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TWO PROPOSED ROCK ART DOCUMENTATION SUPPLEMENT FORMS  
AND USER'S GUIDE FOR THE INTERMOUNTAIN ANTIQUITIES COMPUTER SYSTEM

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#### ABSTRACT

In 1983, a meeting was held at the offices of the Utah State Historical Society between members of that organization, the University of Utah Department of Anthropology, and concerned individuals requesting a supplement rock art form to be used in addition to the archeological documentation forms currently in use for the Intermountain Antiquities Computer System (IMACS). The following discussion and proposed rock art supplement to IMACS is the authors' response to this request.

#### ACKNOWLEDGEMENTS

A number of individuals have provided invaluable suggestions on the content and format of this rock art supplement to whom we would like to express our appreciation: Chas Cartwright, Joel McNamara, Steve Manning, Kenny Winch, Tom Wylie, and Dr. Adrienne Anderson.

#### BACKGROUND

Native American rock art is an integral part of functioning, dynamic cultures that reflects the ebb and flow of prehistoric peoples (Weaver 1984:4). As such, the study of rock art can serve a valuable function in helping to reconstruct prehistoric lifeways and attributes.

However, due to the difficulties of accurately determining the age and cultural origin of rock art, archeologists have traditionally regarded this resource as a non-diagnostic feature. Subsequently, detailed rock art documentation is often lacking in the archeological records.

In many instances, rock art features that were overlooked during archeological surveys have been damaged or destroyed by natural and human impacts. Subsequently, much of the valuable information that rock art contains has been removed from the process of research and analysis. In writing on this concern, Swartz (1984:1) concluded:

Petroglyphs and pictographs are surface exposed fragile evidence and are, more than any other archeological resource, amenable to rapid and irretrievable

destruction by both natural and human agencies...within a generation the bulk of the million or so petroglyphs and pictographs in North America may be sufficiently defaced or destroyed that a whole reserve of yet poorly understood evidence may disappear before an adequate body of synthesized data can emerge to be studied and analyzed. North America, and particularly the United States, lags behind the rest of the world in viewing (rock art) as a professional area of study.

The standardization of rock art recordation forms has been the focus of recent attention by a number of individuals and institutions including the American Committee to Advance the Study of Petroglyphs and Pictographs, the American Rock Art Research Association, and the University of California Rock Art Archives in Los Angeles.

To date, a standardized form has not been adopted for use with the Intermountain Antiquities System (IMACS) due to the complexities of the resource, varying opinions as to what information should be requested, and the ability and time that individuals can devote to detailed rock art documentation. However, agreement on a standardized form is necessary for two important reasons: (1) to computerize data for management purposes, and, (2) to develop a systematic approach for minimum information recording for rock art research and analysis.

To fill this need, the authors have prepared the attached rock art forms (Appendices A,B) for formative evaluation by IMACS users.

The authors are aware that the proposed rock art documentation forms will not adequately meet the needs of all IMACS users. To some users, the forms will lack specific questions necessary for producing data that could help to develop certain research models; for others, they will be an added burden to the already complex task of completing IMACS. The authors therefore anticipate adaptations and changes to be made on the proposed IMACS PART E ROCK ART SUPPLEMENT FORM as the need arises.

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#### INSTRUCTIONS FOR USE OF THE PROPOSED ROCK ART DOCUMENTATION FORMS

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The two Rock Art Supplement forms are designed as an adjunct to the IMACS forms already in-use, and require at the minimum the completion of IMACS Part A, questions 1-36. Since the type and complexity of archeological sites vary and there are often time constraints for available time in the field, we have designed two rock art recordation forms: (1) a two-page panel-specific form for intensive documentation (Appendix A); and, (2) a one-page minimum documentation form to be used when time or funding does not permit intensive documentation (Appendix B). A sample of a completed documentation using the proposed two-page Rock Art Supplement and accompanying IMACS forms is shown in Appendix C.

## Use of IMACS Abundance/Quantity Codes

The proposed forms incorporate the IMACS Relative Abundance Code (A), and IMACS Total Quantity Code (Q). Questions requesting Abundance and Quantity codes are indicated on the Rock Art Supplement forms by "A" or "Q" after the question number. Indicate Abundance "A" before Quantity "Q" when coding the answers.

## Explanation of Panel Designations

It is recommended that sites with multiple rock art be clustered into manageable documentation units called "panels". Although the use of panel designations are commonly used to divide rock art clusters at sites, there is often confusion as to what constitutes a rock art panel.

Panel designation for use with this form will be determined by a distance of three (3) or more meters between discrete elements. Panels shall be numerically designated left to right.

**EXAMPLE:** rock art site locus contains clusters of petroglyphs spread along the caprock of a canyon. The first rock art cluster on the left end of the site contains elements extending for 1.5 meters. This is designated "Panel 1". Between Panel 1 and the next rock art cluster is a distance of five (5) meters where no rock art elements are present. This second cluster of rock art is designated "Panel 2".

- SUMMARY:**
- 1) Panels consist of discrete clusters of elements distinguished by distance from other rock art clusters;
  - 2) Rock art element clusters separated by a distance of three (3) or more meters shall be designated as a panel;
  - 3) Panels are numerically designated left to right.

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## USER'S GUIDE FOR COMPLETING PART E QUESTIONS

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1. **PANEL NO.** Indicate which panel of the total number of panels this form documents at the site. **EXAMPLE:** Panel 1 of 3 panels.

2. **PANEL DIRECTION:** This refers to the direction that the rock art faces and should be indicated in degrees and direction. Specific panels may vary in directional facing due to irregularities of the host surface. In situations where there are multiple directional facings of panel elements, indicate compass readings of the characteristic panel elements or panel datum points. Indicate these readings on the scaled panel sketches.

**3. ELEVATION:** This refers to the elevation of the individual panel being documented. Panel elevations may change significantly from the site datum points along cliff faces.

**4.AQ PANEL TYPE:** Use IMACS Abundance and Quantity codes to indicate panel type. Determine whether the panel consists principally of petroglyphs, pictographs, or pictoglyphs (a combination of both petroglyphs and pictographs). Use Abundance Code (A) first, indicating which type is most dominant, etc., and then use the Quantity Code (Q) to specify the approximate number of elements. **EXAMPLE:** A rock art panel contains 50 petroglyphs, and 12 pictographs. The form would read: 4/d Petroglyphs; 3/c Pictographs.

**5.A PANEL ON:** Determine on what surface(s) the rock art is depicted. **EXAMPLE:** Where approximately 80% of the rock art is on an interior cliff face rockshelter wall, 15% on the ceiling, and 5% on talus boulders in the shelter interior, the form would read: 1) 4/a; 2) 3/z; 3) 2/b, with "rockshelter ceiling" described after "[z] Other".

**6. ROCK ART PORTABLE:** Indicate Yes (Y) or no (N). Portable rock art generally consists of decorated stones of a size that were intentionally selected to be portable, such as hand-held stones.

**7.A PANEL HOST ROCK:** Determine the host surface rock type on which the rock art is depicted and indicate abundance. **EXAMPLE:** 75% of the rock art is on a cliff face and 25% is on basalt boulders at the base of the cliff: the form would read: 1) 4/d; 2) 3/a.

**8.A HOST BACKGROUND:** Determine the surface condition of the rock(s) on which the rock art is depicted. **EXAMPLE:** 75% of the rock art is depicted on deeply patinated sandstone, 15% on unpatinated sandstone, and 10% on a smoke-blackened alcove ceiling. The form would read: 1) 4/a; 2) 3/b; 3) 2/d.

**9. PANEL DIMENSIONS:** Determine the panel's height, length, and width. Width measurements pertain to rock art on boulders, ledges, and so on.

**10. HEIGHT OF LOWEST PANEL ELEMENT ABOVE PRESENT GROUND LEVEL:** Height of base of rock art element closest to present ground level.

**11. HEIGHT OF HIGHEST PANEL ELEMENT ABOVE PRESENT GROUND LEVEL:** Same as #10 except use the highest element.

**12A WORKED SURFACE IS:** Determine the surface(s) on which the rock art is depicted. **EXAMPLE:** 75% of rock art within a panel is illustrated on a vertical cliff face and 25% is on the top of a horizontal boulder at the base of the cliff face. The form would read: 1) 4/a; 2) 3/c.

**13. DESCRIPTIVE PANEL LOCATION:** Situate the panel in relation to its surroundings and site datum reference point so that it can be relocated.

**14. ROCK ART DESCRIPTION:** A complete descriptive inventory of rock art elements is not necessary in response to this question. However, sufficient information should be given on the characteristic and dominant element types so that an initial determination of the rock art panel type can be estimated. Describe outstanding panel motifs and designs, leading to specific numbers and descriptions of element types and panel arrangement(s). Identify, as applicable, diagnostic style types. See question No. 20 below for discussion of rock art styles.

**EXAMPLE:** See Appendix II for sample IMACS PART E ROCK ART form, and Appendix III - for rock art types and element nomenclatures.

**15.A ROCK ART APPLICATION METHOD:** Determine abundance and rock art application methods (i.e. pictographs, petroglyphs, pictoglyphs). Describe pictoglyph application technique by filling out petroglyph-pictograph sections. **EXAMPLE:** The panel consists of finger-painted anthropomorphs with abraded heads. The form would read: Petroglyphs: 1) 4/d; Pictographs; 1) 4/b; Pictoglyphs: a.

**PETROGLYPHS:** A reduction process wherein an image is made by removing a portion of the surface through different processes. [a] **INCISED:** These are cut grooves in the host surface. Dickman (1984:170) compares this to "...a deep version of a scratch...but incising tends to concentrate on one line, making it deeper than a scratch." [b] **PECKED:** This technique is characterized by dint marks achieved by striking the host surface with a hammerstone or other tool. Pecking includes both direct percussion (use of one tool), and indirect percussion (use of two tools as in a hammer and chisel). [c] **SCRATCHED:** Scratched elements are usually faint, only breaking the face of the host surface. Dickman (1984:170) describes scratching as "...having no appreciable depth and is usually not the result of multiple passes over the same line." [d] **GROUND/ABRADED:** Following Dickman (1984:170) "The rock surface on which the image is produced is literally rubbed away by the use of stone, branches or other tools. Images will often have a smooth regular surface, (as) rubbing tends to produce more uniformity in an image and more of the surface is cleared than if done just with pecking." [e] **CUPULE:** Cupules are pecked and abraded depressions generally positioned in boulders or bedrock surfaces rather than in cliff faces. In appearance, they are similar to small mortars but apparently served a different cultural function since many cupule elements are positioned on slanting or vertical surfaces. [e] **OTHER:** This category may include drilled or other unusual petroglyph techniques. **NOTE:** If petroglyphs consist of more than one applicative technique this can be indicated on the documentation form. **EXAMPLE:** The dominant petroglyph application technique consists of incised outlines and pecked details. The form would read: 1) 4/ab. **PICTOGRAPHS:** An additive process wherein images are made by applying dry paints (charcoal or colored minerals) or wet paints (containing fluid agents and binders) through a num-

ber of processes which follow: [a] BRUSHED: Use of plant fibers or hair - strokes sometimes evident; [b] FINGER DAUBBED: Essentially, these are elements that have been finger painted onto the host surface; [c] FINGER DRAGGED: Finger-dragged elements are characterized by the use of two or more fingers which are dipped into paint and dragged across the host surface, often in vertical strokes. [d] SPRAYED STENCIL: Stencil or "negative" patterns are created by blowing paint around an object placed against the host surface, usually hands. [e] SPRAYED: Positive images can be produced by application of paint sprayed through hollow tubes or the mouth. [f] POSITIVE-STYLIZED HANDS: Positive handprints are made by placing the palm of the hand in paint, then pressing the palm onto the host surface. Stylized and striated hands use the same process, but designs are made in the wet paint on the hand prior to pressing it onto the host surface; [g] PAINT SPLATTERED: This results when paint is tossed onto the host rock to form paint spots, drips, random blobs, etc.; [z] OTHER: This code is for a descriptive pictograph category not discussed above.

16. SUPERPOSITION OF ELEMENTS: Superposition occurs when rock art elements, often of a different design or style, are placed over or among other decorations. Describe the different elements, method of superposition, and impacts of the superposition. The following, adapted from Dickman (1984:180) defines these impacts:

Heavy obscuring occurs when the superimposed element is no longer visible, or where only fragments of the original element can be discerned.

Moderate obscuring occurs when approximately 50% of the original image is obscured.

Slight obscuring occurs when 25% or less of the original image is obscured.

No obscuring occurs when there is no appreciable superposition of the new element over the old, or when new elements have been added in such a way as to add to an early illustration without damaging it, e.g., a flute added to a backpack figure. However, care must be taken to indicate that superposition is present, but not obscuring.

Undetermined is used when an earlier image is not clearly defined and therefore it is uncertain if superposition is present. 'Undetermined' is also used when a site has not been visited but superposition is alleged to exist.

17. NATURAL ROCK FEATURE INCORPORATION: Rock art designs often incorporate natural host rock irregularities into the designs. Such host surface irregularities include cracks, pits, or grooves. Describe the rock art element and the incorporation. EXAMPLES: A

**14. ROCK ART DESCRIPTION:** A complete descriptive inventory of rock art elements is not necessary in response to this question. However, sufficient information should be given on the characteristic and dominant element types so that an initial determination of the rock art panel type can be estimated. Describe outstanding panel motifs and designs, leading to specific numbers and descriptions of element types and panel arrangement(s). Identify, as applicable, diagnostic style types. See question No. 20 below for discussion of rock art styles.

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pit in host surface is used as the mouth of a man-like figure; a sheep element is illustrated on the vertical edge of a cliff face crack so that its front legs are raised and curved over the crack, making the animal look like it is 'rearing up'.

**18. ROCK SURFACE PREPARATION:** Rock art is occasionally placed on surfaces that have been "prepared". Irregularities on the cliff face may be smoothed over, and soot or lichen growth removed prior to rock art production. In other instances, the surface might be coated with a thin layer of white paint or mud. Rock art placed on prepared surfaces is likely to be more resistant to erosion than rock art illustrated on non-prepared surfaces since there is often greater penetration of the pigment into the host rock. If present, describe the type of host rock preparation exhibited.

**19.A PETROGLYPH REPATINATION:** Many petroglyphs are carved into host rock surfaces with a thin, dark crust called "desert varnish". Penetration of the desert varnish in petroglyph manufacture exposes the lighter host surface interior, creating a light/dark contrast. With exposure to the elements, the petroglyph scar repatinates in time. Evaluation of this repatination is valuable since this can reveal a relative estimation of petroglyph age and is therefore an important feature to recognize and encode as data for rock art analysis and research questions (Weaver 1984:20).

**CODES:** [a] **COMPLETE:** Complete repatination means that the petroglyph is the same color as the patinated host rock; [b] **HEAVY:** Heavy patination indicates that little distinction remains between the petroglyph and the patinated host surface; [c] **MODERATE:** Moderate patination means that some petroglyph repatination is evident, but there is still good contrast between the petroglyphs and the patinated host rock. [d] **LIGHT:** Light patination means that little repatination of the petroglyph elements is distinguishable.

**20. ROCK ART STYLE/SUSPECTED CULTURAL AFFILIATIONS:** Generally, rock art styles are determined by stylistic character, subject content, location, application technique, and suspected cultural affiliation. Suspected cultural affiliation is determined through indirect or direct association to material cultural remains, rock art stylistic analysis, ethnographic data, or by informants.

A list of stylistic rock art variances and suspected cultural affiliations for anticipated users of this documentation form is presently beyond the scope of this guide. It is recommended that users refer to rock art publications and regional reports for such information in their particular localities (i.e., Klaus Wellman, 1979. *A Survey of North American Indian Rock Art* Akademische Druck-u. Verlagsanstalt, Graz, Austria; Polly Schaafsma 1980 *Rock Art of the Southwest* University of New Mexico Press, Albuquerque). In answering this question, indicate rock art style, then suspected cultural affiliation. Include the information source(s) or reference(s) on which the particular style and affiliation is based.

- EXAMPLE:** 1) Barrier Canyon style-Late Archaic (Schaafsma 1980)  
2) Faces Motif-Pueblo Anasazi (Noxon & Marcus 1982)

**21. OVERALL PANEL CONDITION:** Determine the overall condition of the panel including the affects of natural deterioration and/or cultural impacts such as vandalism. **NOTE:** Impacts can be a combination of both visitor and natural disturbances.

**CODE:** [a] **NO IMPACT:** No impact means that the panel is in pristine condition with all rock art elements intact, no vandalism, and the host rock shows no unusual wear (i.e., spalling, insect nesting, mud runoff, etc.). [b] **IMPACTED 5-25%:** This indicates minimal natural or visitor impacts; [c] **IMPACTED 26-50%:** This category is used when there is moderate natural or visitor impacts; [d] **IMPACTED 51%+** means heavy natural or visitor impacts.

**22.A NATURAL DETERIORATION:** Determine the affects and the abundance of naturally occurring wear on the rock art elements and the host surface. **EXAMPLE:** The rock art is badly weathered by surface spalling affecting 75% of the panel; mineral accretion partially covers 30% of the rock art elements; and 5% of the elements are covered by mud-dauber wasp nests. The form would read: 1) 4/b; 2) 3/i; 3) 2/f.

**NOTE:** Based upon your assessment of the type(s) and extent of natural deterioration, briefly outline in question # 34 under **CONTINUED COMMENTS**, any recommended conservation activities needed to improve the condition of the rock art and host surface.

**CODE:** [a] **WATER EROSION:** Water erosion of rock art and associated host surfaces frequently occurs as a result of moisture being carried onto the surface through rain spray. The intensity of pictographs can be diminished as the rain spray removes portions of the coloring materials, or changes their color due to chemical reactions. With petroglyphs, water can pool in the depressions of carved elements and weaken its defining outlines, thus resulting in eventual deterioration of the design. [b] **SURFACE SPALLING:** Through chipping, breaking, crumbling, flaking, and exfoliating, surface spalling can be the result of internal or external forces. Water discharging through the host surface can dissolve the binding minerals of the host rock thereby causing surface flaking. Ice wedging can also cause surface spalling through water filling host rock cracks and inherent irregularities during the day and freezing at night, causing surface expansion with resultant rock fracturing and flaking. Rock surfaces also spall from dramatic expansion/contraction factors resultant from intense heat exposure, as in wildfires. [c] **LICHEN GROWTH** is the moss-like growth of algae and fungi that obscures some rock art elements, especially in areas of internal moisture and shaded conditions. The amount of lichen growth should be noted as it can sometimes be an indication of the relative age of the rock art; [d] **WIND EROSION:** Wind-borne particulates can pit, scour, and abrade rock art elements

on exposed surfaces; [e] **MUD RUNOFF**: This occurs when water mixed with debris drains over rock art, sometimes obscuring or masking the elements; [f] **INSECT/BIRD NESTING**: Insect nests, such as the ovid shapes of the mud-dauber wasp's nest, are sometimes built directly over rock art elements on cliff faces. At times, careful attention must be given to rock art since the mud remains of these nests can be mistaken for rock art designs. Swallows and other birds' nests and droppings can also obscure rock art; [g] **EXPOSURE TO SUN**: There is debate as to whether rock mineral pigmen in rock art pictographs actually fade or change color. However, rock art and host surfaces do appear to evidence changes in color, hue, and brilliance when exposed to the sun in combination with other elements. Therefore, it is important to assess the sun exposure that the documented area receives; [h] **ROCK FALL**: Assess the actual or potential affects of rocks or cliff face pieces falling and dislodging, striking, or in other ways damaging the rock art; [i] **VEGETATION DEFACEMENT**: Assess the actual or potential affects of associated vegetation brushing against, scratching or dislodging the rock art. Note should be made of decaying vegetation in association with rock art, as the rock art can be dissolved by the carbonic acid created from a mixture of water and the carbon dioxide of the decaying matter; [j] **MINERAL ACCRETION** is the result of mineral-laden water leeching to rock surfaces, evaporating, and leaving a mineral residue that sometimes obscures rock art elements on host surfaces. On sandstone, rock art pictograph colors are sometimes 'veiled' by a milky film of calcium carbonate that has accreted and, through the affects of acid rain, 'whitewashed' the surface; [k] **ELEMENTS COVERED BY CURRENT GROUND LEVEL**: Through a variety of factors including changes over time in the natural water table, erosion, alluvial and colluvial deposits, etc., ground levels change, sometimes causing rock art elements to either be covered or revealed in the process.

**23A CULTURAL IMPACTS**: Determine the affects and the abundance of vandalism to the rock art elements and host surface. **EXAMPLE**: A rock art panel is pitted with bullet holes impacting about 75% of the elements. The form would read: 1) 4/b.

**NOTE**: Based upon your assessment of the type(s) and extent of cultural impacts at the panel, briefly outline in question #34 under **CONTINUED COMMENTS**, your recommendations for conservation activities to improve the condition of the rock art and host surface.

**CODES**: [a] **GRAFFITI**: Graffiti generally consists of names, dates, initials, designs, etc. scratched, painted, etc., on or near the rock art elements; [b] **BULLET HOLES**: Bullet holes are abrasions and/or depressions of the host or rock art surface made by projectiles from guns/rifles; [c] **CHALKING**: Chalking includes the outlining or 'coloring-in' of rock art elements, usually for photo enhancement; [d] **SMOKE BLACKENING**: Smoke stains on rock art are generally

caused by associated fires, as in rock shelters and nearby campsites; [e] LATEX MOLD OUTLINES: A latex mold often leaves a noticeable outlining shape around the casted area; [f] RUBBING BLEED-THROUGH: Paints, inks, etc., often bleed through the image carrying material placed over the rock art during the attempts to obtain an 'impressed' image; [g] ELEMENT REMOVAL: Chisel, saw, pry, or other distinct markings on the host surface or rock art elements are often the result of attempts to remove rock art sections from the host surface. Unusual scarring of the host surface should be checked for tell-tale removal marks. Areas of host surface spalling at a rock art panel should also be recorded since these are potential targets for commercial vandalism. [h] ELEMENTS ALTERED: This refers to rock art elements that appear to be reworked or otherwise altered. As opposed to superposition where, generally, an entirely new element subject is placed over an older element, rock art alteration is generally a form of 'editing' - adding something related to an element. [z] OTHER - include other noticeable impacts on the rock art caused by human action such as conservation activities (graffiti camouflage, etc.).

24. PROXIMITY TO TRAIL/ROAD: Determine the approximate distance in meters to the nearest established trail and/or road, or other route such as rivers or railroads that could serve as access routes to rock art panels.

25. SITE VISIBILITY: Determine the degree of visibility of the rock art from the principal-use access areas as defined in question #24.

26. EROSIONAL/ROCKFALL SCAR: Erosional/rockfall scars can be important indicators of potential stratification dating of rock art as demonstrated by Schaafsma (1980:49-56). Recognition of these features will increase available data for current and future research. One form of erosional scarring occurs when rock art is illustrated on a cliff face above river bank alluvial fill which is later washed away leaving a cliff face scar. For example, along the San Juan and Colorado rivers of southeastern Utah, earlier rock art styles are often found above cliff face erosion scars with later rock art styles found below the scarring.

27A ROCK ART/HOST SURFACE COLORS: Using Munsell designations, determine host surface/rock art decoration colors and abundance. EXAMPLE: A host surface is reddish-tan. The form would read [ah]. Similarly, petroglyphs might be light-tan [kh], pale yellow [kd], etc, and pictographs could be maroon [al], or aqua [ef], etc.

Use the 2ND.CODE to indicate whether the shade of color used is light, medium, or deep. EXAMPLE: a medium, reddish-gray = bb/ag. Use of the Munsell color code in addition to this form's color code is recommended. See Appendix B - sample Panel Drawing and completed IMACS PART E ROCK ART form.

**28A ROCK ART ASSOCIATED WITH:** Rock art may be associated with various cultural materials. Indicate the cultural material, location, and abundance. **EXAMPLE:** A rock art panel is situated on the cliff face above a granary. The form would read: 4/a/aa. Describe the cultural material found in association with the rock art under question #34: CONTINUED COMMENTS.

**CODE:** [aa] **STRUCTURES** include all architectural features including brush shelters, granaries, pit houses, kivas, etc.; [bb] **ARTIFACTS** include bone tools, corn cobs, ceramics, lithics, beads, metates, incised stones, etc.; [cc] **ISOLATED FEATURES** include non-architectural features such as hearthstones, roasting pits, firecracked rock concentrations, roof beams, stone circles, burials, etc..

**29. SKETCHES:** Indicate what site documentation sketches of the panel, the rock art elements, the surrounding area, maps, and other graphic materials accompany this IMACS form. Refer to Appendix B for sample site drawings and maps.

**30. PHOTOS:** Indicate the file and/or catalogue access numbers you have assigned to the rock art photographic documentation (B/W & Color) taken at this panel. This information should allow a future researcher access to the photographic record. Use the **PHOTO SUPPLEMENT FORM** (Appendix C) to document the photographic exposures.

**31. OTHER RECORDING:** Indicate here any other recording methods used for rock art recordation of this panel.

**32. PUBLISHED REFERENCES:** Indicate title and author published books, articles, reports, or theses in which reference is made to the documented rock art site and/or panel(s). If reference is in an unpublished education degree paper, indicate the title, name, associated organization and date.

**33. DOCUMENTATION FILED AT:** Indicate where the completed IMACS documentation forms will be housed. **EXAMPLE:** Utah State Historical Society, Salt Lake City.

**34. CONSERVATION RECOMMENDATIONS/ CONTINUED COMMENTS:** Indicate any pertinent considerations for rock art site/panel conservation/preservation activities and visitor use suggestions; recommended further documentation; reference check; area management patrol; and so on.



APPENDIX A

IMACS PART E ROCK ART SUPPLEMENT FORM

State No. \_\_\_\_\_  
 Panel No. \_\_\_\_\_

Common Name \_\_\_\_\_

PART E: Complete one rock art form for each documented panel. Use IMACS relative abundance codes (A) and/or quantity codes (Q) as indicated at bottom of this form. Indicate Abundance before Quantity.

1. PANEL # \_\_\_ of \_\_\_ 2. PANEL DIRECTION: \_\_\_\_\_ 3. ELEVATION: \_\_\_\_\_
- 4.AQ PANEL TYPE: \_\_\_/\_\_\_ Petroglyphs; \_\_\_/\_\_\_ Pictographs; \_\_\_/\_\_\_ Pictoglyphs
- 5.A PANEL ON: 1) \_\_\_/\_\_\_; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Cliff Face; [b] Boulder; [c] Structure; [d] Bedrock; [z] Other \_\_\_\_\_
6. Rock Art Portable: \_\_\_ (Y) (N) Describe \_\_\_\_\_
- 7.A PANEL HOST ROCK: 1) \_\_\_/\_\_\_; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Basalt; [b] Granite [c] Limestone; [d] Sandstone; [e] Tuff; [z] Other \_\_\_\_\_
- 8.A HOST BACKGROUND: 1) \_\_\_/\_\_\_; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Patinated; [b] Natural [c] Painted; [d] Smoke blackened; [e] Plastered; [z] Other \_\_\_\_\_
9. PANEL DIMENSIONS: \_\_\_\_\_ (H) \_\_\_\_\_ (L) \_\_\_\_\_ (W)
10. HEIGHT of LOWEST PANEL ELEMENT ABOVE PRESENT GROUND: \_\_\_\_\_ [a] 0-1m; [b] 1-2m; [c] 2-3m; [d] 3-4m; [e] 4-5m; [f] 5+m; [z] Other \_\_\_\_\_
11. HEIGHT of HIGHEST PANEL ELEMENT ABOVE PRESENT GROUND: \_\_\_\_\_ [a] 0-1m; [b] 1-2m; [c] 2-3m; [d] 3-4m; [e] 4-5m; [f] 5+m; [z] Other \_\_\_\_\_
- 12.A WORKED SURFACE IS: 1) \_\_\_/\_\_\_; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Vertical; [b] Sloping; [c] Horizontal; [d] Overhead; [z] Other \_\_\_\_\_
13. DESCRIPTIVE PANEL LOCATION: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
14. ROCK ART DESCRIPTION: (include element types, etc. See User's Guide)  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
- 15.A R/A APPLICATION METHOD: (Pictoglyphs - fill) in Picto./Petro. codes)  
 PETROGLYPHS: 1) \_\_\_/\_\_\_; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Incised; [b] Pecked; [c] Scratched; [d] Ground/abraded; [e] Cupule; [z] Other \_\_\_\_\_  
 A PICTOGRAPHS: 1) \_\_\_/\_\_\_; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Brushed; [b] Finger daubed; [c] Finger dragged; [d] Sprayed stencil elements - e.g., hands; [e] Sprayed; [f] Positive/Stylized hands; [g] Paint splattered; [z] Other \_\_\_\_\_  
 AQ PICTOGLYPHS: \_\_\_\_\_ [a] Mostly Pictographs; [b] Mostly Petroglyphs Describe: \_\_\_\_\_
16. SUPERPOSITION OF ELEMENTS: \_\_\_ (Y) (N) Describe \_\_\_\_\_
17. NATURAL ROCK FEATURE INCORPORATION: \_\_\_ (Y) (N) Describe \_\_\_\_\_
18. ROCK SURFACE PREPARATION FOR ROCK ART: \_\_\_ (Y) (N) Describe \_\_\_\_\_
- \*\* A IMACS RELATIVE ABUNDANCE CODE: [1] None Present; [2] Rare-10%; [3] Common 10%-50%; [4] Dominant-50%+; [5] Other/Unknown  
 Q IMACS TOTAL QUANTITY CODE: [a] None Present; [b] 1-9; [c] 10-25; [d] 26-100; [e] 101-500; [z] Other/Unknown



APPENDIX B

ROCK ART MINIMUM RECORDING FORM

State No. \_\_\_\_\_

Common Name \_\_\_\_\_

PART E MINIMUM: Use this form when circumstances prohibit use of the two page ROCK ART DOCUMENTATION SUPPLEMENT FORM. Use IMACS relative abundance code (A) and/or quantity code (Q) as indicated after question number. Show abundance (A) before Quantity (Q).

1. NO. OF PANELS IN SITE: \_\_\_\_\_ 2. DOMINANT R/A DIRECTION: \_\_\_\_\_
  - 3AQ SITE TYPE: \_\_\_/\_\_\_ Petroglyphs; \_\_\_/\_\_\_ Pictographs; \_\_\_/\_\_\_ Pictoglyphs
  4. ROCK ART AREA DIMENSIONS: \_\_\_\_\_(H)\_\_\_\_\_ (L)\_\_\_\_\_ (W)
  5. PANEL LOCATION FROM SITE DATUM: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  6. ROCK ART STYLES/SUSPECTED CULTURAL AFFILIATIONS: \_\_\_\_\_  
 \_\_\_\_\_
  7. ROCK ART DESCRIPTION: (include # and types of elements; colors; motifs, etc.) \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
  8. ROCK ART SITE CONDITION: \_\_\_ [a] No impact; [b] Impacted 5-25%; [c] Impacted 26-50%; [d] Impacted 51%+; [z] Other \_\_\_\_\_
  - 9.A CULTURAL IMPACTS: 1)\_\_\_/\_\_\_; 2)\_\_\_/\_\_\_; 3)\_\_\_/\_\_\_ [a] None; [b] Graffiti; [c] Bullet Holes; [d] Chalking; [e] Smoke Blackening; [f] Latex; [g] Rubbing Bleed-through; [h] Element Removal/ Attempted Removal; [i] Elements Reworked/Otherwise Altered; Structure Built over Rock Art; [z] Other \_\_\_\_\_
  - 10A NATURAL DETERIORATION: 1)\_\_\_/\_\_\_; 2)\_\_\_/\_\_\_; 3)\_\_\_/\_\_\_ [a] Water Erosion; [b] Surface Spalling; [c] Lichen Growth; [d] Wind Erosion; [e] Mud Run-off; [f] Exposure to Sun; [g] Insect/ bird Nesting; [h] Vegetation Defacement; [i] Mineral Accretion [j] Rock Fall; [k] Elements Covered by Current Ground Level; [k] None; [z] Other \_\_\_\_\_
  11. SITE VISIBILITY: \_\_\_ [a] Visible; [b] Semi-Visible; [c] Hidden
  12. DISTANCE TO ROAD: \_\_\_\_\_ [a] 0-100m; [b] 101-200m; [c] 200+m
  13. DISTANCE TO TRAIL: \_\_\_\_\_ [a] 0-100m; [b] 101-200m; [c] 200+m
  14. VISITOR IMPACT ON ROCK ART: \_\_\_ [a] high; [b] medium; [c] low
  15. SKETCHES: \_\_\_ \_\_\_ \_\_\_ [a] Locational; [b] Scaled Panel; [c] Element details; [z] Other \_\_\_\_\_
  16. DOCUMENTATION ON FILE AT \_\_\_\_\_
- \* IMACS RELATIVE ABUNDANCE CODE: [1] None Present; [2] Rare-10%; [3] Common 10-50%; [4] Dominant 50% +; [5] Other/Unknown \_\_\_\_\_
- \* IMACS TOTAL QUANTITY CODE: [a] None Present; [b] 1-9; [c] 10-25; [d] 26-100; [e] 101-500; [z] Other/Unknown \_\_\_\_\_

Noxon & Marcus 1984

## IMACS SITE FORM

## Part A - Administrative Data

## INTERMOUNTAIN ANTIQUITIES COMPUTER SYSTEM

Form approved for use by

BLM - Utah, Idaho, Nevada, Wyoming

Division of State History - Utah, Wyoming

USFS - Intermountain Region

NPS - Utah, Wyoming

- \*1. State No. 42Sa7736  
 \*2. Agency No. NPS # 32037006  
 3. Temp No. \_\_\_\_\_

4. State Utah County San Juan  
 5. Project Canyonlands rock art documentation  
 \*6. Report No. NPS PX 1340-3-A099  
 7. Site Name Five Faces  
 8. Class  Prehistoric  Historic  Paleontologic  Ethnographic  
 9. Site Type Cliff face alcove with rock art  
 \*10. Elevation 5,360 ft.  
 \*11. UTM Grid Zone 12 \*\*\*\*\* m E 4,213,750 m N  
 \*12. NE 1/4 of SW 1/4 of SE 1/4 of Section \*\*\*\*\* T. \*\*\*-S. R. \*\*\*-E.  
 \*13. Meridian Salt Lake  
 \*14. Map Reference USGS 15' Topographical Quad "Harts Point, Utah"  
 15. Aerial Photo \_\_\_\_\_  
 16. Location and Access This site is located in a cliff face alcove at the head of a small north/south oriented canyon drainage on the left bank of an east/west canyon drainage on the left bank of Davis Canyon. By direct sighting, 42Sa7736 is \*\* km @ 253°SW from the USGS Lavendar 2 datum point at 6,950' which is in section \*\*, T. \*\*-S., R. \*\*\*-E. The site is accessible to within 300 meters by four-wheel drive vehicle.

- \*17. Land Owner National Park Service - Canyonlands National Park  
 \*18. Federal Admin. Units Forest \_\_\_\_\_ District \_\_\_\_\_ Nat'l Park (CA)  
 \*19. Planning Units (USFS only) \_\_\_\_\_  
 20. Site Description As originally recorded by Castleton in 1976, 42Sa7736 consisted of two sites. Site 1 was defined as "Consisting of two large concentric circles", and Site 2 consisted of the Five Faces. The two "sites" are approximately 460 meters apart and have been redesignated by Griffin (1983: 44). Castleton's "Site 1" has been redesignated as part of site 42Sa14823. "Site 2" remains 42Sa7736.

The Five Faces site, 42Sa7736, consists of large, multi-colored anthropomorphs typical of the Faces Motif of the Salt Creek Drainage. Associated cliff face boulders contain numerous abrasion depressions.

- \*21. Site Condition  Excellent (A)  Good (B)  Fair (C)  Poor (D)  
 \*22. Impact Agent(s) Natural deterioration and human impacts - graffiti  
 \*23. Nat. Register Status  Significant (C)  Non-Significant (D)  Unevaluated (USFS only) (Z)  
 Justify This site is within the Salt Creek Archeological District which is listed on the National Register of Historic Places.  
 24. Photos NPS PX 1340-3-A099, B&W #1, 25A-34A; #2, 0A-15A/Slides Vol. 7, 1-34  
 25. Recorded by Noxon & Marcus; previously by Castleton (1979:282-283), Griffin 1983  
 \*26. Survey Organization \_\_\_\_\_ \*28. Survey Date 10/19/83  
 27. Assisting Crew Members \_\_\_\_\_

APPENDIX C

Part A - Environmental Data

Site No.(s) 42Sa7736  
NPS # 32037006

- \*29. Slope \_\_\_\_\_ (Degrees) 192°S Aspect (Degrees) \_\_\_\_\_  
 \*30. Direction/Distance to Permanent Water 93°E Bearing (Degrees) 073 x 100 Meters  
 \*Type of Water Source  Spring/Seep (A)  Stream/River (B)  Lake (C)  Other (D)  
 Name of Water Source "Davis Canyon Ranch Spring"  
 Distance to Nearest Other Water Source/Type 1.28km @ 69° to unnamed spring in Davis Can.

\*31. Geographic Unit Inner Canyonlands

\*32. Topographic Location (check one under each heading)

PRIMARY LANDFORM	PRIMARY POSITION	SECONDARY LANDFORM	SECONDARY POSITION
<input type="checkbox"/> mountain spine(A)	<input type="checkbox"/> top/crest/peak(A)	<input type="checkbox"/> alluvial fan(A)	<input type="checkbox"/> playa(M)
<input type="checkbox"/> hill(B)	<input type="checkbox"/> edge(B)	<input checked="" type="checkbox"/> alcove/rock shelter(B)	<input type="checkbox"/> port. geo. feature(N)
<input type="checkbox"/> tableland/mesa(C)	<input type="checkbox"/> slope(C)	<input type="checkbox"/> arroyo(C)	<input type="checkbox"/> plain(O)
<input type="checkbox"/> ridge(D)	<input type="checkbox"/> toe/foot/bottom/mouth(D)	<input type="checkbox"/> basin(O)	<input type="checkbox"/> ridge/knoll(P)
<input type="checkbox"/> valley(E)	<input type="checkbox"/> saddle/pass(E)	<input type="checkbox"/> cave(E)	<input type="checkbox"/> slope(O)
<input type="checkbox"/> plain(F)	<input checked="" type="checkbox"/> bench/ledge(F)	<input type="checkbox"/> cliff(F)	<input type="checkbox"/> terrace/bench(R)
<input checked="" type="checkbox"/> canyon(G)	<input type="checkbox"/> rimrock(G)	<input type="checkbox"/> delta(G)	<input type="checkbox"/> talus slope(S)
<input type="checkbox"/> island(H)	<input type="checkbox"/> interior(H)	<input type="checkbox"/> detached monolith(H)	<input type="checkbox"/> riser(I)
		<input type="checkbox"/> dune(I)	<input type="checkbox"/> patterned ground (N)
		<input type="checkbox"/> floodplain(J)	<input type="checkbox"/> face(O)
		<input type="checkbox"/> ledge(K)	<input type="checkbox"/> saddle/pass(P)
		<input type="checkbox"/> mesa/butte(L)	<input type="checkbox"/> riser(Y)
		<input type="checkbox"/> outcrop(U)	
		<input type="checkbox"/> spring mound/bog(V)	
		<input type="checkbox"/> valley(W)	
		<input type="checkbox"/> cutbank(X)	
		<input type="checkbox"/> riser(Y)	

Describe 42Sa7736 is located in a cliff face alcove at the head of a small north/south oriented canyon drainage on the left bank of an east/west canyon drainage on the left bank of Davis Canyon. Site features consist of rock art on an interior cliff face and abraded depressions on cliff ledge boulders.

\*33. On-site Depositional Context

<input type="checkbox"/> fan(A)	<input type="checkbox"/> outcrop(O)	<input type="checkbox"/> moraine(J)	<input type="checkbox"/> desert pavement(P)
<input type="checkbox"/> talus(B)	<input type="checkbox"/> extinct lake(F)	<input type="checkbox"/> flood plain(K)	<input type="checkbox"/> stream bed(R)
<input type="checkbox"/> dune(C)	<input type="checkbox"/> extant lake(G)	<input type="checkbox"/> marsh(L)	<input type="checkbox"/> aeolian(S)
<input type="checkbox"/> stream terrace(D)	<input type="checkbox"/> alluvial plain(H)	<input type="checkbox"/> landslide/slump(M)	<input type="checkbox"/> none(T)
<input type="checkbox"/> playa(E)	<input type="checkbox"/> colluvium(I)	<input type="checkbox"/> delta(N)	<input checked="" type="checkbox"/> residual(U)

Description of Soil Residual boulders and rubble on a sandy base

34. Vegetation

\*a. Life Zone  Arctic-Alpine(A)  Hudsonian(B)  Canadian(C)  Transitional(D)  Upper Sonoran(E)  Lower Sonoran(F)

\*b. Community  - Primary On-Site  - Secondary On-Site  - Surrounding Site

Aspen(A)	Other/Mixed Conifer(G)	Grassland/Steppe(M)	Marsh/Swamp(S)
Spruce-Fir(B)	Pinyon-Juniper Woodland(H)	Desert Lake Shore(N)	Lake/Reservoir(T)
Douglas Fir(C)	Wet Meadow(I)	Shadscale Community(O)	Agricultural(U)
Alpine Tundra(D)	Dry Meadow(J)	Tall Sagebrush(P)	Blackbrush(V)
Ponderosa Pine(E)	Oak-Maple Shrub(K)	Low Sagebrush(Q)	Creosote Bush(Y)
Lodgepole Pine(F)	Riparian(L)	Barren(R)	

Describe Site located in a P/J community in the midst of a tall sagebrush community. Trees: Utah juniper, two needle pinyon; shrubs: gamble oak, big rabbit brush, stanbury cliffrose; grasses: Blue gramma, blackbrush,

\*35. Miscellaneous Text

36. Comments/Continuations/Location of Curated Materials and Records

20. This site is inaccurately located in Castleton's 1976 site form. In his 1979 publication, Castleton (1979:282-283) refers to this as "site #5, Davis Canyon".

List of Attachments:  Part B  Topo Map  Photos  Continuation Sheets  
 Part C  Site Sketch **49**  Artifact/Feature Sketch  Other Part E  
Rock Art

Part B - Prehistoric Sites

Site No. (s) 42Sa7736  
 NPS # 32037006

1. Site Type Cliff face alcove with rock art

\*2. Culture

	AFFILIATION	DATING	AFFILIATION	DATING
	<u>Anasazi(?)</u>	<u>rock art style</u>	_____	_____

3. Site Dimensions 8 m X 15 m \*Area 60 sq m

\*4. Surface Collection/Method  None (A)  Designed Sample (C)  
 Grab Sample (B)  Complete Collection (D)  
 Sampling Method Literature search reveals no surface collections at this site.

\*5. Estimated Depth of Fill  Surface (A)  20-100 cm (C)  Fill noted but unknown (E)  
 0-20 cm (B)  100 cm + (D)

How Estimated \_\_\_\_\_  
 (If tested, show location on site map.)

\*6. Excavation Status  Excavated (A)  Tested (B)  Unexcavated (C)  
 Testing Method \_\_\_\_\_

\*7. Summary of Artifacts and Debris  
 Lithic Scatter (LS)  Isolated Artifact (IA)  Burned Stone (BS)  
 Ceramic Scatter (CS)  Organic Remains (VR)  Ground Stone (GS)  
 Basketry/Textiles (BT)  Shell (SL)  Lithic Source(s)  
 Describe Literature search reveals no artifacts or debris reported from this site.

\*8. Lithic Tools

#	TYPE	#	TYPE
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Describe Literature search reveals no lithics recovered from this site.

\*9. Lithic Debitage - Estimated Total Quantity  None (A)  10-25 (C)  100-500 (E)  
 1-9 (B)  25-100 (D)  500+ (F)

Material Type \_\_\_\_\_  
 Flaking Stages (0) Not Present (1) Rare (2) Common (3) Dominant  
 Decortication \_\_\_\_\_ Secondary \_\_\_\_\_ Tertiary \_\_\_\_\_ Shatter \_\_\_\_\_ Core \_\_\_\_\_

10. Maximum Density-#/sq m (all lithics) 50

APPENDIX C

IMACS PART E ROCK ART

State No. 42Sa7736

Panel No. Panel 1

Common Name Five Faces Site

PART E: Complete one IMACS Part E rock art form for each documented rock art panel. Use relative abundance codes (A) and/or quantity codes (Q) as indicated after question #. Indicate A before Q.

1. PANEL # 1 of 1 2. PANEL DIRECTION: 192°S 3. ELEVATION: 5,360'
4. AQ PANEL TYPE:      Petroglyphs;      Pictographs; 4/b Pictoglyphs
- 5.A PANEL ON: 1) 4/a; 2)     ; 3)      [a] Cliff Face; [b] Boulder; [c] Structure; [d] Bedrock; [z] Other
6. Rock Art Portable:      (Y) (N) Describe
- 7.A PANEL HOST ROCK: 1) 4/d; 2)     ; 3)      [a] Basalt; [b] Granite [c] Limestone; [d] Sandstone; [e] Tuff; [z] Other
- 8.A HOST BACKGROUND: 1) 4/b; 2)     ; 3)      [a] Patinated; [b] Natural [c] Painted; [d] Smoke blackened; [e] Plastered; [z] Other
9. PANEL DIMENSIONS: 1.25m (H) 3.1m (L)      (W)
10. HEIGHT of LOWEST PANEL ELEMENT ABOVE PRESENT GROUND: a [a] 0-1m; [b] 1-2m; [c] 2-3m; [d] 3-4m; [e] 4-5m; [f] 5+m; [z] Other
11. HEIGHT of HIGHEST PANEL ELEMENT ABOVE PRESENT GROUND: c [a] 0-1m; [b] 1-2m; [c] 2-3m; [d] 3-4m; [e] 4-5m; [f] 5+m; [z] Other
- 12.A WORKED SURFACE IS: 1) 4/a; 2)     ; 3)      [a] Vertical; [b] Sloping; [c] Horizontal; [d] Overhead; [z] Other
13. DESCRIPTIVE PANEL LOCATION: The Five Faces rock art panel is the characteristic feature at this site and is located on a prepared, vertical cliff face beneath an overhang in the NW 1/4 of the attached site sketch. Site datum has been established below the panel as indicated on the site sketch.
14. ROCK ART DESCRIPTION: (include element types, etc. See User's Guide) The panel consists of five, well-preserved multi-colored anthropomorphs that are typical of the Faces Motif, a characteristic rock art style in the Needles District of Canyonlands Park. A sixth, incomplete anthropomorph is positioned between meter numbers 0-.35 (see attached Panel Sketch). Numerous abraded boulders are found on site and are located on the attached Site Sketch.
- 15.A R/A APPLICATION METHOD: (Pictoglyphs - fill in Picto./Petro. codes)
  - BEIROGLYPHS: 1) 4/d; 2)     ; 3)      [a] Incised; [b] Pecked; [c] Scratched; [d] Ground/abraded; [e] Cupule; [z] Other
  - PICIOGRAEHS: 1) 4/b; 2)     ; 3)      [a] Brushed; [b] Finger daubed; [c] Finger dragged; [d] Sprayed stencil elements - e.g., hands; [e] Sprayed; [f] Positive/Stylized hands; [g] Paint splattered; [z] Other
- AQ PICTOGLYPHS: a [a] Mostly Pictographs; [b] Mostly Petroglyphs Describe: The anthropomorphs are painted with abraded head and chest designs.
16. SUPERPOSITION OF ELEMENTS: Y (Y) (N) Describe Spray blotches are applied over the body torsos of the anthropomorphs #4 and #6 (see Panel Sketch)
17. NATURAL ROCK FEATURE INCORPORATION: N (Y) (N) Describe
18. ROCK SURFACE PREPARATION FOR ROCK ART: Y (Y) (N) Describe The cliff face has been smoothed-over prior to application of the painted elements.
- \*\* A IMACS RELATIVE ABUNDANCE CODE: [1] None Present; [2] Rare-10%; [3] Common 10%-50%; [4] Dominant-50%+; [5] Other/Unknown
- Q IMACS TOTAL QUANTITY CODE: [a] None Present; [b] 1-9; [c] 10-25; [d] 26-100; [e] 101-500; [z] Other/Unknown

APPENDIX C

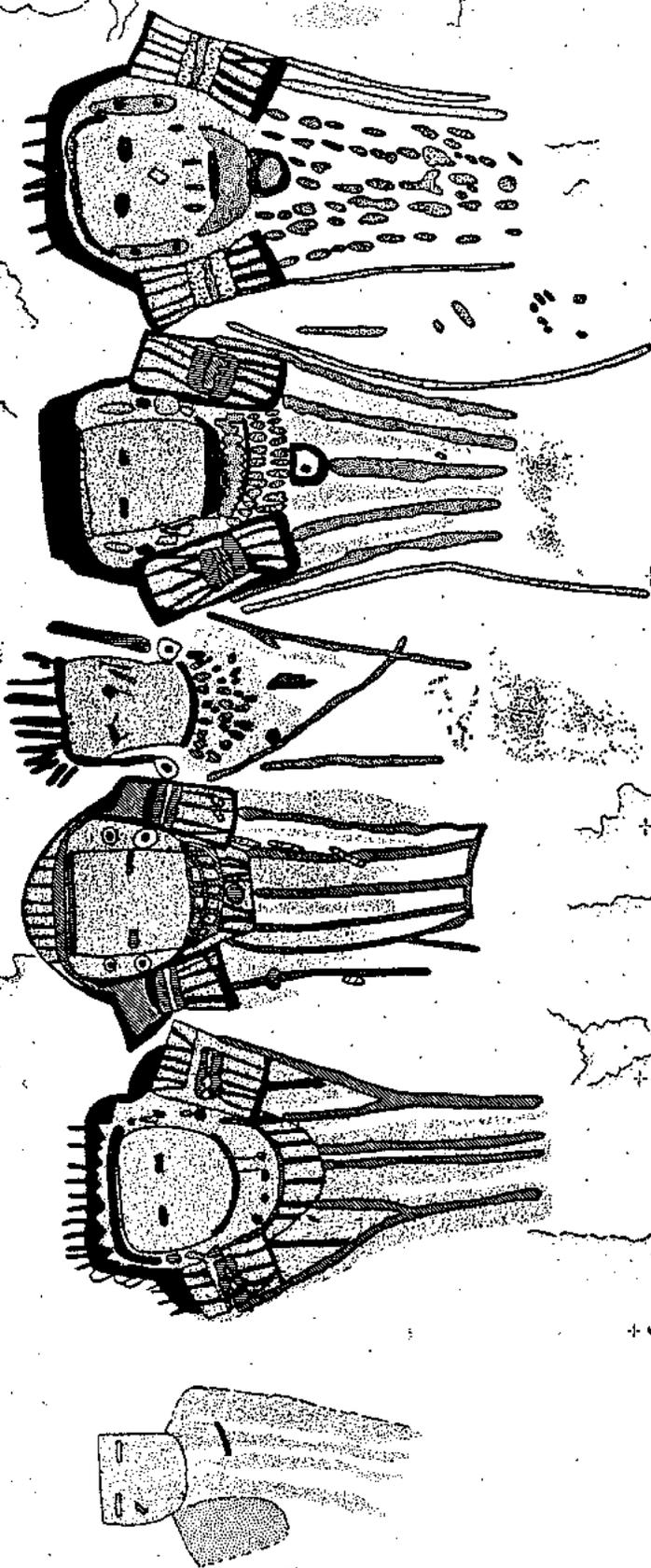
- P. 2 IMACS PART E ROCK ART State No. 42Sa7736  
 Panel No. Panel 1
- 19.A PETROGLYPH REPATINATION: 1) 4/e; 2) \_\_\_/\_\_\_ [a] Complete; [b] Heavy; [c] Moderate; [d] Light; [e] None; [z] Other \_\_\_\_\_
20. ROCK ART STYLE(S)/SUSPECTED CULTURAL AFFILIATION(S): \_\_\_\_\_  
Faces Motif/suspected Pueblo II/III Anasazi (Noxon & Marcus 1982)
21. OVERALL PANEL CONDITION: a [a] No impact; [b] Impacted 5-25%; [c] Impacted 26-50%; [d] Impacted 51% +; [z] Other \_\_\_\_\_
- 22A NATURAL DETERIORATION: 1) 2/a; 2) 2/d; 3) \_\_\_/\_\_\_ [a] Water erosion; [b] Surface spalling; [c] Lichen growth; [d] Wind erosion; [e] Mud runoff; [f] Insect/bird nesting; [g] Exposure to sun; [h] Rock fall; [i] Vegetation defacement; [j] Mineral accretion; [k] Elements covered by current ground level; [l] None; [z] Other/Unknown \_\_\_\_\_
- 23A CULTURAL IMPACTS: 1) 2/a; 2) \_\_\_/\_\_\_; 3) \_\_\_/\_\_\_ [a] Graffiti; [b] Bullet Holes; [c] Chalking; [d] Smoke Blackening; [e] Latex mold outlines; [f] Rubbing bleed-through; [g] Element removal/attempted removal; [h] Elements altered; [i] None; [z] Other/Unknown \_\_\_\_\_
24. PROXIMITY TO TRAIL/ROAD: c [a] 0-100m; [b] 101-200m; [c] 201m+
25. SITE VISIBILITY: c [a] Visible; [b] Semi-visible; [c] Hidden
26. EROSIONAL/ROCKFALL SCAR: N (Y) (N) Describe \_\_\_\_\_
- 27A ROCK ART/HOST SURFACE COLORS: [a] Red; [b] Pink; [c] Orange; [d] Yellow; [e] Blue; [f] Green; [g] Brown; [h] Tan; [i] Gray; [j] Black; [k] White; [l] Purple; [z] Other/Unknown \_\_\_\_\_
- \* \* 2nd. CODE: [aa] Weak; [bb] Med.; [cc] Strong. MUNSELL- (Optional)
- |              |                       |                                |                     |
|--------------|-----------------------|--------------------------------|---------------------|
| HOST SURFACE | 1) <u>3/aa/bk</u>     | <u>pinkish white</u>           | <u>5YR 8/2, 8/3</u> |
|              | 2) <u>___/___/___</u> | <u>_____</u>                   | <u>_____</u>        |
| PICTOGRAPH   | 1) <u>4/cc/k</u>      | <u>white</u>                   | <u>10YR 8/1</u>     |
|              | 2) <u>3/bb/ag</u>     | <u>reddish brown</u>           | <u>2.5YR 5/4</u>    |
|              | 3) <u>3/cc/a</u>      | <u>red</u>                     | <u>2.5YR 3/6</u>    |
|              | 4) <u>2/cc/e</u>      | <u>turquoise blue</u>          | <u>_____</u>        |
| PETROGLYPHS  | 1) <u>4/aa/k</u>      | <u>white (abraded details)</u> | <u>5YR 8/1</u>      |
|              | 2) <u>___/___/___</u> | <u>_____</u>                   | <u>_____</u>        |
- 28A ROCK ART/CUL.MAT. ASSOC: 4/cc/a [a] Above; [b] Below; [c] On; [d] Behind; [e] None; [z] Other/Unknown \_\_\_\_\_
- \* \* 2nd. CODE: [aa] Structure; [bb] Artifacts; [cc] Isolated Feature  
 DISTANCE a [a] 0-1m; [b] 1-2m; [c] 3-4m; [d] 4-5m; [e] 5m+
29. SKETCHES: a b [a] Locational; [b] Scaled panel; [c] Element details; [z] Other \_\_\_\_\_
30. PHOTOS: File/Access Nos. (use PHOTO SUPPLEMENT FORM for details)  
 1) NPS PX 1340-3-A099, B&W File No. 1, 25A-34A; File No. 2, 0A-15A  
 2) NPS PX 1340-3-A099, Color Slides, Vol. 7, 1-34
31. OTHER RECORDING: Castleton (1976), Griffin (1983:44-50)
32. PUBLISHED REFERENCES: Castleton (1979:282-283)
33. DOCUMENTATION FILED AT: Canyonlands National Park headquarters, Moab, UT
34. CONSERVATION RECOMMENDATIONS/CONTINUED COMMENTS: The proposed high-level nuclear waste repository in Davis Canyon near this site has dramatically increased visitation to this area; it is recommended that the jeep trail be closed at the park boundary.
- 28 Abraded depressions on boulders at base of panel.
- \*\* A IMACS RELATIVE ABUNDANCE CODE: [1] None present; [2] Rare-10%; [3] Common 10-50%; [4] Dominant 50%+; [5] Other/Unknown
- Q IMACS TOTAL QUANTITY CODE: [a] None present; [b] 1-9; [c] 10- 25%; [d] 26-100; [e] 101-500; [z] Other/Unknown

— Ruddy

B

53

A



HOST SURFACE IS UNPATINATED, PINKISH WHITE CEDAR MESA SANDSTONE (5YR 8/2.5).

ALL MEASUREMENTS ARE IN METERS.

COLOR KEY:

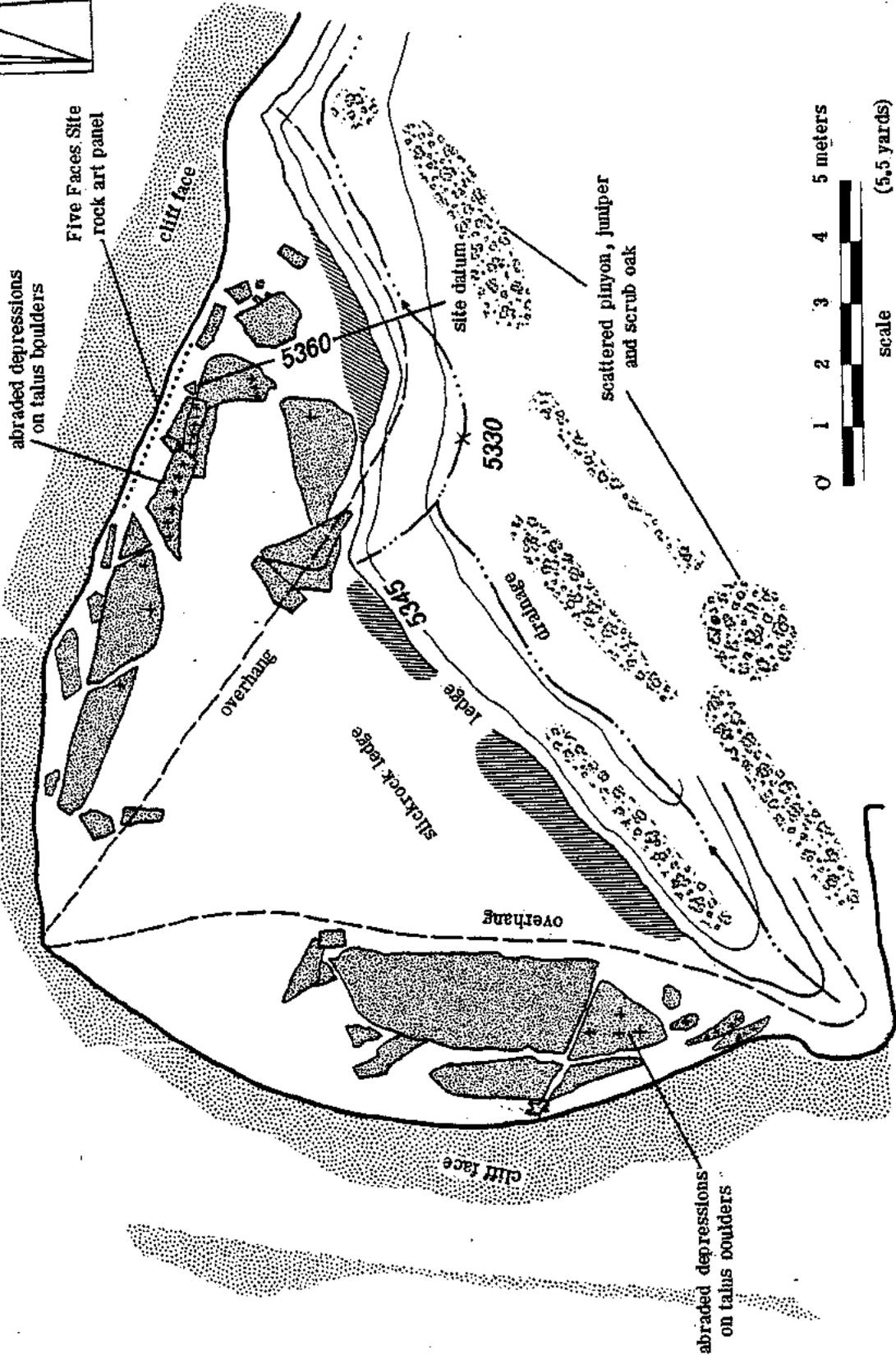
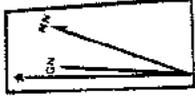
- ABRASED, PINKISH WHITE (5YR 8/1,2)
- ▨ LIGHTLY RUBBED, PINKISH WHITE (5YR 8/1,2)
- ▩ PALE GREEN (PANTONE 331 U)
- WEAK REDDISH BROWN (2.5YR 5/4)
- ▨ WHITE (10YR 8/1)
- ▩ DARK RED (2.5YR 3/6)
- DARK REDDISH BROWN (2.5YR 2.5/4)
- ▨ GREEN (10G 7/4)

DRAWN BY JOHN NOXON, DECEMBER 1984  
 NATIVE AMERICAN ROCK ART RESEARCH ASSOCIATES

42SA7736 "FIVE FACES" ARCHEOLOGICAL SITE  
 CANYONLANDS NATIONAL PARK, SAN JUAN COUNTY, UTAH

NPS FO. PX 1340-3-A334  
 SHEET 1/1

# Site Map Five Faces Site (42Sa7736)



elevation is approximate

Site Map of the Five Faces Site (42Sa7736) in Canyonlands National Park, Utah.