

ROCK ART OF THE SANTA MONICA AND THE SANTA SUSANA MOUNTAINS

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INTRODUCTION

This paper is presented as a catalogue guide to the prehistoric rock art of the Santa Monica Mountains and the Santa Susana Mountains. The paper is almost entirely descriptive in nature, with only minor attempts at interpretation. The paper was originally completed as a draft (with a slightly different title) early in 1999. The draft included 8 color figures, which have been deleted here. Copies of the draft were put on file with 1) the National Park Service - Santa Monica Mountains National Recreation Area, 2) The Santa Barbara Museum of Natural History - Department of Anthropology, and 3) the State of California - South Central Coastal Information Center. Additional copies were also provided to some of the archaeologists who are familiar with the study area. During the summer of 1999 one of these archaeologists (Dr. Chester King) directed a survey of most of the holdings of the National Park Service and the Mountains Conservancy and Recreation Authority in the Santa Monica Mountains. The author served as one of the field crew during the survey, and was therefore able to gain a considerable amount of additional information about the rock art of the Santa Monica Mountains. The sites that were visited included some that had been field checked previous to the completion of the 1999 draft (e. g. CA-VEN-57 and CA-LAN-340) as well as sites that had not been previously field checked by the author (i. e. CA-VEN-203 and CA-VEN-242). All of these field checks produced additional, previously unrecorded, information, which has been incorporated here. The manuscript has also been improved in other ways, especially as to grammar. In this way it helps fill in a large blank spot in southern California rock art research- that between the Chumash (or "Santa Barbara") Painted Style (found west of Los Angeles), and the "Southwest Coast Painted Style" (found south of Los Angeles). Readers will note that no exact site locations are provided here.

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The author also wishes to specifically thank the owners of CA-LAN-45, CA-VEN-35, and CA-VEN-119- for permission to examine the rock art sites on their respective properties.

Special credit must also be given to my long-time friend Mr. Dan Mesch, who proof read this and several other manuscripts for me.

Finally, the author wishes to make particular note of the important contribution made by the late Mrs. Helen Michaelis, former archivist of the UCLA Rock Art Archives. Helen was a great inspiration and provided me with complete access to the archives. Helen was one of the several persons who have provided endowments for the Rock Art Archives, so that researchers of all kinds, both students and professionals, could have a place to collect, access, and study information on the rock art of the world. Helen also spent many hundreds of hours of her own time staffing the Archives, often single-handedly. She was a regular fixture at the UCLA Institute of Archaeology for well over a decade, and I, and many other people, miss her and her encouragement, and her conversation. I respectfully dedicate this paper to her memory.

ABBREVIATIONS

BRMs	Bedrock Mortar(s)
CA-	Archaeological site in California
CG#	Campbell Grant site # (here sites in Ventura County)
CGLA#	Campbell Grant site # (in Los Angeles County)
CSUN	California State University Northridge
ECC	Eastern Coastal Chumash
/H	Archaeological site with a historic component
LACDRP	Los Angeles County Department of Recreation and Parks
LAN-	Archaeological Site in Los Angeles County
MCRA	Mountains Conservancy and Recreation Authority (formerly the Santa Monica Mountains Conservancy)
NPS	National Park Service
SBMNHDA	Santa Barbara Museum of Natural History Department of Anthropology
SCCIC	South Central Coastal Information Center (@UCLA until July of 2000, when the office was transferred to California State University Fullerton)
SCDPR	State of California Department of Parks and Recreation
SMM	Santa Monica Mountains
SR	Archaeological site record
SSM	Santa Susana Mountains
UCLA	University of California Los Angeles
UCLA-AS	UCLA - Archaeological Survey
UCLA-FMCH	UCLA - Fowler Museum of Cultural History
UCLA-IA	UCLA - Institute of Archaeology
UCLA-RAA	UCLA - Rock Art Archives
VEN-	Archaeological Site in Ventura County

SECTION 1
INTRODUCTION TO THE SANTA MONICA MOUNTAINS
AND THE SANTA SUSANA MOUNTAINS

The prehistoric rock art of two adjacent mountain ranges is described in this paper. These ranges are the Santa Monica Mountains and the Santa Susana Mountains. Both of these mountain ranges are part of the Transverse Ranges geological province, and like the province as a whole, both ranges have an east-west orientation. The Pacific Ocean is the southern boundary of the Santa Monica Mountains and the Santa Clara River is the northern boundary of the Santa Susana Mountains. The western edge of the study area is the eastern edge of the Oxnard Plain. The eastern edge of the study area is (for our purposes here) the San Diego (405) Freeway, from the Santa Monica Mountains north to the point that it intersects with the Golden State (Interstate 5) Freeway, and from there north, to where the "I-5" crosses over the Santa Clara River. (Figure 1). The two ranges are separated by the east-west trending El Conejo Valley - Thousand Oaks corridor. The western portions of both ranges are located in Ventura County, while the eastern portion of both ranges are located in Los Angeles County. Both ranges are very rugged, and are down cut by numerous canyons large and small. Elevations in the Santa Monica Mountains range from sea level to 3111 ft (at Sandstone Peak, near the western end of the range). Elevations in the Santa Susana Mountains range from about 1000ft- in their western foothills, near Thousand Oaks, to about 3500ft- at Oat Mountain, north of and overlooking the San Fernando Valley (Figure 2). Please note that what are today called the Simi Hills were originally known as the Santa Susana Mountains (Sp. *Sierra de Santa Susana*). The name "floated" to the north somewhat over a century ago, and that today not everyone considers the "Simi Hills" to be part of the Santa Susana Mountains. We however, must, since it is the current official definition. Almost all of the rock art sites discussed here are actually in the Simi Hills portion of the (modern definition of the) Santa Susana Mountains (see below).

Rock art in the Santa Monica Mountains is almost always found as red only pictographs on Miocene volcanics, which does not provide large even surfaces to work with. Rock art in the Santa Susana Mountains is most often found as red only pictographs, polychrome pictographs, simple to complex cupule designs, and as occasional simple petroglyphs, or as some combination thereof.

Rock art in the northern part of the Santa Susana Mountains (north of the 118 Freeway) is all but absent. This is because of inappropriate geology. The main exception is the Mockingbird Ranch complex (inc. CA-VEN-163, CA-VEN-165, and CA-VEN-613, etc.) which is north of the 118 Freeway. However, this site is at the northern edge of the same Cretaceous marine sandstone deposits (i. e. the Chatsworth Formation) that form the Simi Hills to the south of the freeway. There are no known rock art sites of any type north of these Cretaceous marine deposits, as far north as the Santa Clara River.

These two adjacent mountain ranges are host to a wide variety of plant communities- an important fact for the Native American residents of the area. The most common plant communities in both ranges include Oak Woodland (mostly in valley bottoms and on lower slopes), Soft Chaparral (most frequently seen on the coastal plain), Hard Chaparral (on upper coastal slopes, and inland on gentle to very steep hillsides), and Riparian (in canyon bottoms and near year-round springs). Because of the highly variable terrain and geology, numerous ecotones (adjacent, different, plant communities) are found throughout the study area. These ecotones were very important for the local Native American inhabitants, and are often places where archaeological sites, including those with rock art components, are found.

The Santa Monica Mountains and the Santa Susana Mountains remain, for the most part, sparsely populated, although they are located close to a number of ever growing cities and unincorporated neighborhoods. For example, the Oxnard-Camarillo area is located to the west of the study area, the cities of Newbury Park, Thousand Oaks, and Agoua Hills are located between the two ranges, and the City of Simi Valley is located to the north of the Simi Hills portion of the Santa Susana Mountains (and south and west of the main mass of those mountains). Portions of the City of Los Angeles (i. e. the San Fernando Valley) are located east and south of the Santa Susana Mountains, and north and east of the Santa Monica Mountains, while other independent cities (e. g. the City of Santa Monica and the City of Beverly Hills) are found to the south, southeast, and east of the Santa Monica Mountains.

Every year millions of people visit and/or pass through the well-known Santa Monica Mountains, often while traveling to and/or from, the areas many fine beaches. The Santa Susana Mountains, conversely, remain little known, largely due to the almost total absence of through roads. In either case, most visitors do not have the knowledge or the ability to recognize the places where evidence of the many 1000s of years of occupation by Native American peoples can still be seen. However, those who know the country well frequently notice the not uncommon prehistoric and historic archaeological sites, which are found throughout the study area. There are, in fact, so many of these sites that the study area (especially the Santa Monica Mountains portion) constitutes one of the best known archaeological study areas in southern California. This fact was pointed out over a quarter of a century ago, by Nelson Leonard, who said: "The Santa Monica Mountains. . . (are) the best known area, archaeologically, in southern California. Extensive information about the faunal and floral resources (are) available (and) data from the Santa Monica Mountains have contributed to a number of discussions of southern California prehistory. . . ." (Leonard 1971:97).

However, although a considerable amount is known about a few individual sites, much of the study area remains archaeologically unknown. This study represents an attempt to examine one of the less well-known aspects of the archaeological record of the Santa Monica and Santa Susana Mountains- Native American rock art. The paper draws upon previously recorded information and upon the author's own field observations, made over a period of more than a decade. Please note again that this paper is mainly intended to be a descriptive inventory of the sites, and is not intended to be a definitive study (which will hopefully appear at some future time). Researchers will note that many of the sites described in this paper remain inadequately recorded. And although it is not uncommon that the rock art component at a site has been reasonably well recorded, it is usually the case that the site as a whole is not well recorded, or *vice-versa*. Future researchers are encouraged to add to this data base. The author hopes that this paper will assist the knowledgeable scholar in conducting detailed research, yet not bore or confuse those who are approaching the subject with less knowledge.

SECTION 2 NATIVE AMERICAN PEOPLES OF THE STUDY AREA

2-1 Eastern Coastal Chumash

Two distinct Native American ethno-linguistic groups (or tribes) occupied the study area at the time of first contact by the Spanish Empire (first by sea- in 1542, and later by land- in the mid-1770s). These were the Eastern Coastal Chumash (AKA the Ventureño Chumash) and the Fernandeno, who represent the westernmost mainland subdivision of the Tongva, or Gabrielino (Figure 3).

The Chumash speaking peoples occupied or utilized the northern Channel Islands (Santa Cruz, Santa Rosa, San Miguel and Anacapa), and the mainland coast from central San Luis Obispo County south through Santa Barbara and Ventura Counties, and as far east as Topanga Canyon in western Los Angeles County (see below). They also controlled all of the territory inland as far as the southwest edge of the San Joaquin Valley (in western Kern County). The Chumash are frequently spoken of today as if they were a single, relatively homogenous "tribe". However, the word "Chumash" (or more properly "Chumashan") describes an entire language family, represented by at least seven distinct languages, each spoken by a politically autonomous tribe. The Chumash languages were, until quite recently, considered to be one of the divisions of the Hokan language stock, but "recent research has cast considerable doubt on this hypothesis. . . . The Chumash languages are now believed to be a linguistic isolate with no established relationships to any other (language) family" (Johnson 1997:5).

By the beginning of the Historic Period, most of the study area was ruled by the chiefs of the villages of *Muwu* (modern Mugu), which is located at the western most edge of the Santa Monica Mountains. This village (including its sister village of *Simo'mo*) was one of the 3 or 4 largest villages on the west coast of North America (Librado 1981; Whitley 1996). The Eastern Coastal Chumash population consisted of about 5000 persons (at any given time). They had a highly developed, maritime oriented, hunter-gatherer society, with well-defined social classes (although marriage between members of different classes sometimes occurred) and a cash (i. e. shell-bead) economy.

Until about the middle part of the 20th century the Chumash were referred to as the "Santa Barbara Indians" and the language that they spoke were referred to as the "Santa Barbara Language". Although these terms are no longer used, another similar term- the "Santa Barbara Painted Style"- is still sometimes used to describe their rock art. The term "Chumash Painted Style" will be used here, keeping in mind that some of the neighbors of the Chumash (specifically the Fernandeno) may have made paintings in the Chumash Painted Style. In fact, almost all of the pictographs in the study area, whatever the ethno-linguistic affiliations of the people who painted them, are painted in the Chumash Painted Style. In this regard, it is of some interest that the material culture(s) of the Eastern Coastal Chumash, and the coastal portions of the Fernandeno/Gabrielino population, was nearly identical (both peoples, for example, used plank canoes, which were found nowhere else in the Americas). It would seem logical to assume that the more recent arrivals- the ancestors of the Fernandeno/Gabrielino- would have learned many things from the ancestors of the Eastern Coastal Chumash, whose population must have occupied certain areas which are to the east of their historically known territory.

There is a great deal of literature available on the Chumash. Interested readers are directed to the following important resources: Eastern Coastal Chumash, by Campbell Grant (1978: 509-519); Rock Paintings of the Chumash, by Campbell Grant (1965); Crystals in the Sky: An Intellectual Odyssey Involving Chumash Astronomy, Cosmology and Rock Art, by Hudson and Underhay (1978); December's Child, by Thomas Blackburn (1975); Eye of the Flute, by Fernando Librado (1981); Breath of the Sun, by Fernando Librado (1979); The Material Culture of the Chumash, by Travis Hudson and Thomas Blackburn (in 5 volumes, various dates). A definitive listing of written resources for the Chumash may be found in The Chumash and their Predecessors: An Annotated Bibliography, by Marie S. Holmes and John R. Johnson (1998). Cultural Affiliation and Lineal Descent of Chumash Peoples in the Channel Islands and the Santa Monica Mountains, by Sally McLendon and John Johnson (1999, Vol. 1, pp. 67-92), also includes much important information about the study area.

2-2 The Fernandeno

The second "tribe" we find in the (eastern part of the) study area is the Fernandeno, whose population of perhaps 1000 persons inhabited parts of the San Fernando Valley and the eastern Santa Monica Mountains. The prehistoric Fernandeno were speakers of the western most dialect of Gabrielino (or Tongva), itself one of the subdivisions of the Takic branch of the great Uto-Aztecan language family. The prehistoric Fernandeno apparently occupied the southern and eastern parts of the San Fernando Valley, while the western part of the valley was occupied by a mixed population of Fernandeno and Eastern Coastal Chumash, and the northern part of the valley was occupied by a mixed population of Fernandeno and Tataviam. "The registers of San Gabriel and San Fernando Mission indicate that the Tongva of the Santa Monica Mountains were members of a distinct Western Tongva group. The people in this group have few marriages with people who lived east of the Los Angeles River drainage.... Men's names with Chumash suffixes are present at many Western Tongva villages" (King 2000:4).

Although the (prehistoric) Fernandeno had much in common with the Gabrielino (i. e. language and ethnic origins) they also had much in common with the Eastern Coastal Chumash. In fact, by the time of the arrival of the Spanish on the southern California mainland in 1769, the principal Fernandeno village (and capital) was located at Malibu- a "Chumash" village on the coastal side of the Santa Monica Mountains. Indeed, Chumash influence was felt across most of, if not all of, the San Fernando Valley. Ethnographic sources tell us, for example, that most or all of the villages in the western San Fernando Valley had both Fernandeno and Chumash names. For example, El Escorpion, or Bell Canyon, was *Huwan* to Chumash speakers, and *Jactcauyabit* to Fernandeno speakers, while Los Encinos was *Siyuhi* to the Chumash and *Siutcanga* to the Fernandeno. To the east, at least one of the ethnohistoric chiefs of the village of Tujunganga had a Chumash name. Chumash culture may have also extended even farther east, for one of John Peabody Harrington's native informants tells him that the (Chumash) "religion of the *Yivar* (*Siliyik*) was the custom at Ventura.... Castec.... and of the Fernandeno and the Gabrielino.... It was at Ventura and reached to San Gabriel--it was very strong at San Gabriel" (Hudson and Underhay 1979a: 30; "*Siliyik*" is the Chumash term for a ceremonial enclosure, while "*Yivar*" is the Gabrielino term for the same thing). The Gabrielino sang "their long verses.... In Ventureneno Chumash" (ibid.65).

The material cultures of the Gabrielino and Chumash, at least along the coast, were very similar. Both linguistic groups made and used similar types of plank canoes, which were known nowhere else in North America. Shared material traits, however, were not necessarily exactly the same across the entire range of these peoples' territories. "The basketry of the Fernandeno, for example, appears to us in many ways to be intermediate in form between the basketry of the Chumash and that of the Gabrielino proper, and to comprise an amalgam of traits that reflects the geographical location of the group. Some design elements (such as the presence and placement of a principal band) are essentially Chumashan, while other attributes (such as the binding under the fag ends of stitches in the so-called "Mission" stitch) are typical of the Gabrielino" (Hudson and Blackburn 1981:31). 5 sites, all at the eastern edge of the study area may be attributable to the Fernandeno. The 3 polychrome pictograph sites in the northwest San Fernando Valley (i. e. @ CA-LAN-357/H, CA-VEN-149, and CA-VEN-1072, locus 10) may represent a rock art style intermediate between the Chumash Painted Style (to the west) and the Southwest Coast Painted Style (or sub-divisions thereof- to the east and southeast). CA-LAN-748 and an unrecorded locus at CA-VEN-165 may also be attributable to the Fernandeno. The pictographs at these sites are an anomaly, if compared to Chumash Painted Style rock art, but they are quite similar to, if not the same as, certain Southwest Coast Style pictographs (i. e. the "net" or "chain of diamonds" motif).

The prehistoric Fernandeno, as stated above, probably only resided in part of the San Fernando Valley (see esp. King and Johnson in McLendon and Johnson 1999, Vol. 1., pp. 88-89; 91-92). However, when used in reference to the historic period, the term "Fernandeno" should be applied to those persons (and their mixed blood descendants) who were associated with Mission San Fernando, which was established in the north central San Fernando Valley in 1797. The Indians associated with Mission San Fernando during the historic period included the "prehistoric Fernandeno", the eastern most portion of the Eastern Coastal Chumash, the Tataviam, and the Kitanemuk. Thus, for example, it would be incorrect to refer to the Kitanemuk tribe (of the western Mojave Desert) as being Fernandeno during prehistory, but historically they would properly be included with the Fernandeno, since essentially the entire tribe was relocated to San Fernando Mission by the Spanish.

Unfortunately, there is not a great deal of published information on the Fernandeno. For additional information, readers are advised to examine the following: Gabrielino, by Bean and Smith (1978:538-549); The Gabrielino, by Bruce Miller (1991); The First Angelinos, by William McCawley (1996); and Gabrielino Indians of Southern California, by Mary La Lone (1980). An interesting article by Travis Hudson (1979) describes the manufacture of sand paintings by the Gabrielino. The motifs depicted in sand paintings were also frequently depicted in rock art, probably with the same connotations. The most important of the Spirit Beings that were depicted in local sand paintings include: rattlesnake, bear, eagle, mountain lion, and wolf. Other somewhat less important spirits that were depicted include: hawk, raven, crow, sting ray, wasp, black widow, garden spider, tarantula, trapdoor spider, tick, scorpion, and centipede (Hudson 1979:359). For more information on some of the special powers and functions of these spirits see ?Atishwin: The Dream Helper in South-Central California, by Richard B. Applegate (1978), and A Guide to Rock Art Sites of Southern California and Southern Nevada (1996:1-40), by David S. Whitley.

SECTION 3

A SUMMARY OF CURRENT KNOWLEDGE CONCERNING ROCK ART IN THE SANTA MONICA MOUNTAINS AND IN THE SANTA SUSANA MOUNTAINS

3-1 Previous Research in the Study Area

Most of the "rock art sites" described in this paper have been previously visited and described, at least to some degree (please note that there are very few true rock art sites- it is more correct to say that there are a certain number of archaeological sites that have rock art components). The best places to access information about these sites are 1) the South Central Coastal Information Center (SCCIC), which is located at California State University Fullerton, and 2) the University of California Los Angeles Rock Art Archives. Most of the following references were located at SCCIC, while two of the most valuable (i. e. Green 1935, and Lowe 1977) were located at the UCLA-RAA.

The oldest known reference on rock art in the study area dates from 1917 (but was not published until 1986) and is by J. P. Harrington. Harrington visited "Stoney Point", in the northwest San Fernando Valley, and he may have seen CA-LAN-357/H. Harrington also visited "Las Pilas", which includes CA-LAN-448/H and CA-LAN-449/H. He also apparently examined the vicinity of CA-LAN-1540 (but could not locate it), although he did locate nearby CA-VEN-149 (on the Los Angeles/Ventura County line). Harrington, a linguist, was accompanied by a couple of the last Fernandeno Indians who were knowledgeable about the area. His most important local informant and guide- Juan Melendrez (or Menendez)- was raised in the area. Steinberg (1994) incorrectly places Harrington (and party) at Burro Flats, which is briefly mentioned by the informant, but was not actually visited (Harrington's field sketch of the pictographs in the Lake Manor area is definitely CA-VEN-149).

The first published discussion of rock art in California was by Alfred Kroeber in 1925. The first published mention of a rock art site in Los Angeles County (CA-LAN-717/H) appeared in Julian Steward's Petroglyphs of California and Adjoining States (1929:109; 126pc). "Steward.... Was the first scholar to delineate the basic style areas.... Most students of rock art have followed Steward's insight to focus upon a single style area or region for intensive analysis" (Clewlow 1978:619). "Steward was the first to note a "Santa Barbara Style" of rock art and to suggest that the paintings had a common meaning behind them since the same designs were repeated over a large area" (Lee and Clewlow, Jr. 1979:19). For rock art style areas in California, as defined by Heizer and Clewlow in 1973, see Figure 4

The first study to examine the Santa Monica Mountains area in particular was Cave Paintings in Ventura County, by Warren Green (1935). The title is somewhat of a misnomer, since Green only describes 5 sites, all of which are in the Santa Monica Mountains, but not all of which are in Ventura County. These are the "Three Springs Canyon site" (i. e. CA-LAN-188), the "Yerba Buena site" (i. e. CA-VEN-57), the "Boney Mountain site" (i. e. CA-VEN-242), the "Nicholas Canyon site" (CA-LAN-48 and CA-LAN-49), and the "Conjo site" (i. e. CA-VEN-35; the correct spelling should be "Conejo"). Green's comments are brief, but he does note that these sites "are all located within a hundred yards of a stream, and in each case the stream flows... the entire year" (1935:3). Although minimal, his comments (and sketches) are important because two of the sites (CA-LAN-48/49 and CA-LAN-188) no longer exist. The notes on CA-LAN-48/49 are especially important, because this is the only site in the Santa Monica Mountains where the use of multiple colors is reported.

Burro Flats, the most spectacular pictograph site in the Santa Susana Mountains, was visited by Mark Raymond Harrington during the 1940s, but no published information on this visit has ever appeared (however, see Apostolides 1978). Modern research in the Simi Hills began in earnest in the early 1950s. It was at this time that Charles La Monk, who was working with an excavation team from the Archaeological Survey Association of Southern California, painted several full size reproductions of some of the Burro Flats rock art and published a few brief comments on his work (La Monk 1953). La Monk's collection of over 100 paintings, from a dozen or more sites, is now curated at the San Bernardino County Natural History Museum. In 1959 the Southwest Indian Museum published a short article by Charles Rozaire, who described the main panel at Burro Flats in more detail. Rozaire also completed 11 site records for the complex in 1960 (i. e. VEN-151 through VEN-161) and directed field excavation classes from San Fernando Valley State College- now California State University Northridge. "Unfortunately no comprehensive report on" (either of) "these excavations has yet been published, with the exception of a partial artifact list published as part of the Arroyo Sequit report (Curtis 1959: Appendix V)" (Romani, et al 1988).

By the beginning of the 1960s Campbell Grant, Georgia Lee, William Clewlow Jr. and other researchers were actively examining the rock art of the study area. Grant's research resulted in the 1965 publication of The Rock Paintings of the Chumash. Grant did not just describe the rock art in this near-definitive study. The Chumash people themselves are described and discussed, as is the territory they occupy. Grant noted the existence of at least 7 different sub-styles, which appeared to correspond to 7 of the 8 known Chumash linguistic divisions (or tribes). These are the Canalino (or Barbareno), Ventureno, Ynezeno, Obispeno, Purisimeno, Emigdiano, and Cuyama. Note that these tribes all live on the mainland. There are only two known pictograph sites on the northern Channel Islands (i. e. on Santa Cruz and Santa Rosa islands), and Grant did not enumerate a distinct sub-style for the islands. Grant also described five types or sub-types of

pictographs for the Chumash. These are: Outlined, Linear Red, Linear Black or White, Dotted, and Dotted Polychrome. This beautifully illustrated book probably did more to generate interest in the rock art of the Chumash, and all of the rock art of southern California, than all previous publications combined. Grant illustrates the main panel at Burro Flats (i. e. @ CA-VEN-1072) in his Plates 25 and 30. He also illustrates the multiple equestrian panel from Saddle Rock Ranch in the Santa Monica Mountains (i. e. @ CA-LAN-717/H) in his Plate 26 (which is also illustrated on the cover of the soft-cover edition).

The first in-depth study of the rock art of the entire Santa Monica Mountains was Pictograph Sites of the Santa Monica Mountains: Status Report as of May 15, 1977, by P. J. Lowe. Lowe sought to determine if "The pictographs located within the Santa Monica Mountains are different enough to be a separate style area apart from the Ventureno area in which they are now included: or (if) they should at least be classified as a separate sub-style within the Ventureno area?" Using Grant's 1965 typology for Chumash rock art, Lowe showed that almost all of the rock art in the Santa Monica Mountains is classifiable as Linear Red (Lowe lists, but does not discuss, the single exception of multiple colors at CA-LAN-48/49).

Lowe sought to "1) relocate all known rock art sites within the Santa Monica Mountains and to determine their present condition; 2) make a photographic record of these sites; 3) update the UCLA site reports for these sites; 4) locate new sites; and 5) provide preliminary data for those wishing to do further research on the rock art of the Santa Monica Mountains" (ibid. :4). Lowe also compared his hypothetical Santa Monica Mountains style (or sub-style) area with other style (or sub-style) areas. Comparisons were made with: Mutau Flats (Ventureno area), Painted Cave and a site near West Camino Cielo (Canalino or Barbareno area), the Santa Inez Valley (Ynezeno area), Pleito Creek (Emigdiano area), and the Cuyama Valley area.

Lowe uses 1) color range, 2) numbers of colors present, and 3) technique(s) of application, in his analysis. Lowe notes that red, or multiple shades of red, is used at all of the pictograph sites in the Santa Monica Mountains, but that the use of other colors is very limited. In addition, superimposition is almost entirely absent at the sites he studied (i. e. CA-LAN-188, CA-LAN-354, CA-LAN-403, CA-LAN-717, CA-LAN-743, CA-LAN-748, "N/C" (= Nicholas Canyon sites CA-LAN-48/49), CA-VEN-35, CA-VEN-57, CA-VEN-119, CA-VEN-135, CA-VEN-203, CA-VEN-242, and CA-VEN-314). Lowe notes that almost all of the pictographs in the Santa Monica Mountains are painted solid, with outlining being infrequent (outlining is only present @ CA-LAN-48/49, CA-LAN-188, CA-LAN-717 and CA-VEN-35). Lowe also states that "There is no instance where a different color was used to outline an element, nor is there any instance where dots were used...either in outlining or inside a figure" (ibid.:64).

Lowe's data revealed, he believed, that there is a difference between his hypothesized Santa Monica Mountains pictograph sub-style area and the Chumash (Santa Barbara) Painted (sub) Style area(s) that he uses as comparisons. Lowe shows that:

- 1) the number of colors used in the SMM study area is more restricted than in the comparison areas (almost all of the pictographs in the SMM area are painted in red only, or in multiple shades of red).
- 2) pictographs in the SMM area usually painted solid (outline paintings are rare).
- 3) multiple colors and/or polychrome paintings (with the single exception of CA-LAN-48/49) are absent.
- 4) the use of dots (in any form) is absent.

Although a "final" study was never completed, and Lowe was not aware of or did not use the existing data on several additional rock art sites in his study area, his "Preliminary Status Report" contains much useful information and must be given the recognition it deserves.

The first report to provide good quality illustrations of a rock art site in the Santa Monica Mountains was VEN-195: Treasure House of Prehistoric Cave Art, by Bob Gibson and Clay Singer (1970; this was republished in 1978). This study was especially important because the site was excavated by the authors, who made one of the first attempts to interpret the rock art based on an examination of the archaeological materials recovered at the site. Based on the presence of numerous nicely painted pictographs, Gibson and Singer hypothesize that the artifacts recovered would be largely ceremonial in nature. However, upon examination of the data, they concluded that this was not the case, because of the "lack" of ceremonial objects. However, their conclusion may be flawed, since they did not consider the numerous quartz crystals

found at the site as being related to any ceremonial activities (they believed that the crystals were used in the manufacture of points, etc).

The 1970s also saw the publication of the first detailed reports on some of the rock art sites in the Santa Susana Mountains. One of the most important of these reports was Two Rock Art Sites in the West San Fernando Valley, by Delmer Sanberg Jr., et al (1978), which describes and illustrates CA-LAN-357/H and CA-VEN-149. Sanberg Jr. shows that the rock art at these two northwest San Fernando Valley sites is clearly painted in the Chumash Painted style. This is very interesting because the local Fernandeno Indians are usually described as being culturally essentially the same as their ethno-linguistic relatives, the Gabrielino. However, if the rock art at these 2 sites can be taken as indicative of cultural affiliation, it would seem that the inhabitants were either Chumash, Chumash and Fernandeno, or that they had a culture that was significantly influenced by the Chumash.

In 1978 John Romani and his colleagues published the first of what would become a series of papers on the ceremonial sites of the west San Fernando Valley. These papers describe and discuss the rock art at CA-LAN-357/H and at CA-VEN-1072, and they include information on other ceremonial sites (i. e. on CA-LAN-511) in the west San Fernando Valley. Romani and his colleagues discuss these sites mainly in terms of possible archaeoastronomical interpretations, but a great deal of additional information on the sites is also presented.

Although research on sites with rock art components in the study area continued through out the 1970s and 1980s (see below), it was not until 1989 that new in-depth information was published for the Santa Monica Mountains area. This was Pictographs with a Historic Component: LAN-717: A Los Angeles County Rock Art Site, by Gregory A Reinhardt. This paper describes the excavated subsoil components of the site and it also includes line drawings of all of the extant rock art at the site. Reinhardt hypothesis that the equestrian figures at this site represent the Portola expedition, which passed west to east a few miles north of this site in 1770 (see entry for CA-LAN-717/H).

The most recent in-depth study of a rock art site in the Santa Monica Mountains is Rock Art of Malibu Creek State Park: LAN-748, by Hyder and Conti (1990). This study illustrates and discusses the uncommon (for the Chumash area) rock art at the site and attempts to put the rock art into a regional context. The authors note the general similarity of the rock art at this site, as compared to a site at Tranquillion Mountain (located at the southwest corner of Santa Barbara County), and attribute it to the Chumash. They believe that it is not attributable to the Fernandeno (or Gabrielino), although such a motif (i. e. the net, or "chain of diamonds") would be considered to be fairly common for the Los Angeles County area, and in areas to the southeast of Los Angeles County.

More recently, information on the rock art sites of the Los Angeles County portion of the study area (plus CA-VEN-149 and CA-VEN-1072) has been summarized by Knight in the Rock Art of Los Angeles County, California (1998). This unpublished manuscript provides overviews of the geographical setting and the Native Americans, and discusses previous research on rock art in Los Angeles County. It includes information on some 90 sites with rock art components, reproduces every available known drawing of the rock art, including several drawings that are original to the report, and includes color photographs of several of the sites. Information on several of the sites that were described in Knight (1998) has been upgraded in the current report.

The papers mentioned above are only the most important published papers from the study area. A great deal of additional published and unpublished information concerning rock art sites in the study area is also available. See: Redtfeldt (n. d.); Fenenga (1973); Goldman (1973); Bannon (1974); Miller and Resnick (1976); Singer (1977); Edberg (1978; 1985); Garvin (1978); Gibson and Singer (1970; 1978); Lee (1978); Lee and Clewlow (1979); Pense (1979); Archaeological Planning Collaborative (1980); Benson (1980); Hudson and Conti (1981); Hyder and Conti (1981); Weil (1981); Wlodarski and Pense (1981); Martin and Martin (1982); Hyder and Oliver (1983); Krupp 1983:129-132); Wallace (1983); Michaelis and Weinerth (1984: 47, 50); Bleitz-Sanberg (1988); C. King (1988; 1989); Dunbar (1989); McAuley (1990); Knight (1991b; 1995; 1998; 1999; 2001); Whitley (1992); and Steinberg (1994).

SECTION 3-2

CURRENT RESEARCH

Research for this paper began during the early 1990s. In addition to many field checks, research has consisted of 1) record searches of the files of the South Central Coastal Information Center (at UCLA until Y2K, but now located at California State University Fullerton), and 2) the files of the UCLA Rock Art Archives. Please note that Site Records are not listed in the Annotated Reference Guide, but are listed under individual site entries. Published and unpublished survey reports, books, journals, off prints, original field notes, transcripts, etc., are listed in both the Annotated Reference Guide and with individual site entries. As regards the references themselves, readers are advised to remember that the recorded data varies considerably in quantity and quality.

In addition to the record searches mentioned above, information was culled from a number of persons who are knowledgeable about the rock art of the study area. These include local archaeologists, national and state parks personnel, property owners and others. These persons have been mentioned in the Acknowledgements, above. More than 1/2 of the sites listed here were also directly field checked- some on multiple occasions.

Although this paper adds considerably to the body of knowledge concerning the rock art of the study area, a great deal of work remains to be done. This paper is presented as an inventory and overview of a region that has a rich rock art heritage. The sites that have received the most (and best) attention are CA-LAN-357/H, CA-LAN-717/H, CA-LAN-748, CA-VEN-149, CA-VEN-195, CA-VEN-630, CA-VEN-632, and CA-VEN-1072 (Burro Flats). The other extant regional rock art sites await proper recordation. It is quite certain that other researchers, looking with their own eyes, will discover even more new information at almost all of the rock art sites that are found in the study area.

In the course of this study, five other possible sites were also evaluated, but were determined to not be legitimate rock art sites. They are, in fact, recent (CA-LAN-901), or recordings of non-existent rock art (CA-LAN-50, CA-LAN-209), or they represents a double recording of a single site (CA-LAN-165 AKA CA-LAN-717/H, and CA-LAN-175 AKA CA-LAN-340). These five sites will receive no additional comments in this paper.

3-3

DISCUSSION

There are, or were, well over 30 sites with one or more rock art components in the study area (see Table 1). About 1/3 of these sites are either already gone, or are in very poor shape. Specifically, the rock art at CA-LAN-48/49, CA-LAN-188, CA-LAN-640, CA-VEN-314, and (probably) CA-LAN-1540 no longer exists. Rock art in extremely poor condition can be found at CA-LAN-78, CA-LAN-340, CA-LAN-354, CA-LAN-743, and CA-VEN-37). The rock art at the remaining sites varies from very poor to fairly good condition. The rock art at CA-LAN-717/H, CA-VEN-149, and CA-VEN-195 are fascinating, and the main panel at CA-VEN-1072 is a true work of art, and is undoubtedly the most beautiful and the best preserved work of prehistoric rock art in the study area.

PETROGLYPHS AND CUPULES

Petroglyphs, including cupules, are almost absent in the Santa Monica Mountains. The reason for this is undoubtedly the unsuitable geology, which is made up of either 1) soil or soft bedrock consisting of marine or continental sedimentary deposits, or 2) mostly Miocene volcanics, which are generally too hard to "carve" into, and almost always have very uneven surfaces. There are only 3 sites in the Santa Monica Mountains with recorded cupules. These are CA-LAN-45, in coarse Topanga Formation sandstone, in old Topanga Canyon, and CA-VEN-119, in soft Sespi Formation sandstone, near the Conejo Grade. There also appear to be a few poorly formed cupules at CA-VEN-57. A couple of Santa Monica Mountains sites (e. g.

CA-LAN-717/H) have pictographs which may have been intentionally incised by Native Americans, but there are no recorded petroglyphs, *per se*, in these mountains.

In the Santa Susana Mountains to the north there are 3 (known) sites with a total of 6 pecked, abraded, and/or drilled petroglyphs. Four of these are found at CA-VEN-1072, locus 9, one is found at CA-LAN-448/H, and one (partially drilled, and in direct association with a few red pictographs) is found at CA-VEN-613. All of these petroglyphs are faint and difficult to see, even from as little as a couple of feet away. Cupules, however, are much more common (they are recorded at: CA-LAN-357/H, CA-LAN-449/H, CA-VEN-149, (CA-VEN-165), CA-VEN-612/H, CA-VEN-630, CA-VEN-632, CA-VEN-732, and at several loci at Burro Flats (CA-VEN-1072).

At first glance, given the large area of the Santa Monica Mountains, and given its highly varied topography, one might think that petroglyphs and cupules should be more common. However, as stated above, geologic factors limit suitable places to create these types of rock art. Petroglyphs are therefore probably not significantly under recorded in this area. On the other hand, the geology of the Simi Hills (portion of the Santa Susana Mountains) is conducive to the creation of cupules. It is possible that this type of rock art, faint and difficult to spot, and of a type that most people, including many researchers, are not greatly familiar with, are under recorded.

PICTOGRAPHS

Based on the available data, we can see that the vast majority of the pictograph sites in both the Santa Monica and Santa Susana Mountains are red monochrome (here B1), although sometimes more than one shade of red is present. However, perhaps the most interesting are the C2 polychrome panels. There are 3 sites of this type, all in the northwest San Fernando Valley. In addition, one (no longer extant) site in the Santa Monica Mountains had 4 or 5 different colors (but the paintings were apparently not polychrome). The most commonly seen motifs in both ranges include anthropomorphs, aviforms, the aquatic motif, reptiles, and amphibians (see Table 1). In terms of over-all style almost all of the pictographs in the study area can be attributed to the Eastern Coastal Chumash. This confirms Grant's 1965 inclusion of the rock art of the study area as part of the (Ventureno) Chumash cultural area. The Chumash (or Santa Barbara) painted Style has been described by Hudson and Lee (1981:94) as follows: "The....Style displays certain unifying attributes, although not all of them are present at each site. The most ubiquitous element is the sun-wheel, or mandala form, and its variations: simple circles, pinwheels, (with) rayed and multi-colored versions. Another hallmark is the so-called 'aquatic' motif. Others include the bug-like and anthropomorphic figures. Meticulous detail is often seen in the paintings; painted with fine-line precision, the delicacy of some small figures sets them off instantly from other style areas. Many designs are formed by, or embellished with, minute dots, frequently in white. Small scale is another feature of Chumash art...." Although large size polychrome mandalas are completely absent, and detailing with dots is all but absent in the study area, the above statement does aptly describes the rock art of the study area.

Of the sites in the study area only CA-LAN-340 and CA-LAN-748, which are both located at the southeast edge of Chumash territory, are not obviously Chumash in style. These sites are located in areas known to have been occupied or otherwise used by the Fernandeno. CA-LAN-340 is so weathered that it would be foolhardy to try to classify it too exactly. CA-LAN-748 is similar in style to pictographs found in territories where Uto-Aztec languages are spoken, to the east of Chumash territory.

DATING

At least one site (CA-LAN-717/H) was painted, at least in part, subsequent to 1768AD. In addition to the 4 equestrian elements at this site, several other elements at the same panel visually appear to have been made at about the same time (given the same coloring and condition). It is obvious that the 4 equestrians and some of the other adjacent paintings are newer than some of the other paintings on the same rock face. There is also a very obvious difference in condition between the west facing panel (which is partially in very good condition) and the northwest facing panel (which is all in very poor condition). Knowing the current condition of at least 4 (approximately) dateable pictographs gives us a good way of guesstimating the relative ages of others. Given that only one site in the study area (i. e. CA-VEN-1072, locus 10) is well

protected, weathering probably proceeds fairly rapidly through out the study area. It seems probable that only a few of the (now highly weathered) pictographs in the study area were created much more than 1000 years ago. The best preserved examples were undoubtedly made within the last 500 years.

One method of estimating the date of rock art is to correlate the rock art with datable sub-soil components. At CA-VEN-195, for example, "Carbon-14 samples were taken but have not been dated at this time. Dating of the site was done using the established chronology of point and bead types (King 1968; Leonard 1966; Glassow 1965). The small concave base projectile points, small Olivella wall beads and Haliotis disk beads indicate that the site was occupied around 1500AD. There were no glass trade beads recovered at the site, indicating that the site was abandoned prior to excessive Spanish contact, about 1780. This places the site's occupation in the late period, comparable to almost all other rock shelters in the Santa Monica Mountains" (Gibson and Singer 1978:57). Garvin gives the date as 100-1500AD (1978:73).

Other possible dates can be extracted from a survey report on a rock shelter site in the Simi Hills (i. e. CA-VEN-629). This report describes that site and provides comparative information for several other rock shelter sites (both with and without rock art) in the study area (see Wlodarski, King, Romani and Romani 1985). The authors state that "the evidence indicated that the shelter was...utilized on a seasonal basis for habitation and resource exploitation for over 2,000 years, although the majority of the chronological indicators suggest a more intensive use of the shelter after A. D. 1000" (ibid.:15). "Comparisons with other shelters including Triunfo (VEN-15), Conejo (VEN-69), Simi (VEN-75 Complex), Boney Mountain (VEN-195), Gilmore".... Ranch Rockshelter (VEN-57).... "Oak Park (VEN-373), Wood Ranch (VEN-624 and VEN-630), Charmlee Park (LAN-472), and Bell Canyon (LAN-784), tend to support the late date for VEN-629" (ibid.:30). This information suggests that most of the rock shelter sites in the study area, including those with rock art components, were (mostly) not utilized until fairly late in time.

Readers interested in finding out more about dating and the interpretation of the rock art in the region where the study area is located are advised to examine the following: Steward (1929); Grant (1965; 1971; 1993); Blackburn (1975); Lee (1977; 1981); Clewlow (1978); Garvin (1978); Gibson and Singer (1970; 1978); Romani, Romani, and Larson (1978; 1990); Sanberg Jr., Bleitz-Sanberg, Bleitz and Bleitz (1978); Lee and Clewlow (1979); Benson (1980); Hudson and Conti (1981); Romani (1981); Hudson and Lee (1981;1984); Ribarich (1982); Hoskinson (1983); Hyder and Oliver (1983); Krupp (1983); Smith and Lerch (1984); Edberg (1985); Hedges (1985); Wlodarski, King, Romani, and Romani (1985); Romani, Larson, Romani, and Benson (1988); Reinhardt (1989); Hyder and Conti (1990); Lee and Hyder (1991); Whitley (n. d., 1992; 1996); Davenport, Johnson and Timbrook (1993); and McCawley (1996).

SECTION 4 - THE SITES

4-1 Introduction to the Descriptions of the Sites

Section 4 provides information on the known rock art sites in the study area. The sites in the Santa Monica Mountains are: CA-LAN-45/H, CA-LAN-48/49, CA-LAN-78, CA-LAN-188, CA-LAN-340, CA-LAN-354, CA-LAN-403, CA-LAN-717/H, CA-LAN-743, CA-LAN-748, and CA-VEN-8, CA-VEN-35, CA-VEN-37, CA-VEN-57, CA-VEN-119, CA-VEN-195, CA-VEN-203, CA-VEN-242, and CA-VEN-314. The sites in the Santa Susana Mountains are: CA-LAN-89, CA-LAN-357/H, CA-LAN-448/H, CA-LAN-449/H, CA-LAN-640, CA-LAN-1540, and CA-VEN-149, CA-VEN-163, CA-VEN-165, CA-VEN-612/H, CA-VEN-613, CA-VEN-630, CA-VEN-632, CA-VEN-732, and CA-VEN-1072 (i. e. the Burro Flats site complex, formerly recorded as CA-VEN-151 to CA-VEN-161, and etc.).

The information provided in this section will, hopefully, give the reader a good idea of the nature of the rock art which is present, a general idea of the site itself, and an idea of the site's setting.

The information for each site here is organized as follows:

4-1-1

State of California Trinomial, followed by other numerical designations, including the new "P" (or Primary) numbers (P-19, for Los Angeles County, and P-56, for Ventura County), and by any traditional, local, or other frequently used names. The trinomial consists of three parts. These are: 1) the state designation (in our case CA-, for California), followed by the County designation (in our case either LAN-, for Los Angeles County, or VEN-, for Ventura County), and a number, which designates the order in which the site was recorded, in that particular county. If the number is followed by a "H", it designates a historic ONLY site (none of which are discussed here). If the number is followed by a "/H", it designates that the site consists of both prehistoric AND historic components (e. g. CA-LAN-357/H; CA-LAN-717/H).

4-1-2

States if the site was field checked, or not. States if and where good quality illustrations of the rock art can be found (additional poorer quality illustrations and/or photographs may be found with some of the other references). "Figures" refers to illustrations in this report.

4-1-3

Name of the United States Geological Survey 7.5 scale topographic (quadrangle) map on which the site is located.

4-1-4

Rock art and other selected archaeological components known to be present. Please note that sensitive information has been deleted from this list, which does not attempt to describe 100% of the known components of the sites. Scale is listed here, as known.

4-1-5

Description of rock art styles and types.

PICTOGRAPHS

Almost all of the territory in the study area was known to have been inhabited by the Eastern Coastal Chumash at the time of the arrival of the Spanish. The pictographs in the study area can be categorized using a modified version of the system used by Hyder and Oliver to describe Chumash Painted Style rock art (1983:90-96). The system used here is as follows:

Type

A1=
linear red only;
thin pencil like lines
applied like chalk

B1
red only painted
applied with fingers or brush
(this equivalent to Grant's
"Linear Red")

C1
"classic" spectacular polychrome
Esp. mandala motifs;

Type

A2=
linear black only, white only, etc. only
thin pencil like lines
applied like chalk

B2
black, white, and/or etc. only painted
applied with fingers or brush

C2
complex polychrome, but not "classic"
some multicolored motif/elements

CUPULES

Cupules are classified here using a modified version of the classification system developed by Payen (1966) and Smith and Lerch (1984). The classificatory system used here is as follows:

Type 1 Simple cupules 2-5cm (or a bit more) in size, very shallow
Usually small; sometimes uneven and roughly shaped
Larger cups- usually well shaped and smooth
Random placement
Numbers from 1-2 to 10-12

Type 2 Cupules of any number and kind, plus grooves (1 or more)
Also known as "Pit and Groove" type/style
Random placement

Type 3 Complex cupules- From few in # to numerous
Patterns sometime apparent (although this very subjective)

Type 4 Residual pigment present in 1 or more cups in group

Type 5 Portable cupules (not discussed here)

4-1-6
Native American tribes of the site vicinity (also see Section 2). Locations of major area villages are shown in Figure 3.

4-1-7
A brief description of the site setting. Presence of streams, springs, etc.

4-1-8
Major plant communities, some specific species, at and in immediate vicinity of site.

4-1-9
Local geology. Soil types and other particulars are provided when the information is available.

4-1-10

Current condition of the rock art, as known.

4-1-11

Current owner, as known.

4-1-12

References. These are listed as 1) Site Records, and 2) "Other references". All of the references, except for the Site Record and Campbell Grant's Rock Art Records (here RAR) are listed in the Annotated Reference Guide. All Site Records (including supplements) are on file at the SCCIC. Campbell Grant's RARs are on file at the SBMNHDA, as are the rest of his collected papers.

4-1-13

Location of archaeological collections, as known.

4-1-14

Additional comments.

4-2 Rock Art Sites in the Los Angeles County Portion of the Study Area

1 CA-LAN-45 (P-19-000045)
2 The site was field checked. Sketches of the rock art can be found in C. King (1961), and in
3 Apostolides (1963).
4 Topanga 7.5 quadrangle
5 Various cupules associated with BRMs, flakes, midden, etc. Rock carvings ("Maxon Crawford
6 July 14 1907" and an associated historic native "fieldstone" building (built 1908).
7 10 to 20 Type 1 cupules
8 Fernandeno and/or ECC
9 The site is on a stream side terrace at the juncture of (old) Topanga Canyon and Hondo Canyon.
10 Oak Woodland, Riparian, Chaparral.
11 Topanga Formation - massive uplifted Miocene marine sandstone
12 Condition good
13 Private
14 Site Records by: C. King (1961), and Apostolides (1963). Other references by: Johnson (1963),
Singer (1977), C. King (1991), and Knight (1998; 1999).
Excavated in 1963 (UCLA-FMCH #375).
This site is located at the juncture of two local drainage's, and has both prehistoric and recent
historic components.

1 CA-LAN-48/CA-LAN-49 (P-19-000048/P-19-000049; San Nicholas Canyon site, San Nicholas
2 Flats site, Salisbury Ranch sites #1 and #2)
3 The site was field checked. Sketches of the rock art can be found in Green (1935); see Figure 5.
4 Triunfo Pass 7.5 quadrangle
5 Five pictographs were reported by Green in 1935. Green noted "Lemon-yellow, orange, red
6 (ochre), bright vermilion, and black" pictographs, but apparently did not record which painting
7 was which color, or if any of the paintings had more than one color. A sketch of the paintings by
8 Green appears to show 4 anthropomorphs (some or all possibly actually reptilian), and 1 aquatic
9 motif. Green gives no scale, but it is probably safe to assume that the paintings were in the 10-
10 15cm (tall) range. Flakes, midden, etc. was also observed here.
11 Types B1 and B2 pictographs
12 ECC
13 The paintings were apparently on or within a small rock shelter.
14 Oak Woodland, Riparian, Chaparral.
Tertiary volcanic rocks (rhyolite)
The rock shelter with the pictographs was destroyed sometime in the 1950s.
SCDPR
Site Records for LAN-48 and for LAN-49 by: Bierman and Mohr (1948). Other references by:
Green (1935), Lowe (1977), and Knight (1998; 1999).
Unknown
Green comments that "many other figures are too indistinct to be sketched". Campbell Grant may
have visited this site, although there is apparently no Grant # for it. There may be more
information on this site with Grant's papers, now curated at the SBMNH. The rock paintings, and
the rock formations which hosted them, were apparently included with the other materials that
were used to construct a small dam and reservoir (this in the 1950s). The ranch and reservoir were
later purchased by SCDPR.

1 CA-LAN-78 (P-19-000078)
2 The site was not field checked. The rock art at this site was apparently never sketched, etc.
3 Malibu Beach 7.5 quadrangle
4 "Possible portion of a pictograph" (orange-red color). Size = ca. 20 x 10cm.
5 A Type B1 pictograph (or pictographs)
6 ECC
7 In a small rock shelter, which is located adjacent to Malibu Creek
8 Oak Woodland, Riparian, Chaparral
9 Miocene Volcanic breccias; Quaternary alluvium.
10 Damage due to (ceiling) smoke-blackened and natural weathering.
11 SCDPR
12 Site Records by: C. King, et al (1966), and Furnis, et al. (1976). Other references: State
of California (1988), and Knight (1998; 1999).
13 UCLA-FMCH #514
14 This area probably washes out during episodes of flooding. If there actually were pictographs here
at one time, they may no longer exist.

1 CA-LAN-89 (P-19-000089; Stoney Point)
2 The site was field checked. The rock art at this site has apparently never been recorded.
3 Oat Mountain 7.5 quadrangle
4 Reported pictographs, reported cupules (John Romani 1992 Personal Communication), flakes,
midden, etc.
5 Unknown
6 Fernandeno and/or ECC
7 Probably in small rock shelters, on bedrock faces, and/or on small boulders.
8 Oak Woodland, Chaparral, minor Riparian.
9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
10 Pictographs (?) weathered away and/or destroyed by graffiti, and possibly by graffiti clean up.
Location of reported cupules currently unknown.
11 LACDRP
12 Site Record by K & J Chartkoff (1966). Other references by: Knight (1998; 1999).
13 Unknown
14 Although pictographs and cupules have been reported at this site (the particulars of which are
under-recorded in all regards) the exact location, or former location, of the reported pictographs
has never been identified. It is entirely possible that at least a few pictographs existed somewhere
in the Stoney Point outcrops in the past. However, it is also possible that the pictographs at
"Stoney Point" may actually be those at close by CA-LAN-357/H. Graffiti is, unfortunately, all
too common, and sometimes the clean up is more destructive than the graffiti.

- 1 CA-LAN-188 (P-19-000188; CGLA-4; Three Springs Canyon site)
2 The general area of the site was field checked by boat, but, unfortunately, the site itself is now
3 covered by the waters of the Las Virgenes Reservoir. Sketches of the rock art can be found in
4 Green (1935). See Figure 6.
5 Thousand Oaks 7.5 quadrangle
6 6 identifiable pictographs: Motifs include anthropomorphs, a lizard, an aquatic motif, a rayed
7 disk(?), and what may be a frog. Lowe (1977:8) reported that 1 element looked somewhat like a
8 swastika. This is probably the (possible) rayed disk. The size of the various elements was
9 apparently not recorded. Given the scale of the rock art in the study area, it is probably safe to
10 assume that the smallest elements are no less than 10cm in size, while the largest are no more than
11 20cm in size. Before the site was drowned, midden and artifacts were observed here.
12 Type B1 pictographs
13 ECC
14 On a small boulder near the bottom of an arroyo near its mouth. Spring present.
Oak Woodland, Chaparral, and Riparian, before flooding.
Miocene volcanic breccias.
Entire site and vicinity now covered with up to 100ft. of water (i. e. Las Virgenes Reservoir).
Las Virgenes Water District.
Site Records by: Grant (1960), C. King (1967), Knight (1991). Other References by: Green
(1935), Lowe (1977), Michaelis and Weinerth (1984), State of California (1988), and Knight
(1998; 1999).
UCLA-FMCH #457
Chester King has reported that he filed some photos of the rock art at LAN-188 at the UCLA-
FMCH. A personal check (by AK) of the files of 1) the Information Center, 2) the UCLA-RAA,
and 3) the UCLA-FMCH, failed to locate Dr. King's photos. It is hope that they have simply been
mis-filed (and not lost) and that some future researcher will notice them and make sure that they
are returned to their proper file. The site is now (usually) only accessible to scuba divers, and the
paintings themselves are probably no longer extant.

1 CA-LAN-340 (P-19-000340; often said to be Heizer's Cave #2, but may not be (see below); the
 2 340 # also appears to be a redundant recordation of CA-LAN-175)
 3 The site was field checked on several occasions during the years 1993-1999. Photographs of the
 4 rock art can be found in C. King (1999). See Figures 7 and 8.
 Topanga 7.5 quadrangle
 The most important previous site records which describes the pictograph component of
 CA-LAN-340 are 8 pages of petroglyph records, by Larsen and Lustig (1965), both of whom
 worked on the UCLA dig of that year. These sketches show a few pictographs, including: a red
 abstract curvilinear element (or elements), a small black diamond chain, small groups of short
 parallel black lines, and other black meandering lines.
 C. King's 1999 field crew described the pictographs as follows:

Pictograph group #		L-R x U-D
1	3 black chain of diamonds*, 3 short black lines	= 20cm x 10cm
2	a group of thin parallel vertical lines	= 20cm x 10cm
3	2 groupings of thin random black lines	= not defined
4	a curvilinear red element or elements (= Figure 7)	= 20cm x 20cm
5	a set of 12 red, finger-painted, parallel lines (= Figure 8)	= 40cm x 20cm
6	4 separate thin meandering black lines	= various

* or "net": "chain of diamonds" will be used throughout this paper, unless reference is from a quote that uses "net".

"Many artifacts recovered here 1965" (C. King 1999). King believes that one set of red linear pictographs and a few close by splotches of red may be what is left of a "dancer" (i. e. an anthropomorph). And indeed a computer enhanced digital picture of some of the remaining red pigment (see C. King 1999, page 12 of 13) does suggest something more than just parallel and random "jotting".

5 Types A2 and B1 pictographs
 6 Fernandeno and/or ECC
 7 Steep Canyon with numerous rock shelters. This relatively large rock shelter has a fine view of the local canyon, and the surrounding hills.
 8 Chaparral in immediate area of the site, Riparian and Oak Woodland within 1/4 miles.
 9 Topanga Formation - massive uplifted Miocene marine sandstone
 10 The rock art at this site is in pretty bad shape, due to natural weathering of the sandstone, and minor vandalism. The rock shelter itself may have been test excavated by UC Berkeley's Robert F. Heizer in 1947, and was excavated by UCLA's Clement Meighan in 1965. Dr. C. King has stated that he observed a well constructed post-excavated trench inside of the rock shelter previous to Meighan's 1965 excavations. This may or may not have been from the 1947 excavation.
 11 SMMC
 12 Site Records by: Pilling (1947), W. King, et al. (1948), Apostolides (1965), D'Altroy (1979), Knight, C. King, et al. (1993), and C. King (1999). Other references by: Apostolides (1965), and Knight (1998; 1999). Also see Meighan (1969) on adjacent site CA-LAN-341, where a small number of painted and unpainted pebbles were recovered.
 13 UCLA-FMCH #478.
 14 LAN-340 was apparently identified (incorrectly) as being the same as Berkeley's #27, sometime before 1965, possibly by Chester King (personal communication 1999). It appears to the author, who examined the entire Santa Maria Canyon area personally, in company with Dr. King, that CA-LAN-340 is actually the same as Berkeley #29. However, King's 1999 Site Record again equates CA-LAN-340 with Berkeley #27 (i. e. as Heizer's Cave 2). It is interesting to note that none of the pre-1965 records for Heizer's Cave #2 mentions the rock art at this site. The question(s) of the origin of CA-LAN-340 is of special interest, since the central Santa Maria Canyon area - location of CA-LAN-340- is in an area where some sites, or site components, can be of considerable antiquity. In addition, the ethnohistory of upper Topanga Canyon is not well

understood. Upon first examination, the CA-LAN-340 pictographs seem to be of Gabrielino/Fernandeno origin- but is this an accurate observation?

As a preliminary analysis we can observe that red diamond chains are commonly found as important motifs in both Chumash and Gabrielino rock art, but that here they are black- and therefore somewhat unusual. Most obviously, the total absence of any obvious naturalistic motifs (e. g. aviforms, anthropomorphs, insects) in the rock art component at this site, and the absence of any polychrome designs, argue strongly for a Gabrielino/Fernandeno origin for the paintings. However, one alternate interpretation is that the paintings could have been made during, or as a result, of some sort of ritual activity, which transcends any particular ethnolinguistic identification.

- 1 CA-LAN-354 (P-19-000354; La Sierra Canyon site; Seminole Hot Springs Resort site(?))
- 2 The site was not field checked. Sketches of the rock art can be found in Glassow (1968). See Figure 9.
- 3 Point Dume 7.5 quadrangle
- 4 Five red pictographs. 2 elements appear to be lizards or some other 4-legged reptile (the largest element is 9 inches tall), at least 2 Type 1A pictographs, + one indistinct red pictograph. Pcs. sea-shell and other cultural materials also reported at this site. A couple BRMs, and a few cupules (?) can be found at close-by site CA-LAN-353.
- 5 Type A1 and B1 pictographs
- 6 ECC
- 7 "Located in a rockshelter in an isolated boulder near the top of a hill"; springs near by.
- 8 Oak Woodland, Chaparral, Poison Oak
- 9 Miocene volcanic breccias
- 10 Not determined
- 11 Private
- 12 Site Record by Glassow (1968). Other References by: Lowe (1977), Edberg (1978), State of California (1988), and Knight (1998; 1999).
- 13 None
- 14 The hill where these pictographs are located is said to have a good view of the surrounding canyon. Lowe (1977) mentions additional pictographs in a near-by rock shelter, but does not elaborate (distance?, etc.- could it be CA-LAN-353??). The reported cupules at CA-LAN-353 were not field checked, and since their existence is not confirmed (it being unlikely that cupules are present in volcanic breccias) CA-LAN-353 is not included here as a *bona fide* rock art site.

- 1 CA-LAN-357/H (P-19-000357/H; the Chatsworth pictograph site; the Chatsworth Academy site).
The site complex also includes Walker's Chatsworth Cairn site- (CA-LAN-21: see Walker
1939:131-135; 1952:81-101) and the Stoney Point site (CA-LAN-89).
- 2 The site was field checked on multiple occasions. Sketches of the rock art can be found in
Sanberg, et al, (1978:28-39).
- 3 Oat Mountain 7.5 quadrangle
- 4 According to Sanberg, et al (1978), there are (or were) approximately a dozen loci of rock art at
this site, including perhaps 100 pictographs. Colors include polychrome in red, white and black,
and red only, white only and black only. There are also multiple loci of bedrock mortars and of
cupules. The "main panel", which was once ca. 3-4 meters long x 1 meter in height, appears to
have been smoke blackened previous to the application of pigments. Elements include:
anthropomorphs raked anthropomorphs, aviforms, the aquatic motif, groups of short parallel lines,
curvilinear lines, groups of dots, etc. The site complex includes an extensive midden, with
artifacts, flakes, historic trade beads, etc. Adjacent site CA-LAN-21 was a large mortuary site. A
historic component associated with Mission San Fernando is also located here, as is a post-mission
period ranch.
- 5 Type B1, B2, and C2 pictographs, and (at a minimum) Type 1 cupules.
- 6 Fernandeno and/or ECC.
- 7 The site consists of a series of small rock shelters and an open air midden. The area becomes
increasingly steep and rocky to the north, while the generally level floor of the San Fernando
Valley begins immediately to the south.
- 8 Oak Woodland, Chaparral and minor Riparian. Today the local vegetation also includes
introduced trees (especially eucalyptus) and several kinds of shrubs.
- 9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
- 10 Portions of the site complex were excavated previous to the modern development of the area.
Much of what remains has been capped with clean non-local soil (to protect it). What remained of
CA-LAN-21 (after excavation) has been completely destroyed by residential development. All of
the remaining pictographs are in very poor condition. The bedrock mortars and the cupules are in
good condition.
- 11 Private.
- 12 Site Records by: Singer and West (1969), and Salls and Bleitz (1990). Other references by:
Glassow (n. d.; 1991), Singer, T. King, et al (1969), Otte (1971), Barajas (1972), Gilmore (1972),
Leonard (1974), Lowe (1977), Romani, et al (1978; 1985; 1988), Sanberg Jr., et al (1978:28-39),
Romani (1981), Bleitz-Sanberg (1988), State of California (1988), and Knight (1998; 1999).
- 13 There may be collections at any or all of the following institutions: CSUN, Pierce College
(Woodland Hills), and the Los Angeles Natural History Museum.
- 14 This site was once one of the two largest villages in the NW San Fernando Valley.

1 CA-LAN-403 (P-19-000403; Seminole Hot Springs Resort site(?); Clyde Cammeron place)
2 The site was not field checked. The rock art at this site has apparently never been recorded.
3 Point Dume 7.5 quadrangle
4 "... One acre of midden, sandstone boulders, caves, bedrock mortars, rock paintings"; also
"Spanish names carved in rock at site" (Hollinrate 1969).
5 Unknown
6 ECC
7 In a rock shelter on a "very rough hillside" at (between?) the juncture of 2 small canyons.
8 "Heavy Chaparral" with some Oak Woodland and Riparian in the near-by canyon bottom (within
1/2 miles). "Spring 100 yd."
9 Probably Miocene volcanic
10 Hollingrate 1969 says "in process of destruction".
11 Private (see 14, below)
12 Site Record by: Hollinrate (1969). Other references by: Lowe (1977), State of California (1988),
and Knight (1998; 1999).
13 Unknown
14 The site area has a fine view of upper most Malibu Canyon. This sounds like an interesting site.
There is a relatively (1980s???) new house adjacent to the reported location of the rock art. The
area is quite isolated from other residences, and somewhat difficult of access (except for a dirt
road, which leads to/from the house). CA-LAN-717/H, where four horsemen have been painted, is
only a mile or two to the west, and there may be some connection between the four equestrians @
CA-LAN-717/H and the carvings (in Spanish) at LAN-403 (this is totally a guess, at least at this
time). In the spring of 1996 the land owner's address was obtained (via the services of a title and
trust company) and the land owner was contacted, using the US mail. The owner (Alan
Ginsberg... I don't think this was the famous one, but who knows???) did not reply, and one must
assume that he (they) did (do) not wish to be disturbed.
Note that there is a field sketch map attached to a CA-LAN-403 Site Record (at SCCIC) which
places this site a short distance west of the juncture of Kanan Road and Mulholland Drive (or
Highway)... i. e. at the recorded location of CA-LAN-717/H. However, the SCCICs Point Dume
7.5 quadrangle places CA-LAN-403 a short distance to the east of CA-LAN-717/H. This division
is confirmed by another CA-LAN-403 Site Record page, which has 4 photographs of CA-LAN-
403. Although the copied Site Records that were examined had poor quality reproductions, the
carved names and the bedrock mortars that are illustrated are not features that are present at the
well-recorded CA-LAN-717/H (see below).

- 1 CA-LAN-448/H (P-19-000448/H)
- 2 The site was field checked on multiple occasions. Sketches and photographs of some of the rock art can be found in Knight (1998; 1999).
- 3 Oat Mountain 7.5 quadrangle
- 4 At least 1 prehistoric petroglyph, several historic rock carvings (esp. "Pedro"), historic rock paintings. Midden, flakes, etc.
- 5 The single petroglyph appears to be abraded. The black "pictographs" are of early 20th century origin. Additional faint black smudges MAY be all that remains of authentic Native American pictographs.
- 6 Fernandeno and/or ECC
- 7 The rock art is found in a small, shallow, rock shelter, in the rocky hills overlooking the NW San Fernando Valley.
- 8 Depleted Oak Woodland, Chaparral.
- 9 Chatsworth Formation - massively uplifted Cretaceous marine sandstone
- 10 The single petroglyph is small and difficult to locate. The subsurface component of the site has suffered from repeated episodes of pot-hunting. The site was, and is, a favorite "party" place for some of the locals.
- 11 SCDPR
- 13 Site Records by: Gates (1972) and Knight (1991). Other references by: Goldman (1973), Bannon (1974), Lowe (1977), Archaeological Planning Collaborative (1980), Weil, et al (1981), Harrington (1986), and Knight (1991; 1998; 1999).
- 14 The few black "pictographs" (painted in creosote oil?) were apparently made by a particular member of the Miranda family, sometime after WW1 (Bannon 1974). "Pedro", whose name is present inside of one of the small rock shelters here, appears to be Pedro (or Pierre) Domec, whose family were the first (or second, depending on who you ask) non-Indian residents of the northwest San Fernando Valley. There are several additional names and sets of initials present in the same rock shelter where Pedro's name is seen. A considerable amount of weathering (of at least some of the names and initials) would seem to indicate that some of them are old enough to be considered historic. They were probably made by residents, or workers, at the former Bannon stone quarry, or even by persons associated with the old "De la Ossa" stage station (including possibly some of the stage passengers), which was located close-by this site. See CA-LAN-449/H, below.

- 1 CA-LAN-449/H (P-19-000449/H; Las Pilitas; The De la Ossa stage station; Bannon family
homestead).
- 2 The site was field checked. Sketches of the rock art at this site can be found in Knight (1998;
1999).
- 3 Oat Mountain 7.5 quadrangle
- 4 Cupules and grooves, cupules, recent historic pictographs (in black, orange and yellow), recent
"petroglyphs". Midden, flakes, etc.
- 5 Types 1 and 2 cupules (+ possible type 3 cupules).
- 6 Fernandeno and/or ECC
- 7 A series of small rock shelters located on a terrace at the base of very steep cliffs. A good spring
was once located here, but it dried out about 1904, when the excavation of a near-by railroad
tunnel interrupted the source of water.
- 8 Depleted Oak Woodland, Chaparral, minor Riparian.
- 9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
- 10 The site has suffered from repeated episodes of pot-hunting, for many years. In late 1993 much of
the site was accidentally destroyed AFTER purchase by SCDPR. Remarkably, none of the rock art
loci (both prehistoric and recent) were disturbed.
- 11 SCDPR
- 12 SRs by: Gates (1971), Knight (1990a, 1990b, 1991), Knight and Sherman (1993), Bartner, et al
(1994). Other References by Goldman (1973), Bannon (1974), Weil (1981), Harrington (1986),
Knight (1991a), Arnold and Blume (1993), Pletka and Arnold (1995), and Knight (1998; 1999).
- 13 SCDPR via UCLA Field classes. Probably also some materials at CSUN. Possibly some materials
at Pierce College, in Woodland Hills.
- 14 Two loci of cupules (inc. a couple of grooves) are definitive Native American in origin. One of the
historic pictographs (i. e. the snake) is painted with a black material, probably creosote, or another
kind of tarry substance. This appears to be the same substance that some of the historic
pictographs at near-by CA-LAN-448/H are painted with. The other historic paintings are done in
orange or yellow water colors, and do look "Indian" (but of what kind!?!). Two "petroglyphs" look
pretty new. Bannon (1974) reported that one of the younger members of the Miranda family (a
local early pioneer family) probably made at least some of the 'rock art' in the CA-LAN-448/H and
CA-LAN-449/H area(s). Also see comments for CA-LAN-448/H, above.

- 1 CA-LAN-640 (P-19-000640)
2 The site was field checked. The rock art at this site was apparently never recorded.
3 Oat Mountain 7.5 quadrangle
4 1 reported red "man-like" or reptilian pictograph
5 1 Type B1 pictograph
6 Fernandeno and/or ECC
7 In a small rock shelter
8 Chaparral, with near-by Oak Woodland
9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
10 Pictograph(s?) no longer extant, due to exfoliation and smoke-blackening from very recent camp
fires. Site itself severely disturbed by "partying", camping (homeless, etc.), and day use. The
(both) rock shelter(s) is (are) full of trash.
11 SCDPR (and NOT the City of Los Angeles)
12 SRs by Gates and McYntyre (1974), Weil (1980), Knight (1991). Other References by: Lowe
1977), Archaeological Planning Collaborative (1980), Weil (1981), Weil, et al (1981), State of
California (1988), and Knight (1998; 1999).
13 None
14 The 1974 site record shows that the site is hidden behind a large stand of "Yerba Santa". The plant
that is actually present is Laurel Sumac. The units excavated by Weil (1980) were apparently
made in the rock formations, which are found somewhat downhill, and immediately east of the
location of the shelter that was recorded in 1974. This mistake in location was repeated in the site
descriptions by Knight (1991; 1998; 1999). The site, as recorded in 1974, was relocated on 22
January 2001, by the author. Because there are no other adjacent (recorded) sites, it would seem
reasonable if BOTH rock shelters were referred to by the CA-LAN-640 trinomial. I suggest that
the shelter that was recorded in 1974 be called "locus 1", and that the area tested by Weil (and
mentioned by Knight) be called "locus 2".

- 1 CA-LAN-717/H (P-19-000717/H; Saddle Rock Ranch site; Cave of the Four Horsemen; Coronel-
or Cornell- site; prob. also recorded as CA-LAN-165); K. W. Thompson Ranch; CGLA-1;
National Register of Historic Places #82004617; this site is also sometimes incorrectly referred to
as the "Ronald Reagan Ranch").
- 2 The site was field checked. Sketches of the rock art at this site can be found in Reinhardt
(1989:51-80). Color paintings of the rock art of this site can be found in Grant (1965: Plate 16;
also see cover of soft-cover edition).
- 3 Point Dume 7.5 quadrangle.
- 4 About 200 mostly red only pictographs, a few black pictographs, one element with red and black,
1 (small) turquoise pictograph, 1 (small) olive green pictograph, yellow-white lines. 1 of the red
pictographs has superimposed incised lines. The pictographs are mostly in the 10-20cm range.
Reinhardt lists 5 panels, only one of which is in (mostly) good condition. Elements include: four
equestrians, an anthropomorph with a deer-antler headdress, anthropomorphs wearing feathered
regalia (aviforms), an anthropomorph holding a staff, anthropomorphs with tails, and other simple
anthropomorphs. Snakes, lizards, and possible plant motifs. Non-representational motifs include
dots, painted lines and drawn lines. The site is adjacent to a spring and is associated with a small
village site.
- 5 Mostly Type B1 Chumash Painted Style, but also includes some Type A1, A2 and B2 pictographs.
As noted above, at least 4 of the pictographs are historic.
- 6 ECC
- 7 On the western face of a large boulder, which is derived from the large peak above and to the east
of the site. There is a reliable spring just to the north of the site.
- 8 Oak and Walnut Woodland, Chaparral, Riparian
- 8 Miocene volcanic breccias. Several large boulders have tumbled down from the main mass of the
outcrop, which is above and just to the east of the site.
- 9 Only the west facing panel is still in generally good condition. This is 1) because the rock face the
pictographs are located on faces down at about a 35% angle, which creates a drip line that protects
the pictographs from most rain, and 2) because two other boulders enclose and confine the space
in front of the panel, which also helps protect the panel from the wind and rain.
- 10 Private. Professional researchers are sometimes granted access to the site.
- 11 Site Records by: Grant (1960); Leonard (1966); Cupples, Clewlow and Lowe (1977); Stephans,
et al (1981). Other references: Steward (1929:109); Los Angeles Times (1932); Grant (1965: Plate
16); Leonard (1966); Lowe (1977); Edberg (1978); Ribarich (1982); Hyder and Oliver (1986);
State of California (1988), Anonymous 1989, Dunbar (1989); Reinhardt (1989); Grant (1993) and
Knight (1998; 1999).
- 13 UCLA-FMCH #644
- 14 Although sometimes referred to as the "Ronald Reagan Ranch", former President Reagan never
owned, rented, or lived here (Personal Communication from the anonymous owner, December 19,
1997). Grant states that "This is the only site in Chumash country showing figures in profile and
horsemen" (1965). The site is well known because of this rare depiction of 4 equestrians.
Reinhardt speculates that they may depict the most impressive (for the Indians) part of the first
European land expedition to the Chumash country- that of Portola in 1770. An alternate
interpretation is that they are native Horse Shamen. In Breath of the Sun the Chumash Fernando
Librado tells Harrington about a wounded Indian named Miguel Jose, who "tied his belly
together... with some holy horse hairs (with believed supernatural powers) which he had". A note
about this statement by Travis Hudson reads "No doubt this was the sacred talisman, called
'*atwishwin*, which was used by the owner to call upon the supernatural powers of his dream helper.
It would appear from this that, in historic times, the Chumash were expanding the number of
dream helpers to include many from European contexts, such as the horse" (Hudson 1979b:117).
Consider that other figures at CA-LAN-717/H show "aviforms" (for example). It is likely that
these are depictions of Eagle Shamen, or Condor Shamen. These were people who were in
communication with the spiritual power of these great raptors. And this is probably true of the
other motifs that are depicted at the site. They represent spiritual power from a variety of
important sources and/or beings. In the Historic Period, these would have included horses.

1 CA-LAN-743 (P-19-000743)
2 The site was not field checked. The rock art at this site has apparently never been recorded.
3 Malibu Beach 7.5 quadrangle
4 "5 vertical red lines" (Bingham and Furnis 1976), "A red and white striped concretion and some
5 red staining" (Hyder and Conti 1992:129-130). Fire blackened ceiling (reason?).
6 A1 pictograph (apparently + a small amount of white pigment).
7 ECC and/or Fernandeno
8 In a small rock shelter, adjacent to Malibu Creek.
9 Riparian, Oak Woodland, Chaparral
10 Miocene volcanic breccias
11 Unknown
12 SCDPR
13 Site Record by: Bingham and Furnis (1976). Other References by: Lowe (1977), Edberg (1978),
14 Hyder and Conti (1990), and Knight (1998, 1999).
Unknown
Edberg describes the pictographs as 1 element consisting of 5 short red lines.

1 CA-LAN-748 (P-19-000748; Goat Buttes Pictograph Site)
2 The site was field checked. Sketches of the rock art can be found in Wheeler and Conti (1990) and
3 in Hyder and Conti (1992:131).
4 Malibu Beach 7.5 quadrangle
5 A red pictograph panel (color chart readings "from 10R 5/6 to 5/8 and 10R 4/6 to 4/8" (Hyder and
6 Conti 1992:130). Motifs include: a diamond chain, semi-circles divided into segments, one (left)
7 hand-print, partial hand-prints, zig-zag lines, rectilinear lines, amorphous stains. Hyder and Conti
8 report that one small piece of asphaltum and one basalt flake were present in the shelter. The panel
9 is 3.2 m left-right x 2.1 m up-down. All of the pigment appears to have been applied with fingers.
10 Type B1 pictographs
11 ECC and/or ECC
12 In a very shallow rock shelter a hundred feet or more above Malibu Creek. The shelter has a
13 commanding view of the creek below, and of the surrounding hills.
14 Chaparral, Oak Woodland, Riparian
Miocene volcanic breccias
The pictographs are poorly protected by the shallow rock shelter. The panel is generally in good
shape, and is probably not of any great antiquity.
SCDPR
SRs by: Anonymous (1976), Wong, Foster and Kelly (1976), Knight, et al (1993). Other
references by: Lowe (1977), Hoskinson (1983), State of California (1988), Wheeler and Walker
(1988), Hyder and Conti (1990; 1992); Knight (1998; 1999).
No collections reported.
The rock art here is located on a high cliff, in a very shallow rock shelter, the floor of which
consists entirely of bedrock. This is a "rock art site" plain and simple, and it's function must have
been entirely ceremonial in nature. It is not painted in the Chumash Painted Style, but instead
looks (specifically the chain or diamond net pattern) more like some of the rock art seen in regions
to the east, deep in Uto-Aztecan speaking territory. In this regards Hyder and Conti 1992 note "the
lack of representational images in the art of LAN-748". The reason for its different appearance
may be entirely due to a specialized ceremonial function, but it is also possible that it was painted
by non-Chumash people (i. e. by members of the Fernandeno tribe, who probably co-occupied,
with the ECC, the canyon where the panel is located). In either case, based on its appearance, this
may be a puberty rite site.

- 1 CA-LAN-1540 (P-19-001540)
- 2 The site was not field checked. The rock art at this site was apparently never recorded.
- 3 Calabasas 7.5 quadrangle
- 4 Possible red pictographs
- 5 Unknown
- 6 Fernandeno and/or ECC
- 7 Pictographs reported in a small rock shelter in an area of steep hills.
- 8 Chaparral, Oak Woodland
- 9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
- 10 Said to have been severely disturbed by graffiti and "partying".
- 11 Private
- 12 SR by Wakefield, Brown and Bissel (1988). Other references by Harrington (1986), and Knight (1998; 1999).
- 13 None
- 14 None

4-3 Rock Art Sites in the Ventura County Portion of the Study Area

- 1 CA-VEN-8 (P-56-000008)
- 2 The site was field checked.
- 3 Thousand Oaks 7.5 quadrangle
- 4 A mostly red pictograph panel- also some black and white pigment. Elements include a complex arrangement of: a diamond chain, which connects to a mandala like figure, small anthropomorphs (one appears to have raked hands and feet), and a number of other small (now) indistinct elements. The paintings cover an area ca. 170cm (vertically) x 75cm (L-R).
- 5 .Recently enhanced type B1 pictographs.
- 6 ECC
- 7 In a shallow rock shelter well above and over looking the narrows of a large canyon.
- 8 Chaparral, Oak Woodland, minor Riparian close-by.
- 9 Miocene volcanic breccias
- 10 The rock art component of this site can best be described as an authentic prehistoric rock art component, which has been "enhanced" by recent over-painting, perhaps as part of religious observances made by members of the modern Native Chumash community, and/or contemporary other Native American peoples.
- 11 Conejo Open Space Conservation Agency (COSCA).
- 12 Site Records by Peck (1951), Kyle and Pianiolo (1987), Pianiolo and Clevenger (1987), Knight, et al (1991). Other references by: Sonin (1995), and Knight (1999).
- 13 None
- 14 Most of the prehistoric pigment at this site has been over painted, with rather authentic looking "native" pigment. The newer pigment has been employed to enhance and renew what was a very weathered prehistoric pictograph panel. Based on personal communications from anonymous persons, it appears that the new pigment was applied by certain members of the contemporary Chumash community.

1 CA-VEN-35 (P-56-000035; Conjo and Conjo Grade site (Green 1935); Conejo Grade site)
2 The site was field checked. There are no good quality sketches, paintings, or photographs of this
site available at this time (but see Green 1935); the UCLA Rock Art Archive may have also some
color slides.
3 Newbury Park 7.5 quadrangle
4 The pictograph panel here is ca. 13 1/2ft long x a maximum of 7ft. in height. At least 43 elements,
painted mostly in red, are visible. A few elements are black, and white, pink, and orange have also
reported here (Lowe 1977:52). Motifs include: anthropomorphs, raked anthropomorphs, an
inverted anthropomorph (or perhaps a frog?)- with a solid body, but a head in outline (similar to
one that used to exist at LAN-48/49...see ibid.:20), the aquatic motif, insects, circles, vertical
lines, and a curved element, which may represent "suns, moons and stars...a possible thunderbird
and some abstract figures" (ibid.:20). Most of the figures are solid, but a few are in outline.
5 Type B1 and B2 pictographs
6 ECC
7 In a shallow north facing rock shelter overlooking a small arroyo.
8 Oak Woodland, Chaparral
9 Miocene andesite
10 Most of the pictographs are in fair to good shape, although some show obvious signs of fading. A
few recently scratched initials are also present, although the initials have not directly damaged the
pictographs.
11 The area is private and permission to pass is required.
12 SRs by: Rozaire (1960), Glassow and Leonard (1962), and Maxwell (1968). Other references by:
Green (1935), Grant (1960), Lowe (1977), Hudson and Conti (1981), State of California (1988),
Grant 91993), Sonin (1995), and Knight (1999).
13 Morepark College?
14 This is a very interesting site, with the pictographs in generally good condition. The panel is in
need of proper recordation.

1 CA-VEN-37 (P-56-000037; Mont Clef site)
2 The site was not field checked. The rock art at this site was apparently never recorded.
3 Newbury Park 7.5 quadrangle
4 A few red and possible some black pictographs. Pictos reported to be in 10-15cm size range, but
otherwise not described.
5 Reported Type B1 pictographs
6 ECC
7 In a small rock shelter near the mouth of a small arroyo.
8 Oak Woodland and Chaparral
9 Miocene volcanic pyroclastic
10 The pictographs are reported to have been damaged by 22 rifle fire and by natural weathering. The
few pictographs that remain are reported to be in very poor condition.
11 Private (California Lutheran College?)
12 SRs by: Glassow and Leonard (1962), and Maxwell (1968). Other references by: Lowe (1977),
State of California (1988), and Knight (1999).
13 UCLA-FMCH #373
14 None

- 1 CA-VEN-57 (P-56-000057; CGV-2; Gilmore Ranch Rock Shelter; Yerba Buena-Cotharin Site;
Yerba Buena Cave)
- 2 The site has been field checked several times from 1990 to the most recent check on 23 June 1999.
Outline sketches of the rock art can be found in Green (1935). Photographs of the rock can be
found in Merrill, 1999 pp. 4-7. See Figure 10.
- 3 Triunfo Pass 7. 5 quadrangle
- 4 A small rock shelter with three small loci of red pictographs, and 3 or 4 small groups of possible
cupules. The leavings of an excavation of the midden in the shelter (i. e. many small pieces of
mussel and an occasional small flake) can be seen on the floor of the shelter, and on the hillside
directly in front of and below the shelter. Some 148 artifacts are said to have been excavated here.
The rock art here can be described as follows:

Pictographs

The left-hand group of pictographs consists of 2 elements with the same motif- neck-less anthropomorphs (these have previously been described as "frog-like") which are arranged side-by-side- just touching. The element on the right is slightly larger than that on the left. The arms and legs of both elements descend down and out, away from the body, and then sharply turn into a straight-up orientation. They have 3, 4, or 5 digits, which are NOT rake-like. These 2 pictos, seen together as a mini-panel, are ca. 40 (L-R) x 20 (U-D) cm in size. Although somewhat faded (they have been semi-covered with soot from local wildfires, and perhaps from occasional modern campfires) they are generally well preserved.

There is also a small group of possible cupules about 1 meter below these 2 pictographs (see below).

The central group of pictographs consists of 3 different elements arrayed in a vertical "stack". All 3 elements suffer from at least some soot damage. The upper-most element is a circle with a dot in the center. It is somewhat less than 10cm in diameter. The central motif is that of an anthropomorph. Here both arms are raised in a straight line at an angle away from the body, while legs descend at an angle straight away from the body (i.e. they are *sans* elbows and knees). This element is less than 15cm tall, and there are three fingers on each hand, and only a few toes on the feet (exfoliation renders the exact numbers a moot point). The bottom element is mostly in poor shape, but it appears to be essentially the same motif as seen in the 2 left-hand elements, at least in that both the arms and legs are bent and pointing upward (unlike the element superior to this one). The upper round element has some soot on it, but is OK condition. This is not, unfortunately, true for the central and lower elements. Although the upper 1/2 of the middle figure is in fair condition, the bottom 1/2 is quite exfoliated. The lower figure has also suffered from substantial exfoliation. The condition of these two elements (with pit-like exfoliation) suggests that 22 caliber bullets have impacted the pictographs at some time in the not too distant past.

There is also a small group of possible cupules about 1 meter below these 3 pictographs (see below).

The right-hand group of pictographs consists of two elements, one above the other. Small amounts of soot cover both of these pictographs. The upper most element appears to be generally similar to the two left-hand elements (and the lower central element), although it suffers from considerable exfoliation (again possibly due to being used as a target). Here only the right arm and left leg (facing the panel) are clearly visible. Both appendages angle down and then bent straight up, and the head appears to have two "horns" (i. e. some sort of head dress is faintly visible). The lower motif at first appears as a partially filled-in circle, or as a (possible) sand-dollar, or other possible solar motif. However, after being photographed with a digital camera, and being computer enhanced, the motif looks more like a (not-well drawn) spiral. Dr. Chester King says that the motif may represent a Datura flower. In any case, this element also appears to have been used as a target.

As with the previous 2 mini-panels, there is also a small group of possible cupules about 1 meter below these 2 pictographs (see following).

The Cupules

It appears that there are at least 3 (and perhaps 4) small clusters of cupules in this rock shelter. If indeed they ARE cupules CA-VEN-57 would then represent only the 3rd positively identified site with a cupule component in the Santa Monica Mountains (along with CA-LAN-45/H and CA-VEN-119). At this site each cluster of possible cupules covers an area of only about 20 x 20cm (i. e. about 400 square cm), and each group includes about 10 cups. All 3 (or 4) clusters can be (barely) seen on the vertical rock shelter wall, in the part of the shelter roughly 1 meter below the pictographs. Even with close examination, it is difficult to confirm that these are indeed cupules. The sandstone here exfoliates and otherwise weathers quite readily, and there are numerous natural dips and pits in the rock formation, in a variety of sizes and shapes, which are clearly NOT man-made. However, it is interesting to note that 1 cluster of possible cupules is located directly below (again, ca. 1m) each of the 3 mini-pictograph panels (with the 4th cluster set about mid-way between and below the left-hand and center clusters of cups). Again, although the "cupules" are faint and may be natural, it does seem that, at a minimum, Native Americans intentionally placed small groups of pictographs directly above natural cupule-like depressions. It is also possible that natural pitting was enhanced. It is also possible that some, or all, of the cupules were never especially distinct or well formed (like those seen at CA-VEN-149, for example, where the act of manufacture in and of itself seemed to be adequate for natives purposes), and that, given subsequent weathering, it is now almost impossible to recognize these particular cupules as man-made.

5 Type B1 pictographs

6 ECC

7 In a small rock shelter which is located at a steep narrows, where 2 large drainage's come together.
8 Oak Woodland, Chaparral, Riparian (inc. lots of Poison Oak).

9 Miocene (?) sandstone

10 The pictographs have been directly damaged, probably to in impact(s) of 22 caliber bullets, and indirectly damaged due to the deposition of various amounts of soot, both from natural and man-made fires. However, most can still be clearly seen, if one can locate them to begin with.

11 Private.

12 Site Records by: Grant (1960), Leonard (1966), Knight (1991), Knight and Stickle (1991), and Merrill (1999). Other references by: Green (1935), Wallace (1955- on adjacent village site VEN-9), Lowe (1977), Martin and Martin (1982), Wallace (1983), State of California (1988), Sonin (1995), and Knight (1999).

13 The excavations were performed by the University of Southern California (USC). We assume that the collections are curated at that institution. See Wallace (1983) for an artifact list.

14 There is much smoke blackening in this attractive cave, and the pictographs are gradually being obscured. Those who do not care to risk coming into direct contact with Poison Oak will probably want to avoid this site, or to, at least, take appropriate precautions before attempting the visit. The Gilmore Ranch site (CA-VEN-9) is located a short distance to the east of this rock shelter site. Merrill's 1999 Site Record lavishly illustrates this site.

- 1 CA-VEN-119 (P-56-000119)
- 2 The site was field checked. There are apparently no sketches, paintings, or photographs of the rock art at this site available at this time.
- 3 Newbury Park 7.5 quadrangle
- 4 The site consists of three recorded and one unrecorded components. These are:
- K-1= 46 red children's hand-prints (1980)
 - K-2= A small open air shell midden (1980)
 - K-3= A small open air knoll with a few cupules (1980)
 - XXX A rock shelter with "red on a black background" pictographs which depict "small animal and human figures". They are "solid and rectilinear" and there is no superimposition (Lowe 1976:25).
- 5 Type A1 and B1 pictographs; Type 1 cupules.
- 6 ECC
- 7 The pictographs are located in at least 2 different rock shelters, all in the bottom of a small, but deep, rugged, well-watered arroyo. This at or close by the point that this arroyo is joined by a 2nd deep arroyo, also well watered.
- 8 Oak Woodland, Chaparral, and some Riparian. LOTS of Poison Oak, especially where the children's hand -prints are located.
- 9 Miocene volcanic andesites. The bottom of the arroyo is bedrock, and is filled with boulders large and small. The bottom of the canyon is mostly filled with coarse gravel.
- 10 The 1965 Site Record says that the (later designated) K-1 pictographs had "30% of decorated surface flaked away". By the mid-1990s most of these pictographs had been obscured due to being covered with soot, either from brush fires and/or from being used as a camping spot. Numerous empty beer bottles in the area suggest that the place remains well used today. In 1993, when examined by the author, the hand-prints described in the 1980 Site record were still in good condition. The pictographs, at first viewing, appear to be well protected by a healthy hedge of Poison Oak. However, even given this natural protection, a few of the paintings have been outlined in chalk, probably to make them show up better on photographs.
- 11 Private
- 12 Site Records by: Leonard (1965), and Wlodarski and Kavanaugh (1980). Other references by: Lowe (1977), Hudson and Conti (1981), State of California (1988), Sonin (1995), and Knight (1999).
- 13 1 quartz crystal was recovered (see 1980), but its location is currently unknown.
- 14 None of the existing Site Records to date completely list all of the components that make up this site. The 1965 Site Record mentions very weathered pictographs, but does not describe them in detail (they were not hand-prints). The 1980 Site Record mentions 46 red hand prints (K-1), plus a possible hearth (@ K-2), and cupules (@K-3). Therefore, there are at least 2 loci of representational pictographs. There is a very small rock shelter up canyon from the hand-prints about 100ft. The red smudges in this small shelter may be all that is left of the pictographs that were first recorded in 1965. Leonard's 1965 Site Record mentions (under "Vandalism") a "few scratched areas." It is possible that these scratched areas are actually incised pictographs. The children's hand-prints are very suggestive that this locus may have been used for puberty rites.

- 1 CA-VEN-149 (P-56-000149; Lake Manor pictograph site)
2 The site was field checked on multiple occasions. Sketches of the rock art can be found in Sanberg
3 Jr., et al (1978:28-39), and Knight (1998).
4 Calabasas 7.5 quadrangle
5 2 small rock shelters with a few polychrome (red, black, white) pictographs, and red only, black
6 only and white only pictographs. A few small poorly defined cupules can also be seen in front of
7 and directly below the polychrome painting, and one low rock shelter (on the opposite side of the
8 canyon from the polychrome paintings) has 7-8 cupules only. The shelter with the polychrome
9 (etc.) paintings has smoke blackening. Elements at site as a whole include: a raked
10 anthropomorph, a non-raked anthropomorph, a cross, a small diamonds net; a grouping of red and
11 white dots (within a painted circular area) and (other) abstract non-definable figures. The main
12 panel is ca. 1 meter wide and 3/4 meters in height. CA-VEN-149 is closely associated with CA-
13 VEN-148, an adjacent occupation area.
14 Types B1, B2 and C2 pictographs; Type 1 cupules.
Fernandeno and/or ECC
In three small rock shelters on both sides on a small arroyo. The main panel is in the shelter on the
east side of the arroyo. The area is very steep and rugged to the north, but becomes increasingly
level towards the south.
Oak Woodland, Chaparral, and some Riparian. Also many introduced species (the area is
residential).
Chatsworth Formation - massive uplifted Cretaceous marine sandstone
The main panel (east side of arroyo) is in mostly good condition. The pictographs on the west side
of the arroyo are very faint and difficult to spot. The cupules below the polychrome pictographs
are inconspicuous, but those in the low rock shelter on the west side of the arroyo, once they are
located, are fairly obvious.
Private. The property owners on both sides of the arroyo do NOT wish to be disturbed (here I note
that the heavily armed "bikers" that live(d?) in the house below the rock shelter on the west side of
the arroyo (i. e. @ CA-VEN-148.... the excavated site is in the back yard of an old house) were
happy to share their Bud Light with me, and that they did put their firearms away, once that they
were satisfied that I was not a police spy).
Site Records by: Rozaire (1960), Knight (1991), and Knight, et al (1990; 1996). Other references
by: Lowe (1977), Sanberg Jr., et al (1978), Harrington (1986), Bleitz-Sanberg (1988), State of
California (1988), Steinberg (1994), and Knight (1998; 1999).
CSUN? Southwest Indian Museum? Color slides in possession of Dr. Edwin Krupp of Griffith
Observatory and Dr. John Johnson of SBMNHDA.
The current property owners report that the previous property owner stated that there were a few
very faint red pictographs in a small rock shelter, immediately (3-4m) east of the shelter with the
polychrome paintings. This pigment is no longer visible. The polychrome panel here is much
smaller than, but obviously similar to, the main panel at not-too-distant Burro Flats. This site was
visited by John P Harrington and by Juan and Maria Melendrez in 1917 (see Harrington 1986).
An unrecorded midden deposit is found to the immediate south of the eastern portion of CA-VEN-
149.
In addition to the two groups of pictographs at CA-VEN-149, Harrington also states that "Juana
Melendrez also knew of a third painting- this painting lies in the "rocky reef Mugu ward" (i. e. in
the rocky area to the south) of the Domec ranch house a block or so from the ranch house"
(1986:35; line 106-152:1:4). Harrington's party, however, could not relocate these pictographs,
and their location and current condition remains unknown. They may be the pictographs at CA-
LAN-1540.

1 CA-VEN-163 and CA-VEN-165 (P-56-000163 and -000165; Hummingbird Ranch site complex)
2 The site was field checked on multiple occasions. See Figures 11 through 15 and Figures 16-18.
3 Santa Susana 7.5 quadrangle
4 There are (or were) at least 3 loci with pictographs at or close-by the Hummingbird Ranch. There
are also multiple loci of cupules and several grooves in this area. Cupules are also present at other
close-by (unrecorded) loci. Pictograph elements (all of which are various shades of red) include a
raked anthropomorph, circles, a possible sun symbol, a diamond net, vertical semi-parallel lines,
radiating lines, and etc. A few BRMs also present within the complex. Many baskets, points,
groundstone implements, flakes, midden, etc. were recovered from various loci in the 1950s.
5 Type B1 pictographs; Type 1 cupules.
6 ECC
7 The various loci here are located in and by several rock shelters which are located on a steep
hillside. A small flat (i. e. a field) is located directly to the west of these rocks only a short
distance.
8 Chaparral, Oak Woodland, some Riparian. There are good springs in the area.
9 Chatsworth Formation - massively uplifted Cretaceous marine sandstone
10 The diamond chain pictograph is in fairly good condition, but all of the other pictographs are in
poor condition, at best. The cupules seem to be in good condition. Much of the Hummingbird
Ranch site complex (which is very under recorded) has been subject to repeated vandalism,
although part of the site may remain, somewhat protected by inaccessibility and by chaparral.
11 Various parts of the site complex are found on both MCRA and private land.
12 Site Records by: Apostolides (1963), Glassow (1964a, 1964b), Kuhn (1980), and Whitley and
Simon (1995). Other references by: Redtfeldt (n. d.), Howe (1954), Steele (1982:27), State of
California (1988), and Knight (1999; 2001)
13 UCLA-FMCH #423; Southwest Indian Museum (?) and/or ASASC (?).
15 Redtfeldt (n. d.) recorded several of the "CA-VEN-163" pictographs during the
ASASC/Southwest Indian Museum study of the area (Howe 1954). The pictographs that were
sketched by Knight in 1991 (Knight 1998) can be seen in a small rock shelter that is a short
distance SOUTH of CA-VEN-165. They are included with the CA-VEN-165 trinomial here. Note
that Knight 1998 mistakenly identified these 2 pictographs as being at CA-VEN-163, which is
actually a short distance NORTH of CA-VEN-165 (Knight 2001). It is curious that Steele's
otherwise excellent history of the Archaeological Survey Association of Southern California
provides a photograph of a "sample of artifacts found at Hummingbird Ranch", but does not
include the Hummingbird Ranch investigations with the summary of projects undertaken by the
ASASC (1982:182-188).

- 1 CA-VEN-195 (P-56-000195; "Treasure House of Prehistoric Cave Art"; Boney Mountain
pictograph site; Capito Caves; CG-15).
- 2 The site was field checked on multiple occasions. Sketches of the rock art can be found in Gibson
and Singer (1978:45-64) and Garvin (1978:65-88). C. King's 1999 Site Record lavishly illustrates
this site.
- 3 Triunfo Pass 7.5 quadrangle
- 4 Pictograph panels in 2 rock shelters. 30 (or so) pictographs in the upper most shelter, 15 (or so)
pictographs in the lower shelter (there is also a 3rd shelter between these 2, but no pictographs are
present). All of the paintings are red and are mostly painted in fine detail. Elements include:
anthropomorphs, aviforms, a frog, a swordfish, a target-like motif, the aquatic motif, lizards, a
small set of wavy parallel lines, one small net-like form, and other semi-natural forms. The
paintings are mostly fairly small (i. e. are 10-15cm in height). Gibson and Singer describe the
excavation of the site and the artifacts that were recovered there. Smoke blackening appears to
have been applied in the lower shelter only.
- 5 Type B1 pictographs.
- 6 ECC
- 7 Located near the top of a high narrow arroyo, in a rock shelter, which is adjacent to a spring. The
site has an excellent view of the southern foothills of Boney Mountain (to the north) and the
Pacific Ocean (to the south). The Gilmore Ranch site (CA-VEN-9- undoubtedly the home village
of the people that made the paintings here) can be seen just over a mile to the south.
- 8 Oak Woodland, Chaparral, minor Riparian
- 9 Miocene volcanic pyroclastic conglomerate boulders derived from the Boney Mountain massif
immediately to the north. There is truly magnificent scenery in all directions from this site!
- 10 Preservation is mostly good to excellent, although at least 2 of the recorded pictographs appear to
have "disappeared" (they may have been chipped off by vandals; see Knight 1991b).
- 11 Private
- 12 Site Records by: Mayhew (1969), Grant (1970), Knight (1991), and C. King (1999). Other
References by: Gibson and Singer (1970; 1978), Miller and Resnick (1976), Lowe (1977), Garvin
(1978), Hudson and Conti (1981), Hudson and Lee (1984), Hedges (1985), Hyder and Oliver
(1986), State of California (1988), Romani, Romani and Larson (1985), Knight (1991b; 1998),
Sonin (1995), Sehgal (1989), and Whitley (n. d.; 1992).
- 13 UCLA-FMCH #556
- 14 This site is, artistically, the finest pictograph site in the Santa Monica Mountains.

- 1 CA-VEN-203 (P-56-000203; Circle X Boy Scout pictograph site).
2 The site was field checked. Photographs of the rock art can be found in C. King (1999).
3 Triunfo Pass 7.5 quadrangle.
4 "Badly weathered and exfoliated pictographs in black and red" (1970 SR). Flakes, shell.
5 Type A1 and B1 pictographs
6 ECC
7 A small cave high up on a very steep hillside. Located near the highest part of the Santa Monica
Mountains
8 Chaparral
9 Conejo (Miocene) volcanics
10 See 4, above.
11 SCDPR
12 Site Records by: Hollingrake and King (1970), Chamberlain, Sampson, Hines, and Kelly (1976),
and C. King (1999). Other References by: Lowe (1977), State of California (1988), Sonin (1995),
and Knight (1999).
13 None (although 1 possible artifact- a "fin ray spine bone" -was recovered by C. King in 1999).
14 This rock shelter site was field checked by the author, Dr. Chester King, and others, on 21 May
1999. The 1999 field check confirmed that there are a dozen (or so) thin painted lines here. The
most obvious are 10-12 mostly vertical red lines. These are arranged with the lines about 2-3cm
apart. The panel is ca. 80cm (left-right) x 30cm (up down). Small amounts of additional red
pigment suggest that these lines were formerly connected. . . .perhaps once forming a net-like
pattern. There are also a few random black (curvilinear) lines in close association with the red
lines. These cover an area of +1m (left-right) x -1m (up-down). Although there is general smoke-
blackening in parts of this rock shelter, some of these black curvilinear lines may have been
intentionally made. These observations confirm those made by Hollinrake and Tom King in 1970.
Minor pieces of sea-shell (mostly mussel) were observed in the shelters thin layer of soil (in
1999), as were 1 or 2 rhyolite flakes. The site is quite isolated and difficult to get to. C. King's
1999 Site Record illustrates this site. However, the paintings are so faint, that even with a
computer enhanced digital photograph, detail is still difficult to define.

1 CA-VEN-242 (P-56-000242; Boney Mountain Pictograph site; Circle X Ranch pictograph site;
USC 5-18-35; CGV-10; Van Valkenberg's Boney Mountain Group 2?)
2 This rock shelter site was field checked on 21 May 1999. Sketches of the rock art can be found in
McAuley (1987; 1990), and photographs can be found in C. King (1999). See Figure 19.
3 Triunfo Pass 7.5 quadrangle
4 2 adjacent shallow rock shelters, one of which is host to several red pictographs. Elements include:
circles, a sun-like motif, a condor, the aquatic motif, anthropomorphs, parallel and random lines,
and "rake-like" motifs. The reported dolphin motif is an optic illusion, caused by the weathering of
some of the pigment. Pcs. of shell, rhyolite and chalcedony flakes, etc. are also present.
5 Types A1 and B1 pictographs.
6 ECC
7 2 rock shelters in a high cliff, above a narrow arroyo.
8 McAuley (1990) lists over 20 species of plants which occur near this site. These include: Bay
Laurel, Red Shank's, Poison Oak, Toyon, Holly Leaf Cherry (or Islay), Chamise, yucca,
buckwheat, etc. (it is too bad that archaeologists, etc., do not have excellent plants lists like
McAuley's for all sites!).
9 Middle Miocene "Andesitic agglomerate tuffs and flows".
10 Some elements were outlined in chalk (previous to 1971), while other elements may have been
enhanced or otherwise added to relatively recently. The pictographs have also suffered from some
natural weathering. On 1971 Allport noted that some of the pictographs were "fake". Lowe
suggests that perhaps, since Green had mentioned the pictographs in 1935, some pictographs were
authentic, while others may have been made by (or for) the Boy Scouts (previous to acquisition by
the State of California, the Circle X Ranch was a Boy Scout camp). Despite it's isolation there is
some evidence of "pot-hunting" here.
11 MCRA
12 Site Records by: Grant (1961), Allport (1971), McAuley (1987; 1990), and C. King (1999). Other
References by: Green (1935), Lowe (1977), State of California (1988), Sonin (1995), and Knight
(1999).
13 USU (the University of Southern California) may have additional information about this site.
14 The 1999 field check confirmed the continuing existence of a number of red pictographs, at three
separate places in this rock shelter. One pictograph, previously described as a "condor", indeed
does appear to represent an aviform, but there is no way to confirm (or not) whether it is supposed
to represent a condor. Other previously described elements were also observed (i. e. a possible
solar motif, 6-9 "aquatic" motif elements, 7 circles, "hash marks", and a "rake type" element).
However, one additional previously reported element was NOT observed. This is a "dolphin"
element. It appears that one (or more) of the more weathered aquatic motifs was misidentified as a
"dolphin", which is actually nothing more than natural smearing of some of the red pigment. A
digitally enhanced image of this area of the cave reveals that no dolphin motif is present (C. King
1999). It was also noted that all of the aquatic motif/elements and all of the circle motif/elements
had been "enhanced" with an outline of white chalk, undoubtedly for photographic purposes. C.
King's 1999 Site Record lavishly illustrates this site. The site is pretty isolated and difficult of
access.

1 CA-VEN-314 (P-56-000314; Schmidt (construction company) rock shelter)
2 The site was field checked. There are apparently no accurate sketches, paintings, or photographs
of the original rock art from this site (but see item #14, below).
3 Newbury Park 7.5 quadrangle
4 Red and white pictographs; smoke blackening of some kind may also have once been present.
The panel has been described as: "Pictograph scene of 'stick' men on 'stick' boat surrounded by sea
life....red and white on black background" (Maxwell 1974). Elements are said to have included a
five pointed star, examples of the aquatic motif, and several anthropomorphs. Unfortunately, scale
is not provided.
5 Type B1 and B2 (?) pictographs.
6 ECC
7 In a cave that was once 30ft. wide, 12ft. high, and 10ft. deep (Maxwell 1974).
8 Probably mostly Chaparral, with some Oak Woodland and near by Riparian.
9 Tertiary volcanic basalt
10 The site has been completely destroyed due to road and quarry construction.
11 Private
12 Site Record by: Maxwell (1974). Other references by: California Lutheran College (1969),
Lowe (1977), State of California (1988), Maxwell (1994), Sonin (1995), and Knight (1999).
13 Camarillo Historical Society? (Maxwell 1974)
14 " A drawing was reproduced on a mural in the Stagecoach Inn (museum- which) burned in 1971.
The drawing was published on the cover of the Conejo Art calendar in 1972" (Maxwell 1974).
Lowe (1977) says that: "We visited this museum to look at the mural and felt that some artistic
license must have been taken with its presentation as it is so uncharacteristic of anything else in
our study area....I talked with the artist of that calendar and he said that the drawing was a
composite...".
I was recently told that the painting either survived the fire, or that a reproduction was made, since
such a painting is apparently currently on display at the (repaired) Stagecoach Inn.

1 CA-VEN-612/H (P-56-000612)
2 The site was field checked. The rock art at this site has apparently never been recorded.
3 Santa Susana 7.5 quadrangle.
4 12 cupules, 4 BRMs, flakes, a small historic dam, etc.
5 Type 1 cupules.
6 ECC
7 At base of steep rocky hills. Good water close by.
8 Oak Woodland, Chaparral, some Riparian, introduced grasses.
9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
10 Much of the site and vicinity has been impacted either by residential development and by
intentional vandalism.
11 Private
12 Site Records by: Pense (1978), Wlodarski, and Kuhn (1981). Other references by: Wlodarski and
Pense (1981), and Knight (1999).
13 There may be a collection at Pierce College.
14 The 1981 report on this site by Wlodarski and Pense includes a good artifact catalogue, but no
sketch of the cupules.

1 CA-VEN-613 (P-56-000613)
2 The site was field checked. Sketches of the rock art can be found in Benson (1979). See Figure 20.
3 Santa Susana 7.5 quadrangle
4 Red pictographs, inc. small chevrons, half of a possible sun symbol. These are directly associated
with combination incised and drilled petroglyphs. A couple of small grooves may be man made.
Burnt soil, burnt rocks, and an occasional flake can be seen in the rock shelter where the rock art is
found.
5 Type B1 pictographs and drilled and abraded petroglyphs.
6 ECC
7 A small rock shelter on a hill side above a small, well watered, arroyo.
8 Oak Woodland, Chaparral, some Riparian, and a few introduced plants.
9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
10 All of the rock art is still clearly visible (although it helps to know where to look!). Someone
(in 1996) incised a 3-4ft. tall "T Rex" into the rock face adjacent to the native rock art.
11 City of Simi Valley Department of Recreation and Parks.
12 Site Records by: Pense (1978), Benson (1979), and Kuhn (1981). Other Reference by: Knight
(1999).
13 Pierce College may have a collection. There may be a collection at Rancho Simi/Strathern Historic
Park.
14 This site is located in what has become a popular day hiking area. This is mostly good, since the
area where the site is located is quite pretty, and much of it was almost made into a housing tract,
but it is now parkland instead. Unfortunately, a few of the people who use the area have not learnt
to respect it. The small amount of trash one occasionally sees is easily cleaned up. The T Rex is
vandalism.

1 CA-VEN-630 (P-56-000630)
2 The site was not field checked. The rock art at this site has apparently never been recorded.
3 Thousand Oaks 7.5 quadrangle.
4 Multiple loci of cupules, several BRMs, native trail in bedrock, flakes, etc.
5 Type 1 and Type 3 cupules; also possible Type 2 cupules.
6 ECC
7 Rolling hills with small drainage's and various outcrops of rock, some with rock shelters.
8 Chaparral and Oak Woodland. Some Riparian near by. Plant species include: Sycamore, Coast
9 Live Oak, Poison Oak, Purple Sage, White Sage, buckwheat, etc.
10 Probably Eocene marine sandstone
11 The site is reported to be in good condition (Michael Kuhn, personal communication).
12 City of Simi Valley school district.
13 Site Record by: Schupp-Wessel (1979), Wlodarski (1979), Kuhn and Benson (1980), and Kuhn
14 and Taylor (1980). Other references by: Benson (1979), Wessel and Schupp (1979), State of
California (1988), Bissel (1996), and Knight (1999).
@CSUN?
Researchers believe that certain of the cupules at this site are arraigned so as to identify the Winter
Solstice.

1 CA-VEN-632 (P-56-000632)
2 The site was not field checked. The painted swordfish is illustrated in Whitley (1996:17, Photo
3 46). Sketches of the rock art at this site can be found in C. King (1983). See Figure 21.
4 Thousand Oaks 7.5 quadrangle
5 "Midden.... and bedrock mortars on both sides of the stream". Also red and black pictograph
6 panel and associated cupules, red pictographs, black pictographs, and additional loci of cupules.
7 Elements include: a swordfish, a possible water strider, circles, and a small diamond chain.
8 Types A1, B1, A2 and B2 pictographs; Type 1 (etc.?) cupules.
9 ECC
10 Rolling hills with small drainage's and various outcrops of rock, some with rock shelters.
11 Oak Woodland, Chaparral, some Riparian, introduced grasses.
12 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
13 The site is largely intact.
14 County of Ventura- the property is operated as the Oakbrook Park Chumash Interpretive Center.
Site Records by: Maxwell (632-C and 632-E; 1979), Maxwell and Sanger (632-F to 632-K; 1979),
Sanger, Lee, and Maxwell (1979), Sanger, Sanger and Edberg (632-A and 632-B; 1979), Heeb and
C. King (632-M and 632-N; 1983), and C. King (632-L and 632-O; 1983; 632; 1989). Other
references by: C. King (1988), Whitley (1996), and Knight (1999).
@ Ventura County Historical Society Museum and/or Oakbrook Park Chumash Interpretive
Center.
The rock art at this site is described in Whitley (1996: 175-179).

1 CA-VEN-732
2 The site was not field checked. The rock art at this site has apparently never been recorded.
3 Calabasas 7.5 quadrangle
4 3-4 black pictographs. +50 cupules in bedrock, and a few cups on a portable slab. Also quartzite
flakes. The remains of 6 brush houses were said to still be standing near here at the end of the 19th
century (Personal Communication by local rancher Bud Taylor to Richard van Valkenburg, late
1930s). 1 motif an aviform, 1 an anthropomorph. Only 4 pictos faintly visible today, with several
other smudges of paint visible, but unidentifiable (Michael Kuhn, personal communication).
5 Type B2 pictographs.
6 ECC
7 In a very steep and rocky area, on the north flank of the Santa Susana Mountains.
8 Chaparral and Oak Woodland at the site, with additional Riparian habitat to the north, on the
canyon bottom.
9 Chatsworth Formation - massive uplifted Cretaceous marine sandstone
10 Condition of pictographs reported to be mostly poor (Mike Kuhn 1996 Personal Communication).
11 Brandeis-Bardin Institute
12 SR by Kuhn and Benson (1981). Other reference by Knight (1999).
13 Not determined
14 Van Valkenburg, via Bud Taylor, reported that "the last camp of the Indians" was in this area, as
late as 1878. This would appear to mean that Indian brush houses, and not necessarily the Indians
themselves, were still present here in 1878.
Additional Type 2 cupules may also be present at or close by this site.

- 1 CA-VEN-1072 (P-56-001072; formerly VEN-151 to VEN-161 and VEN-1065 to VEN-1068; CGV-4; National Register of Historic Places #76000539; Burro Flats site, Rocketdyne site; Silvernail #1)
- 2 The site was field checked on multiple occasions. The site best color illustrations can be found in Grant (1965, plates 25 and 30), and in McCawley (1996, plate 3- which shows locus 10, and Figures 66 and 67- which show locus 5). The best verbal description of the "main panel" (i. e. locus 10) can be found in Edberg 1985. See Figures 22-28.
- 3 Santa Susana 7.5 quadrangle.
- 4 Romani, et al (1988:112) enumerate "at least 8 pictograph panels and 14 distinct petroglyph concentrations, which include true petroglyphs, cupules, incised rocks, and bedrock mortars". Importantly, Romani, et al, suggest that the intentional spatial distribution of the BRMs at Locus 5 places them (the BRMs) into the category of rock art. In other words, the BRMs here have a visual, as well as a functional, aspect, and are thus, at least to some degree "artistic" in nature. The individual rock art components at this site include: Polychrome pictographs (in red, white, and black, in red and white, and in red and black), red only pictos, black only pictos, white only pictos, orange only pictos, blue only pictos, 4 petroglyphs, cupules (sizes vary), and multiple crude grooves (at locus 7). Many of the pictographs, and some of the cupules, at least at the main panel, are closely grouped together, so that the panel as a whole can be considered to be essentially a single composition. This may have also once been the case at locus 6, but here weathering is so advanced that any (possible intentional) overall impression has been lost. The size(s) of individual pictographs at Burro Flats ranges from a few cm to over 50cm, with 25-30cm being most common. Motifs include: anthropomorphs with regalia (inc. with feathered capes), including head dresses, raked (hands and feet) anthropomorphs (some of which are inverted), concentric circles, children's hand prints, stacked baskets (mourning ceremony offerings? See Edberg 1985), possible comets, a group of red and white dots, lizards, insects (esp. centipedes), etc., etc. The fine Locus 10 panel also incorporates an abstract (to modern observers) motif composed of small cupules. The application of pigment at locus 10 is quite lavish, and a considerable amount of (definitely intentional) superimposition is present.
- 5 Locus 10 is the finest extant example of a regional (i. e. Simi Hills/Santa Susana Mountains) sub-style of the Chumash Painted Style (this sub-style can also be seen at CA-LAN-357/H and CA-VEN-149). Pictographs at this site include Types A1, B1, B2 and C2. The 4 petroglyphs at locus 9 appear to have been abraded, but it is probable that some pecking was done first, followed by finishing by abrading/smoothing. Cupules present include Types 1, 2, 3, and 4.
- 6 ECC and/or Fernandeno.
- 7 An elaborate complex of loci and features in and around various caves and rock shelters, found at the head of a large canyon, which forms the principal headwaters of the Los Angeles River.
- 8 Oak Woodland and Chaparral, with some Riparian vegetation located close-by.
- 9 Chatsworth Formation - massively uplifted Cretaceous marine sandstone
- 10 The condition of the extant pictographs at Burro Flats varies from excellent to no longer extant. Locus 10 is in the best over all condition, although even here some natural exfoliation is evident. A swastika has been scratched into the rock face at locus 6, with has (otherwise) suffered from considerable natural weathering, as have all of the other pictograph components at the site. For example, Locus 8 shows definite weathering, when one compares Rozaire's 1960 sketch with the sketch by Knight, et al (1991). The site is though to have not suffered at the hands of pot-hunters, although we have no record of possible disturbances previous to the acquisition of the area by Rockwell International in the 1950s. A considerable amount of excavation was performed (by the Archaeological Survey Association of Southern California) in some of the midden areas, so that the excavated portions of the site can be said to have been terminally impacted (although a large number of artifacts, and a considerable amount of data, was recovered and saved).
- 11 Rockwell International acquired the Rocketdyne area, including Burro Flats, during the early 1950s. However, during the mid-1990s the entire property was acquired by the Boeing Company, which continues to refer to the area as "Rocketdyne".

- 12 Site Records by: Grant (CG-4; 1960), SRs (VEN-151-161) by Rozaire (1960), SR (VEN-160) by Grant (1965a), SRs (VEN-1065-1068) by Knight, et al (1991a-d), SR (VEN-1072) by Knight, et al (1991), SRs (VEN-1072 locus 6-9), and Knight, et al (1991 and 1993). Other references by: Yates (1896), La Monk (1953, 1953-54), Curtis (1959), Rozaire (1959), Grant (1965b), Landberg (1965), Fenenga (1973), Apostolides (1978), Edberg (1978, 1985), Lee (1978), Romani, et al (1978, 1988, 1990), Benson (1980, 1987), Schupp-Wessel (1982), Steele (1982), Krupp (1983a, 1983b), Harrington (1986), State of California (1988), Steinberg (1994), Knight (1995, 1998, 1999), Sonin (1995), McCawley (1996), and Johnson (1997).
- 13 Southwest Indian Museum (Los Angeles); Archaeological Survey Association of Southern California (San Bernardino).
- 14 Locus 10, formerly VEN-160, is one of the best preserved and most spectacular pictograph sites anywhere in Southern California. Note that the locus 10 panel was listed on the National Register of Historic Places in 1972. A 1/2 sized replica of locus 10 has been reproduced at the Southwest Indian Museum in Los Angeles. Locus 5 definitely serves as a summer solstice "observatory", while locus 10 apparently serves as a Winter Solstice "observatory". The small group of petroglyphs at locus 9 is the only known such grouping in the study area. It is unfortunate that ALL of the loci at this site are sometimes listed as having (or being) rock art components (Sonin 1995:227-228), which is incorrect. A care full reading of Harrington (1986) shows that Steinberg is incorrect in saying (1994:81-82) that Harrington visited the Burro Flats site in 1917, when, in fact, it was VEN-149 which he and his native informants visited (although the native consultants do mention Burro Flats during their visit to the Chatsworth area with Harrington). See Harrington 1986:34-35.
- Note that the site complex is not actually at Burro Flats, but is located in a near-by canyon. Burro Flats was the only geologic feature listed on many early maps, and the name has "floated" a short distance, to the near-by canyon.

SECTION 5 TABLES

TABLE 1

Rock Art Motifs in the Study Area

	Anthropomorphs	Aviforms	Aquatic motif	Reptile(s) and/or Amphibian(s)	Circles and/or Disks	Other rock art
LAN-45/H	N	N	N	N	N	cupules; historic English name
LAN-48/49	Y	N	Y	Y?	N	
LAN-78	?	?	?	?	?	
LAN-89	?	?	?	?	?	cupules?
LAN-188	Y	N	Y	Y	Y	
LAN-340	?	?	N	?	N	vertical lines; random lines
LAN-354	N	N	N	Y	N	
LAN-357/H	Y	Y	Y	?	?	1 incised pictograph; T1, T3 cups; T2 cups?
LAN-403	?	?	?	?	?	historic Spanish name?
LAN-448/H	N	N	N	N	N	1 petro; historic pictos; historic initials
LAN-449/H	N	N	N	N	N	T1 & T2 cupules; historic pictos; historic petroglyphs
LAN-640	N	N	N	Y	N	
LAN-717/H	Y	Y	N	Y	N	4 equestrian pictograph, 1 Incised pictograph
LAN-743	N	N	N	N	N	a few short vertical lines
LAN-748	N	N	N	N	Y	zigzag lines; net motif; hand Print
LAN-1540	?	?	?	?	?	
VEN-8	Y	N	N	N	Y	zig-zag lines; + recent pigment
VEN-35	Y	Y	Y	Y	Y	raked anthropomorph; row of dots; vertical lines

VEN-37	?	?	?	?	?	
VEN-57	Y	N	N	Y	Y	T1 cupules
VEN-119	Y	?	?	?	?	T1 cupules
VEN-149	Y	N	N	N	N	abstract polychrome pictograph; group of dots (in red and white); T1 cupules
VEN-165	Y	N	N	N	Y	net pattern; vertical lines; T1 cupules
VEN-195	Y	Y	Y	Y	Y	random lines
VEN-203	N	N	N	N	N	net pattern
VEN-242	N	Y	Y	N	Y	parallel lines
VEN-314	Y?	N?	Y?	?	Y?	known only from an inaccurate reproduction
VEN-612/H	N	N	N	N	N	T1 cups?
VEN-613	N	N	N	N	N	red chevrons; incisions; grooves; drilled holes
VEN-630	N	N	N	N	N	T1, T2, T3 cupules
VEN-632	N	N	N	N	Y	insects; T1 cupules
VEN-732	Y	?	?	Y	?	T1 cupules
VEN-1072	Y	Y	?	Y	Y	polychrome pictographs; petroglyphs; Grooves; T1, T2, T3 & T4 cupules- at Multiple loci
Totals:						
33 sites	13	6	6	9	10	

SECTION 6 ANNOTATED REFERENCE GUIDE

- Anonymous
1989 Saddle Rock. P. 18 in News From Native California Vol. 4, no. 1. Berkeley, Calif.
- Apostolides, Alex
1965 Unpublished field notes on CA-LAN-340/341 (etc.) area. On file SCCIC as UCLA-AS-1965-043.
1978 One page letter concerning Burro Flats (now CA-VEN-1072). On file UCLA-RAA.
- Applegate, Richard
1978 ? Atwishin: The Dream Helper in South Central California. Sorocco, New Mexico: Ballena Press Anthropology Papers, Vol. 13. 98pp.
- Archaeological Planning Collaborative
1978 Cultural Resources Investigations: Tentative Tract 34093, Los Angeles County, California. On file at SCCIC as Survey Report L-853.
Discusses CA-LAN-448/H, CA-LAN-640 and vicinity.
- Arnold, Jeanne E. and Aimee Blume
1993 A Chumash Site at Chatsworth, California: Small Scale Testing at CA-LAN-449 (field training in archaeology, UCLA 1993). Unpublished excavation report, on file at SCCIC.
- Bannon, Joseph W.
1974 Oral Interview by Janice Hinkston, December 30. Unpublished manuscript, on file SCCIC. Includes information on CA-LAN-448/H, CA-LAN-449/H, CA-LAN-1126H, and etc.
- Barajas, Luisa
1972 Semester Report for Anthropology 7: 4-LAN-357. Unpublished student excavation report. On file SCCIC.
Does not mention rock art component
- Bean, Lowell John and Charles R. Smith
1978 Gabrielino. Pp. 538-549 in Handbook of the North American Indians, Vol. 8, California. Washington D. C.: Smithsonian institution.
- Benson, Arlene
1979 The Wood Ranch Bedrock Mortars. Unpublished Survey Report on file SCCIC.
Describes the rock art and other archaeological components at CA-VEN-630.
1979 California Sun-Watching Site. Pp. 16-19 in Archaeoastronomy, Vol. 3, no. 1
Describes esp. CA-VEN-1072, locus 5.
1987 The Light at the End of the Tunnel. Pp. 1-16 in Rock Art Papers, Vol. 5, ed. Ken Hedges. San Diego: San Diego Museum of Man.
Discusses possible relationship(s) of rock art and certain native religious activities, using the rock art at Burro Flats as an example.
- Bissel, Ronald
1996 Archaeological Site CA-Ven-630: A Solstice Observatory in Simi Valley, California. On file RMW Paleo Associates, Inc., Mission Viejo, Calif.
- Blackburn, Thomas, C.
1975 December's Child: A Book of Chumash Oral Narratives. Berkeley: University of California Press.

- Bleitz-Sanberg, Dana E.
1988 Stylistic Distinctions Between Gabrielino Rock Art and the Pictograph Styles of their Chumash and Luiseno Neighbors. Unpublished student paper, on file UCLA-RAA. In study area discusses CA-LAN-357/H, CA-VEN-149.
- California, State of,
1988 The California Archaeological Site Inventory: The Rock Art Sites of California. Sacramento: State of California Department of Parks and Recreation, Office of Historic Preservation, the Resources Agency.
Pp. 17-18 list the following rock art sites in the study area: CA-LAN-78, 188, 354, 357/H, 403, 640, 717/H, 748, and CA-VEN-35, 37, 57, 119, 149, 151-161 (Burro Flats), 203, 242, 314, and 630.
- California, University of at Los Angeles (UCLA)
1985 Inventory of California Collections (by County). Unpublished manuscript on file UCLA-FMCH.
Several of the sites that UCLA has archaeological collections from also have rock art components. Those in the study area are: LAN-45, 78, 188, 340/341, 717/H, and VEN-37, 195, 203, 163, and 165.
- Clewlow, C. William Jr.
1978 Prehistoric Rock Art. Pp. 619-625 in Handbook of the North American Indians, Vol. 8, California. Washington D. C.: Smithsonian Institution.
- Curtis, Freddie
1959 Arroyo Sequit: Archaeological Investigations of a Late Coastal Site in Los Angeles County, California. UCLA-IA Occasional Paper, no. 4. Los Angeles: Archaeological Survey Association of Southern California. 169pp.
Table 5 is an artifact list from Burro Flats.
- Davenport, Demorest, John R. Johnson and Jan Timbrook
1993 The Chumash and the Swordfish. Pp. 257-272 in Antiquity Vol. 67, no. 255.
- Dunbar, Helene R.
1989 National Register nomination papers for CA-LAN-717/H. On file SCCIC.
- Edberg, Bob
1987 Pictograph Style Areas of Southern California. Unpublished manuscript on file CSUN and UCLA-RAA. Lists CA-LAN-354, CA-LAN-717/H, CA-LAN-743, CA-VEN-1072 (in the study area), etc. Includes 2 maps, 3pp. of illustrations, 5 tables, and an appendix.
1985 Shamans and Chiefs: Visions of the Future. Pp. 65-92 in Earth and Sky. Papers from the Northridge Conference on Archaeoastronomy, ed. Arlene S. Benson and Tom Hoskinson. Thousand Oaks, Calif.: Slow Press.
Provides an in-depth discussion of the Burro Flats site complex (CA-VEN-1072).
- Fenenga, Frank
1973 An Archaeological Survey of Air Force Plant 57, Coco Test Area, Santa Susana Field Laboratory, Ventura County, California. Unpublished manuscript on file at SCCIC as Survey Report V-211. The Burro Flats site complex is discussed here. Fenenga also introduces one of the first scientific methodologies for recording rock art sites in this paper.
- Garvin, Gloria
1978 Shamans and Rock Art Symbols. Pp. 65-87 in Four Rock Art Studies. Ballena Press Publications on North American Rock Art, no. 1. Socorro, N. M.: Ballena Press.
Discusses CA-VEN-195.

- Gibson, Robert and Clay Singer
 1970 VEN-195: Treasure House of Prehistoric Cave Art. Pp. 162-183 in UCLA Archaeological Survey Annual Report, Vol. 12. Los Angeles, Calif. Reprinted in Four Rock Art Studies, Ballena Press Publications on North American Rock Art, no. 1, 1978. Socorro, New Mexico.
- Gilmore, Jack
 1971 4-LAN-357, A Report on Excavation for Anthropology 7, Pierce College, Woodland Hills, California. Unpublished student excavation report on file at SCCIC. Does not mention rock art component.
- Glassow, Michael
 n. d. Letter to UCLA-AS, concerning CA-LAN-357/H (does not include any comments on the rock art components).
 1991 Personal Communication on CA-LAN-357/H.
- Goldman, Leslie
 1972 Santa Susana - Over the Pass... and Into the Past. Santa Susana Mountains Park Association. Leslie Goldman, editor. Chatsworth, Calif.: Santa Susana Mountains Park Association.
 Describes CA-LAN-448/H, CA-LAN-449/H and vicinity.
- Grant, Campbell
 1965 The Rock Paintings of the Chumash: A Study of a California Indian Culture. Berkeley: University of California Press. 163pp.
 Plates 25 and 30 illustrate parts of the main panel at Burro Flats (CA-VEN-1072, locus 10), and Plate 26 illustrates CA-LAN-717/H (with 4 equestrians, etc), and is also reproduced on the cover of the soft cover edition.
 1971 Rock Art in California. Pp. 231-246 in The California Indians - A Source Book, Berkeley: University of California Press.
 1978 Eastern Coastal Chumash. Pp. 509-519 in Handbook of the Indians of North America, Vol. 8 California, ed. Robert F. Heizer. Washington D. C.: Smithsonian Institution.
 1992 Alder Cave (CA-VEN-347). Pp. 57-64 in American Indian Rock Art, no. 12. Includes information on CA-LAN-717/H, CA-VEN-35 (in the study area), and other Chumash rock art sites.
- Green, Warren
 1935 Cave Paintings in Ventura County. Seminary Report, University of Southern California. Unpublished manuscript on file at SCCIC and UCLA-RAA. Describes sites CA-LAN-48/49, CA-LAN-188, CA-VEN-35, CA-VEN-57, and CA-VEN-242.
- Harrington, John Peabody
 1986 The Papers of John Peabody Harrington in the Smithsonian Institution 1907 to 1957, Vol. 3: Native American History, Language and Culture of Southern California/(Great) Basin. Edited by Elaine L. Milts and Ann J. Bickfield. Millwood, New York: Krauss International Publications.
 Describes areas of rock art sites CA-LAN-448/H, CA-LAN-449/H, CA-LAN-1540(?), CA- VEN-149, and mentions Burro Flats (CA-VEN-1072).
- Hector, Susan
 1980 An Archaeological Resources Survey and Impact Assessment of Tentative Tract No. 34093 Los Angeles County, California. Unpublished manuscript on file at SCCIC as Survey Report L-631.
 Describes sites CA-LAN-448/H, CA-LAN-640, and other local (non-rock art) sites.

- Hedges, Ken
1985 Rock Art Portraits of Shamanistic Transformation and Magical Flight. Pp. 83-94 in Rock Art Papers, no. 18. San Diego: San Diego Museum Papers.
- Heizer, Robert F.
1978 Handbook of the Indians of California. Vol. 8 California. Volume Editor. Washington D. C.: Smithsonian Institution.
- Hoskinson, Charles Thomas
1983 Sand Dollars, Sea Urchins and Chumash Rock Art. Pp. 65-74 and Figure 4d in Rock Art Papers, Vol. 1, no. 16, ed. Ken Hedges. San Diego: San Diego Museum Papers. Includes discussion of pertinent aspects of CA-LAN-748 and Burro Flats (CA-VEN-1072).
- Howe, Charley
1954 Preliminary Report on a Cave in Simi Valley. Pp. 12-13 in ASASC Papers, Vol. 2, no. 1. Reports on basketry fragments recovered from Hummingbird Ranch area (CA-VEN-163, CA-VEN-165, etc.).
- Hudson, Travis
1979a A Rare Account of Gabrielino Shamanism from the Notes of John P. Harrington. Pp. 356-362 in Journal of California and Great Basin Anthropology, Vol. 1, no. 2.
1979b Breath of the Sun: Life in Early California as Told by a Chumash Indian, Fernando Librado, to John P. Harrington. Editor Travis Hudson. Banning, Calif.: Malki Museum Press, 178 pp.
- Hudson, Travis and Thomas C. Blackburn
1982-1987 The Material Culture of the Chumash Interaction Sphere. Ballena Press Anthropological Papers, nos. 25 (Vol. 1, 1979), 27 (Vol. 2, 1981), 28 (Vol. 3, 1984), 30 (Vol. 4, 1980), 31 (Vol. 5, 1986), Los Altos, Calif.; Santa Barbara Museum of Natural History. Pp. 99-101 in Vol. 4 briefly discusses Chumash rock art. The comments on the "Chumash Interaction Sphere" in Vol. 1, pp. 17-41 are also especially pertinent to this study.
- Hudson, Travis, Thomas C. Blackburn, Rosario Curletti, and Jan Timbrook
1977 Eye of the Flute: Chumash Traditional History and Ritual as told by Fernando Librado *Kitsepawit* to John P. Harrington. Santa Barbara Bicentennial Historical Series, no. 4. Santa Barbara, Calif.: Santa Barbara Museum of Natural History, Santa Barbara. 141pp. (Co-published with Malki Museum in 1981 as 2nd Edition. Published with a new Preface by Travis Hudson).
- Hudson, Travis and Kathleen Conti
1979 The "Aquatic Motif" in Chumash Rock Art. Pp. 224-231 in The Journal of California and Great Basin Anthropology, Vol. 3, no. 2. Morongo, Calif. Includes information on CA-VEN-119, CA-VEN-195, and other rock art sites (outside of the study area).
- Hudson, Travis and Georgia Lee
1980 Function and Purpose of Chumash Rock Art. Pp. 92-100 in The Masterkey, Vol. 53, no. 3. Los Angeles, Calif.
1984 Function and Symbolism in Chumash Rock Art. Pp. 26-47 in The Journal of New World Archaeology, Vol. 6, no. 3. UCLA-IA. Includes information on CA-VEN-195.
- Hudson, Travis and Ernest Underhay
1978 Crystals in the Sky: An Intellectual Odyssey Involving Chumash Astronomy, Cosmology, and Rock Art. Ballena Press Anthropology Papers, no. 10. Sorocco, N. M.: Ballena Press; Santa Barbara, Calif.: Santa Barbara Museum of Natural History. 163 pp.

- Hyder, William D. and Kathleen Conti
 1990 Rock Art of Malibu Creek State Park: CA-LAN-748. Unpublished manuscript by SBMNHDA for SCDPR. On file SBMNHDA, SCDPR, and SCCIC. Describes CA-LAN-748 and mentions CA-LAN-78, and CA-LAN-743.
- 1992 LAN-748: A Specialized Ceremonial Site? Pp. 129-134 in Rock Art Papers, Vol. 9, ed. Ken Hedges. San Diego Museum Papers, No. 28. San Diego: San Diego Museum of Man.
- Hyder, William D. and Mark Oliver
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FIGURES

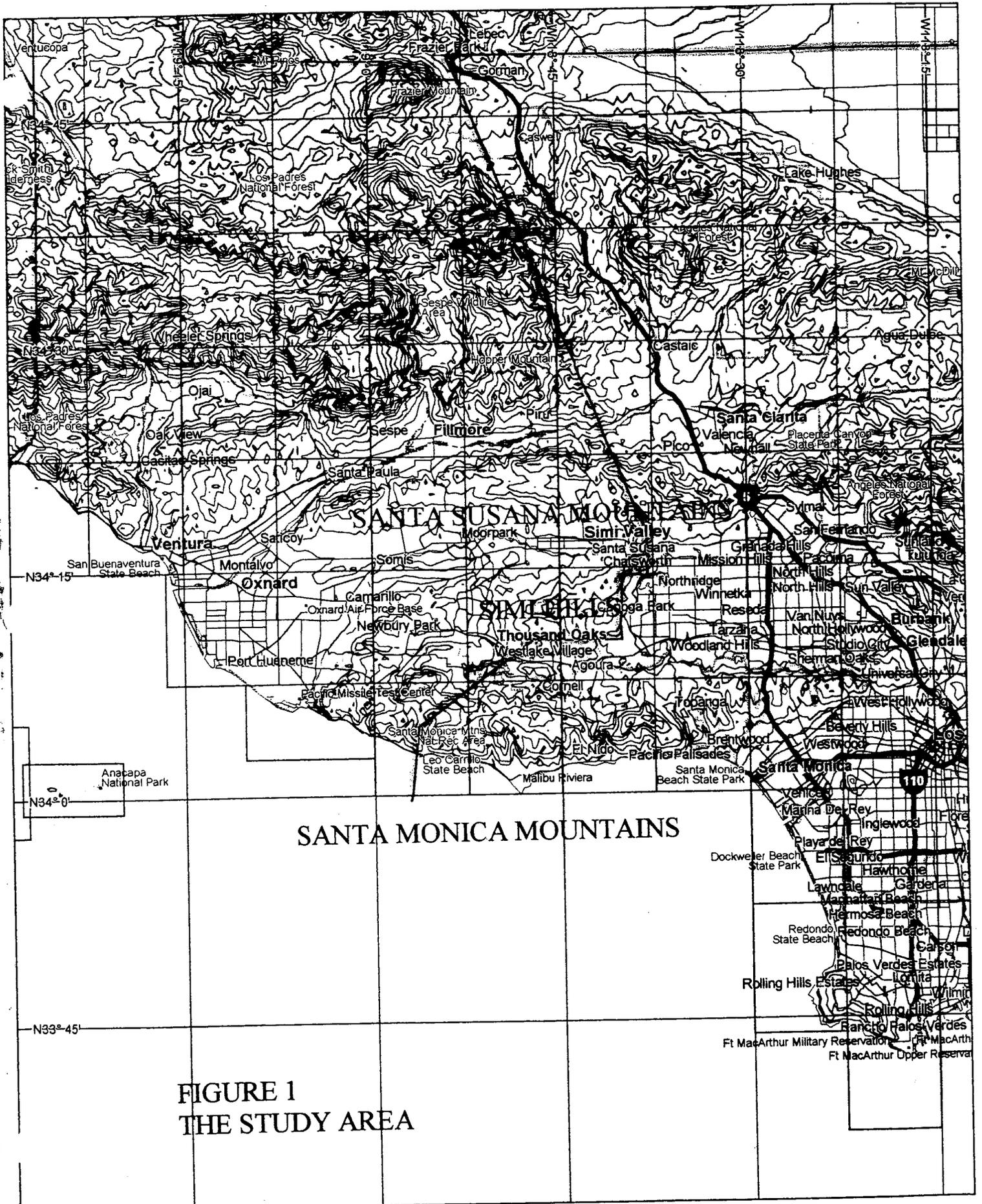


FIGURE 1
THE STUDY AREA

Indian Villages in the Study Area

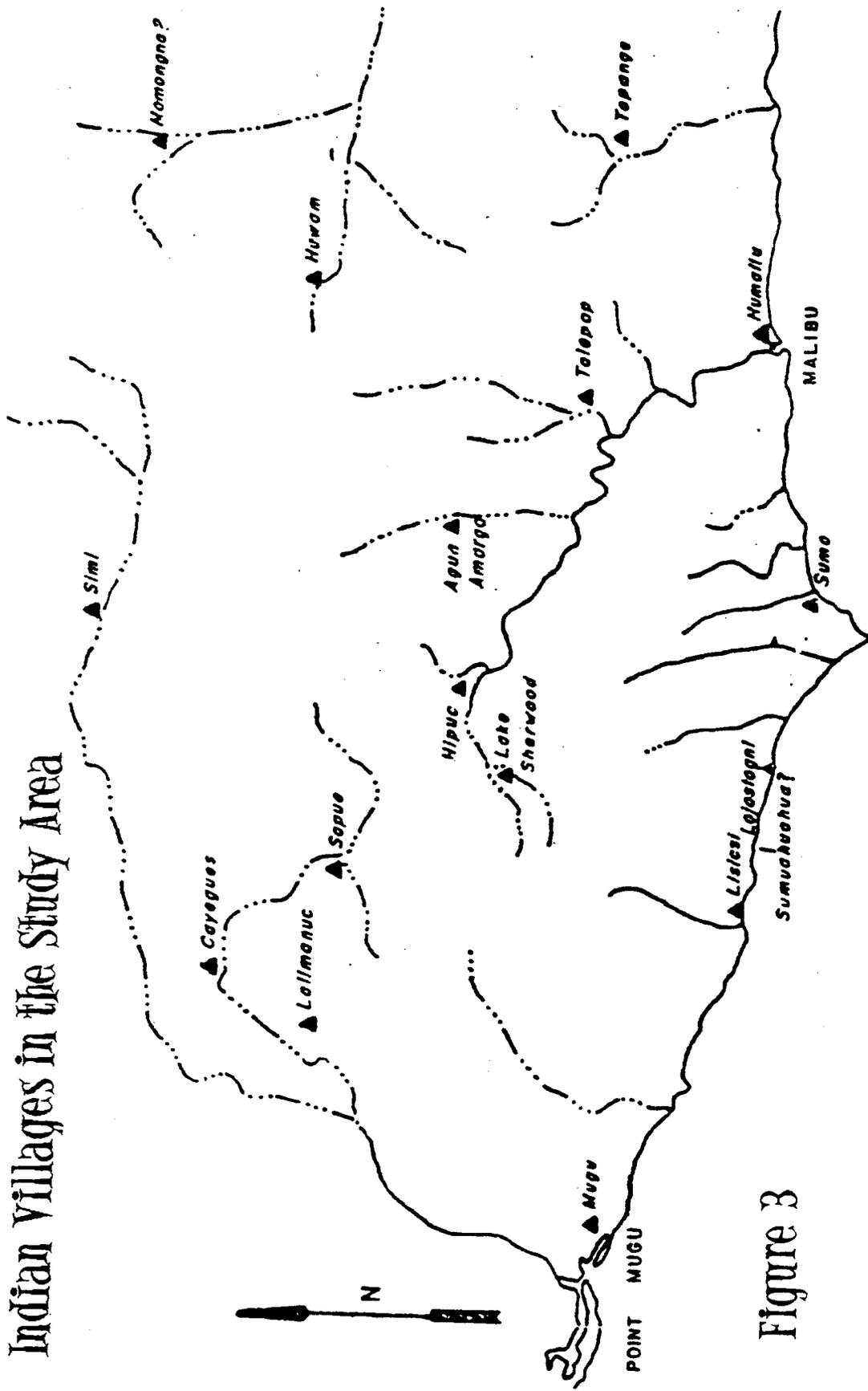
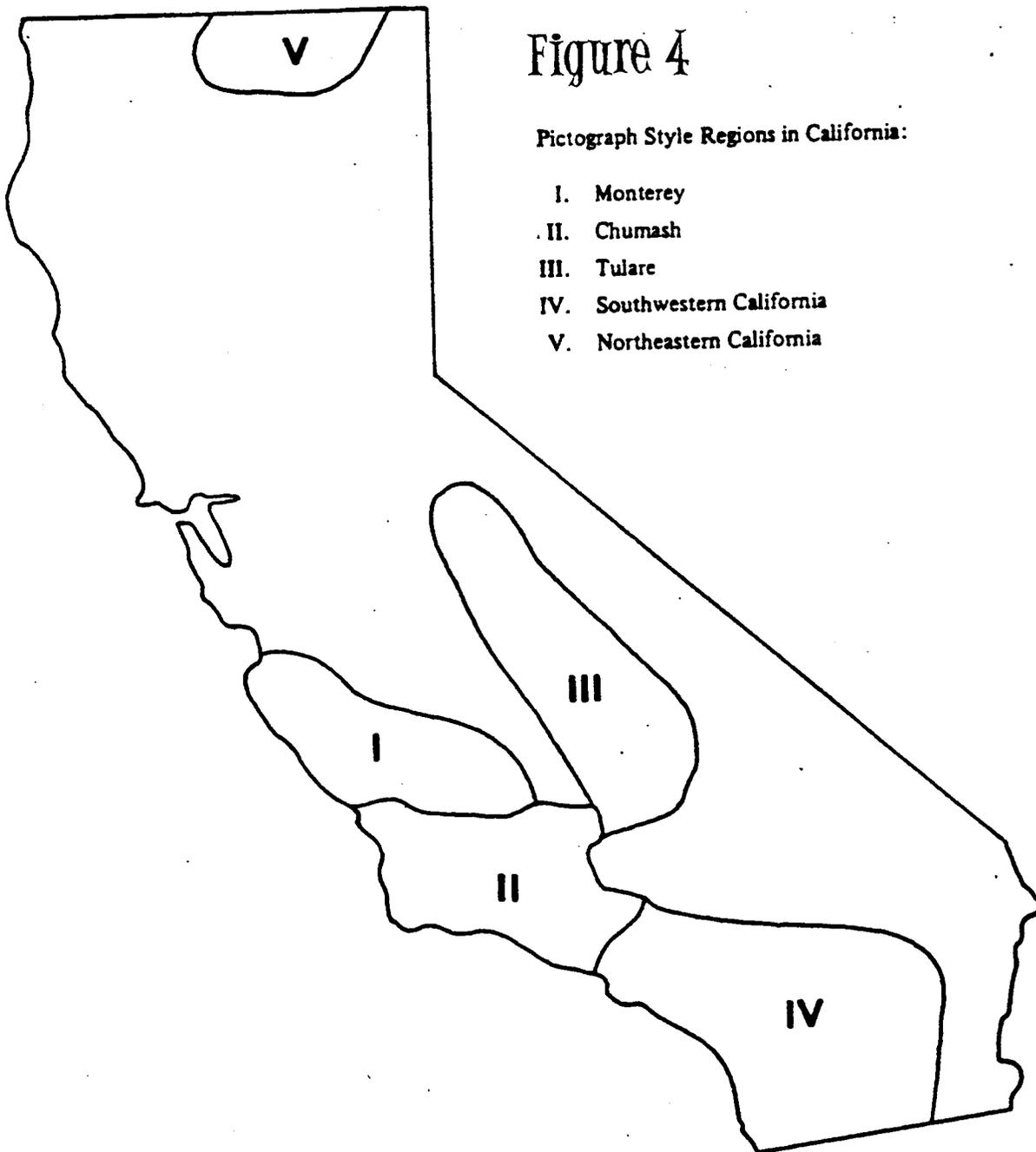


Figure 3

Figure 4

Pictograph Style Regions in California:

- I. Monterey
- II. Chumash
- III. Tulare
- IV. Southwestern California
- V. Northeastern California



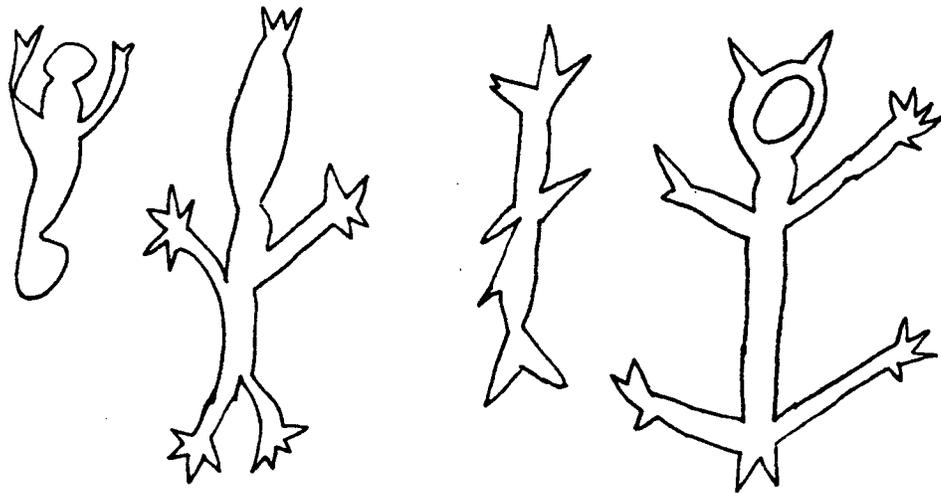
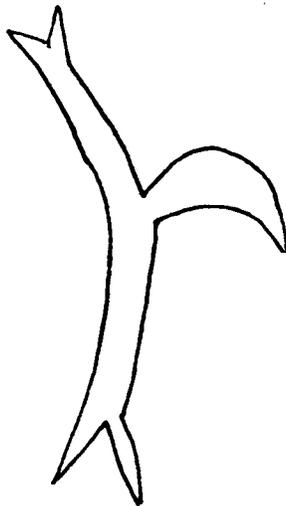


Figure 5
CA-LAN-48/49



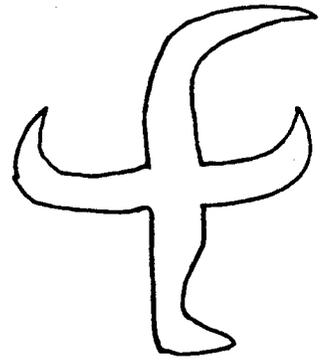
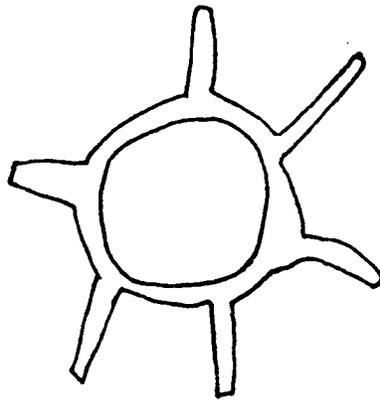
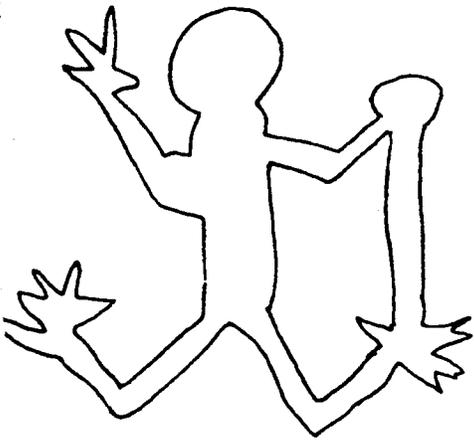
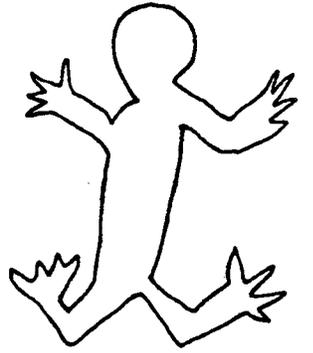
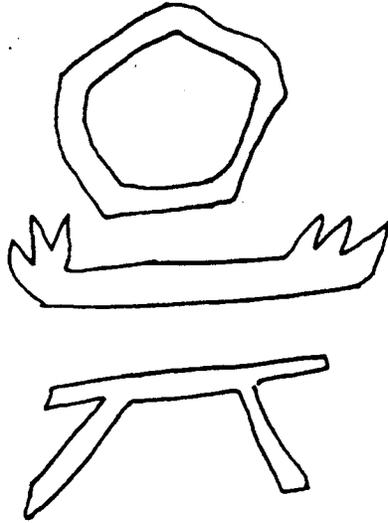
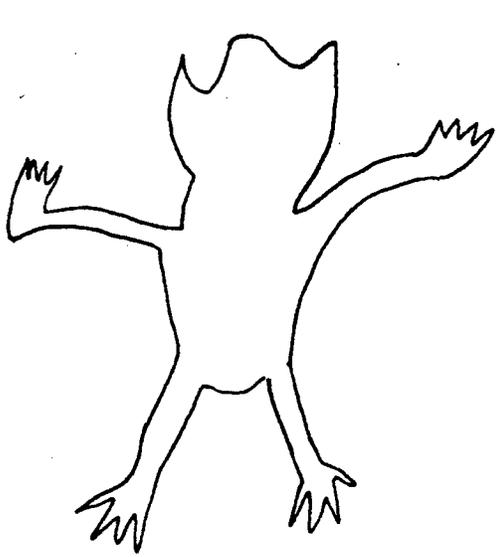


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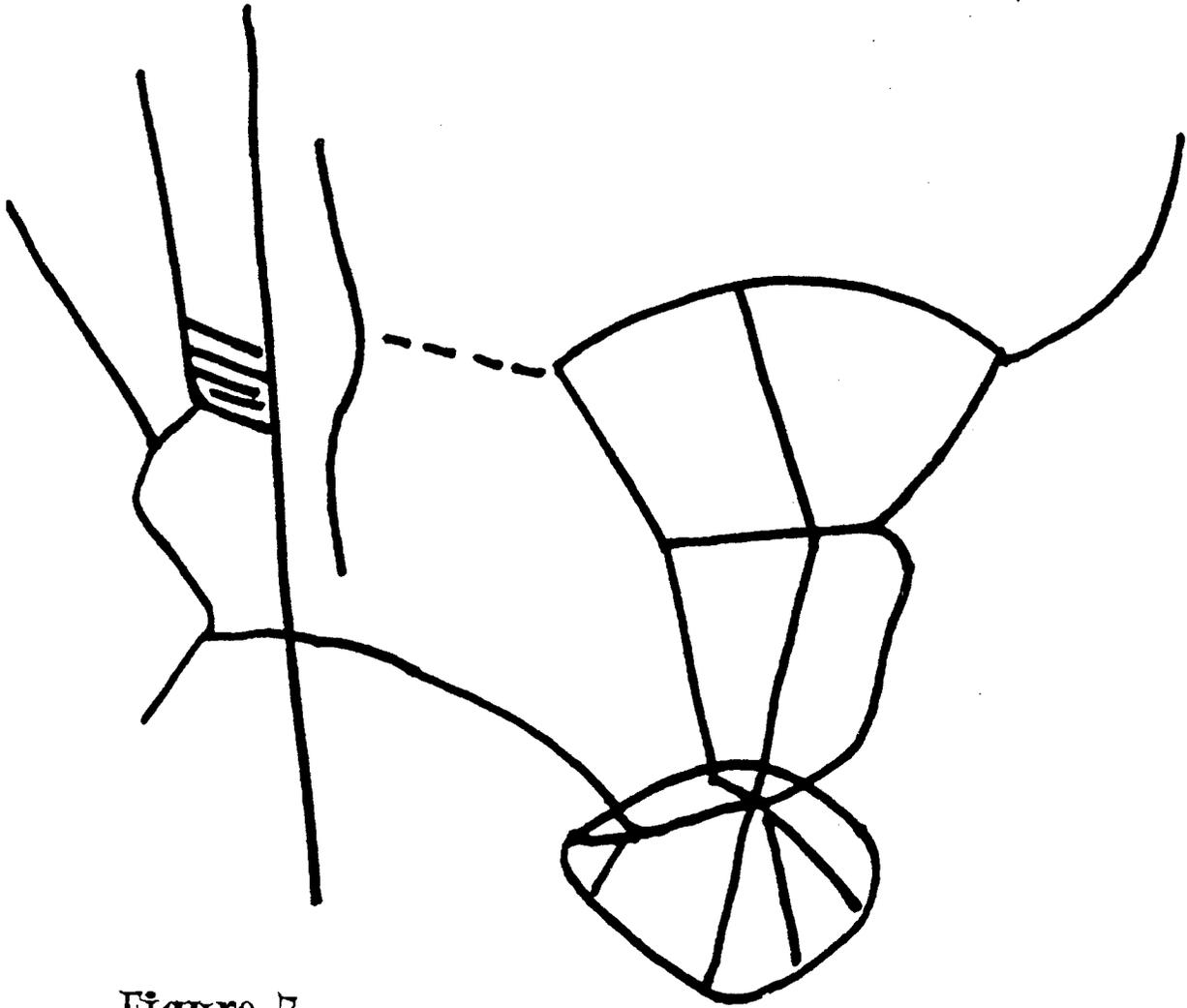


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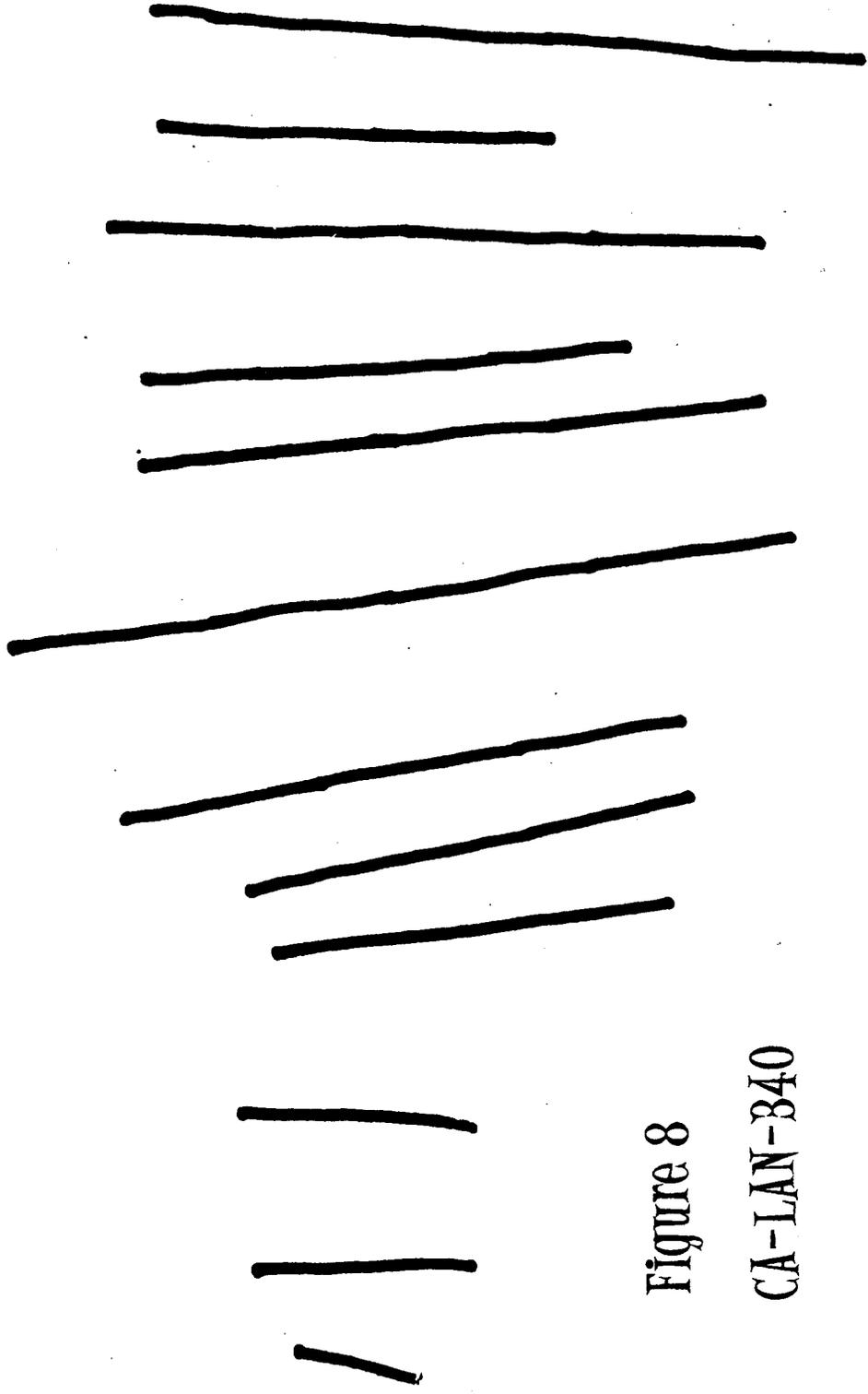


Figure 8

CA-LAN-340

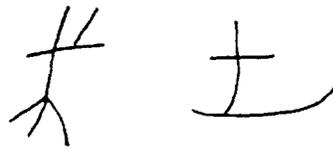
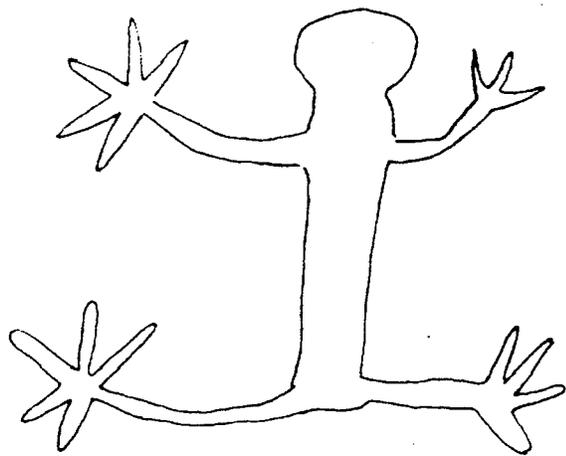


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CA-LAN-354

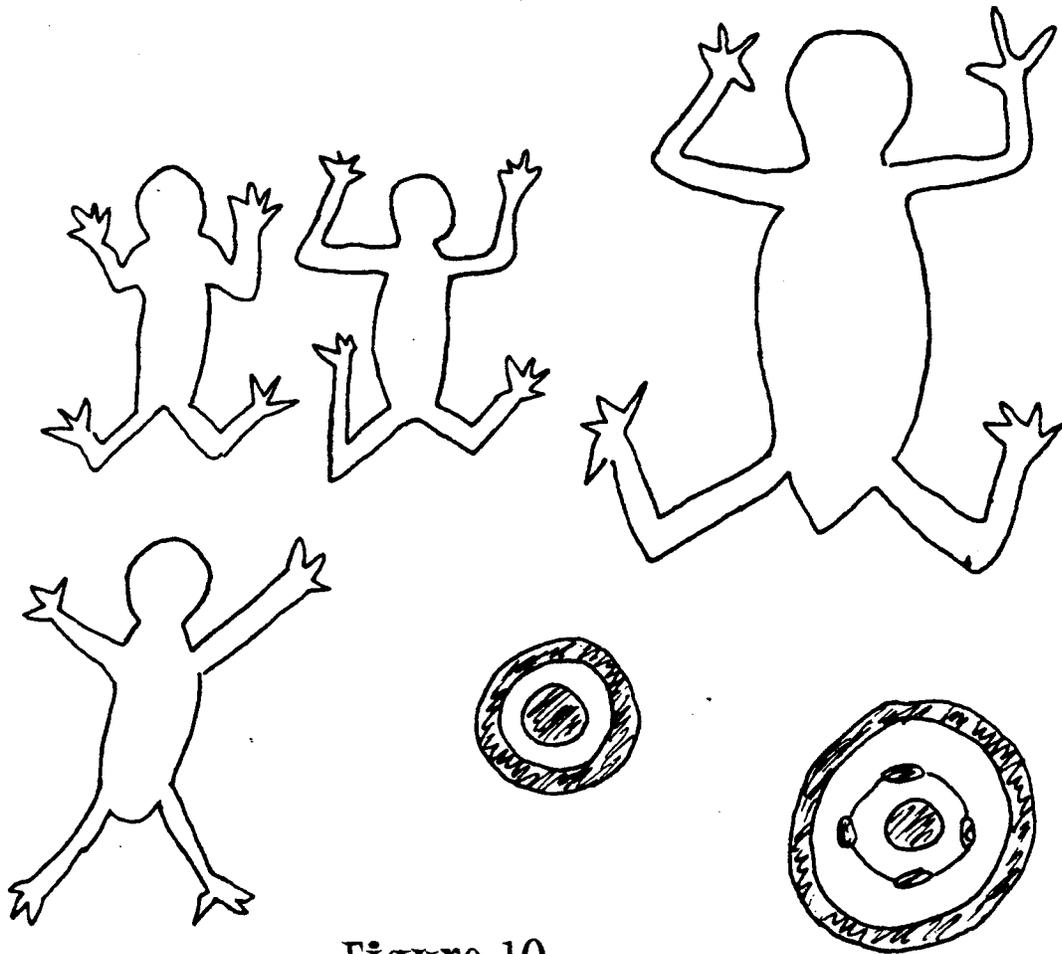


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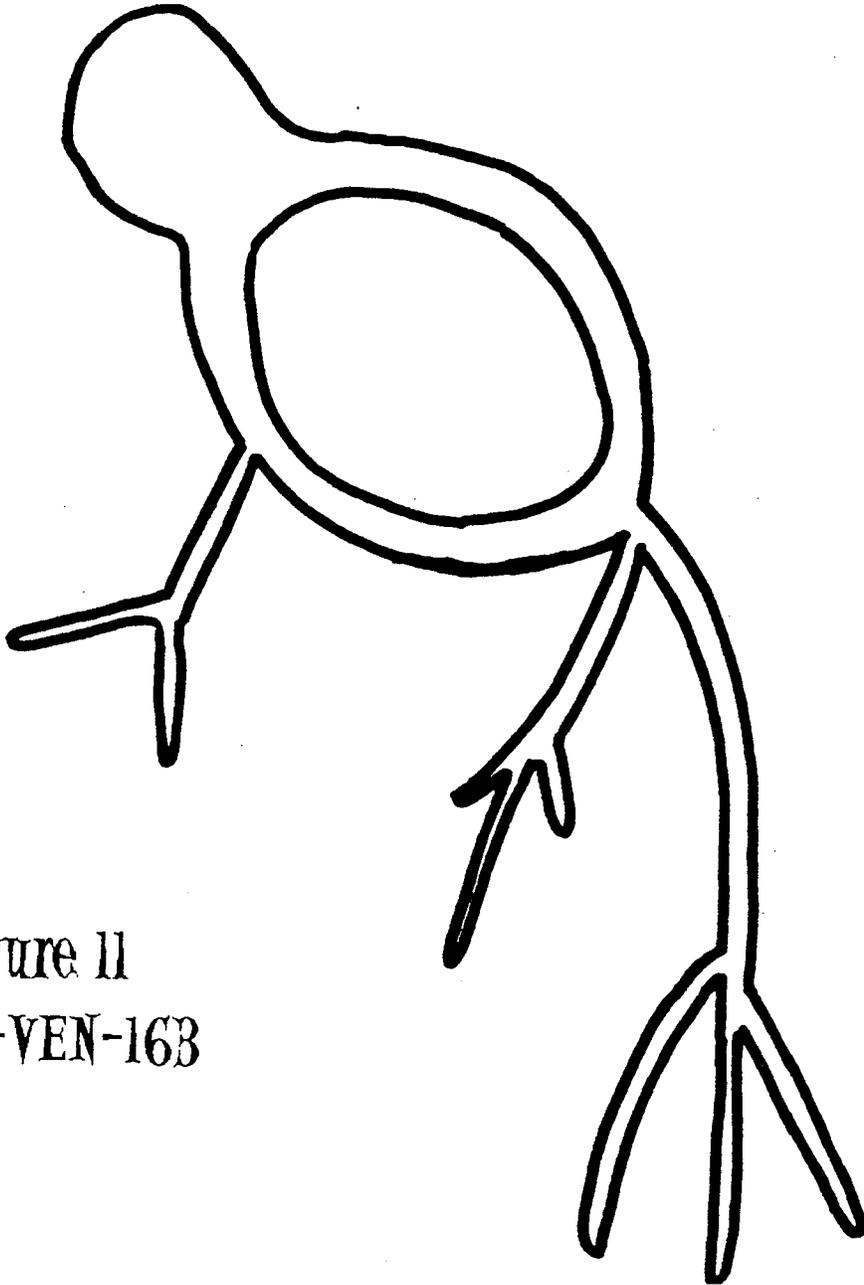


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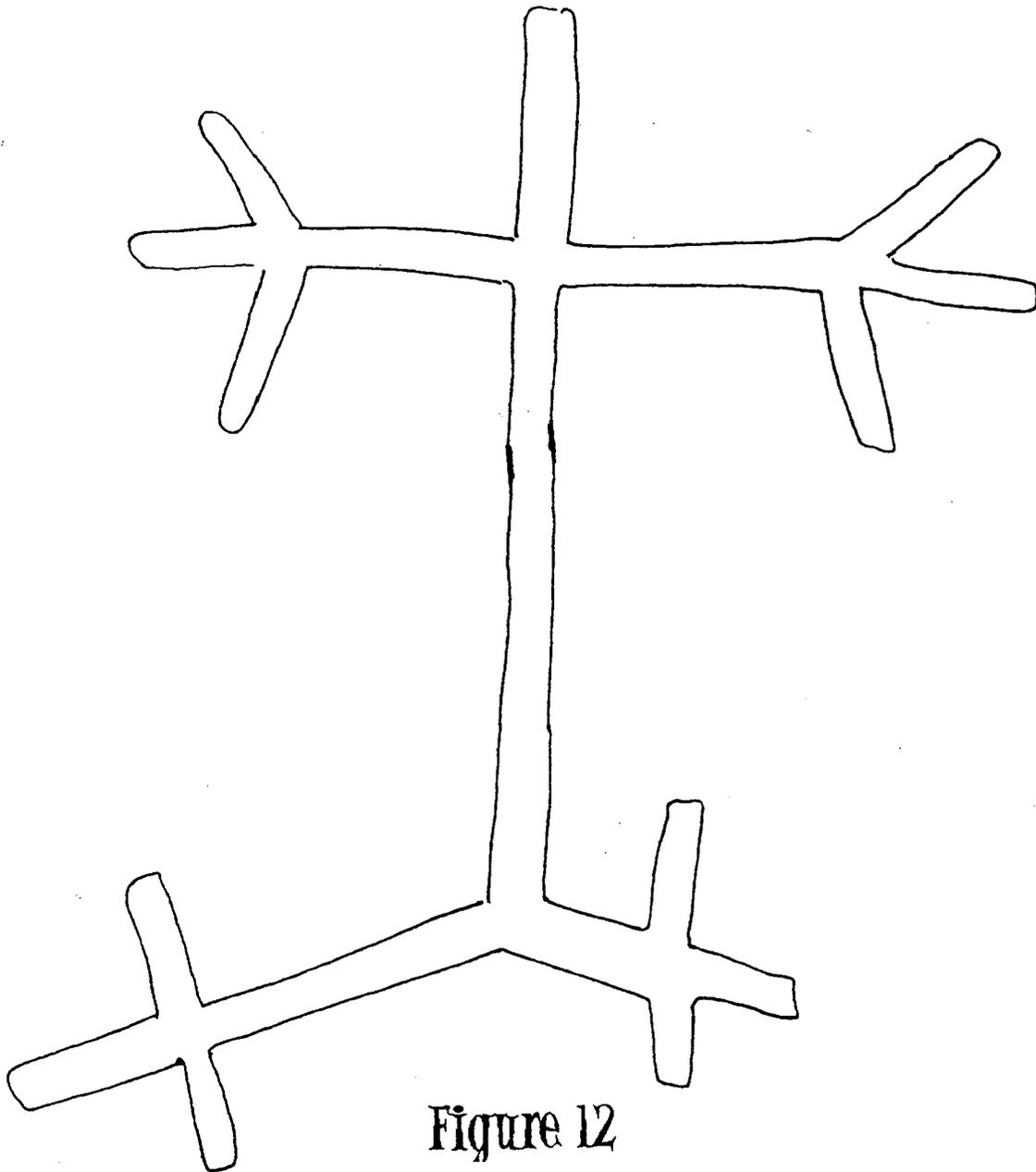


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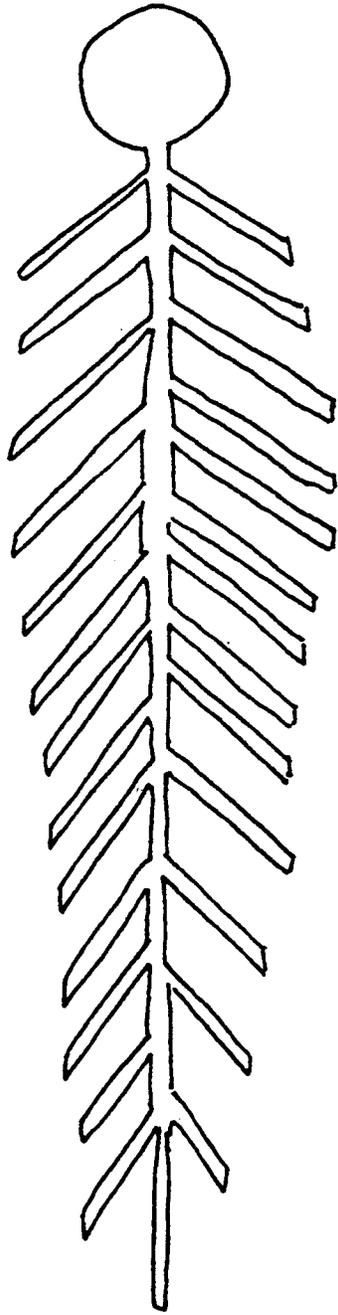


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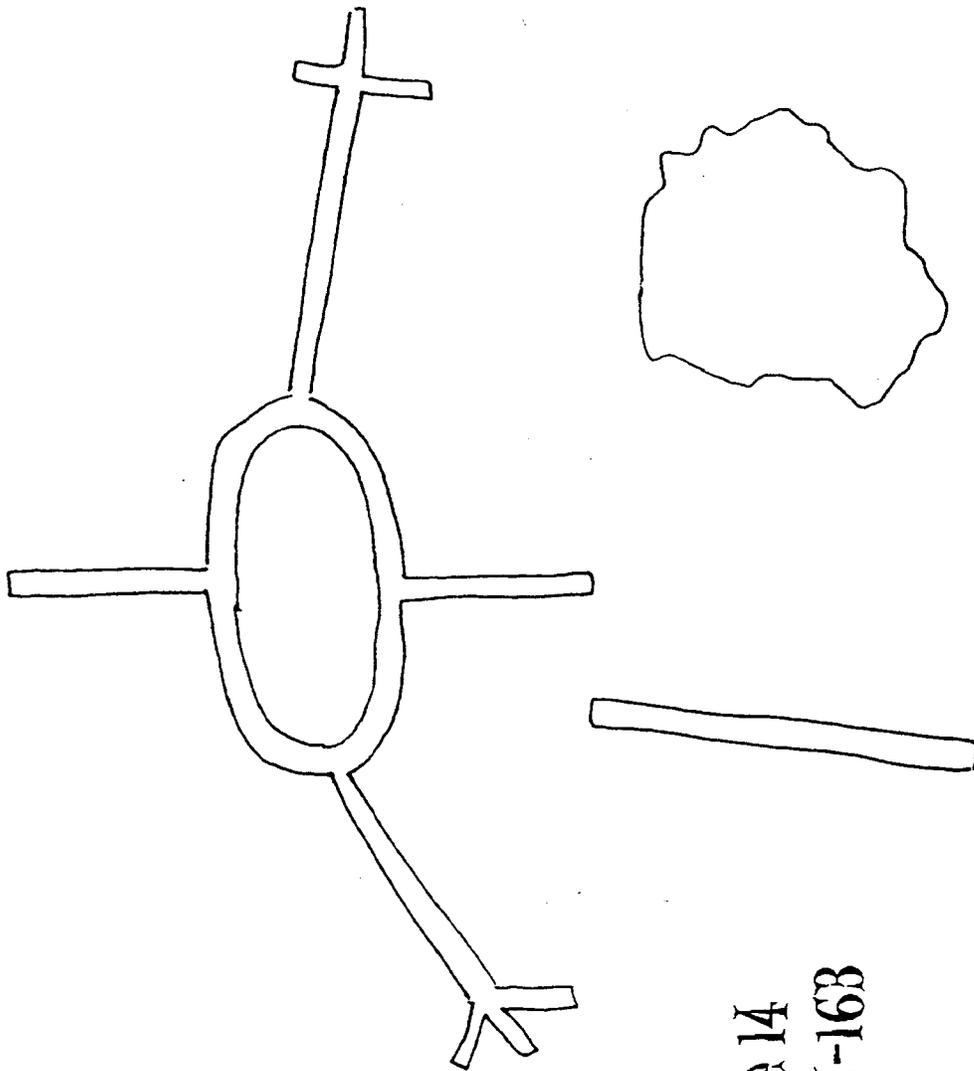


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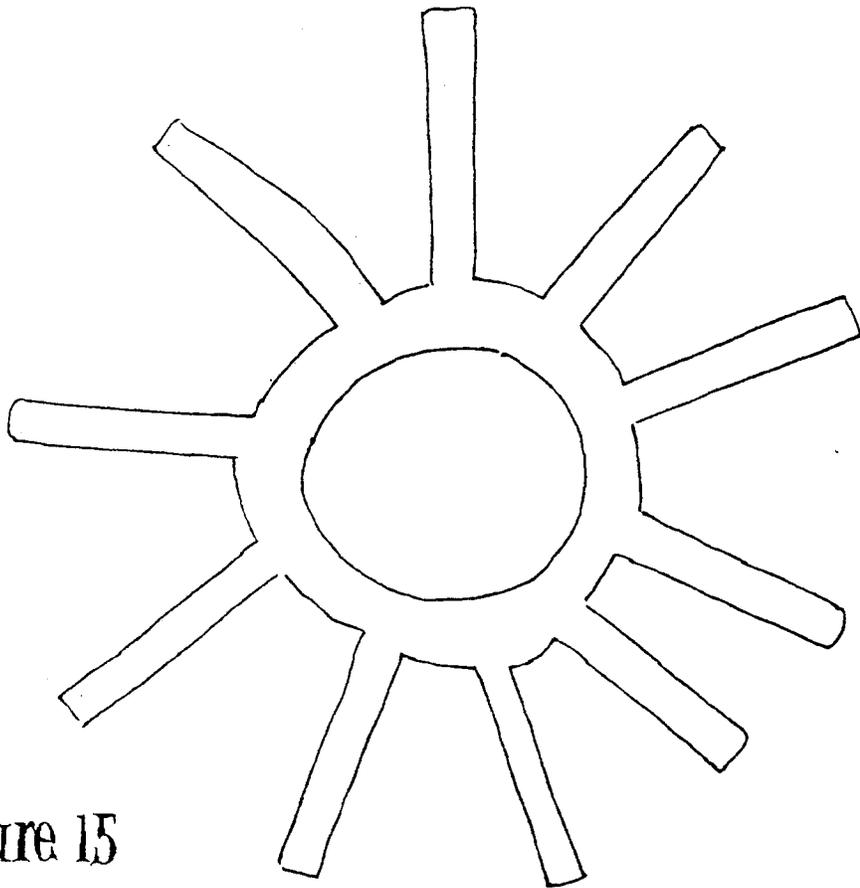


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CA-VEN-163

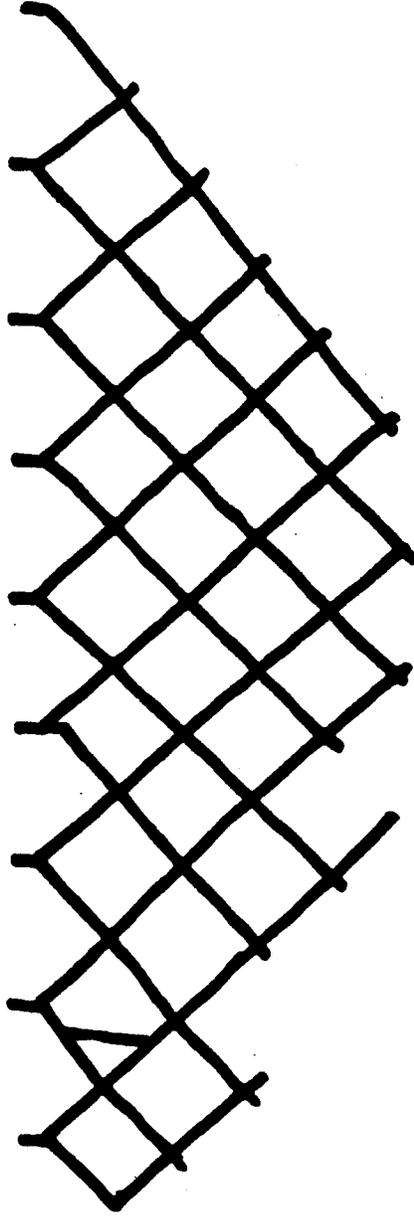


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CA- VEN-165

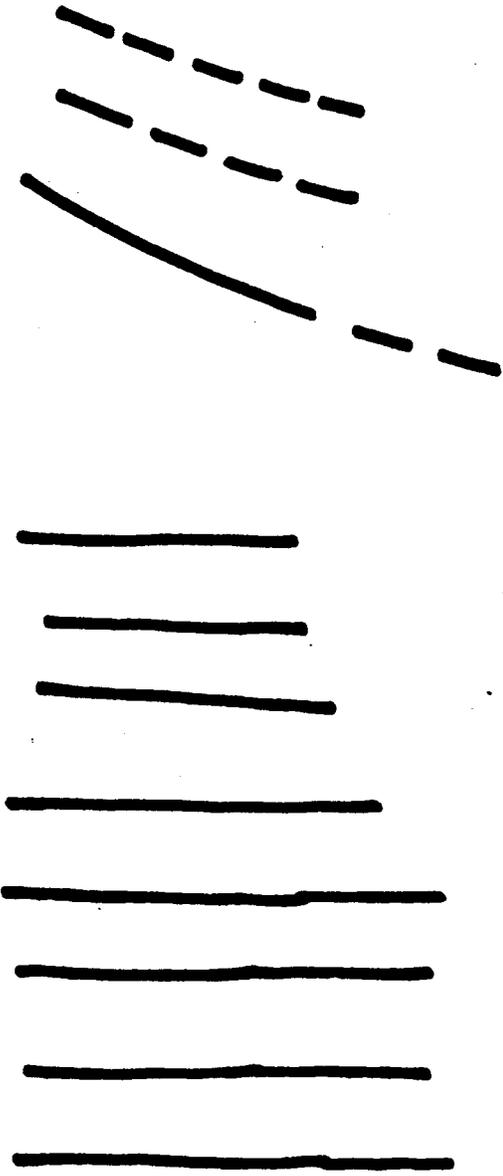
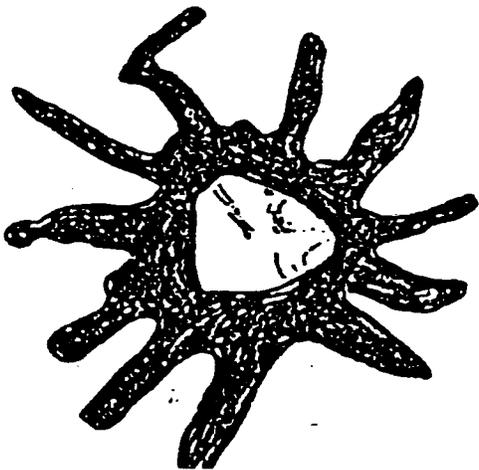


Figure 17
CA-VEN-165



Figure 18
CA-VEN-165





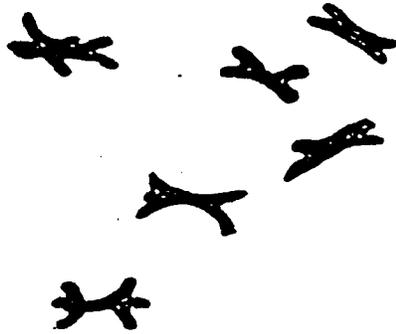
15 x 15 cm



23 x 30 cm



14 x 22 cm



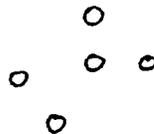
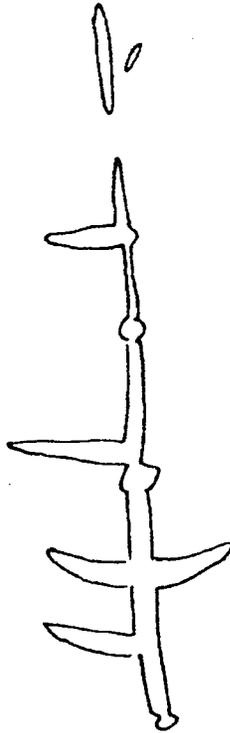
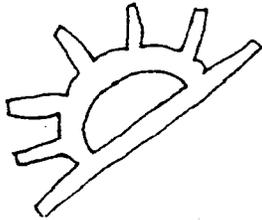
28 x 35 cm

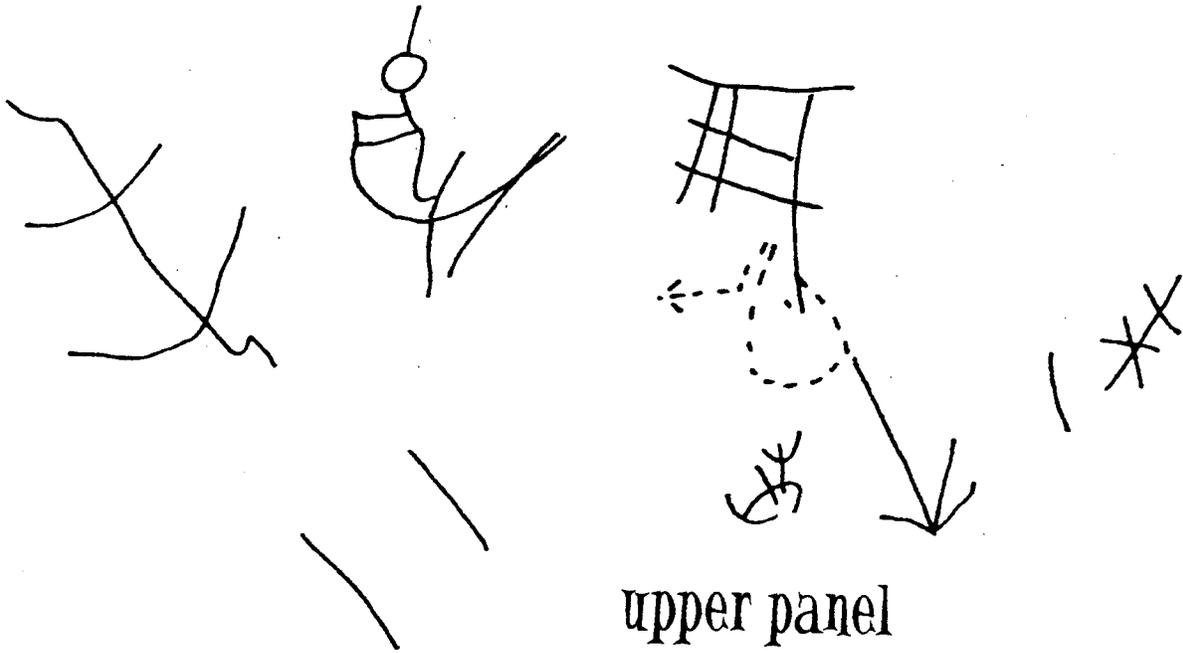


17x9 cm

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CA-VEN-242

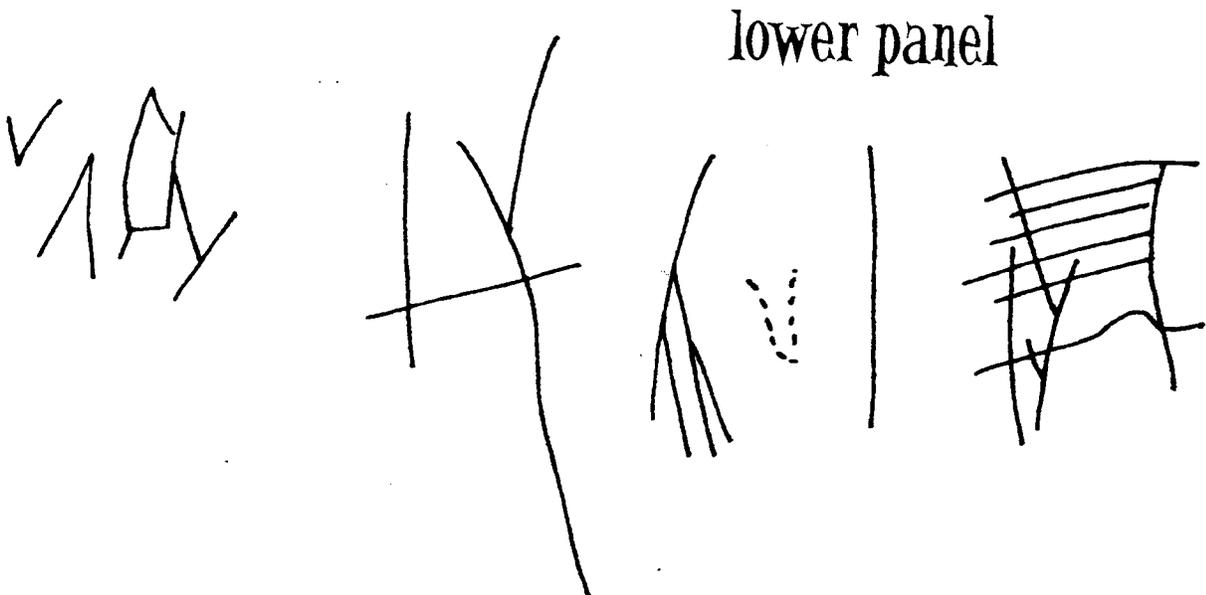
Figure 20
CA-VEN-61B





upper panel

Figure 21
CA-VEN-632 locus N



lower panel

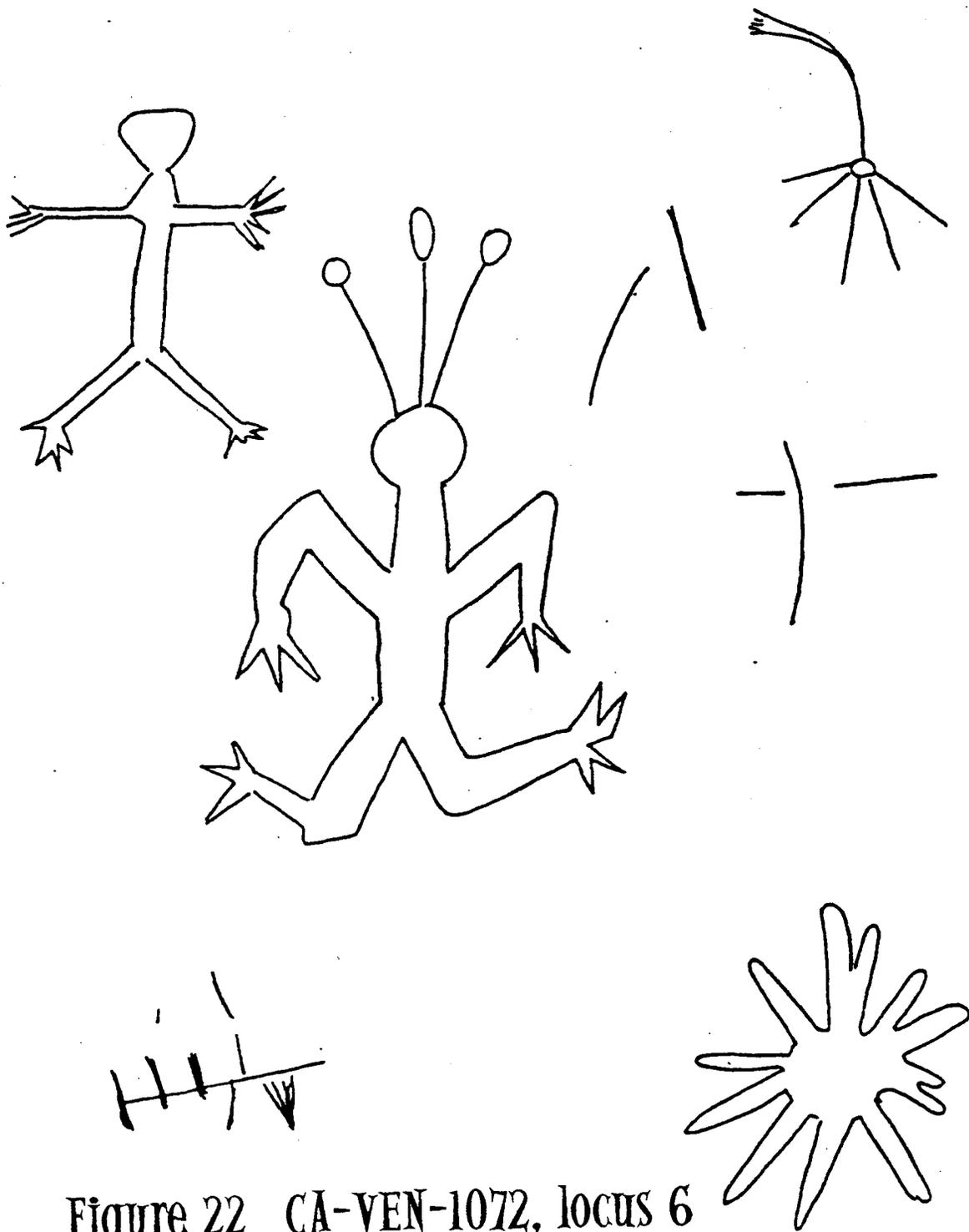


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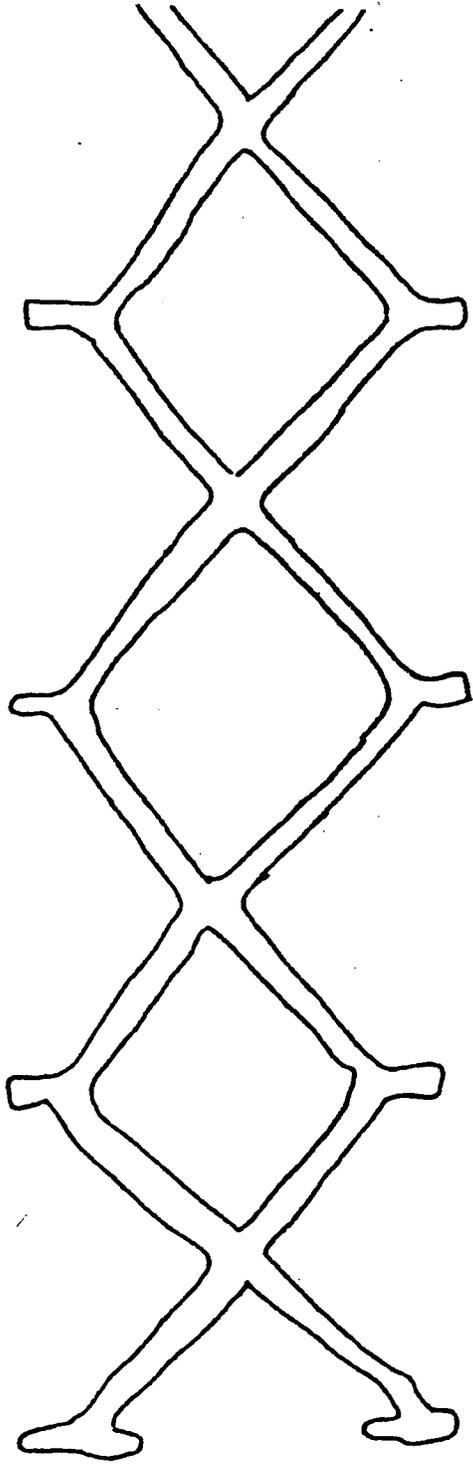


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CA-VEN-1072, locus 8

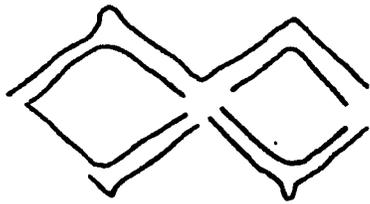


Figure 24
CA-VEN-1072, locus 9

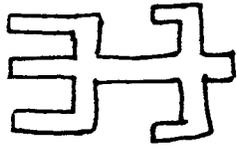
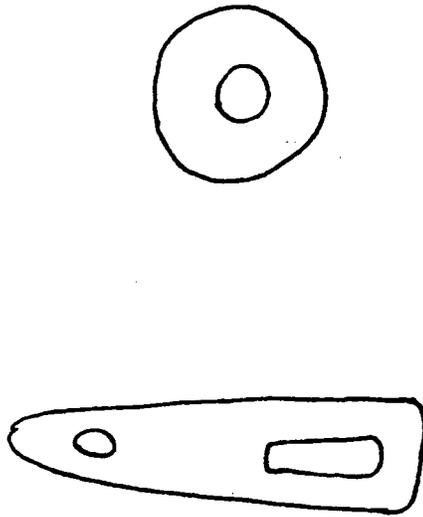




Figure 25
CA-VEN-1072,
locus 9



Figure 26
CA-VEN-1072,
locus 9



Figure 27
CA-VEN-1072, locus 9

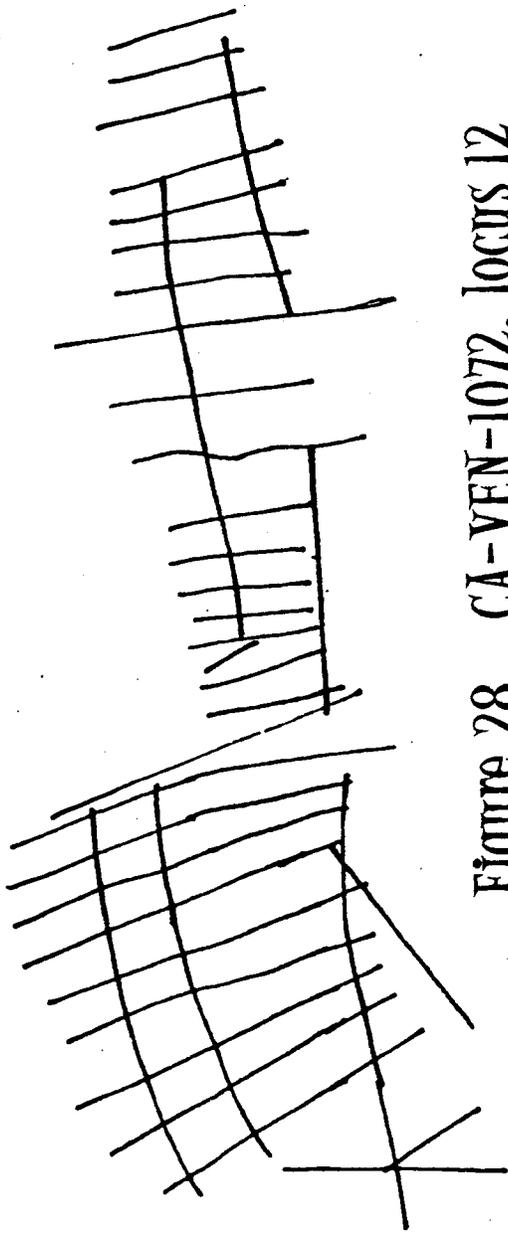


Figure 28 CA-VEN-1072, LOCUS 12