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The reason for including some categories are obvious, while others are not readily apparent. Each category has its own reasons for being included and each is premised on the condition that all relevant information needs to be recorded in order to determine different traits of various cultures. If we are ever to make the study of rock art more definitive, we cannot ignore any useful information.

The state of the art in rock art research has passed the stage of trying to prove that rock art has value. We are now beginning to examine and apply specific aspects to that value. We also recognize that rock art not only had differing values for those who made it, but it has relative values for us as well. Because of the varied aspects of the symboling process, each panel represents different characteristics or attributes of a style. This is the real crux of our presentation: what we can do with rock art depends solely upon the types of information recorded by rock art researchers. Thus, panels that contain a great deal of information are of little use if not properly observed and recorded. To retrieve that information often takes additional time and expense. It is a simple conclusion that if more data are recorded, there will be a larger pool of information available to researchers. We believe that if more facts are available for statistical comparison or study, then we will have increased the value of rock art.

With older surveys, in contrast, tradition did not demand such high standards in recording. The standards, however, in recent years have increased considerably. The information we are now recording is designed for computer programming and analysis in an effort to show the existence of subtle repetitive patterns, if any occur, based on information that does not appear obvious from panel to panel. These patterns, of course, may be the physical manifestation of cultural behaviors.

One of the prime reasons for recording and studying rock art is that much of the information it contains is not present in the archaeological record. While there may be a point of convergence between the study of rock art and traditional archaeological methods the contribution of each approach nevertheless, will vary. The graphic remains manifested in rock art, for example, are the most direct connection to intellectual processes of the human mind. Decorations of items of material culture are remains of a thinking process, expressive of human concerns and created in accordance with styles based on cultural behavior. The concerns differed

widely and were expressed with a wide range of ability and creativity. Shreds of information were often left in conscious and subconscious ways, predetermined by culture. Therefore, patterns in rock art may provide evidence of the important concerns of artists and their cultures expressed by their specific symbol system.

The predictability of cultural patterns or traits can only be determined by the consistency of repetition. Consistency of repetition is based on statistics, which are dependent on complete and consistent inventories of facts and the accuracy of recorded information from panel to panel and from geographic area to area.

Like others who are truly serious about recording rock art, we impose our own minimum standards and we emphasize recording rock art with maximum efficiency. We therefore suggest two site forms. One short form which will be an addition to the IMACS Computer Form. This addition needs to be brief because we realize those filling out the forms generally do not record any more than is necessary. A form containing the detail and length of the Noxon draft (c.f. following article) will probably be resisted by the average rock art recorder. Nevertheless, we would like to have our final site reports include a list of details comparable to the Noxon form, which is in essence like a full-scale excavation report.

Because surveyors usually only do what is minimally necessary, Manning composed the following short form for use with the IMACS Short Form. Accompanying this form, we suggest the use of a black and white photo or drawing, if possible, and a brief description of the panel. The second long form will be used by U.R.A.R.A. This form will generally only be filled out by someone who is sympathetic to rock art and who wants to record it, rather than doing it because of regulation.

On the following page is the IMACS Rock Art Site Form attachment with instructions. Section Two follows, with corresponding numbers providing the reasons and significance of this information. Because this presentation deals with minimum standards, we have not included a long form, insted please refer to the Noxon, Marcus form in the following article.

ROCK ART ATTACHMENT

Page _____ of _____

1. Number of panels at this site _____ . Site No.(s) _____

2. This form is for panel number(s) _____ . _____

3. Panel is situated on:

- Bedrock (A) Cliff Face (D) Structure (G)
 Boulder (B) Portable-Small Stones (E) Other (X)
 Cave Interior (C) Rockshelter Interior (F)

Additional Information _____

4. Worked surface is:

- Vertical $\pm 20^\circ$ (A) Horizontal $\pm 20^\circ$ (C) Multiple (E)
 Sloping (B) Overhead (D)

Additional Information _____

5. Type of Rock:

- Basalt (A) Limestone (C) Tuff (E) Unknown (Z)
 Granite (B) Sandstone (D) Other (X)

Formation name if known and additional information _____

6. Background:

- Natural (A) Patinated (C) Smoke Blackened (E)
 Painted (B) Plastered (D) Other (X)

Additional Information _____

7. Category and Technique:

- Petroglyphs Abraded (A) Outlined (D) Stipple Pecked (G)
 Cupule (B) Scratched (E)
 Incised (C) Solid Pecked (F)
 Pictographs Monochrome (H) Outlined (J) Sprayed (L)
 Polychrome (I) Solid (K) Stipple (M)
 Combinations - Painted petroglyphs, etc. (N) Other (X)

Additional Information _____

8. Petroglyph Repatination:

- None - 0 to 5% (A) Medium - 30 to 60% (C) Total - 95 to 100% (E)
 Light - 5 to 30% (B) Dark - 60 to 95% (D) Varies across panel (F)

Additional Information _____

9. Number of Figures:

- 1 to 10 (A) 41 to 50 (E) 81 to 90 (I)
 11 to 20 (B) 51 to 60 (F) 91 to 100 (J)
 21 to 30 (C) 61 to 70 (G) greater than 100 (K)
 31 to 40 (D) 71 to 80 (H)

10. Rock art figures superimposed: Yes _____ No _____
Describe _____

11. Incorporation of natural features in design or figures: Yes _____ No _____
Describe _____

12. Surface preparation prior to rock art application: Yes _____ No _____
Describe _____

13. Prehistoric figure modification:
 Covering with pigment or paint (A) Reworking (D)
 Covering with plaster or mud (B) None (N)
 Obliteration- part or total (C) Other (X)
 Describe _____

14. Panel orientation/aspect _____^o
 Multi-directional. Indicate general direction _____^o

15. Panel dimensions (meters): L _____ X H _____. Area _____

16. Height of highest rock art figure above present soil line (meters) _____

17. Height of lowest rock art figure above present soil line (meters) _____

18. Natural destructive agents, % of rock art panel affected: (Use multiples of 10 %)
 _____% Bird/insect nest (A) _____% Surface Spall (F)
 _____% Exposure- wind/rain (B) _____% Vegetation abutment (G)
 _____% Lichen growth (C) _____% Water run off (H)
 _____% Mineral deposits (D) _____% None (N)
 _____% Mud deposits (E) _____% Other (X)
 Additional Information: _____

19. Other destructive agents, % of rock art panel affected: (Use multiples of 10%)
 _____% Alteration/defacing (A) _____% Names, initials, dates (H)
 _____% Bullet holes (B) _____% Obliteration (I)
 _____% Chalking (C) _____% Paint (J)
 _____% Construction activities (D) _____% Removal- attempted (K)
 _____% Graffiti (E) _____% Removal- complete (L)
 _____% Latex mold residue (F) _____% Smoke blackening (M)
 _____% Livestock (G) _____% None (N)
 _____% Other (X)
 Additional Information: _____

20. If warranted, provide a field sketch of the panel. Note manufacturing techniques, impacting agents, superimposed figures, colors (using a Munsell color chart if possible), or any other applicable comments. List attachments.

Attachments: _____

Rock Art Data

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

1. NUMBER OF PANELS AT THIS SITE: Indicate the total number of rock art panels present at the site. A panel of rock art (pictographs, petroglyphs, or combinations of the two) is defined as an isolated single figure or a group of figures that form a discrete unit because of their proximity.
2. THIS FORM IS FOR PANEL NUMBER: Number the panels consecutively and complete one form for each panel. Indicate which panel the form documents.
3. PANEL IS SITUATED ON: Panel situation refers to the position of the rock art figures in relation to their environment. If figures are found in more than one situation, more than one item may be checked. Portable rock art is defined as stones that are incised, scratched, pecked, etc. These are usually easily portable handheld stones or small, flat slabs of rock. 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(s) of rock on which the panel is found, also give formation name if known.
6. BACKGROUND: Indicate the background of the panel. Under Additional Information, describe colors, texture, depth, etc.
7. CATEGORY AND TECHNIQUE:

Petroglyphs: These are formed by removing a portion of the rock surface by different methods:

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

Rock Art

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.
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.
18. NATURAL IMPACTING AGENTS: Indicate an approximate percentage (to the nearest 10th) of the panel that has been impacted by natural agents.

Rock Art

19. CULTURAL IMPACTING AGENTS: Indicate an approximate percentage (to the nearest 10th) of the panel that has been impacted by cultural agents.
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.

No IMACS encoding of Rock Art data is anticipated for the near future. Code letters are for uniformity of personal use.

Your comments and suggestions on improving the site form and the instructions will be greatly appreciated. Please use the System Revision Form, Sec. 140, and send to:

Steven J. Manning
C/O Al Lichty
Department of Anthropology
University of Utah
Salt Lake City, Utah 84112



6. DETERMINE THE CONDITION OF THE ORIGINAL SURFACE: Some surfaces are inherently less suited to the production of glyphs than others. A significant panel on a more rotten surface may indicate that that panel's precise location was an important consideration.

7. DETERMINE THE TOTAL TECHNIQUES PRESENT: Some styles produce different elements in various different techniques, while others produced elements only or mainly in one. Some used a combination within one glyph. Some prepared the surface, then scratched, painted and pecked last. Many of these techniques seem diagnostic. Repetition of technique may be the only thing that can possibly tie one panel with another. The Barrier Canyon Scratched Style is a primary example of how technique and types of motifs go hand in hand and seldom overlap.

ALSO DETERMINE THE AVERAGE WIDTH OF LINE, DEPTH OF PECKING, AND TYPES OF PECKING: These characteristics are relatively consistent throughout an area from one time period to another. Again, to determine the consistency of these three criteria and their value as determinatives sufficient evidence needs to be gathered within each style area. Some of these criteria change within a panel to produce different degrees of impression. Pilles (1975) on the Little Colorado River was able to determine a relative dating and cultural assignment by a consideration of similar criteria.

8. DETERMINE THE COLOR OF REPATINATION: Determine the original surface color and the darkest and lightest patinated section of the panel. Darker patination is often taken to indicate an older period. No patination likewise has often been used to represent a more recent period of time. Using patination and repatination as a criteria alone is deceiving. Barrier Canyon glyphs pecked or scratched on a sandstone cliff without any patination will never repatinate if in an area without exposure to patinating agents. In several locations dates produced in the 1800's are totally repatinated with the rest of the rock art with which they occur. This illustrates the importance for additional descriptions in the notes section as well as a description of the physical setting.

10. NOTE SUPERIMPOSITIONS: Mark on detailed drawings of superimposed elements the junctions of sequential application. Sometimes it is almost impossible at one location to determine the previous from an added element. It is also important to note other elements within the panel, additions to elements that are not superimposed that were produced by each subsequent style.

14. DETERMINE PANEL ORIENTATION OR DIRECTIONAL FACE: In some areas care needs to be taken with compass readings because of distortions from iron content in the rock. Because some panels have abstract or reversed elements the tops of photos and drawings are not always obvious. On drawings place an arrow toward the ground or from the panel to you if the rock art is horizontal. On horizontal panels it is naturally assumed one would record it with what he feels is the top to the top of the page. The face line marks the position of the recorder to the panel and a direction line attached to the top of the face line indicates the direction of North with an "N" at the tip of the upper arrow.

ALSO DETERMINE THE SOLAR BEARING: The solar bearing is a numerical figure that indicates the degree and the times of most solar exposure. This determines the relative amount of sun that hits a panel throughout the year. To determine the solar bearing add 90 degrees to the strike (the angle perpendicular to the surface of the panel). Also determine the period of the year with greatest amounts of solar exposure. Some panels receive absolutely no sunlight at Summer Solstice and are in total sunlight at Winter Solstice, while others are just the reverse. The season that has the most solar bearing is a combination of the strike and the angle or direction of the cliff face. The more horizontal the angle the more the panel is exposed to longer periods of moisture. This, in combination with the mineral content of the stone will affect the degree of patination and cryptogramic growths. This, in combination with the stone's hardness will be relative to the degree of weathering. Not all darkest repatinated or weathered glyphs are the oldest. To determine the validity of repatination as a criteria in determining age sufficient records need to be documented to illustrate the variables.

16. DETERMINE HEIGHT OF PANEL FROM PRESENT GROUND SURFACE (both bottom and top of panel): Many Barrier Canyon panels are not reachable from the present ground level. In some situations the surface could have been higher, but in others there is no question that the original surface was close to where it is at present. One of the diagnostic traits of certain types of Barrier Canyon panels is that they are produced at considerable height. Diagnostic traits of other types of Barrier Canyon panels is that they are usually lower. In the notes section, note anything that would provide any information to determine the original situation in which the panel was produced. Also note any partially covered elements.

18. DETERMINE THE DEGREE OF WEATHERING: The relative degree of weathering is not necessarily a criteria for determining age. One section of cliff with softer stone will weather faster than the rest, depending on its exposure to moisture. In the notes section describe any particulars about special weathered situations. They will often occur closer to the ground where splash-up occurs or in areas exposed to more moisture or where surfaces are softer. Some panels occur within wind channels where the background patination has been removed by wind-borne abrasion and the pecking is darker than the original surface. At Ecker Mine both patination and original paint on Barrier Canyon figures have been removed and only ghost-like figures of patination remain. One of the major importances in determining the degree of weathering is to indicate if any action could or should be taken to help preserve the panel.

20. OBSERVE THE PANEL AND THE SITE AS A UNIT: Observation and description of panels are of tremendous importance in helping to determine the significance of a site as well as site use and history. Each site has a feeling all its own, that does not come across in photos or a general description. That feeling is created by the placement and physical characteristics of each panel and its context. In this situation unused areas may be part of the clues to help understand the site. Some panels may have been intended to have isolated individual units or be a part continuing the theme or continuity of a site. Use and incorporation of unique or peculiar physical features were sometimes taken advantage of to add to the feeling and function of a site. Use a linear sequential notation between panels on cliffs or a triangulation system on boulders.

REFERENCES

PILLES, PETER J., JR.
1975 Petroglyphs of the Little Colorado River Valley,
In: American Indian Rock Art, Vol 1.