

Using the Rock Art Recording Form

INTRODUCTION

This Guidance takes you step by step through using the **ScRAP Recording Form**. Where necessary, we refer to other **Guidance notes** that you might find useful. These can also be downloaded from our website (www.rockart.scot), and each team will be provided with copies.

Please complete as much of this form as possible. For questions that require a yes/no answer, simply put a **Y** in the relevant box and leave blank for any boxes that do not apply. Before you start, you may like to read our Guidance notes: ***Recognising Rock Art*** and ***Preparing the Panel for Recording***.

The aim of this recording form is to gather a consistent set of data for every carved rock (panel) that we locate. This information will enable us to analyse and research rock art across Scotland, and also to compare it with similar carvings from other parts of Britain and Europe. As the data will become a permanent part of the National database (Canmore) and the regional Historic Environment Records (HERs), it will be publicly available for others to study, learn from, and enjoy.

How the ScRAP Recording Form works

There are four sections to this form:

Section A. Core Information – this Section provides essential data, and should be completed as far as possible for all panels, whether in a museum, a private collection, in the ‘wild’, or not found. You may not need to visit the panel to complete Section A, but a field visit is necessary for completing the other Sections.

Section B. Context – this Section details the physical setting of the panel and its relationship to other prehistoric monuments and features.

Section C. Panel – this Section focuses on the rock type, the rock surface and the carvings.

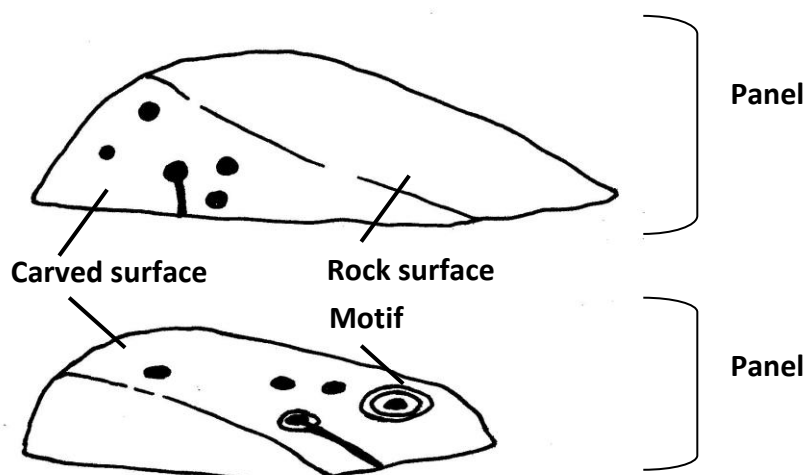
Section D. Access, Awareness and Risk – this Section captures information on the accessibility and cultural significance of the panel, and the potential risks that may affect its future preservation.

If the panel already has a Canmore record, information from that record will be automatically uploaded to the relevant parts of the recording form when you fill in the Canmore ID (e.g. Panel name, Grid reference).

If you want, you can use the final page of the ScRAP Recording Form for noting the image numbers of your photographs for this panel (please see our *Photography for Rock Art Recording* guidance).

TERMINOLOGY: Defining key terms

Term	Definition
Panel	<p>In this project, we are using the term panel to refer to a rock with prehistoric carvings on any part of it. The terms panel and carved rock can be used interchangeably. A panel can be any size, shape or form. Panels can be free-standing boulders, outcropping rock, or stones built into a monument. 'Panel' avoids ambiguities associated with the term 'site', which could mean either a single carved rock or a cluster of carved rocks.</p> <p>In cases where there are several carved surfaces close to one another, but clearly separated by at least 1m of turf or other vegetation, or by an obvious break in the rock (such as a wide fissure), each separate carved surface should be recorded as a different panel.</p> <p>If a free-standing boulder or slab is carved on more than one surface, it should be recorded as a single panel. Similarly, if a rock has obviously been split by later quarrying, all the fragments should be recorded as one panel.</p> <p>There is no formal consensus on the definition of a panel, and you may come across other variations in rock art publications.</p>
Rock surface	A panel may have several surfaces set at different angles to one another (e.g. horizontal, vertical etc.). Each of these is defined as a separate rock surface, where the angle between them is at least 45°.
Carved surface	A rock surface with carvings on it. This term refers to the whole of that rock surface, even if only a small portion of it is covered by the carvings. A panel can have multiple carved surfaces.
Motif	An individual carved symbol, such as a cupmark, groove, or a cup and ring. Motifs are sometimes interlinked by grooves, making it more difficult to distinguish individual symbols.



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Team: Please enter your Team name (e.g. NOSAS). This will appear with the record in the ScRAP database and in Canmore.

Names: Give the name(s) of everyone recording that panel in case we need to contact you.

New Panel? A new panel is one that has **no existing record in our database** (leave blank if not a new panel).

Grouped ID? In some instances, the panel has been recorded in Canmore either as part of another monument, as a group of monuments, or as a group of carved rocks, rather than in its own right. If this is the case, please put a **Y** in this box. If the panel has been recorded as part of a group of carved rocks, each panel in this group will currently have the same Canmore ID. Please note the Canmore ID in your Location Notes on your paper recording form, and when you upload the data using our on-line form.

Part of our task is to separate out grouped panels and create an individual record for each one. When the records are uploaded to Canmore, panels that are currently grouped with other monuments will be given new Canmore IDs. Where several panels (but no other monuments) are currently grouped under one Canmore ID, the existing Canmore ID will be retained for one of these panels only, and new Canmore IDs will be created for the remainder of the panels.

Date fieldwork started: Enter the date that you first started using the recording form to record the panel. Please use the following format: **3 April 2017**.

Date fieldwork completed: Please enter the date you completed your fieldwork and the form, using the format above. If the recording took more than one day, please enter the last day of your field visit (NOTE: **Section A** must be completed for **all known** panels, and for any **new panels** that you identify).

ScRAP ID: A unique number is assigned to every existing record in our database, and will be assigned to each new panel submitted. If you are using paper forms in the field, please add the ScRAP ID in the relevant box. If it is a new panel, you may want to use the ScRAP ID box for a temporary, sequential numbering system, or simply leave it blank. If you are recording a panel that already has a ScRAP ID, this will automatically appear on the online recording form for this panel.

Canmore ID: This is the unique identification number for the panel within the National Record of the Historic Environment of Scotland (Canmore). For known panels, this will upload automatically onto your recording form. For paper forms, please enter the Canmore ID here manually. **Leave blank for new panels.**

As noted above, several carved rocks may sometimes be lumped together under a single Canmore ID. We will separate these out into individual panels by creating new records for them, but we will also need to keep a reference of their existing Canmore ID, so this should be entered onto the recording form for each panel. New panels and separated panels will be assigned new Canmore IDs when the records are submitted to Canmore at regular intervals during the project).

Section A: CORE INFORMATION

To be completed for ALL panels

You do not necessarily need to visit the panel to complete Section A. For panels that are already recorded, existing information from Canmore and the relevant HER will automatically upload to your form when you select this panel on our website. Other information may be available from previous publications or internet searches.

A1. Identifiers

Panel Name and Number

Please enter the Panel name and number shown on our website, and ensure that alternative names are recorded in Other Panel Names. Where the panel is a new addition to a group of known panels, or an existing single record has been spilt into several separate panels, use the same name but add the next sequential number/letter following any prior conventions (e.g. Laggan Hill 1, Laggan Hill 2).

For completely new panels, use a name that relates to the area or nearest topographic feature that appears on the Ordnance Survey map (such as a hill or river, e.g. Laggan Hill). If several new panels are discovered in close proximity, then use the same name and add a sequential number, e.g. Laggan Hill 1, Laggan Hill 2 etc. The Panel Name and Number will together form a unique identifier.

Please use this Panel Name (and Number) on all field records that you generate for this particular panel (e.g. the recording form and sketches, and the photographic recording form), and for naming folders for your digital images (see *Managing your Images*). This will ensure that you can link all your data to the correct panel, even when several people are doing different bits of the recording.

Other Panel Names

Please add any other names which have been applied to the panel in the past, or are used locally, for example the Fairy Stone.

HER/SMR Numbers

Historic Environment Records (Sites and Monument Records) are maintained locally, for example by County Councils or National Park Authorities. If there is an existing HER number, this should upload automatically to your form. If it does not upload, please indicate the reference number and the source database. You may enter two references for a panel if it appears in more than one database.

SM Number

Around 120 rock art panels are Scheduled Monuments (SMs) or part of an area or other type of monument which is Scheduled. This means that the carved stones are legally protected and it is an offence to harm them in any way, even if your intentions are good. If the panel you are recording is a SM, the SM number will automatically upload onto your recording form when you enter the Canmore ID. **SMs need to be treated with extreme care**, so please make sure that you have read our Guidance Notes on *Preparing the Panel*, and keep any interaction with panel to an absolute minimum. If in any doubt, please get in contact with us to discuss. If your panel lies within a Scheduled Area, it will automatically be classed as a Scheduled Monument and will have the same SM number as the Scheduled Area.

Other

Please enter any other numbers relating to the panel, for example if it is part of a private archive, or has been previously catalogued or is listed on the Portable Antiquities Scheme database.

Note: Museum Accession Numbers are recorded in Section A4.

Classification 1

Please use the following terms for panel – these correspond to the terms in Canmore and will appear in the National Monument Record:

cup marked rock for natural bedrock or outcropping rock with cup marks only

cup marked stone for a free-standing boulder or slab with cup marks only

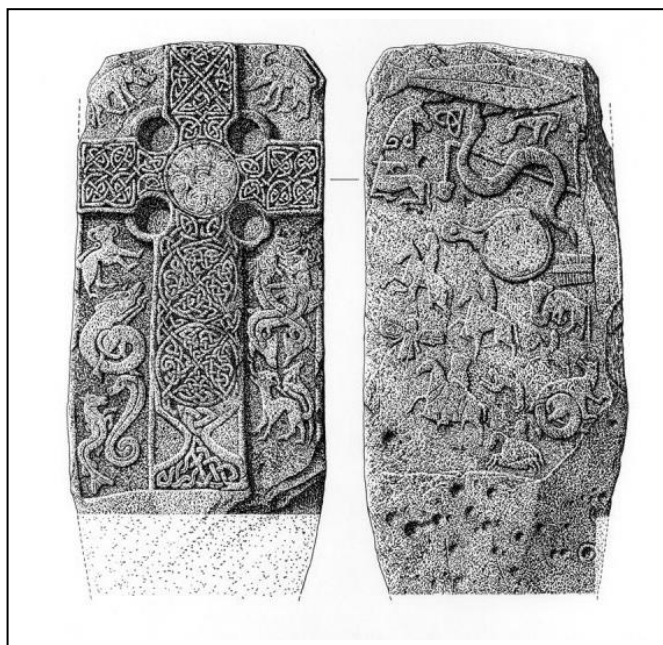
cup and ring marked rock for natural bedrock or outcropping rock that has one or more cup marks with one or more rings round them, or any motifs other than cup marks (eg grooves, chevrons).

cup and ring marked stone for a free-standing boulder or slab that has one or more cup marks with one or more rings round them, or any motifs other than cup marks (eg grooves, chevrons).

If you are sure that the features are something other than prehistoric rock art, please select the term that best describes them (eg bait hole). This should correspond to a Canmore Monument Thesaurus term, defined in our **Classification Terms** guidance in the Resources>Guidance section of our website. Alternatively, go to <https://canmore.org.uk/thesaurus>, select Monument from the Thesaurus box, then start typing in the type of feature to see the options. If you are not sure, or the term is not our list, please select **Term Pending**. If the features are natural, please select **Natural Feature**.

Classification 2 and 3

If the panel has been reused (e.g. as a Neolithic standing stone, Pictish symbol stone, or in a field wall), please select the relevant Canmore term, as above. In some instances, there may be several known phases of reuse. In these cases, please enter the term for other monuments or features.



Example

Meikle 1, Angus

A cup and ring marked stone that has been re-used as Pictish carved stone – you can see several prehistoric carvings at the base of the right-hand image.

In this case, you would select *Pictish* for Classification 2, and *Pictish* also for Period 2 on your recording form.

Period

This is the approximate period of the carved rock. For prehistoric rock art this will usually be **Neolithic/Early Bronze Age**. Some carvings that have been recorded as rock art may actually be more recent (e.g. **bait holes**, used by fishermen to store their bait, or **knocking stones** (large, circular hollows used for removing barley husks, often found near medieval or later rural settlements). Some may be natural features, in which case you .

Period 2 and 3

If the panel has been reused, please enter the period of the later monument or feature. For panels that have an additional known phase of reuse, please select the relevant Period for this later context.

County

If this is a new panel, please select the name of the County in which the rock art panel is located from the drop-down list (using the current County name). For known panels, this will automatically upload to your form from our database. If the panel has been moved, and you know where it was originally (this is often shown in the Canmore record), please note the name of the County that the rock art was in **before it was re-located**.

A2. Grid Reference (of the original find site)

OS NGR – this is the Ordnance Survey (OS) National Grid Reference for Britain, comprising the OS map grid number (e.g. NZ) and the latitude (eastings) and longitude (northings). An accurate grid reference is crucial as it enables us to pinpoint the location of the panel within the landscape.

If this is a **new panel**, you will need to take a grid reference and put this in space provided for the OS NGR.

If there is an **existing record** for the panel, the recorded OS NGR will automatically upload to your recording form when you select this panel in MyScRAP. Please check this grid reference against the one given by your GPS or mobile phone when you are at the panel. Grid references for earlier records have often been estimated or taken from maps, and can be imprecise.

Our task is ensure that we have an accurate, up-to-date NGR of where the panel is now. If the NGR shown on your GPS/phone differs from the Canmore NGR by **more than 20m** (i.e. the fourth digit of either the easting or the northings differs by at least 2 [e.g. NZ 123**2**5 67890 rather than NZ 123**4**5 67890], please record the **New OS NGR** in the relevant box.

If you know that the panel has been moved or relocated since the Canmore grid reference was taken, please add the new grid reference in the **New OS NGR box**, and then note of the old grid reference or approximate location in your **Location Notes**, so that we have a record of where the panel was originally, which is important for research.

Panels in Museums: If you are recording a panel held in a museum collection, please add the OS NGR for the **panel's original location**, and note its current location in your Location Notes. However, if the original location is not known, add the OS NGR for the museum and include any information about the panel's original location in the Location Notes.

How to take a Grid Reference

Using a GPS or mobile phone:

Please use a hand-held Global Positioning System (GPS) device or mobile phone/tablet and hold it directly over the panel in order to record the 10 or 12 figure grid reference (e.g. NZ 12345 67890). Enter this into your form.

Mobile phones can be as accurate as GPS devices for taking grid references (although this is not always the case). Both GPS and mobile phones are more accurate than maps, and should be used wherever possible. There are various free GPS apps available for mobile phones – we recommend View Ranger: <http://www.viewranger.com/en-gb>

Grid references become less accurate the further north you are in Scotland, however, and can also vary by several metres depending on the time of day that you take the reading. This can become problematic if you are recording several panels within a relatively small area, as it will not necessarily be clear to someone in the future which grid reference relates to which panel. To minimise inaccuracies in these cases, please try to take grid references for all the panels in a short space of time, using the same device. This will mean that any inaccuracies will be consistent. Your grid references are backed up by your descriptions, sketches, and photographs, to help people identify the correct panel in the future.



Hold your GPS or mobile phone horizontally, directly over the centre of the panel in order to get the most accurate reading.

Make sure that you have as clear a view of the sky as possible, and that you are picking up at least four satellites. The more satellites your device is picking up, the more accurate the grid reference will be.

eastings				
	⁶ 11 ^{00m}	12	13	14
NU		29		
		28	⊙	
		27		
northings		26		
	³ 25 ^{00m}			

Using a map:

If you are reading from a map please remember that **eastings** (read from left to right) form the **first** part of the reference; **northings** (read from bottom to top) form the **second** part. Your map grid reference should have at least 8 figures.

The diagram represents an OS map. The estimated grid reference for the dot is NU 1375 2745. For more information about the National Grid see the Ordnance Survey website.

Using Google Earth:

If you are creating a grid reference using Google Earth, this will always be in Latitude and Longitude (Lat/Long) rather than British National Grid. There are several different Lat/Long formats. Please make sure that you use **decimal degrees** only (this will appear in the format: 59.6666° 02.0658°). Check that your datum is **WGS84**.

Using Canmore Aerial mapping:

You can also use Canmore **Aerial photographs** to locate a panel in the field. The resolution of the aerial maps is good enough to identify large rocks, and this will enable you to get a more accurate grid reference than the OS map.

To find the Aerial photographs, go to Canmore (www.canmore.org.uk) and select **Search Map** from the top tool bar.

Zoom in to the area you are interested in, and click on **Aerial Photography** on the righthand tool bar.

Move the cursor to the rock or feature that you want to take a grid reference for, and click. This will bring up a window with the NGR.

The screenshot displays the Canmore website interface. At the top, the 'CANMORE' logo is visible, along with navigation links: Home, About, MyCanmore, Search, Galleries, Search Room, Guidance, Enquiries. Below these are search-specific links: Search Sites, Search Map (highlighted with a red box), Search Thesaurus, Search Collections, Search Images, and Search Digital Publications. The main heading is 'Sites (0)', with 'List' and 'Map' tabs. A descriptive text states: 'This is the geographical spread of sites recorded in Canmore. To explore further select 'ZoomTo...', '+' or '-'.' Below this is a toolbar with buttons: Fullscreen, Grid(N), Legend, Update List, Clear, Zoom To..., and zoom controls (+, -, compass, pan, and a dropdown arrow). The map area shows an aerial photograph. A pop-up window titled 'About This Place' provides location details: County INVERNESS-SHIRE, Council WESTERN ISLES, Parish NORTH UIST, Map Sheet NF87NW, NGR NF 8207 7534. The 'Easting/Northing' coordinates '82072, 875346' are highlighted with a red box. To the right, a 'Layers' panel lists various map layers: Canmore, Boundaries, Historic OS maps from NLS, Earth Science, Aerial Photography (highlighted with a red box), OS Mapping, and UK Open Maps. Under 'Aerial Photography', the option 'Aerial 25cm (2004-2008)' is also highlighted with a red box.

Obtained by – please indicate the method used to obtain the grid reference, which should preferably be a GPS (or a mobile), although in some instances, you may need to take the grid reference from an OS map or Google Earth, or from secondary sources such as HER/SMR, SAM or NMR records.

A3. Current Location & Provenance

At original location – select this if you believe the panel to be in its original archaeological context. This includes all panels found in prehistoric structures, such as monuments and burial cairns, that show no obvious evidence of being moved (e.g. truncated motifs, quarrying marks).

Moved from original location – select this if you believe the panel has either been **reused in structure** (e.g. a building, field wall, Iron Age hillfort, gatepost); if it has been **relocated** but is not included in any obvious structure (e.g. moved to the edge of a cleared field, or to a secure location such as a garden); or if it has been moved to a **private collection** or **museum**.

If it has been reused in a structure or relocated, please note any information about it (e.g. was moved by the farmer from approximate NGR NS 238 437 into his garden). If the panel is in a private collection or a museum, please indicate whether it was a surface find, whether it was obtained **via an excavation**, from a **private donation**, a **surface find**, or its **provenance is unknown**. If in a museum, please record the name of the **Museum** and any **Accession Number**.

Documented as lost – select this if the panel is known to be missing (e.g. the panel was removed but there is no record of its current location or owner)

Documented as destroyed – select this if the panel is known to have been destroyed (e.g. by quarrying).

No documented location – select this if previous records of the panel do not include an exact location, e.g. a grid reference.

Not located in the field – select this if you have looked extensively but cannot find the panel using location information from previous records.

Note: If you have identified that the panel *could not be located* or *does not have any prehistoric carvings on it*, you do not need to complete the remaining sections of the recording form. However, it would be helpful if you could send us the following information using the ScRAP website data upload function:

- For non-rock art, a description of the rock features and its location (in the Location Notes), and any other useful information
- At least two photographs showing (1) the rock features and (2) the location of the rock.
- For rock art that was not located, any reasons why it was not found (such as thick vegetation, or impossible to gain access), and a note on how extensive your search was.

This information will go into Canmore, as well as our database.

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Section B: CONTEXT

If the panel is known to be lost, destroyed, could not be located, or is 'in captivity' (i.e. in a museum or private collection) please leave blank.

Weather

Please note the predominant weather conditions when you were recording the panel, using these terms: **sunny, sunny intervals, overcast, light rain, rain, snow/sleet/hail, foggy.**

B1. Landscape Context

Position in the landscape

Select the option which best describes the position of the panel in relation to the terrain within about 200m of the panel. Put **Y** on the relevant option.

Top of hill – panel is at or close to the highest elevation in the area for example on a hill top, valley ridge, or plateau.

Hillside – panel is moderately elevated compared to the local topography, for example on a hill or valley side.

Bottom of hill – panel is low-lying relative to the local topography e.g. in or close to a valley bottom, or on a coastal plain. Also select this if panel is on a small knoll in the valley bottom.

Topography

Select the option that best describes the terrain in the immediate vicinity, i.e. within about 500m, of the panel.

Flat – panel is on predominantly level ground, regardless of its elevation, e.g. plateau, coastal plain, valley bottom or river terrace. Also select this option if the panel is on the flat top of a small knoll which is not the highest point in the area, or is on slightly undulating but predominantly flat land.

Sloping – panel is on a slope, for example on the side of a hill or valley.

Undulating – the panel is on uneven land.

Aspect of slope

If the panel is on sloping terrain, note the general direction in which the slope faces (i.e. its aspect or orientation), such as S, SE etc. If the panel is on flat or gently undulating land, leave this blank.

B2. Current land use & vegetation

Please put **Y** in all the boxes that apply to the location of the panel.

Moorland – land is that is unenclosed with rough grass, heather and/or bracken cover.

Rough grazing – enclosed grassland, usually grazed by sheep, which is not actively managed, or only managed at a low intensity.

Improved pasture – land that is enclosed and has been improved through methods such as stone clearance, drainage, ploughing, re-seeding and fertilization.

Wood/Forest – a plantation, or a natural/managed woodland or forest.

Bog/Marsh – a boggy or marshy area

Arable – panel within or at the edge of an arable field or ploughed land.

Urban – built environment including parkland, thoroughfares (any form of vehicle track), waste ground (area of untidy and agricultural waste land), golf course etc.

Garden – private garden or yard associated with a house in either a rural or urban area

Route way – panel that is on or beside a known historical or modern route way, such as a drove road, military road or walkers track.

Military – land owned by the MoD, e.g. for training.

Conservation – area set aside for nature conservation, e.g. Woodland Trust, National Park or Nature Reserve.

Other – please describe any other land uses not covered above.

B3. Forestry

If the panel is within forestry, put **Y** for the type of forestry within about 200m of the panel. If there are different types of forestry (e.g. if there are mature and felled trees), mark all those that apply. Mature forestry is where the trees are above head height.

B4. Archaeological Features within about 200m or visible from the panel

Please note any archaeological features present within about 200m of the panel. These will often be recorded in Canmore. If you are unsure, use the **Other** box to describe the feature rather than guessing. Please also say if any **prehistoric** monuments or structures, such as hillforts or burial cairns, are visible from the panel. You can describe these in more detail in your **Location Notes**.

Very useful guides to identifying a wide range of archaeological features and structures can be found on the Archaeology Scotland website (<http://www.scottisharchaeology.org.uk/our-projects/rural-land-use/identifying-archaeology>). Other useful information can be found on the Internet, for example on the DEFRA Magic website (<http://magic.defra.gov.uk/>), or from local County Council, National Park, or other HER records. Pastmap is a great way to find out what other monuments are recorded in the area (<http://pastmap.org.uk/>).

B5. Location Notes

The purpose of this section is to provide a description of the physical setting and archaeological context of the panel, to correspond to your Location Sketch. This will help people to locate the panel again in the future, and may help to identify similarities between sites chosen for carving. A succinct description is also a vital part of the Canmore record, and will help others understand the site better. Avoid overly wordy text, ambiguities, or personal theories.

Note: If the GPS location of the panel differs by more than 20m from that recorded in Canmore or HER records, please note this here. If you are unable to locate the panel please indicate the extent of any search.

The more you understand about a site, the easier it will be to write a description, so it is worth spending some time exploring the surrounding area and discussing what you find with other members

of your team. Your description should aim for clarity and accuracy. A good site description can take time, but the more you practice the easier it will become. You may find helpful to use a notebook to record the key points using brief notes or bullet points in the field, and then work these up into a concise, well-crafted site description when you get home. For consistency, use N, S, E and W (rather than north, south etc), and metric measurements (e.g. 250m, 0.5m etc). Other than measurements, numbers up to 10 should be written (e.g. two), whereas 10 and above should be given as numbers.

Your location notes should aim to include a description of:

- 1. the physical setting of the panel**
- 2. its archaeological context panel and relationship to other man-made features.**

When writing your location notes, it is a good idea to start with the physical setting, then move on to the archaeology. You will be adding your own comments to information already in Canmore (where this exists). If the Canmore record is detailed and correct, you may not need to add much new information, but it is always valuable to have an up to date record of the current state and context of the panel.

Note: Existing Canmore/HER descriptions will be uploaded automatically to the digital recording form. This is for your reference only – you will not be able to edit this information as it is a permanent part of the National Monuments Record. Your description will be added to Canmore as a new ‘Event’.

1. Your description of the physical setting should aim to include:

- **The nature of the terrain** (e.g. flat, sloping, undulating)
- **The aspect or orientation of the ground on which the panel is located** (e.g. S facing)
- **Views or outlook**, where relevant (e.g. extensive views S over Strath Spey towards Aviemore and the Cairngorms)
- **Proximity to water sources, roads, gates, fences, or rights of way, with names where known** or noted on the OS map (e.g. about 500m due W of the small Laggan Burn)
- **Any other features that may help locate the site in the future** (e.g. 10m to the E of a large rock outcrop)
- **Biography of the panel** (e.g. if you know that the panel has been moved, please include information about where it has come from, how it has been moved, and any other detail)

Put this together into one or two succinct sentences. **For example:** *The panel is located on a gentle S facing slope with extensive views over Strath Spey towards Aviemore and the Cairngorms, in rough pasture about 200m due W of the small Laggan Burn and 10m to the E of a large rock outcrop.*

2. Your description of the archaeological context should include:

- **Other rock art panels** (with their Canmore numbers where possible).
- **Archaeological features** within about 200m of the panel or visible from the panel. These will often be marked on an OS map, or in Canmore. You may also find features that have not been identified previously. Please note if this is the case.
- **The approximate distance and direction to archaeological features** from the panel you are recording.
- **The approximate dimensions of any notable features**
- **Construction materials** used in the archaeological features, where these can be identified.
- **Any references or other knowledge** you may have about the archaeology of the survey area.

For example: *The panel forms part of a small cluster of carved rocks, and more dispersed carved stones, comprising Laggan Hill 2 (Canmore ID 12376; approximately 2m to the NW) and Laggan Hill 4 (Canmore ID 12377; approximately 8m to the SSE). It lies about 180m to the N of a Bronze Age burial cairn, 8.5m diameter (Canmore ID 8972), and about 35m to the S of two smaller cairns (Canmore ID 7826 and 9832), each with a diameter of 3m. Low stone and turf footings of a roughly circular feature, 12m in diameter, are situated about 20m to the NW. There is no previous record of this feature. A rough trackway lies 200m to the SE of the panel, running in a NE-SW direction. Locally, this is thought to date back to at least the 17th century.*

Put these descriptions together, and your completed location notes are then as follows:

The panel is located on a gentle S facing slope with extensive views over Strath Spey towards Aviemore and the Cairngorms, in rough pasture about 200m due W of the small Laggan Burn and 10m to the E of a large rock outcrop.

The panel forms part of a small cluster of carved rocks, and more dispersed carved stones, comprising Laggan Hill 2 (Canmore ID 12376; approximately 2m to the NW) and Laggan Hill 4 (Canmore ID 12377; approximately 8m to the SSE). It lies about 180m to the N of a Bronze Age burial cairn, 8.5m diameter (Canmore ID 8972), and about 35m to the S of two smaller cairns (Canmore ID 7826 and 9832), each with a diameter of 3m. Low stone and turf footings of a roughly circular feature, 12m in diameter, are situated about 20m to the NW. There is no previous record of this feature. A rough trackway lies 200m to the SE of the panel, running in a NE-SW direction. Locally, this is thought to date back to at least the 17th century.



NOSAS members recording the location of a carved panel on Laggan Hill.

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B6. Location Sketch (see our Guidance notes: *Drawing Conventions for Rock Art Recording*)

The location sketch is an important part of the recording process. It helps us understand both the prehistoric context of the rock art and the features that may have been associated with the carvings in the past, as well the various physical and cultural agents that have possibly affected the appearance or survival of the rock art today. It should also help with re-locating the panel in the future.

We recommend that your sketch covers an area of 100-200m around the panel, depending on the accessibility of the surrounding area.

A basic survey and sketch is adequate for the rock art record. This will capture key elements of the surrounding landscape, and flag up specific areas for more detailed investigation. You may, however, prefer to do a more detailed survey of the area surrounding a rock art panel. This is not essential, but it may contribute additional useful information to our record, and you may also discover panels that are not already recorded.

Where a number of panels lie within a relatively small area (e.g. within a few metres), you may only need to make one location sketch for all of them. Please remember to clearly label each panel with the Panel Name and Number to make it clear which panel is which.

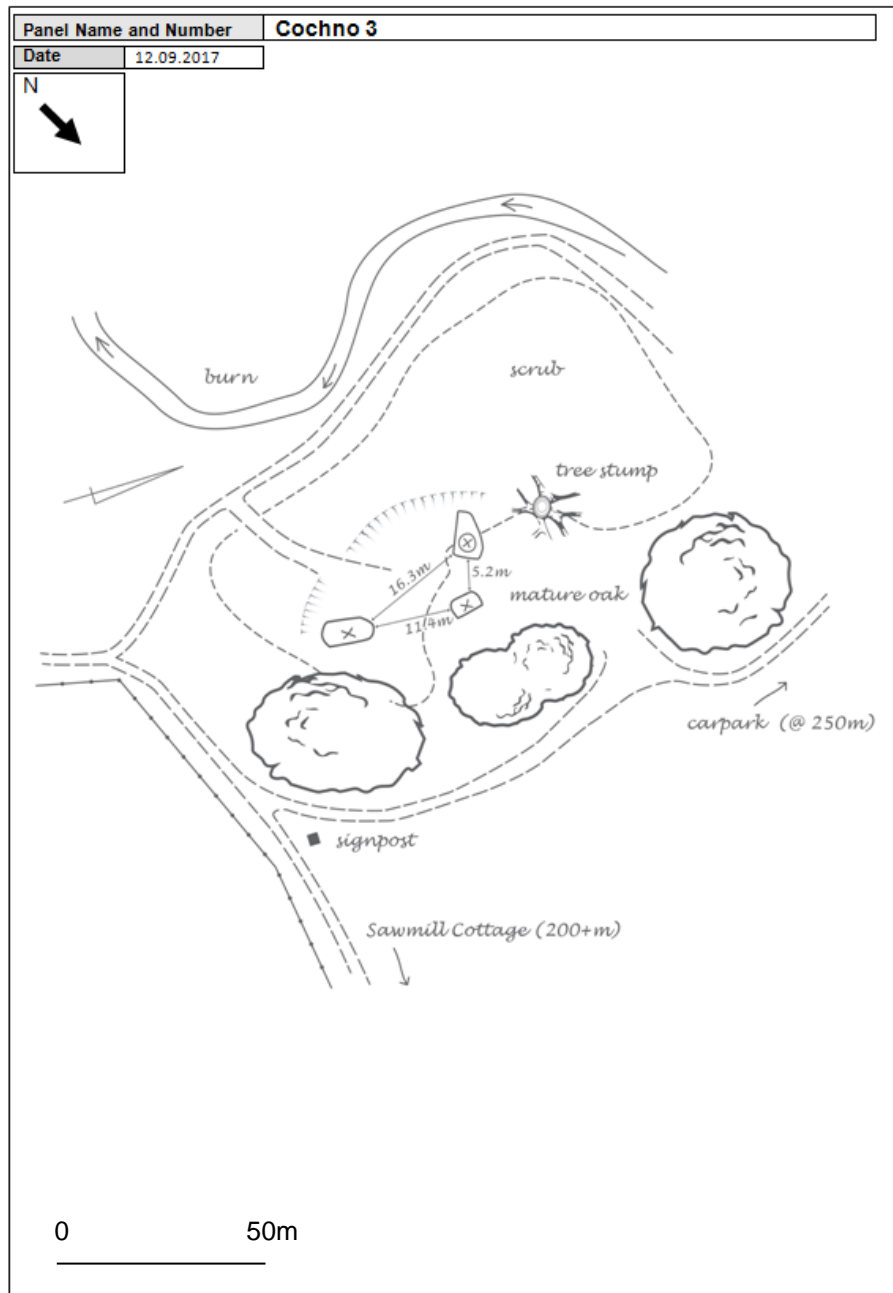
Please include the following in your sketch:

- The position of the rock art panel indicated by a cross within a circle ⊗
- Any other panels in the area, indicated by a cross, each labelled using the correct *Panel Name(s)* and *Number(s)*.
- Prehistoric features that you have identified in B3
- Geographical features such as rivers or lakes
- Historical and modern features such as field walls, gates, buildings, pylons, tracks, or roads. This will help with locating the panel in the future. If there are important features which do not fit within the map, draw an arrow to indicate where they are in relation to your rock art panel, with a compass bearing if possible, and note how far away they are e.g. 250m, SW.
- The Panel Name and Number, and date that you made the sketch, in the boxes provided. It is important to note the Panel Name and Number in case the sketch becomes separated from the rest of your record.
- The direction of N in the box provided.
- An approximate scale.

Note: Please label your sketch map as clearly and consistently as possible, adding annotations if necessary (remember that any drawing or labelling outside of the black box will not be included in the record).

Try and include some enduring features, such as buildings and modern roads, as things like tracks, forestry, and fences can often change.

For clarity and consistency, it would be helpful if you could always use the same drawing conventions (see ***Drawing Conventions for Rock Art Recording***).

B6. Location Sketch

Page 1 of 1

Example of a Location Sketch using our Drawing Conventions. In this example, there are three carved rocks, each marked by an **X**. The panel referred to in this recording form is marked by an **X** with a circle around it. The names/numbers of each panel should also be noted on your sketch. As the three panels are close together, the same sketch can be used for all of them. Simply note this on your other recording forms, and then upload the same sketch with each panel record.

The Sketch also notes the distance between each panel, and the approximate distance and direction to other obvious features. This information is very important to help other people find the correct panel, and to match it to your panel record.

PAGE 4.

Section C. PANEL

Please complete as far as possible for all panels that you locate, whether in the wild or in captivity.

C1. Original Context

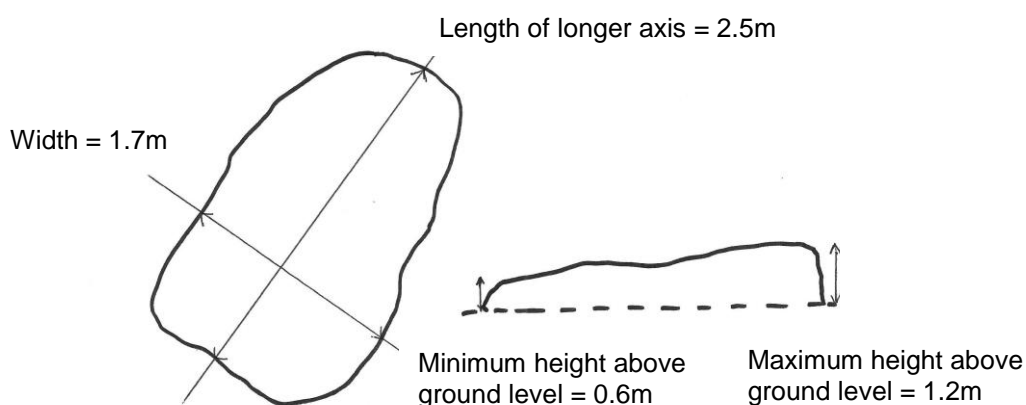
In the landscape – select this if the panel is a free-standing **boulder or slab** (i.e. a flat rock), is on outcropping **bedrock**, or is a **cliff wall** or a **rock shelter** (where the cliff overhangs), and has no clear relationship with any other structure. If the panel is in another natural context, please describe this.

In a structure – select this if the panel is a fixed part of a **burial monument** (e.g. kerbstone, cist slab), part of **standing stone monument** (e.g. a stone circle, standing stone, stone row), **other structure** (e.g. a field wall, clearance cairn). If it is another context, please note what this is.

C2. Dimensions, Slope & Orientation

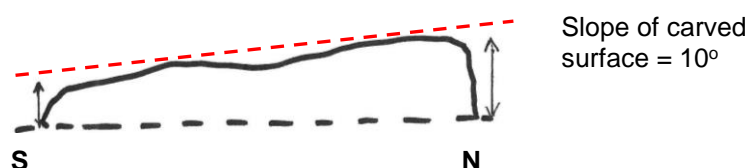
Dimensions

Please measure the length of **the longer axis** and the width of the panel, and the maximum and minimum height of the panel above current ground level, as shown in the diagram below. Give these measurements in metres **to one decimal place** (e.g. Length 2.5m, Width 1.7m). If it is not possible to find the base of the panel (e.g. for an outcrop), use the lowest part of the exposed rock as your 'ground level'.



Approximate slope of carved rock surface

Use the 'clinometer' on your compass to record the average inclination, or slope, of the carved surface relative to the horizontal (not to the slope of the ground). Make a straight edge along the main carved surface of the rock by resting a ruler, walking stick or ranging pole lightly on its surface. Hold your compass on the ranging pole etc. so that it is parallel with your straight edge. You can then read the slope of the carved rock surface off the inclinometer dial (**to the nearest 5°**).



Alternatively, there are free clinometer apps for measuring incline using your mobile device. If you want to try this, we recommend you download this app:

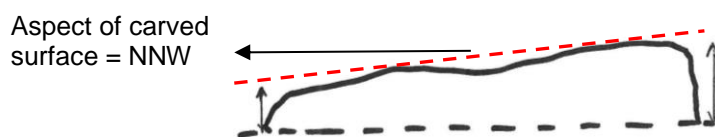
https://play.google.com/store/apps/details?id=com.plaincode.clinometer&hl=en_GB

Note: There are two boxes, for carved surfaces sloping in different directions. If there are more than two carved surfaces with different slopes, simply put '**Many**' in one box and leave the other one blank.

Orientation (Aspect)

The orientation, or aspect, refers to the direction in which the carved surface and rock surface face with respect to the landscape (e.g. S). If the panel is horizontal, it has no aspect, so please put **0** in the box. To measure the aspect of a sloping or vertical surface, hold your compass against the carved surface and note the compass bearing **perpendicular (i.e. at a right angle)** to the surface (rather than along it). You may find it useful to create a flat surface, as described above, from which to take your compass bearing. The orientation of the carved surface is the same as its direction of slope (or dip).

If the **main rock surface** of the panel (i.e. the largest exposed surface) has a different orientation to the **carved surface(s)**, please also take the orientation of the rock surface. Use the boxes to indicate the aspect (e.g. N, NE, SW) of **(a) each carved surface** and **(b) the main rock surface** (if different from the carved surface). If there are more than two carved surfaces, put '**Many**' in one box.



Note: For panels with multiple carved surfaces, please give each surface a letter (e.g. A, B etc.) and record the dimensions, slope, and aspect for each lettered surface in your Panel Notes.

C3. Rock surfaces

In this section, we are recording information that may help us understand why particular rocks were selected for carving. Are certain rock types preferred (e.g. softer rocks)? Do the rock surfaces have unusual colours or textures, or glittery surfaces (i.e. high mica content) that make them look or feel different to the surrounding rocks. An understanding of the panel geology and surface topography will also be valuable for future conservation to help identify which carved surfaces are likely to be most prone to erosion (e.g. soft or very friable rocks, such as some sandstones, will erode more rapidly than hard rocks, such as granites).

Surface compactness

Select the option which best describes the carved surface of the panel. Test the surface in an area **away from the motifs**.

Unconsolidated - flaky and falling apart

Very friable - leaves grains on your fingers when you rub it gently

Friable - leaves a few grains on your fingers when you rub it gently

Hard - no traces of loose grains

Grain size

Use your **grain size cards**¹ to determine whether grains are fine, medium, coarse or very coarse:

Fine = < 250 μ

Medium = 250-500 μ

Coarse = 500-1000 μ

Very coarse >1000 μ

Visible occurrences

In addition to their basic geology (e.g. sandstone, schist etc.), many rocks have visible imperfections or intrusions. These may include bands of different colour, veining (usually white quartz or calcite), fossils, concentrations of mica (glittery areas on the rock surface), or nodules. Such features may have had special meaning to the people that made the carvings, and may have influenced which rock surfaces were selected. If you can identify any visible components on the carved surface(s), please put **Y** in the relevant boxes, and add anything additional in the **Other** box. Make sure that you also include and annotate them on your Panel sketch.

Rock type

Identifying the specific geology of the panel can be extremely difficult, even for seasoned geologists. If you are relatively confident that you know what type of rock the panel is formed from (e.g. schist, sandstone etc.) please put **Y** in the relevant box. If you are uncertain, note this in the box. You may find our illustrated Guidance notes **Geology for Rock Art Recording** helpful with identification. You can also check the main geological formation in the area you are recording using the Geological Survey. You can explore the geology of the area in which you are working using the British Geological Survey (BGS) online Geology of Britain Viewer², or download the free 1:50,000 BGS maps³.

C4. Natural features on the carved surface

The features that characterise the carved rock surface are an important part of the rock art, and may have been significant to the people that created and used the carvings. Please tick any or all of the boxes for features that are present. Our Guidance notes on **Recognising Rock Art** give more details about how to identify these. In some cases the carvings may be directly associated with natural features, for example, where engraved grooves lead into and connect with fissures, solution holes or weathering channels, or where rings have been carved around cup marks. Please describe any clear relationships between natural and man-made features in your **Panel Notes**.

¹ Grain size cards will be provided, or you can purchase them from The Geology Shop Supplies:

www.geologyshopsupplies.co.uk

² Geology of Britain Viewer: <http://mapapps.bgs.ac.uk/geologyofbritain/home.html>

³ BGS maps: <http://www.bgs.ac.uk/data/maps/maps.cfc?method=listResults&mapName=&series=S50k&scale=&pageSize=100&>

C5. Panel Notes

The Panel Notes should aim to provide a clear, concise summary of the panel and the carvings, which could enable easy identification in the future. You should aim to build on the Panel Description in Canmore, where this exists, rather than duplicate it. If there is already a full and accurate account in Canmore, you do not need to add anything further, but just note that you agree with this description.

As with the Location Notes, it helps to make brief notes or bullet points in the field and then write them up at home soon afterwards. Writing a summary description will improve with practice! For consistency, use N, S, E and W (rather than north, south etc.), and metric measurements (e.g. 250m, 0.5m). Other than measurements, numbers up to 10 should be written (e.g. two), whereas 10 and above should be given as numbers.

Note: Existing Canmore information will be uploaded automatically to the digital recording form. This is for your reference only – you will not be able to edit this information. Your description in the Panel Notes box will be added to Canmore as a new ‘Event’ record.

Note: For panels with multiple carved surfaces, please give each surface a letter (A, B etc.) and describe each one in turn.

Your Panel Notes should aim to include:

1. **A description of the panel**
2. **A description of each carved surface**
3. **A description of the motifs**

1. Your description of the **panel** should include:

- **Approximate size, shape and dimensions of the panel.** These can be estimated or measured (e.g. a small, roughly rectangular rock measuring roughly 2.0 x 2.5m, with its long axis orientated SE).
- **Height of the highest point of the exposed panel above (or below) current ground level** and visibility above surrounding vegetation (e.g. the panel is low-lying, rising to a maximum of 0.5m above the present ground surface, but now largely hidden by bracken).

2. Your description of the **carved rock surface** should include:

- **Slope** (e.g. sloping gently to the S).
- **Topography** (e.g. flat, undulating, rounded, peaked, hump-backed etc.).
- **Surface texture** (e.g. rough, smooth, pitted).
- **Any distinguishing natural features** such as bedding planes, erosion channels, natural hollows (e.g. distinct bedding planes on the SE corner and two natural channels running N-S across the surface).

3. Your description of the **motifs** should include:

- **Number and type of motifs visible, and their relative position on the rock surface.** Please do not include overly critical comments about previous records. Avoid using subjective terms like ‘large’ or ‘small’, but do use relative terms like ‘larger’ or ‘deeper’ when a motif is noticeably different from the other motifs on that rock surface (e.g. two cups, each with a single ring, and one larger cup mark).

- **Any obvious patterns or arrangements suggested by the carvings** (e.g. the carvings are located on the NW corner of the panel).
- **Existence of visible tool marks** (e.g. peck marks are visible in the larger cup, but all other motifs are heavily eroded).
- **Any other possible carvings** (e.g. a possible groove runs parallel to the two natural fissures, but is heavily eroded and may also be natural).
- **Any other comments or observations**, including a mention of the condition of the carvings and/or the rock surface (e.g. turf cover over the lower part of the rock may be obscuring further carvings). It would also be useful if you could mention whether you removed any turf for the recording, and roughly how much (e.g. did you need to uncover the entire panel).
- **If you identify any additional motifs in your 3D model that were not visible by eye in the field, please describe these at the end of your Panel notes.**

Now put it all together in a succinct description:

This is a small, roughly rectangular rock, measuring approximately 2.0 x 2.5m with its long axis orientated SE. The panel is low-lying, rising to a maximum of 0.5m above the present ground surface but now largely hidden by bracken. Its smooth, flat surface slopes gently to the S, with two natural channels running N-S across the surface. A possible groove runs parallel to these natural channels, but is heavily eroded and may also be natural.

There are two cups, each with a single ring, and one larger cup mark, located on the NW corner of the panel. Peck marks are visible in the larger cup, but all other motifs are heavily eroded. Turf cover over the lower part of the rock may be obscuring further carvings.

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C6. Probability

It is sometimes unclear whether marks (especially cup-shaped depressions) on the rock surface are prehistoric carvings or natural features (or something else man-made). We do not expect you to always be able to identify rock art. Instead, we ask that you decide if there are likely to be **any prehistoric carvings at all on the panel**. Please use the boxes provided to note whether you think it is **possible, probable or definite** that **some or all of the markings** on the panel were made by humans. Our Guidance notes *Recognising Rock Art* provide more details on how to identify rock art.

Check list for identifying cupmarks: We have created a simple 10 point check list to estimate the probability that features on the rock surface are prehistoric carvings rather than natural. The more of the following that apply to your cup-like feature, the higher the probability that it is human-made:

1. **regular, rounded shape when viewed from above**
2. **shallow depth, with hemispherical or conical cross section**
3. **smooth internal surfaces**
4. **upper edges that are smoothed, rather than sharp or occluded (i.e. over hanging)**
5. **limited size (usually 0.5-2 inches in diameter, although they can occasionally be larger)**
6. **on rocks that are not geologically prone to differential weathering or natural cup-like features**
7. **arranged in rows or in other artificial positions and groupings unrelated to any geological peculiarities in the stone**
8. **close to other, clearly identifiable rock art**
9. **on a rock surface with definite cupmarks or other motifs**
10. **surrounded by a ring or multiple rings**

Note: Even if you consider that the markings on the rock surface are more likely to be natural than human-made, please record them anyway so that we are aware of them, in case someone else records this as rock art in the future. Please add any further comments in the box provided.

C7. Motifs

You may find it helps to complete this section after you have done your sketch, or after you have created your 3D model. Decide on what motif types are represented on the rock art panel and write the total number of each motif type in the box showing that motif. Please see the descriptions below for help with identifying specific motifs.

Tip: For counting multiple motifs, particularly cupmarks, it can help to put a small object, such as a bead, coin, or plastic bottle-top in each cupmark.

Note: For panels with multiple carved surfaces, please just note **the total number** of each motif type.

3D models: If you identify any additional motifs in your 3D model that were not visible by eye in the field, **please include these in your motif count**.









Variations



The motif categories cover a generalised representation of the designs present across British and Irish rock art. It should be possible to break down most of the carvings you encounter during the ScRAP project into the categories listed, but on some occasions you will come across new variations which may mark a regional style. These should be indicated using the 'Other variations' box. You should draw a representation of the design, and describe it in the **Panel Notes**. If a lot of similar new variations are recorded during the project, a new category may be added to the form and the ScRAP database.







Peck marks and tool marks





Random peck marks are sometimes found on carved panels. These are distinct from peck marks which may be visible as tool marks within the motifs. Please indicate if tool marks or peck marks are present.



Motif types







Cupmarks	
	Cupmark Circular depression with hemispherical or conical profile, usually pecked into the rock surface.
	Conjoined Cupmarks Two or more cupmarks carved next to each other and joining.
	Radial from Cupmark Artificial radial groove originating from cupmark.
	Dumbbell Two cupmarks located close to each other and linked through a short linear groove (up to 15 cm long).
	Large Cupmark Circular or oval depression, of large diameter (more than 5-6 cm), pecked into the rock surface. May have a flat base and be shallow.
	Cluster of central cupmarks A group of three or more cupmarks enclosed within one or more rings.
Simple Rings	
	Single Simple Ring Simple single circle without a central cupmark.
	Multiple Simple Rings Two or more concentric circles, not featuring a simple circle.





	Gapped Single Ring (no cupmark) A ring whose groove is gapped and does not have a central cupmark.
	Multiple Gapped Ring (no cupmark) Two or more concentric rings, with no central cupmark, and whose rings are interrupted.



<i>Cup and Rings</i>	
	Cup-and-Ring Representation of a single ring enclosing a central cupmark.
	Multiple Cup and Rings Two or more concentric circles developing around a central cupmark.
	Gapped Ring (with cupmark) A single ring with an interrupted groove encircling a central cupmark.
	Multiple Gapped Ring (with cupmark) Two or more concentric rings with interrupted grooves encircling a central cupmark.
	Gapped Ring with cupmark and radial (Penannular) A single ring with an interrupted groove encircling a central cupmark from which a linear line develops, running in the gap.
	Multiple Gapped Ring with cupmark and radial (Penannular) Two or more interrupted circles surrounding a central cupmark from which a linear line develops, running in the gap.

<i>Partial Rings / Arcs</i>	
	Arc / Single 'U' Shape (no cupmark) A curved line with elongated ends, resembling an arc or similar to a "U". It does not bear a central cupmark.
	Multiple Arc / 'U' Shape (no cupmark) Two or more concentric grooves resembling an arc or a 'U' shape, without central cupmark.
	Arc / Single 'U' Shape (with cupmark) A curved line with elongated ends, resembling an arc or similar to a "U", carved around a central cupmark.
	Multiple Arcs / 'U' Shapes (with cupmark) Two or more concentric grooves resembling an arc or a 'U' shape, carved around a central cupmark.





	Partial Ring An arched groove, with a circular or oval shape, intentionally carved in order to cover no more than 270 degrees around a central cupmark.
	Multiple Partial Ring Two or more circular or oval arcs that were intentionally carved to cover no more than 270 degrees around a central cupmark.

Other Rings	
	Gapped and Complete Combination Ring A motif featuring both complete and gapped rings. The number of rings can vary, but there will be at least 2 (i.e. one gapped, one complete).
	Ring Surrounding Large Cupmark/Central Depression One or multiple circles surrounding a large cupmark, basin or central depression (more than 5 cm in diameter).
	Spaced Ring with Central Cupmark This motif can take two forms: a very small cupmark (i.e. less than 2 cm) surrounded by a regular ring, or a 'normal' cupmark surrounded by an unusually large ring.
	Ring Terminus Convergence The end of an outer ring directly adjoins the inner ring, in a single composition.
	Single Oval Ring A ring with an elongated outline, resembling an egg-shape, with no central cupmark. It may be concentric.
	Single Oval Ring A single or multiple rings with an elongated outline, resembling an egg-shape, bearing a central cupmark.







Radials	
	Single Radial Line Presence of a linear line starting in the central cupmark of a circular motif, extending outwards, beyond its last ring.
	Multiple Radial Lines Presence of more than one linear line starting in the central cupmark of a circular motif, extending outwards, beyond its last ring.
	Enclosed Radial Radial line extending from central cup-mark but ending on an inner ring.
	Radial from inner ring Linear line associated to a circular motif, starting from one of its inner rings.

	Radial from outer ring Linear line associated to a circular motif, starting from one its last ring ring.
	Paired Radial Two linear lines extending side by side and at a short distance from each other, from the outer ring of a circular motif, resembling a keyhole.






Rosettes

	Simple Rosette A series of cupmarks arranged in a circular shape.
	Enclosed Rosette without Central Cup A series of cupmarks arranged in a circular manner and enclosed by a circle.
	Enclosed Rosette with Central Cupmark A series of cupmarks arranged in a circular shape around a central cup, and enclosed by a ring.
	Rosette with Cupmarks and Groove Complete rosette, with a series of cupmarks arranged in a circular shape around a central cup with a radial line, and enclosed by a ring.





Grooves

	Straight Lines A linear groove that may be standing alone or associated to other motifs. Length may vary.
	Smooth / Curvilinear Lines Grooves with soft undulations, but may also represent other more accentuated curves. Length may vary and the lines may stand alone or be associated with motifs.
	Wavy Lines / Serpentineform A groove which winds and twists, becoming quite curly. Length may vary and the lines may stand alone or be associated with other motifs.
	Angular Lines A line displaying sharp changes in direction. The same line may have one or more angles. Length may vary and the lines may stand alone or be associated with motifs.
	Parallel Grooves A set of at least two parallel grooves which can be straight, wavy, diagonal. Length may vary or originate from another lines and/or motifs.
	Courgette An elongated hollow with rounded ends and smoothed interior.



Spirals

	Spiral (no cupmark) Shape which winds round and round, with each curve above or outside the previous one, starting from a middle point. It can be right or left-handed.
	Spiral (with cupmark) Shape which winds round and round, with each curve above or outside the previous one, starting from a central cupmark. It can be right or left-handed.
	Horn Spiral Shape winding round and round, with each curve outside the previous one, ending with an inward twist. It may be facing a right or left side.
	Double Linked 'S' Spiral Two spirals developing in opposite directions linked together.
	Serpentiform spiral A line curving to form a spiral, but ending in a long wavy groove. It may be right or left handed.

Keyholes

	Simple Keyhole An interrupted ring with extended doglegged lines from the ends.
	Keyhole Around Cupmark An interrupted ring with extended doglegged lines from the ends, and a central cupmark.
	Keyhole Around Cupmark and Groove An interrupted ring with extended doglegged lines from the ends, and a central cupmark with a radial line.
	Multiple Keyholes around Cupmark Two or more interrupted concentric circles with extended doglegged lines and a central cupmark.

Other Motifs

	Grid / Hatching A varying number of parallel and perpendicular network of lines, creating a series of squares and rectangles.
	Historic Motifs Medieval or modern motifs of any type that may be represented on the rock surface (e.g. crosses, lettering, numbers, images). If your panel has such carvings, simply put 1 next to this icon in your recording form.

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C8. Panel Sketch (see our *Drawing Conventions for Rock Art Recording*)

The panel sketch provides a record of the panel, the carved surface(s), and the motifs to help with future identification. It will be especially important in helping us check and manage the panel records. You should aim to draw:

- 1. a plan of each carved rock surface, as if viewed perpendicular to the surface(s)**
- 2. a profile of the rock as if it has been cut through along the longest axis.**

Your sketch does not need to be drawn precisely to scale or to be highly artistic, but it does to be as good a clear representation of the carved rock surface. Accurate, detailed information about the carvings and the rock surface will be recorded in photographs and 3D photogrammetric models.

You may prefer to use a soft pencil to create the sketch (to allow for mistakes!) but please trace over this with stronger dark lines once you are happy with the sketch. This will ensure that the sketch can be easily scanned for inclusion in the database. Our *Drawing Conventions for Rock Art Recording* provide some straightforward symbols to help you keep your sketches consistent.

Note: For panels with multiple carved surfaces, please letter these (A, B etc.) and draw each lettered surface in the Panel Sketch box in turn, noting the letter next to it.

1. Your *Plan* sketch should show:

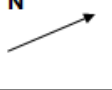
- The outline of the carved surface, noting the longer axis (and labelling this A-B)
- What is on the carved surface (carved motifs and natural features)
- The location of the motifs and natural features, and their arrangement on the carved surface
- Factors affecting the condition of the carved surface (areas of vegetation, severe erosion etc.)
- An arrow indicating the position of N, in the box provided
- The Panel Name and Number, and the date of the sketch, in the boxes provided
- An approximate scale.

You may find it helpful to follow these guidelines below:

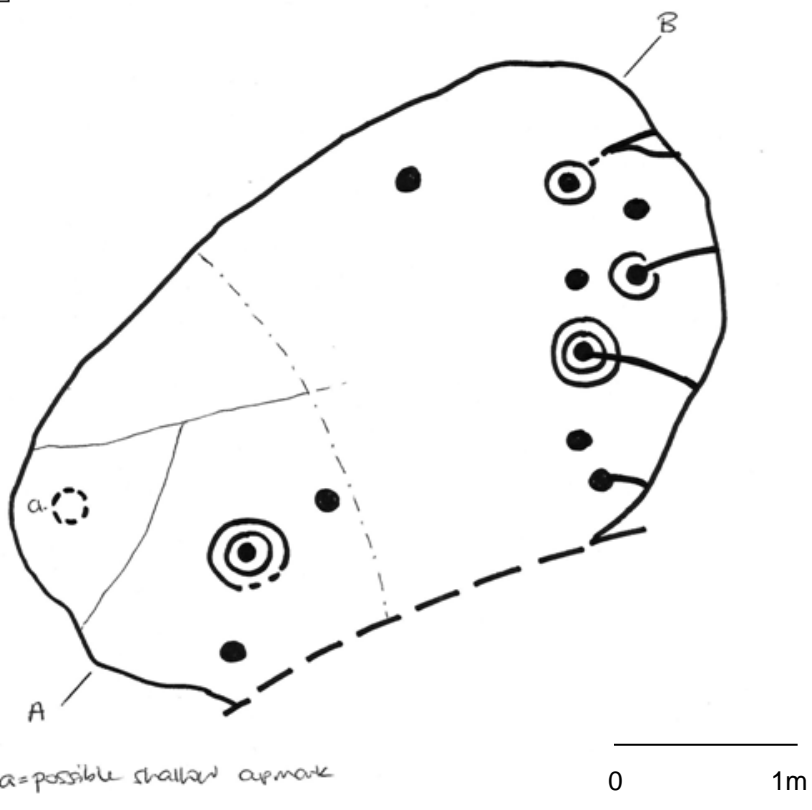
1. First, sketch a plan of the outline of the carved surface as if looking directly at it. For bigger panels it may even help to get higher up by using a small step ladder (making sure you have team mates to hold it securely for you while you're recording). You may find it helpful to measure the longest and widest dimensions of the carved surface, so you can draw the outline relatively accurately. This will make it easier to add the motifs and natural features into the outline. Before you start drawing, it is helpful to work out what approximate scale is best to fit everything within the box so that the panel is neither too small nor too large.
2. Add the Panel Name and Number, a North arrow, and the date you made the sketch, in the boxes provided on your recording form (as for the Location Sketch, it is important to note the Panel Name and Number in case the sketches become separated from the rest of your record).

C8. Panel Sketch

Panel Name and Number	Old Reekie 3
Date	12.09.2017

N 


Plan



a = possible shallow cupmark

0 1m

Profile of longest axis (A-B)



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Example of Panel Plan and Profile Sketches

Once you feel confident that you understand the carvings, start to sketch in their approximate size and location on the rock surface and note any natural fissures or hollows. This should be done as if looking down from above. Check each motif as you draw it, adjusting where necessary, making sure that your drawing is a clear representation of what is there. This will get easier as you get more practiced.

Tip: Some people find it helpful to measure the size of the motifs and their position on the carved surface before drawing them in, but this is not essential. If you are unsure of any of the motifs, then show them using a dashed line rather than a solid line.

3. Take time to have a good look at the motifs – often the more you look, the more you see. It helps to discuss what you see with your team mates or, if the light is bad, to come back on another day when conditions are better.

Tip: Low sunlight after rain provides the best lighting conditions for seeing rock art. You can also try shining a torch at an oblique angle to the rock surface to enhance the shadows, or using a mirror or piece of aluminium foil to reflect light across the carved area.

4. If you are sketching sloping, uneven, or angular surfaces, you should still be showing the outline of the carved surface as if seen perpendicular to them, but drawing the approximate size and location of carvings and natural features as if the surface was flat, so that cups and rings appear circular rather than elliptical.

Tip: It helps to stand directly over each carved surface in turn as you draw it so that the motifs on that surface can be viewed directly below you. If the carved surface is uneven, you will find that your sketch does not look entirely realistic because this approach artificially flattens the three dimensional surface into two dimensions.

5. Please also mark any ***substantial*** areas of turf or vegetation on the rock surface using the drawing conventions, and outline any areas showing significant damage or deterioration.
6. If any comments are needed, please do not write them directly onto your sketch – annotated the relevant area of the sketch with a letter (e.g. a, b, c), and add your comments relating to this letter within the sketch box.

2. Your *Profile* sketch should show:

- The shape of the panel, as if cut through the longest axis (A-B)
- The height of the panel above ground level at each end (i.e. A and B)
- Any significant features, such as deep fissures or depressions, on the panel.

Simple drawing conventions are provided in ***Drawing Conventions for Rock Art Recording***.

For consistency and comprehension, please use these conventions at all times in your sketches.

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Section D: ACCESS, AWARENESS & RISK

Please complete only for panels visited by the current recorder(s).

If the panel is known to be lost, destroyed or could not be located, please leave blank.

D1. Access

Please put **Y** in all boxes that apply. If you are unsure, leave blank.

- Is the panel on land that is publicly accessible (i.e. Right to Roam)?
- Is the panel on private land, such as within the garden, yard, outbuildings etc. (i.e. the curtilage) of a private house or estate?
- Is the panel on land managed by a national organisation such as Forestry Commission Scotland, Scottish Woodlands, or Scottish Water? This also applies to panels or carvings within monuments that are Properties in Care and are actively managed by Historic Environment Scotland, but not those panels that are (unmanaged) Scheduled Monuments.
- Is there any interpretation present? This could be a board or signpost with information about the carvings.

D2. Awareness

If the panel was known to you before you started this project, please put **Y**.

Please put **Y** if you know of other people in the local community who were aware of this panel (this could be one or more people).

In some cases, there are specific local traditions or folk stories linked to particular carved rocks. These are a fascinating and important aspect of the stone's life history. If you know of any such traditions associated with this panel, please provide as much detail as possible in the box provided.

D3. Risk

This section concerns the future survival of the panel. Noting any significant threats to the rock will help us to monitor its condition. It will also alert Heritage Managers to panels most at risk and help to target preventative measures to ensure that damage to panels is minimised in the future.

There are various factors that may present a threat to the rock surface and the carvings. These are grouped into three main categories: natural, animal, and human. More information on how these agents affect the rock surface can be found in our Guidance notes ***Risks to Rock Art***. Please put **Y** into any boxes that apply (use as many boxes as necessary), and write any additional comments in the box provided at the end of the Section.

We are particularly interested in rock art that may be seriously at risk so that we can alert heritage managers and land owners. Use the box provided to note if you consider the panel is under threat.

You've now finished! Well done and thank you!

NOTE: The final page of the ScRAP Recording Form can be used, only if needed, for noting the image numbers of your photographs for this panel (please see our Guidance on *Photography for Rock Art Recording*).