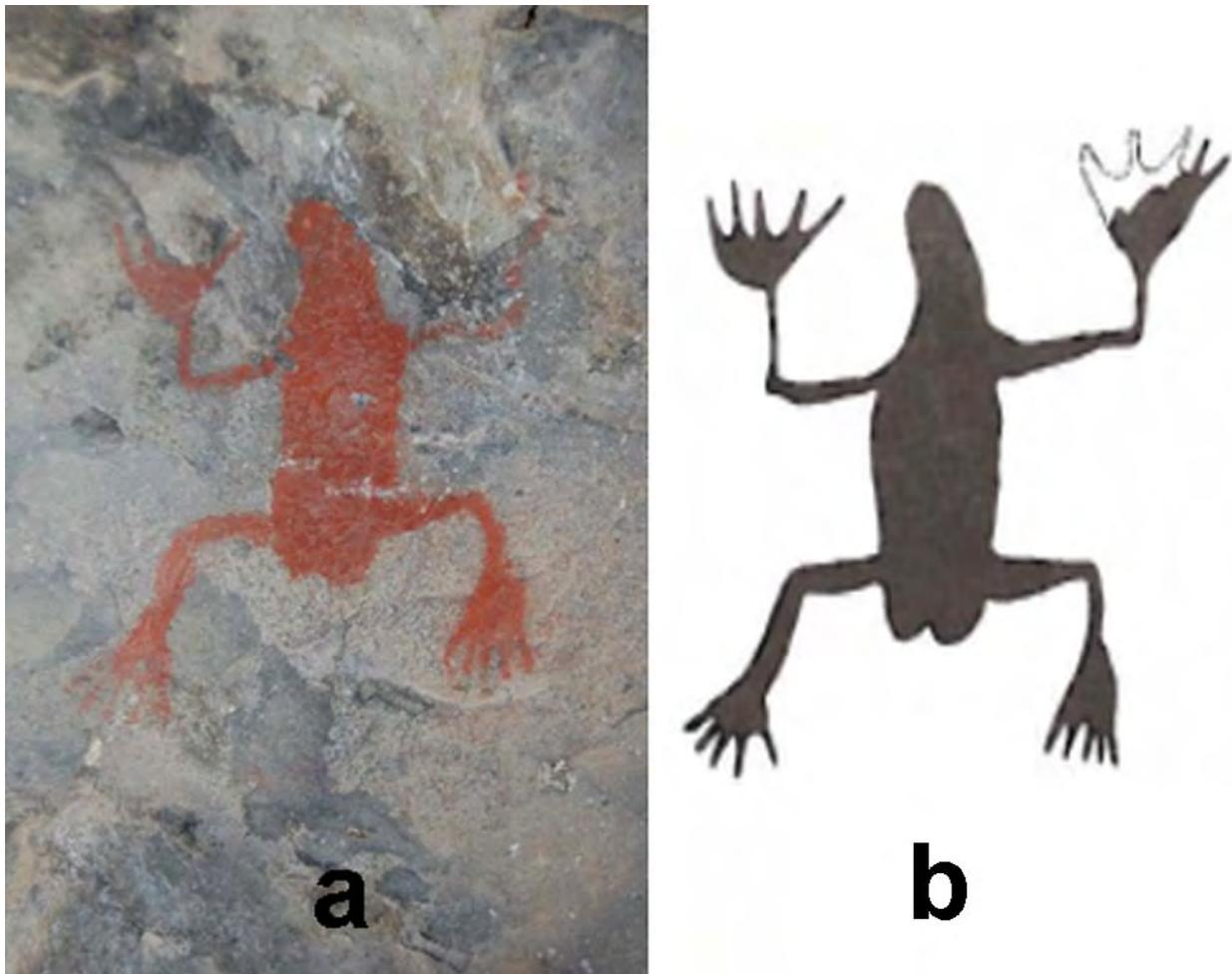


Figure 5. Image (a) in 1967, and (b) in Garvin's sketch.

In their 1970 report, Gibson and Singer reported 36 elements in the upper shelter and 18 in the lower, but in 1978 Garvin reported only 26 elements in the upper and 11 in the lower shelter. According to Garvin (1978:66), the difference was due to a number of “extremely faded and barely distinguishable forms that are no longer identifiable.”

In her paper, Garvin created a definitive list of the pictographs relative to their location in the shelters (see Table 1; Figures 6 through 9). She distinguished three zones of pictographs in the upper shelter and one zone in the lower shelter. In Zone 1 of the upper shelter, Garvin illustrated anthropomorphs and frog men. Zone 2 contains eagles (with claws as feet) and eagle/anthropomorphs (with five-digit feet), a swordfish, and some curvilinear abstracts. Zone 3 has more anthropomorphs, frog men, an aquatic motif, and angular abstract elements. For the lower shelter, there is only one sketch of elements, which has curvilinear wavy lines, anthropomorphs, and aquatic motifs.

CONDITION VISIT OF KNIGHT AND LARSON

In mid-2011, Albert Knight received a call from the landowner of VEN-195, who reported possible vandalism and repainting of the pictographs. Knight and Larson were invited to visit and photograph the site. Knight had made numerous visits to the site and written about it, but it was Larson's first visit. Our 2012 paper was the result of that visit. It provides a baseline of the condition of all the elements, along with photographs for future studies. Unfortunately, previous site reports do not provide complete, detailed information about the condition of all the pictographs. During our visit to the site, we photographed and took detailed notes of the pictographs.

We created Tables 1 and 2, which compare six previous reports containing sketches, notes, and photographs. Those reports were by Mayhew (1969), a site report that contained 14 drawings of the pictographs plus a site map; Gibson and Singer (1970), discussed above; Garvin (1978), discussed above; Knight (1991a, 1991b), a resource evaluation and a detailed site report including an excellent site map; and King (1999), a site report with numerous photographs. Table 1 provides a detailed description of the pictographs. Table 2 compares the entries of the six reports about the pictographs; we note scratches, chips, faded areas, and whether or not the image has changed from a previous report. We believe this condition report will aid with future pictograph research.

We considered whether the scratches we found were a result of native activity at the site, vandalism, or natural aging of the rock's surface. The pictographs are fragile, and if someone had wanted to destroy them or damage them it would be only too easy. If paint retouching had been done, it was not noticeable.

Our visit to the site identified 26 pictographs in the upper shelter and 11 in the lower shelter; these are the same numbers as in Garvin's report. We also observed unidentifiable paint spots on the rocks that were no longer recognizable as images. The difference between the pictographs found by Gibson and Singer and by Garvin is 17. It appears that 17 elements have already vanished or are in the process of fading away forever.

As examples of what we found and recorded at VEN-195, we present the following selected images.

The images shown in Figure 3a and b are from 1967 and our visit in 2011, respectively. In our report, we recorded the description as "two anthropomorphic figures, interpreted as the 'dreamer' and the 'dreamed.' There is at least one vertical scratch along the torsos of both of the figures, and there are also two small parallel vertical scratches just to the bottom right of these two elements" (Knight and Larson 2012:5). The vertical scratches on the torso were noted back in 1969, and the images have remained largely unchanged to the present.

Three frog men with one aquatic motif create a mini-panel. This is the only group of four elements at the site. Back in 1969, the fading of the chest on the main character was noted. Knight first

Table 1. Motif descriptions adapted from Garvin's (1978:78) key to Figures 6 through 9 (from Knight and Larson 2012).

FIGURE 6 - UPPER SHELTER	
a	Very faint mirror image of upper portion of frog man. Note this double-figure motif in the (upper) rock shelter vis-a-vis the double-figure motif in the lower shelter (Figure 11, motif H1). Also compare motif a to Figure 8, motif x (shows upper body only).
b	Frog man with arms and legs bent outward, with fine scratches on lower body and outside of figure next to lower body, which are not immediately obvious. The head is slightly bent towards the figure's right side.
c	Frog man, head very small. Pigment is translucent. There is a 1-cm-wide red dot 35 cm to the upper left of this element, which Garvin does not illustrate.
d	Two (anthropomorphic) figures, interpreted by Garvin (following Carlos Castaneda) as the "dreamer" and the "dreamed." There is at least one vertical scratch along the torsos of both of the figures, and there are also two small (ca. 2-cm) parallel vertical scratches just to the bottom right of these two elements.
e	Frog man.
f	Frog man.
g	Thin, vertical anthropomorph, which is very similar to Figure 8, motif w.
x	Small area of red paint, photographed in 2011 but not illustrated by Garvin.
FIGURE 7 - UPPER SHELTER	
h	Curvilinear abstract. It may not be in the position shown in Garvin.
i	Curvilinear abstract. It may not be in the position shown in Garvin.
j	Eagle/anthropomorph.
k	Eagle.
l	Anthropomorph (?). The element has hands, feet, and a head.
m	Frog man.
n	Curvilinear abstract, in fine lines, not solid color.
o	Eagle/anthropomorph.
p	Eagle/ anthropomorph.
q	Vertical swordfish.
FIGURE 8 - UPPER SHELTER	
r	Anthropomorph. Right shoulder and small area adjacent to right shoulder are exfoliated.
s	Point form oriented upwards.
t	Point form oriented upwards, with most of lower part exfoliated.
u	Curvilinear abstract (flower?), in fine lines, not solid color.
v	Angular abstract, in outline with part of bottom line absent (due to uneven rock face?).
w	Thin, vertical anthropomorph, which is very similar to Figure 6, motif g.
x	Anthropomorph; torso, arms, hands, head only, oriented upwards, with exfoliated area below torso.
y	Frog man.
z	Frog man with group of four elements, three frog men and one aquatic motif; the only group of four elements at the site.
FIGURE 9 - LOWER SHELTER	
A1	An aquatic element. Three bottom "fins" are now visible, whereas Gavin shows only two. This may be an example of one of the images that is reported to have been touched up.
B1	Curvilinear abstract.
C1	Curvilinear abstract.
D1	Angular abstract, decorated, in fine lines, not solid color.
E1	Frog man. Gavin shows a small round head; only the neck is now present.
F1	Possible anthropomorph, atypical; in fine lines, not solid color, no head.
G1	Anthropomorph, inverted lower torso and legs only, oriented downwards. Only the feet and ankles are now clearly visible; the legs and lower torso are very faint.
H1	Frog man; a complete vertical mirror image. Compare this double-figure motif in the lower rock shelter with the double-figure motif in the upper shelter (Figure 6, motif a).
I1	Anthropomorph.
J1	Curvilinear, wavy abstract; in fine lines, not solid color.
K1	Angular abstract, decorated; in fine lines, not solid color.

Note that all of the paintings are a more-or-less solid red, unless otherwise indicated, with the red varying from a pale/thin watercolor-like red-orange to a medium opaque red.



Figure 6. Garvin's sketches, upper shelter Zone 1.

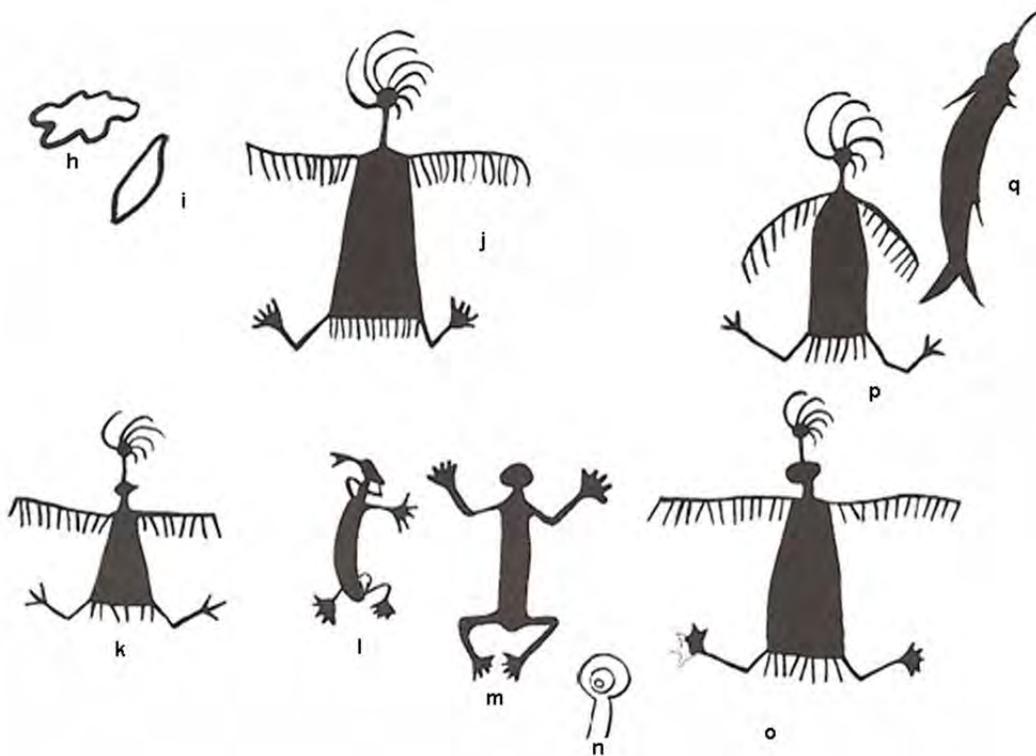


Figure 7. Garvin's sketches, upper shelter Zone 2.

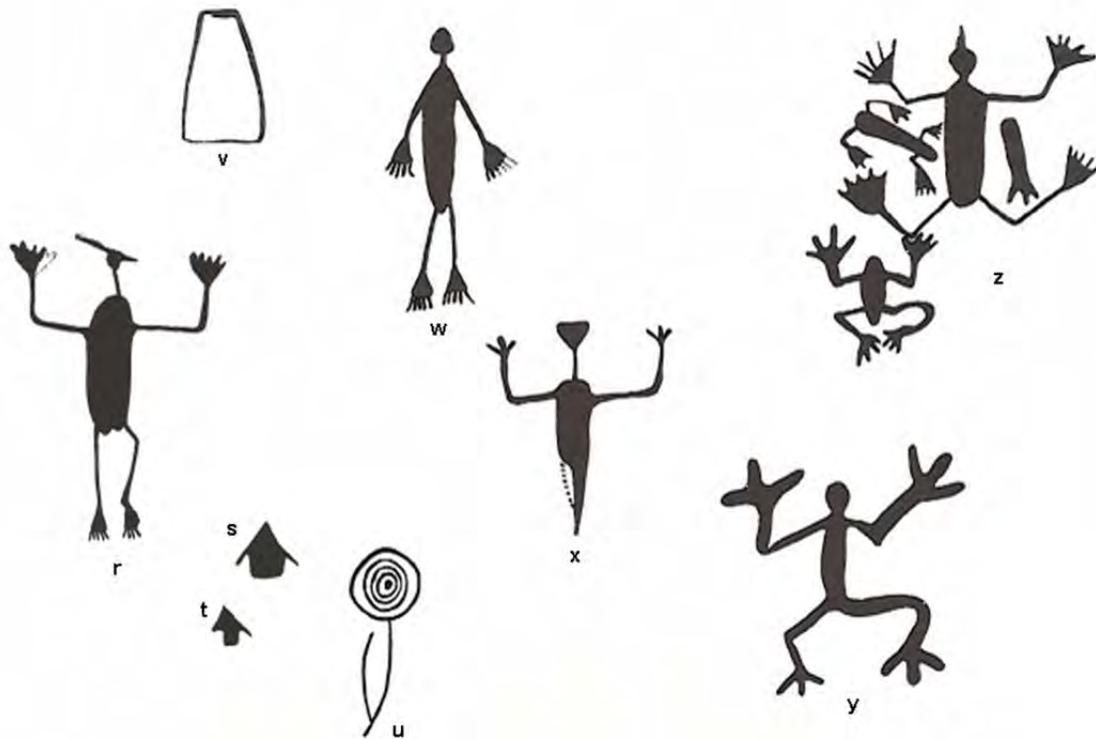


Figure 8. Garvin's sketches, upper shelter Zone 3.

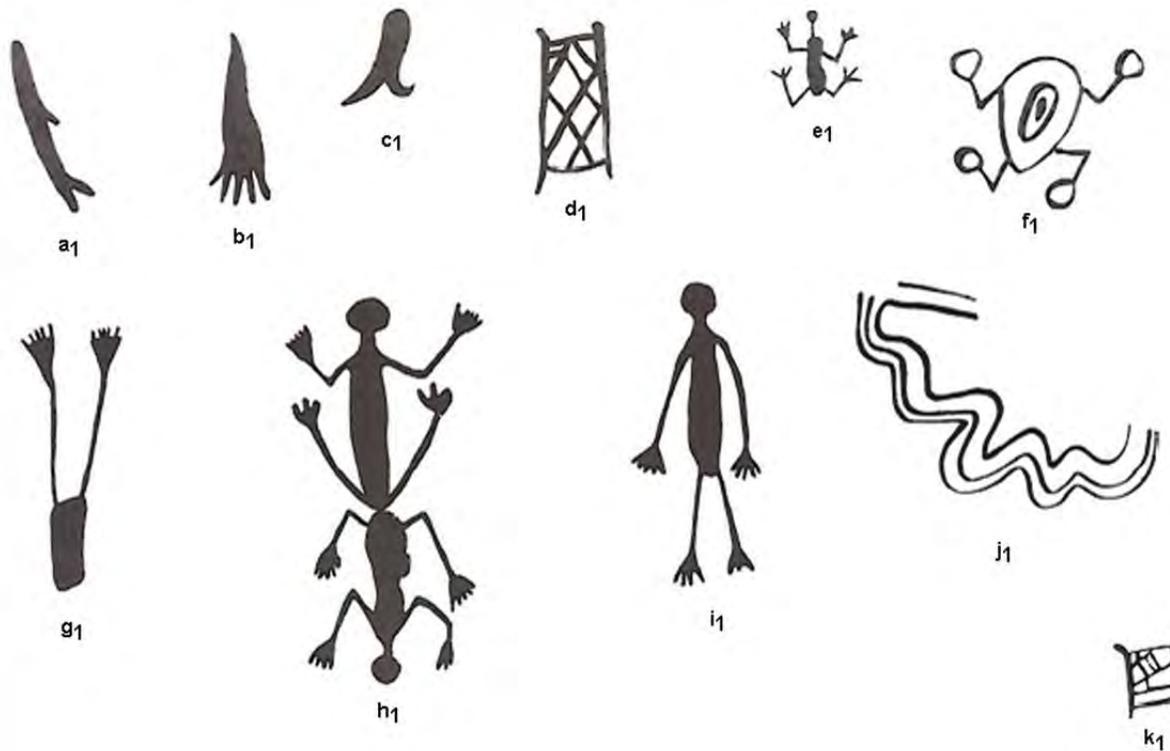


Figure 9. Garvin's sketches, lower shelter Zone 3.

Table 2. Descriptions of the individual pictograph elements, including damage (from Knight and Larson 2012).

FIGURE, MOTIF	MAYHEW 1969; SINGER 1969	GARVIN 1978; GIBSON AND SINGER 1978	KNIGHT 1991A, 1991B	KING 1999	KNIGHT AND LARSON 2011
6 a	NA	NA	Very faint	NA	Very, very faint
6 b	Good, hands intact	Some right fingers missing	Right arm more damaged than shown by Garvin 1978	Damage to rock face directly above figure; left hand and arm damaged	Most of right hand gone; torso scratched, chipped; has fine scratches on and adjacent to lower figure
6 c	Good, head very small	Shown entire	Somewhat faint but visible	Faint but visible	Same
6 d	Good, has vertical scratches on both anthropomorphs, down torsos	Shown entire	Vertical scratches on anthropomorphs, otherwise good	Both anthropomorphs scratched, as previously noted	Same
6 e	NA	Shown entire	Chip gone from right side of head	Chips gone from head & torso	Same
6 f	NA	Shown entire	Chips in head, scratches diagonally across torso, right wrist missing and hand; right foot gone	NA	Same as Knight 1991
6 g	NA	Shown entire	Color poor to good; part of torso exfoliated	NA	Much fine pitting on torso and upper legs
6 x	NA	NA	NA	NA	Blob red pigment not shown by Garvin
7 h	NA	Area of red squiggle	NA	NA	Extant, but not in position shown in Garvin?
7 i	NA	Area of red squiggle	NA	NA	Extant, but not in position shown in Garvin?
7 j	Shown entire	Shown entire	Tip of left wing gone; initials "HMD" across torso	Fair	Horizontal scratches above and below "HMD", across torso; some pitting
7 k	NA	Shown entire	Minor chipping damage	Fair	Chip missing from left side of headdress; scratch on torso
7 l	Shown entire	Shown entire	Chips around head; damage to head; slight damage to torso	Fair	Same, plus neck chipped away
7 m	Good	Shown entire	Good	Same	Same

FIGURE, MOTIF	MAYHEW 1969; SINGER 1969	GARVIN 1978; GIBSON AND SINGER 1978	KNIGHT 1991A, 1991B	KING 1999	KNIGHT AND LARSON 2011
7 n	NA	Shown entire	Fair	Fair	Extant, with thin lines which are difficult to see
7 o	Good	Shown entire, except for left foot	Minor exfoliation of torso; scratches on torso	Same	Chip missing from left wing, some pitting of torso, left foot present
7 p	Good	Shown entire	Good	Good	Good, with minor pitting
7 q	Torso scratched	Shown entire	Torso scratched	Same	Same, with minor pitting
8 r	Chip gone from left arm/torso and detached	Chip gone from left arm/torso; damage to right leg	Same	Same	Chip gone from left arm/torso and detached
8 s	--	Shown entire	Minor chipping	Same	Some pitting
8 t	--	Shown entire	Minor chipping	--	Much damage
8 u	--	Shown entire	Good condition	--	Same with very minor pitting
8 v	Entire	Entire	Entire	Entire	Extant, but chip missing from bottom right corner
8 w	Shown entire	Shown entire	Good condition	Chip in left hand	Same, minor pitting
8 x	Scratch across lower pelvic area; no hips, legs, or feet (as per Mayhew 1969)	Torso, arms, hands, head only	Same	More damage than Gavin shows; has scratch at bottom	Same
8 y	Left leg detached	Shown entire	Almost entire, but very faded	--	Left leg detached, very faded
8 z	Chest of main figure partly faded or rubbed out	All four sub-elements shown entire	Chip in left hand on largest figure, but all four sub-elements still visible	Good; this group of four elements forms its own mini-panel	Entire, with vertical scratch on main figure of body continuing to foot; all somewhat faint
9 A1	--	Shown entire	Difficult to see	--	Faint and pitted
9 B1	--	Shown entire	Condition good	--	Good
9 C1	--	Shown entire	Condition so-so; minor weathering	--	Fair, pitted
9 D1	--	Shown entire	Chip/scratch at bottom, otherwise good	--	Same
9 E1	--	Shown entire, with neck and round head	Good	--	Round head shown by Gavin now only a line above body; chips in left side and right leg
9 F1	--	Small chip in right middle	Fair	--	Fair; inside of element different that shown by Garvin

FIGURE, MOTIF	MAYHEW 1969; SINGER 1969	GARVIN 1978; GIBSON AND SINGER 1978	KNIGHT 1991A, 1991B	KING 1999	KNIGHT AND LARSON 2011
9 G1	--	Inverted lower torso and legs only	Feet (top) OK, torso (bottom) very faded	--	Same
9 H1	Good	Pair of inverted legs only; torso, head, arms of figure missing	Upper figure good; lower figure faded	--	Same
9 I1	--	Shown entire	Very faded, hard to see	--	Generally good, with small damage to head
9 J1	--	Chip missing from left edge	Top faded; remainder good	--	Extant, but faded and chipped at the top
9 K1	--	Shown entire	Top faded	--	Extant, with thin scratches

noted in 1991 that the chip in the left hand of the largest figure was visible. Other images were visible and in good condition, with the only changes being possibly due to fading (Figure 10).

There is evidence of vandalism at the site. In the torso of this anthropomorph/eagle (Figure 11), the letters “HMD” are scratched. There were no notes of this damage to the eagle anthropomorph until Knight (1991a, 1991b). We presume the vandalism occurred sometime before 1991 but after Garvin’s visit in 1978.

We do not know what caused the scratches in the lower torso of the frog image in Figure 5. However, because of our 2012 condition report, we can say that in 1969 both hands were in good condition, but by 1978, Garvin noted the missing digits in her sketch of the image. By 2011, most of the hand was gone and there were scratches; both have been noted in our report.

CONCLUSION

There are ethnographic ways to look at pictographs, and knowing Chumash culture and religion could influence one’s perception of an image. When we first viewed the eagles from the upper shelter, we did not notice at first the difference between the five-digit and three-digit feet and/or claws. After reading Garvin’s paper, we wanted to know more about Chumash religious beliefs to better understand the possible meaning of the pictographs. We noticed the difference of the feet and the claws and asked the question, “Is there a meaning in this?” How are the eagle pictographs different from the anthropomorph/eagles? Especially in the images of Figure 4a, b, and c, one can see the transformation of human into a bird, to fly above the earth, like an eagle.

The analogies Garvin used with the golden eagle were clear; it was understandable that shamans, hunters, and dancers would want to capture the eagle’s strength, keenness of sight, and courage as a hunter. These are sought-after traits, especially if one is looking for a patron or tutelary spirit to accompany one during a flight above the earth or on a visit to another world. Garvin utilized the Cahuilla story of the eaglet to cut across cultures and give stories that were applicable to several nations.

A survey of the reports of VEN-195 provides a better understanding that pictographs are not necessarily indicators of the activity that occurred in a rock shelter. Knowing the beliefs of the early native peoples provides a clearer context for the meaning of the images in the pictographs.

The setting of VEN-195 is charming, with plenty of water, ample deer and other land mammals to hunt, acorns to gather if desired, and a living space. It was definitely a hunting and butchering site, as explained by its artifacts, but it was also a site that was possibly ceremonial, due to the type of pictographs found there – a dual-use site. Garvin jokes about the need for shamans as well as non-

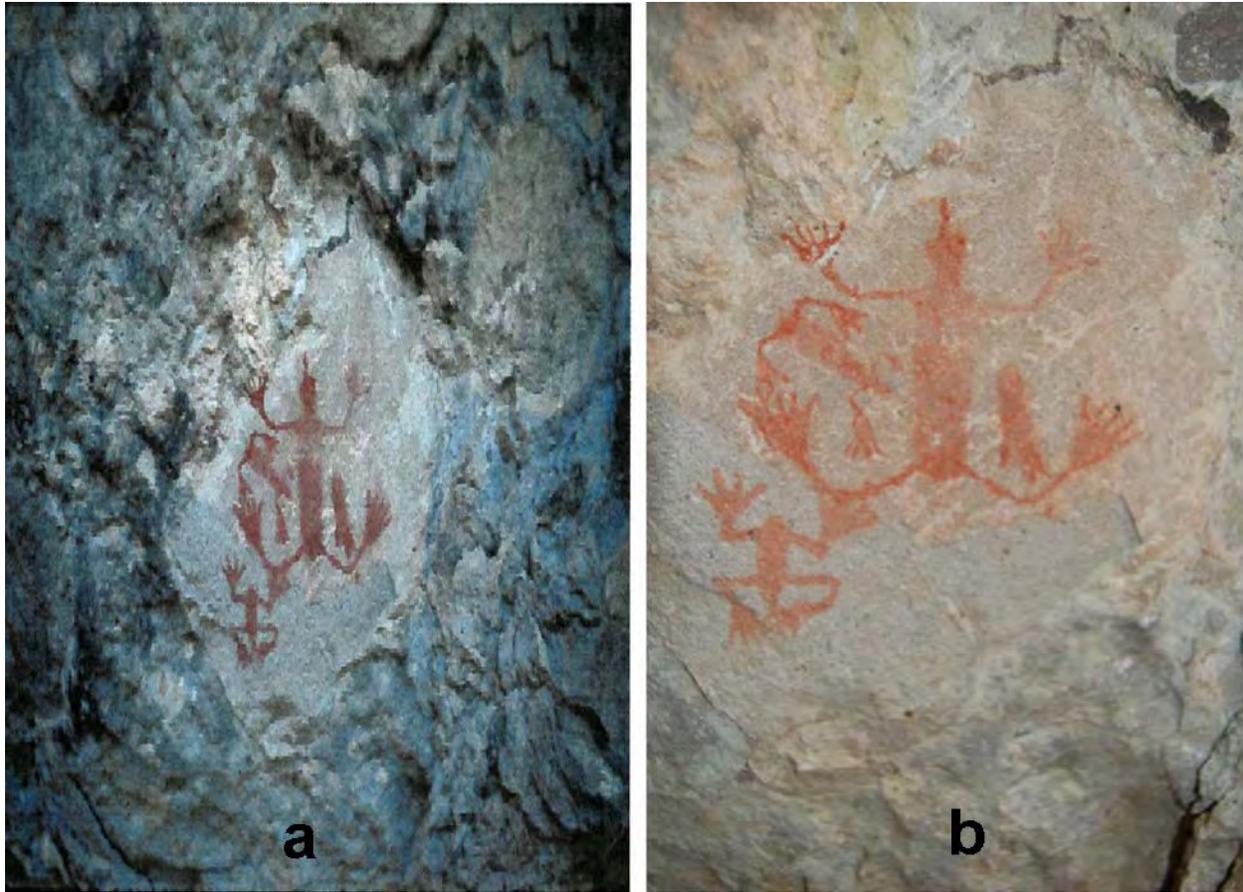


Figure 10. Image (a) in 1967, and (b) in 2011.

shamans to eat, but we think that is an interesting point, that underneath it all, a shaman is still a human with human needs.

The Knight and Larson condition report will be helpful because it recorded all of the pictographs at the site, which will be helpful with monitoring of the site. The report provides a framework for recording other pictograph sites. Other researchers will have an opportunity to see what works for the sites and make adjustments as necessary.

Once the pictographs were not supported by the artifacts, Gibson and Singer lost interest in the pictographs. This was unfortunate, considering the subsequent reports from the site. As Clement Meighan stated in the monograph *Messages from the Past*, “For archaeologists to ignore the rock art associated with their sites is to leave out an important part of their data – in some cases, it could be argued, the most important part of their data” (Meighan 1981:6).

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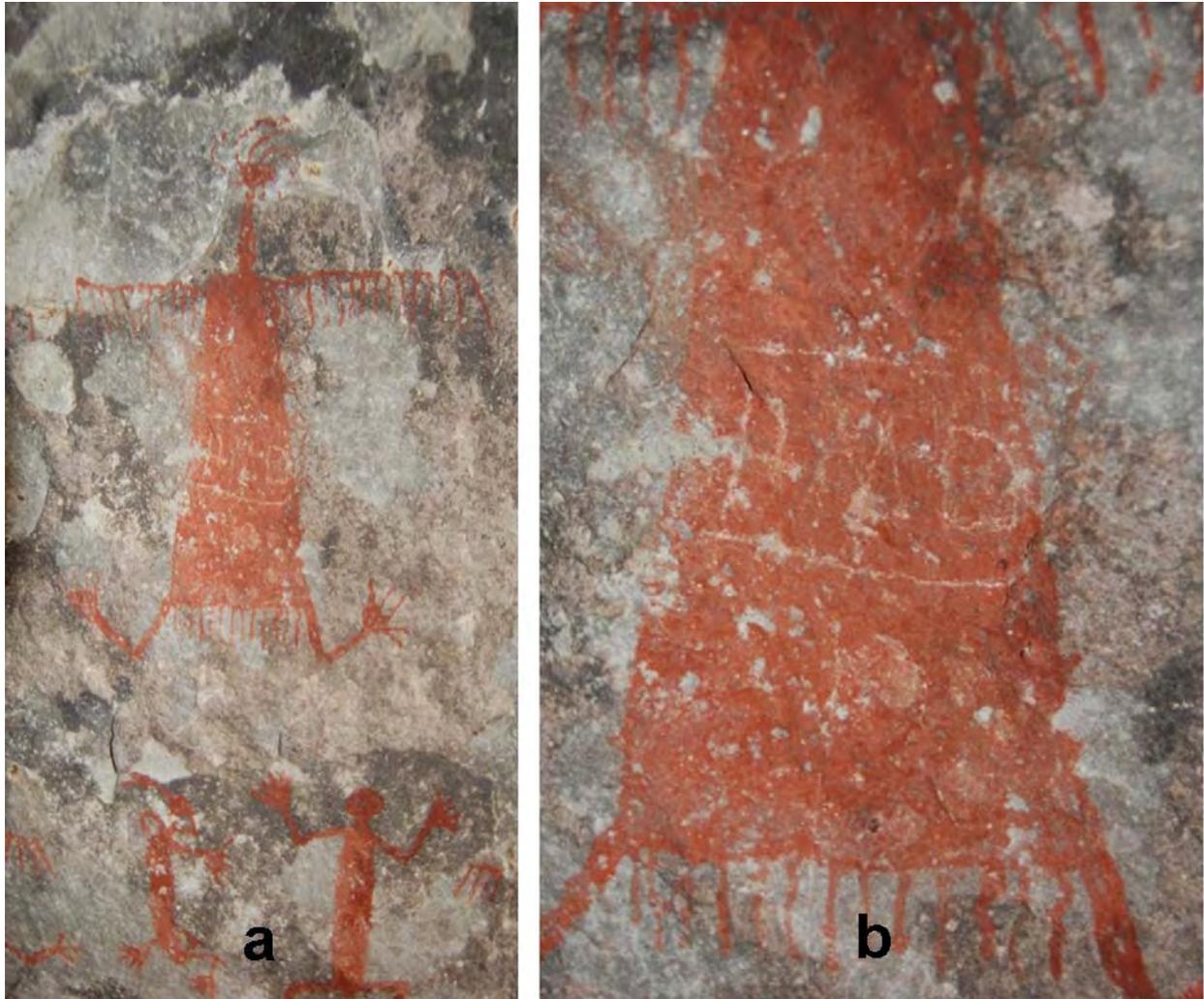


Figure 11. Image (a) in 2011, and (b) 2011 close-up.