

510 - Rock Art

If pictographs or petroglyphs are present at the site, check PE or PI in Part B - Prehistoric Sites, #13 and use the Rock Art Site Form.

NUMBER THE PANELS CONSECUTIVELY AND COMPLETE ONE FORM FOR EACH PANEL.

1. Number Of Panels At This Site: Indicate the total number of rock art panels present at the site. (A panel of rock art is defined as a group of figures that together form a discrete unit because of their proximity. A single isolated figure is also defined as one panel.)
2. This Form Is For Panel Number: Indicate which panel the form documents.
3. Panel Is Situated On: Indicate the type of landform on which the panel is located. (Portable rock art is defined as handheld stones or small, flat slabs of rock that are incised, scratched, pecked, painted, etc. Where several decorated stones are found together at one site and are on the same type of rock, same background, etc., include them all on one rock art site form.)
4. Worked Surface Is: Indicate slope of worked surface. For this purpose, a panel is considered vertical or horizontal if it is within the limits of 10° plus or minus from true vertical or horizontal.
5. Type Of Rock: Indicate the type of rock on which the panel is found, also give formation name if known.
6. Background: Indicate the type of background for the panel. Under Additional Information, describe color, texture, depth, etc.
7. Category and Technique:

Petroglyphs: These are formed by removing a portion of the rock surface by different methods. Lines that form the figures or the figures themselves are:

Abraded: Figures are formed by rubbing or wearing away the rock surface. Generally a smooth stone was used to produce a smooth uniform figure or line.

Cupule: These are small round depressions that are similar to small mortars. They are found in rock art panels on cliff faces, on boulders, on bedrock, etc. They may be either smooth or rough.

**Incised:** Figures are formed by grooves cut into the rock. The figures appear to be made with a sharp tool going repeatedly over the same line.

**Scratched:** Figures are formed from single sharp distinct lines. These often have the appearance of having been made with the point of a knife. Quite often they are very faint.

**Solid Pecked:** Figures themselves are formed by removing a solid area of the rock by repeatedly striking it with a hammerstone or other tool knocking away small amounts of stone and leaving identifiable dint marks. The individual figures may be outlined with a solid line or totally filled in.

**Stipple Pecked:** Figures are formed from dots or short lines.

**Other:** This category includes rare or unusual petroglyph techniques like drilling, inlay, or relief.

**Pictographs:** These are painted figures. They may consist of a single color - monochrome, or multiple colors - polychrome. Indicate under Additional Information any observations relative to colors, or techniques used to apply paint. (Examples of techniques are: sprayed, brushed, finger daubed.)

**Combinations:** Where combinations of pictographs and petroglyphs exist, indicate on the form and provide a field sketch showing details.

8. **Petroglyph Repatination:** Indicate the degree of repatination. Petroglyph repatination refers to the amount of Desert Varnish that has reformed on petroglyphs. Desert Varnish patina is a manganese oxide/clay mineral coating that accretes on rock surfaces deepening and darkening with age. When a petroglyph is formed, the Desert Varnish is removed exposing the lighter colored underlying rock which then begins to repatinate, eventually reaching a plateau where the final color is dependant on a number of factors. These include exposure, availability of manganese, water, etc. The blue-black glossy Desert Varnish is thought to be the oldest. The color difference between the petroglyph and surrounding rock is an indicator of the relative age of the petroglyph.
9. **Number Of Figures:** Indicate the total number of figures in the panel. A figure is defined as any design, pattern, symbol, diagram, representation, image, etc.

10. Rock Art Figures Superimposed: Superimposition refers to the placing of one figure partly or totally over another indicating relative age. Describe any superimposed figures and indicate their presence on the panel sketch.
11. Incorporation of Natural Features in Design or Figures: Natural rock features such as cracks, holes, edges, knobs, etc., are occasionally embodied in the makeup of the Rock Art figures. Describe any that are present and indicate on the Panel sketch.
12. Surface Preparation Prior to Rock Art Application: Rock art is occasionally placed on a rock surface that has received prior preparation. For example, the rock surface may have been ground smooth before being painted. Describe and indicate on the panel sketch any areas that appear to have been prepared.
13. Prehistoric Figure Modification: Indicate the presence of any modification of the Rock Art figures that may have been done prehistorically. Describe them and indicate on the site sketch.
14. Panel Orientation/Aspect: Indicate the direction in degrees that the panel faces. For a panel that faces in more than one direction, check multi-directional and indicate the general direction.
15. Panel Dimensions: Fill in panel dimensions in meters.
16. Height of Lowest Rock Art Figure Above Present Ground Level: Indicate the height of the base of the lowest rock art figure above present ground level. Where rock art figures are at and appear to extend below ground level, indicate with a zero. Describe and indicate on the panel sketch. If the panel is above a rock ledge where there is no soil or fill write in "not applicable".
17. Height of Highest Rock Art Element Above Present Ground Level: Indicate the height of the top of the highest rock art figure above present ground level. If the panel is above a rock ledge where there is no soil or fill write in "not applicable".
18. Natural Destructive Agents. Indicate if the panel has been impacted by natural agents. Use percentages (round off to nearest 10th) to indicate how much of the panel has been affected.
19. Cultural Impacting Agents: Indicate if the panel that has been impacted by vandalism. Use percentages (round off to the nearest 10th) to indicate how much of the panel has been affected.

20. Provide a Field Sketch of the Panel: Key in manufacturing techniques, impacting agents, superimposed figures, colors (using a Munsell color chart if possible), etc.

IMACS encoding of Rock Art data is not anticipated for the near future. Code letters are only for uniformity of personal use.