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The Origins of Visual Culture?

Psychological Foundations of Upper Palaeolithic Figurative Cave Art in Northern Spain



Bison depictions at El Castillo cave (Cantabria, Spain). Image: Author.

Volume 2 of 2

Isobel Claire Wisher

PhD Thesis

Department of Archaeology, Durham University

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Contents

Contents	i
Statement of Copyright	ix
Appendix 1. Overview of the Art at Las Monedas	1
Images of Depictions	9
Depiction 2	9
Depiction 3	9
Depiction 5	10
Depiction 6	11
Depiction 7	11
Depiction 8	12
Depiction 10	12
Depiction 11	13
Depiction 12	13
Depiction 13	14
Depiction 14	14
Depiction 15	15
Depiction 16	15
Depiction 17	16
Depiction 18	16
Depiction 20	17
Depiction 21	18
Depiction 22	18
Depiction 25	19
Depiction 26	19
Depiction 28	20
Depiction 29	20
Depiction 30	21

Depiction 31.....	22
Depiction 33.....	22
Depiction 34.....	23
Depiction 34a.....	23
Depiction 36.....	24
Appendix 2. Las Monedas: Relative Luminance Values.....	25
Appendix 3. Overview of the Art at La Pasiega.....	27
Panel PA1.....	38
Depiction PA1.1.....	38
Panel PA2.....	39
Overview.....	39
Depiction PA2.1.....	40
Depiction PA2.2.....	41
Depiction PA2.3.....	42
Depiction PA2.4.....	43
Depiction PA2.5.....	44
Panel PA3.....	45
Overview.....	45
PA3.1.....	46
PA3.2.....	47
PA3.3.....	48
Panel PA4.....	49
Overview.....	49
PA4.1.....	50
PA4.2.....	51
PA4.3.....	52
Panel PA5.....	52
Overview.....	52

PA5.1	53
PA5.2	54
PA5.3	55
PA5.4	56
PA5.5	56
Panel PA6	57
Overview	57
PA6.1	58
PA6.2	58
Panel PA7	59
Overview	59
PA7.1	59
PA7.2	60
PA7.3	61
PA7.4	62
PA7.5	63
PA7.6	63
PA7.7	64
PA7.8	65
PA7.9	66
PA7.10	66
PA7.11	67
Panel PA8	68
Overview	68
PA8.1	69
PA8.2	70
PA8.3	70
Panel PA9	71
Overview	71

PA9.1	71
PA9.2	72
PA9.3	73
PA9.4	73
PA9.5	74
PA9.6	75
PA9.7	76
PA9.8	77
PA9.9	77
Panel PA10	78
Overview	78
PA10.1	78
PA10.2	79
PA10.3	79
PA10.4	80
PA10.5	80
Panel PA11	81
Overview	81
PA11.1 and PA11.2.....	82
PA11.3	83
Panel PA12	83
Overview	83
PA12.1	84
PA12.2	85
PA12.3	86
PA12.4	86
PA12.5	87
PA12.6	88
PA12.7	88

PA12.8	89
PA12.9	89
PA12.10.....	90
PA12.11.....	90
PA12.12.....	91
PA12.13.....	92
PA12.14.....	92
Appendix 4. La Pasiega: Relative Luminance Values.....	94
Appendix 5. El Castillo: Art Summary.....	99
Panel EC1	103
EC1.1	104
EC1.2	104
EC1.3 and EC1.4.....	105
EC1.5	105
EC1.6	106
EC1.7	107
EC1.8	108
EC1.9	108
EC1.10.....	109
Panel EC2	110
EC2.1	111
EC2.2	111
EC2.3 and EC2.4.....	112
Panel EC3	113
EC3.1	114
EC3.2	115
EC3.3	116
Panel 4.....	117

EC4.1	118
EC4.2	119
EC4.3	119
Appendix 6. Participant Responses to VR Psychology Experiment.....	120
Participant Information Sheet.....	120
Participant Consent Form	122
Participant Debriefing Sheet.....	123
Priming Responses.....	124
P1.....	124
P2.....	126
P3.....	127
P4.....	129
P5.....	131
P6.....	133
P7.....	135
P8.....	137
EP9.....	139
P10.....	141
P11.....	142
P12.....	144
P13.....	146
EP14.....	148
Transcribed Audio Responses.....	150
P1.....	150
P2.....	171
P3.....	186
P5.....	208
P6.....	222

P7.....	236
P8.....	251
EP9.....	268
P10.....	289
P11.....	310
P12.....	332
P13.....	343
EP14.....	364
Digital Appendices: Summary.....	403
Digital Appendix 1: 3D Photogrammetry Models.....	403
DA1.1. Las Monedas models.....	403
DA1.2. La Pasiega models.....	407
DA1.3. El Castillo models.....	412
Digital Appendix 2: Videos of Virtual Reality Lighting Simulations.....	414
DA2.1. Las Monedas folder.....	414
DA2.2. La Pasiega folder.....	415
Digital Appendix 3: Participant Responses.....	416
DA3.1. P1 folder (available on request as a .zip folder).....	417
DA3.2. P2 folder (available on request as a .zip folder).....	417
DA3.3. P3 folder (available on request as a .zip folder).....	417
DA3.4. P4 folder (available on request as a .zip folder).....	417
DA3.5. P5 folder (available on request as a .zip folder).....	417
DA3.6. P6 folder (available on request as a .zip folder).....	417
DA3.7. P7 folder (available on request as a .zip folder).....	418
DA3.8. P8 folder (available on request as a .zip folder).....	418
DA3.9. EP9 folder (available on request as a .zip folder).....	418
DA3.10. P10 folder (available on request as a .zip folder).....	418
DA3.11. P11 folder (available on request as a .zip folder).....	418

DA2.12. P12 folder (available on request as a .zip folder).....	418
DA3.13. P13 folder (available on request as a .zip folder).....	418
DA3.14. EP14 folder (available on request as a .zip folder).....	419

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Appendix 1.

Overview of the Art at Las Monedas

No.	Animal	Approx. length (cm)	Approx. height from modern ground level (cm)	Orientation	Relationship to other depictions	Broad style	Features depicted	Stylistic description	Association to cave wall	Association comments
2	Reindeer	36	130	Left, diagonally upwards	Row behind 3	Detailed outline	Complete	Head is triangular in shape with small eye, rounded ear and two branching lines representing antlers. Dorsal line of neck curves low but meets pronounced shoulder and flattens out on back. Rear legs are tapered, narrow and triangular. Ventral line is curved, and front leg is short and narrow. Neck fat deposits are depicted. Internal curved line appears to represent the pelage.	Parallel	Shoulder, neck and head appear to be placed intentionally to give the animal depth, and the ventral line follows the edge of the wall
3	Reindeer	33	155	Left, diagonally upwards	Row in front of 2	Detailed outline	Mostly complete, head missing	Head appears faded, but may have originally been triangular in shape with at least one branching line representing an antler. Head is positioned low, suggested by the placement of the neck. Pronounced shoulder and flat dorsal line. No tail depicted and square rear. Rear legs are narrow, tapered and triangular, but positioned more statically than 2. Ventral line is curved and front leg is short and narrow. Again, an internal curving line that follows the	Limited/ none	Appears to be no apparent relationship, but the depiction may be placed to give the animal depth

								shape of the ventral line appears to represent the pelage		
5	Bison	50	135	Vertical, head up	Confronting horse, tiered above ibex and horse	Simple outline, partial infill	Mostly complete	Head is not clearly defined, and instead is suggested by the unusual rounded feature of the posterior. Finger dots potentially used for part of dorsal line. Dorsal line curves, representing pronounced hump of bison and tapers to meet narrow rear of back. ear is curved and meets a narrow, tapered leg that appears to be represented by one line, in a similar style to 2 and 3. Ventral line is curved, and front leg is represented by a single vertical line.	Direct	Dorsal line is partially represented by the suggestive edge of the wall
6	Horse	40	135	Right	Confronting bison, tiered over horse and ibex	Simple outline, partial infill	Complete	Head is rounded and triangular in shape, with no distinct eyes/ears/mane. Neck is partially infilled and dorsal line is flat, continuing into a long tail. Rear legs are wide, tapered and triangular and infilled. Ventral line is slightly m-shaped Front leg is rectangular in shape and open ended.	Direct	Rear appears to be represented by a crack
7	Ibex	-	130	Right	Tiered under bison/horse, over other horse	Simple outline	Cervico-dorsal line and front legs	Head is poorly defined and faded, indicated now only by a small dot for the eye. A curved line sweeps back representing a horn. Dorsal line of neck is flat and diagonal. Front leg is triangular and tapered in shape, very wide at the top.	Direct	Curvature of the horns follows the curvature of the cave wall
8	Horse	25	125	Left, diagonally downwards	Tiered under 5 - 7	Simple outline, partial infill	Cervico-dorsal line	Head is rounded and partially infilled, with two short lines representing ears. Mane is not represented,, dorsal line is curved	Direct	Appears to be intentionally placed to emerge from a crack in the wall
10	Horse?	12	137	Right	N/a	Simple outline	Complete	Head is triangular with small eye, dorsal line is flat and continues into a long tail, rear leg is triangular and	Parallel?	The cervico-dorsal line appears to run parallel to a

								tapered, from legs are short and tapered		crack/natural feature in the cave wall
11	Horse	51	250 - 300	Vertical, head down, legs left	N/a	Simple outline	Mostly complete, head missing	Mane is not defined but dorsal line of neck arches, and dorsal line of back slightly curves inwards. Tail is represented by a short, infilled triangle. Rear legs are narrow, tapered and triangular, ventral line is slightly m-shaped and front legs are static, straight and thin	Parallel?	Front legs appear to be intentionally placed parallel to a natural crack
12	Horse	34	300	Right	N/a	Simple outline	Mostly complete, rear legs missing	Head is globular in shape with short line representing ears. No mane is defined and dorsal line is relatively flat across the neck and back. Front leg is narrow, tapering and triangular	Direct	Appears head is placed intentionally on a crack, front legs appears to be partially represented by a contour, rear leg/tail/rear all are suggested by a natural crack
13	Horse	25	190	Right, diagonally facing downwards	N/a	Simple outline, partial infill	Complete	Line is thicker than most depictions. Head is triangular in shape, but with no defined eyes/ears/nabe. Dorsal line is mostly flat, slightly curving towards the rear and continues to form a short tail placed anatomically too low. Rear leg only partially represented and tapers, ventral line is flat, and front leg represented by a single vertical line (as with bison 5). A dorsal stripe is depicted and infilled across the shoulder	Mimic	Appears to follow the suggestive edges of the rock, with the calcite above casting a shadow/in the shape suggestive of a horse head.
14	Reindeer	60	150	Right	Tiered under 15, above 16	Detailed outline	Mostly complete	Head is raised, triangular in shape, with small rounded ear and eye, and branching antlers. Small shoulder bump depicted, but rest of dorsal line has faded/absent. Rear legs are narrow and naturalistic/tapering in	None	Whilst there's no apparent use of natural features, it is placed near a thin band of small rocks in the surface of the

								style. Ventral line is slightly curved outwards. Front legs are narrow and vertical. Neck deposits and ruff are depicted naturalistically.		wall, that looks a bit like a river-speculative, but this may be intentional
15	Caprid/ibex	42	170	Right	Tiered above 14	Simple outline	Complete	Head is rounded and small, with small horns and a short ear. Head/neck is placed in the same plane as the body, and the neck is the same width as the body, which is all rectangular in shape. Rear legs are tapered at the top, then are represented by a single vertical line. Front legs are slightly extended forwards, but represented by a single line	None	Whilst there's no apparent use of natural features, it is placed near a thin band of small rocks in the surface of the wall, that looks a bit like a river-speculative, but this may be intentional
16	Ibex	28	110	Right	Tiered under 14 and 15	Simple outline	Mostly complete, head missing	Long vertical and slightly curved, sweeping back horn. Short ear placed behind horn. Dorsal line of neck is flat, and appears to slightly curve on the back rear. Rear legs are narrow, but poor condition. Ventral line is flat. Front legs slightly extended forwards, and appear to have been represented by a single line	None	Whilst there's no apparent use of natural features, it is placed near a thin band of small rocks in the surface of the wall, that looks a bit like a river-speculative, but this may be intentional
17	Horse	28	170	Right	N/a	Simple outline	Mostly complete, head missing	Lines slightly thick. Small ear is represented, neck curves outwards and then inwards towards base. Dorsal line flat, and continues to represent a long vertical tail. Rear leg is tapered at the top then continued by vertical line. Ventral line absent, front leg represented by vertical line.	Parallel (and direct?)	Dorsal line follows the natural curvature of the upper edge of the wall. Ventral line appears to be represented by natural crack
18	Indeterminate (horse/weasel)	-	125	Left	N/a	Simple outline	Cervico-dorsal line	Slightly thicker and diffuse line. Head is globular and poorly defined in shape. Two branching line emerge from the muzzle of the head, which have perhaps led to the	Direct?	Appears the animal is depicted as intentionally emerging from the crevice in the wall,

								suggestion this represents a weasel. Small ear above head, neck is very thin and slightly curved, and dorsal line extends further than ventral line to meet a crevice in the wall		and some natural cracks may have been used to partially represent the ventral line
20	Horse	65	165	Vertical, head up, legs left	Mirror with 21	Detailed outline	Complete	Head is rectangular in shape, with the muzzle depicted as separate, small eye, and small triangular ear. Dorsal line is used to represent the mane, with an additional parallel internal line to define this. The dorsal line also continues into a long, anatomically low, tail. The rear leg is tapered, slightly extended backwards, and open-ended. Ventral line is curved, with several vertical stripes depicted along the belly. The front leg is tapered, triangular and closed to a point. The m-shaped pelage of the horse is clearly depicted, with an m-shaped line on the interior of the body.	Parallel	The rear leg appears to run parallel to a crack in the wall, and the dorsal line arguably runs parallel to the morphology of the wall
21	Reindeer	67	180	Vertical, head up, legs right	Mirror with 20 (back to back)	Detailed outline	Mostly complete, ventral line and front legs missing	Head narrows and is rounded at the nose, with a small curved mouth depicted. Eye is teardrop shaped, and two branching lines are used to represent the antlers. A small vertical line placed behind these represents an ear. The dorsal line is curved, representing the shoulder hump of the reindeer and narrows towards the rear. The tail is depicted with a slightly curved, vertical line. The rear is very narrow, and the legs long - tapering at the top and narrowing to one line (although a rounded hoof depicted on one). Ventral line appears to be represented by a crack and is picked	Direct	Ventral line represented by natural crack

								up with the pigment again at the base of the neck. The ruff is represented by a series of short vertical lines, slightly sweeping forwards.		
22	Horse?	77	85	Right	N/a	Simple outline/schematic	Cervico-dorsal line	Head is poorly defined, represented by a slightly globular shape. Dorsal line slightly curves inwards and continues to form, presumably, a long tail. A few slightly random lines underneath - one long line, perhaps representing a front leg, one short diagonal line, and one long horizontal line at the base of the "tail".	Direct	Appears to utilise natural cracks in the rock
25	Bear	-	170	Right	Tiered under 26	Simple outline	Cervico-dorsal line	Head is narrow and positioned low, with a pointed muzzle. Ears are rounded and in slight twisted perspective. Eye is depicted with a very short horizontal line. Dorsal line curves upwards slightly, forms hump over the shoulder, then is flat before curving towards the rear again. Short tail is depicted as a continuation of the dorsal line.	Direct?	Depiction seems to be placed so the ventral line meets edge of the wall?
26	Deer	-	130	Right	Tiered above 25	Simple outline	Head only	Head is narrow and positioned raised, with a pointed muzzle. Eye is represented by a small dot. Branched antlers sweep forwards from the head - the curvature of these antlers has caused some to suggest this is an auroch. Two short lines placed behind the antlers represent wars.	None	Appears to be no apparent relationship
28	Ibex	-	85	Right	Row behind 29	Simple outline	Head only	Head is triangular in shape with two short ears depicted. Neck is long and rectangular, closed at the bottom suggesting an intentionally incomplete depiction	None	Appears to be no apparent relationship between the depiction and the

											cave wall (h/e images may be precluding a more appropriate assessment)
29	Ibex	-	85	Right	Row in front of 28	Detailed outline	Complete	Head is triangular in shape, with small rounded eye, and vertical line sweeping back representing the horn. A small vertical line behind this indicates the ear. The dorsal line is very wider in places, and mostly flat, slightly curving downwards towards the rear and continuing to form a small tail. The rear leg is rectangular and static, with an open end - the rear line of the rear leg extends into the body. The ventral line is slightly curved and double-parallel, with the internal line presumably representing pelage. The front leg is missing, but a crack may have been used here to represent a leg folded underneath the animal	Direct?	Depiction placed so that a crack seems to form the front leg, but unclear whether this association was intentional	
30	Horse	56	100	Right	Stacked over 31	Simple outline	Mostly complete (head missing)	Dorsal line is curved, short horizontal separate line used to depict tail at rear. Rear leg is wide and tapered at the top, narrows and comes to a triangular point at the bottom. Ventral line is curved outwards, and front leg is represented by a single vertical line	Direct	Dorsal line is mostly represented by a natural curved edge of the cave wall. Depiction has been placed to make use of this highly suggestive natural feature	
31	Equid/horse	13	110	Diagonal, head up legs right	Stacked under 30	Simple outline/schematic	Complete	Head is triangular in shape, dorsal line arches inwards and comes to a point at the rear. Rear leg poorly represented and ventral line partially represented by a curved line. Front leg is wide and triangular	None	Appears to be no clear relationship	

								in shape - very large compared to rest of depiction		
33	Horse	20	170	Diagonal, head up legs right	Tiered high above 34 - 36	Detailed outline	Complete	Head is narrow and triangular in shape, with no clearly defined mane/ear/eye. Rear dorsal line is curved and extends to form a long, low tail. Rear leg is wide and tapered at the top, narrowing to a single line. Ventral line is curved and has three vertical lines representing pelage. Front leg is slightly extended forwards, and similar style to rear leg	Parallel	Dorsal line and rear follows natural contour of the rock
34	Horse	45	150	Right, slight diagonal facing downwards	Stacked under 34a and tiered above 36	Simple outline	Complete	Head is narrow and slightly triangular in shape, coming to a rounded point at the muzzle. Eye is small and rounded. Short vertical line represents ear. Mane is represented by the dorsal line and an additional internal line. Dorsal line is flat, curving towards the rear and continues to form a long low tail. Rear leg is narrow, tapered at the top and represented by a single vertical line towards the bottom. Ventral line no longer visible. Front leg is wide and rectangular in shape, open-ended.	Parallel?	Rear seems to run parallel to edge of the rock
34a	Horse		100	Vertical, head up, legs right	Stacked over 34	Simple outline	Complete	Head is globular in shape, with no mane/eye/ear. Dorsal line flat, coming to point at rear. Rear leg poorly defined. Front leg is wide and triangular in shape, anatomically too large for the body (similar style to 31).	Parallel?	Rear seems to run parallel to crack n wall
36	Horse	43	100	Right	Tiered under 34	Simple outline/schematic	Cervico-dorsal line	Head is large and globular, with two long lines indicating ears. Dorsal line is flat and curves towards rear. Short curved line represents a high tail.	None	Appears to be no apparent relationship with cave wall

Images of Depictions

An image of each depiction from Las Monedas is provided below, with a short description of underneath. All images were taken during fieldwork in October 2021 by the author, with the exception of depictions 13 and 22 which were provided by Dr. Blanca Ochoa.

Depiction 2



Depiction 2 represents a reindeer in right profile, which is anatomically complete and detailed with internal pelage represented by an m-shaped line. It has been depicted using a charcoal crayon. The reindeer is static in position, and placed onto an undulating surface.

Depiction 3



Depiction 3 depicts a reindeer in right profile, depicted with a black charcoal crayon. The

depiction is mostly anatomically complete, but is missing the head. Antlers are represented by a curved, vertical line. Pelage is suggested by an internal m-shaped line.

Depiction 5



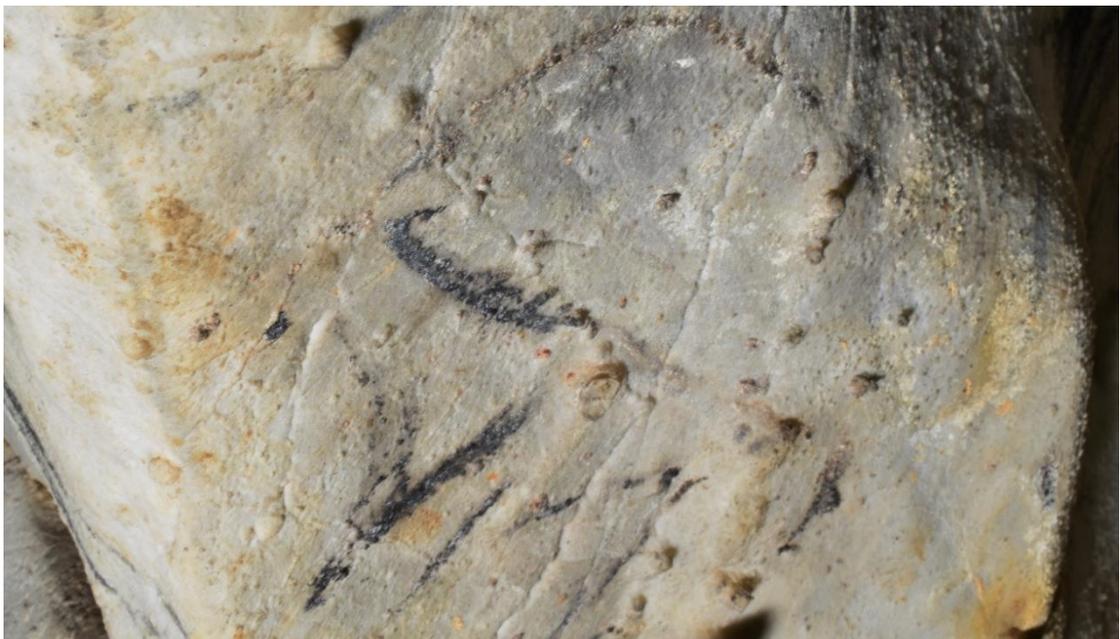
Depiction 5 represents a bison in a vertical position, with the head placed at the top in right profile. It has been depicted using a charcoal crayon, and is simplistic in form with partial infill on the head. The bison is static in position, and utilises the natural edge of the cave wall surface to complete the dorsal line.

Depiction 6



Depiction 6 represents a horse in left profile, depicted in a similar style to depiction 5. It has been represented with a charcoal crayon, and features exaggerated features with a disproportionately large belly, and elongated head and rear legs. It is placed on a concave area of the cave wall and partially uses a natural crack as the rear of the dorsal line. It is unclear whether the calcite formation has been intentionally used as the eye of the horse.

Depiction 7



Depiction 7 represents an ibex in left profile, depicted using a charcoal crayon and is

simplistic in style. The horns are elongated and curve backwards, following the contour of the wall. The front leg is disproportionately large and triangular in shape.

Depiction 8



Depiction 8 represents a horse in right profile using a charcoal crayon, with only the dorsal line, neck and head represented. The head is positioned in a downwards facing position. The dorsal line appears to continue a natural feature in the cave wall, and the muzzle of the horse appears to meet a natural crack.

Depiction 10



Depiction 10 represents an indeterminate animal (likely horse) in right profile, depicted

using a charcoal crayon. It is small, measuring just 12cm in length and has disproportionate features and a narrow head.

Depiction 11



Depiction 11 represents a horse in vertical orientation, facing downwards, and depicted using a charcoal crayon. It is mostly anatomically complete, but is depicted without a head. The tail is short and triangular in shape, and there are no additional details beyond the basic silhouetted outline.

Depiction 12



Depiction 12 represents a horse in right profile depicted using a charcoal crayon. The depiction is placed in a hidden and high location, accessible only through climbing up a

rocky surface. The depiction is anatomically complete with only the head, front leg, and dorsal line represented.

Depiction 13



Depiction 13 represents a horse in right profile depicted using a charcoal crayon. The depiction is mostly anatomically complete, with the rear leg only partially represented. The neck has been partially infilled, perhaps to represent a dorsal and shoulder stripe.

Depiction 14



Depiction 14 represents a reindeer in right profile, depicted using a charcoal crayon and is mostly anatomically complex. The tail and part of the dorsal line has not been depicted. The

ruff of the reindeer's neck has been represented, the legs are narrow and elongated, and the ventral line is unusually interrupted with two vertical lines.

Depiction 15



Depiction 15 represents an ibex in right profile, depicted using a charcoal crayon. It is placed above depiction 14, and is an unusual style – its body is elongated, with a triangular shaped front leg and narrow rear leg. It is mostly anatomically complete, with a horn partially represented, and the tail missing.

Depiction 16



Depiction 16 also represents an ibex in right profile, underlying depiction 14, depicted using

a charcoal crayon. The depiction is more proportionate than depiction 15, and is mostly anatomically complete but has been intentionally depicted without a head. The legs are narrow, with the rear legs extended backwards and bent and the front legs static.

Depiction 17



Depiction 17 represents a horse in right profile depicted using a charcoal crayon positioned to the right of depictions 14 – 16. The horse is simplistic in form, and is mostly anatomically complete – missing a head and ventral line. The simplicity of this form is unusual for Magdalenian depictions, and perhaps alludes to expediency in the making of this depiction.

Depiction 18



Depiction 18 is an indeterminate animal, perhaps a horse, depicted in left profile using a

charcoal crayon. It is simplistic in form and represents only a globular head with narrow neck.

Depiction 20



Depiction 20 represents a horse positioned vertically, with the head upwards and in left profile, depicted using a charcoal crayon. It is placed back-to-back with depiction 21, on a right-angled shaped area of the cave wall. The depiction is highly naturalistic in style, with pelage represented through infilled head and an m-shaped line, and vertical stripes along the ventral line. The legs are static and narrow, and the tail is elongated.

Depiction 21



Depiction 21 represents a reindeer positioned vertically with the head upwards, in right profile. It is naturalistic in style and anatomically complete, with additional details such as the eye, mouth and neck ruff depicted. The body is positioned unusually, with the forequarters of the reindeer partially at an angle to the rear. The front leg is short, represented by only a vertical line. The rear legs are narrow and elongated, in a static position. The mouth is partially open, and the antlers are represented by long, curved lines.

Depiction 22



Depiction 22 represents an indeterminate animal, possibly in left profile, represented only

by a dorsal line and some lines possibly forming the head to the left. It has been depicted using a charcoal crayon, and underlies calcite flowstone.

Depiction 25



Depiction 25 represents a bear in right profile, depicted using a charcoal crayon. It is anatomically incomplete, with only the head and dorsal line represented. The head is positioned low, and the characteristic shoulder bump of the bear is represented. The ear is naturalistic in style, but in general this depiction is simple with no additional details beyond the outline represented.

Depiction 26



Depiction 26 represents a cervid or possibly bovid, depicted using a charcoal crayon, and likely does not represent a reindeer based on the forward projection of the antlers (or

horns). Only the head is represented, with a narrow triangular shape, eye and ear represented. Several non-figurative lines are represented in front of the depiction, and the depiction appears to partially overlie one of these.

Depiction 28



Depiction 28 represents a partial ibex in right profile, depicted using a charcoal crayon. It is simplistic and incomplete, with only the head represented. The head is triangular, and the neck is narrow and elongated. A short horn is represented by a diagonal line.

Depiction 29



Depiction 29 represents an ibex in right profile, depicted using a charcoal crayon. It is naturalistic in style and mostly anatomically complete with only the front leg missing. The

front leg may be intentionally represented by the natural crack below the depiction. Internal pelage is represented by a horizontal line that runs parallel to the ventral line.

Depiction 30



Depiction 30 represents a horse in right profile, depicted using a charcoal crayon, and placed on an evocative shaped area of the cave wall. It is mostly anatomically complete, with the head intentionally not represented. The front leg is narrow and static in position, but the rear legs are more naturalistic and proportionate to the body. The tail is represented only by a short horizontal line.

Depiction 31



Depiction 31 represents a horse in a diagonal position in right profile, depicted using a charcoal crayon. It is simplistic and slightly stylised in form, with disproportionately large front and rear legs that are triangular in shape. The dorsal line is slightly concave in shape, which is unusual for horse depictions.

Depiction 33



Depiction 33 represents a horse in right profile, depicted using a charcoal crayon. It is anatomically complete and simplistic in form, but has some additional detail with vertical stripes along the ventral line. The tail is elongated and long, the legs are narrow and static in position, and the head is narrow and triangular.

Depiction 34



Depiction 34 represents a horse in right profile, positioned at a slight diagonal. It is naturalistic in style and static in position, with additional details like a shoulder stripe, mane, and eye represented. The tail is long, extending past the legs. It underlies non-figurative lines and depiction 34a.

Depiction 34a



Depiction 34a represents a horse in a diagonal position with the head positioned upwards, in right profile, depicted using a charcoal crayon. It is a similar simplistic style to depiction

31, slightly stylised in form, with a disproportionate triangular front leg and concave dorsal line.

Depiction 36



Depiction 36 represents a horse in right profile, depicted using a charcoal crayon. It is simplistic in style, and anatomically incomplete representing only the head. The head is globular and large in shape, disproportionate to the narrow neck.

Appendix 2.

Las Monedas: Relative Luminance Values

Relative luminance values (RLV) for the VR lighting simulations of depictions within Las Monedas cave. RLV was calculated from the linear RGB values taken from 5 equidistant points from static screenshots of the area of cave wall used for a depiction at the brightest and dimmest points of flicker, using the equation $Y = 0.2126R + 0.7125G + 0.0722B$. This weights RGB values according to how the eye interprets the relative brightness of different colours, providing a percentage for how bright a colour relatively appears on a scale from 0% = absolute darkness (black) to 100% = bright white. All videos of the VR lighting simulation are available in digital appendix 1.

Depiction(s)	Light position	Point 1: Bright	Point 2: Bright	Point 3: Bright	Point 4: Bright	Point 5: Bright	Point 1: Dim	Point 2: Dim	Point 3: Dim	Point 4: Dim	Point 5: Dim	Average RLV (bright)	Average RLV (dim)	Average RLV (overall)
2	Left	15.4%	16.4%	12.9%	8.8%	6.1%	9.4%	9.6%	7.1%	4.0%	2.8%	11.9%	6.6%	9.3%
3	Left	23.8%	19.6%	12.5%	5.5%	1.7%	14.3%	9.4%	4.9%	1.5%	0.7%	12.6%	6.2%	9.4%
5	Left	29.9%	27.7%	19.6%	8.0%	4.3%	18.1%	18.3%	10.3%	2.1%	0.6%	17.9%	9.9%	13.9%
6	Left	23.2%	7.5%	8.3%	3.9%	1.9%	12.7%	1.8%	4.8%	2.0%	0.5%	9.0%	4.4%	6.7%
7 and 8	Left	18.2%	12.7%	12.6%	8.0%	5.0%	12.1%	8.6%	7.9%	5.0%	2.4%	11.3%	7.2%	9.3%
11	Left	18.5%	23.0%	15.5%	10.8%	9.3%	10.7%	13.2%	7.6%	5.6%	4.0%	11.8%	8.2%	11.8%
11	Right	10.5%	14.7%	16.4%	17.0%	15.0%	4.3%	7.8%	9.5%	10.4%	8.2%	11.4%	8.0%	11.4%
12	Left	8.1%	2.3%	4.6%	4.1%	3.1%	3.3%	90.0%	1.1%	1.2%	1.2%	11.9%	19.4%	11.9%
13	Left	8.8%	14.1%	17.2%	12.3%	10.5%	3.4%	7.3%	7.2%	6.0%	4.0%	9.1%	5.6%	9.1%
14	Left	19.2%	18.4%	15.5%	7.7%	3.0%	10.6%	10.0%	5.3%	0.9%	0.7%	9.1%	5.5%	9.1%

14	Right	5.8%	6.6%	10.3%	12.9%	15.8%	2.1%	2.8%	4.6%	9.2%	9.1%	7.9%	5.6%	7.9%
15	Left	22.1%	18.5%	12.9%	8.1%	6.3%	13.7%	9.8%	3.4%	3.9%	2.1%	10.1%	6.6%	10.1%
16	Left	13.0%	11.8%	12.9%	8.2%	9.7%	7.6%	57.0%	7.5%	4.2%	6.2%	13.8%	16.5%	13.8%
20	Left	2.0%	5.2%	8.8%	4.4%	1.1%	0.6%	2.7%	5.0%	0.7%	0.2%	3.1%	1.8%	3.1%
21	Left	4.4%	8.3%	11.5%	9.8%	4.6%	1.0%	4.8%	5.0%	4.1%	0.9%	5.4%	3.2%	5.4%
21	Right	4.8%	10.3%	10.8%	10.2%	5.1%	1.7%	7.4%	7.5%	5.1%	1.8%	6.5%	4.7%	6.5%
25	Left	13.5%	10.1%	13.4%	8.8%	4.2%	8.8%	6.6%	5.3%	4.8%	1.9%	7.7%	5.5%	7.7%
26	Left	27.4%	20.9%	10.6%	9.7%	5.8%	16.5%	12.3%	6.0%	5.1%	2.7%	11.7%	8.5%	11.7%
26	Right	1.9%	7.2%	7.0%	14.5%	19.7%	0.5%	4.4%	5.2%	9.7%	13.8%	8.4%	6.7%	8.4%
28 and 29	Left	2.6%	4.8%	1.3%	0.9%	1.2%	1.1%	2.2%	1.0%	0.8%	1.0%	1.7%	1.2%	1.7%
28 and 29	Right	4.1%	4.7%	5.2%	11.3%	7.4%	1.1%	1.7%	3.1%	7.3%	4.3%	5.0%	3.5%	5.0%
30 and 31	Left	11.3%	11.6%	9.4%	7.4%	5.2%	4.7%	6.3%	5.3%	3.6%	2.7%	6.8%	4.5%	6.8%
33	Left	20.6%	23.8%	17.7%	15.9%	15.3%	14.8%	14.7%	10.4%	10.1%	9.1%	15.2%	11.8%	15.2%
34 to 36	Left	29.3%	15.4%	11.7%	8.5%	3.8%	16.4%	5.6%	4.1%	1.0%	0.9%	9.7%	5.6%	9.7%

Appendix 3.

Overview of the Art at La Pasiega

No.	Animal	Orientation	Relationship to other depictions	Features	Style	Main pigment	%	Technique	Height (cm)	Length (cm)	Height from approximate original floor	Cave wall association	% represented by natural feature	Distance to natural feature	Additional comments
PA1.1	Hind	Right profile	Isolated	Cervico-dorsal line	Simple dotted outline	Red ochre	100	Wet pigment, finger dots	10	69	108	Direct?	n/a	n/a	Appears to continue natural crack in the wall, depiction mapped onto crack
PA2.1	Hind	Right profile	Isolated	Head and dorsal line	Partial infill on head, simple dotted outline	Red ochre	100	Wet pigment, finger dots	13	42	165 (modern)	Direct/parallel	n/a	1-5cm	Horns run parallel to crack
PA2.2	Bison	Right profile	Isolated	Mostly complete (no ventral line)	Simple dotted outline	Red ochre	100	Wet pigment, finger dots	24	49	115	Direct	20%	n/a	Horns mapped onto natural feature. Ventral line appears to be represented

															by natural shape of the rock
PA2.3	Horse	Left profile	Tiered under 2.4	Mostly complete (missing head)	Simple outline	Red ochre	100	Wet pigment, finger dots	20	38	165	Direct/parallel	10%	>1	Head may be suggested by natural
PA2.4	Horse	Left profile	Tiered above 2.3	Mostly complete (missing ventral line)	Simple outline	Red ochre	100	Wet pigment, finger dots	25	54	180	Direct?	>5%	n/a	Rear leg mapped onto crack
PA2.5	Stag	Left profile	Stacked under 2.4	Head	Simple outline	Red ochre	100	Wet pigment, finger dots	48	31	165	Direct?	n/a	n/a	Dorsal line may follow natural crack
PA3.1	Horse	Right profile	Row with 3.2	Head	Simple outline	Red ochre	100	Wet pigment, finger dots	24	45	200	Direct	n/a	n/a	Dorsal line mapped onto crack
PA3.2	Stag	Right profile	Row in front of 3.2, tiered above 3.3	Dorsal line	Very simple outline	Red ochre	100	Dry crayon?	20	47	200	Direct?	n/a	n/a	Dorsal line partially mapped onto crack
PA3.3	Stag	Right profile	Tiered under 3.2	Head and dorsal line	Simple outline	Yellow ochre	100	Wet pigment, finger dots	37	64	170	Direct	n/a	n/a	Antlers and ventral line mapped onto natural crack
PA4.1	Stag	Right profile	Confronting 4.2	Head and dorsal line	Simple outline	Red ochre	100	Wet pigment, finger dots	48	62	135	Direct	n/a	n/a	Antlers mapped onto crack

PA4.2	Horse	Left profile	Confronting 4.1, tiered above 4.3	Mostly complete	Simple outline	Red ochre	100	Wet pigment, brush	40	117	140	Limited	n/a	n/a	May follow natural cracks but association not clear
PA4.3	Horse	Left profile	Tiered under 4.2	Head	Detailed outline	Brown ochre	90	Wet pigment, brush	25	35	170	Limited	n/a	n/a	No clear association with natural features
PA5.1	Hind	Left profile	Tiered under 5.2	Cervico-dorsal line	Simple outline	Red ochre	100	Wet pigment, finger dots	6	36	130	Limited	n/a	n/a	May run parallel to crack?
PA5.2	Hind	Left profile	Tiered above 5.1, row with 5.3	Cervico-dorsal line	Simple outline	Red ochre	100	Wet pigment, finger dots	15	75	140	Direct/parallel	>5%	n/a	Part of head represented by contour. Rear parallel to crack
PA5.3	Horse	Right profile	Row with 5.2, tiered under 5.4	Mostly complete	Detailed outline	Red ochre	100	Wet pigment, brush	50	140	120	Direct?	5%	n/a	Rear leg may be represented by natural feature
PA5.4	Horse?	Right profile	Tiered above 5.1, 5.2, and 5.3	Rear leg and tail	Simple outline	Yellow ochre	100	Wet pigment, brush	40	55	180	Direct?	n/a	n/a	Rear leg mapped onto contour
PA5.5	Horse	Left profile	Isolated	Mostly complete	Simple outline	Red ochre	100	Wet pigment, brush	30	55	155	Limited/none	n/a	n/a	Positioned on a ledge, no clear association to natural features

PA6.1	Horse	Right profile	Confronting 6.2	Complete	Simple outline	Red ochre	100	Wet pigment, finger dots	15	38	110	Limited/none	n/a	n/a	No clear association with natural features
PA6.2	Hind	Left profile	Confronting 6.1	Complete	Simple outline	Red ochre	100	Wet pigment, brush	25	40	110	Direct?	n/a	n/a	Front legs may be represented by crack
PA7.1	Hind	Left profile	Row in front of 7.3	Cervico-dorsal line	Simple outline	Red ochre	100	Wet pigment, brush	-	-	-	Limited/none	n/a	n/a	No clear association with natural features
PA7.2	Horse	Right profile	Tiered under 7.3, confronting 7.5	Head and dorsal line	Simple outline	Red ochre	100	Wet pigment, brush	20	70	140	Limited	n/a	n/a	Wraps around rock surface
PA7.3	Auroch	Left profile	Row behind 7.1 and in front of 7.4. Tiered above 7.3	Complete	Simple outline	Red ochre	100	Wet pigment, finger dots/smears	35	50	170	Direct	n/a	n/a	Head and rear mapped onto natural cracks
PA7.4	Hind	Left profile	Row behind 7.3, tiered above 7.2, 7.5, and 7.6	Complete	Simple outline	Red ochre	100	Wet pigment, brush	35	75	170	Direct	n/a	n/a	Ventral line mapped onto crack
PA7.5	Hind	Left profile	Confronting 7.2, tiered under 7.3 and 7.4	Head	Simple outline	Red ochre	100	Wet pigment, brush	25	50	145	Limited?	n/a	n/a	Mapped onto contour?
PA7.6	Hind	Right profile	Tiered under 7.4, row with	Head, dorsal line, front leg	Simple outline	Red ochre	100	Wet pigment, brush	55	76	190	Direct?/ Limited	n/a	n/a	Wraps around contours

			7.7, 7.8 and 7.9												
PA7.7	Hind	Right profile	Tiered above 7.8	Head	Simple outline	Red ochre	100	Dry crayon	5	15	190	Limited	n/a	n/a	No clear association with natural features
PA7.8	Hind	Left profile	Tiered under 7.7, above 7.9	Complete	Infilled and engraved	Red ochre	100	Wet pigment, brush and engraving	30	70	190	Limited	n/a	n/a	Outline engraved. No clear association with natural features
PA7.9	Hind	Right profile	Tiered under 7.8, stacked under 7.10	Mostly complete	Simple outline	Red ochre	100	Wet pigment, brush	35	60	145	Limited/none	n/a	n/a	No clear association with natural features. Twisted head?
PA7.10	Indeter.	Left profile	Stacked above 7.9	Eye/front of head	Simple outline	Dark red/brown ochre	100	Dry crayon?	12	17	120	Limited/none	n/a	n/a	No clear association with natural features
PA7.11	Hind	Left profile	Isolated	Complete	Infilled	Red ochre	100	Wet pigment, hand/brush	45	90	170	Limited/none	n/a	n/a	Wraps around contours
PA8.1	Stag	Vertical (head down)	Tiered above 8.2	Antlers	Simple outline	Red ochre	100	Wet pigment, brush	42	37	125	Limited/none	n/a	n/a	No clear association with natural features
PA8.2	Hind	Left profile	Row in front of 8.3	Complete	Detailed outline	Red ochre	100	Wet pigment, brush	50	75	110	Parallel?	n/a	>1-2cm	Front leg follows crack

PA8.3	Stag	Left profile	Row behind 8.2	Head and dorsal line	Simple outline	Red ochre	100	Wet pigment, brush	60	73	110	Direct? Limited	n/a	n/a	Eye represented by crack
PA9.1	Hind	Right profile	Isolated	Forequarters	Infill head, simple outline	Red ochre	100	Wet pigment, brush	-	-	-	Direct	n/a	n/a	Front legs mapped onto crack. Rear represented by contour?
PA9.2	Hind	Right profile	Row/ confronting 9.3 and 9.4	Complete	Simple outline	Red ochre	100	Wet pigment, brush	-	-	-	Direct and parallel	n/a	n/a	Rear mapped onto crack and head parallel to crack
PA9.3	Horse	Left profile	Row confronting 9.2	Complete	Simple outline (head infilled?)	Red ochre	100	Dry crayon/wet pigment and brush	-	-	40/120	Direct and parallel	n/a	n/a	Head mapped between cracks, rear follows crack
PA9.4	Horse	Left profile	Tiered under 9.3, confronting 9.2	Complete	Infilled head, simple outline	Red ochre	90	Wet pigment, finger dots/smears	45	65	100	Direct?	>5%	n/a	Mapped onto contour and tail extends into crack
PA9.5	Auroch	Left profile	Tiered above 9.6	Forequarters	Detailed outline	Red ochre	100	Wet pigment, brush	20	45	100	Direct?	10%	n/a	Ventral line represented by crack?
PA9.6	Hind	Left profile	Tiered below 9.5, row behind 9.4	Complete	Simple outline	Red ochre	100	Wet pigment, brush	40	60	80	Parallel?	n/a	2-5cm	Dorsal line of head runs

															parallel to crack
PA9.7	Horse	Left profile	Tiered under 9.8, row behind 9.5/9.6	Mostly complete	Detailed outline	Charcoal	100	Dry crayon	35	50	150	Limited/none	n/a	n/a	No clear association with natural features
PA9.8	Horse	Right profile	Tiered above 9.7	Head	Detailed outline	Charcoal	100	Dry crayon	-	-	-	Direct	5-10%	n/a	Dorsal line represented by natural crack. Nostril represented by natural crack
PA9.9	Auroch?	Right profile	Stacked under 9.7 and 9.8	Mostly complete	Simple outline	Red ochre	100	Wet pigment, finger dots and brush	-	-	-	Direct?	n/a	n/a	Faded depiction. Dorsal line may continue crack
PA10.1	Auroch	Right profile	Isolated	Complete	Simple outline	Red ochre	100	Wet pigment, brush	26	79	110	Direct and parallel	n/a	>2cm	Ventral line follows edge of rock
PA10.2	Horse?	-	Tiered above 10.2	Neck and front leg?	Simple outline	Brown ochre	100	Dry crayon	16	14	110	Limited/none	n/a	n/a	No clear association with natural features
PA10.3	Stag	Right profile	Tiered above 10.4	Cervico-dorsal line	Simple outline	Charcoal	100	Dry crayon	17	37	100	Parallel?	n/a	n/a	May run parallel to crack in front of head

PA10.4	Auroch	Right profile	Tiered under 10.3, row behind 10.5	Complete	Infilled, detailed outline	Red ochre	100	Wet pigment, brush	34	54	90	Direct?	n/a	n/a	Legs mapped onto cracks?
PA10.5	Deer	Right profile	Row in front of 10.4	Head	Simple outline	Red ochre	100	Dry crayon	24	16	110	Direct?	n/a	n/a	Uses crack for antlers?
PA11.1	Ibex	Right profile	Tiered above PA11.2	Mostly complete	Detailed outline	Red ochre	100	Dry crayon	-	-	-	Limited?	-	-	Difficult to assess relationship
PA11.2	Ibex	Right profile	Tiered under 11.2	Mostly complete	Detailed outline	Red ochre	100	Dry crayon	-	-	-	Direct	-	-	Dorsal line mapped onto crack
PA11.3	Horse	Right profile	Isolated	Mostly complete	Simple outline	Red ochre	100	Dry crayon	-	-	-	Parallel?	-	-	Rear and front leg appear to run parallel to cracks
PA11.4	Indeter.	-	-	Mostly complete?	Simple outline	Red ochre	100	Dry crayon	-	-	-	Limited/none	-	-	Difficult to assess relationship
PA12.1	Horse	Right profile	Confronting PA12.2	Complete	Detailed outline	Red ochre	100	Wet pigment, finger dots	-	-	-	Parallel?	-	-	Rear appears to run parallel to contour, front leg runs parallel to crack
PA12.2	Auroch	Left profile	Confronting PA12.1	Mostly complete	Simple outline	Red ochre	100	Wet pigment, finger dots	-	-	-	Limited	-	-	Appears to be a loose relationship between cracks and the

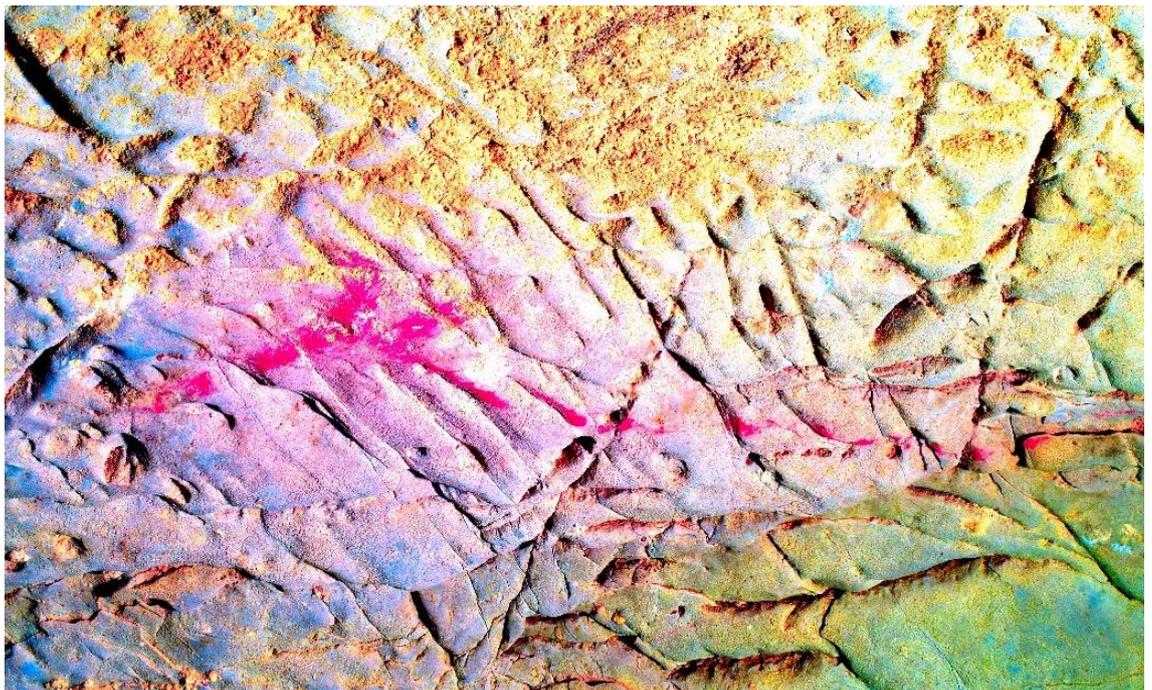
															depiction, but difficult to assess
PA12.3	Ibex?	Vertical (head up)	Tiered under PA12.1 and PA12.2.	Forequarters	Simple outline	Red ochre	100	Dry crayon	-	-	-	Limited/none	-	-	No clear association with natural features
PA12.4	Horse	Right profile	Tiered under PA12.1 and PA12.2.	Mostly complete	Simple outline, stylised	Red ochre	100	Dry crayon	-	-	-	Direct	-	-	Front and rear legs mapped onto contour
PA12.5	Horse	Right profile	Tiered under PA12.4	Head	Simple outline	Red ochre	100	Dry crayon?	-	-	-	Direct?	-	-	May follow natural cracks but association not clear
PA12.6	Horse	Vertical (head down)	Row in front of PA12.4	Head	Simple outline	Red ochre	100	Wet pigment, finger dots	-	-	-	Direct	-	-	Mapped onto suggestive contour
PA12.7	Auroch	Vertical (head down)	Row in front of PA12.5	Forequarters	Simple outline	Red ochre	100	Dry crayon	-	-	-	Direct	-	-	Mapped onto suggestive contour, horn mapped onto crack
PA12.8	Hind	Left profile	Tiered under PA12.7?	Mostly complete	Simple outline	Red ochre	100	Wet pigment, finger dots	-	-	-	Limited/none	-	-	No clear association with natural features

PA12.9	Indeter.	Right profile	Isolated	Rear and dorsal line	Simple outline	Red ochre	100	Wet pigment, brush	-	-	-	Direct?	-	-	Appears to follow contour, with ventral line suggested by edge of rock surface
PA 12.10	Horse	Left profile	Row with PA12.11	Forequarters	Simple outline	Red ochre	100	Dry crayon	-	-	-	Limited/none	-	-	No clear association with natural features
PA 12.11	Hind	Right profile	Row with PA12.12	Forequarters	Simple outline	Red ochre	100	Wet pigment, finger dots/smears	-	-	-	Direct	-	-	Head mapped onto suggestive contour and cracks represent neck
PA 12.12	Hind	Left profile	Confronting PA12.11, tiered above PA12.13 and PA12.14	Forequarters	Simple outline	Red ochre	100	Wet pigment, finger dots	-	-	-	Limited	-	-	May be intentionally mapped onto concave area, but difficult to assess
PA 12.13	Horse	Left profile	Tiered under PA12.12	Forequarters	Simple outline	Red ochre	100	Dry crayon	-	-	-	Limited	-	-	No clear association with natural features

PA 12.14	Horse	Left profile	Tiered under PA12.13	Head	Detailed outline	Red ochre	100	Wet pigment, finger smears	-	-	-	Limited	-	-	No clear association with natural features
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Panel PA1

Depiction PA1.1.



Panel 1 features an isolated depiction of a hind, situated at the entrance of Gallery A in a spatially open area. The hind is in left profile and simplistic in form, represented by the cervico-dorsal line only. It measures approximately 10cm in height and 69cm in length, situated approximately 1.09m from the original floor level (identified through calcite crusts either side of the gallery). A red ochre paint mix has been applied using a finger dot technique to represent the dorsal line, but appears to have been smeared or applied with a

brush to depict the head and ears of the depiction. The lines appear to have been depicted in a general left-to-right direction, with the dorsal line being the first line depicted in the sequence, likely followed by the line representing the head, and the two ears. The shift in technique used may reflect the importance of the initial material engagement being a tactile one for this depiction. The finger dots follow the natural cracks in the cave wall surface, and its possible this engagement directly informed the subsequent form of the depiction.

Panel PA2

Overview



Panel 2 is situated in a spatially open area, and features four depictions: a hind (PA2.1); a bison (PA2.2); two horses (PA2.3; PA2.4); and a stag (PA2.5). The topographic surface of the wall is complex, featuring relatively amorphous areas, concave and convex regions, cracks, and sharp undulations. This wall has also been heavily modified by work in the 1950's to make the area accessible to visitors, which removed a significant amount of sediment from the original floor and inserted artificial areas of wall. The ledge observed beneath depiction PA2.3, PA2.4 and PA2.5 is part of this artificial wall, and therefore would not have been present in the Upper Palaeolithic. It is difficult to assess the extent of these modifications, and thus any interpretation regarding the specific position of a light source and the topography of the wall in areas that have been modified with artificial walls must be treated with a degree of caution.

Depiction PA2.1



Depiction PA2.1 is situated on a relatively amorphous area of the panel, and depicts a hind in right profile. It is approximately 13cm in height, and 42cm in length, situated around 1.65m from the modern floor level but this may be less than 1m from the original Palaeolithic floor, due to the heavy modifications in this area. The form is relatively simple, featuring just the cervico-dorsal line of the hind, but the head is infilled suggesting a departure from the simplified form of hinds commonly seen in Palaeolithic art. Finger dots have been used to represent the dorsal line and ears, but again there appears to be a shift in technique to either smearing pigment with hands or using a brush to infill the head of the hind. Due to the use of finger dots, the line direction is difficult to determine; the pigment on the finger may be refreshed between each dot, and the dotted lines within this depiction give no clear indication of the pigment depleting to suggest line direction. The line order is also difficult to identify, but in general it appears the dorsal line underlies the ears and area of infill, with the area of infill appearing to be the final act in the making of this depiction.

Depiction PA2.2



Depiction PA2.2 is situated on a morphologically complex area of the cave wall, with cracks, undulations, and an unusual natural feature jutting out from the wall. These features appear to be actively incorporated into the depiction of a bison here, which measures approximately 24cm in height, 49cm in length and is situated around 1.15m from the original floor level. The entire outline is represented using finger dots, which in several places trace the natural features to utilise these in the depiction (e.g. a curved crack is traced to represent the horn of the bison). Again, due to the use of finger dots the line direction is difficult to identify but some depleting of the pigment towards the anterior of the dorsal line and within the ventral line suggests these may have depicted from left to right. There is a lack of lines that overlap to give an indication of line order, but given the direction suggested by depleting pigment in the lines, it may be the case the depiction started toward the left with the dorsal line, followed by the lines used to represent horns, and finally the ventral line which moves out from a natural feature to meet the front line of the head.

Depiction PA2.3



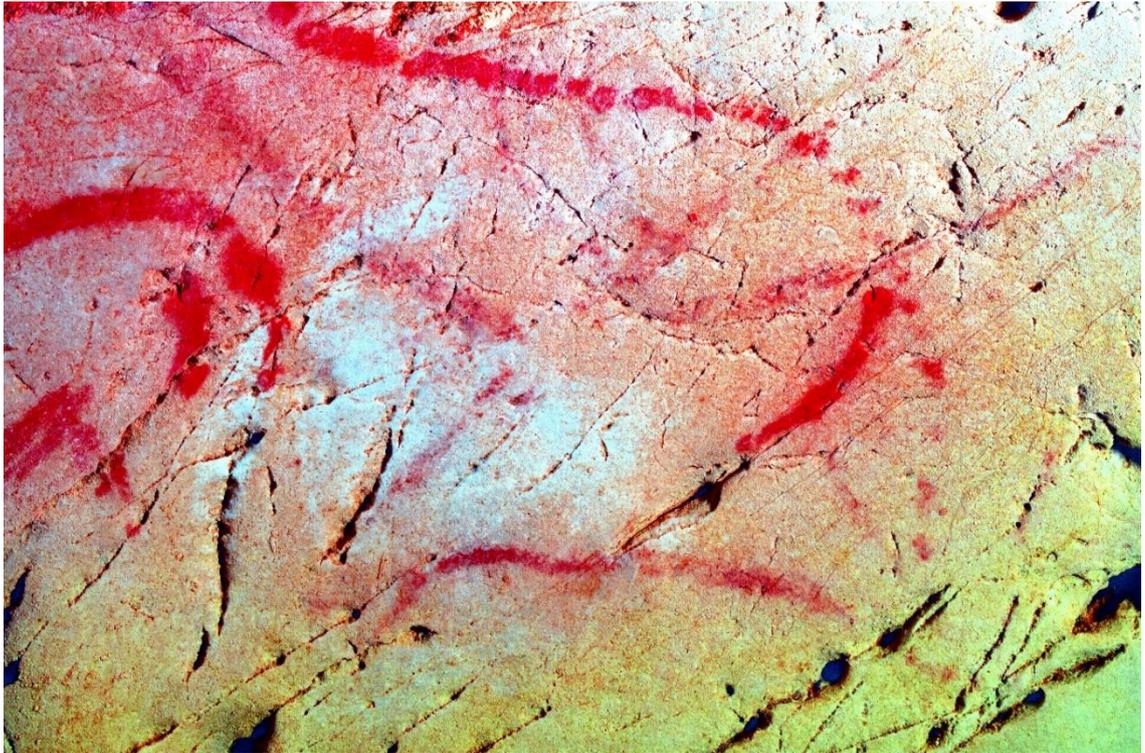
Depiction PA2.3 is situated on a concave area of the cave wall, and again actively integrates cracks in the cave wall as part of the depiction. It is approximately 20cm in height, 38cm in length, and is 165cm from the modern ground level (>1m from the original floor). Unlike depictions PA2.1 and PA2.2, PA2.3 is depicted using a brush, rather than finger dots. A natural feature appears to have been used to intentionally represent the head and perhaps the front and rear legs too. The lines appear to have been drawn in a general left-to-right direction, however due to a lack of overlapping lines the line order is difficult to determine. However, given the thickness of the dorsal line representing the neck, it is possible this is the first line depicted (with heavy pigment application from the brush).

Depiction PA2.4



Depiction PA2.4 is tiered above depiction PA2.3, and depicts a horse in left profile. It is approximately 25cm in height and 54cm in length, situated around 1.8m from the modern ground level (>1m from the original floor). Like depiction PA2.3, this depiction appears to have been depicted using a brush, rather than a finger dot technique. The depletion of pigment is clear in the dorsal line, which becomes stippled towards the posterior, indicating a line direction of left-to-right. Few of the lines overlap in this depiction, and thus the order of lines cannot be determined. However, given the line direction it is likely the depiction was started towards the left and moved to the right. There is a limited relationship with the natural features of the cave wall with this depiction, but the tail does appear to intentionally relate and partially be represented by a natural crack.

Depiction PA2.5



Depiction PA2.5 is a faded depiction of a stag's head that underlies depictions PA2.3 and PA2.4. This appears to be represented using a red ochre crayon, due to the narrowness of the lines and the stippled effect that occurs when a dry pigment is applied to the rough limestone surface. The depiction measures approximately 48cm in height and 31cm in length, and is situated at a similar height to depiction PA2.3; ~1.6m from the modern ground level, >1m from the original surface. Due to both the faded nature of the depiction and lack of intersecting lines, the line order and direction is difficult to determine for this depiction. It appears to also intentionally use a natural crack to inform the placement of the head, and approximately follows this in parallel; but this may be an incidental relationship.

Panel PA3

Overview



Panel 3 is situated on a slightly concave area, with a slight overhang feature. As with panel 2, this area has been significantly modified, with sediment removed from the original floor level and artificial areas of wall installed (presumably to prevent visitors from getting too close to the art). Three depictions are featured on this panel: a horse (PA3.1); and two stags (PA3.2; PA3.3). There is a combination of techniques used for the depictions, with two different types of ochre and different methods of application.

PA3.1



Depiction PA3.1 represents a horse depiction facing right, with only the head and neck represented. This depiction measures 24cm in height and 45cm in length, situated 2m above the modern floor level. Unfortunately, due to heavy modifications in this area it is difficult to determine the original floor level, but an estimated 50cm of sediment may have been removed and can be used to approximate the original height of the depictions. It appears to have been depicted with a red ochre paint mixture that has been applied using the finger dot technique. Again, due to this method the direction of the lines are difficult to determine but the line order can be unpicked. The first lines that may have been drawn in this sequence are the dorsal line, ventral line, and dorsal line of the head. This is followed by the vertical lines of the ears/mane, and the curvature of the jaw. The final line drawn in this sequence appears to be the tip of the nose. There is a loose relationship with natural features of the cave wall, with the dorsal and ventral lines appearing to extend from cracks and a small fissure potentially being utilised to suggest the nostril of the horse.

PA3.2



Depiction PA3.2 represents the cervico-dorsal line of a stag, reduced to the simplest, salient form to feature just a single line indicating the back and head, and two lines representing antlers. This depiction measures 20cm in height and 47cm in length, again situated around 2m from the modern floor level. PA3.2 appears to be depicted using a red ochre crayon, due to the narrowness of the lines and subtle stippled effect. Whilst line direction can be determined for the horizontal lines, these appear to be contradictory, moving in different directions during representation and ambiguating the general directionality of the lines. Consequently, no certain assertion about line direction can be made. Additionally, as none of the lines within this depiction overlap the line order cannot be determined for this depiction. Again, there is a loose relationship with natural features in the cave wall with the antlers potentially following cracks in the wall.

PA3.3



Depiction PA3.3 also represents a stag depicted in yellow ochre, likely mixed to create a paint and applied using a brush. The depiction measures 37cm in height and 64cm in length, and is situated approximately 1.7m from the modern ground level; again, this likely is around 50cm higher than the height of the depiction from the original floor. The line direction, as with depiction PA3.2 shows some contradiction in direction within the dorsal line and alludes to this potentially being a particular individual or cultural approach to depicting stags. Whilst line direction cannot be determined, certain stages of the line order can, with the dorsal line appearing to be the first line depicted which is then overlay with lines representing the antlers and the tip/ventral line of the nose. This depiction again has a relatively loose relationship with natural features in the cave wall, with natural cracks potentially being used to suggest the ventral line and front legs of the depiction; but it is difficult to assess whether this is intentional or just incidental.

Panel PA4

Overview



Panel 4 is situated on the ceiling of the gallery in a relatively open, though narrow, area. The cave wall is relatively amorphous in this area, with subtle undulations and some cracks, but somewhat unmarked when compared to other areas of the gallery selected for depiction. The panel features three depictions: a stag in right profile (PA4.1); a complete horse in left profile (PA4.2); and a horse head (PA4.3).

PA4.1



Depiction PA4.1 features a stag in right profile, that has been depicted with a red ochre paint mix applied to the wall using a finger dot technique and possibly the use of a brush too. The depiction measures 48cm in height and 62cm in length, with the antlers appearing disproportionately large for the body. It is situated around 1.35m from the original Palaeolithic floor level. There appears to be no clear relationship between the placement of this depiction and natural features of the cave wall, although it is possible natural cracks underneath the depiction may be intended to suggest the ventral line. The line direction is difficult to determine through finger-dotted lines, but the line order appears to give some indication of this, particularly for the order of lines representing the back of the stag. These lines are ordered from right to left, suggesting this directionality to the depiction; this is also consistent with the observation that left-handed people that draw right-to-left tend to draw animals in right profile.

PA4.2



Depiction PA4.2 represents a mostly complete horse in left profile, depicted with a red ochre paint mix that was likely applied using a brush. It measures 40cm in height and 117cm in length, situated approximately 140cm from the original cave floor. It is mostly anatomically complete and simplistic in form, representing only the silhouetted outline of the horse. The front and rear legs are missing, but these may be implicitly suggested by the natural features of the cave wall. The tail is raised and positioned slightly too anatomically low, and the mane, though not distinct, is suggested by the stepped shape above the head.

PA4.3



Depiction PA4.3 represents a horse head in left profile, depicted using a brown ochre that appears to have been smeared onto the cave wall using a finger, or applied using a crayon and subsequently smudged in places by a finger. It is simplistic in form, measuring 25cm in height and 35cm in length. The jawline is naturalistic and there appear to be some internal lines on the muzzle, perhaps to depict pelage.

Panel PA5

Overview

Panel PA5 is situated in a narrow area of the gallery, and features five depictions placed across the walls and ceiling of the cave – due to its complexity, a general image of this panel cannot be provided. This panel has similarly had modifications in the surrounding area, with sediment removed from the floor to level it and some artificial walls, which appeared to once conceal lighting in this area too. The cave wall surfaces are complex in this area, with depictions utilising undulating features, cracks, and being intentionally placed on a natural ledge in one case (PA5.5).

PA5.1



Depiction PA5.1 represents the cervico-dorsal line of a hind in left profile, depicted using a wet red ochre paint mix applied to the wall using the finger. The depiction appears to have been produced from left to right, indicated by subtle overlaps and the gradual fading of the finger dots towards the right of the depiction. The ears and line used to suggest the head appear to have been produced using finger smears, representing the technique changing to dots for the dorsal line. The depiction measures only 6cm in height and 36cm in length, and it is positioned underneath depiction PA5.2.

PA5.2



Depiction PA5.2 represents a hind in left profile, with only the head and dorsal line represented. It appears to have been drawn primarily with finger smears with a general left-to-right direction. Lines used to represent the head appear to underlie the ears and dorsal line, suggesting these were the first lines depicted. The lower line follows the contoured

surface of the cave wall here, and may have been the initial line in the sequence (although difficult to determine as the two lines used to represent the head do not overlap enough to distinguish sequence). It measures 15cm in height and 75cm in length, tiered above depiction PA5.1.

PA5.3



Depiction PA5.3 represents a detailed horse in right profile represented using a red ochre paint mix, likely applied using a brush and/or finger smears (these appear to have been used to represent the mane). It measures 50cm in height and 140cm in length, and underlies a yellow-brown ochre line, that may relate to depiction PA5.4. The depiction is mostly anatomically complete, with only the rear legs missing. The front legs are extended forwards, giving the impression of the horse “flying” or galloping. The mane is not represented as distinct to the dorsal line of the neck, but is indicated by internal vertical lines. The jawline is naturalistic, and the mane is stepped as it meets the head. The tail is long, and drawn in a slightly raised position.

PA5.4



Depiction PA5.4. is positioned above PA5.3 and represents only the rear of a (likely) horse. The ventral line, tail, and rear leg appear to be represented here, using a yellow-brown ochre paint mix likely applied to the wall using a brush. This appears to be a similar pigment used for depiction 4.3. It measures 40cm in height and 55cm in length.

PA5.5



Depiction PA5.5. represents a partial horse, with the front legs, neck, dorsal and ventral lines represented (though faded) and positioned on a natural ledge of the cave wall, on the opposite wall to depictions PA5.1 and PA5.2. It has been depicted using red ochre that appears to have been applied using a brush. It is simplistic in form, with the front legs represented only by vertical lines positioned perhaps to capture the horse walking. It measures 30cm in height and 55cm in length.

Panel PA6

Overview



Panel PA6 is positioned on a small area of the cave on an area of the cave wall situated below panel PA7. This was considered a separate panel primarily due to logistical limitations in incorporating this panel into the same model as panel PA7. It features just two depictions placed confronting one-another: a horse and hind. These are approximately similar size, both measuring around 40cm in length, and both are placed on slightly concave areas of the wall.

PA6.1



PA6.1. represents a horse in right profile that is anatomically complete and simplistic in form. It has been depicted using a red ochre paint mix, applied with the finger through dots and smears. The front legs are static in position, but the rear legs are in a partially twisted perspective perhaps to capture the horse in a walking position. It measures 15cm in height and 38cm in length.

PA6.2



Depiction PA6.2 represents a hind in left profile that is mostly anatomically complete,

missing only the front legs which may be suggested by a natural crack. It has been depicted using a red ochre paint mix that has likely been applied using a brush. The depiction measures 25cm in height and 40cm in length; approximately a similar size to PA6.1.

Panel PA7

Overview

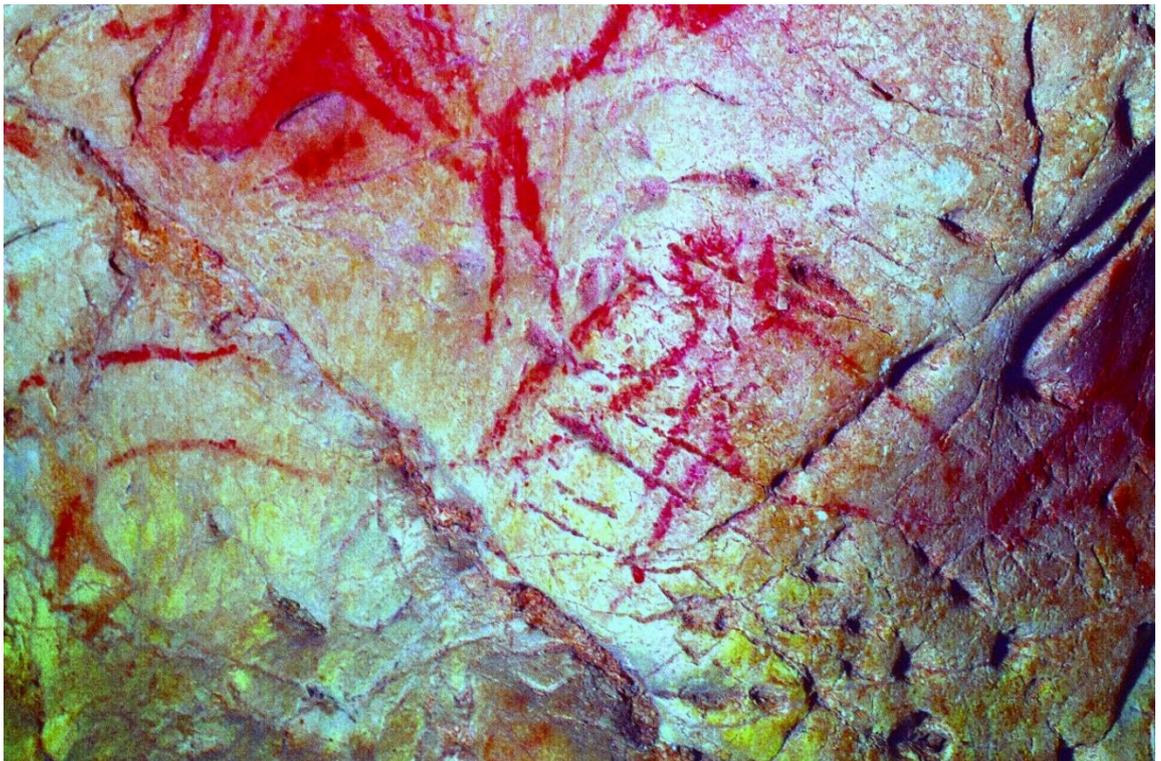
This panel is complex, featuring 11 depictions placed around the sides and ceiling of a dome-shaped feature in the gallery ceiling. This creates the visual impression of animals swirling above the head of the viewer. There is a variation in the depictions on this panel, both in terms of theme (with hinds, horse, and aurochs depicted; hind being the most numerous) and the relationship between the depiction and the cave wall.

PA7.1



Depiction PA7.1 represents a hind in left profile, with only the head and dorsal line represented. It is simplistic in form, evocative of other hind depictions elsewhere in the cave. The dorsal line is disproportionate and wraps around the curvature of the cave wall. The depiction is positioned in a spatially constrained area, with a natural ledge below the depiction which the artist likely rested on to produce the depiction. It has been produced using a red ochre paint mix, likely applied to the cave wall using a brush. Due to the difficult spatial position of this depiction, the dimensions could not be measured.

PA7.2



Depiction PA7.2 represents a horse in right profile that has mostly visually faded, but is distinguishable through DStretch. It is positioned to the right of depiction PA7.2, and similarly the artist may have used the natural ledge below the depiction to rest on whilst

they made it. The depiction wraps around the curvature of the cave wall, and is simplistic in form but with stylised elements. The tail is represented by a short infilled triangular shape, the mane is suggested by a curved line external to the dorsal line, and the head is disproportionately large and globular in shape. The depiction was likely produced with a red ochre pigment mix applied using a brush, and it measures 20cm in height, 70cm in height.

PA7.3



Depiction PA7.3 represents an aurochs in left profile that is anatomically complete and detailed. It is positioned above depiction PA7.2. The head almost entirely maps onto natural cracks in the cave wall, with the jaw and horns in particular placed directly to make use of these features. The head and neck are infilled with horizontal and vertical stripes, and this may be an attempt to represent the pelage of the animal. The front legs are positioned dynamically, in a walking position. It has been represented using a red ochre paint mix that appears to have been applied using finger dots and smears. The depiction measures 35cm in height and 50cm in length.

PA7.4



Depiction PA7.4 represents a hind in left profile, which is positioned to the right and partially overlaps depiction PA7.3. It is mostly anatomically complete, with the legs missing. The depiction is simplistic in style, with no additional detail beyond the animal's outline. The ventral line appears to be placed to follow or make use of the natural edge of the cave wall surface. The depiction has been produced using a red ochre paint mix, likely applied using a brush or the finger. The depiction measures 35cm in height and 75cm in length.

PA7.5



Depiction PA7.5 is a reduced representation of a hind, which depicts the head and dorsal line in left profile. The ears are disproportionately long and placed at an angle to one another above the head. The dorsal line is also disproportionate, extending backwards and following the curvature of the cave wall. The depiction has been produced using a red ochre paint mix and measures 25cm in height, 50cm in length.

PA7.6



Depiction PA7.6 represents a hind in right profile, placed onto a pronounced concave area of the cave wall which distorts the perception of the depiction. It is mostly anatomically complete, missing the rear legs. It is simple in form with no additional detail, and appears to have been produced using a red ochre paint mix applied with a brush. The head appears to be raised with the neck partially extended, perhaps capturing the alerted state of a hind. The depiction measures 55cm in height and 76cm in length.

PA7.7



Depiction PA7.7 represents a hind's head that is simple in form and small, measuring just 5cm in height and 15cm in length. It appears to have been produced using a red ochre crayon, and it is placed onto a fairly flat area of the cave wall. A small horizontal line appears to represent the mouth of the hind, but there are no additional details beyond the basic outline.

PA7.8



Depiction PA7.8 represents a hind in left profile which is anatomically complete, and infilled with engraved detail to highlight the neck and legs. The head is raised upwards, perhaps to capture the hind grazing on low hanging foliage. The legs are extended forwards and the rear legs are in a twisted position to capture dynamic movement. Engraved vertical lines that extend from the centre of the body to past the ventral line may be intending to represent arrows in the animal. It measures 30cm in height and 70cm in length, and appears to have been produced with a red ochre paint mix either smeared onto the wall with the hand or applied with a brush.

PA7.9



Depiction PA7.9 is positioned below/in-front of depiction PA7.8 in a different orientation, with the dorsal line of this depiction running parallel to the neck and front legs of PA7.8. It represents a hind in right profile, with the hind's head in a twisted perspective to look back towards its rear. The body of the depiction is represented with an outline, but the head is infilled. It appears to have been produced with a red ochre paint mix applied using a brush, and measures 35cm in height, 60cm in length; a similar size to depiction PA7.8.

PA7.10



Depiction PA7.10 is small and partially represents an indeterminate animal, depicted using a brown-black pigment perhaps as a crayon form. The head appears to be partially represented here, with a short line and eye. The animal is difficult to distinguish from this unusual form. It measures 12cm in height and 17cm in length.

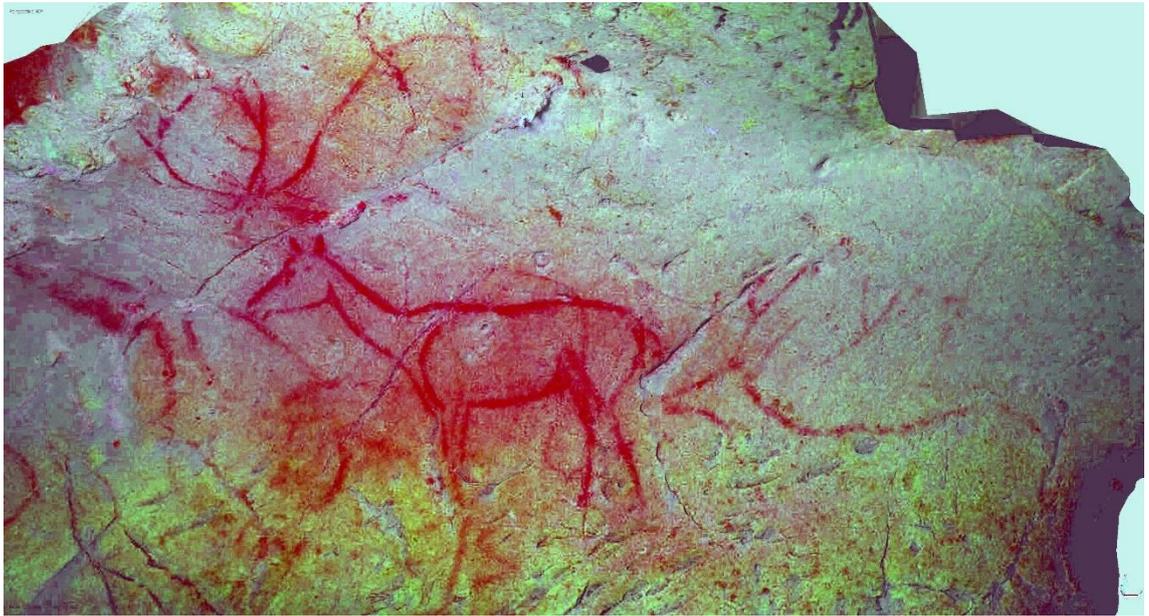
PA7.11



Depiction PA7.11 represents an infilled hind with its head raised, legs static, and it is anatomically complete. Two horizontal lines in front of the nose of the hind appear to relate to the depiction, but it is unclear what these intend to represent. It appears to have been produced using a red ochre paint mix, applied to the wall either using a brush or smeared with the hand. It measures 45cm in height and 90cm in length.

Panel PA8

Overview



Panel PA8 is positioned in a relatively narrow area of the cave, between panels PA7 and PA8. It features at least three depictions of two stags and a hind, however the DStretch image of this panel indicates additional depictions may underlie these. It is relatively flat, with a subtle overhang where PA8.1 is situated.

PA8.1



PA8.1 represents a partial stag, which may have been more complete with a dorsal line (indicated in the DStretch image of the panel). The dorsal line of the head and antlers are clear, with several tines represented on the antlers. It is positioned above PA8.2 on a subtle overhang feature of the panel and measure 42cm in height, 37cm in length.

PA8.2



Depiction PA8.2 represents a complete and detailed depiction of a hind in left profile. It is positioned below PA8.1 and in front of PA8.3. The head is very naturalistic, with the mouth represented as partially open. The legs appeared to be depicted in a dynamic walking position. The body includes internal line that appear to define muscular features of the animal. The depiction appears to have been produced using a red ochre paint mix applied with a brush. It measures 50cm in height and 75cm in length.

PA8.3



Depiction PA8.3 represents a stag in left profile, positioned behind PA8.2. It is mostly

anatomically complete with the front legs missing, but is very faded – barely visible to the naked eye, with the full depiction only apparent in the DStretch image. It is simplistic in style, particularly when compared to PA8.2, but features detailed antlers and the mouth partially open. The rear legs appeared to be positioned in a walking position, which together with depiction 8.2 appears to create a scene of a stag following behind a hind, perhaps capturing behaviours observed during the rutting season. The depiction measures 60cm in height and 73cm in length.

Panel PA9

Overview

Panel PA9 is a similar morphology to panel PA7, with depictions placed around a dome-shaped feature in the ceiling of the gallery. The depictions on this panel are again diverse, with hinds, horse, and aurochs represented (horse being the most numerous). There is also a variety of pigments, styles, and techniques used for the depictions in this panel, and the superimposition of forms which may indicate this panel represents repeated behaviours, perhaps temporally distinct.

PA9.1



Depiction PA9.1 represents a hind in right profile, which is incomplete – only the forequarters of the animal is represented. It is positioned on the opposite wall to depiction PA9.2 in a spatially constrained area, with a natural ledge below the area of the wall used for the depiction. Based on this position, it is likely the artist was very close to the wall as

they produced the depiction, and perhaps were limited in their movements as they were producing the depiction (this perhaps could be one explanation for the incomplete nature of this depiction). It is produced using a red ochre paint mix, likely applied with a brush. Due to the constrained spatial position of this depiction, measurements were unable to be obtained.

PA9.2



Depiction PA9.2 represents a hind in right profile, placed on the opposite wall to depiction PA9.1 and positioned to appear as if it is emanating from the dark fissure behind it. The area surrounding the depiction is spatially constrained, as visible in the image, and therefore it is likely the artist's movements were limited as they produced this depiction. It is simple in style, but the legs are positioned in a relatively dynamic position and a shoulder stripe appears to be depicted too. It has been produced with a red ochre paint mix, likely applied to the wall using a brush or fingers. Due to the spatial constraints of this area, measurements were unable to be obtained for this depiction.

PA9.3



Depiction PA9.3 represents a horse in left profile that is mostly anatomically complete, with the legs only partially represented. The head is infilled and the tail is positioned anatomically low and raised, similar to the “Pyrenean” style of horse depictions in the Solutrean period. It has been produced with a red ochre paint mix likely applied with a brush and is positioned high, in front of PA9.2 and above PA9.4. Due to this position, measurements could not be obtained for this depiction.

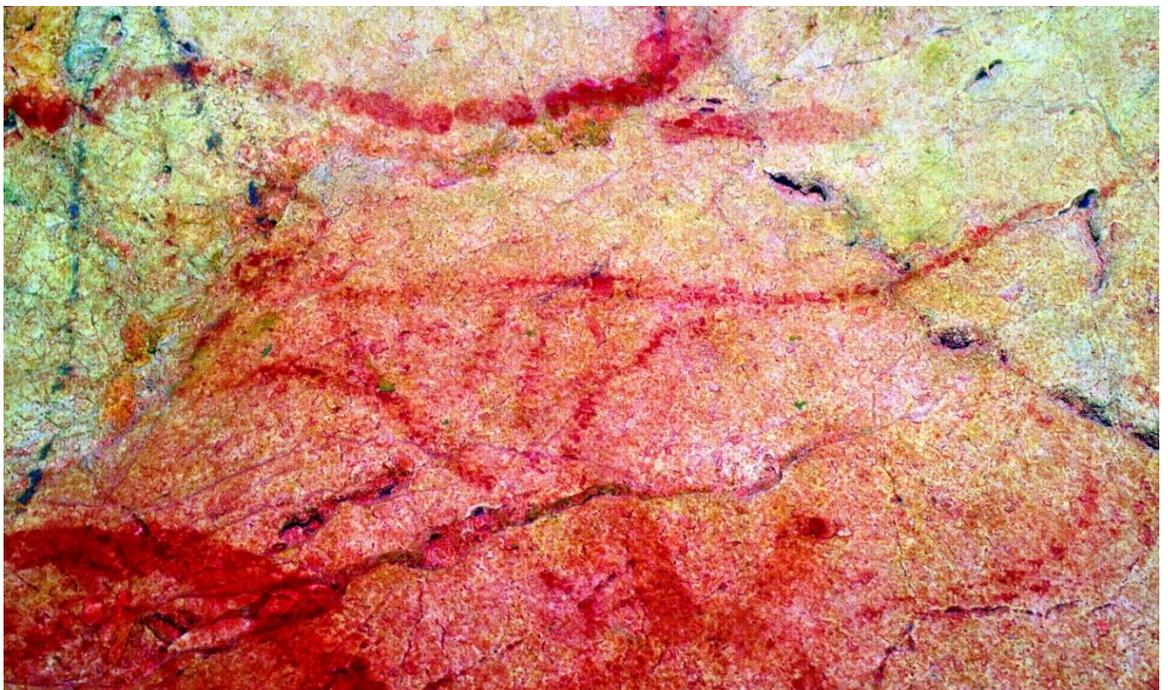
PA9.4



Depiction PA9.4 represents a horse in left profile, positioned below PA9.3. It is anatomically

complete, and detailed with an infilled head and bun-shaped mane. It has been produced with a red ochre paint mix that has been applied using hand/finger smears and dots. The legs are positioned anatomically incorrectly, to capture a dynamic movement of the horse walking. The depiction measures 45cm in height and 65cm in length.

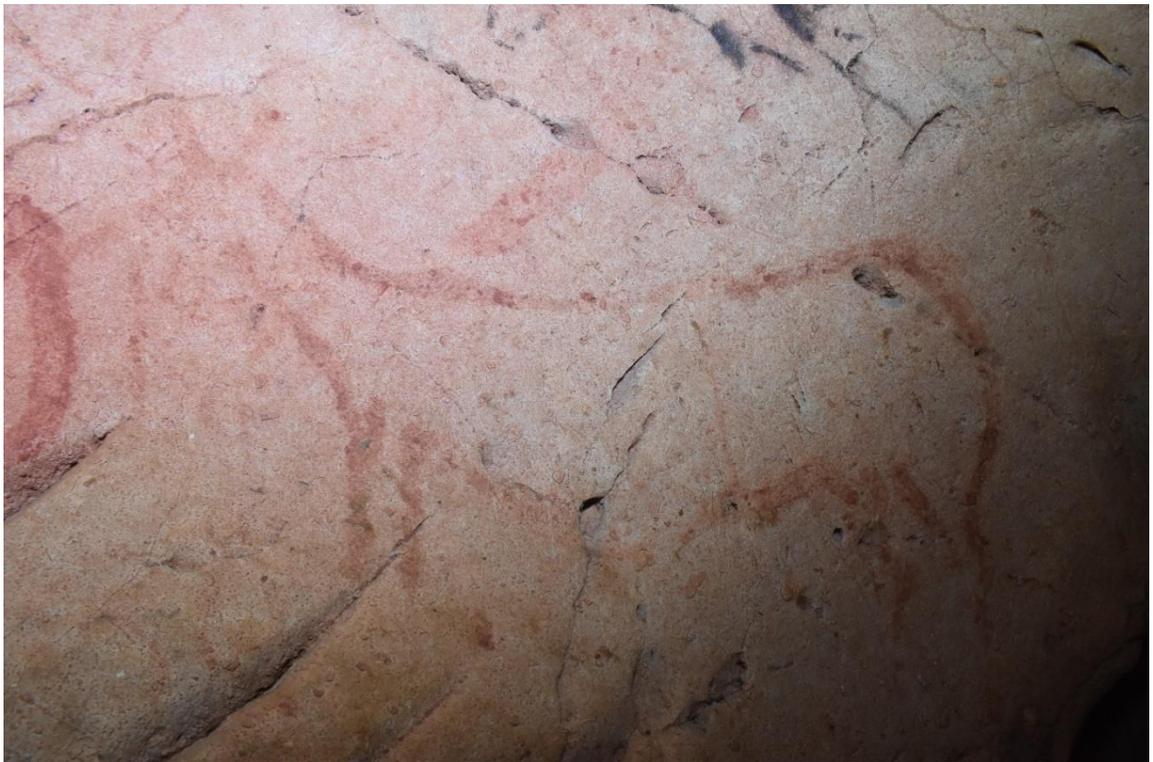
PA9.5



Depiction PA9.5 represents an aurochs in left profile, positioned to the right of depiction PA9.4. It is simplistic in form, with some detail added with vertical lines infilling the neck. It

appears to have been produced using a dry red ochre crayon, and measures 20cm in height, 45cm in length.

PA9.6



Depiction PA9.6 represents a hind in left profile that is simplistic in form and anatomically complete. Its legs are positioned in a twisted perspective, and this may be an attempt to capture the animal walking (albeit with the front legs depicted as straight and static). It appears to be produced using a red ochre paint mix, applied with a brush and finger smears. It is placed on an area of the ceiling that is subtly concave, with shadow naturally falling on the rear of the animal. The depiction measures 40cm in height and 60cm in length.

PA9.7



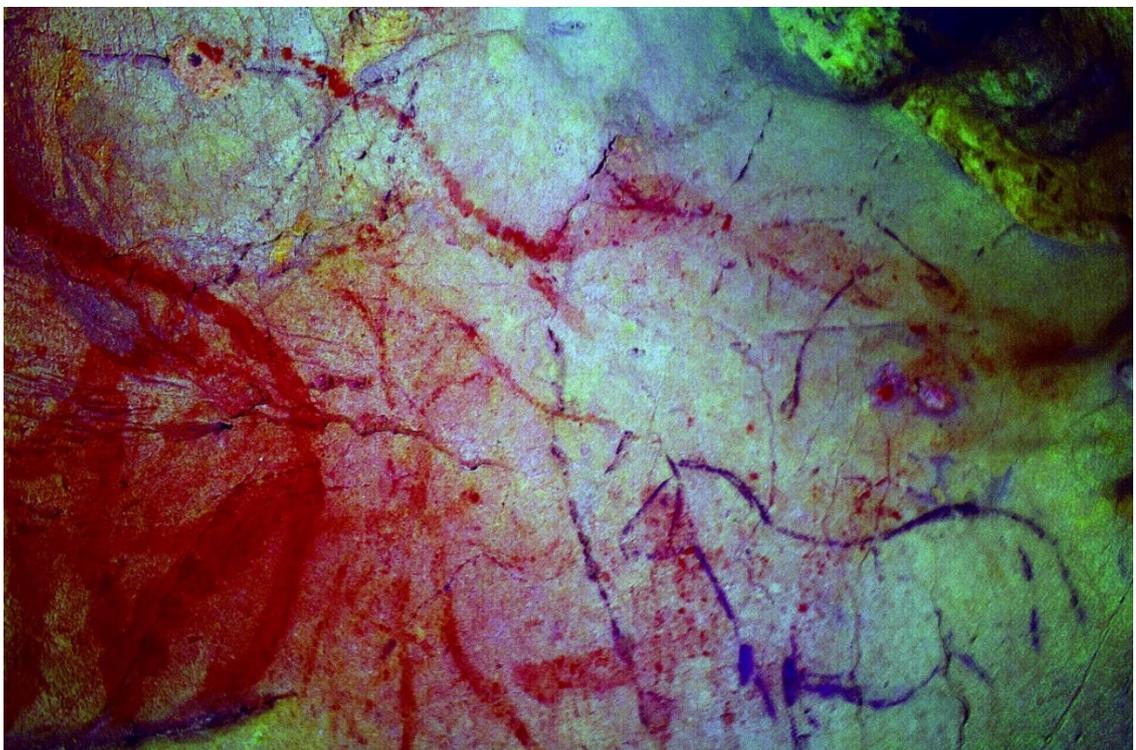
Depiction PA9.7 represents a horse in left profile, that is depicted in a distinct style from the other depictions on this panel. It is mostly anatomically complete, with the legs only partially represented. It has additional detail on the head, perhaps to represent pelage, and the tail is partially lifted. It has been depicted using a black pigment, possibly charcoal, applied in crayon form. Fingers appear to have been used to smudge the lines in several places, notably towards the anterior of the dorsal line and on the front legs. The depiction measures 35cm in height and 50cm in length.

PA9.8



Depiction PA9.8 is a similar style to depiction PA9.7, and is positioned above it, high on the ceiling of this area of the cave. It represents a horse head in right profile, with the mane detailed by a stippled line above the dorsal line. A natural feature appears to intentionally represent the nostril of the horse. Due to its high position, measurements could not be obtained for this depiction

PA9.9



Depiction PA9.9 represents a large aurochs in right profile, which underlies depictions

PA9.5 – PA9.8. It is anatomically incomplete, representing only the forequarters of the animal (although it may have been more complete, and this is lost underneath other depictions). The dorsal line is represented with finger dots, and the technique appears to change to smearing or applying the pigment with a brush. The head is infilled with vertical lines, sharing a similar style to other aurochsen depictions on this panel and PA7. Measurements are not available for this depiction, but it is estimated to measure over a metre in length.

Panel PA10

Overview

This panel features five depictions (two auroch, one horse, one stag, and one cervid), placed across two cave wall surfaces. It is positioned to the right of panel PA8 and between panels PA9 and PA12. Depictions PA10.1 and PA10.2 are positioned on an area of the cave wall that is the reverse side to panel PA9. Due to the complex morphology of this panel, a general view is not available.

PA10.1



Depiction PA10.1 represents an aurochs in right profile that is mostly anatomically complete (legs are only partially represented and appear truncated by the edge of the rock surface). It is simplistic in form, but there are a few stylistic details. The horns are represented by c-shaped curved lines above the head, the tail is raised and mapped onto a natural feature, and the eye is represented by a large circle. It is represented using a red ochre paint mix applied using a brush. It measures 26cm in height and 79cm in length.

PA10.2



Depiction PA10.2 represents an indeterminate animal, possibly a horse, represented only by a few lines drawn using a black pigment crayon. A neck, dorsal line, chest, and leg appear to be represented, but these are unclear. It measures 16cm in height and 14cm in length.

PA10.3



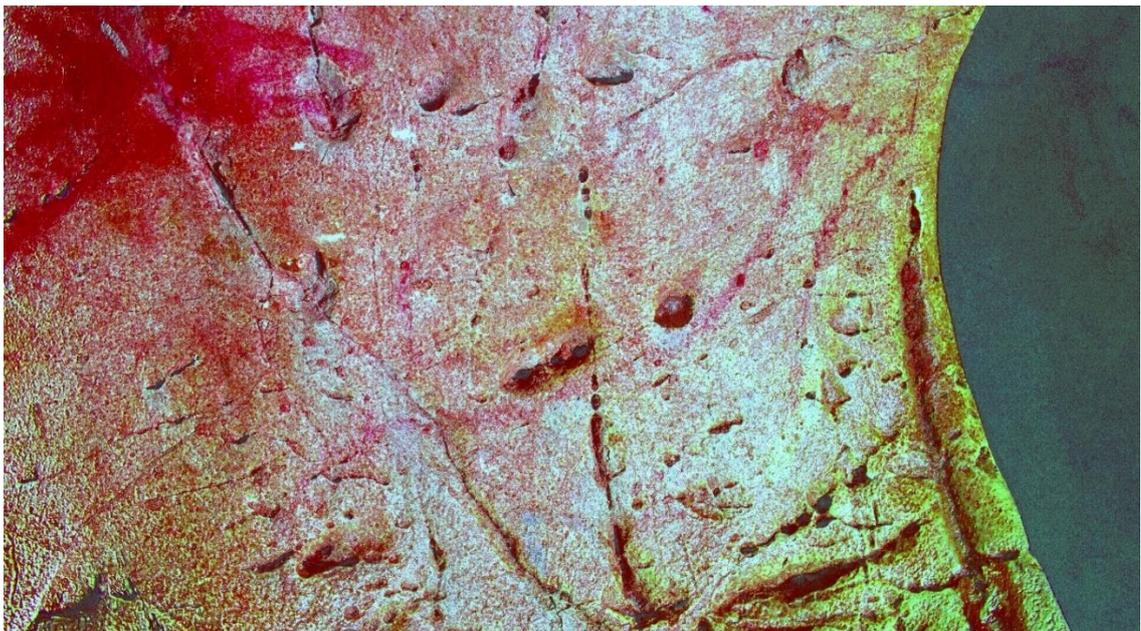
Depiction PA10.3 depicts a stag, represented by the cervico-dorsal line and antlers. It is simplistic in form, but with detailed tines added to the antlers and an eye represented. It has been depicted using a black pigment as a crayon, perhaps the same used for depiction PA10.2. It measures 17cm in height and 37cm in length.

PA10.4



Depiction PA10.4 represents an aurochs that is detailed and anatomically complete. It is infilled with vertical lines, sharing the same style as other aurochs depictions within this gallery. The head is narrow, and the horns c-shaped above the head. The rear legs are mapped onto natural features of the cave wall. It appears to have been depicted using a red ochre paint mix that has been applied with a brush and finger smears (infilled vertical lines appear to be produced with finger smears). It measures 34cm in height and 54cm in length.

PA10.5



Depiction PA10.5 represents an indeterminate cervid, perhaps a hind, in right profile. It is

simple in style, with only the outline represented and no additional detail. It is very faded, only visible fully through a DStretch image. It appears to be anatomically incomplete, with the body barely distinguishable, the legs appearing to have not been depicted, a narrow neck, and triangular head. It measures 24cm in height and 16cm in length.

Panel PA11

Overview



This panel is situated to the right of panel PA12 and is in a small alcove-type area of the cave, which cannot be easily accessed but the depictions are visible by standing in the area in front of PA10 and to the right of PA12. There are several figurative and non-figurative depictions on this panel, and it is likely not all have been identified by this study. Three figurative depictions were distinguished – two ibex, and a horse. Due to the spatial constraints of this panel, as shown in the image above, measurements are missing for these depictions.

PA11.1 and PA11.2



Depiction PA11.1 and PA11.2 both depict ibex in right profile, with depiction PA11.1 much clearer and positioned above PA11.2, which is in turn faded. The depictions are both anatomically incomplete, with only the forequarters represented for PA11.1 and the dorsal line and rear missing for PA11.2. Both are identified as ibex based on long vertical lines that appear to represent the curved horns of ibex. They appear to have been produced using a red ochre crayon.

PA11.3



Depiction PA11.3 represents a horse in right profile, that appears to be anatomically complete and has several non-figurative signs associated to it. It is simple in style, with minimal detail beyond the outlined form. The ventral line appears to be drawn with two parallel lines, and the legs are narrow and relatively static in position. It appears to have been depicted with a red ochre crayon.

Panel PA12

Overview

Panel PA12 is positioned in the narrowest area of gallery A, which is very spatially constrained – measuring approximately 50cm in width. It features numerous depictions across both sides of this area of the cave that utilise undulating features of the cave wall's topography to produce motifs in different orientations, themes, and style. 14 depictions are represented in total, and mostly consistent of horse, with aurochs and hinds represented too. There are also a series of "ladder" signs towards the very end of this area of the cave, placed in the narrowest part. Due to the narrow, constrained nature of this panel, measurements were not taken for the depictions.

PA12.1



PA12.1 depicts a horse in right profile, that is anatomically complete and relatively simple in form but with some additional details. The dorsal line has been depicted with finger dots, the mane is depicted with finger smears, and the rest of the depiction appears to have also been completed with finger smears. The jawline is partially infilled, and the depiction overlies some non-figurative lines. The legs are positioned in a twisted perspective, perhaps to capture the movement of the animal. Although no measurements were taken of this depiction, it is large and visually imposing – particularly as it confronts PA12.2.

PA12.2



PA12.2 depicts an aurochs and is a similar size and style to PA12.1. It is only partially represented, with the rear and legs missing. The depiction has been produced using a red ochre paint mix, that has been applied through finger dots and smears – similar to PA12.1. The horns are c-shaped, consistent with several other aurochs depictions in this gallery. The dorsal hump is pronounced, however, which may mean it intends to represent a bison (the narrow, elongated head is more aurochs like, but not uncommon for bison depictions). The mouth appears to be depicted open. The depiction is large and visually imposing, placed to confront PA12.1.

PA12.3



Depiction PA12.3 appears to represent an ibex or bovid in a vertical position with the head facing upwards, in right profile. Two long, curved lines above the head appear to represent horns which may suggest an ibex, but the relatively rectangular head appears more bovid-like in form. It is anatomically incomplete, with only the forequarters represented.

PA12.4



PA12.4 represents an unusually stylised horse in right profile, that is mostly anatomically

complete. It has an unusual extended and curved neck, narrow head, narrow and curved body, and internal lines perhaps depicting pelage. The front legs appear extended forwards, with the rear legs static. It appears to have been depicted using a red ochre crayon.

PA12.5



PA12.5 represents an indeterminate figure, which may be a stylised horse head in right profile with a stepped mane, elongated and narrow neck, and narrow head. It is small, and positioned underneath depiction PA12.4. It appears to have been depicted using a red ochre crayon.

PA12.6



Depiction PA12.6 represents a stylised horse head in a vertical orientation, with the head facing down in left profile. It is represented only with a few lines that are directly mapped onto the contours of the cave wall. The initial line depicted appears to be the dorsal which extends a natural crack. It is produced using a red ochre paint mix, applied with the finger.

PA12.7



Depiction PA12.7 is similarly in a vertical orientation and represents an aurochs, face down

in left profile. Only the forequarters of the aurochs is represented, with one front leg in static position. It has s and c shaped horns, characteristic of a Solutrean style, and a rounded, elongated head. It appears to have been depicted using a red ochre crayon.

PA12.8



Depiction PA12.8 represents a small hind in left profile, that is mostly anatomically complete with only the legs missing. The depiction is barely visible to the naked eye, and can only be clearly viewed in a DStretch image. It appears to have been produced with a red ochre paint mix applied using finger dots and smears.

PA12.9



Depiction PA12.9 depicts an indeterminate animal, with only the dorsal line and a raised tail

(in right profile) represented which follow the contours of the cave wall surface. It appears to have been depicted using a red ochre paint mix applied with either a brush or finger smears.

PA12.10



PA12.10 represents a horse in left profile that is anatomically incomplete, with only the forequarters represented. The head is partially bent downwards, indicated by the curvature of the neck. It is simplistic in form, with no additional details beyond the basic outline form. It appears to be depicted using red ochre crayon.

PA12.11



PA12.11 represents a hind in right profile, with only the head and dorsal line represented. It is simple in form and follows the natural shape of the cave wall here. Although overlapping

lines are limited, it appears those used to produce the head were depicted first. It appears to have been depicted using a red ochre paint mix, applied to the wall using finger smears.

PA12.12



Depiction PA12.12 represents a hind in left profile that is mostly anatomically complete, with only the rear legs and ventral line missing. It is placed on a concave area of the cave wall, and has been depicted with a red ochre paint mix applied with finger dots and smears. The initial lines appear to be those that form the head of the depiction, based on overlapping lines and the density of pigment in this area of the depiction. It is simple in form, but a large eye appears to be represented in the incorrect position.

PA12.13



Depiction PA12.13 represents a horse in left profile that is anatomically incomplete, with only the forequarters represented. It is simple in form, with only the basic outline represented and a rounded head. It appears to have been produced using a red ochre crayon.

PA12.14



Depiction PA12.14 represents a detailed horse head in left profile, in a similar style to PA12.1 and positioned on the opposite wall. It has been produced using a red ochre paint mix applied to the wall with finger smears. The mane is represented with vertical finger

smear lines, the dorsal line underneath creates a narrow neck, and the eye is represented with two finger smear lines. Interestingly, the muzzle is elongated in a “duck-billed” style, which may indicate this is intentionally representing an older horse.

Appendix 4.

La Pasiega: Relative Luminance Values

Relative luminance values (RLV) for the VR lighting simulations of depictions within La Pasiega cave. RLV was calculated from the linear RGB values taken from different distances from the centre of the light source from static screenshots of the area of cave wall used for a depiction at the brightest and dimmest points of flicker, using the equation $Y = 0.2126R + 0.7125G + 0.0722B$. This weights RGB values according to how the eye interprets the relative brightness of different colours, providing a percentage for how bright a colour relatively appears on a scale from 0% = absolute darkness (black) to 100% = bright white. All videos of the VR lighting simulation are available in digital appendix 1.

No.	Light position	Flicker	0cm	5cm	10cm	20cm	30cm	40cm	50cm	60cm	Flicker	0cm	5cm	10cm	20cm	30cm	40cm	50cm	60cm
PA1.1	Left	Bright	16.2%	16.3%	17.0%	18.2%	16.4%	13.0%	12.8%	10.5%	Dim	11.6%	11.2%	11.2%	11.6%	10.5%	8.1%	7.8%	5.9%
PA2.1	Left, 0.8m	Bright	12.8%	9.2%	9.6%	5.4%	6.7%	4.2%	6.9%	4.0%	Dim	5.3%	6.7%	5.1%	5.3%	4.0%	2.0%	3.3%	1.9%
PA2.1	Right, 0.8m	Bright	22.1%	22.1%	16.5%	12.8%	10.3%	8.1%	5.4%	4.3%	Dim	21.0%	12.3%	9.1%	7.8%	5.3%	4.3%	1.9%	1.7%
PA2.2	Left, 1m	Bright	21.5%	13.3%	14.2%	18.8%	1.8%	14.4%	4.8%	6.1%	Dim	12.7%	9.5%	10.4%	10.6%	0.6%	7.4%	1.9%	2.5%
PA2.2	Right, 1m	Bright	21.3%	26.1%	25.0%	18.5%	17.6%	13.2%	7.3%	13.3%	Dim	14.5%	16.1%	13.2%	10.4%	10.0%	6.5%	2.5%	5.4%
PA2.3 - PA2.5	Left, 0.8m	Bright	30.7%	22.6%	19.1%	14.1%	13.4%	12.2%	11.2%	7.8%	Dim	18.1%	12.8%	9.8%	7.6%	6.1%	5.5%	4.6%	2.4%
PA2.3 - PA2.5	Right, 0.8m	Bright	23.8%	20.9%	21.1%	16.0%	18.0%	13.2%	10.5%	7.7%	Dim	18.0%	13.5%	13.4%	12.3%	10.9%	7.7%	5.7%	4.6%
PA3.1	Left, 1m	Bright	18.6%	18.8%	19.3%	15.0%	14.6%	14.8%	8.6%	8.3%	Dim	11.0%	11.3%	11.7%	7.7%	6.0%	5.5%	3.4%	3.8%

PA3.1	Right, 1m	Bright	14.8%	11.1%	15.6%	20.8%	15.6%	17.8%	19.2%	12.5%	Dim	7.9%	4.6%	7.9%	10.4%	10.7%	9.3%	9.1%	7.1%
PA3.3	Left, 1m	Bright	37.4%	30.4%	17.1%	12.1%	9.8%	5.8%	6.0%	8.6%	Dim	20.9%	19.7%	14.9%	7.0%	5.6%	2.3%	3.0%	4.9%
PA3.3	Right, 1m	Bright	28.0%	22.4%	15.8%	12.9%	13.2%	9.4%	2.3%	5.8%	Dim	15.3%	14.4%	10.6%	7.9%	7.9%	5.4%	0.5%	1.7%
PA4.1	Left, 1m	Bright	12.6%	16.1%	19.8%	18.3%	18.0%	12.4%	10.3%	9.3%	Dim	6.5%	10.1%	11.9%	11.3%	12.4%	7.0%	4.3%	5.5%
PA4.1	Right 1m	Bright	19.6%	16.1%	16.5%	18.3%	13.6%	9.9%	6.0%	4.0%	Dim	12.5%	10.1%	9.6%	10.1%	8.8%	5.3%	2.2%	1.7%
PA4.2	Left, 1m	Bright	21.9%	15.7%	20.1%	21.3%	20.0%	15.0%	11.6%	10.4%	Dim	10.6%	8.7%	10.8%	11.5%	10.6%	8.2%	6.1%	4.6%
PA4.2	Right, 1m	Bright	29.2%	21.2%	24.7%	17.3%	13.8%	7.4%	5.5%	4.2%	Dim	20.0%	14.8%	16.0%	10.8%	9.3%	3.1%	2.5%	1.3%
PA4.3	Left, 1m	Bright	13.5%	9.4%	5.7%	9.2%	7.7%	8.3%	6.8%	7.9%	Dim	6.3%	5.6%	5.0%	4.8%	3.8%	4.5%	2.9%	2.2%
PA5.1 and PA5.2	Left, 1m	Bright	20.4%	19.1%	17.7%	15.5%	15.6%	11.0%	7.6%	9.3%	Dim	13.5%	12.3%	11.0%	8.6%	9.7%	6.4%	4.6%	4.8%
PA5.3	Left, 1m	Bright	25.6%	25.4%	24.7%	24.2%	19.8%	15.6%	11.4%	9.3%	Dim	13.6%	14.4%	14.4%	12.6%	10.4%	8.2%	4.6%	2.5%
PA5.3	Right, 1m	Bright	14.7%	17.7%	17.3%	15.3%	14.0%	12.3%	12.0%	9.6%	Dim	8.7%	11.4%	11.7%	10.1%	8.6%	7.1%	7.6%	5.3%
PA5.4	Left, 1.5m	Bright	22.3%	20.3%	16.7%	9.3%	14.2%	9.7%	7.9%	5.4%	Dim	11.7%	11.6%	7.6%	5.2%	7.8%	5.0%	3.1%	1.9%
PA5.5	Right, 1.5m	Bright	8.6%	8.7%	9.8%	9.5%	9.9%	8.8%	9.0%	8.0%	Dim	7.2%	4.8%	4.8%	5.1%	6.8%	4.7%	4.5%	4.4%
PA6.1	Left, 1m	Bright	19.3%	18.3%	18.8%	15.9%	20.8%	18.2%	5.9%	11.6%	Dim	11.9%	10.6%	10.8%	9.6%	13.0%	10.9%	5.1%	6.4%
PA6.2	Left, 1m	Bright	18.2%	18.1%	18.1%	14.8%	14.4%	14.3%	12.4%	11.6%	Dim	11.5%	12.0%	12.0%	9.6%	10.0%	8.2%	7.9%	6.9%
PA6.2	Right, 1m	Bright	20.0%	15.6%	15.6%	11.3%	12.7%	15.9%	12.9%	6.7%	Dim	17.5%	13.7%	12.4%	7.2%	8.9%	10.9%	10.1%	4.7%
PA7.1	Left, s.c.	Bright	14.4%	25.5%	26.9%	19.2%	15.0%	8.5%	3.9%	5.9%	Dim	13.4%	15.1%	15.2%	10.8%	8.2%	2.5%	0.7%	2.2%

PA7.1	Right, s.c.	Bright	31.1%	30.4%	25.8%	25.4%	14.1%	11.4%	4.4%	0.0%	Dim	28.9%	18.6%	14.8%	14.9%	7.8%	5.9%	1.4%	0.0%
PA7.2	Left, 1m	Bright	17.2%	18.6%	22.9%	18.5%	10.1%	9.3%	10.6%	7.8%	Dim	12.9%	13.3%	17.3%	13.3%	10.4%	5.2%	7.4%	4.6%
PA7.3	Left, 1.5m	Bright	12.7%	18.3%	17.7%	16.0%	16.8%	18.6%	8.1%	2.4%	Dim	6.9%	10.8%	10.2%	8.3%	7.5%	9.6%	2.8%	0.9%
PA7.3	Right, 1.5m	Bright	17.0%	16.4%	15.6%	16.8%	16.2%	10.3%	9.6%	8.6%	Dim	14.0%	11.0%	8.6%	10.8%	8.1%	5.0%	5.0%	3.4%
PA7.4	Left, 1.5m	Bright	30.7%	24.1%	22.1%	15.0%	13.3%	9.6%	3.0%	6.7%	Dim	18.1%	15.1%	12.9%	7.6%	5.9%	4.7%	3.0%	3.0%
PA7.4	Right, 1.5m	Bright	15.8%	13.8%	10.0%	18.6%	17.1%	13.9%	11.5%	6.0%	Dim	12.8%	7.6%	5.9%	12.0%	10.0%	8.5%	6.2%	1.8%
PA7.5	Left, 1m	Bright	22.8%	20.7%	19.2%	18.6%	15.9%	14.7%	8.4%	10.0%	Dim	13.5%	12.2%	10.7%	10.4%	9.2%	8.2%	4.8%	5.2%
PA7.6	Left, 1.5m	Bright	24.7%	21.3%	17.1%	11.2%	14.4%	15.4%	12.4%	12.7%	Dim	13.8%	12.9%	8.7%	5.4%	9.4%	9.6%	6.9%	7.3%
PA7.6	Right, 1.5m	Bright	22.9%	18.2%	21.7%	18.3%	13.4%	10.5%	10.5%	12.2%	Dim	17.0%	13.9%	13.3%	11.4%	6.7%	5.0%	5.3%	5.8%
PA7.7	Left, 1.5m	Bright	23.1%	22.7%	24.7%	21.3%	19.7%	17.3%	18.0%	12.5%	Dim	17.2%	16.2%	18.1%	16.8%	14.4%	11.1%	11.6%	8.2%
PA7.8	Left, 1m	Bright	26.7%	23.8%	22.6%	17.7%	17.8%	16.2%	12.5%	9.3%	Dim	16.6%	14.2%	15.2%	11.0%	11.5%	9.8%	8.2%	4.8%
PA7.8	Right, 1m	Bright	14.1%	16.5%	12.3%	16.8%	13.9%	13.4%	12.9%	12.3%	Dim	8.7%	7.9%	8.2%	7.7%	7.3%	6.8%	6.3%	7.1%
PA7.9	Left, 1m	Bright	26.3%	25.7%	26.4%	17.3%	24.4%	17.7%	7.2%	8.4%	Dim	17.9%	18.3%	17.8%	14.2%	16.5%	12.7%	4.0%	5.0%
PA7.9	Right, 1m	Bright	25.0%	25.2%	23.0%	24.5%	22.6%	19.1%	15.7%	10.1%	Dim	14.8%	16.5%	14.5%	14.6%	12.8%	9.3%	7.7%	4.8%
PA7.11	Left, 1m	Bright	17.2%	17.1%	17.3%	15.2%	16.7%	12.7%	15.6%	11.0%	Dim	9.9%	10.4%	8.7%	9.4%	8.6%	7.4%	9.2%	6.6%
PA7.11	Right, 1m	Bright	17.2%	17.1%	16.5%	17.2%	13.9%	13.6%	9.5%	8.3%	Dim	9.8%	9.1%	9.9%	9.6%	7.2%	7.4%	4.8%	4.8%
PA8.1	Left, 1m	Bright	19.8%	20.0%	19.0%	18.4%	13.9%	11.2%	9.9%	5.9%	Dim	11.8%	12.1%	11.7%	12.2%	8.5%	5.5%	4.6%	2.4%

PA8.1	Right, 1m	Bright	41.0%	37.1%	31.3%	28.9%	20.9%	14.7%	9.2%	7.3%	Dim	31.2%	26.3%	25.9%	20.4%	15.4%	11.4%	8.3%	4.6%
PA8.2	Left, 1m	Bright	20.2%	19.1%	18.8%	16.7%	12.3%	11.5%	9.3%	5.5%	Dim	11.8%	11.3%	11.0%	9.7%	5.9%	5.5%	1.9%	1.9%
PA8.2	Right, 1m	Bright	26.4%	20.7%	20.6%	15.9%	12.3%	8.6%	5.3%	4.6%	Dim	18.7%	15.0%	13.8%	11.0%	7.7%	4.8%	2.8%	1.6%
PA9.4	Left, 1m	Bright	23.7%	18.0%	15.3%	15.3%	12.9%	8.7%	9.2%	8.9%	Dim	14.9%	8.7%	9.1%	7.4%	6.8%	4.7%	3.9%	4.3%
PA9.4	Right, 1m	Bright	12.0%	13.0%	10.6%	10.4%	12.5%	11.1%	10.9%	13.4%	Dim	5.0%	5.0%	4.1%	6.6%	5.0%	4.8%	5.7%	6.4%
PA9.5	Left, 1m	Bright	24.8%	16.5%	20.4%	14.7%	11.9%	12.4%	9.8%	10.9%	Dim	20.5%	12.3%	12.0%	8.2%	7.2%	6.9%	5.0%	6.1%
PA9.5	Right, 1m	Bright	30.6%	26.3%	23.3%	24.0%	18.1%	9.9%	5.5%	10.4%	Dim	27.0%	18.4%	14.9%	13.6%	10.3%	5.3%	1.0%	5.2%
PA9.6	Left, 1m	Bright	23.1%	20.7%	18.1%	16.3%	14.8%	10.2%	6.4%	1.5%	Dim	14.1%	12.7%	11.0%	9.3%	8.9%	5.0%	2.3%	0.8%
PA9.7	Left, 1m	Bright	15.6%	13.4%	15.1%	11.8%	12.9%	11.4%	9.1%	9.3%	Dim	9.3%	8.3%	9.7%	8.4%	7.7%	6.9%	5.4%	4.6%
PA9.7	Right, 1m	Bright	19.9%	17.1%	14.1%	13.9%	10.1%	8.7%	8.4%	9.2%	Dim	17.1%	13.2%	11.1%	9.5%	6.9%	5.7%	5.4%	6.5%
PA10.1	Left, 1m	Bright	17.8%	15.7%	18.1%	16.7%	13.1%	10.3%	7.5%	7.5%	Dim	11.7%	10.3%	12.3%	11.1%	8.1%	6.1%	4.7%	4.2%
PA10.1	Right, 1m	Bright	22.0%	14.3%	16.9%	14.2%	14.3%	12.6%	9.0%	9.3%	Dim	15.0%	9.0%	11.1%	10.1%	8.2%	7.6%	5.0%	5.2%
PA10.3	Left, 1m	Bright	17.1%	15.0%	11.8%	11.3%	12.2%	10.6%	9.2%	3.6%	Dim	15.9%	9.6%	7.3%	6.9%	6.7%	6.0%	5.2%	1.4%
PA10.3	Right, 1m	Bright	13.5%	13.8%	12.0%	13.4%	12.5%	7.8%	9.4%	5.2%	Dim	9.3%	9.5%	7.8%	8.8%	7.7%	4.6%	5.7%	2.7%
PA10.4	Left, 0.8m	Bright	13.3%	12.9%	14.1%	13.0%	10.0%	9.6%	6.9%	6.1%	Dim	10.1%	7.8%	8.3%	7.6%	5.8%	5.3%	3.9%	2.8%
PA10.4	Right, 0.8m	Bright	17.3%	12.8%	13.2%	12.5%	7.9%	7.7%	5.4%	5.6%	Dim	10.9%	8.5%	8.5%	8.5%	3.9%	4.2%	2.3%	3.3%
PA12.1	Left, 1.5m	Bright	13.0%	11.8%	11.2%	10.9%	9.8%	7.3%	7.2%	6.5%	Dim	8.6%	5.8%	6.4%	5.7%	4.8%	4.3%	2.8%	2.7%

PA12.1	Right, 1.5m	Bright	15.9%	15.5%	10.4%	12.6%	11.9%	8.2%	7.2%	4.6%	Dim	9.7%	9.7%	4.6%	7.6%	6.8%	4.7%	2.5%	1.6%
PA12.2	Left, 1.5m	Bright	16.1%	17.8%	17.7%	16.0%	13.7%	11.8%	5.8%	2.9%	Dim	13.9%	12.8%	12.6%	11.6%	9.3%	8.2%	4.2%	2.1%
PA12.4	Left, 0.7m	Bright	15.4%	14.9%	10.3%	11.0%	9.6%	5.0%	4.7%	6.2%	Dim	9.4%	7.7%	5.7%	5.4%	5.2%	1.7%	1.9%	1.7%
PA12.4	Right, 0.7m	Bright	13.4%	15.8%	14.4%	15.2%	10.1%	9.3%	6.5%	5.7%	Dim	10.6%	8.6%	7.8%	8.2%	5.0%	4.3%	2.9%	1.9%
PA12.6	Left, 0.7m	Bright	17.8%	18.1%	14.8%	8.2%	4.7%	1.6%	-	-	Dim	10.3%	10.3%	9.3%	4.4%	1.7%	0.8%	-	-
PA12.10	Left, 1m	Bright	26.2%	19.1%	23.5%	19.4%	16.1%	10.3%	10.6%	7.7%	Dim	15.2%	11.3%	12.7%	9.8%	8.5%	4.3%	4.6%	4.1%
PA12.11	Left, 1.5m	Bright	24.2%	21.5%	17.8%	13.4%	10.4%	13.4%	2.6%	0.0%	Dim	13.5%	15.9%	11.8%	8.3%	7.1%	8.2%	0.9%	0.0%
PA12.12	Left, 1.5m	Bright	23.9%	17.9%	14.9%	9.8%	6.5%	3.4%	1.9%	2.4%	Dim	15.0%	11.2%	8.5%	5.0%	2.3%	1.2%	0.8%	0.8%
PA12.13	Left, 1m	Bright	19.1%	21.2%	20.3%	17.2%	13.3%	10.0%	5.0%	2.6%	Dim	12.5%	13.9%	14.3%	11.0%	9.4%	6.5%	2.2%	1.4%
PA12.14	Left, 1m	Bright	18.9%	22.3%	22.7%	14.3%	9.2%	2.6%	3.1%	1.6%	Dim	13.1%	13.1%	11.5%	8.2%	4.3%	1.3%	1.2%	0.7%
Comp.	Centre	Bright	34.2%	34.6%	31.9%	29.3%	25.8%	22.0%	19.4%	16.3%	Dim	22.5%	21.6%	21.2%	18.6%	16.3%	13.5%	11.8%	8.9%

Appendix 5.

El Castillo: Art Summary

No.	Animal	Orientation	Features depicted	Overall style	Relationship to other depictions	Main technique	Approx. %	Other	Approx. %	Features	Height (cm)	Length (cm)	Distance from floor (cm)	Association to cave wall
EC1.1	Bison	Vertical, down	Head, cervico-dorsal line	Outline	Stacked under EC1.2	Drawn with red ochre crayon	100	n/a	n/a	n/a	90	30	163	Direct, mapped onto natural contour
EC1.2	Deer	Horizontal, right profile	Cervico-dorsal line, rear leg	Simple outline	Stacked over EC1.1	Drawn with red ochre crayon	100	n/a	n/a	n/a	-	-	219	Parallel, back leg follow contour
EC1.3	Horse	Horizontal, left profile	Partial head	Simple outline	Tiered above EC1.2	Drawn with red ochre crayon	100	n/a	n/a	n/a	-	-	-	None
EC1.4	Horse	Horizontal, right profile	Belly, rear leg, tail	Simple outline	Tiered above EC1.11	Drawn with red ochre crayon	100	n/a	n/a	n/a	-	-	-	Limited - hear appears to meet natural contour
EC1.5	Bison	Horizontal, right profile	Mostly complete	Outline	Tiered under EC1.7	Drawn with	100	n/a	n/a	n/a	70	88	65	Direct, mapped onto contours

						charcoal crayon								
EC1.6	Bison	Horizontal, left profile	Complete	Complete infilled bichrome	Isolated	Drawn with charcoal crayon	75	Engraved and smeared brown pigment with hand	10 (engrav.) 15 (smear)	Legs, partial dorsal line (engrav.) and back (smear)	52	45	35	Direct, mapped onto hollow section and head mapped onto crack
EC1.7	Bison	Horizontal, right profile	Complete	Complete infilled	Stacked over EC1.8 and EC1.9	Drawn with charcoal crayon	95	Engraved	5	Partial dorsal line (vertical hairs)	98	112	95	Direct, features mapped onto natural features
EC1.8	Doe	Horizontal, right profile	Head, most of body (missing rear legs)	Simple outline	Row with EC1.9, stacked under EC1.7	Drawn with red ochre crayon	100	n/a	n/a	n/a	23	42	153	Limited, dorsal line follows contour
EC1.9	Doe	Horizontal, right profile	Head, most of body (missing rear legs)	Simple outline	Row with EC1.8, stacked under EC1.7	Drawn with red ochre crayon, retraced with charcoal crayon	100	n/a	n/a	n/a	23	32	140	None

EC1.10	Bison	Horizontal, left profile	Complete (head under calcite)	Outline, partial infill	Row, left of EC1.7	Drawn with charcoal crayon	100	n/a	n/a	n/a	25	45	108	Direct, dorsal line
EC1.11	Deer	Horizontal, left profile	Dorsal line and antlers	Simple outline	Tiered under EC1.4	Drawn with red ochre crayon	100	n/a	n/a	n/a	-	-	-	None
EC2.1	Horse	Horizontal, right profile	Head	Outline	Tiered above EC2.2, EC2.3, EC2.4	Drawn with black pigment, crayon	100	n/a	n/a	n/a	16	31	161	Mimic
EC2.2	Auroch	Horizontal, left profile	Horns, dorsal line, tail, front leg	Simple outline	Tiered below EC2.1, above EC2.3 and EC2.4	Drawn with black pigment, crayon	100	n/a	n/a	n/a	50	100	80	Direct, front leg may be represented by crack
EC2.3	Doe	Horizontal, left profile	Head	Simple outline	Row with EC2.4, tiered below EC2.2	Drawn with black pigment, crayon	100	n/a	n/a	n/a	25	27	-	Limited
EC2.4	Auroch	Horizontal, left profile	Head, front legs, body	Simple outline	Tiered under EC2.2	Drawn with black pigment, crayon	100	n/a	n/a	n/a	36	45	-	Limited
EC3.1	Bison	Horizontal, right profile	Full body	Outline	Row with EC3.2, stacked over EC3.3	Drawn with black pigment, crayon	90	Painted	10	Front leg	45	92	50cm (170cm)	Direct, dorsal line and tail represented by crack. Rear leg

														mapped onto contour.
EC3.2	Bison	Horizontal, right profile	Full body	Outline	Row behind EC3.1	Drawn with black pigment, crayon	100	n/a	n/a	n/a	25	35	-	Direct, horns represented by cracks
EC3.3	Bison	Horizontal, right profile	Head	Outline	Stacked under EC3.1	Drawn with black pigment, crayon	100	n/a	n/a	n/a	-	-	-	Direct, horn represented by crack
EC4.1	Horse	Horizontal, left profile	Full body	Simple outline	Isolated (below EC4.2 and EC4.3)	Drawn with red and yellow ochre crayon	100	n/a	n/a	n/a	38	81	10	Direct, ear mapped onto crack and rear leg mapped onto contour
EC4.2	Horse	Horizontal, right profile	Head, most of body (missing rear legs)	Simple outline	Tiered below EC4.3	Drawn with yellow ochre crayon	100	n/a	n/a	n/a	23	52	111	Parallel/limited
EC4.3	Doe	Horizontal, right profile	Head	Simple outline	Tiered above EC4.2	Drawn with red ochre crayon	100	n/a	n/a	n/a	7	18	121	None

Panel EC1



Panel EC1 features 11 depictions produced using different techniques, pigments and styles. It is situated in an open chamber in El Castillo that could likely accommodate a number of individuals. Bison are the most common and visually imposing motif on this panel, followed by hinds, and horse. Depictions have different relationships to the cave wall, with some directly integrating natural features and others placed on relatively flat areas. Measurements for each depiction are available in the table above.

EC1.1



Depiction EC1.1 represents a bison in vertical orientation with the head down in right profile. It is simplistic in form but with the eye and hairs detailed, and an s-shaped horn. The depiction appears to have been produced using a red ochre paint mix applied with a brush.

EC1.2



Depiction EC1.2 represents the cervico-dorsal line of a hind in right profile, represented using only two or three lines. This reduction of form suggests the depiction may have been produced expediently. It has been depicted using a red ochre crayon.

EC1.3 and EC1.4



Depiction EC1.3 and EC1.4 represent horses, with EC1.3 representing a partial horse head in left profile and EC1.4 representing only the rear leg, tail, and ventral line of another larger horse. EC1.3 appears to have been produced with a red ochre crayon, whilst EC1.4 appears to have been produced with a red ochre paint mix applied with a brush.

EC1.5



EC1.5 represents a bison in right profile, depicted using a charcoal crayon. It is naturalistic

and detailed, capturing the position of a bison kneeling or lying down with its legs curled underneath. The dorsal line is stippled, representing the hairs of the bison. The horns are faded, but extend vertically from the head. The legs are mapped onto undulating features of the cave wall. The yellow colouration appears to be natural and underlies the depiction.

EC1.6



EC1.6 represents a bison in left profile, that is degraded and difficult to distinguish. It is detailed with an outline produced with a charcoal crayon and is partially infilled with red-brown ochre. The legs partially extend forwards, perhaps to give the impression of the bison moving out from the rock. The dorsal line follows the shape of the rock, and the whole depiction appears constrained onto this surface.

EC1.7



Depiction EC1.7 represents a bison in right profile, again very naturalistic in style and positioned to capture the impression of a bison lying down with its legs curled underneath its body. Its head is curled downwards, and short horns are represented with horizontal lines. The hooves are naturalistic in style and visible underneath the body of the bison. The depiction is infilled with charcoal, and was likely produced with a dry charcoal pigment or crayon. The dorsal line is thick and captures the hairs of the bison, emphasised by vertical engraved lines. Similar to EC1.5, this depiction uses the undulating surface to add depth to the legs of the bison. It overlies several handprints and depictions EC1.8 and EC1.9, which gives the impression of a bichrome depiction – but this does not appear to be the case, with only charcoal used for this particular depiction.

EC1.8



Depiction EC1.8 represents a hind in right profile and is mostly anatomically complete, missing the rear legs. It is simple in style, with only the basic outline represented and the animal depicted in a static position, characteristic of Gravettian depictions in Cantabria. It has been produced using a red ochre crayon.

EC1.9



Depiction EC1.9 is positioned in front of EC1.9 and again represents a hind in right profile

that is anatomically incomplete, with only the forequarters represented. It is a similar style to EC1.8, representing only the basic outline of the animal in a static position. It was initially depicted with a red ochre crayon, but appears to have been redrawn using a charcoal crayon – perhaps at the same time that EC1.7 was produced.

EC1.10



Depiction EC1.10 represents a bison in left profile, visually hidden by an overhang feature of the cave wall. It is unusual in form, and appears to be poorly depicted with the body disproportionate and the rear unusually placed, making it difficult to distinguish the particular features of this animal. It has been represented using a charcoal crayon.

Panel EC2



Panel 2 is situated in a narrow area that is difficult to access, and requires squeezing through a narrow space. To the left of the panel, there is a steep drop into a chamber below. The panel features 4 figurative depictions and two non-figurative lines, all depicted using a black pigment in a crayon form. The figurative depictions are a similar style, and therefore were likely produced during the same phase.

EC2.1



Depiction EC2.1 represents a horse head in right profile. It is simple in form with a stepped mane, perhaps suggesting this depiction dates to the Solutrean (where this stylistic feature was common). The jawline is naturalistic and an eye is represented. It has been depicted using a black pigment crayon.

EC2.2



Depiction EC2.2. represents the cervico-dorsal line of an auroch, with the head only suggested by a faded line and two curved horns. The dorsal line is subtly curved,

representing the shoulder hump of the auroch. A diagonal crack below the depiction may intend to represent the front leg of the depiction. It has been produced using a black pigment crayon.

EC2.3 and EC2.4



Depiction EC2.3 and EC2.4 underlie calcite and represent animals in left profile. Depiction EC2.3 represents an aurochs or cervid in left profile and is only partially complete, with the forequarters represented and a crack used to complete the head. It is simple in style, with the only additional detail beyond the outline being a small eye. EC2.4 represents the head of a hind, which is again simple in form. Both depictions were produced using a black pigment crayon.

Panel EC3



Panel 3 is similarly positioned in a narrow area of the cave, accessible only via a steep scramble up from the chamber below. There is a natural, dark brown-black ledge underneath the panel, and it is likely the artist rested on this whilst producing the depictions. The panel has a complex morphology; it undulates but is mostly concave for the area used for the depiction. To the right of the depictions, the wall juts out, and becomes concave again, manipulating the perspective of viewing these depictions.

EC3.1



Depiction EC3.1 represents a large bison in right profile, and in a stylised outline form. The head is unusually geometric in shape, with fluid, curved lines used to represent the legs. The tail and back is represented by a natural crack in the cave wall, and the rear legs is mapped onto an undulation in the wall. The depiction has been produced using a black pigment, which appears to have been used in a crayon form. However, the line used to form the chest appears to have been produced with a wet pigment mix – this effect may have been caused by a density of pigment mixing with the natural humidity of the cave wall, rather than the application of pigment in paint form. It is positioned in front of EC3.2 and overlying EC3.3.

EC3.2



Depiction EC3.2 represents a bison in right profile, slightly more naturalistic in form, smaller in size and positioned behind EC3.1. The same crack used for the back and tail of EC3.1 has been used to represent the horns of this depiction. The body of the bison utilises an undulation to add depth to the depiction, the legs are static, the mouth partially open, and a small eye is represented. It appears to have been produced using a black pigment crayon.

EC3.3



Depiction EC3.3 represents the partial head of a bison in right profile, and underlies depiction EC3.1. It is simple in style, with a short horizontal line used to represent the mouth and a natural horizontal crack perhaps intentionally used to suggest the horn. It has been depicted using a black pigment crayon.

Panel 4



Panel EC4 has an unusual morphology, with a low overhanging section and a rear wall included in this panel. The depictions on the overhang appear to intentionally visually relate to the non-figurative sign and horse depiction on the rear wall. The ceiling is low in this area of the cave, which is positioned at the end of the ceiling of the hands and to the left of the *rincon de tectiformes*. This spatially constrains the viewer, and suggests the artist may have been in a crouched position whilst producing the depiction. A mix of yellow and red ochres have been used on this panel.

EC4.1



Depiction EC4.1 represents a horse in left profile, that has its head bent low as if it were grazing or drinking. It is anatomically complete and has some internal lines representing the muzzle and perhaps representing pelage or arrows on the body. A mix of pigments in crayon form have been used to complete this depiction; a red ochre crayon was used for the majority of the body, but this changes to a yellow ochre for the dorsal line and the ventral line representing the chest and part of the front leg. This combination of pigments also associates this depiction to the depictions on the overhang area.

EC4.2



Depiction EC4.2 represents a horse in right profile that is anatomically incomplete, with only the forequarters of the animal depicted. It has been depicted using a yellow ochre crayon and is simplistic in form, with no internal detail (however two red ochre stripes may intentionally be depicting pelage). The head underlies calcite, and thus can be difficult to distinguish.

EC4.3



Depiction EC4.3 represents a small hind in right profile, positioned above depiction EC4.2. It represents only the head of the hind and is very simple in form. It appears to have been depicted using a red ochre crayon.

Appendix 6.

Participant Responses to VR Psychology Experiment

Participant Information Sheet

Thank you for agreeing to take part in this study. These psychology experiments are part of a broader PhD thesis regarding Upper Palaeolithic cave art (further information about this research will be provided at the end of the session).

During the session, you will enter a virtual reality cave environment and will be guided to specific areas of this cave. Once there, we will ask you a series of questions about what you can see. These responses, if you have consented, will be recorded. Additionally, if you have consented, your eye movements will be tracked as you are observing the cave wall.

You will be asked to explore four different cave environments during this session. Each cave environment will take approximately 15 minutes, and you will be given the opportunity to take a short break between each cave environment. Virtual reality, particularly to those that are unfamiliar with it, can sometimes be a little disorientating, so please inform a member of the research team¹ at any point if you wish to take a break or no longer participate in the study. Additionally, please ask one of the research team present if you have any questions regarding this study during the verbal briefing.

The data obtained will be automatically anonymised and cannot be traced back to you nor accessed by anyone outside of the research team. During the writing up of this study, we may use direct quotes of your responses to the questions if you have provided consent. In this case, the quotes will be completely anonymous, will not contain any part of the quote that may compromise the anonymity (e.g. in the event you may mention something specific about yourself in your response), and may be paraphrased to ensure anonymity.

¹ The research team consists of Isobel Wisher (PhD student), Professor Paul Pettitt (primary supervisor of the PhD research) and Professor Robert Kentridge (secondary supervisor of the PhD research).

Privacy notice: Before starting the study, we will have asked you to sign a consent form with your name. **This is the only personal data we will collect from you during this study.** The paper copies of these consent forms will remain separate from any data we collect during the study, and it will not be possible to trace your name on the consent form to the data we collect. These consent forms will be stored securely in a locked office, and only members of the research team will have access to them. If, at any point, you wish to withdraw your consent then you are welcome to do so by contacting any member of the research team. Any other data collected from you, which includes audio responses, notes of your responses, transcripts, and eye tracking data, will be anonymous, stored securely on an encrypted harddrive and backed up to Durham University's GDPR compliant box-cloud, and only members of the research team will be able to access this data during the project. After the project is completed, this data will be made open access in accordance with the terms of the Arts and Humanities Research Council funding body. This data will be released anonymously after 3 years, alongside a statement that the data was collected by participants that provided their informed consent.

At the end of this study, we will provide you with a debriefing sheet that contains further information about the study and how we intend to use the data gathered from this study. If you have any further questions during or following the session, then please feel free to ask one of the research team or email me at isobel.c.wisher@durham.ac.uk.

Participant Consent Form

This study has been given ethical approval by the ethics subcommittee of the Archaeology Department.

Please indicate a response to all of these questions before participating in the study.

- | | |
|--|----------|
| Have you read the Participant Information Sheet? | YES / NO |
| Have you had an opportunity to ask any questions you may have about your participation in the study? | YES / NO |
| Have you received satisfactory answers to all of your questions? | YES / NO |
| Do you understand, and are you content, with arrangements for storage, access, and anonymisation of data collected in the study? | YES / NO |
| Do you consent to participate in the study? | YES / NO |
| Do you consent to having your responses recorded via typed notes? | YES / NO |
| Do you consent to having your responses recorded via audio recording? | YES / NO |
| Do you consent to having your eye movements tracked during this study? | YES / NO |
| Do you consent to having your responses quoted anonymously in the dissemination of this research? | YES / NO |
| Do you understand that you are free to withdraw from the study: | |
| • at any time and | YES / NO |
| • without having to give a reason for withdrawing | |

Signed **Date**

.....

(NAME IN BLOCK LETTERS)

Participant Debriefing Sheet

Debriefing Sheet

Project title: Psychological foundations of Upper Palaeolithic cave art

Thank you for taking part in this study. What I want to find out from this research is whether people “see” animals in the natural features of cave walls and whether this corresponds to the animals that have subsequently been depicted on the wall. Consequently, we will use the data obtained from this study to compare whether the animals you identified in the cave wall do correspond to the animals depicted, and additionally to compare if the areas of the cave wall that your eyes are drawn to are the same if the wall is blank or depicted.

The data we have obtained from you is automatically anonymised and cannot be traced back to you. Your individual data will not be available to anyone out of the research team. During the writing up of this study, we may use direct quotes you have provided if you have consented for us to do this. These quotes will also be completely anonymous and may be paraphrased to ensure anonymity. If, at some point, you wish to withdraw your consent then you are always welcome to do so; please contact me via email if this is the case.

If you would like further information about the study or would like to know about what my findings are when all the data have been collected and analysed then please email me at isobel.c.wisher@durham.ac.uk.

Priming Responses

Priming responses refer to the recognition of animals by participants during the priming stage; all information regarding this priming is available in Chapter 8. Each response is detailed below, under the anonymous code for each participant.

P1

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	N
1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	N
1	Ibex	Y
1	Megaloceros	Y
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y

3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	Y
4	Bison	Y
4	Red deer	N
4	Ibex	Y
4	Chamois	N
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	Y
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	Y

P2

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	Y
1	Red deer	N
1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y

3	Bison	Y
3	Mammoth	Y
3	Reindeer	N
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	N
4	Chamois	Y
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	Y
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	y

P3

Stage	Animal	Identified correctly?
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1	Bison	Y
1	Chamois	Y
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	N
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	N
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	N
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y

3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	N
4	Chamois	Y
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	N
5	Hinds	N
5	Reindeer	Y
5	Chamois	N
5	Mammoth	N
5	Megaloceros	y

P4

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y

1	Mammoth	Y
1	Reindeer	y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y

4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	Y
4	Chamois	N
5	Bison	Y
5	Ibex	y
5	Horse	y
5	Red deer	Y
5	Hinds	y
5	Reindeer	y
5	Chamois	y
5	Mammoth	y
5	Megaloceros	n

P5

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	Y
1	Horse	N

1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	N
2	Red deer	N
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	N
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	N
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	Y
4	Bison	Y

4	Red deer	Y
4	Ibex	N
4	Chamois	N
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	N
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	y

P6

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	N
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N

2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	N
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	N
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	N
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	Y
4	Bison	Y
4	Red deer	Y
4	Ibex	Y
4	Chamois	Y

5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	Y
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	N

P7

Stage	Animal	Identified correctly?
1	Bison	y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	N
1	Horse	Y
1	Red deer hind	N
1	Ibex	N
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y

2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	N
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	Y
4	Chamois	N
5	Bison	Y
5	Ibex	Y
5	Horse	Y

5	Red deer	Y
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	y

P8

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	N
1	Horse	N
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y

2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	y
4	Chamois	Y
5	Bison	Y
5	Ibex	Y
5	Horse	N
5	Red deer	Y
5	Hinds	Y
5	Reindeer	y

5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	y

EP9

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	Y
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y

3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	N
4	Reindeer	Y
4	Horse	Y
4	Bison	y
4	Red deer	Y
4	Ibex	Y
4	Chamois	Y
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	Y
5	Hinds	N
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	y

P10

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	N
1	Horse	Y
1	Red deer hind	Y
1	Ibex	N
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y

3	Bison	Y
3	Mammoth	Y
3	Reindeer	N
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	Y
4	Chamois	Y
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	N
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	Y

P11

Stage	Animal	Identified correctly?
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1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	N
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y

3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	Y
4	Chamois	Y
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	Y
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	N
5	Megaloceros	Y

P12

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y

1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	N
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	N
3	Red deer and hinds	N
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y

4	Reindeer	Y
4	Horse	Y
4	Bison	Y
4	Red deer	N
4	Ibex	Y
4	Chamois	N
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	Y
5	Hinds	N
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	y

P13

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	N
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	N
1	Horse	Y

1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	Y
2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y

4	Red deer	N
4	Ibex	Y
4	Chamois	N
5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	N
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	Y

EP14

Stage	Animal	Identified correctly?
1	Bison	Y
1	Chamois	Y
1	Red deer	Y
1	Mammoth	Y
1	Reindeer	Y
1	Horse	Y
1	Red deer hind	Y
1	Ibex	Y
1	Megaloceros	N

2	Horse	Y
2	Hind	Y
2	Bison	Y
2	Chamois	Y
2	Red deer	Y
2	Ibex	Y
2	Reindeer	Y
2	Mammoth	Y
3	Megaloceros	Y
3	Chamois	Y
3	Red deer and hinds	Y
3	Ibex	Y
3	Bison	Y
3	Mammoth	Y
3	Reindeer	Y
3	Horse	Y
4	Mammoth	Y
4	Hind	Y
4	Reindeer	Y
4	Horse	N
4	Bison	Y
4	Red deer	Y
4	Ibex	Y
4	Chamois	Y

5	Bison	Y
5	Ibex	Y
5	Horse	Y
5	Red deer	N
5	Hinds	Y
5	Reindeer	Y
5	Chamois	Y
5	Mammoth	Y
5	Megaloceros	Y

Transcribed Audio Responses

All participant's audio responses, with the exception of P4 who did not consent to audio recording, were transcribed. The audio responses for each cave were recorded separately, and time stamps are provided for these audio responses. Although care was taken to begin the screen-captured video of the VR view and the audio recording at the same time, this was not always possible. Consequently, the time stamps on the audio recording do not always exactly correspond to the screen captured videos. In the transcripts, the speaker is indicated by either the anonymous code given to the participant (e.g. P1) or the initials of the experimenter (IW = Izzy Wisher) which appears after the time stamp above the particular section of dialogue. Periods of dialogue that were not deemed relevant, such as navigating the participants to the next wall or discussion about issues with the VR kit, are omitted from these transcripts. Any dialogue that might compromise the anonymity of a participant are also omitted from these transcripts. To further preserve the anonymity of the participants, the original audio recordings will not be made available.

P1

Cave 1: Wall 1 (Control)

00:01:34 IW

So just have a look at that wall... for about 10 seconds... and you can move, like, a little bit closer or [inaudible].

00:02:37 IW

So do you think this wall would be suitable to paint on?

00:02:47 P1

Erm... I think like... can you see where the torch is pointing?

00:02:54 IW

Yep

00:02:54 P1

I think like this area is quite suggestive of incorporating into something... but it doesn't offer a very flat surface to paint on

00:03:10 IW

Okay

00:03:18 IW

So if you were going to paint an animal on this wall, what would you paint and why?

00:03:28 P1

Its very suggestive of... I can almost see like a horses head here, like partial..

00:03:44 IW

So where would you start that drawing of a horses head?

00:03:50 P1

Probably at the top.. erm.. I suppose you could either start with the nose down here and the head towards the back, or you could use this as the back of the neck but then you've got nowhere really to finish the rest of the horse this way

00:04:18 IW

Okay so would that animal then be complete or partial

00:04:23 P1

Probably in both ways its going to be partial

00:04:28 IW

And why would that be?

00:04:34 P1

Because of the lack of... hmm I suppose, if you're painting it one-the other way you could have it coming round the wall, but this other way it would trail off under here

00:04:52 IW

Okay right we'll move onto the next wall.

Cave 1: Wall 2 (Panel 2, art removed)

00:06:26 IW

And again just observe it, explore it with your torch, so it's the wall slightly to your right, the sort of flattish wall

00:06:37 P1

This one?

00:06:38 IW

Aha erm no, keep walking forwards, that one

00:07:41 IW

So same questions again.. erm... do you think this wall would be suitable to paint on and why?

00:07:50 P1

I think at the bottom you've got a bit more of like [a] blank canvas and then you could pretty much paint what you wanted but it doesn't really suggest anything... and then the holes in this cave wall would stop anything larger from extending upwards because they don't really seem really suggestive of anything to incorporate them into something

00:08:25 IW

So if you were going to paint.. erm.. something on this wall what animals would you paint

00:08:38 P1

I think because... like I said its not really suggestive of anything so it could be... whatever you wanted, whatever you're in the mood for

00:08:48 IW

[laughing] whatever you're feeling

00:08:52 P1

Erm... mammoths!

00:08:53 IW

Mammoths! Nice, just because?

00:08:56 P1

Just because

00:08:58 IW

So where would you paint those

00:09:03 P1

You could either paint quite a large one or erm more than one as [part of] a scene

00:09:18 IW

And where would you start that drawing

00:09:22 P1

Kinda focusing I think [inaudible] kinda trying to focus in on this area so it depends on how... how you can see how it would start right at the back or but then if its smaller you could add some more details

00:09:41 IW

And would this be complete or partial?

00:09:44 P1

Erm complete... because I think there's nothing really in the way [inaudible] and it's a large blank space

00:09:55 IW

Cool. Okay so if you turn 180.

Cave 1: Wall 3 (Panel 1 with depictions visible)

00:11:33 IW

Okay so this is erm a wall that has Palaeolithic art on it now, some of which is degraded so just explore the wall and tell me what animals you see

00:12:03 – 00:12:43. [discussion about remote turning off]

00:13:19 P1

Got something here that could be...

00:13:27 P1

A head with some small horns here, possibly chamay [chamois].

00:13:44 P1

Erm there's um.. I can see the back of the neck here and head of something here, again not seeing any horns so maybe a hind deer or chamay [chamois].

00:14:14 P1

'cause there's lots of stuff around here that looks kinda suggestive of different things... but then again my mind could be completely making this up but this sort of thing could be something

00:15:28 IW

Just one more question which is erm why do you think they've painted those animals that you've sort of identified

00:15:41 P1

If this one down here is something it could be to do with the feature of the wall.. erm the others are a bit more hard to, like this doesn't look like its related to anything

00:16:12 P1

Again this one could be related to the curvature of the wall here

00:16:39 P1

I'm not seeing anything... y'know part of me think there's something here but it just doesn't look-it looks like the head and the horns of something but it looks like I'm completely making that up

00:16:52 IW

I mean I can tell you afterwards but

00:17:06 P1

Again, this looks like it could be something but I can't make out what it could be

00:17:48 IW

Well if you're happy

00:17:49 P1

Yep

00:17:50 IW

Then that's that one

Cave 2: Wall 1 (Panel 3, art removed)

00:03:09 IW

Yeah so the wall in front of you there

00:03:22 P1

I can instantly see erm engravings of horse, I think? Kinda one here using this as the kinda back line and head around here. And then above it to its right, kind of heads looking down... it's using, its almost like that natural indent here so there making it look very out of place

00:04:02 IW

So this wall is undecorated.

00:04:04 P1

Hmm?

00:04:05 IW

This is an undecorated wall, so I'll...

00:04:09 P1

Oh is it?

00:04:10 IW

Yeah. But it's cool that you're seeing things

00:04:15 IW

So erm do you think this wall would be suitable to paint or engrave on?

00:04:21 P1

Well yeah I'd put a horse here.

00:04:23 IW

Yeah!

00:04:24 P1

I don't know what was going on there with my eyes, but like I don't know it maybe looked very suggestive to me.. its that classic thing of if these were just by themselves in a cave I wouldn't think that's definitely art, but if you had like Lascaux over here and these were here then it would be a bit more convincing.

00:04:47 P1

I thought there was something over here that looked...

00:04:52 IW

So you'd depict horses on this wall

00:04:56 P1

That's what I thought it was to start with so I'll go for that

00:05:01 IW

So where would you start that drawing

00:05:04 P1

I think I'd kinda use this curvature here and then kinda elaborate it

00:05:12 IW

Yeah

00:05:12 P1

So maybe keep that there and then maybe just fill in the details of it

00:05:25 IW

So would that be complete or partial

00:05:29 P1

Erm probably complete.. although it does.. no probably complete

00:05:38 IW

And why would that be

00:05:40 P1

I think there's enough room to... it depends what you- when you say complete does the representation have to be complete or does the art when you've done it have to be complete? So as in..

00:05:53 IW

So I mean like all anatomical elements are represented.

00:05:56 P1

All anatomical elements, yeah, yeah so complete

00:06:07 P1

That explains why its eye looks out of place

00:06:27 IW

If you're happy with that wall

00:06:30 P1

Yep

00:06:31 IW

Then we'll do the next one

Cave 2: Wall 2 (Control)

00:07:00 P1

So straight on between these two

00:07:02 IW

Yeah yeah until you see a wall in front of you

00:07:13 IW

Yep

00:07:52 IW

So do you think this wall is suitable to paint on

00:07:57 P1

Erm.. yeah

00:07:59 IW

Yeah? So what would you draw on it?

00:08:03 P1

This is going to get really samey, but.. I think... like painting in a horses head here, you've got kind of an eye that's been used here and this natural dent looks like you could erm elaborate it but to erm yeah to answer that next question.. erm partial? Because I think it would be quite a large representation of the head without anywhere to like move the body in

00:08:41 IW

Yeah, so where would you start that drawing?

00:08:47 P1

Erm, probably around here. Probably elaborating this, going up to the ear then bringing it back round

00:08:57 IW

Yeah

00:08:59 P1

Erm and then maybe... maybe leave the eye and then just...

00:09:37 P1

I wouldn't personally but this sort of reminds me of those masks at Altamira?

00:09:42 IW

Mh-hmm.

00:09:53 P1

There's also erm down at the bottom here kind of a blank canvas that could be utilised

00:10:23 IW

Are you happy to move on?

00:10:25 P1

Yeah

Cave 2: Wall 3 (Panel 2 art visible)

00:12:00 IW

Yep. Okay so this is a wall with palaeolithic art on some of which is degraded, so just observe this wall erm.. are you okay with the wire?

00:12:19 P1

I was actually worried about the fire then, that's ludicrous

00:12:29 IW

Yep erm so just observe that wall in front of you and tell me what art you can see, and why you think they might have drawn the animals there

00:12:51 P1

This looks very similar to the wall from the other one, is it the same one?

00:12:55 IW

Yeah it's the same-

00:12:56 P1

Just with art on?

00:12:56 IW

Yeah

00:13:04 P1

Like you said it looks degraded, but it looks like there's some form of depiction here with the back line up here, erm some very small horns here so maybe a chamay [chamois]? Erm it looks like there's a line getting into the head but again that's quite degraded... there's a more clearer one coming down here forming the front part of the leg? So yeah, you've got quite a large depiction there. And then up here, this might just be me getting into horses again, but it looks like you've got the head of something here maybe again quite degraded.

00:13:54 P1

And then again yeah they probably painted something here because they've got a huge kinda blank space. Erm I cant really see the kinda indent-the natural indents here as kinda suggesting anything other than them maybe trying to fill up all the available space Erm.. maybe the partial depiction up here is because of the small space so they didn't have the space to trace something larger.

00:14:34 P1

Yeah.

00:14:37 IW

So happy with that one?

00:14:40 P1

Yeah.

00:14:43 IW

So that is that one done.

Cave 3: Wall 1 (Panel 3, art visible)

[VR environment and screen-recording reloaded at around 3:30]

00:09:12 IW

So this is the same wall as you've seen before but with Palaeolithic art on. So just tell me what you see and why you think they painted those animals there

00:09:36 IW

So this is the same one as before but with art on now

00:09:38 IW

Yeah

00:09:52 P1

This looks not that convincing but suggestive of a mammoth I'd say with a big back...

00:10:28 P1

Or it could look like there's a larger bison here

00:10:32 IW

Mhmm

00:10:42 P1

Is this going beyond..?

00:10:43 IW

Yeah that's going beyond the wall

00:10:44 P1

Yeah

00:10:45 IW

So its just that area of you were looking at

00:10:49 P1

Yeah my horses heads are here look

00:10:55 P1

Erm...

00:11:29 P1

I think that's all I can see in that

00:11:33 IW

Okay

00:11:36 IW

Cool, so if you're happy to move on do sort of a 180 with your body again

Cave 3: Wall 2 (Panel 4, art removed)

00:12:15 IW

Yeah so this wall erm.. is a bit more complex so you have this overhang and then a wall at the back

00:12:25 P1

This overhang here and then towards the back here a bit more

00:12:27 IW

Yeah so erm feel free to explore that

00:13:00 IW

So do you think any areas of this wall would be suitable to paint on

00:13:16 P1

Yeah I think definitely the kind of overhang.. erm I don't think there's anything that jumps to mind of being suggestive of what you could do, but the area itself seems like it would be a good place to erm kind of create a kind of bigger erm painting

00:13:49 IW

So what animals would you paint on this wall

00:13:51 P1

Again I don't see anything that would be suggestive of what to paint so in kind of the erm.. whats the name for it? Erm.. depending on the purpose of it... erm but like I said you probably have more than enough room to put more of a scene so maybe multiple different animals depending on

00:14:23 IW

So where would you place those

00:14:26 P1

Sorry what was that?

00:14:28 IW

Where would you place them on the wall?

00:14:30 P1

I think you could definitely do something with the overhang erm kind of here and then.. possibly create [inaudible] on the back wall, depending on how visible you'd want it to be.

00:14:52 P1

I'll take a step back

00:14:56 P1

Obviously the back is not very visible unless you go right up towards it

00:15:00 P1

Erm I'd

00:15:08 P1

Y'know actually there are more natural protrusions across here that are not very suggestive really... so maybe the overhang would be a bad place

00:15:22 IW

So where would you start the drawing

00:15:28 P1

Possibly to the left here and then move right

00:15:39 IW

And erm would it be a complete animal or a partial animal

00:15:44 P1

Erm probably multiple complete animals

00:16:01 IW

Okay if you're happy with that wall we can move onto the last one

Cave 3: Wall 3 (Control)

00:17:05 IW

Yep so this wall

00:17:26 P1

Is this all of this?

00:17:27 IW

Mh-hmm

00:17:57 IW

So do you think this wall would be suitable to paint on

00:18:03 P1

Did you say is it- would this be good to paint on?

00:18:05 IW

Yeah, sorry

00:18:09 P1

Yeah.. I assume that theres nothing actually on here

00:18:14 IW

No there- there's just a blank wall

00:18:19 P1

Erm again there's kind of a lot of empty space, I see a bit more- the natural markings are a bit more suggestive on this wall so you could use this line here to accentuate something.. erm so maybe some antlers or I'd just draw more horses erm

00:18:49 IW

So what animals would you paint

00:18:56 P1

Again I think it's a really big wall it would be open to painting maybe a bigger scene on it so maybe multiple different ones depending on your purpose erm so maybe a herd of say maybe reindeer or ant-reindeer or other deer.

00:19:15 IW

So where would you place them?

00:19:18 P1

Again I'd try to accentuate this because it caught my eye and then maybe build up from there

00:19:35 IW

So would these be complete animals or partial?

00:19:40 P1

Er complete

00:19:43 IW

And why?

00:19:43 P1

Because I think there's the space to

00:20:16 IW

Okay are you happy with that one?

00:20:18 P1

Yeah

00:20:19 IW

Cool

00:20:20 P1

So is that that one?

00:20:21 IW

Yeah that's that one

Cave 4: Wall 1

00:01:48 IW

And this wall in front of you

00:01:58 P1

I recognise this wall... is this now with art

00:02:02 IW

No this is still a blank wall

00:02:11 P1

But I've seen this one before?

00:02:14 IW

Err it's a slightly different one

00:02:24 P1

Again the suggestive horse head is there

00:02:33 IW

So... do you think this wall would be suitable to paint on?

00:02:48 P1

Yeah again to accentuate that but...

00:02:59 P1

I'm not sure about the rest of it... I suppose it would be- it would depend on how much you could paint over these lines or kind of like procure them or what you could do with them.

There's quite a lot of random lines running through the [inaudible].

00:03:21 IW

Erm so what animals would you draw, I know you mentioned the horse...

00:03:26 P1

Yeah apart from the horse

00:03:26 IW

Apart from the horse

00:03:36 P1

Again I might see if I could accentuate some of these lines into something

00:03:44 IW

Anything in particular

00:03:45 P1

Maybe a cluster of these could go up and be antlers of a deer or a reindeer... erm but nothing else really jumps out

00:03:58 IW

So would those animals be complete or partial

00:04:03 P1

Erm probably partial I'm just thinking the room to draw an animal might not be completely there

00:04:39 IW

Okay, are you happy with that one?

00:04:40 P1

Yep

Cave 4: Wall 2 (Panel 4, art visible)

00:05:17 IW

So this a wall you've seen before, but this now has er paintings on so...

00:05:34 P1

Erm this looks like non-figurative art over here

00:05:40 IW

Mh-hmm

00:05:42 P1

I'm pretty sure that wasn't there before

00:05:44 IW

Yeah so this is now with art on so yeah just explore the wall and the overhang

00:05:51 P1

So this is non-figurative?

00:05:53 IW

Mh-hmm

00:05:58 P1

I just like the random lines in boxes

00:06:18 P1

[inaudible]

00:06:38 P1

See here

00:06:44 P1

Erm there's like a partial head of a roe deer here maybe or that other animal that I can't remember the name.. chamay [chamois]

00:07:02 P1

Erm

00:07:07 P1

There's something underneath it but I don't know what that could be

00:07:24 P1

Erm I don't think there's much more I can see

00:07:29 IW

Okay

00:07:35 IW

So for those that you did see why do you think they painted them there

00:07:45 P1

Erm

00:07:47 P1

I dunno because both of them are fairly hidden especially the non-figurative is fairly hidden away... erm the-this painting of the deer erm.. is naturally something you only see once you get past this dip here... so its not something you'd see a lot further away so perhaps the idea was to keep them out of sight. There's nothing really obvious.. all you could see was this red tinge depending on where your attention goes.

00:09:54 IW

Okay well if you're happy with that one we'll move onto the last one

Cave 4: Wall 3 (Panel 1 art removed)

[Separate audio and VR screen recording]

00:02:17 P1

Is it this wall here?

00:02:19 IW

Mh-hmm

00:02:59 IW

So do you think this wall would be suitable to paint on... and why?

00:03:06 P1

Er yeah

00:03:10 P1

Again there's quite a lot of lines on it already which could obscure things

00:03:22 IW

So what animals would you paint on this wall

00:03:33 P1

I can see like... something here? It could be a horse, or using these lines possibly adding horns to make an ibex?

00:04:04 P1

And that would be like only a partial depiction

00:04:09 IW

Mh-hmm

00:04:11 IW

And why would that be?

00:04:14 P1

I think using scale, so if I used that to create the head the scale of the horse may mean you don't have room to draw across here... and the curvature of the wall means it may be easier to fit something in

00:05:04 P1

Again some of the wall has so many natural marks it would be hard to draw.. without them getting in the way

00:05:38 IW

Is there anything else?

00:05:43 P1

Er so there's not... I think there's all sorts of things you could kinda... I think you could- because its such a big wall erm and theres different markings you could try to use them in a different way erm I think you could use the bottom to start a bison here...

00:06:22 P1

But yeah there's nothing else that really jumps out

00:06:32 IW

Are you happy with that one?

00:06:34 P1

Yeah

P2

Cave 1: [Remove 5:56 from time to be in sync with video recording]

Wall 1 (Control)

00:11:18 IW

Great so again just observe this wall with your torch

00:11:23 IW

You can sort of step back, move slightly left to right.

00:12:18 IW

So do you think this wall will be suitable to paint or engrave anything on?

00:12:25 P2

There are some parts that are pretty flat so probably?

00:12:30 P2

And there's also like the er little erm depression in there that could be used to do the little er effects

00:12:47 IW

So if you were going to paint an animal on this wall, what animal would you paint?

00:12:52 P2

Out of those we talked about at the beginning?

00:12:55 IW

Yep or any animal.

00:12:57 P2

Ah. I don't know maybe a mammoth? For it to look bigger?

00:13:06 IW

And whereabouts would you paint that?

00:13:09 P2

So between there's a little bit of a flat that that goes into the depression afterwards.

Coming there to have a little yeah, the effect of like depth.

00:13:22 IW

So where would you start that drawing?

00:13:26 P2

Er, on the flat bit first.

00:13:32 IW

And would this be a complete animal as in like the entire body of the animal? Or would it just be a certain part of the animal?

00:13:39 P2

Ah, I see the with the whole body.

00:13:43 IW

Yeah.

00:13:51 IW

And why? Why would that be?

00:13:54 P2

Because so you know, if I were to see a mammoth, I think it's pretty big.

00:14:00 P2

And so there's enough space for the whole body, and because there's the depth effect.

00:14:06 P2

Maybe it can be represented as really big with the depth effect.

00:14:12 IW

Yeah.

00:14:13 IW

OK, cool.

00:14:15 IW

Are you happy with this wall?

00:14:17 P2

Yep.

Cave 1: Wall 2 (Panel 1, art visible)

00:15:02 IW

So this is a wall that has Palaeolithic art on, some of which is now degraded. So just explore this wall.

00:15:11 IW

Tell me any animals that you see and why you think they might have painted those animals in those particular areas.

00:15:21 P2

I think that here there's a single bison?

00:15:29 P2

Er, the head of the bison

00:15:42 P2

Er I can kinda see a head and here some horns

00:15:51 P2

What was the second question?

00:15:52 IW

Erm why do you think they might have painted animals in that area?

00:15:57 P2

Well, here is because it's pretty easy, pretty accessible.

00:16:00 P2

So you can kind of get to the wall.

00:16:02 P2

It's pretty flat and it's not too, there's not too much little divots everywhere.

00:16:23 P2

Here there might be a.

00:16:26 P2

Part of a female deer or a er a male one

00:16:36 P2

A stag?

00:16:45 P2

Again its really small if I were to just bring my hand luggage with me there.

00:16:48 P2

And it's pretty small compared to the public ones.

00:16:58 P2

Here at the bottom of the wall there seems to be another animal and its body

00:17:09 P2

So it could be a stag or maybe an irish elk or a bison but I can't really see like the face

00:17:21 P2

But maybe more sort of a stag

00:17:26 P2

So, a full body and maybe it's because the wall kind of just dips down to make it look bigger

00:17:58 P2

There seems to be some other bison but I can't really see

00:19:07 P2

I can't see anything else

00:19:09 IW

OK. We'll move onto the last wall then

Cave 1: Wall 3 (Panel 2, art removed)

00:21:36 IW

Great, so it's just this wall in front of you.

00:22:08 IW

So same questions as the first one.

00:22:11 IW

Do you think this wall is suitable to paint on?

00:22:19 P2

A little bit. It could be at the bottom. At the top the edges are really really sharp.

00:22:35 P2

Yeah, just the bottom bit.

00:22:38 IW

So what animals would you paint on that area?

00:22:42 P2

That I'd paint?

00:22:43 IW

Yeah.

00:22:45 P2

Probably.

00:22:50 P2

Some chamois?

00:22:53 P2

And the other, the ibex?

00:23:01 IW

Yes, so whereabouts would you paint those?

00:23:04 P2

Uhm

00:23:07 P2

Kind of towards where there are some markings on the wall.

00:23:14 P2

So they kind of look like mountains maybe?

00:23:16 IW

Yeah, nice.

00:23:19 IW

So where would you start the drawing?

00:23:22 P2

Around here.

00:23:23 IW

Yeah.

00:23:26 IW

And would those be complete animals or just partial?

00:23:30 P2

Uh, complete for like a small size not realistic size maybe.

00:23:35 IW

Yeah.

00:23:39 IW

And why?

00:23:43 P2

Because these animals I would see very far away.

00:23:45 P2

So could only replicate their image as a small animal from far away.

00:23:52 IW

Interesting. Nice.

00:24:03 IW

Well, so if you're happy with that wall. Then that is this cave done.

Cave 2: Wall 1 (Panel 3, art removed)

00:03:14 IW

Yes, so this wall in front of you.

00:03:32 P2

Yeah, all right.

00:03:37 IW

Again just have a look at it first and then I'll ask you some questions

00:03:39 P2

OK.

00:03:58 P2

All good.

00:04:00 IW

Cool. So, do you think this wall would be suitable to paint on?

00:04:07 P2

Yep.

00:04:07 IW

So what would you paint on it?

00:04:10 P2

I don't know, maybe.

00:04:16 P2

Horses, stags, or deers. About animals of the same size.

00:04:22 IW

And where would you?

00:04:25 P2

Just the kind of on the wall, right in front of me.

00:04:31 IW

And where would you start the drawing of an animal?

00:04:38 P2

About here.

00:04:40 IW

Yeah.

00:04:44 IW

And would those be complete animals or partial?

00:04:47 P2

Uhm

00:04:50 P2

Complete I think.

00:04:52 IW

Yeah, and why would that be?

00:04:54 P2

Because it's a big surface with enough room to kind of just draw a lot.

00:05:02 P2

So either a lot of like maybe just heads or a lot or a big one.

00:05:21 IW

Are you happy with that one?

Cave 2: Wall 2 (Control)

00:05:23 P2

Yeah.

00:06:07 IW

Yeah, so this wall in front of you. Again, just have a look at it first and then I'll ask you some questions.

00:06:34 IW

So do you think this would be suitable to paint on?

00:06:38 P2

Yeah.

00:06:41 IW

Uhm, why would that be?

00:06:43 P2

Well, it's like, kind of.

00:06:49 P2

The others were kind of. [Inaudible].

00:06:52 P2

If you wanted to reach above there are rocks that you could like climb on to get to it, because it's a bit high.

00:06:56 IW

Mm-hmm

00:07:00 P2

You could have like [inaudible].

00:07:10 P2

And it would seem more impressive.

00:07:14 IW

So what animals would you draw here?

00:07:27 P2

Maybe reindeers and Irish elk? The one with the really large

00:07:37 P2

Not horns, but.

00:07:37 IW

Antlers?

00:07:38 P2

Yeah, antlers.

00:07:42 IW

So whereabouts would you draw those?

00:07:45 P2

Uhm

00:07:48 P2

So maybe starting that little divot up there.

00:07:52 P2

And just a bit all around, you know.

00:07:55 P2

But starting with that little bit.

00:08:00 IW

And would these be complete animals or partial?

00:08:05 P2

Yeah complete animals. Maybe little scenes of them, maybe?

00:08:09 IW

Yeah.

00:08:12 IW

And why would they be complete?

00:08:14 P2

Pardon?

00:08:15 IW

Why would they be complete?

00:08:19 P2

I don't know, because they could be.

00:08:22 P2

With the shape of the wall, they could be adding some movement maybe. So, it could look more like alive?

00:08:42 IW

Cool. Happy with that wall?

00:08:42 P2

Yeah.

Cave 2: Wall 3 (Panel 2, art visible)

00:10:27 IW

So this is a wall you've seen before, but it now has art on it so.

00:10:34 IW

Explore it with your torch. Tell me what animals you see and why you think they might have drawn those animals in those places.

00:10:53 P2

Alright, so here there seems to be maybe a horse.

00:10:59 P2

It's full size I think.

00:11:03 IW

Yeah.

00:11:05 P2

Hold on.

00:11:14 P2

Well from here because.

00:11:16 P2

It's kind of it. You know, the right.

00:11:21 P2

Like size where you're on height.

00:11:31 P2

There seems to be more also at the bottom, but not in full.

00:11:36 P2

Like the chamois or ibex.

00:11:40 P2

But this time just the head.

00:12:05 P2

And maybe it was drawn down there because someone was drawing it whilst sitting?

00:12:11 P2

But it's easy to reach again.

00:12:34 P2

I don't know, maybe up there there seems to be one or it's simple. I'm not quite sure.

00:12:42 P2

Is that on the wall?

00:13:10 P2

I think that's it.

00:13:11 IW

Cool.

Cave 3: Wall 1 (Panel 3, art visible).

00:03:41 IW

So this is the same wall you've seen before, but it now has art on, so explore and tell me what you see.

00:03:45 P2

Oh right!

00:03:48 P2

Nice. So I see a big bison.

00:03:53 P2

Nice. I really like the fact that they kind of took the, there's a divot up there which forms the spine of the bison and then they used kind of it to accentuate it.

00:04:02 P2

Yeah, it's really nice.

00:04:05 IW

This has to be my favourite.

00:04:07 P2

Yeah, it is really well preserved as well. Nice.

00:04:19 P2

So I think this is the only one I see.

00:04:25 P2

Yeah.

Cave 3: Wall 2 (Panel 4, art removed)

00:05:00 IW

Yeah, so this is.

00:05:04 IW

Kind of interesting bit of wall. So it's got like this overhang and then the back bit of wall. So feel free to explore that for a little bit and then I'll ask you some questions.

00:05:18 IW

By the way, if things flicker a little bit and your vision, that might be because your head's going through that overhang.

00:05:23 P2

Alright.

00:05:24 IW

So the headset will fade to black when you put your head through a wall basically. That's just what's happening.

00:05:39 P2

Alright, all good.

00:05:56 IW

So do you think this wall would be good to paint on?

00:05:59 P2

Yeah.

00:06:02 IW

Erm. Why?

00:06:05 P2

Well it kind of, again the depth thing especially when you have the kind of overhang on top to draw on, to do like big animals and make them seem bigger.

00:06:24 IW

So what animals would you paint on the wall?

00:06:27 P2

Mammoths. Because again they are quite large.

00:06:34 IW

And whereabouts would that be?

00:06:38 P2

So kind of.

00:06:41 P2

On the back wall and then some coming into the crack and onto the overhang.

00:06:49 IW

And where would you start drawing these mammoths?

00:06:54 P2

Probably on the back wall.

00:06:59 IW

Would they be complete or partial?

00:07:04 P2

Both? Some of them like maybe, and then some of them like maybe just a head.

00:07:16 IW

And why would you have that mix?

00:07:22 P2

Again to show like differences. Because you could make a huge one to show like how big the body is and also to make the head really big as well because like I don't think there's enough space to draw a full size mammoth but it could help emphasise like perspective?

00:07:44 IW

Cool.

00:07:52 IW

Happy?

00:07:59 P2

Yep.

Cave 3: Wall 3 (Control)

00:09:01 IW

Great yeah, so this wall in front of you again. Just have a look at it and then I'll ask you some questions.

00:09:27 IW

So do you think this wall would be suitable to paint on?

00:09:30 P2

Yep.

00:09:32 IW

Why do you think that?

00:09:34 P2

Well again, this kind of like it's big, but it's kind of flat, but it has also a lot of divots to take advantage of to paint.

00:09:47 IW

So what animals would you paint on this wall?

00:09:53 P2

So, deers, elk, maybe some reindeers?

00:10:02 IW

And whereabouts would you paint these?

00:10:04 P2

Maybe along the divots to use them for the antlers here.

00:10:12 IW

And where would you start the drawing?

00:10:17 P2

About there

00:10:22 IW

And would this be complete animals or partial, and why?

00:10:27 P2

Partial. Just kind of the heads because again to use these divots as antlers, rather than the body.

00:10:44 IW

Cool. Happy?

00:10:47 P2

Yeah.

Cave 4: Wall 1 (Control)

00:01:59 IW

Yeah, so again just explore it and I'll ask you the same questions.

00:02:07 P2

It's the same one we've seen earlier, right?

00:02:12 IW

Maybe

00:02:16 P2

It's the same less zoomed in though.

00:02:19 P2

So that might be neat.

00:02:28 P2

Yeah all good.

00:02:29 IW

So do you think this would be suitable to paint on?

00:02:33 P2

Yep.

00:02:34 IW

Yeah, why is that?

00:02:36 P2

Once again, the little divots could be taken advantage of to draw animals.

00:02:45 IW

What animals would you draw?

00:02:52 P2

Maybe this time, bison.

00:03:00 IW

Yeah, and where would you draw them?

00:03:03 P2

About there.

00:03:07 IW

And where would you start the drawing?

00:03:11 P2

Same place as well

00:03:15 IW

Would they be complete or partial and why?

00:03:20 P2

Partial because there's a lot of divots and so to use them for the entire body it would maybe be a bit complicated.

00:03:37 IW

Happy with that one?

00:03:38 P2

Yep.

Cave 4: Wall 2 (Panel 4, art visible)

00:04:07 IW

Great, so this is the same one you've seen before, but it now has art visible so explore.

00:04:14 IW

Maybe walk back a bit because I think your heads going through the overhang there

00:04:24 IW

Yeah, again, tell me what you see and why you think they have drawn those animals in that place.

00:04:30 P2

Yeah.

00:04:51 P2

There seems to be one here but I'm not sure it's like it's not dark it's more [inaudible].

00:04:59 P2

And I think there's maybe a little head of a bison?

00:05:04 P2

And then there.

00:05:09 P2

But it seems to be a big place when you're sitting down and just scratching at the wall.

00:05:18 P2

Maybe there's this one.

00:05:26 P2

I can't quite see what it is.

00:05:31 P2

Weirdly enough to me looks like it's a crocodile but uh.

00:06:27 P2

I think maybe just this right side is a good place to just have.

00:06:28 P2

It seems close to the floor to just sit down and draw.

00:06:58 P2

I can't see any more, I'm sorry.

00:07:00 IW

No, that's okay.

Cave 4: Wall 3 (Panel 1, art removed)

00:08:14 IW

So again just have a look at this wall, and I'll ask you the same questions.

00:08:33 P2

Is this the same wall as earlier as well?

00:08:38 IW

Yeah, yeah, it's just slightly different now.

00:08:44 IW

Cool, so do you think this will be suitable to paint on?

00:08:49 P2

Yeah.

00:08:50 IW

Why is that?

00:08:55 P2

I think you kind of play with the scale of the wall.

00:08:57 P2

There's a lot of it.

00:09:01 IW

So what animals would you paint on this wall and where?

00:09:15 P2

Like a pack, the hordes of like other bisons or horses maybe.

00:09:24 IW

So where would you draw those?

00:09:29 P2

Kind of starting around here.

00:09:33 P2

Around this general area.

00:09:39 IW

And where would you start the drawing?

00:09:47 P2

Round here.

00:09:51 IW

So would these be complete animals or partial and why?

00:09:59 P2

Complete that like small size again kind of show of a scene, rather than the animal by itself.

00:10:18 P2

Yep.

00:10:22 P2

Yeah.

P3

Cave 1: Wall 1 (Control)

00:00:43 IW

So just explore this with your torch. Firstly, for a few seconds, and then I'll ask you some questions.

00:01:17 IW

So do you think this wall would be suitable to paint or draw on?

00:01:25 P3

I think this bit up here would

00:01:33 P3

And that bit up there I guess you could

00:01:46 IW

So why is that?

00:01:50 P3

It's kind of flat ish, and it's flat up there

00:01:59 P3

And it's almost at eye level

00:02:06 P3

And it's the most eye level part, this section

00:02:11 IW

Cool. So if you were going to draw an animal on this wall, what animals would you draw and where would you draw them?

00:02:22 P3

Like out of the selection that we've just done?

00:02:26 IW

Ideally out of the selection, but if another animal comes to mind then go for it.

00:02:28 P3

Because I'd draw a penguin.

00:02:32 IW

[laughing].

00:02:36 P3

I feel like it's a bison or something like that.

00:02:44 P3

Like a chunkier animal.

00:02:47 IW

Yeah.

00:02:47 P3

It just feels like a relatively big, substantial place to put it on.

00:03:03 IW

So where would you start that drawing, if you were going to draw it?

00:03:06 P3

It depends on like.

00:03:08

I'd put the head up here and that like the body kind of thing. Although I'd probably put little legs on it. But I'd like to use as much as that as the body as I could and then try to stick the head up there.

00:03:30 IW

So this would be like a complete animal. So why is that? Rather than part of an animal?

00:03:37 P3

It just feels like the shape of a bison.

00:03:42 P3

And you might only get like a

00:03:52 P3

Erm. Because of the shape of it. The shape of it.

00:03:53 P3

It's got like a little bit there where the bison's chest would be. And like a little tail going down there.

00:04:03 P3

This looks like a bison shape.

00:04:06 P3

I couldn't do like a mammoth because there isn't any space for the tusks.

00:04:11 P3

Yeah.

00:04:12 IW

Cool.

Cave 1: Wall 2 (Panel 1, art visible)

00:04:45 IW

So this wall in front of you has Palaeolithic art visible. So just explore it. Are you okay with the wire?

00:04:52 P3

Yeah.

00:04:54 IW

So yeah again, just explore it with your torch. Tell me what animals you see and also why you think they might have drawn animals in those places.

00:05:10 P3

It's not along here?

00:05:10 IW

Yeah, it's just that bit.

00:05:52 P3

I feel like that's part of an animal, with its little horn part here.

00:06:15 P3

An ibex or something? It's got the little horns.

00:06:20 P3

I want to say this one looks like a little [inaudible]

00:06:40 P3

Oh, there's something down there.

00:06:56 P3

I want to say there's a smaller animal there, but I'm not sure what I'm basing that on.

Except from the fact its lower down. I don't that's a horn, I think that's just a [inaudible].

00:07:14 P3

I don't want to offend it but I don't think that could be a deer.

00:07:21 P3

More.

00:07:28 P3

I'd say.

00:07:32 P3

A bison for that.

00:07:35 P3

And that's not a horn, I don't think.

00:07:52 P3

I don't want to offend their artistic abilities, but it's just a big mess.

00:08:10 P3

I feel like there's a face there.

00:08:16 P3

It looks like he's looking down.

00:08:21 P3

You've got its eye and [inaudible]

00:08:29 P3

Or maybe I'm looking at it the wrong way.

00:08:51 P3

[inaudible]

00:09:11 P3

Yeah, hey! There's a horse up there.

00:09:15 IW

You got so excited then!

00:09:16 P3

I did! 00:09:26 P3

Some type of [inaudible] head, so maybe a deer but not a stag because it's not big enough horns for that.

I couldn't see it because I was focusing on this back here.

00:09:23 P3

There's a little horse kind of.

00:09:26 P3

Some type of [inaudible] head, so maybe a deer but not a stag because it's not big enough horns for that.

00:09:36 P3

But it's definitely something there. A horse or a deer.

00:09:55 P3

It reminds me of Christmas.

00:10:10 P3

I think that's something there but.

00:10:41 P3

One, two, three, four

00:10:44 IW

You don't have to identify everything because it is difficult.

00:10:50 IW

So when you're happy just let me know and we can move onto the next one.

00:10:52 P3

I swear there's a red mark by the ceiling that's meant to be part of an animal

00:12:10 P3

That's probably the best I'm getting out of this, I had my excitement with the horse.

00:12:18 IW

So happy to move on?

00:12:20 P3

Yeah I'd say I'm happy.

Cave 1: Wall 3 (Panel 2, art removed)

00:30:11 IW

So again just take a look at the wall in front of you, and then I'll ask you a few questions.

00:30:51 IW

So do you think this wall would be suitable to paint or draw on?

00:30:55 P3

I think it could be suitable, yeah

00:30:58 P3

More suitable than the first one.

00:31:01 P3

Yeah, I think a massive flat [inaudible].

00:31:09 IW

So if you were going to draw animals on this, what would you draw and where?

00:31:15 P3

I'd put a mammoth either fully covering the bottom or either do deer or

00:31:24 P3

I'd either put one big animal or quite a few other, like horses and deer

00:31:47 IW

And where would you start the drawing?

00:31:53 P3

I'd probably start just here.

00:32:00 P3

Then move left to right but yeah probably up there.

00:32:06 IW

And would these animals be complete, so the entire body, or partial like just the head or something?

00:32:15 P3

Yeah, probably a complete animal here and then people here with spears.

00:32:24 IW

And why would they be complete and?

00:32:27 P3

I don't know. Just because it feels like there's nowhere for it to be incomplete.

00:32:35 P3

I imagine it starting with the body coming out to the side sort of seems sensible.

00:32:44 P3

And then another animal in this patch here.

00:32:50 P3

But you might as well finish it.

00:32:55 P3

If I did it up there in maybe this little gap would stop me from

00:33:24 IW

Are you happy with that wall?

00:33:27 IW

Great.

Cave 2: Wall 1 (Panel 3, art removed)

00:02:50 IW

Yeah yeah, so just yeah, this wall in front of you. So just take a few seconds to look at it and then I'll ask you some questions.

00:03:24 IW

OK, so do you think this wall would be suitable to paint on?

00:03:28 P3

I think it would be as its a bit more simple than some of the other ones.

00:03:34 P3

But I feel like with the other ones I wanted to do like a big bison or a mammoth but I don't feel like you could on this, so it would have to be part of an animal.

00:03:48 IW

So why is that?

00:03:50 P3

It just isn't very uniform I guess. It's got bits sticking out, bits going in.

00:04:03 P3

Unless, no.

00:04:09 P3

No, it's probably yeah I don't know either part of an animal. I guess that could be like a trunk and this could be an eye and its a massive mammoth.

00:04:21 P3

But yeah something littler.

00:04:23 IW

So yeah, if you are gonna paint on this wall, what animals would you paint?

00:04:36 P3

Maybe like an ibex or something small but with horns.

00:04:41 IW

And where would you draw those?

00:04:45 P3

Maybe like.

00:04:48 P3

Here.

00:04:53 P3

I don't think I'd do anything here.

00:04:58 P3

So either on there or on this little bit there.

00:05:01 P3

I might do two different animals. With this little line being the divide.

00:05:09 IW

So where would you start drawing?

00:05:11 P3

Uhm, I'd start it here.

00:05:17 IW

And would they be complete animals or partial and why?

00:05:23 P3

They would be complete.

00:05:25 P3

I feel like maybe I'd start with this little like C part there and draw the body part there.

00:05:41 P3

Maybe like a little [inaudible] in here.

00:05:46 P3

Yeah.

00:05:48 P3

That's probably what I'll do.

00:05:52 IW

Cool.

00:05:54 IW

So if you are happy with that one?

00:05:54 P3

Yeah

Cave 2: Wall 2 (Control)

00:06:28 IW

Yeah, so it's this wall in front of you.

00:07:02 IW

So again, do you think this will be suitable to paint on and why?

00:07:13 P3

I want to say no.

00:07:17 P3

Or it is less suitable

00:07:22 P3

Because you've got to climb up on this.

00:07:30 P3

One of the points that are eye level I don't think you could really.

00:07:41 P3

Were they shorter?

00:07:45 IW

They were probably around our height.

00:08:09 IW

So if you were going to draw animals on this wall, what would you draw and where would you draw them?

00:08:16 P3

I would draw something little, definitely.

00:08:26 P3

If I could stand on this rock then I could probably draw there, that's probably the best place.

00:08:34 P3

Because that looks smooth.

00:08:43 P3

But yeah probably up there and maybe some of those in the rock.

00:08:52 IW

So where would you start that drawing?

00:08:56 P3

I'd probably start from here.

00:08:59 P3

And following the lines, one two three four there

00:09:10 IW

And would this be a complete drawing or partial?

00:09:13 P3

Yes, I think complete

00:09:17 IW

And why is that?

00:09:20 P3

I feel like if I've got four legs I might as well do the body and the head as well.

00:09:31 P3

Maybe placing its head here.

00:09:52 IW

Are you happy with that one?

00:09:54 P3

Yeah.

Cave 2: Wall 3 (Panel 2, art visible)

00:10:57 IW

OK, so this is a wall you've seen before, if you remember from yesterday?

00:11:02 IW

That now has art visible on it, but some of it is degraded, so just take some time to look at the wall and then tell me what animals you see depicted on the wall and why you think they might have drawn those animals in those areas.

00:11:49 P3

Right

00:11:51 P3

Here.

00:11:53 P3

Listen, I don't... a horse? It looks a bit like a horse.

00:11:59 P3

Here you've got the snout.

00:12:05 P3

There's a horse there.

00:12:08 P3

Something here.

00:12:14 P3

But God knows what that is. But it's got the same kind of dark lines as that.

00:12:19 P3

And then also.

00:12:21 P3

I think there's something up there.

00:12:26 P3

That also looks a bit like a horse that go along.

00:12:33 P3

But, I guess it could be.

00:12:36 P3

Something else.

00:12:41 P3

It's either a horse or a deer.

00:12:49 P3

I'm going to say that's probably a horse.

00:12:54 IW

So why do you think they've drawn those animals in those places?

00:13:05 P3

I guess without.

00:13:10 P3

That would be good for a big animal

00:13:12 P3

Which I guess they've kind of done big animals there.

00:13:17 P3

Up there that's not really good for a big animal and I guess if that is a horse, then a horse's face has enough features on it to be distinguished as a horse.

00:13:39 P3

But I guess any animal is good up there.

00:13:43 P3

It makes sense to have something like that.

00:13:50 P3

I guess maybe.

00:14:26 P3

It looks like the height of a horse, or another animal. I don't know what height horses are, I don't know what height animals were.

00:14:34 P3

I guess maybe that's why there isn't more [inaudible]. Not scale, but.

00:14:58 P3

It also kind of.

00:15:00 P3

That little arched part there, the back of the animal kind of matches the little arch part there on the wall.

00:15:26 P3

An outline [against these].

00:15:44 IW

Cool, when you're happy with this one.

00:15:48 P3

Yeah, that's probably the best bet or I'll go on about the horse up there.

00:15:53 IW

Well, if you want to say more about the horse up there, go for it.

00:16:05 P3

I don't think I've got much else to say.

Cave 3: Wall 1 (Panel 3, art visible)

00:02:53 IW

Left, yeah, so yeah. This is with art on.

00:03:00 IW

So again, take a look at it. Tell me what animals you see and why you think they've drawn them in that place.

00:03:07 P3

There's a big old bison.

00:03:09 IW

Yeah.

00:03:12 P3

Let's see.

00:03:14 P3

Probably the only thing.

00:03:16 P3

Yeah, that's kind of the whole thing.

00:03:20 P3

Like the curve where the rocks are dented as well matches the back arch.

00:03:28 P3

There are cracks where, yeah.

00:03:32 P3

Yeah. It's quite cool.

00:03:36 P3

Is this actual?

00:03:40 P3

Is this like actual cave art?

00:03:42 IW

Yeah, yeah, so this is from a cave in Spain. Yeah, this one I think is probably one of my favorite examples.

00:03:50 P3

Yeah, no it's definitely.

00:03:56 P3

It just works.

00:03:58 P3

Yeah, the rocks, the curves. Yeah, it's a big wall that kind of fits a big animal thing.

00:04:31 IW

Cool.

00:04:32 IW

Are you happy with that?

00:04:34 P3

Yeah. Just looking at it that's all.

00:04:36 IW

Yeah, you can take a few more seconds if you want.

00:04:40 P3

Yeah, it's cool.

00:04:48 P3

Right. I'm good.

Cave 3: Wall 2 (Panel 4, art removed)

00:05:11 IW

Cool, yeah, so it's this wall and this is like a bit. Erm. yeah, has an interesting.

00:05:22 IW

Like morphology to it, so yeah, you've got that overhang you just passed and then that back wall, yeah.

00:05:42 IW

Cool. Well, I'll just give you a few seconds to explore that and then I'll ask you some questions.

00:06:05 IW

OK, so do you think this wall would be suitable to paint on?

00:06:12 P3

Erm. I guess. Maybe like a 3 or 4 out of 10.

00:06:29 P3

I wouldn't go onto those parts.

00:06:32 IW

And why is that?

00:06:36 P3

This bit comes out, it's not the animal erm.

00:06:44 P3

But then there's these bits there.

00:06:53 P3

Bits that stick out.

00:06:55 P3

You know could get in the way.

00:07:02 P3

Yeah I guess that's.

00:07:06 P3

It's an alright wall.

00:07:07 P3

I could draw little animals here.

00:07:11 IW

And the overhang as well.

00:07:13 P3

The overhang?

00:07:14 IW

Yeah.

00:07:21 P3

Again, I don't know if it's suitable to draw on. But it's good enough.

00:07:34 IW

So if you were going to draw animals on this wall, what animals would you draw and where would you draw them?

00:07:43 P3

I'd draw them on there because there's this giant bit here.

00:07:51 P3

Like when I came to it I was like "woah".

00:07:55 P3

And then something smaller here, maybe.

00:08:01 P3

I don't know, either elk or doe. Or something small like an ibex.

00:08:14 P3

But yeah, something small here.

00:08:20 IW

And where would you start those drawings?

00:08:26 P3

I'd probably start there.

00:08:28 P3

And come down.

00:08:45 P3

But yeah that sounds right I'll put something there.

00:08:47 IW

So would those be complete animals or partial animals and why?

00:08:52 P3

Partial animals on those two bits, and then a complete animal on here. And then my ibex would probably just be a head and its neck maybe on there.

00:09:13 IW

And why would they be partial?

00:09:19 P3

There's not really much room.

00:09:24 P3

If you'd draw it small though, I feel like there's no point in drawing a small animal. A small complete animal.

00:09:33 P3

Especially on here.

00:09:46 P3

I'm not sure where else it could be.

00:10:03 P3

Yeah I'm happy with my silly replies.

00:10:35 IW

OK. If you're happy with that one we can move on?

00:10:40 P3

Yeah.

00:10:41 IW

Or do you want a little bit more time?

00:10:43 P3

I feel like I'm getting. I don't know if it's more elk vibes.

00:10:51 P3

This little bit here sticking out. You've got like a few antlers there. And then like a long part, neck down here.

00:11:01 P3

Yeah. And some here. Like a little ear or something vibes.

00:11:04 P3

I might do a reindeer on there.

00:11:08 P3

Yeah but here instead.

00:11:13 P3

So an elk thing up there.

00:11:16 P3

Yeah.

00:11:18 P3

Yeah. I'm getting reindeer vibes.

00:11:18 P3

OK.

Cave 3: Wall 3 (Control)

00:12:10 IW

Yep, so just this wall.

00:13:03 IW

So do you think this wall would be suitable to paint on?

00:13:07 P3

Nothing yet.

00:13:10 P3

I didn't like this bit at first because I thought it was too dark maybe it wouldn't match.

00:13:20 P3

And I got people vibes from that, like stick men.

00:13:23 P3

But also, that little bit there could be nice to be like the back end of an animal and follow that curve around and have like a like a horse or a cow. Maybe a deer? No not a deer.

00:13:48 P3

That's quite a large backside so maybe a bison?

00:13:54 P3

A bison or a horse maybe.

00:13:56 P3

So start here.

00:13:58 P3

Finish it off around here somewhere.

00:14:05 P3

And yeah probably.

00:14:09 P3

Probably nothing up there I guess.

00:14:13 P3

I can't really reach higher than that so.

00:14:20 P3

So I'd just draw down here.

00:14:33 P3

People up there but that would be like a primary school stick man.

00:14:50 P3

Yeah I can't really get high enough to reach those.

00:15:03 IW

They've sort of answered the next couple of questions. So I'll jump to where would you start your drawings?

00:15:08 P3

Right, here yeah.

00:15:12 IW

And would these be complete animals or partial?

00:15:17 P3

This would be complete. You could go up around and back down and it's head here. This line would be the bottom of its jaw and front leg here. Boom, whack a belly on there. Yeah.

00:15:35 IW

And why would that be complete?

00:15:43 P3

I feel like that bit there, that bit there is sticking out as the back end of an animal. So I can kind of understand drawing the head of an animal and not finishing the body, but there's not much point drawing an animal's backside and not finishing the rest so.

00:16:37 IW

Cool, just let me know when you're happy.

00:16:45 P3

Yep. I'm good.

Cave 4: Wall 1 (Panel 4, art visible)

00:03:34 IW

Cool, so this is the one you saw before that and now has art on. So again, just explore and tell me what you see and why you think they might have drawn certain animals in those areas.

00:03:55 P3

I feel there's something there that wasn't there before.

00:03:58 P3

Oh, that's a good one. That's a little animal.

00:04:02 P3

OK. Like an ibex or something.

00:04:08 P3

I don't think there's. Oh this might be a horse. I'm going to say there's a horse as well.

00:04:18 P3

Either horns or ears. But something little and elegant. So yeah an ibex or with the antlers thing.

00:04:28 P3

Probably the antlers thing.

00:04:32 P3

That's all I'm going to say about it.

00:04:40 P3

A little bit disappointed that they didn't go for my idea for an elk there. But you know, each to their own.

00:05:02 P3

There's something down there.

00:05:14 P3

I want to say that's the back end of the animal?

00:05:19 P3

I thought, back end of an animal here and then like a [inaudible].

00:05:34 P3

Maybe? Maybe bison. I want to say bison but it's not very clearly bison. It looks like it's grazing.

00:05:50 P3

It's head's down.

00:05:57 P3

Maybe? Maybe they started at the back end and then got to the front and didn't have space for the head.

00:06:16 P3

But I'm not an expert in art.

00:06:19 P3

Quite possibly.

00:06:31 P3

I think there are three animals.

00:06:54 P3

There is another one in there.

00:07:04 P3

Is that another animal? With the legs?

00:07:33 P3

Yeah, something there, crazy. And then, something here with cute little horns.

00:07:48 P3

Huh? That looks like a big old moose. With the neck there and a smile, the eye. I'm satisfied.

00:08:14 IW

So why do you think they might have drawn those animals in those specific areas?

00:08:19 P3

I guess if you're going to draw here you have to get relatively low down to a certain extent to draw the bottom. I guess it's easier to lie down than to crouch.

00:08:43 P3

I don't know. I feel like it's.

00:09:06 P3

I think that's the full body there, unless I'm wrong? But also that's quite strenuous so to draw the full body here.

00:09:23 P3

Or maybe I'm lazy.

00:09:28 P3

Yeah.

00:09:44 P3

That's the first thing you see.

00:10:02 P3

I guess you have to be relatively close to see.

00:10:21 P3

Or a horse? That's not a horse is it?

00:10:24 P3

With it's belly here, and then it's head here and the back of its neck and mane.

00:10:33 P3

I didn't see that. I was focused on the big moose on there.

00:10:45 P3

Maybe I can see another horse in the distance now? I don't know why.

00:10:49 P3

Horse.

00:10:52 P3

And an ibex there or antelope. Maybe there's lots of horses. The one there might be the back of the horse. It's relatively flat. Yeah I'm going to say that.

00:11:07 P3

I'm happy with that.

00:11:13 IW

So you're happy with this wall. Yep, OK. So if you turn 180

Cave 4: Wall 2 (Control)

00:11:30 IW

Yeah, we'll do this one that's right in front of you.

00:12:22 IW

OK, so do you think this wall would be suitable to paint on and why?

00:12:26 P3

Yes

00:12:30 P3

It's flat, there's lines already on it so those are some starting points.

00:12:42 P3

So you can be more creative without actually being that creative, just filling in the blanks.

00:12:59 IW

So what animals would you paint on this wall and where would you paint them?

00:13:03 P3

Right, I would put

00:13:05 P3

I feel like I'm cheating here.

00:13:09 P3

Like here, like a big blocky animal there like a bison or something big horns coming out there's two lines set of horns.

00:13:20 P3

And then that's like the arch of its neck

00:13:25 P3

Yeah, the arch of its body comes down here. Or I'd put the head here and it would be a smaller animal. Maybe something like an antelope, like the curvy parts are where its horns would be.

00:13:39 P3

Or like a horse?

00:13:44 P3

Horse down here.

00:13:51 IW

So I think you're just walking through the rock at the bottom, which is why it's going a bit like, yeah, flickery.

00:13:56 P3

But I'd definitely try to make use of those lines. But I would only do one animal on this.

00:14:06 IW

And where would you start that drawing?

00:14:09 P3

I would start start here.

00:14:14 IW

Would it be complete or partial?

00:14:17 P3

Yeah. It would be.

00:14:20 P3

Ah.

00:14:26 P3

Complete, yeah, I'd probably do that. Head there, antelope and horns going back and front legs coming down, maybe not all the way here. Back up, probably use that as the back leg and finish it round there and come along.

00:14:48 P3

Yeah, I'll probably scrap the bison in the end.

00:15:00 P3

Probably do that if I could reach.

00:15:16 IW

Happy with that one?

00:15:17 P3

Yeah.

Cave 4: Wall 3 (Panel 1, art removed)

00:15:49 IW

Cool.

00:16:56 IW

OK, so do you think this wall would be suitable to paint on?

00:16:59 P3

Yeah.

00:17:02 IW

And why is that?

00:17:05 P3

I guess it's not.

00:17:07 P3

It got darker patches, but also like lighter parts so I guess it would stay and the colours would show up.

00:17:17 P3

There's a couple of red bits there. I guess the lines would show up.

00:17:26 P3

Especially when you walk towards it there

00:17:42 IW

So what animals would you draw on this wall? And where would you draw them?

00:17:47 P3

Right. I feel like I'd do one animal and it would probably be, surprise surprise, a bison.

00:18:01 P3

I feel like I want to make use of this orange splodge here. The colours on there would be its back, maybe its head here, it's a relatively flat head which is why I'd draw a bison.

00:18:21 P3

So it would come along and then a smaller back leg there. Curves around and then yeah, kind of make use of the dark patch.

00:18:40 P3

Yeah and anything else would be too high or too awkward to do I guess.

00:18:54 P3

If I'm putting that there no-one wants to be looking at the high place there.

00:18:59 P3

Big old bison.

00:19:06 P3

Maybe a horn.

00:19:40 P3

Yeah, that's what I'd do. Relatively level as well so.

00:19:48 IW

So where would you start the drawing?

00:19:55 P3

I'd start it at the back here, do the back arch and then the head and then come down and finish at the back here.

00:20:07 P3

Because there's already kind of a line there to start it off.

00:20:16 IW

So it would be complete, why would you draw it as complete?

00:20:24 P3

It's big muscular forearms out there, that's kind of suggesting.

00:20:34 P3

It's either kind of, but the orange smudge there, doesn't really make sense for me to just half do it

00:20:46 P3

That's going to be the most of it.

00:20:49 P3

And the rest is just very tiny here.

00:21:35 P3

And there's too much going on up there.

00:21:39 P3

And there.

00:21:46 P3

Yeah, that's what I'd do.

00:22:49 IW

OK are you happy with that one?

00:22:57 P3

Yeah.

P5

Cave 1: Wall 1 (Control)

00:04:22 IW

So yeah, it's sort of this area and then a little bit to your right as well, so I'll just give you like a minute to take a look at the wall initially, and then I'll ask you some questions.

00:04:49 IW

Yeah, so if you made a little bit to your right as well. Yeah, using the trackpad, there's a bit over there too.

00:04:58 P5

I don't know if I'm actually looking at the right place.

00:05:00 IW

Yeah, no you are, yeah.

00:05:02 IW

I can see what you're seeing, so don't worry.

00:05:03 P5

Okay.

00:05:30 IW

So do you think this would be suitable to paint or draw on?

00:05:37 P5

Uh, yeah, I'd probably say so. Especially like on the thinner and smoother surface here.

Maybe on the inside of this sort of arch as well.

00:05:58 IW

Cool, and why do you think it's suitable?

00:06:02 P5

Well the like smoother area you've got like a lot of area too work and there's a bit of sort of bump to it, but like overall you can get like a pretty standard drawing onto it like a painting. And then for the arch bit I'd probably say there are quite a few smaller areas that are still flat even though it's curved.

00:06:41 IW

So if you were going to paint animals on this wall, what animals would you paint?

00:06:47 P5

I probably go for.

00:06:53 P5

A horse, yeah a horse probably.

00:06:57 IW

Yeah, and where would you paint it?

00:06:59 P5

I'd paint the horse like on the flat area.

00:07:04 P5

Like on the right, because I feel like it's pretty easy with like the flatter surface to be able to draw a horse more than the other animals.

00:07:17 IW

And where would you start the drawing?

00:07:20 P5

Should I point of just.

00:07:22 IW

Yeah you can like move your torch and direct or.

00:07:24 P5

I'd probably start my drawing.

00:07:28 P5

Uh, sort of near the bottom edge of it and then sort of like move up as I went.

00:07:33 IW

Yeah.

00:07:38 IW

And would this be a complete animal? So like the entire body or just part of an animal? So like just the head or something?

00:07:47 P5

Well, I'd probably say a complete animal, especially with the amount of space you have.

00:07:59 IW

So you're happy with that wall.

00:08:02 P5

Uh, yeah.

Cave 1: Wall 2 (Panel 1, art visible)

00:08:44 IW

Yeah, keep going until you light up a wall in front of you. So this is a wall that has Paleolithic art visible, a lot of which is now degraded. So just take a look like before and.

00:08:59 IW

And then tell me what animals you see and what animals you think have been drawn on this wall. And then maybe why you think they've drawn them in those particular areas.

00:09:12 P5

Am I alright to take a step back?

00:09:13 IW

Yeah, yeah.

00:09:24 IW

And you can get closer. You can crouch down like just explore it.

00:09:40 P5

I'm I'm not entirely sure, but I think I see maybe like a bison.

00:09:48 P5

Sort of near the lower centre area of it.

00:09:54 P5

I'm not sure if this is like the screen, like the actual headset is being a bit funny. Its sort of jittering like the image.

[discussion about glitch]

00:13:09 P5

Yeah, so I think that there's definitely another bison over here as well.

00:13:28 P5

I feel like there's another animal here that I can kind of make out.

00:13:33 P5

But I can't really identify what it was.

00:13:54 P5

I don't think I can see any more.

00:13:58 P5

I can't listen.

00:14:06 P5

Uh, maybe that like nearby in like the area, so it might be like telling other people like what bison are nearby and stuff for hunting purposes. It could also like maybe, not commemorate, but show that their a part of this land like their in the landscape and that its the right environment for bison.

00:15:00 IW

Do you want to move on to the next wall?

00:15:02 P5

Yeah.

Cave 1: Wall 3 (Panel 2, art removed)

00:16:22 IW

Well, so it's this wall in front of you. Again. Just take a minute to explore the wall, look at it, and then I'll ask you some questions.

00:17:53 IW

Cool, so do you think this wall would be suitable to paint on?

00:17:58 P5

Yeah.

00:18:00 P5

There's definitely like a lot of room here. It's quite sort of flat but there's also like areas where it's like not flat but it's still suitable to draw on. It's also quite sort of like boxed in with the walls surrounding it so I feel like this is like a good place to draw.

00:18:32 P5

Also like the texture of the wall, like most of it, like sort of like seems the same. So again it's probably quite good to draw on for that reason as well.

00:18:45 P5

The only things that probably prevent it from, well this like up above the cracks in the wall and stuff. But apart from that yeah.

00:19:00 IW

Uhm, So what animals would you paint on this wall?

00:19:06 P5

Uh. I'd probably say a.

00:19:10 P5

Like a bison I feel like. I feel like that's a good sort of animal maybe.

00:19:17 P5

A stag as well. I mean an Irish Elk.

00:19:20 P5

Well, I mean, something that's like a bit bigger. Maybe a mammoth as well? I feel like this is maybe where you'd choose a bigger like rounder animal.

00:19:41 IW

And where would you paint these animals?

00:19:45 P5

Uh. I definitely. If I was drawing like multiple, I'd paint definitely one sort of on the left side. Uh. and like probably put two, sort of one at the top and one on the bottom in the centre areas.

00:20:02 P5

And then definitely one maybe two over here like on the right. So I wouldn't like go any higher than sort of like where the cracks in the wall are here. Like where there are holes and stuff.

00:20:14 IW

And where would you start these drawings?

00:20:16 P5

I'd probably start sort of at the top center.

00:20:21 P5

Uh and then draw sort of like left and right, and then like the bottom.

00:20:37 P5

I feel like a mixture.

00:20:40 P5

So on the sides they'd probably be partial.

00:20:45 P5

But then maybe the center one would be like complete.

00:20:52 IW

And why is that?

00:20:54 P5

Uh, sort of just like the best sort of space and the stone suggests a more complete drawing could be done on that side and that area. But then like on the other side I feel like it might just be easier to draw a partial drawing and sort of still represent the animal.

00:21:17 P5

And I feel like it would be less hassle to do it.

00:21:27 IW

So if you're happy with that one, that's this cave done.

Cave 2: Wall 1 (Panel 3, art removed)

00:03:24 IW

Cool, so yeah again just take a minute to look at wall and then I'll ask you some questions.

00:04:10 IW

OK. So do you think this wall would be suitable to paint on?

00:04:14 P5

Uh. Yeah. I'd say.

00:04:16 P5

Again sort of the indent of the wall there's quite a lot of space.

00:04:22 P5

And also it sort of. Like you could definitely sort of like stand on the top bit of this, sort of like where the wall forms and sort of paint there. Also like on the edge of the wall and the right as well. I feel like that's also a good place. That sort of stands out and sort of in the center indent of the wall as well it's a pretty clear area. It would be pretty noticeable if you were going to paint there.

00:04:53 P5

You could probably do a smaller painting on the left as well, but like there wouldn't be a lot of space for it.

00:05:02 IW

Cool, so if you were going to paint on this wall, what animals would you paint?

00:05:07 P5

Probably go for like an antelope or something. Maybe like a few of them.

00:05:16 P5

Maybe other sort of maybe like stags as well?

00:05:21 P5

Yeah, so like in the deer sort of region.

00:05:26 P5

And like maybe have like multiple of them. Sort of like in the center.

00:05:33 P5

But like. Yeah sort of in the center to sort of show off the deer in this area. And you could do the same on like the right, probably not the left though. I don't feel like that as great a place to paint.

00:05:49 IW

Cool, so you've sort of answered the next question, which is where would you paint these animals? So like in that center.

00:05:54 P5

Sorry.

00:05:55 IW

Yeah no, it's fine. So in that area. So where would you start the drawing?

00:06:00 P5

I'd start probably. Like at the top center of the wall and sort of like work my way down.

And I'd probably do the same on the right as well.

00:06:20 IW

And would these animals be complete or just partial?

00:06:24 P5

Uh, I'd probably say complete, but like quite small drawings and like multiple of them.

00:06:34 IW

And why is that?

00:06:36 P5

Uh 'cause it's like more accurate to share like sort of like antelope in sort of like in groups and stuff and it could maybe sort of give an idea of how many there are in the area.

00:06:58 IW

Great so if you want, if you're happy to move on?

00:07:05 P5

Yeah.

Cave 2: Wall 2 (Control)

00:07:37 IW

Well, so again, just have a look at this wall in front of you then I'll ask you a few questions.

00:07:49 P5

Yeah.

00:08:16 IW

OK, so do you think this wall is suitable to paint on?

00:08:21 P5

Only like this on like a very few certain parts, let's say like most of the wall probably not.

00:08:30 IW

And why is that?

00:08:31 P5

Uhm, the sort of like jagged areas at the bottom and on the left and to the right side probably doesn't allow for like a good area to draw.

00:08:47 P5

Like this center area that's a bit more flat that's probably like the best area to draw.

00:08:57 IW

So if you were going to draw animals on this wall, what would you draw?

00:09:02 P5

I'd probably draw an ibex probably I'd draw.

00:09:08 IW

And whereabouts would you?

00:09:10 P5

I'd draw it sort of in the right side of like the center of, sort of near the sort of like crack or like crevice to the right. I'd put it near there I feel like.

00:09:27 IW

Where would you start the drawing?

00:09:29 P5

I'd probably start it sort of in the center above the sort of like rock that protrudes out in the center of the wall.

00:09:40 IW

And would this be a complete animal or just a part?

00:09:44 P5

I would say probably partial.

00:09:47 IW

Yeah, and why is that?

00:09:50 P5

I feel like sort of with the area that's available I feel like partial might be best suited, partial might be the best area to draw on this kind of rock. Complete might be like too much effort for like it not being worth it.

00:10:18 IW

So are you happy with that one? Yeah, OK, so again, if you turn your body 180.

Cave 2: Wall 3 (Panel 2, art visible)

00:11:54 IW

So this is a wall that has Paleolithic art on and you might recognize it from before, so just take a minute to look at it and then tell me what animals you can see on the wall.

00:13:04 IW

So can you see any animals depicted?

00:13:07 P5

Uhm. At the top I'd probably say that looks like a bison probably? Like it's quite wide and it doesn't seem like any of the other animals I could probably guess.

00:13:26 P5

I'm not sure if there is like, I feel like there's an eye here somewhere but I honestly couldn't guess what it was because I guess it's like a partial sort of figure. But yeah the bison sort of stands out.

00:13:49 P5

I feel like that's it really.

00:14:01 IW

So why do you think they drew that animal on that area of the cave wall?

00:14:08 P5

Uh, I mean, it's quite high up so maybe like from different positions you could maybe see it? It also seems fixed onto the rock, they've used as much as they probably could to sort of like draw a bison so it's like a good use of space. Because if they like put it at the center at the front they'd have sort of the sides at the left and the right unless they wanted to make it even bigger, but they sort of like thought this area was the best area to draw it.

00:14:58 IW

So are you happy with that?

00:15:00 P5

I think so, yeah.

Cave 3: Wall 1 (Panel 3, art visible)

00:02:22 IW

Cool, so this is the same wall that you've seen before, but now has the art visible.

00:02:28 P5

Okay.

00:02:29 IW

Yeah so explore it and then tell me what animals you see.

00:03:05 P5

So I'd probably say that it's just one animal. It's, due to the ears and stuff, it's likely a horse maybe? I think.

00:03:28 P5

Yeah, I feel like it definitely wasn't going to be. It was either that or a female deer but I feel like a horse is probably the most accurate representation of it.

00:03:42 IW

Cool, so why do you think they've drawn it in that area of the cave wall?

00:03:46 P5

Uh, so even though it's sort of like indented into the wall, it's still sort of a large space to draw. If you were walking by you'd be able to notice it quite easily. And obviously horses are like quite important for food and stuff so it would be important to know horses were about and stuff.

00:04:21 IW

Happy with that one. Yeah yeah OK so again, if you turn 180.

Cave 3: Wall 2 (Panel 4, art removed)

00:04:56 IW

OK, so this wall you've got like this overhang here that you're looking at. And then if you move forward a little bit and you might need to crouch under the overhang. Yeah, or else it goes a bit glitchy. And then there's this back wall as well. So look at both of those, the overhang and the back wall and then I'll ask you some questions.

00:06:06 IW

So do you think this wall would be suitable to paint on?

00:06:11 P5

Uhm. At the top of like the overhang I feel like there's sort of enough room. There's like some like sort of like [inaudible] to go on.

00:06:31 P5

After it I'd say probably at the top yes but obviously at the bottom its probably not the best place to paint because I feel like because there's not a lot of room it would be quite uncomfortable to paint there.

00:06:48 IW

So what animals would you paint on this wall? Either this back wall or the overhang?

00:06:53 P5

Could it be two different?

00:06:55 IW

Yeah.

00:06:59 P5

On the over area I'd probably paint uh probably female deer, I'd say. Uh and then like at sort of like the back area I'd paint probably reindeer.

00:07:24 IW

And where would you paint those animals?

00:07:27 P5

For the reindeer I'd sort of paint them on the uhm right of the back wall where it's sort of like more open but the wall, it's sort of a similar sort of, it's not as like bumpy because it's a little bit smoother. So you could paint on it without it being completely disrupted.

00:07:53 P5

And then for like the female deer on the overhang, I'd probably say just like where the entrance to like the back wall is. I feel like it's quite easy to reach up there and it seems like quite a good surface to draw on.

00:08:22 IW

And where would you start those drawings?

00:08:24 P5

I'd start with the female deer drawing sort of at the bottom of like the archway so it's more sort of visible to people walking by.

00:08:40 P5

And then, uh, I'd start the reindeer drawings probably uh at the top bit where the surface like, it sort of bumps up a little bit but not too much I'd say.

00:09:02 IW

And would these be complete animals or partial?

00:09:05 P5

Uh, partial. There's enough room to draw but I wouldn't say there's enough room to get a good full drawing in.

00:09:23 IW

And is this the same for the female deer?

00:09:25 P5

Yeah.

00:09:47 P5

Should I?

00:09:49 IW

Yeah, if you're happy?

00:09:49 P5

Yeah, yeah.

Cave 3: Wall 3 (Control)

00:11:07 IW

Cool so again. Just have a look at this wall and then I'll ask you some questions.

00:11:14 P5

Am I alright to do a little 180 or 360?

00:11:19 IW

Yeah, yeah do it.

00:11:47 IW

So do you think this wall will be suitable to paint on?

00:11:51 P5

Oh yeah, I'd probably. Yeah it's sort of like. It's a bit bumpy but it's not, it doesn't like prevent any sort of drawing there. You could draw on most of this wall quite easily.

00:12:11 IW

So what animals would you draw on this wall?

00:12:15 P5

Probably go for the Irish stag uh. I feel like that would be the best place to sort of draw an animal. Especially with large antlers and stuff. Uh, sort of like on this wall there's a big space to draw it.

00:12:38 IW

And where would you draw that animal?

00:12:41 P5

There's either one or two places. there's uh, sort of on this left side, sort of like near the cut into the wall. Or uh sort of in this, there's like a mild sort of indent into the wall like on the right there as well, there's like open space to draw it.

00:13:04 IW

So where would you start the drawing?

00:13:06 P5

I'd start the drawing probably at the top just after the small bump in the wall on the right.

00:13:17 P5

And if I did it on the left I'd start sort of in between the lines or cracks in the wall.

00:13:29 IW

And would these be complete animals or partial?

00:13:32 P5

They'd be complete.

00:13:35 IW

And why is that?

00:13:39 P5

I feel like there's enough room to sort of fully sort of draw out a representation of the Irish stag and with its antlers and stuff you need a decent amount of room to do it and I feel like you've got the room to do that.

00:14:07 IW

Are you happy with that one?

00:14:08 P5

Yeah.

Cave 4: Wall 1 (Panel 1, art removed)

00:05:13 IW

Cool so again, just take a minute to look at this wall and then I'll ask you some questions.

00:05:50 IW

So do you think this wall is suitable to paint on?

00:05:56 P5

Yeah, like there are two areas. Like the top center of it and also there's a bit like on the right that's not fully symmetrical but I think you could paint there as well.

00:06:15 IW

So what animals would you draw on this wall?

00:06:18 P5

Uh can I say multiple?

00:06:20 IW

Yeah.

00:06:25 P5

So I'd probably draw a stag uhm over the top center main wall, and then a female deer on the smaller right wall.

00:06:38 IW

And so where would you start the drawing?

00:06:40 P5

Uh I'd start the stag probably say where the sort of orangey colour is in the wall. And then the female deer I'd probably start that in the top center area of like the side wall.

00:07:05 IW

So would these be complete animals or just partial?

00:07:09 P5

Uhm. The female sort of deer would be partial but the stag I feel would be like a full drawing.

00:07:20 IW

And why is that?

00:07:23 P5

With like the smaller one with like the side area there's not enough room and it probably doesn't stand out as much as the bigger wall, where there's enough space to draw like a stag.

Cave 4: Wall 2 (Control)

00:08:33 IW

Cool so again, just take a minute to look at the wall and then I'll ask you some questions.

00:09:09 IW

So do you think this would be suitable to paint on?

00:09:13 P5

Yeah, there's a lot of like mostly flat and a few like bumped areas but there's enough space to do like a drawing there.

00:09:26 IW

And so what animals would you draw on this wall?

00:09:29 P5

I'd probably say, like mammoths.

00:09:34 IW

And where would you draw them?

00:09:35 P5

I'd probably draw them definitely sort of more at the top and like sort of the top half of the wall. I feel like it sort of like less sort of cracked in the stone and stuff, and you probably have more like higher quality areas to draw.

00:09:56 IW

And where would you start the drawing?

00:09:59 P5

I'll probably start at the almost like quite high up where there's like a crack that goes across the top and sort of like draw down from it.

00:10:14 IW

And would it be a complete animal or partial?

00:10:16 P5

I'd say complete because there's enough room for it.

00:10:24 IW

You happy with that?

00:10:25 P5

Yeah.

Cave 4: Wall 3

00:10:56 IW

So this is the same one that you've seen before, but it now has art on, so just yeah observe the wall and then tell me what animals you see depicted.

00:12:24 IW

OK yeah, So what? What can you see?

00:12:31 P5

This is some type of drawing at the back wall, but maybe its just like the antlers of an irish elk or the side tusks of a mammoth, but I can't really tell either way.

00:12:56 P5

I mean, like the overarching thing. There's definitely some form of drawing but I can't make out what it is.

00:13:11 P5

I think. I think that's all of them.

00:13:18 IW

So why do you think they chose those areas of the wall?

00:13:23 P5

Uh, I'm not sure exactly what the one on the archway was, but like it seemed quite small so I'm guessing it was like a smaller animal. Uhm. Probably like, it doesn't sort of stand out as much so a smaller drawing makes sense for it, y'know I'm guessing it was sort of a partial drawing. The drawing on the side wall although I couldn't say what it was I know it's sort of like probably a bigger animal and needs sort of a bigger area to draw, and it's probably more of a [inaudible].

00:14:06 IW

OK so if you're happy, then that's us done.

P6

Cave 1: Wall 1 (Control)

00:00:17 IW

So, do you think this wall is suitable to paint on?

00:01:00 P6.

I don't think so.

00:01:07 P6

There seems like a lot of cracks in the wall. So I think it would be difficult for me.

00:01:26 IW

So if you were going to draw animals on this wall, what animals would you draw?

00:01:34 P6

I think I would draw deer. Female deer.

00:01:46 IW

And where would you draw them?

00:01:48 P6

I think almost in the centre of the rock face, because there's spacious places and it feels protected.

00:02:01 IW

And where would you start the drawing?

00:02:05 P6

I would start from the top to bottom.

00:02:13 IW

And would the animals be complete so the whole body? Or would they be partial so just the head for example?

00:02:19 P6

Yeah, I think just the head for the female deer.

00:02:26 IW

And why is that?

00:02:28 P6

Because there's. I think the head of the animal is good enough to symbolise the animal.

Cave 1: Wall 2 (Panel 1, art visible)

00:03:19 IW

Yeah, so this wall has Palaeolithic art on it. So just have a look at the wall and tell me what animals you can see that are painted.

00:03:56 P6

Is there a wrong or right answer or just?

00:04:00 IW

No, just whatever you can see.

00:04:02 IW

Yeah.

00:04:40 IW

So what animals do you think you can see drawn?

00:04:42 P6

I think there's a bird. Also there's kind of a snake along that part.

00:04:57 P6

So I think there's a head of a reindeer maybe, with antlers.

00:05:10 P6

And also there is the bison? I can't really remember how you say. Yeah bison, bison.

00:05:29 P6

Yeah.

00:05:56 IW

So why do you think they've drawn on those areas of the wall?

00:06:03 P6

I think this [inaudible], they made an extra effort to decorate here and they probably needed some meat of goat or mountain goat so by drawing them they instilled their hope or desire into the world and made a wish for these, so yeah I think that's why they draw.

Cave 1: Wall 3 (Panel 2, art removed)

00:08:01 IW

Yeah, so look at this wall for a minute and then I'll ask you some questions.

00:08:47 IW

Do you think this would be suitable to paint on?

00:08:53 P6

I think there used to be art but I think those are a bunch of cracks. So it seems, it needs to be preserving I think more, although there are some pictures on here.

00:09:07 IW

So there are no drawings on this wall at the moment.

00:09:10 P6

Oh okay.

00:09:18 P6

I think it's a. I think it needs to be preserving more.

00:09:25 IW

So do you think this is suitable to paint on if you were going to paint on it?

00:09:30 P6

If it's a small picture I think it would be suitable I think. Not a large picture. A small picture here of one animal, maybe a baby deer or a mammoth.

00:09:52 IW

And where would you draw these animals?

00:09:57 P6

I think I would draw this part at the bottom part because there's more space. I think I could draw the line of this part preserving and this part I would draw the pictures.

00:10:19 IW

And where would you start the drawing?

00:10:26 P6

I think I would start to like do something from right side to the left side.

00:10:41 IW

And would the animals be complete or just partial?

00:10:46 P6

I think I will draw like lots of animals completely. Like small animals. I guess.

00:11:08 IW

Are you happy with that?

00:11:09 P6

Yep.

Cave 2: Wall 1 (Panel 3, art removed)

00:04:35 IW

OK so again just take a minute to look at the wall and then I'll ask you some questions.

00:04:40 P6

Is this the same wall?

00:04:43 IW

No, it's a different one.

00:05:26 IW

So do you think this wall would be suitable to paint on?

00:05:31 P6

I don't think so because the surface is very rough and very uneven.

00:05:46 IW

If you were going to paint animals on this wall, what would you draw?

00:05:52 P6

I will paint a mountain goat because I think this is the perfect animal to depict because the surface looks like a mountain.

00:06:10 IW

And where would you draw it?

00:06:12 P6

I think I will draw. In the center in this area.

00:06:23 IW

And where would you start the drawing?

00:06:25 P6

I'd start from the center.

00:06:28 IW

And would it be a complete animal or just partial?

00:06:31 P6

Just a big head.

00:06:34 IW

Yeah.

00:06:37 IW

And why is that?

00:06:45 P6

Because of instead of just two pictures, a big head would use.

00:06:52 P6

It's more suitable for this area because I guess.

00:07:04 P6

It it could be a kind of good place to draw. It kind of fits in with this area quite well.

00:07:21 IW

OK.

Cave 2: Wall 2 (Control)

00:08:04 IW

OK so again look at this wall and after a minute I'll ask you some questions.

00:08:46 IW

So do you think this wall would be suitable to paint on?

00:08:52 P6

Yes, for some animals.

00:08:59 IW

Yeah.

00:09:01 IW

So why is that?

00:09:04 P6

Because I think this is perfect for sea animals like this area kind of stands out compared to another [inaudible]. It would be a great place to paint the sea animals. Like I can't even see.

00:09:27 IW

So what animals would you paint on this wall?

00:09:29 P6

I think I would draw whales. Yeah whales.

00:09:37 IW

Yeah.

00:09:42 IW

And where would you start the drawing?

00:09:44 P6

I start from this area because its [inaudible] and it would really show the ways gigantic shapes much more than other areas.

00:10:06 IW

And would the animals be complete or partial?

00:10:08 P6

Yes, just complete whales.

00:10:16 P6

Because whales is more an animal of fertility and richness

00:10:39 IW

Great, so if you turn your body 180 again, Yep and then.

00:10:45 IW

Ah, head forwards.

Cave 2: Wall 3 (Panel 2, art visible)

00:11:56 IW

Great, yeah, so it's the same wall but it now has some art visible, so.

00:12:06 IW

Yeah, look at the wall and then tell me what animals you see drawn.

00:12:23 P6

Why is that?

00:13:19 IW

So what animals do you think you can see there?

00:13:23 P6

Because I studied certain animals before I reckon its not this animal, but it seems like a cat here.

00:13:34 P6

Along here.

00:13:38 P6

Mostly things like uh. Fish, like the shell.

00:14:12 P6

I think this is quite simple, like before?

00:14:16 IW

Mh-hmm. It's the same wall as before, just with the art visible now.

00:14:26 P6

Yes.

00:14:32 IW

Anything else?

00:14:36 P6

I think that they are creating some facial expression. Smiling. Like the cat was smiling or. I think there is a facial expression described in this picture.

00:14:57 P6

Yes, that's all.

00:15:00 IW

That's all, yeah.

Cave 3: Wall 1 (Panel 3, art visible)

00:08:16 IW

Yeah, you might need to be a little bit backwards. OK, so this has. Yeah this wall in front of you now has Palaeolithic art on it. So just have a look at the wall and tell me what animals you see.

00:09:30 P6

Should I say?

00:09:30 IW

Yeah.

00:09:32 P6

It looked like a mountain goat with antlers.

00:09:38 P6

And.

00:09:55 P6

Yeah, I think it's a mountain goat with, but I think this looks like.

00:10:13 P6

This could be a small deer that has also the antlers like the reindeer, it could be.

00:10:31 P6

Yeah, this is what I think.

00:10:35 IW

And why do you think they drew those animals on the area of the wall?

00:10:55 P6

I think this kind of answer would be uh showing off masculinity can be, or kind of ward off evil spirits of drawing powerful or strong reindeer or reindeers.

00:11:25 P6

Yeah, that's what I think.

00:11:30 P6

Entirely subjective opinion but uh.

00:11:35 P6

Yeah, yeah, I think it's show off their masculinity or ward off evil spirits.

00:11:42 P6

They create here.

00:11:46 IW

OK, if you turn your body 180 degrees.

Cave 3: Wall 2 (Panel 4, art removed)

00:12:05 IW

Yeah, keep moving forwards. OK so.

00:12:09 IW

There's this little overhang of the wall, and if you move a bit more forwards you're going to have to duck underneath the overhang.

00:12:16 IW

Yep, and move forwards and then there's this back wall. So look at both of these areas.

00:12:21 P6

This one.

00:12:21 IW

Yep, Yep, and then I'll ask you some questions.

00:12:41 P6

It's still, it's like finding a dinosaur.

00:12:48 P6

Something interesting.

00:12:52 IW

So do you think these two areas of the wall are suitable to paint on?

00:13:08 P6

I think that this is really hard to paint on this area because it's diagonal and this is hanging from the ceiling so it would be really hard. You'd have to extract from this rock and use another face.

00:13:28 IW

So if you were going to paint animals on these areas of the wall, what animals would you paint?

00:13:36 P6

I would draw a pair of [inaudible]

00:13:42 P6

In this area.

00:13:53 P6

Yes, I think it is.

00:13:55 P6

It looks like a.

00:13:57 P6

Sand.

00:13:59 IW

Yeah.

00:14:01 P6

And this area is could be.

00:14:06 P6

Yeah, I think this is good.00:14:10 P6

It would be good for um, a mammoth and other animals.

00:14:22 IW

And where would you draw them?

00:14:24 P6

I think this area.

00:14:27 P6

And not so much on the scar.

00:14:37 IW

And where would you start the drawing?

00:14:42 P6

[inaudible]

00:14:47 IW

And would the animals be complete or partial?

00:14:49 P6

I think it would be small animals but across all the canvas.

00:15:00 IW

And why is that?

00:15:01 P6

Uh, because I think it sounds like a very like a.

00:15:09 P6

How do you say? Like the corner of the cave feels very protected and behind this. And if you draw a bunch of mammoths it can represent a group of people who can defend themselves like a small- close community. So I think its kind of a wish for a good community and a group of mammoths for the community. Strong community. Like the archaeology department!

00:15:48 IW

Haha! Yeah you'd draw Durham archaeology.

00:15:51 P6

Yeah.

00:15:57 IW

OK.

00:16:04 IW

So if you turn your body 118 degrees again, Yep, and head up that way.

Cave 3: Wall 3 (Control)

00:16:36 IW

Yep, OK. So again, just have a look at this wall and then I'll ask you some questions.

00:17:10 IW

So do you think this wall would be suitable to paint on?

00:17:14 P6

Yes, I think so.

00:17:16 IW

And why is that?

00:17:40 IW

So what animals would you paint on this wall?

00:17:46 P6

I think uh. I would draw. A big animal at the top, and then a small animal at the bottom.

00:17:57 P6

Because you can replicate a small animal with your eyesight at eye level. But if you go this way it's a bit hard to reach. So I would draw a big animal here to make up for the space and then a small animal in here.

00:18:19 IW

So what animals would those be?

00:18:22 P6

I think uh.

00:18:25 P6

If I were thinking of, I would draw a big. Uh. Mammoths. And then small animals in there.

00:18:46 IW

And where would you start the drawing?

00:18:50 P6

I would start from the bigger one at the top, and then draw the baby mammoths.

00:18:59 IW

And would they be complete animals or just partial?

00:19:01 P6

Yes, they would be complete animals.

00:19:05 IW

And why is that?

00:19:06 P6

I think there's enough space.

00:19:13 P6

And. Yes, most of it will show like a harmonious balance. So you could show like a family.

00:19:26 P6

Like mother mammoths, father mammoths, baby mammoths.

00:19:39 IW

OK.

00:19:43 IW

Are you happy?

00:19:44 P6

Yeah.

Cave 4: Wall 1 (Control)

00:02:41 IW

Yeah, and just look at this wall and I'll ask you some questions.

00:02:46 P6

I feel like it's the same, but it's not the same?

00:02:51 IW

Mh-hmm.

00:03:01 IW

So do you think this wall is suitable to paint on?

00:03:06 P6

Yes.

00:03:08 IW

And why?

00:03:13 P6

I think it's just areas that has a lot of space where you can draw something.

00:03:25 P6

And also these kind of dark corners can be very good for sea animals. It can be described as deep sea. Which is very good.

00:03:43 IW

So what animals would you paint on the wall?

00:03:50 P6

Fish and a school of fish. Or wait. Maybe. Fish for prosperity.

00:04:05 IW

And where would you draw them?

00:04:07 P6

Just there.

00:04:09 P6

In the dark area. It could represent the sea.

00:04:18 IW

And where would you start the drawing?

00:04:20 P6

At the centre. In the centre area.

00:04:26 IW

And would the animals be complete or partial?

00:04:30 P6

It would be a lot of fish so I think complete.

00:04:38 IW

And why is that?

00:04:41 P6

So to wish for prosperity so the fishing is also good like source for food. So if I were the inhabitants of this cave I think I would draw this picture to make my life prosperous in the future.

00:05:09 IW

Yeah.

00:05:11 IW

OK, if you turn your body 180 degrees.

Cave 4: Wall 2 (Panel 4, art visible)

00:05:37 IW

So this is the same wall that you've seen before, but it now has some art visible.

00:05:42 P6

Yeah, some. Looks almost like rouge.

00:05:48 P6

Oh yes, it's something.

00:05:55 IW

Yep, so have a look at the overhang in that back wall and tell me what animals you can see?

00:06:24 P6

This should be animal?

00:06:26 IW

So this is just a sign, so yeah, it's not. It's not an animal this one.

00:06:40 P6

To make this pictures it would be hard. You'd have to sit down and draw.

00:07:23 IW

OK, yeah, there's nothing up there. It's just that. So maybe have a look slightly to the right.

00:08:12 P6

This is interesting, I think.

00:08:14 IW

Yeah.

00:08:16 P6

I think it's shellfish. Probably.

00:08:32 P6

If I look at these pictures. It looks like a bull, probably.

00:08:54 P6

And this part I think is running animals so you could draw a bull or animals who run. Because if you are hunting some horse or maybe. Maybe it is running because of this dangerous creature.

00:09:38 IW

And why do you think they painted them on those areas of the wall?

00:09:43 P6

I think. Is uh maybe for horse they are fearful of the bull, because it is important for hunting animals.

00:10:21 P6

Yeah, that's this one.

00:10:25 IW

OK.

Cave 4: Wall 3

00:11:04 IW

Again just have a look at this wall, and then I'll ask you some questions.

00:11:33 IW

So do you think this wall is suitable to paint on?

00:11:49 P6

I think it was orange or something. So it's not suitable for doing something because there's already a drawing of something.

00:12:09 IW

And what animals would you paint on this wall

00:12:21 P6

I think I would do something like buffalo. Something that has a lot of ivory? Or rhinoceros.

00:12:50 IW

And where would you draw those animals?

00:13:00 P6

I think I would draw this way. So the surface which doesn't have so much cracks, I would draw the buffalo and some animals like rhinoceros or an animal in here.

00:13:30 IW

And where would you start the drawing?

00:13:33 P6

In this place, why?

00:13:39 IW

Uh yeah, where would you start drawing?

00:13:43 P6

Yeah, I would start. I think I would start from the bottom.

00:13:53 IW

And would the animal be complete or partial?

00:13:57 P6

I would be, uh, just partial. The head of the rhino.

00:14:05 IW

And why is that?

00:14:08 P6

Because there is not so much space for the whole animal. Just, I think it looks like a rhino head so you couldn't draw the remainder of this, just the head. So.

00:15:04 IW

OK. Are you happy with that?

00:15:05 P6

Yes.

P7

Cave 1: Wall 1 (Control)

00:00:58 IW

So take a minute to have a look at this wall, explore it sort of move around it, and light up different areas with your torch and then I'll ask you a few questions.

00:01:18 P7

So this is as far forward as I can go. Can I go in the square? Can I move forward in the square?

00:01:23 IW

Uh, yeah, so you can move forward with your trackpad a little bit.

00:01:27 P7

Yeah no this is as far forward as I can go. Can I take like a step forward?

00:01:38 IW

Yeah.

00:02:40 P7

Is this it?

00:02:42 IW

Yes, sorry, I'll just ask you a question a few questions in a second. So yeah, just keep having a look.

00:03:09 IW

OK, so do you think this will be suitable to paint one?

00:03:10 P7

Yes.

00:03:14 IW

Yep, and why is that?

00:03:16 P7

Because this bit is flat and slightly darker so I think it would be quite good to draw on.

00:03:31 IW

So if you were going to paint animals on this wall, what animals would you paint?

00:03:41 P7

Reindeer? I don't know why.

00:03:46 IW

And where would you paint them?

00:03:51 P7

Uhm. 'cause there's like a kind of bit that's a bit bumpy I'd probably do it kind of to the bottom of that. Uhm. And then, I don't know kind of a big herd going up the side of that ridge.

00:04:07 IW

And where would you start the drawing?

00:04:10 P7

I would start it kind of on that part of the curve and draw downwards, following that line.

00:04:23 IW

And would the animals be complete? So like the entire body or just partial? So just like the head or something?

00:04:28 P7

Complete.

00:04:30 IW

And why is that?

00:04:32 P7

Uhm. It would be like a kind of far away view of them, so it would be like a herd of them.

00:04:50 IW

So if you're happy with that one, if you're happy with that wall and your answers there, cool. So if you turn your body 180 degrees, Yep, and then head down.

Cave 1: Wall 2 (Panel 2, art removed)

00:06:22 IW

OK, yeah, so it's just this wall in front of you again. Just take a minute to have a look at it and then I'll ask you some questions.

00:06:55 IW

OK, so do you think this would be suitable to paint on?

00:06:58 P7

Yeah.

00:06:58 IW

And why?

00:07:00 P7

Because it's kind of large and flat and quite easy to draw on.

00:07:09 IW

So if you were going to paint animals on this wall, what animals would you paint?

00:07:13 P7

I would draw three mammoths.

00:07:19 IW

Where would you draw them?

00:07:20 P7

I would draw them right in the centre of it and draw them facing.

00:07:30 IW

And where would you start the drawing?

00:07:37 P7

Probably again start from the top and work downwards.

00:07:43 IW

And would the animals be complete or partial?

00:07:46 P7

They'll be complete, but head on so.

00:07:55 IW

And why is that?

00:07:58 P7

Because it's quite a large wall. I think it would be quite imposing to have the three mammoths looking out.

00:08:19 IW

Are you happy with that one? Yep, say if you turn your body 180 so you're back to get full and sort of go back the way you came.

Cave 1: Wall 3 (Panel 1, art visible)

00:09:46 IW

So this wall in front of you is a wall that has Palaeolithic art visible. So again just take a few minutes to explore it, feel free to like move around it, crouch or like look up and things like that. And then once you've had a good look, tell me what animals you think you can see depicted on the wall.

00:10:11 P7

Ooh.

00:10:13 IW

And then why you think they've chosen those areas of the wall to draw the animals.

00:10:13 IW

And then why you think they've chosen those areas of the wall to draw the animals.

00:10:40 P7

Is that? Uhm. Is it an antelope there? It looks. Is that the one with the short horns?

00:10:52 IW

Yeah, so antelope have short horns.

00:10:56 P7

Or no, it's so it's not the the carved bits, are they part of the art? Or are they?

00:11:13 P7

There, is that like a stag or a reindeer here.

00:11:18 P7

Can you see where I'm looking?

00:11:20 IW

Yes, yeah.

00:11:30 P7

Yeah, I would say that's maybe, probably a stag?

00:11:42 P7

And then it's got.

00:11:43 P7

So it looks like maybe there was like a few of them. Maybe like a herd, a group of them across there.

00:11:53 P7

So it's a very it's a big area of uninterrupted stone. To have like a whole load of them moving across there.

00:12:19 P7

This is tricky.

00:12:31 P7

Maybe I'm thinking about it more, too practically because this would be a good space because it is probably the easiest place. Also, I assume it's eye level? I don't know if I'm.

00:12:42 IW

Yeah, so this is sort of how it looks in real life. So, the right dimensions and things.

00:12:47 P7

Yeah.

00:12:55 P7

I suppose having it kind of go upwards almost makes it look like it's on a hill, with the line.

00:13:05 P7

I can't really work out what the other marks are really.

00:13:26 P7

I think if you ask me a question about what I would do here, I would do quite similar. I don't know, it makes sense to have a side view of animals going across this, like moving across it.

00:13:50 IW

Do you want to keep exploring it or you happy?

00:13:52 P7

Yeah oh wait, no I'm happy with this.

Cave 2: Wall 1 (Panel 3, art removed)

00:02:02 IW

Great yeah. So just take a look at the wall in front of you for a minute or so and then I'll ask you some questions

00:02:40 IW

OK. So do you think this wall would be suitable to paint on?

00:02:44 P7

Yeah, I think so.

00:02:46 IW

And why is that?

00:02:47 P7

It's y'know quite wide. Wide and flat. But also quite obvious in the cave because it's quite large and prominent so I think it would be an obvious place to have art, and would be well visible to everyone.

00:03:08 IW

So if you were going to draw an animal on this wall, what would you draw?

00:03:13 P7

Hmm.

00:03:18 P7

I think I'd.

00:03:21 P7

Possibly have bison.

00:03:26 P7

Maybe bison or mammoth. Something. One of the larger animals.

00:03:32 IW

And where would you draw that animal.

00:03:36 P7

Uhm.

00:03:41 P7

I'd possibly draw it across this main sort of area, and probably have like a few dotted around that have been quite large so it takes up a lot of space.

00:03:54 IW

And where would you start the drawing?

00:03:56 P7

Uhm. I think I'd have them coming from here and across here. And kind of have. Yeah this main central area so have a few kind of dotted around in this area. I don't think I'd want to go too. I'd maybe go a bit further along this way but not too far because then it gets bumpy and marked.

00:04:21 IW

And would the animals be complete or partial?

00:04:23 P7

Uh, complete.

00:04:24 IW

And why is that?

00:04:27 P7

Because I think it is such a large area you can have a whole animal side on and have a few of them. And you'd have a slightly greater impact that way.

00:04:42 IW

OK, great. Are you happy with that one?

00:04:44 P7

Yeah.

Cave 2: Wall 2 (Control)

00:05:23 IW

So again just take a minute to have a look at this wall, then I'll ask you some questions.

00:06:05 IW

Okay, so again do you think this wall would be suitable to paint on?

00:06:12 P7

Not as much as the others. But still can see I can still see why someone would paint here. But not as much as some of the others.

00:06:26 IW

And why is that?

00:06:27 P7

I think because it's slightly higher up and slightly out of eye line. And especially in a dark cave if it's higher up it's slightly harder to see. And also because it is quite marked and very, not particularly flat or easy to draw on.

00:06:49 IW

So if you were going to draw animals on this wall, what animals would you depict?

00:06:54 P7

I think I would do a bit of a variety, but some probably smaller animals like deer herds. But I'd put a few different herds in a few different places and do some from quite far away. Uhm. Maybe some deer, or stags, goats maybe.

00:07:21 IW

And where would you draw those animals?

00:07:24 P7

Uhm. Up here maybe then across. Maybe in this central area, but kind of wherever there's a flatter area maybe a different herd there.

00:07:41 IW

And where would you start the drawing?

00:07:44 P7

Uhm. In this dark, this flat area and then kind of have them all travelling across this way. Like a few [inaudible].

00:08:03 IW

And would they be complete animals or just partial?

00:08:06 P7

Uhm complete.

00:08:10 IW

And uh, why is that?

00:08:12

Because it would be from kind of far away so it would be a herd. Just because you don't want something big and up close when it's kind of high up and above. It would be more decorative with herds.

00:08:36 IW

So if you're happy with that one?

00:08:37 P7

Mh-hmm.

Cave 2: Wall 3 (Panel 2, art visible)

00:10:04 IW

Yeah, OK. So you might remember this wall from before?

00:10:08 P7

Yeah.

00:10:08 IW

Uhm, but it now has Palaeolithic art visible. So just take a few minutes to look at the wall and tell me what animals you can see depicted.

00:10:35 P7

I can see down here an antelope, quite small.

00:10:51 P7

I'm struggling to see much.

00:10:59 P7

There's something down here but it's got slightly longer horns.

00:11:11 P7

Maybe some kind of stag? Or reindeer?

00:11:15 P7

I don't know.

00:11:18 P7

Oh hold on. Oh am I being? Okay okay. Down at the bottom. Uh.

00:11:37 P7

Maybe a?

00:11:41 P7

No, I still think it's some kind of stag or something because it looks like it would have had an antler. Maybe a stag at the bottom? I don't know, I'm quite.

00:12:15 P7

Yeah I would say some stags but I'm not entirely sure.

00:12:25 IW

Yeah. So why do you think they might have chosen those areas of the wall to draw on?

00:12:28 P7

Uhm.

00:12:31 P7

It's a nice y'know kind of flat area and it's a bit back which is, y'know, back from the rest of the cave which is slightly strange because it wouldn't have been quite as visual. I suppose if it's in, there's an alcove then people may have sat around here in this area. Yeah it could have more impact this large area. I don't know why it's so low though I find that a bit strange. I suppose if they did multiple animals across. I suppose it's just the most obvious one the one on the bottom. I think it would have a lot more impact because it is a large flat area so it would be quite easy to draw

00:13:24 IW

OK.

00:13:29 IW

So are you happy with that one?

00:13:31 P7

Yep

Cave 3: Wall 1 (Panel 3, art visible)

00:01:38 IW

Okay so this is a wall that you've seen in the last cave but it now has art visible on it, so just take a few minutes to have a look at the wall and then tell me what animals you can see depicted.

00:01:58 P7

Cool. OK. Uhm.

00:02:21 P7

I have a feeling it might be sort of bison, but I'm not entirely sure. It keeps jumping.

00:02:29 IW

Yeah so if you want to move back, it's jumping because it thinks you're like jumping onto the rock ledge.

00:02:40 P7

Yeah, it looks like a bison. Actually. Because it's quite like thick and stocky, it's leg's quite thick and stocky at the front. I'm trying to work out. I feel like this is the head but I'm not entirely sure.

00:03:00 P7

Because I'm not entirely sure what this is at the other end.

00:03:06 P7

Do bison have tails?

00:03:08 IW

Yeah.

00:03:11 P7

Nice.

00:03:14 P7

This looks like an anteater at that side, but. Yeah I'd probably say a bison because it is y'know they've got kind of the thick necks and big head at this end and slightly kind of more slight at the other end, and big stocky front legs. But I'm not entirely sure.

00:03:39 IW

So why do you think they've chosen that area of the wall to draw it on?

00:03:44 P7

Again it's a nice big open flat area and a good position in the cave. And having this slight ledge on it I think is quite effective because it almost looks like some ground below it which it's sort of striding across. Uhm. It would have been quite an easy place to have them draw on.

00:04:14 P7

Yeah and I mean it fits the space very well with the head kind of coming down at the front. Because you wouldn't want anything with big antlers, it just wouldn't be as effective because you'd have to make the animal a lot smaller. Yeah it just fits the space really well I think. Yeah.

00:04:36 IW

Okay cool. Are you happy with that one?

00:04:39 P7

Yeah.

Cave 3: Wall 2 (Panel 4, art removed)

00:05:09 IW

Okay so this wall has, uhm, a few features to it. So, you have this overhang in front of you. And you're going to have to like crouch underneath this overhang to move forwards. Yeah. And you've also got this back wall. So, take a look at both of those. Uhm. For a few minutes, and then I'll ask you some questions.

00:06:11 IW

So do you think this wall, so both the back wall and the overhang are suitable to paint on?

00:06:16 P7

Uhm. I think this wall is very suitable, but I feel like it's quite hidden potentially. I'm not quite sure of the structure of the cave around it, but it's potentially shadowed by the

overhang so it would be more difficult to see. And. But then again it is quite a nice light flat area, and you can have quite a few animals moving across it. Again this is hard because it's high up and you've got some bumps around it but being at the forefront it would be more visible and it's a nice long flat space. But then again, painting this would be straining up, whilst down there you'd be crouching down so it would be slightly annoying. But I think this certainly could be quite effective and you could put a few things there and then depending on the visibility of things back here I mean I suppose if you've got people gathered around this area [inaudible].

00:07:50 IW

So if you were going to draw animals both or either on the overhang or the back wall, what animals would you draw?

00:07:58 P7

Uhm. Certainly on this one because I think it's quite long it would be some kind of herd or maybe a hunt scene uhm because there is a flat bit that travels up this way. And it's not very high so it would be lots of smaller animals. Yeah a hunt scene would be quite effective. Uhm. Then kind of people coming from this area to chase the animals up here.

00:08:33 P7

And the back wall. Uhm. I don't know it's hard because it's slanted. A nice big area like this would be good for a big large animal across it. But then again because it's slanted and there are a few lines, it makes me think smaller animals, maybe more like a herd of animals in this area potentially. No I think possibly a bigger animal would be better, and you want it to be better, you want it to be obvious. So it would probably be a big animal back there so it was obvious but then a smaller scene up here.

00:09:17 IW

So where would you start the drawings?

00:09:20 P7

So for this I would go from here and then have it travelling up and have the people chasing the animal because there is a slight. Yeah travelling up there. And then back here I suppose it's flattest in this kind of area although that's. And again it's slanting down. So maybe a few animals here. But then you've got all these bumps, so maybe you want to contain it slightly more in this area.

00:10:10 IW

And would these animals be complete or partial?

00:10:11 P7

Uhm. Certainly for the herd it would be complete and kind of far away. I don't know it's tricky with this one. It's just because this is the best flat area you've got, but it is quite

small and quite hidden. I think potentially it would be partial depending on how much you can fit in without worrying about those bumps.

00:10:49 IW

Okay well if you're happy?

00:10:52 P7

Mh-hmm.

Cave 3: Wall 3 (Control)

00:11:59 IW

Okay so again just take uh a minute or so to have a look at the wall and then I'll ask you some questions

00:12:39 IW

So do you think this wall would be suitable to paint on?

00:12:42 P7

Yeah I think so. Like. Yeah because there it's wide and flat again. It's slightly tricky because the flatter areas are higher up so that makes it slightly more difficult to access. But you've got this bit here. Mmh. That's too small maybe. But this is the best area. I think it would be good, but slightly harder to access. Yeah.

00:13:18 IW

So what animals would you paint on this wall?

00:13:22 P7

Uhm. Possibly mammoths. Actually no, I'd probably go stag or a reindeer because this area is slightly smaller so you can't go up as far, and you've got a nice area here for the antlers.

00:13:50 IW

And where would you start the drawing?

00:13:52 P7

Uhm. I'd start it here, have the body coming across on this area and then have the antlers.

Yeah probably just one.

00:14:09 IW

And would the animal be complete or just partial?

00:14:12 P7

Uh, complete.

00:14:13 IW

And why-?

00:14:14 P7

But it would be turning to face me but side on.

00:14:25 IW

And why is that?

00:14:27 P7

I think because this. You don't want to limit it to just this area, but that area is quite tricky so you'd want the body going across there and then this area, because it goes up quite high, it would be good for the antlers branching off.

00:14:47 IW

Great, so that's this cave done if you're happy?

00:14:50 P7

Mh-hmm.

Cave 4: Wall 1 (Control)

00:01:15 IW

Yeah again if you take uh a minute or so to have a look at the wall and I'll ask you some questions.

00:01:26 P7

Oh, that looks like a finger.

00:02:09 IW

So do you think this wall would be suitable to paint on?

00:02:13 P7

Yes. It's nice and very, very large and flat and very visible and again, similar to the last one it's got that kind of some rocky outcrops to it so it's got natural lines to kind of almost frame it in.

00:02:38 IW

What animals would you draw on this wall?

00:02:41 P7

Hmm.

00:02:45 P7

Some. Hmm. Torn.

00:02:48 P7

I think it would be. It would be quite good to have a big large animal like a mammoth or something that would be quite, yeah have quite a lot of impact because it would be very obvious and be very intimidating. But then at the same time having a lovely large space like this would be good for almost having like a big old hunt going across it. Uhm.

00:03:24 P7

No, I think the mammoth would be best. Because it's just got this lovely kind of frame around it, and I think it would be almost quite spooky having a big great massive animal in this.

00:03:37 IW

So where would you start the drawing?

00:03:44 P7

Y'know because it's kind of got a nice circular area so I think kind of. Hmm. Have it kind of coming from down here and upwards, around this area. Uhm. Yeah because you can kind of follow the lines of the frame so. Start it down here and go upwards maybe.

00:04:16 IW

And would the animal be complete or partial?

00:04:19 P7

Uhm. I think it would be. I think it would be complete. Uh.

00:04:27 P7

Actually, yeah, no. Complete side on, maybe two of them. Have one kind of down here and another one further up, but quite large and one kind of set behind the other.

00:04:52 P7

Yeah.

00:04:53 IW

And why would they be complete?

00:04:55 P7

Uhm, because it's a large enough space and I think that would be the best impact kind of having almost these two mammoths walk past very large, slightly intimidating figures. Yeah and I think it's quite a nice space to work on so you'd be able to do quite a large painting quite easily.

00:05:19 IW

Cool.

Cave 4: Wall 2 (Panel 4, art visible)

00:05:51 IW

Okay, so this is the same wall that you've seen before but it now has art visible. So uhm take a few minutes to explore the wall and then tell me what animals you can see depicted.

00:06:20 P7

This looks like it's got antelope? Up there. And they seem to be kind of running, moving across this area. I can't see much, unless there's something there but I can't really work out

what it is. Down here. But uh, yeah. I think. I think that's antelope. Either antelope or goat maybe. Uhm. They seem to be, yeah kind of lumbering across this space.

00:07:25 P7

Hmm. That is tricky.

00:07:37 P7

It looks quite. I think it's another painting because this comes out to the side. I really can't work that one out. It almost looks like a skull in the middle with two big old horns coming out the side. But it almost looks like it's got something underneath as well. I mean it's part of an animal rather than a full one. I really don't know because it almost looks like it's got two horns coming out either side, but it doesn't look like it's a mammoth. I'd say that's probably a goat or something with horns either side but I'm not really sure.

00:08:59 IW

Okay, so why do you think they've chosen those areas of the wall to draw those animals on?

00:09:07 P7

I think what they've drawn here is quite similar to what I suggested because it's nice, it's got almost this curve downwards kind of coming. But yeah it's a nice long area for animals to kind of stretch out and run across. And again being up above it would be a very very obvious place, you'd be able to see. Almost especially with this kind of, what's it called? Crack, but not really crack, it almost looks like they've got a ground to be running across.

00:09:53 P7

That there? Again a nice big flat space like I said before, but it's slightly hidden so it's hard to work out how visible this would have been seen. I mean it's done quite well because the main flat bit is a kind of long area here that they've managed to stretch out what looks to me like the head of some animal but I'm not entirely sure

00:10:27 IW

Okay, great.

Cave 4: Wall 3 (Panel 1, art removed)

00:11:31 IW

Okay, so just take a few minutes to look at the wall and then I'll ask you some questions.

00:11:37 P7

Ooh, have I seen this one before? In the first one? I feel like I recognise this wall.

00:12:22 IW

So, do you think this wall would be suitable to paint on?

00:12:27 P7

Mmh, yes. But I think it could be quite problematic. It's a nice flat spaces, but then the walls almost subdivided by these big cracks. Uhm. So it would be kind of hard to do one large animal, possibly. Because the wall's very uneven. I mean, yeah, it's suitable because it's nice and obvious and big and flat and it's quite high, but it would be quite tricky to work out what to draw. You've got lots of disturbance and lines across it.

00:13:16 IW

If you were going to draw animals on it, what animals would you depict?

00:13:21 P7

I'm having some trouble trying to work that out. Yeah again I don't think you could do anything too big, so not one specific thing. Maybe some ponies across there or some goats Or smaller animals. You don't want something big with antlers, because there's not enough space, but maybe some smaller ponies or goats or deer. Not goats, uh, antelope. It's a tricky one. I guess you could kind of go up here and do a herd of them kind of far away.

00:14:15 IW

And where would you start the drawing?

00:14:23 P7

Probably kind of acro- up here. Uhm. In this kind of. I mean you can see what I mean by almost the sections almost. So across this section and then down here. So maybe something up here and another part of it down here. Maybe two separate herds. And maybe something up here as well, like another herd. Yeah.

00:14:51 IW

And would the animals be complete or partial?

00:14:54 P7

Uhm, complete. Because they would be far away and it would be different smaller groups of them and I think that's the only thing that [inaudible].

00:15:14 IW

Okay, well if you're happy?

00:15:16 P7

Mh-hmm.

P8

Cave 1: Wall 1 (Control)

00:03:48 IW

So uhm just take a minute now to explore this wall, you can move closer, left or right, using the torch to light up different areas. And after a minute or so I'll ask you some questions.

00:05:02 IW

Okay, so do you think this wall would be suitable to paint on?

00:05:06 P8

There are areas that I can paint on, yeah.

00:05:11 IW

And why is that?

00:05:13 P8

Flat surfaces?

00:05:17 IW

So if you were going to paint animals on this wall, what animals would you paint?

00:05:24 P8

I think on this one I might paint a deer.

00:05:31 IW

And where would you paint that deer?

00:05:32 P8

Here.

00:05:33 IW

Yeah.

00:05:37 IW

And where would you start the drawing?

00:05:42 P8

Here. At the top here.

00:05:48 IW

And would this be a complete animal, so the entire body represented? Or just partial, like the head or something?

00:05:56 P8

Uh, the full body.

00:05:58 IW

Cool, and why is that?

00:06:01 P8

Because this rock formation here reminded me of a deer. Looks like the side of a deer. Or rather a stag.

00:06:29 IW

Is there anything else you want to say about this wall or are you happy?

00:06:34 P8

No, I'm happy.

Cave 1: Wall 2 (Panel 1, art visible)

00:07:29 IW

So this wall sort of in front of you now has Palaeolithic art visible on it, some of which is now degraded. So just take a few minutes to have a look at this wall, again just exploring it with your torch. And then tell me what animals you think you can see. And maybe elaborate and tell me why you think they placed those animals on those areas of the wall.

00:09:58 P8

I can definitely see a bison. Sort of in the middle.

00:10:19 P8

There's a natural feature here that looks like they've drawn a stags horn on maybe?

00:10:53 P8

But I can't really make out the shapes of any other ones.

00:10:58 IW

Okay, so that bison that you mentioned, why do you think they've depicted it in that area of the wall?

00:11:12 P8

I think maybe because of the way the shape of the rock has formed here? It's just got quite a round body and it follows sort of the rock.

00:11:47 P8

And it's right in the centre, it's the first thing you sort of lay your eyes on when you look at it.

00:12:10 IW

Cool. Are there any other comments you want to make or are you happy?

00:12:18 P8

I'm happy.

Cave 1: Wall 3 (Panel 2, art removed)

00:13:43 IW

So yeah this wall in front of you, just take a minute to have a look at it and explore it again.

00:15:01 IW

Okay, so do you think this wall would be suitable to paint on?

00:15:03 P8

Yeah.

00:15:05 IW

And why is that?

00:15:07 P8

Again it's nice and flat so would be easy to draw a picture. And in the light part you can see [inaudible].

00:15:26 IW

So what animals would you paint on this wall?

00:15:27

Bison

00:15:30

And where would you depict that?

00:15:33

Here.

00:15:34

And where would you start the drawing?

I'd start it here.

00:15:45

And would the animal be complete or partial?

00:15:47

Complete.

00:15:50 IW

And why?

00:15:52 P8

Uhm I can see the outline of a bison here in the differences of the colours of the rock. It's head, it's legs and the uhm, so I'd follow that.

00:16:26 IW

Okay, again are you happy with this one?

00:16:29 P8

I can also make out a [inaudible] shape, and I would trace that.

00:16:42 IW

Is that another bison, sorry?

00:16:44 P8

Probably a doe? Or a chamois?

00:16:53 IW

And again would that be a complete animal or just partial?

00:16:55 P8

Yeah complete.

00:17:03 IW

And why would that be complete?

00:17:07 P8

That's because I can obviously see the full body already.

00:17:31 P8

That's all.

Cave 2: Wall 1 (Panel 3, art removed)

00:02:52 IW

So again just explore this wall with your torch for a minute or so and then I'll ask you some questions.

00:04:15 IW

OK. So do you think this wall would be suitable to paint on?

00:04:19 P8

Uh. Very small parts of it, but I don't really think you could do anything substantial on it.

00:04:29 IW

Why is that?

00:04:31 P8

Because there are a lot of cracks in it, a lot of intersecting cracks in the rock that would probably distort the image.

00:04:44 P8

Oh I don't know actually. I've just seen a pattern that kind of looks like a horses head. So I could do that. But it would just be the head

00:05:04 IW

And where would that be?

00:05:06 P8

Right here. With the head and the neck coming down, and its ears.

00:05:27 IW

So would you draw any other animals on this wall?

00:05:36 P8

No, I don't, I'm not really inspired to draw anything else.

00:06:03 IW

Okay, well if you're happy with that one?

00:06:06 P8

Yeah.

Cave 2: Wall 2 (Control)

00:06:44 IW

So again it's just this wall in front of you so take a minute to explore this wall and then I'll ask you some questions.

00:07:30 IW

Okay, so do you think this wall would be suitable to paint on?

00:07:34 P8

Uhm. Yeah, for small pictures.

00:07:38 IW

And why is that?

00:07:40 P8

There's some nice smooth sections.

00:07:48 IW

So what animals would you paint on this wall?

00:07:49 P8

A stag.

00:07:52 IW

And where would you paint that?

00:07:54 P8

Up here, in this area.

00:08:00 IW

And where would you start the drawing?

00:08:07 P8

Around here, maybe.

00:08:13 IW

And would the animal be complete or partial?

00:08:17 P8

Just the head.

00:08:19 IW

And why is that?

00:08:20 P8

I'm not sure, I just see it and I think "stag".

00:08:39 P8

Maybe down here as well? A horse, maybe? Because it looks like you've got the leg of a running horse here, but just a part

00:09:07 IW

And again would that be complete or partial?

00:09:09 P8

Just. Just partial, just the front part of it.

00:09:42 IW

Okay so again if you're happy we can move on?

00:09:45 P8

Yeah.

Cave 2: Wall 3 (Panel 2, art visible)

00:11:04 IW

OK. So this is the same wall you've seen before, but it now has the Palaeolithic art visible. So again just take a few minutes to have a look at the wall and then tell me what animals you think have been depicted, and why you think they've selected those areas of the wall to depict those animals.

00:12:28 P8

I think this looks like a horse's head, but I'm not 100% certain.

00:12:41

I can see something down here where I saw the bison but I can't really make out what it is

00:13:02

This looks like the top line and the body of a large animal.

00:13:38

That's about all I can see

00:13:43 IW

So why do you think they selected those areas of the wall?

00:13:46 P8

Uhm. This one I'd go for like, I can see that there's something there, there's something that I recognise there. Also I suppose accessibility. Other than that there's no real other reason that jumps out for why they chose those specific areas.

00:14:30 IW

OK are you happy with that one?

00:14:33 P8

Yeah.

Cave 3: Wall 1 (Panel 3, art visible)

00:01:34 IW

Yeah so this is the same wall that you've seen before, but it now has the art visible. So just take a few minutes to take a look at the wall and tell me what animals you see depicted, and why you think they've chosen those areas of the wall to depict them.

00:01:52 P8

Oh, they didn't do my horse.

00:01:58 P8

Oh I can see the bison.

00:02:04 P8

Yeah it follows the lines of the rock. The back here.

00:02:24 P8

I don't see any other animals I don't think

00:02:36 P8

Or do I?

00:02:43 P8

Oh. Did they do my horse? I'm not sure if I can see pigment there or not. I think I can.

00:03:01 P8

I think there's some over here and here, in that head shape. Yeah, I think. Yeah that's what I see.

00:03:19 P8

That's all I can see.

00:03:22 IW

OK. Are you happy with that?

00:03:24 P8

Yeah

Cave 3: Wall 2 (Panel 4, art removed)

00:03:54 IW

So this has uh, like an interesting shape to it. So you've got this overhang here. And then you're going to need to duck your head underneath the overhang or else it goes glitchy like that.

00:04:20 IW

So it's the back wall behind that overhang, and then that overhang bit. So just take a few minutes to look at both of those, and then I'll ask you some questions.

00:05:55 IW

So do you think these areas of the wall, both the overhang and the back wall, are suitable to paint on?

00:06:01 P8

Yes.

00:06:03 IW

And why is that?

00:06:04 P8

Yeah they're just nice open spaces and smooth. This one, I can't really see any features that I might. Although.

00:06:22

This back here. I can see the body of.

00:06:36

It looks like. Maybe. The body of a horse.

00:06:57 IW

So you've already mentioned one, but if you were going to paint animals on this wall, where would you paint them?

00:07:05 P8

Here.

00:07:11 IW

And on the back wall?

00:07:15 P8

Yeah, here I suppose.

00:07:25 P8

At the top.

00:07:38 IW

So what animals would you draw?

00:07:39 P8

I'd do a horse here I think.

00:07:47 P8

Maybe more of the. I don't know what I'd do there.

00:08:06 IW

And where would you start the drawing?

00:08:11 P8

Here.

00:08:20 IW

And would the animal be complete or partial?

00:08:22 P8

Complete.

00:08:23 IW

And why is that?

00:08:25 P8

Because I can see the body, it stands out.

00:08:43 IW

So if you're happy we can move on?

00:08:46 P8

Yeah.

Cave 3: Wall 3 (Control)

00:09:24 IW

So again just take a minute or so to look at this wall and then I'll ask you some questions.

00:10:23 IW

Okay, so do you think this wall would be suitable to paint on?

00:10:27 P8

You could paint on it, yeah.

00:10:30 IW

And why is that?

00:10:31 P8

Again you've got plenty of flat spaces that wouldn't distort.

00:10:41 IW

So what animals would you paint on this wall?

00:10:58 P8

I think I'd probably paint a bison

00:11:07 IW

And where would you start the drawing?

00:11:10 P8

Here.

00:11:17 IW

And would the animal be complete or partial?

00:11:21 P8

Uh, complete

00:11:24 IW

And why is that?

00:11:26 P8

I can see this crack looks like a bison's hind leg to me, so I'd follow that.

00:11:50 IW

Okay, so if you're happy?

00:11:52 P8

Yeah.

Cave 4: Wall 1 (Panel 4, art visible)

00:02:19 IW

So this is the one you saw before but it now has art visible. So just explore the wall and tell me what you can see, and why you think they've chosen those areas of the wall to depict the animals.

00:03:08 P8

There's a chamois and an ibex here. Looks like they're running.

00:03:48 P8

I'm not sure what this is.

00:04:21 P8

I think this is just about. To me this seems to be more about where the eyes drawn? So it's where the eyes are going first that they decided to draw on. I can't see any features that seem to stand out as a particular animal.

00:04:56 P8

Yeah it looks more about where the eye is drawn first and the first place you look.

00:05:25 IW

Great, so if you're happy with that one?

00:05:28 P8

Yep.

Cave 4: Wall 2 (Control)

00:05:44 IW

So again just take a minute to look at the wall, and then I'll ask you some questions.

00:06:31 IW

So do you think this wall would be suitable to paint on?

00:06:34 P8

Uh, yes.

00:06:36 IW

And why is that?

00:06:41 P8

Just to be honest it's flat, it's visible, easy access.

00:06:49 IW

So what animals would you paint on this wall?

00:06:54 P8

Probably a stag or a reindeer or an elk.

00:07:00 IW

And where would you paint those animals?

00:07:02 P8

Here.

00:07:06 IW

And where would you start the drawing?

00:07:08 P8

Here, where the feature is.

00:07:15 IW

And would these be complete animals or partial?

00:07:18 P8

Partial.

00:07:20 IW

And why is that?

00:07:23 P8

I can see the feature here. The horns, the head- the head

00:07:30 IW

The antlers?

00:07:32 P8

Yeah, the antlers. Uhm. But it could be anything really

00:07:48 IW

Cool. Are you happy with that one?

00:07:50 P8

Yes.

Cave 4: Wall 3 (Panel 1, art removed)

00:08:15 IW

So again just take a minute to explore this wall, and then I'll ask you some questions

00:08:57 IW

So again do you think this wall would be suitable to paint on?

00:09:01 P8

I wouldn't.

00:09:03 IW

Sorry?

00:09:04 P8

I wouldn't.

00:09:06 IW

And why is that?

00:09:07 P8

Maybe these areas but. Like. There are a lot of scars and cracks.

00:09:22 IW

So if you were going to draw animals on this wall, what would you depict?

00:09:37 P8

I'm not sure.

00:09:44 P8

Does it have to be one of the ones we were shown?

00:09:47 IW

Uhm, if another animal is jumping out at you, then by all means-

00:09:52 P8

Like a fish here.

00:10:02 P8

But I probably wouldn't draw much else.

00:10:14 IW

And where would you start the drawing?

00:10:18 P8

Here.

00:10:23 IW

And would the animal be complete or partial?

00:10:25 P8

Complete

00:10:26 IW

And why is that?

00:10:28 P8

Because I can see the outline.

00:10:48 IW

I think that's it.

EP9

Cave 1: Wall 1 (Control)

00:03:51 IW

So just take a minute to have a look at this wall. Uhm.

00:04:08 IW

So yeah, explore the wall, maybe move around it, use the torch to light up different areas and then I'll ask you some questions.

00:04:46 IW

Maybe move to the right as well, as there's a section to the right of where you're looking

00:05:20 IW

So, do you think this wall would be suitable to paint on?

00:05:25 EP9

I do actually, yeah. It's got some good holes in it and some smooth surfaces which would be good as well. All the way up to there, the basin.

00:05:41 IW

So if you were going to draw animals on this wall, what animals would you depict?

00:05:48 EP9

Good question actually. Uhm. It's got good shadows on it, and contours. I think probably uhm. Ah okay, right. I think I'd do a mammoth here. Yeah I'd put mammoths here, but I reckon more in this fissure, that would be good for a horse. And I think I'd probably do a

herd of something, I'm not sure what, on here, quite a few animals leading up and over this nice smooth surface.

00:07:03 IW

Cool, so where would you start the drawings?

00:07:07 EP9

Uhm, probably where I see this, probably here.

00:07:13 IW

And would the animals be complete or partial?

00:07:17 EP9

Uhm, probably complete

00:07:26 IW

And why is that?

00:07:28 EP9

Because there's space enough to do it on.

00:07:41 IW

Well if you're happy with that wall?

00:07:44 EP9

Yeah.

Cave 1: Wall 2 (Panel 1, art visible)

00:08:30 EP9

Woah, this has already been drawn on!

00:08:34 IW

Yeah, so this has Palaeolithic art visible. So just take a few minutes to have a look at the wall and then comment on any animals that you can see. And then maybe tell me why you think they've drawn those animals on those specific areas of the wall.

00:09:50 EP9

Is there anything here?

00:10:11 EP9

Is this natural or is this pigmentation?

00:10:17 IW

Yeah, those cracks are natural.

00:10:32 EP9

I can see uhm. Definitely a bison, all the way around here.

00:10:56 EP9

I can see another bison here. Probably a bison.

00:11:15 EP9

I can see that's a deer.

00:11:28 EP9

And this looks like uhm. The chamois or something. Oh right, so it's got an arm here and then it goes. All the way up there! I reckon that's a horse. And honestly, Izzy, I'm not sure what that is.

00:12:31 EP9

And. There's an abstract sign here. Is that something that I can say, an abstract sign?

00:12:43 IW

Yeah.

00:12:46 IW

Cool, no-ones stuck the light into the wall before!

00:12:59 EP9

[Laughing] Oh really!

00:13:08 EP9

I think that's it to be honest.

00:13:10 IW

So why do you think they chose those specific areas of the wall to draw?

00:13:14 EP9

Well I can see. They probably looked down here and thought that was. Because there's some good use of the contours in the wall for the bison here. And there's also another one which we have, which was used for the back legs, the hind legs. And then also here they probably looked up and thought "oh that's good", so they draw the bison head up here not realising when you stand up you can't see it at all really. But from over here. Uhm. But from here it looks complete, it's probably got a good, it does look like there's a good [inaudible]. Uhm.

00:14:29 EP9

But for this it's a nice, clean not that rough to produce it on. But I don't know why they'd do that and really confused about why they'd go all the way up. Ooh, I can see a horse's snout. There we go, that's what it is. I think. So you'd have to climb on here?

00:15:07 EP9

And the abstract signs, might just be to clean their brushes or whatever they were using?

00:15:25 EP9

Yeah, I think that's all I can see.

00:16:02 EP9

I've just noticed, another one I've noticed is another animal. Probably. It looks like a horse, I mean a [bison]. I'm just going to say it's a horse. And I don't know why they painted it there.

00:16:30 IW

Are you happy with that one?

00:16:32 EP9

Yes.

Cave 1: Wall 3 (Panel 2, art removed)

00:18:24 IW

So again, just take a look at this wall in front of you for a minute, and then I'll ask you some questions.

00:19:11 IW

So do you think this wall is suitable to paint on?

00:19:14 EP9

Yeah, I'd say so. The big. This lower half of it more so than the. I mean this is a bit too straggly to put art here. It's too uhm. And I think it might be probably harder to. But this and this part are.

00:19:49 EP9

And that looks, that looks like a deer.

00:19:56 EP9

I was going to say this kind of orangey tint, stain on the wall. That would be good for doing. Maybe. Oh maybe the, can you see this, this thing? That would be a good stag head, with the snout here and leading out of it, with this as the ventral line.

00:20:42 EP9

And just to fill space I'd probably do maybe some abstract signs.

00:21:08 EP9

And this one. Okay. I see what's going on. So, uh, I don't know but I think this is definitely part of something, the fact that it's got these deep undulations. So, I reckon that's probably the belly of the bison, and the horns. The edge of this would be the horse with the ears here, and you can see with that shadow being made up.

00:22:01 EP9

Oh no, but it's got, actually it's got quite a humped back! So actually maybe bison will go there, sorry Izzy, but I think that would go really good up here.

00:22:24 IW

Uhm, so I think you've probably answered all those questions apart from would the animals be complete or partial?

00:22:32 EP9

This one would be too big to complete so I'm going to say no. I'm probably going to end it on the anterior bust, and then call it a day. But for the bison you could have some fun with it.

00:23:01 IW

And why is that?

00:23:03 EP9

Because the wall permits it, you know using the shadows above this you can bring it to accentuate that, and using the stains on the walls you can create bounds to the ventral line. Uh the, dorsal line, exterior.

00:23:34 IW

Are you happy with that one?

00:23:36 EP9

Yeah.

Cave 2: Wall 1 (Panel 3, art removed)

00:02:06 IW

OK. So just take a minute or so to look and explore the wall, and then I'll ask you some questions.

00:03:20 EP9

Yeah I'm probably going to ignore this bottom piece, because there's where I'd probably stand on to do it.

00:03:28 IW

So do you think it's suitable to paint on?

00:03:31 EP9

Uh, this part?

00:03:32 IW

Uh, no, the wall in front of you.

00:03:34 EP9

The wall? Yes, it is.

00:03:39 IW

And why is that?

00:03:42 EP9

It's got two good long uhm, ventral line, sorry it's got some good long fissures to work with. Pretty irregular. Uhm. And it's you know, big and really experiment with a large area with lighting.

00:04:19 IW

So what animals would you paint on this wall?

00:04:23 EP9

I'd probably do a few mammoth here, on this one, just because it's the done way isn't it?

00:04:39 EP9

Oh and I was looking at this part actually thinking what animal would this. But you know I'm thinking too big. So maybe I'd use this for another horse, you know the snout of the horse, that's the nose, ventral line. It's just easy, isn't it? It's just easy.

00:05:14 EP9

Yeah, I think that's most of them.

00:05:30 EP9

Trying to figure out where.

00:05:33 EP9

Ah, right. So this would be the hunched, this line here would be part of. It's like a camel isn't it. Actually I don't know what that would be. I would just probably actually cut that because that is irregular. I'd probably lead it off from here into the curled head of a bison down here. Actually no a mammoth, sorry Izzy, a mammoth. And yep. I don't know about smaller ones, I'm not really looking at smaller features.

00:06:37 EP9

It would be nice to just, because you've got some free space, I'd probably do a mammoth's head here. Because you can see there's a snout, some eyes. I mean on an ordinary day that would be a dog [?], but to me that just looks like.

00:07:09 EP9

Yeah there's another one here that seems to be a horse? Or even to spice things up a... chevron?

00:07:16 IW

A chamois?

00:07:17 EP9

A chamois.

00:07:19 IW

Or do you mean a chevron, like a sign?

00:07:23 EP9

Sorry, no I mean the animal.

00:07:28 IW

Yeah a chamois.

00:07:33 EP9

And I think I would be uh, I'd take a tea break. But yeah no I think I'm done.

00:07:41 IW

So would those animals be complete or partial?

00:07:45 EP9

Partial for every one apart from the mammoth.

00:07:54 IW

And why would they be partial?

00:07:56 EP9

Because, uh, there's enough room for, and it's small enough to. To be more self contained. I can see it all in one shot. The arms there, I mean the legs sorry. But because it's a figure, I can't work out the overall sizes.

00:08:32 IW

Happy with that?

00:08:34 EP9

I am, thank you. But definitely this part. This part looks like, if anyone's drawn on it it would be there. I can't put my finger on it.

Cave 2: Wall 2 (Control)

00:09:24 IW

Yeah so it's this wall in front of you. So again just take a minute to have a look at it, and then I'll ask you some questions

00:09:41 EP9

Did Palaeolithic man see a walrus, then they'd draw this.

00:09:54 IW

So do you think this wall is suitable to paint on?

00:10:08 EP9

Yeah actually, yeah I do.

00:10:11 IW

And why?

00:10:12 EP9

Because you've got this good step obviously, down there. And. So you can reach higher. Uhm.

00:10:53 IW

So if you were going to draw animals on this wall, what would you draw?

00:11:01 EP9

That's very striking that. This thing, I can't work out. Ooh, maybe. Maybe the raised forelimb of a horse.

00:11:25 EP9

I think also. Not.

00:11:35 EP9

I'd probably. This little thing here, I'd just smear that with a little bit of ochre.

00:11:49 IW

Just because?

00:11:50 EP9

Yeah, I think it'd be really cool.

00:11:55 EP9

And then this bowl, this basin here. Especially when you could incorporate these.

00:12:01 EP9

Oh! Look there, right there there's a hind leg, there's a hind leg of a horse.

00:12:08 EP9

Oh no! Oh sorry, a cha- an ibex! And there, look at that. That's actually quite nice. So it moves up, and it's on its hind legs, and there's its head and body. It's doing all the work for me really. And you can see the one in the [wall?] as well.

00:12:46 EP9

Yeah I'd probably try to get something done in here, I really don't know what. But I think it would be a good place to do it. And this little thing.

00:13:12 EP9

Yeah I think that. Probably. Hmm. Probably do a few small collection of animals on here.

00:13:52 EP9

It's really cool as well. So yeah I'm done.

00:13:59 IW

So where would you start the drawing?

00:14:01 EP9

I'd start it? I'd probably start it from. Well this patch of all sort of stained naturally, that was very uhm, very graphic. So I'd probably start it there. But I wouldn't know how to complete the horse. Or maybe I wouldn't because that could be the head. And that would be incomplete. And then a collection of animals, yeah.

00:14:42 IW

And would they be complete or partial?

00:14:44 EP9

Sorry?

00:14:45 IW

Would they be complete?

00:14:51 EP9

No.

00:14:59 EP9

And then the complete one. Would be the ibex. Oh there.

00:15:24 IW

Want to move on?

00:15:25 EP9

Yeah.

Cave 2: Wall 3 (Panel 2, art visible)

00:16:49 IW

Yeah so this is the one you've seen before, but it now has the art visible. So just take a few minutes to have a look at the wall and then tell me what animals you see depicted and why you think they've chosen those areas to depict the animals.

00:17:08 EP9

Oh they didn't go for my bison, that's a shame.

00:18:02 EP9

Well, I can see a horse up here, a horse's head. And.

00:18:38 EP9

I actually don't know what that is, it looks like a dorsal or something. With the leg of it.

Ooh. Oh! The neck form. That's another horse.

00:19:02 EP9

And that's, a reindeer.

00:19:23 EP9

That's a chevron [chamois].

00:19:41 EP9

The real question is why [inaudible].

00:19:49 EP9

So yeah, okay. I can kind of see that they've got the gist of it, they've got the. They've used the border there for something they could incorporate beneath it within the borders. They didn't do much art here.

00:20:19 EP9

Well I can't, I can't fathom why they did it facing leftwards, because its butting a wall there. And its facing right.

00:20:48 EP9

Yeah they did use this, because it's flat but the [inaudible].

00:21:17 EP9

Is that the end of this cave?

00:21:19 IW

Yeah, so if you're done?

00:21:21 EP9

Yes.

Cave 3: Wall 1 (Panel 3, art visible)

00:01:27 IW

So this has art visible now, it's one that you've seen before.

00:01:30 EP9

Oh yeah

00:01:31 IW

So just take a few minutes to look at the wall, then tell me what animals have been drawn and why you think they've chosen those areas of the wall to draw the animals.

00:01:54 EP9

Oh yeah, took me a while there. A huge bison.

00:02:12 EP9

Oh and a miniature bison, is that a miniature bison? Is that? You're probably going to tell me that isn't anything

00:02:23 IW

Yeah that's natural.

00:02:25 EP9

That is art, is it?

00:02:26 IW

No, it's natural.

00:02:27 EP9

It's natural?

00:02:28 IW

Yeah.

00:02:28 EP9

Oh.

00:02:43 EP9

Yeah that kind of dominates everything. Yeah, the tail. I didn't really think about that, but yeah that tail.

00:03:08 EP9

There we go, there's another bison.

00:03:14 EP9

Running.

00:03:21 EP9

Yeah I can kind of make out, I think that's all the art there.

00:03:35 IW

So why do you think they've chosen those areas of the cave wall?

00:03:38 EP9

Uhm. Well the bison, they took my advice with this one and they used that fissure in the rock to get the start of it. And they used that part as well for the leg. Although they didn't really complete the. Yeah I don't know using that they just carried it on. And also just the fact that the, the undulations. I suppose using my hand I would have guessed a bit more the importance of the undulation throughout the midriff of the bison.

00:04:42 EP9

The other one, on the other hand, I don't know. I don't know. I suppose the same again. I can see why they did it but there's just so many options to choose from, for that particular one to have there.

00:05:00 EP9

Oh there you go, yeah. Can you see how the fissure is more visible with lower light? Yeah okay.

00:05:23 EP9

Right. Oh. Any more questions for this?

00:05:27 IW

Uh, no. That's that one.

Cave 3: Wall 2 (Panel 4, art removed)

00:06:01 IW

So you've got that overhang that you've just passed, and then the back wall as well. So when you pass the overhang you're going to need to duck and crouch quite low or else you'll get that effect where it flickers.

00:06:33 IW

So again just take a few minutes to look at that back wall and the overhang, and then I'll ask you some questions.

00:07:07 IW

So do you think this wall and the overhang are suitable to paint on?

00:07:18 EP9

Uh, yeah.

00:07:22 IW

And why is that?

00:07:23 EP9

It's got really nice space and to access it as well as to incorporate natural features of the cave wall into the. Into the paintings. The contours of the cave wall are quite regular in scale. They all have. They're all kind of around that size. They're not too bumpy and not that irregular, smaller shapes. It would be smooth enough to emulate muscle. Uhm.

00:08:41 IW

So if you were going to draw animals on this back wall and or on the overhang, what would you draw?

00:09:01 EP9

I'd do something here, maybe the. Back legs of a. A bison. Using this uhm. And.

00:09:43 EP9

I'd definitely follow this contour round for something, uhm, for example maybe like an ibex. And. This is just a blank canvas, so you could do something using those contours.

00:10:27 EP9

I don't know it's just so big you could do anything. Let's just say two reindeers and. A horse. You can see like the head there.

00:11:09 EP9

The overhang?

00:11:10 IW

Mh-hmm.

00:11:25 EP9

I can't see anything on here that would. So I'm probably going to say a, another reindeer. Facing the right.

00:11:47 IW

So where would you start the drawings?

00:11:57 EP9

Probably with the horse.

00:12:04 IW

And would the animals be complete or partial?

00:12:08 EP9

Partial.

00:12:10 IW

And why is that?

00:12:12 EP9

Uhm, because it really works to incorporate the. Ooh hang on. The complementariness of the contouring and the posterior [mumbling].

00:12:48 EP9

Actually no, sorry no I think it would be complete.

00:12:53 IW

So it would be complete.

00:12:54 EP9

It would be complete, yeah.

00:13:13 IW

So if you want to turn 180 again.

Cave 3: Wall 3 (Control)

00:13:50 IW

So again just take a minute to observe this wall, and then I'll ask you some questions.

00:14:19 EP9

Is this the same wall? Not the same wall as last time, but I've been to this wall before, have I not?

00:14:33 IW

No this is slightly different.

00:14:36 EP9

Oh, slightly different.

00:14:38 IW

So do you think this wall would be suitable to paint on?

00:14:52 EP9

Yep. For the same reason, it's got a nice smooth surface and contouring.

00:15:09 IW

So what animals would you paint on this wall?

00:15:12 EP9

I'd get definitely an ibex in there. Because there's two straight edges and a contour for the head, there.

00:16:09 EP9

Maybe a horse head.

00:16:17 EP9

I'd get a bison. And.

[discussion about torch and eye tracking]

00:17:33 EP9

Uhm. Yeah I think that's it.

00:17:36 IW

Cool. So where would you start the drawing?

00:17:42 EP9

With the ibex.

00:17:49 IW

And would the animals be complete or partial?

00:17:55 EP9

The ibex I reckon I could do complete. The horse, there's enough to be complete but I think I'd just use the dorsal line so not to interfere with the bison here which would be complete.

00:18:23 IW

Cool, so that is this one done.

Cave 4: Wall 1 (Control)

00:02:21 EP9

This one I have done before surely, because that was the horses foot.

00:02:33 EP9

So am I doing it again?

00:02:36 IW

Yeah.

00:02:36 EP9

Okay. I see.

00:03:00 EP9

A bison.

00:03:20 EP9

The leaping ibex is just, is just a classic.

00:03:32 IW

You're interestingly not the first person to suggest that one.

00:03:35 EP9

Really?

00:03:36 IW

Yeah. Which is cool.

00:03:46 EP9

There was a hole created for it.

00:04:04 EP9

Okay lets just say chamois.

00:04:16 IW

And where would you start the drawings?

00:04:27 EP9

The chamois.

00:04:32 IW

And would the animals be complete or partial?

00:04:44 EP9

Where was the bison I was talking about? Ah. This one is very complete. I'll tell you that for nothing. And the ibex complete. The horse. I didn't mention the horse this time, did I?

00:05:00 IW

No.

00:05:01 EP9

The horse's foot no, and this isn't either.

00:05:08 IW

And why is that?

00:05:11 EP9

Because it would interfere with the other ones.

00:05:16 EP9

And the other one is too big.

00:05:23 IW

Okay, so if you want to turn 180.

Cave 4: Wall 2 (Panel 4, art visible)

00:05:38 IW

Yeah so this is one that you've seen before, but the art's now visible. So just take a few moments to explore and tell me what animals you see.

00:06:01 EP9

Is that a horse?

00:06:21 EP9

That's an abstract ladder thing, isn't it?

00:06:48 EP9

Chemon? Chemoo?

00:06:51 IW

Chamois.

00:07:03 EP9

And. Another.

00:07:14 EP9

A horse.

00:07:28 EP9

I think that's all of these.

00:07:33 IW

Cool. So why do you think they chose those areas of the cave wall?

00:07:42 EP9

I suppose you could quite easily be standing up here at eye level. But also bending down slightly. So you'll be at this level. And you can see this is kind of two parts of the cave. So you'd be down here anyway. I don't know why they'd do it here.

00:08:46 EP9

So, what's the next one?

Cave 4: Wall 3 (Panel 1, art removed)

00:09:26 IW

So again, take a minute or so to look at this wall and then I'll ask you some questions.

00:10:18 IW

So do you think this wall would be suitable to paint on?

00:10:27 EP9

It might over there.

00:10:53 EP9

But what?

00:11:16 EP9

I think this thing down here certainly could be used for a more. A yeah the back, and then draw a very muscular bison. And that's the only part of the bison that could use.

00:11:55 EP9

And I can imagine there'd probably be a horse up there. Uhm. And there'd probably be some inspiration here with the striations where you could probably draw a bison.

00:12:30 IW

So where would you start the drawing?

00:12:38 EP9

I'd start it with.

00:12:47 EP9

Maybe, maybe [moose?].

00:13:11 EP9

The bison would be complete.

00:13:23 IW

And would the animals be complete or partial?

00:13:26 EP9

Partial.

00:13:28 IW

And why is that?

00:13:30 EP9

Because there's not much guiding lines on the surface to, I suppose my perception of it would be.

00:14:17 EP9

So, is there another one?

00:14:20 IW

No, I think that's it.

P10

Cave 1: Wall 1 (Control)

00:03:38 IW

So this is the first wall I want you to look at. So just take a minute or so to just observe the wall, you can move a bit further to the right, further to the left. And then I'll ask you some questions.

00:04:38 IW

So do you think this wall would be suitable to paint on?

00:04:42 P10

Yeah I think it would. Uhm. Especially this bit is kind of. For like animals or any?

00:04:53 IW

Yeah, sort of just in general.

00:04:58 P10

Yeah especially this bit which is smoother I guess. It's also kind of quite a nice shape.

00:05:14 P10

Yeah, I think I'd probably pick this bit? I don't know if you can see where I'm pointing?

00:05:20 IW

Yeah, I can.

00:05:22 P10

So this bit, or this bit.

00:05:27 IW

So if you were going to draw animals on this wall, what animals would you depict?

00:05:40 P10

Probably.

00:05:46 P10

Probably, uhm. Bison maybe? I was just thinking this quite rough areas with smoother bits kind of remind me of bison. They're quite wide spaces as well.

00:06:01 P10

Maybe horses? Uhm. In this bit, that's quite long and smooth. Uhm. Yeah. Yeah I think probably horses or bison.

00:06:25 IW

And where would you draw those animals?

00:06:31 P10

Probably horses here, or maybe? Yeah horses. And then maybe around here bison, or maybe mammoth as well. Because this bit looks kind of like the animal.

00:06:52 IW

And where would you start the drawings?

00:06:58 P10

What do you mean "where would I start"? Uhm.

00:07:02 IW

So uhm. Either would you start with the horses or bison, or would you start at the top of the rock and move down, or at the left and move across, or something else.

00:07:21 P10

I'd probably start with this one. Probably going from the bottom upwards, just because, just kind of moving out from the rougher rock onto the smoother rock. Also because I guess it stands out as well, whereas the other area goes into the rock. Yeah. And then start this bit.

00:08:03 IW

So would the animals that you're drawing be complete, so the entire body's represented, or partial so like just the head or just a leg or something like that?

00:08:13 P10

I think they'd probably be full, or at least a representation of the full animal even if not all of it was shown, if you know what I mean? So like feet won't be shown but it kind of suggests the whole animal. I guess.

00:08:40 IW

And why would these be complete?

00:08:49 P10

I guess actually this one might. You could. I think it's just because to do a whole animal head it would have to be. It could be a cow, I mean a bison. Uhm. If er. Hmm. I'm not sure. I think it would just be easier for me. And for just uh a head of an animal it might be more

detailed, but I think by doing the whole body it uses the rock more so you don't have to paint details, which I think would be quite hard in caves.

00:09:55 P10

Actually looking at it now again because of the colours of the rock you could actually just make this rougher bit into just like a bison head that was already just coming out of the rock there. And it's got a black nose and head. But that wasn't what I initially thought though.

00:10:23 IW

OK. So are you happy with that wall? Anything else you want to comment on, or are you alright to move on?

00:10:31 P10

Yeah, yeah.

Cave 1: Wall 2 (Panel 1, art visible)

00:11:04 IW

So this is a wall that has Palaeolithic art visible, uhm so just take a few minutes to sort of explore the wall. Again you can move left to right, you can crouch down, you can look up. And then just tell me what animals you can see depicted.

00:12:58 P10

Ooh. This is either a cow or an antelope.

00:13:28 P10

Uhm. So I think there's like a bison type here maybe. Or some kind of head that's quite big. That's kind of, is it an engraving on the rock? It's got like little ears and horns. Mmh.

[discussion about warping wall]

00:14:43 P10

So maybe like antelope that's kind of.

[discussion about message on headset]

00:15:04 P10

Uhm, the engravings again that kind of come out of this.

00:15:19 P10

Oh, oh. Like a bison shape? Which is kind of bump here and then it comes upwards, and then maybe the head. And it's got brown on its back and then its legs are the, 3D, in the rock I guess. Yeah it's got a black outline.

00:16:06 P10

There's maybe a horse's face? It looks kind of like a horse from this angle, but it could maybe just be the rock.

00:16:21 P10

And I think maybe there's like another. Uhm. I can't tell if that's just the rock or not but it's kind of like another. Did I already say that one? Oh there's like another face there that's got little ears. And actually from this angle.

00:16:56 P10

Is it just the paintings or is it the engravings as well? Because I can't tell what's just the rock or what's.

00:17:04 IW

So there's only paintings on this wall.

00:17:06 P10

Oh, only paintings. Okay. It must just be really dark.

00:17:14 P10

Then there's another kind of, it's quite similar to the bison, the other bison. But it's kind of like a big, dark outline around there which might be another bison. And it's kind of redder as well which.

00:17:48 IW

So why do you think they might have selected those areas of the cave wall to draw on?

00:17:54 P10

Well I think they used the shape of the rock, because it kind of comes out here. And it's quite smooth and flat. But yeah, like for this one it's kind of. The protruding bits are definitely used as part of the body. The legs and the back.

00:18:24 P10

And where it's meant to come out and be wider I think they've kept it white, where they understand it's darker [inaudible].

00:19:02 IW

Cool, so if you're happy with this one we can move on?

00:19:04 P10

Yep.

Cave 1: Wall 3 (Panel 2, art removed)

00:20:11 IW

So again just take a minute to have a look at this wall and then I'll ask you some questions.

00:20:58 IW

So do you think this wall would be suitable to paint on?

00:21:06 P10

Yeah, but uhm kind of in a different way. I'm not sure I'd put animals on this part because it's really really flat, uhm. It's a nice colour though. Yeah I don't think I would as much as the other one really. Maybe on this bit.

00:21:48 IW

So if you were going to draw animals on this wall, what would you depict?

00:22:13 P10

I might be more likely to do just a head. Yeah just because there's so much more space you could just put one big head. Maybe an antelope or a. Yeah an antelope. Just 'cause it's also got kind of lines that are already in it, uhm and up here as well that kind of [inaudible] antlers.

00:22:53 P10

And the colours look quite deer-y. Yeah. I think that's everything.

00:23:07 P10

More individual uhm animals. Because the other ones were much more [inaudible]

00:23:22 IW

So where would you start that drawing?

00:23:26 P10

Maybe here, where there's already lines. Or where there's a difference in colour because that seems [inaudible]. So you could use that. But I think I'd probably come out from this side though into the blank space.

00:23:55 IW

So would the animals be complete or partial?

00:24:03 P10

Yeah I think they could be heads. Or. Yeah. Or the heads into the torso, but I don't think I'd draw the whole animal.

00:24:24 IW

And why is that?

00:24:27 P10

I think it would just look out of place if it was a whole body, but a head would look more like a. Uhm. Because it's more of a blank space you could put more detail in, with like the colour and stuff.

00:25:10 IW

Cool, so if you're happy with that one?

00:25:12 P10

Mh-hmm.

Cave 2: Wall 1 (Panel 3, art removed)

00:01:49 IW

Take a minute to have a look at this wall, and then I'll ask you some questions.

00:02:41 IW

So do you think this wall would be suitable to paint on?

00:02:45 P10

Yes.

00:02:47 IW

And why is that?

00:02:49 P10

Uhm. Again because of the shapes that are already there are quite, uhm, what's the word. Not influencing. Yeah like kind of inspired shapes. Like there's one here uhm which is kind of like comes out from here and comes up, and there's a leg, and it kind of reminded me of an elephant or a mammoth with its trunk kind of in the air. So I think it's just the shapes that are already there look like something, especially using the light and you've just got to kind of adapt I think. It's easiest.

00:03:35 IW

So what animals would you paint on this wall?

00:03:37 P10

Uhm. So like I'd use this outline for like an elephant, a mammoth even. So it wouldn't be a full elephant but it would have the front leg maybe, and then the head, and the trunk in the air.

00:03:59 P10

And uhm. There's maybe like another one there where there's kind of like a curve in the rock which again looks like a mammoth. With its back. And the colour is kind of like a mammoth, grey. So yeah, I think I'd probably go for mammoths.

00:04:31 IW

So where would you start these drawings?

00:04:35 P10

Uhm. I'd come out from where it started in the rock. So, this one kind of starts here with the outline and comes up, and I'd just follow that I think. But yeah, just use what was already there and come out from that to make the elephant.

00:05:03 IW

Uhm. Yeah and I think you've already answered the next question which is whether they'd be complete or not. So you think it would just be partial with the head and front leg.

00:05:12 P10

Yeah, yeah.

00:05:24 IW

Great, so if you're happy with that one?

00:05:27 P10

Mh-hmm.

Cave 2: Wall 2 (Control)

00:05:51 IW

Yeah so again just have a look at this wall in front of you, and I'll ask you a few questions in a minute or so.

00:06:31 IW

So, do you think this wall would be suitable to paint on?

00:06:34 P10

Uhm, less so than the other. Yes, but only for smaller paintings.

00:06:45 IW

Why is that?

00:06:48 P10

Just 'cause it's a lot more kind of enclosed. And rather than the smoother edges that were on the other one that you could use to incorporate into the drawings, they're very sharp uhm so you'd either have to make very sharp animals or just smaller ones that were in-

between them. And also because there's only small parts of colour in the rock uhm, it's a lot more kind of uneven. Like there's a splodge of red. But yeah the bits that come out, maybe? The bits that come out are kind of more [inaudible]. But its just easier to use.

00:07:45 IW

So if you were going to paint on this wall, what animals would you depict?

00:07:49 P10

Uhm. Er.

00:08:08 P10

Maybe horses? Uhm. I'm not sure.

00:08:23 P10

I think its probably because I've seen horses in other caves. And also because they kind of, the rocks are kind of really dark red or black as well. I think the horses are quite red-y as well. I'm not really sure. [inaudible].

00:08:54 IW

So where would you paint these animals?

00:09:01 P10

Maybe one here, there's a diagonal line here that's kind of like a horses nose and the neck would come out of this dip.

00:09:26 P10

And maybe here?

00:09:35 P10

Or maybe just small ones kind of moving across. Maybe its because horses kind of move across the scene. And you can kind of capture that movement. I'm not sure.

00:09:52 IW

So where would you start the drawings?

00:09:54 P10

Uhm. Again probably again going from the bottom going outwards, or right from the edge of the rock going outwards.

00:10:08 IW

And would these animals be complete or partial?

00:10:17 P10

It depends on where it was. For this one it would just be a head, but that's because it fits the rock shape. And then for this bit or the wider bit of the rock they would be more complete.

00:10:44 IW

Okay. So if you're happy with that one we can move on?

00:10:46 P10

Mh-hmm.

Cave 2: Wall 3 (Panel 2, art visible)

00:11:43 IW

Okay, so this is a wall you've seen before but it now has Palaeolithic art visible on it. So just take a minute to look at the wall and tell me what animals you can see depicted.

00:12:31 P10

I think there's kind of one here? I'm not really sure if it's a horse? Maybe? But it's got like a tail here and its bum, and then it comes out here and its neck is here. I don't know, is that drawing or is that rock?

00:13:04 IW

Uhm, so the black marks are the drawings.

00:13:11 P10

Uhm yeah. I thought that was. I thought there was one here but it kind of, but it comes up. And I think up here there's actually a horse's head, with its jaw and its nose.

00:13:49 IW

So why do you think they've chosen those areas of the cave wall to draw?

00:13:59 P10

I think for the big horse they used the colour, kind of around and the rock but it doesn't really continue. And its quite flat, so I guess its easy to draw into. And that one. Uhm.

00:14:41 P10

Its kind of a similar shape to the rock that its one, because the rock ends in like a line and its kind of round and looks like the jaw of a horse.

00:15:08 IW

Okay, if you're happy with that one?

00:15:10 P10

Mh-hmm.

Cave 3: Wall 1 (Panel 3, art visible)

00:01:40 IW

So yeah this now has art visible on it, so just take a couple of minutes.

00:01:45 P10

Oh! Was it not visible before?

00:01:47 IW

No.

00:01:48 P10

Ahh.

00:01:50 IW

Yeah take a couple of minutes to have a look at this and then tell me what animals you see.

00:01:56 P10

Aw. I like that one.

00:02:00 IW

Yeah, that one's got to be my favourite I think.

00:02:03 P10

I really like that.

00:02:04 IW

Yeah.

00:02:25 P10

Okay. So I see like a bison and its got legs here and here, and its head there and its back, and a tail.

00:02:44 P10

Is it a male bison?

00:02:47 IW

It is yeah. Good spot. You're the first person to have noticed that.

00:02:51 P10

[Laughter]

00:02:53 P10

Its only because actually in one, in the essay I was looking at there was another one that was really similar.

00:02:58 IW

[Laughter] Yeah.

00:03:01 P10

So yeah, it's a male bison.

00:03:08 P10

Yeah, I think that's all I can see.

00:03:11 IW

Yeah?

00:03:12 P10.

Yeah.

00:03:13 IW

Cool. So why do you think they've painted that animal on that area of the wall?

00:03:18 P10

Uhm, it's used the, the kind of back's more rounded bit of the rock. And its got the line of the rock which I think, yeah that was there before. Like yeah the line in the rock has been used as the back of the bison. Maybe it started from there and they've moved out. Uhm. But also the line for where the leg is has been used. And the head has also used the bit of the rock as the jaw. And also the leg here as well. So yeah it's kind of just used what was already there in the rock and come up from that using the art. And maybe also the colour because its kind of orangey on its back which is kind of like a bison.

00:04:18 IW

Okay, so if you're happy with that one?

00:04:20 P10

Mh-hmm.

Cave 3: Wall 2 (Panel 4, art removed)

00:04:38 IW

Yep, okay so you've got this little overhang bit and then you're going to have to crouch underneath that to get to the back wall. So have a look at both this back wall and the overhang, and then I'll ask you a few questions.

00:05:39 IW

Yeah so it goes like that if you're partly in the wall.

00:05:46 IW

So for both the overhang bit and the back wall, do you think the wall is suitable to paint on?

00:05:52 P10

Yes. Its got really strong colours and lines in the rock, which kind of looks like shapes. And its also quite nice that there's a [inaudible], because it's quite cosy. You can kind of imagine someone sitting and drawing. Yeah and the overhang. It feels like a cave within a cave.

00:06:30 IW

So what animals would you paint on this wall?

00:07:22 P10

Yeah it's quite difficult actually. Because even though its got really undulating features, they're really sharp and they're not really animal-y. So. Uhm. Kind of the colour is quite. Maybe deer actually? Which is also suggested a bit by the lines. I guess which is, kind of like suggestive of the horns of an ibex. Maybe an ibex. Yeah.

00:08:09 IW

And what about the overhang?

00:08:39 P10

I'm not sure I'd draw on the overhang. Uhm. The colours are quite, like there's like a dip in the rock which is kind of like the back of an uhm, bison or a mammoth. Maybe because its quite long, maybe more than one animal. So maybe a running animal herd. Its quite long. But yeah I'm not sure if I would because it frames the bit inside. Yeah.

00:09:49 IW

So for both the overhang and the back wall, where would you start the drawings?

00:09:56 P10

Uhm, so for the back wall I'd probably start with the colour on this bit. Using the ridges and making it start. But also make it work with the lines, to [inaudible]. And then for this, I think probably start from the end and move across, just because its. And the animals would be facing that way, towards the edge of the rock.

00:10:58 IW

So would these animals be complete or just partial?

00:11:02 P10

So this one would maybe be quite complete or would show most of the parts of the animal. For this one I'm not, maybe just the head because there's quite a lot going on already on the rock so I think a head would fit quite well.

00:11:46 IW

So if you're happy with that one?

00:11:48 P10

Yeah.

Cave 3: Wall 3 (Control)

00:12:25 IW

So again just take a minute or so to look at this wall, uhm and then I'll ask you some questions.

00:13:01 IW

So do you think this wall would be suitable to paint on?

00:13:07 P10

Uhm. Yes.

00:13:15 IW

And why is that?

00:13:26 P10

It doesn't have very. Yeah, its kind of got shapes that are quite similar to animals actually so like its got this. I guess the other painted bison is quite. Not geometric but quite linear features that are quite strong. And its kind of got dips and bits that come out that could kind of like. Uhm. There's a lot of space.

00:14:24 IW

So what animals would you paint on this wall?

00:14:34 P10

Maybe a horse or bison? Kind of along this. I can't really think of anything. I don't know it just doesn't really.

00:15:06 P10

Yeah, I'm not really sure. What other animals were there?

00:15:17 P10

Or maybe a mammoth actually. Because its really kind of big shapes, like there's a really big curve there and a really big curve here. So it would kind of fit a big mammoth. Uhm yeah. Mammoths actually. You've also got a stain in the rock. Yeah. Mammoths.

00:15:52 IW

Cool, so where would you start the drawing?

00:15:59 P10

Maybe, I'd start up, because it's a really big stretch of. Rather than the lines in the rock, the kind of the bumps in the rock for the different bits of the body. So maybe where it comes out, it could be used for the muscles or the back or something. The head. So I'd probably use the bumps in the rock rather than the lines.

00:16:33 IW

So would this animal be complete or just partial?

00:16:38 P10

I think it would be complete but not, like suggesting it was complete. So maybe not having every single feature but suggesting it was there.

00:16:56 IW

And why is that?

00:16:57 P10

Because it's such a big space I think it would fit more if there was quite a lot of the body, but also to use the shapes in the rock at the same time.

00:17:18 IW

Okay, so that's this cave done.

Cave 4: Wall 1 (Control)

00:01:33 IW

Yeah, so just take a minute to observe the wall and then I'll ask you some questions.

00:01:57 IW

So do you think this wall would be suitable to paint on.

00:02:02 P10

Uh, yes.

00:02:04 IW

And why is that?

00:02:06 P10

Its got uhm. Its got really strong lines again that kind of make shapes that suggest animals, and different colours as well. Cool. I recognise this one. Have I done this one before?

00:02:33 IW

Its slightly different.

00:02:36 P10

Yeah so there's kind of a shape that's kind of similar to a horse there, and it comes out of the rock. And its kind of, all the rocks are kind of moving in one direction so its kind of going upwards. So maybe all the drawings would have to move in that direction as well. So its kind of. Hmm, it's like another horse arm in there. Which kind of comes out of the rock. So yeah, I'd probably go for horses but quite a few of them which kind of resemble the rocks over here which are kind of all coming out at the same direction.

00:03:30 IW

So where would you paint those horses?

00:03:33 P10

So I'd put them here where there's like a horse arm, and then its back kind of comes up out of the rock and then along. It kind of, at least there's kind of the suggestion of the body there. And one here where it comes out of the rock and there's a diagonal line which is like the limbs. And maybe one along here but more curved around into this space, so maybe

with the neck and the head kind of come around, and make it a bit bigger. But they'd all kind of follow the same direction.

00:04:23 IW

So where would you start the drawing?

00:04:25 P10

Uhm. From kind of like how the rock comes from the bottom. So I'd probably start from the bottom and move upwards.

00:04:37 IW

And would the animals be complete or partial?

00:04:41 P10

Mostly partial, kind of like the top of the torso and the head. Like the end of a horse.

00:04:53 IW

And why is that?

00:04:57 P10

It just kind of like mirrors what the cave is doing I guess. And they all kind of fit together. As a herd.

00:05:15 IW

So if you're happy with that one?

00:05:17 P10

Mh-hmm

Cave 4: Wall 2 (Panel 4, art visible)

00:05:36 IW

Yep, okay. So this is the wall that you've seen before but it now has art visible. So just explore the wall with your torch for a few minutes. Yeah and tell me what animals you can see depicted.

00:06:21 P10

I can see a horse here, and its nose comes to the edge. Oh is it a horse? Uhm. Because I think that one is an antelope, with a horse underneath. But yeah that one looks more like a horse I think. Anyway it kind of, it just has the head and the torso. And.

00:07:17 P10

And the rock kind of suggests the rest of the horse. Uhm.

00:08:07 P10

It kind of looks like tusks, but I can't really tell where. Yeah they're tusks. And these lines at the top of the head. Yeah I think they're tusks and it kind of comes up here, with the head. But the tusks are the main part I can see.

00:09:03 P10

Yeah I think that's all I can see.

00:09:11 IW

So why do you think they selected those areas of the cave wall to draw on?

00:09:17 P10

Uhm. For this one its.

00:09:31 P10

Uhm. Again it kind of mirrors the shape of the rock, so this is sort of long and petite, so horses kind of come out of the. To fit the shape of the rock. And it kind of. Yeah I think I said that it would be moving along. [inaudible] But they kind of did it the other way round, so they're coming that way instead.

00:10:16 P10

And then this one. Its quite hard to tell. I think its used a really long lines in the rock. To kind of make it the rest of the drawing, because they're really strong so it would be difficult to put any, to have a lot of detail so they've used that as the main part.

00:10:58 IW

Okay cool, happy with that one?

00:11:02 P10

Yep.

Cave 4: Wall 3 (Panel 1, art removed)

00:11:36 IW

So again just take a minute or so to take a look at the wall, and then I'll ask you some questions.

00:11:46 P10

Has this got drawings on?

00:11:49 IW

Uh, no. This one's.

00:12:16 IW

So do you think this wall's suitable to paint on?

00:12:21 P10

Uh, yes. Because it's got like a lot of colour on and a lot of, there's just quite a lot of stuff going on which you could incorporate and then add to the drawing.

00:12:47 IW

So what animals would you paint on this wall?

00:12:51 P10

Uhm I'd probably go for bison or horse here where there's this kind of big brown splodge that you could use as the colour of the animal, and its kind of the same shape as either bison or horse. Uhm. Maybe something along the top here. There are quite rectangular lines which kind of seem to look like the torso of an animal, maybe yeah probably a bison. Because it's got really big, like curves. Maybe something with, reindeer or ibex using the, because there's loads of intersecting lines. Which look like antlers. Uhm.

00:14:15 P10

And I'd use this rock as kind of a horse shape I think. Because you've got the bum, and then the head or the neck. Or bison. So I'd probably use that because it's already shaped like an animal.

00:14:47 IW

Great, so where would you start these drawings?

00:14:51 P10

Uhm. With the shape of the rock, but also sort of the colour of the rocks underneath the shape. So yeah draw outwards from that.

00:15:06 IW

And would these animals be complete or partial?

00:15:09 P10

I think with the reindeer or ibex I think it would be very difficult with the loads of lines, so probably just the head. Which uses the lines as part of the antlers. But where there are bigger splodges of colour and the, like this one, which are already kind of the shape of the whole animal then complete.

00:15:49 IW

And why is that?

00:15:51 P10

Uhm. I think because they just already inspire the shape of an animal and it actually would be easy to draw the full animal. But for the ibex I think, the scale of it would likely just be the head, using the lines in the rock for the horns.

00:16:27 IW

Okay. If you're happy with that one?

00:16:30 P10

Yeah.

P11

Cave 1: Wall 1 (Control)

00:02:38 IW

So I'll just give you a minute to explore this wall, so you can move left to right and light up different areas with your torch. And after a minute or so I'll ask you some questions.

00:03:34 IW

Okay, do you think this wall would be suitable to paint on?

00:03:39 P11

Yes.

00:03:40 IW

And why is that?

00:03:42 P11

Because there are relatively flat surfaces that are quite pale. Uhm. So, this surface up here is both relatively flat but it's also a light background so pigments would hold quite well on it. Its also elevated, so it's not in the area where you're maybe putting your hands on, and actually if you're going around the cave and you're putting your hands on something or leaning on something then its above that normal area, especially for someone who's shorter than me. I mean I'm average height but wouldn't have been many people taller than me in prehistoric times, or that many so it's a pretty good place for me to have kind of decorations out of the way, like a painting in a modern house. Its slightly above the useable area.

00:04:35 IW

Cool.

00:04:36 P11

But it's still in your eye line, especially as it's leaning at a 45 degree angle. There aren't really any other particularly suitable places, I'd say these are all very curved. But that there is a very good surface.

00:04:51 IW

So if you were going to depict animals on this surface, what animals would you draw?

00:04:56 P11

If I were to depict animals. Am I limited to the animals I saw earlier?

00:05:01 IW

If another animal is jumping out at you, then by all means say that.

00:05:05 P11

If I were to draw an animal on this wall, what animal would I depict. Oh. It's a nice long wide scene, so there's space for height but there's also quite a lot of width here. So if I. Hm.

I don't think it's suited for a snake, but it's suited for a lot of animals because there's a lot of width but you could add some depth and height to it. So probably something that's got a normal kind of profile, not a long thing like a snake. I think the elk actually, the Irish elk would go really well here because of the shape up here. Where its head could be forwards. Here. And then the antlers go up into this space, if I wanted to do a really large painting that fills, just one animal in this space. Yeah then the elk, antlers and its facial shape fit the rock quite well.

00:06:22 IW

So where would you start that drawing?

00:06:28 P11

I'm not much of a painter anymore, but probably this space here would be. This part here because its quite smooth and flat and then this would be extraneous that could be used to add in details, if something else needed to be added into it. But this shape, this area would be the initial usage.

00:06:55 IW

And would this be a complete animal that you're drawing, so like the entire body, or just partial, so like just the head or just the torso or something?

00:07:05 P11

If I were to be drawing it then probably just the head up to about the shoulders of this elk.

00:07:11 IW

And why is that?

00:07:13 P11

I think it fits the space better. The entire body is not exactly. It would also fit to some extent, because here the legs could go in with the head up here. That would work. But I would probably just do the head to a larger size, partly because I think that's the important part of the stag, the depiction anyway, the head, and also because I'm into medieval heraldry. But yeah I think it fits the space quite well.

00:07:48 IW

Great. Are there any other things you'd like to comment on this wall or are you happy to move on?

00:07:54 P11

It looks like it'd be great for bouldering.

00:08:14 P11

But yeah I think it's quite good in terms of its colour and its height. And overall the surface is pretty smooth as far as I can tell for drawing. Even though I do know that at least as far as I know about cave paintings they didn't draw huge busts of elk heads as much as smaller scenes.

Cave 1: Wall 2 (Panel 1, art visible)

00:09:22 IW

So this wall has Palaeolithic art visible so just explore the wall, you can crouch down, look up, light up different areas with your torch. And just tell me what animals you can see depicted on the wall.

00:10:01 P11

Hmm.

00:10:13 P11

What's that? That's a black spot.

00:10:19 P11

The only one I can vaguely, and I've lost it now as well, this to me looks like it could be something, but what I have no idea. But by its profile. It could just be a black mark honestly, I have no idea what that could be. Ah here we go. That is some kind of, at least to me that looks like some kind of horned creature with its front legs here, and its antlers here. And then face here and the neck and then it fades out. What it is I can't tell because the antlers that are a give away have worn away. But by the fact one goes forwards and one goes backwards I'd assume it's some kind of an elk or a deer. And by the general neck shape, the big broad shoulders and thick neck maybe a male deer of some description.

00:11:39 P11

Okay, so that's one.

00:11:52 P11

Those could just as well be oxide stains and if it's an animal it's one I've never seen before.

00:12:35 P11

So far at least I cannot identify anything else, other than the deer.

00:12:42 IW

Okay.

00:12:46 P11

I think, I've just gone a little bit back to have a wider view.

00:13:05 P11

Unless oh, see this may just be me making things up, but that may be another profile of a deer. Or an ibex rather, considering the two long things coming out of the top. But that may just be me making it up.

00:13:37 P11

Yeah that may be an ibex, it has a narrower neck and a long head across ways. And then two long horns coming out of the top of the head. I think that's the only other thing I can see.

00:14:11 IW

Okay, so for those animals that you have identified, why do you think they chose those areas of the wall to draw them on?

00:14:19 P11

Because they're central? They're right in the middle of this space, so here you have this rock that kind of impedes your vision. Here we have this one, so this is the centre of the canvas. Again it's at least a reasonable height to be at least slightly above head level, at least from what I know of hanging art you want it to be just so you have to tilt your head back a little bit to see it so it's not at head level, so it's kind of in front of you, but not directly so you can touch it. As for what meaning that has I don't know. But it's slightly above your kind of experience and every day touching or working level, but still within

your eye line. As for why the other one's that high I don't know. But they're both central. And they're both on a pretty white, flat wall where markings can easily remain.

00:15:19 IW

Okay, so if you're happy with that wall we can move on to the next one?

00:15:24 P11

Okay.

Cave 1: Wall 3 (Panel 2, art removed)

00:16:56 IW

So again just take a minute or so to explore this wall, and then I'll ask you some questions.

00:17:35 P11

Well it's a very nice flat surface in all the reachable areas.

00:18:24 IW

So do you think this wall would be suitable to paint on?

00:18:31 P11

Uhm. Yes again because of its flatness and the pale texture, the pale stone. Also because it's not overhanging it probably wouldn't get too sooty from the fire underneath. As such your pictures would remain for a bit longer. But all this area, at least for someone of my height, it's a good height for drawing on but it's also the kind of height where you can put your hand out and touch it. So probably that area up there might be a bit better for doing drawings.

00:19:16 IW

And if you were going to draw animals on this wall, what animals would you depict?

00:19:20 P11

I think a mammoth would go well on this wall. Because the wall is large, and mammoths are large. You could if you wanted draw a big mammoth in this space, and it wouldn't be life sized but it would be a significantly sized point of view.

00:19:59 P11

Yeah I'd probably draw a mammoth.

00:20:02 IW

So where would you start the drawing?

00:20:04 P11

If I was drawing a big mammoth, I would start it with its feet actually near the floor level and have it go up like this. If I was drawing it up there then I would probably get it to fill the available space, so between, so its front half here. In fact it actually looks like a bison, that shape anyway. Maybe I'd draw a bison actually. Initially, I'd go up here because it's got the hump of the back then the sloping, the shoulders and the sloping down back of an almost filling that space, bison would fit quite well. But so would mammoth, so you'd have the feet down here and then the head here and the back of the leg here, going this way. If I was to do it down here though, I'd probably start it here and have it full size. Alternatively, if I were to do a more smaller scene, so a herd for example I'd have each of them laid out around here, just below head height, so their tops around here then one two three four, and almost as if I'm drawing the herd at basically chest height. I wouldn't put it any lower than that unless it was a full sized one. If I were drawing small ones, it would be around that kind of height.

00:21:30 IW

So would these animals be complete or partial?

00:21:33 P11

If I was drawing one up there, then I think complete. Actually all of them complete here. I think this space would be good for a complete whole animal. Because it's not one small kind of vertical space, like the first one was, where it kind of draws you towards drawing the head or the bust as it were of a deer upwards because it's a wide space it attracts drawing a complete shape. It wouldn't really make sense to draw just the head of an animal here, because there's so much space either side that you're basically drawing something here then leaving a big gap. You could do it here, but certainly not here as it would look quite strange. To me at least.

00:22:20 IW

Okay, well if you're happy with that one?

00:22:23 P11

Mh-hmm.

Cave 2: Wall 1 (Panel 3, art removed)

00:01:42 IW

So just take a minute to have a look at the wall, and then I'll ask you some questions.

00:02:52 IW

Okay, so do you think this wall would be suitable to paint on?

00:02:56 P11

Only a segment of it. I think this segment here would be suitable for painting on. This segment wouldn't because a) it's a kind of, this overhang, it's also blackened evidently by something or other so I wouldn't want to paint on that, unless I tried stripping off the blackened part to reveal white stone underneath which isn't exactly painting because its lithography or whatever it's called but. That's not going to last a long time because it will blacken eventually by whatever caused it in the first place so, and probably not this area either. But here in the middle where the kind of curve is is quite good for that purpose because I think that. Because it's kind of curved when you stand in front of it you would kind of perceive it within your entire field of view. Maybe not your entire field of view, but it would fill out your field of view in the way a curved screen is supposed to. And so you could get quite a wide panoramic scene, or relatively wide panoramic scene, going around like that. It's also relatively flat and not too cracked and this central, let me move forward slightly, this central space here could be quite good for for painting in. It gives a kind of mostly unblemished surface.

00:04:26 IW

So what animals would you paint on this wall?

00:04:29 P11

I would, I don't know, I'd potentially paint a herd of deer maybe being hunted or run after. Some other group of animals. I think, I think a scene with movement here is good, because this, this space is quite, is unified and goes together quite well, and is bounded by that crack at the top, that crack kind of provides a division which means that that space above

isn't really worth drawing on, and these bits down here aren't worthwhile either, you've got kind of a long narrow part here, so something that's like a group of animals in a long line being chased, or chasing each other, or humans chasing those animals or something or other of that sort would be quite good. So yeah maybe deer or elk being chased by a predator or a group of humans or the like.

00:05:26 IW

So where would you start the drawing?

00:05:27 P11

I would start it probably the chasing people would be on the left, on this narrower side or smaller part, and they would be going here, and then the animals would be fleeing upwards in this direction. And I'd probably start it after this crack, this crack is the end point so starting here and going up towards there.

00:05:52 IW

And would the animals that you're drawing be complete or partial?

00:05:56 P11

They would be complete. As would the people chasing or the creatures chasing them.

00:06:01 IW

And why is that?

00:06:03 P11

I think it suits the area really. If you're going to have a group of people or animals being chased or chasing each other you need the whole animal. It wouldn't really make sense to have partial ones. So you'd have a full scene as it were of animals being chased. And then running, you can see their legs so that they're running.

00:06:29 IW

Great.

Cave 2: Wall 2 (Control)

00:07:15 IW

Again, just take a look at this wall in front of you for a minute or so and then I'll ask you some questions.

00:07:56 IW

So do you think this wall would be suitable to paint on?

00:07:58 P11

I think less so than the others but you could still paint on it.

00:08:10 P11

It has too many features really to be worth painting a large scene on it, so quite the opposite to the previous wall where there was one long wide open space unblemished by cracks, here it's impossible to do anything wide really the space directs you upwards like that. And really the only real spaces here are that there and maybe there, but uhm, and maybe a small bit on this surface, but its less suited than the rest. You still could have some painting on it, but it's not as suitable.

00:08:44 IW

If you were going to draw animals on this wall, what animals would you depict?

00:08:49 P11

I think it would be. Something with a lot of verticality to it, so it would be the head of animal rather than the whole animal, and it would be something that had, if I were to draw something, it would be something that suited the up-down nature of it so something like a deer with antlers. So either an elk, or maybe an ibex because the elk's antlers go backwards, well so do the ibex's, but it's not quite so vertical. Uhm, so maybe an ibex here where you can have its head like this and the antlers going up. So yeah it's not the most suitable space, maybe here?

00:09:32 IW

And where would you start the drawing?

00:09:47 P11

Hmm, really don't have any good spaces. Now that I look at it there are cracks everywhere. I would start it, the head around here, then the antlers going up.

00:10:04 P11

Yeah head around here and antlers going up that way.

00:10:11 P11

Ah yes that's another consideration actually I noted, that I'm standing in the rock which makes it quite difficult in practice. I can step on this and get up there to draw and then it would also be kind of set back, you wouldn't be reaching because then your usable space would end here with the artwork behind. It wouldn't be reachable, so I'd start around there.

00:10:36 IW

Okay, you've sort of answered the next question which is about complete/partial so if you're happy we can move on to the next wall?

00:10:43 P11

Okay.

Cave 2: Wall 3 (Panel 2, art visible)

00:12:03 IW

Okay, so this is the same wall that you've seen before but it now has Palaeolithic art visible on it. So again just take a few minutes to observe the wall then tell me what animals you can see depicted.

[discussion about textures popping/flickering]

00:16:04 IW

So, are there any animals that you can see depicted?

00:16:06 P11

So I can see, but I'm not sure, what look like the hind quarters of some creature here in black, and this maybe being a leg, lying down maybe? And then a head seems to not be obvious, if this is actually a creature and not me making things up, this is its body and rear here. That's the only one I can see for certain. Other than that, I can see this line here and then it branches out into a shape and it has maybe a leg here but what it actually is, I don't, if it's actually depicting something or if it's actually a part of the cave wall. Because yeah. It could be some kind of snake or crocodile, but that's doubtful. Uhm. And then here there are also some more... some more shapes, lines, but I have absolutely no idea what that

could be. It doesn't seem to be anything that I'd associate with an animal. It just seems to be round and bell-shaped. Uhm.

00:17:47 P11

Oh actually now that I think of it, if I step back, if I step back overall, it looks like it connects. So this, these lines here, this is the head and then it connects back round to here. So it may be a full sized drawing of either, it may be a wild horse an actual large sized drawing doing the whole wall. Potentially. Its face is mostly worn off but what could be its ear is still there. But this does actually now that I look at it, looks like a neck and shoulders here and then front leg there. Why this is like this, I don't know. But yeah from looking back at it and from the little bits I know about cave art, tiny tiny legs are not atypical. So yeah it may be a wild horse.

00:19:01 IW

So why do you think they chose those areas of the cave wall to draw on?

00:19:03 P11

This one? Because it's perfectly flat. It's big, perfectly flat, body at waist height, very visible, quite well bounded as well because there's a rock here and a rock here. Right in front of you, filling the whole space. I think I thought I'd draw a mammoth here, maybe not, but this fits the whole space just as well. Big here, and also a pale white wall. As for this, if it is actually a drawing again similar reasons, because it fits the space quite well. It's used less, if it is a drawing, it's used less of the space that I thought it could but still using a nice very flat surface and kind of complementary to the large creature underneath. And I'm not 100% sure about that one. Standing back from here it does seem to be quite evident. And the rest of the space seems either unusable or inaccessible.

00:20:19 IW

Okay, cool, so are you happy with that wall?

00:20:23 P11

Yeah.

Cave 3: Wall 1 (Panel 3, art visible)

00:02:58 IW

So again, like before just tell me what animals you can see depicted.

00:03:05 P11

That to me looks like a bison. Where its shoulders are there, the rear there, two legs, and a rather strange head. But yeah it's head is there, so its filling out the space. And slightly more anatomically accurate than the previous ones, as far as I can tell. I don't know if I can see any others.

00:03:58 IW

So why do you think they've chosen that area of the wall to depict it?

00:03:59 P11

Uhm. Its quite a good open space, it's a curved space so it fills out your field of view a little bit. It's large, flat, generally quite pale. And they've kind of maximised their use of space, so it goes all the way up to the curve, and all the way up to the curve on this side and I think the shape of the bison flows quite well with the shape of the rock, especially up there where my eyes are going, kind of where the crack runs.

00:04:51 P11

And actually down here as well where the legs are, so potentially actually, and the crack there as well, so potentially actually to me at least it looks like the rock a little bit has guided what needs to be drawn there anyway. The back legs, the front legs, and the back are all following shapes that are found within the rock itself.

Cave 3: Wall 2 (Panel 4, art removed)

00:05:44 IW

So this is like a bit complex this wall, so you've got this overhang bit here and if you move forwards, and you're going to have to duck underneath the overhang or else it does that, you've also got the back wall there. So again just take a minute to explore both of those features, and I'll ask you some questions.

00:06:47 IW

Okay, so do you think the wall, so both the overhang and the back wall, are suitable to paint on?

00:06:58 P11

This part right in front of me, yes, because it's easily reachable. The rest of it no, because I know what a pain it is to work whilst crouching. So I wouldn't want to sit and paint. It's a quite nice space because of this big rock behind me, it's quite cosy almost. It's quite cosy and protected. So I can imagine people sleeping here potentially. So I can see why you'd paint animals here, other than the fact its 45 degrees so when you're lying down you'd also be seeing it, I can see why. But I think really the only space which is kind of reachable from a standing up point would be paintable on, or if you really want to be working like this from a crouching point and you'd only see it while lying down as well, overall I think the space that would be useable would be this here, right in front.

00:08:02 IW

Okay. So not the overhang?

00:08:04 P11

The overhang? Well, I think this would require standing on something to work on it, but potentially it could be used as well, this segment of it, I'm not sure about this. Well maybe this segment and has enough area too, because they're both sort of entrances to this behind so maybe it would be appropriate to paint something on each of them if one wanted to have kind of a guardian above the entrance way, if this was your sleeping place, that could work. But it would be a bit awkward to paint on because unless you're taller than me you'd need something to stand on.

00:08:50 IW

So what animals would you paint on this wall?

00:08:53 P11

On this wall?

00:09:09 P11

On this back wall I'd probably paint not a single animal because you're too close up to it to appreciate one large painting, like in the previous ones where we had one big full drawing of an entire bison. So here I'd probably paint here, I'd probably paint a series of small animals in their entirety rather than segments, so I'd probably have a scene, probably a hunt or a chase or something of that sort. Up here it would be more appropriate to have one big one because as you're approaching from this distance you can appreciate the whole the whole thing, which you can't do when you're this close to this wall. So here I'd

say I'd paint, again the length is good, maybe not an animal with horns because there's not enough height but maybe a bison, in this space especially.

00:10:17 IW

And where would you start the drawings?

00:10:20 P11

Here. Probably in this kind of space, from this end. Here, around here so after these textures and that nub, this kind of back space. Inside here, if I were to draw something in here, I would start it in this flat space like this. That would be. So I'd start it around here so I'd miss out all of the cracked parts and just focus on the smooth surface.

00:10:58 IW

And would the animals be complete or partial?

00:11:01 P11

These ones would be complete, but they'd be small complete ones. The one on this side would probably be complete as well. This one would be complete, but it could also be partial, it could be the head of an animal going up here because you've got more vertical space. It actually could involve like a red deer or an ibex, especially with the space here with backwards leaning horns.

00:11:36 IW

And why is that?

00:11:38 P11

Why is what sorry?

00:11:39 IW

Why is that? That you would draw them partial or complete?

00:11:41 P11

Oh uhm. Complete here because as I said you're close enough in for it to not be able to have a kind of, in being a side view you would have a full view that would need to be complete and small ones to actually see them properly which if they were partial they would be a bit isolated, this space is more suited to a scene. Here it would be complete because I think the horizontal dimension suits a complete animal better. And here it could

be either, because there's both height and width, but a partial one could suit quite well. I'm not really sure which I'd choose for that but.

00:12:29 IW

Okay.

Cave 3: Wall 3 (Control)

00:13:37 IW

So again just take a minute to have a look at this wall, and then I'll ask you some questions.

00:14:16 IW

So do you think this wall would be suitable to paint on?

00:14:20 P11

Uhm. Yes. Parts of it would. This for example is a great space, it's flat and pale smooth rock however it is quite cracked so that might inhibit drawing one big creature on it. But it would be suitable in that sense. And this overall is quite good as well as especially because of the fact that it is curved like some of the previous ones where when you have it curved you can draw quite a large creature. However, it is broken a lot by quite a few vertical ones, so it's probably better to have smaller ones but in terms of height wise, it's quite a good height to work on, its not got something impeding in front of you, so as in you can actually get up close to it and work. It's a good height for viewing, there's space enough behind to actually see something big, so overall this central section is quite good. This part less so, same with these bits. But here in the centre, where it curves out here, it would be fine.

00:15:42 IW

Okay, so what animals would you paint on this wall?

00:15:48 P11

I feel like I'm saying the same animals over and over again. On this wall, on this segment I don't know. Let's think about this segment first.

00:16:14 P11

I don't know, I feel like they're broken up with vertical line too much to have something wide going across but then again you could have maybe, hmm, yeah because this lump here impedes you from drawing something that goes side to side fully, unless its head was there so maybe I would draw a wild horse, because the quite long arching neck could go on this part, because the kind of the physical shape of this seems to suggest it could be lead out. So you could have its head here, its legs coming back to here, and moving forwards, so I'd have a wild horse there probably. And then for this section, I don't know I think anything, the head of anything could probably go, because you don't actually want to use the entire space because its too cracked, in fact I wouldn't try to use it at all but if I were to, then I'd probably try to draw something smaller within this space between the major cracks.

00:17:11 IW

So where would you start the drawing?

00:17:14 P11

Here, for this space I would start the back of the drawing around here. Following basically parallel to the curve of the wall here, so around here I think maybe a good $\frac{3}{4}$ of a foot following this line. And then I'd end it around this point here.

00:17:45 IW

And would the animals be complete or partial?

00:17:47 P11

This one would be complete, these ones would probably be partial just the head because the space is very small.

00:18:01 IW

And why is that?

00:18:04 P11

For this one, as I said because there's not enough space I think what with the cracks running down the rock face you don't really have space for a complete animal because the pigments aren't, the pigments when you have a big dark crack running through the middle of something, especially in the cave light it might well look like pigment so you'd be running the lines of your drawing, so probably just a small head that fits between the two cracks. And why this one would be complete because it quite well could follow the shapes,

if you have a horse quite well following the shapes of the cave, and because it's a large space you could appreciate it from further back.

00:18:52 IW

Great. So that's this one done.

Cave 4: Wall 1 (Control)

00:01:33 IW

Yeah, so just take a minute to have a look at the wall, and then I'll ask you some questions.

00:02:56 IW

So do you think this wall would be suitable to paint on?

00:02:59 P11

This central section probably would be, as would this section, as would this section actually. There are probably three distinct areas that are good to paint on, I'd say. Obviously none of this. It would be slightly annoying because you'd be standing on a sloped surface area everywhere but there, so here it would be quite annoying to stand and paint on it, but it probably would be suitable for painting so, this section because again they're all white and smooth so the pigment would show up and stay quite well. But here there are quite a few cracks so it would be quite a small painting really, unless you wanted to incorporate some of the cracks as part of the painting. Here you could have something bigger, you could have quite a big space across here. Yeah so across this entire space up until that about that ridge there you could have quite a wide painting actually because all the cracks are quite small so you could incorporate them in quite well. And then this spot here, is a nice flat surface that you could draw on. In fact that would give you quite a large shape of an animal.

00:04:21 IW

So what animals would you paint on this wall?

00:04:26 P11

This space? So for this one, I'm not sure actually what would fit there. I mean because this lower section wants to have something going down like that. Maybe you could have something leaping? You could have a leaping deer for example, or an ibex or whatever the

antelope looking creature was, you could have it here so its hind legs are here and then its leaping upwards like this and its horns are going back over here and its rear end like this. For this section, I think any large creature would go across quite well but the bison again because its front part there, and its hind legs back down into here arching upwards. And here? I don't know, anything small. It would probably just be the head of the animal, or be very small individual animals of which you could have anything, you could have small bisons you could have small deer, or ibex, or horses. I think anything small really here would go.

00:05:46 IW

Where would you start the drawing?

00:05:49 P11

For this one, I would start the hind legs down about here, so that kind of thing. And it would end before that curved section and stick within this area. About there. This section, I'd probably start the drawing about here there's like a curving segment of rock here, about here there's a curving section of rock so I'd start to the right of that and go up to this segment here, this protrusion down to about here, where the oxide is. And for this segment I think any of the patches between the cracks could work, so within here, within here, within here, or within here, or even within here, or there. It would just be anywhere that's just not coming into contact with the lines.

00:07:13 IW

So would these animals be complete or partial?

00:07:15 P11

This one would be a complete one, this one would also be a complete one because you've got a nice wide angle for it, and these ones would either be very small complete ones or partial, so just the head. Both would work, I would probably, I'd probably go for a small complete one.

00:07:43 IW

And why is that?

00:07:44 P11

So for the leftmost one, I think it would follow the rock shape quite well. You've got a nice big space that you can step back and look at, especially because its protruding and it

follows the rock shape quite well to have a springing antelope. Yeah. This one again because its curving outwards, it fills your field of view quite well and its very wide big space at just above head level, above eye level, you can see it from quite far back, so you can fill that entire space really, and this one is more of a blank canvas so it lets you draw, the rock doesn't really suggest much so you can draw whatever kind of shape you want between that. And the, why these would be partial or, what did I say? I said small whole ones. Really it makes little difference because you'd have to have a very small one anyway, but I'd probably draw a whole one because the shape doesn't naturally suggest any kind of head with. Yeah any kind of head antlers or not. So I'd probably just draw a small creature in here, a small whole creature.

Cave 4: Wall 2 (Panel 4, art visible)

00:09:24 IW

Okay so this is the same wall as before but it now has art visible on it. So again just explore the wall and tell me what animals you can see depicted.

00:10:27 P11

So I can't really see much. Here I see some sort of marking, not sure if I can actually say what it is. There's yellow and there's red pigment. It looks like a boat, I can't necessarily see any animal in that at all. Oh no, I can actually, at the top here there's some sort of antelope with the head, face here, its back, and then two antlers, well one there. It has something in front of it but I can't tell what it is. Ah no, yes, so there's a smaller antelope here and there's a larger one here. It could be an antelope or yeah, , it looks quite big, quite fat around a big thick neck more like a cow. It has a horn coming back and then this is its face, its face hasn't quite survived, its going back like this and then a smaller one up here.

00:11:42 P11

And then here, uh, there is something drawn, let's see what that could be.

00:12:12 P11

I see sort of parallel lines. I have no idea what creature that could be. Out of the ones we looked at earlier at least. Otherwise I'd say squid.

00:12:42 P11

That's interesting.

00:13:03 P11

I have no idea as to what creature that could be. Yeah, I can't say.

00:13:23 IW

So why do you think they chose those areas of the cave wall to draw on?

00:13:34 P11

So for this one, like I said before it's sort of your approach into this section, so as your walking towards it its kind of above the entrance way, its sort of the beam of the door, and being angled at 45 degrees its very visible, every time you walk into the segment its looking down at you and you look up at it, you can't really miss it, especially if you're slightly far back it's within your field of view as you enter, it's kind of just a, yeah. Over the entrance way. And for this, because it's a good space when you're actually inside of here it's quite visible, what it is I don't know. But when you're lying down it'll also be visible to you at 45 degrees and the open segment of the rock.

00:14:30 IW

Okay, great, so we'll move onto the last wall.

Cave 4: Wall 3 (Panel 1, art removed)

00:15:24 IW

Okay, so again just take a minute to have a look at this wall and then I'll ask you some questions.

00:16:21 IW

So do you think this wall would be suitable to paint on?

00:16:24 P11

Sorry, would it be suitable to paint on?

00:16:26 IW

Yep.

00:16:27 P11

I think out of all the ones I've seen this is probably the worst. The only segment that is properly suitable to paint on is this in front of me. This is all reddish stained with oxide and this segment is slightly inaccessible because of this ledge, so to be painting here it would be quite a chore. And then up here it's all criss-crossed with cracks and patterns so you wouldn't be able to paint something particularly impressive on it, it would have to be quite small, and this segment likewise. So really the only space available is around here and even then it's not very flat, it's quite curved in comparison to some of the earlier places. So no, this wall would not be particularly suitable but if I had to then that would be the only space.

00:17:17 IW

So what animals would you draw on that area?

00:17:37 P11

Probably a deer, because there's a clear space here for a whole one and its back legs could go here or its antlers -deer or an ibex where it's antlers would come up this way and fill the available space. That's probably what I'd draw there.

00:17:59 IW

And where would you start the drawing?

00:18:01 P11

I'd start with the hind legs, the hind portion around here, and it would finish before this crack here and be bounded between this area here.

00:18:16 IW

And I think you answered the next question, but would it be complete or partial?

00:18:19 P11

It would be a complete deer.

00:18:21 IW

Yep, and why is that?

00:18:23 P11

I think it probably suits the space best. It's really not a great space by any means but I think it suits the space because you don't have much width but enough to draw an animal

but then you also have a little bit of verticality here to kind of, not a shame to waste, but with the horns it makes sense to actually follow the line in the cave and draw them backwards. So its horns back upwards there, which wouldn't fit any other animal.

00:18:52 IW

Great. So are you happy with that one?

00:18:55 P11

Yep.

P12

Cave 1: Wall 1 (Control)

00:03:21 IW

Okay so just take a minute or so to explore this wall in front of you. You can move closer, move left or right, and then I'll ask you a few questions.

00:04:19 IW

So do you think this wall is suitable to paint on?

00:04:24 P12

Uhm. Parts of it.

00:04:30 IW

And why is that?

00:04:32 P12

There's a few nice smooth areas, like over here for example that's quite a nice sort of canvas area, and maybe above here as well. I'm not sure if here looks like almost a different type of rock, doesn't it? Yeah and maybe the overhang bit as well. I think that would be quite nice. Yeah. I don't think it's ideal for a massive painting but there are quite a lot of interesting sort of features that you could incorporate.

00:05:09 IW

So if you were going to paint animals on this wall, what animals would you depict?

00:05:28 P12

I feel like there's a horse up here, I'm not sure if there is but I can kind of see the outline of a horse, so perhaps a horse up here running. I don't know if that's what I would choose naturally. Maybe something up here as well in this area, it's quite a big open space so maybe something big like a bison maybe?

00:05:59 IW

And where would you start these drawings?

00:06:03 P12

Uhm. Start it? I guess, do you see this little lump here in the middle? That, hold on a minute that does look like a bison, doesn't it? Like it's head is down to the right there a little bit, or is it something with horns? It looks like it's grazing maybe.

00:06:36 IW

And would the animals you're drawing be complete, so the entire body represented, or just partial?

00:06:42 P12

I think entire, I think there's enough space there. I feel like that would be. That's just for that specific part, I'm not sure. There, where I think there's like the outline of a horse, perhaps that would only be partial. Just to represent the head of it, it's almost like it's moving.

00:07:08 IW

And for the horse, why would that be partial?

00:07:11 P12

Uhm, I think because it's on a curve and because it's kind of going around a corner you wouldn't need the full animal to show what it is. The curve of the stone almost lends itself to an animal in motion perhaps. And I'm not sure you'd lose some detail on either side anyway, so just need something that's like an identifier.

00:07:36 IW

Yeah.

00:07:39 IW

Okay, great. Is there anything else you want to comment on about this wall or are you happy to move on?

00:07:47 P12

Yeah. I think that's good. I mean there's little crevices and things but I think they're quite dark aren't they, and quite shaded. I don't think there's a huge amount of space for drawing, I'm not sure. Yeah.

00:08:03 IW

Okay.

Cave 1: Wall 2 (Panel 1, art visible)

00:09:04 IW

Okay so this is a wall that has Palaeolithic art visible on it, some of which is now degraded. So just take a few minutes to explore the wall, you can crouch down, look up that sort of thing.

00:09:17 P12

Can I move actually? I kind of feel like I'm stood still.

00:09:20 IW

Yeah you can walk a little bit as well, if that helps it feel a bit more natural.

00:09:23 P12

Okay.

00:09:26 IW

Yeah and just explore the wall and then tell me what animals you can see depicted.

00:09:33 P12

Is it just that main wall, or is it these little bits as well? Just the main one.

00:09:37 IW

Yeah so that little rock as well.

00:09:56 P12

There's definitely something in the top corner isn't there? I'm not sure what it is.

00:10:08 P12

Yeah, I think I'm making this up, because that kind of looks like a llama, can you see where I'm looking?

00:10:12 IW

Yeah.

00:10:13 P12

It's a little bit [inaudible] it's ears right there and then its neck.

00:10:39 P12

It's really hard to identify anything, like I can see things but it's really difficult. Oh wow, there's something right in the middle. That looks like a deer, like a doe facing straight on. And then there's that black, are those black dots? Wait a minute, there's a horse. That's a bit obvious now. And is there another horse there to the side looking at it? It kind of looks like another horse looking down on that horse there. On what I thought was a deer. It kind of looks like it's standing on this horse at the bottom of it. And that red mark there, with the little v, that's maybe a hoof mark?

00:12:01 P12

Did I already mention this one on the sticking out bit here?

00:12:05 IW

No.

00:12:06 P12

This almost looks like a little jaguar, with two eyes. It almost looks like something watching the others.

00:12:41 P12

Is it this hard to see in the real caves? Is it like, you've got to kind of spend time to get used to the light of it?

00:12:53 IW

Yeah, yeah. So this is a photogrammetry model from one of the caves. So this is how it looks in the.

00:12:59 P12

Yeah, so you kind of have to sit there and let your eyes adjust.

00:13:03 IW

Yeah.

00:13:04 P12

It's incredible, isn't it?

00:13:07 IW

And this is why we have like a guide usually in the caves, that then points out the art and tells us.

00:13:13 P12

Really? That makes me feel much better.

00:13:18 IW

Yeah, exactly the same as you.

00:13:21 P12

This, just here this really looks like something, like a little, like a tiny little [inaudible]. I'm not even sure if it's meant to be something.

00:13:45 P12

I can see some bison horns, just up here as well, just above where I thought there was a horse as well. And now I can't really see the horse again. Ah, sorry. Oh yeah I see one looking forwards, oh and there's a horse down here. Okay, okay.

00:14:16 P12

Is there something sat down here, that looks like a foal. Sat down and curled up a little bit, at the bottom of this cropped out piece here. That looks like a nose, and an eye. It kind of looks like it's curled up maybe.

00:14:49 P12

And then just here again. Maybe a stag, with its horns maybe? Just facing the hole.

00:15:11 P12

I think this is one I've already commented on before, but from this angle it looks different. It looks like an eye sort of looking down. Maybe a bison.

00:15:32 IW

So for those animals that you've sort of identified, why do you think they've chosen those areas of the cave wall to draw on?

00:15:41 P12

I think it's much bigger and smoother isn't it, so it's a nice big, flat surface. And there's kind of a few cracks and a few features but not a huge amount.

00:16:22 P12

I can't really see, what is this animal?

00:16:26 IW

If you want I can tell you at the end quickly what you're seeing.

00:16:32 IW

So if you're happy with that one, we'll move onto the last wall.

00:16:34 P12

Yeah.

Cave 1: Wall 3 (Panel 2, art removed)

00:18:06 IW

So again, just take a minute to take a look at this wall and then I'll ask you some questions.

00:18:12 P12

This one, or?

00:18:14 IW

No, the one you were just lighting up, yeah.

00:18:34 P12

Can I move back a bit?

00:18:36 IW

It's up to you, yeah.

00:18:47 IW

So again, do you think this wall would be suitable to paint on?

00:18:52 P12

It looks, better than the first one for sure. And I like that it's sort of in a little. It's tucked away slightly. It feels like a little secure space almost.

00:19:19 IW

So if you were going to paint animals on this wall, what would you paint?

00:19:27 P12

I think something big, or maybe I think, maybe something to worship. I'm not sure. That might sound crazy, but it feels almost like a, like a little sacred space because there are walls on three sides. So it might be somewhere you'd leave a candle to burn or leave offerings perhaps . Or you could sit and. Yeah.

00:20:11 IW

So where would you paint animals on the wall?

00:20:14 P12

Where? I think just the whole of that, it just feels like a really big space for painting.

00:20:26 IW

And where would you start the drawing?

00:20:30 P12

I guess I would start up here and have it moving across here. Or perhaps coming up from the bottom, and upwards.

00:20:43 IW

And would the animal be complete or partial?

00:20:45 P12

Complete.

00:20:49 IW

And why is that?

00:20:50 P12

I guess because of there is the space and it's quite a nice flat surface so it wouldn't have to lend itself to its surroundings as much.

00:21:15 IW

Okay. So if you're happy with that one?

00:21:17 P12

Mh-hmm.

Cave 2: Wall 1 (Panel 3, art removed)

00:01:54 IW

So again just take a minute or so to look at this wall, and then I'll ask you some questions.

00:02:47 IW

So do you think this wall would be suitable to paint on?

00:02:50 P12

Yeah.

00:02:53 IW

And why is that?

00:02:54 P12

Uhm. It's quite a big smooth wall, it's got quite a few features and cracks and lines, that would be quite nice to incorporate maybe.

00:03:11 IW

So what animals would you depict on this wall?

00:03:13 P12

Uhm. It reminds me of big landscapes and fields so bison and deer, more like herds of animals.

00:03:26 IW

And where would you draw those animals on the wall?

00:03:29 P12

Uhm, I guess over this side looks quite mountainous. I see more kind of small animals in the distance but. More across, you see this line across the middle, sort of in and around here I think. This seems to be the prominent feature. Maybe like a horizon. I think down that down there would work as well, like here.

00:04:01 IW

And where would you start the drawing?

00:04:03 P12

I guess over in this corner here and coming into it, and then perhaps other animals coming more into the middle and that's kind of the focal point there I think in the middle.

00:04:19 IW

And would the animals be complete or partial?

00:04:22 P12

I think complete but small.

00:04:28 IW

And why is that?

00:04:29 P12

Uhm, again I think it just lends itself to more of an. Like a sort of scenic picture almost. Like animals in the field and in nature, rather than the actual animal itself. So herds or groups of animals in their natural habitat.

00:04:48 IW

Great, so if you're happy with that?

00:04:49 P12

Yeah.

Cave 2: Wall 2 (Control)

[skipped due to time constraints]

Cave 2: Wall 3 (Panel 2, art visible)

00:06:09 IW

So this is the same wall that you've seen before, if you remember from the last cave, but it now has some art visible, so just take a few minutes to explore the wall again and tell me what animals you see depicted.

00:06:24 P12

This was the third wall wasn't it?

00:06:27 IW

Yeah.

00:06:37 P12

There's, I don't know if it's a horse or a bison. I can see two ears, I think it's a bison? And something below, uhm.

00:07:02 P12

Oh wow, that's the one I can't remember the name of isn't it? Or is it a doe. I don't remember the name, sorry.

00:07:19 IW

Do you mean the chamois?

00:07:20 P12

Yes, thank you. That's beautiful.

00:07:27 P12

And then I guess another one just above it here.

00:08:00 P12

Oh is that a giant horse on the back of it? That whole thing there, that kind of looks like a horse's head bent down, do you see that on the left. And is that it's feet? Oh, I'm really confused now Izzy. Is it lots of like? Or have I just made that up.

00:08:37 P12

Yeah I feel like that's the edge of a horse there, and then the chamois there. And there was a third one here.

00:09:23 IW

So why do you think they chose those areas of the cave wall to draw on?

00:09:29 P12

I think, it's really hard to tell if that's a natural line, the front line here. It kind of looks like a natural line here, that looks like the front of the horse. Yeah I think it is natural isn't it. And there are some really smooth areas, with changes in colour as well. Unless that's colour added at the top. Yeah, I just think it's a nice canvas isn't it? And they've obviously seen that line.

00:10:25 P12

I think there's something up there as well, but I'm not exactly sure what it is. In that top corner.

00:10:50 P12

I can't really work out if it is something, or if it's natural.

00:11:17 P12

I don't think that one is a horse actually. The ears are a lot longer on that, it looks like a donkey as well.

00:11:53 IW

Is there anything else you want to add about this wall?

00:12:01 P12

I feel like there is something on this side, but I can't really make out. Now that I've seen those quite clearly, I feel like that might be something.

00:12:24 IW

If you're happy with that one?

00:12:26 P12

Mh-hmm.

P13

Cave 1: Wall 1 (Control)

00:03:08 IW

Yeah just take a minute or so to have a look at this wall and then I'll ask you some question.

00:03:59 P13

Okay.

00:04:00 IW

So, do you think this wall would be suitable to paint on?

00:04:06 P13

Yes.

00:04:07 IW

And why is that?

00:04:10 P13

There are flat surfaces. Little nooks and crannies. Lots of lines already in the rock. Yeah, and I think there are good places to put a little candle on.

00:04:42 IW

So if you were going to depict animals on this wall, what animals would you draw?

00:04:52 P13

I mean, I'm kind of a horse girl so probably a horse.

00:05:08 P13

I don't know, kind of down there looks like, yeah you could put something like right here and. Yeah I don't know there are maybe some shapes in there already. Could do a little deer down here.

00:05:40 IW

So where would you start the drawings?

00:05:45 P13

Uhm, yeah I'd start here. Sort of where I'm looking now. And then maybe there.

00:06:05 IW

And would the animals be complete, like the entire body represented, or just partial?

00:06:16 P13

Down here, complete. And.

00:06:26 P13

I'd maybe put a big old head there. Yeah like a giant head here.

00:06:39 IW

So for that head, why would it be partial?

00:06:43 P13

I don't know, because I suppose I can't actually see much further beyond there, but yeah it's sort of a nice sort of square panel-y type thing there.

00:07:01 IW

Cool. So anything else you want to comment on about this wall, or are you happy to move on?

00:07:08 P13

I don't know. Ooh yeah, there's some cool, there's some fun stuff you could do up there as well. Yeah maybe a few animals up here.

00:07:36 IW

Cool, are you happy to move on?

00:07:39 P13

Yeah, sure.

Cave 1: Wall 2 (Panel 1, art visible)

00:08:17 IW

So this is a wall that has Palaeolithic art visible on it. So just take a few minutes to explore the wall, you can crouch down, look up, that sort of thing. And then just tell me what animals you can see depicted on the wall.

00:09:13 P13

I'm not seeing any animals. Oh okay, maybe here a. Antelope in motion? Just where the thing is. Uhm.

00:09:43 P13

Oh sh. Okay. Big cat head.

00:09:51 IW

Okay.

00:09:52 P13

Is there no big cat head? I can see a mouth, snout, eye, ears, yeah like a giant one all around here.

00:10:22 P13

Maybe a skull there, like a deer head on.

00:10:39 P13

A horse's head? A fairly big one?

00:11:00 P13

Maybe another deer, like here?

00:11:10 P13

Horse over here.

00:11:31 IW

Okay so for those animals you've identified, why do you think they've chosen those areas of the cave wall to draw them on?

00:11:41 P13

Uhm. If there is a giant cat head here then I don't know they sort of, the shape of the rock kind of, kind of forms itself into a kind of snout here, with a big flat surface. For the deer, that's maybe like there it looks like the cracks in the rock almost form like horns. And if that's a horse head down here then kind of the sort of bump in the rock down this way kind of goes with the cheekbone of the horse. And yeah, there's a sort of vaguely skull shape or triangular sort of, what do you call that, I don't want to say sticky out-y bit, there's probably a better name for that, I don't know the texture of the wall around there forms a little triangle that looks kind of like a skull. The sticky out bit looks vaguely like an eye.

00:13:38 IW

Okay, happy with that one?

00:13:41 P13

Yep.

Cave 1: Wall 3 (Panel 2, art removed)

00:14:49 IW

So again just take a minute or so to have a look at the wall, and then I'll ask you some questions.

00:15:40 P13

Okay.

00:15:42 IW

Cool. So do you think this wall would be suitable to paint on?

00:15:46 P13

Yep.

00:15:49 IW

And why is that?

00:15:51 P13

Uhm well there's a really nice flat surface here. And sort of, if you can get higher there's also interesting little crevices and sort of shapes as well. Some of these nice flat surfaces could be nice as well for painting on. Couple of nice little lines to follow there. Little bit of texture too.

00:16:34 IW

So if you were going to draw animals on this wall, what would you depict?

00:16:39 P13

I think I'd go for a whole herd of stuff. Big old scene. Maybe couple of different species interacting. Maybe some, a troupe of mammoth going across, maybe some deer. I don't know, yeah like a big plain scene.

00:17:10 IW

And where would you start the drawing?

00:17:14 P13

I'd start at the bottom.

00:17:19 P13

Yeah start at the bottom and then just build it up.

00:17:26 IW

And would the animals be complete or partial?

00:17:29 P13

Complete. And relatively small.

00:17:36 IW

And why would they be complete?

00:17:40 P13

Uhm. I suppose I just want to show, yeah them in groups. And they'd be small enough that it would be sort of easy to do.

00:18:00 IW

Cool, so if you're happy with that?

00:18:02 P13

Yeah.

Cave 2: Wall 1 (Panel 3, art removed)

00:01:37 IW

Yeah so again take a minute or so to have a look at the wall and then I'll ask you some questions.

00:01:56 P13

There's less animals on this wall and more monsters.

00:02:00 IW

Monsters?

00:02:02 P13

Cthulhu, right there. Creepy octopus head, eyes, tentacle mouth.

00:02:21 P13

Okay.

00:02:23 IW

Cool.

00:02:33 IW

There's a little bit more to your left as well.

00:02:36 P13

Oh yeah.

00:02:48 P13

Okay.

00:02:49 IW

So do you think this wall would be suitable to paint on.

00:02:54 P13

Yes.

00:02:56 IW

And why is that?

00:03:00 P13

One, there's nice flat surfaces but there's also these little wee indentations and that look vaguely like eyes, lots of them with two little dots like there, there, there. Yeah loads of sort of little indentations you could use for eyes. Yeah, its sort of a nice colour as well, there's a nice white bit and sort of yellower. And there's almost sort of a panel here that sort of framed by the rest of it.

00:03:57 IW

So if you were going to paint animals on this wall, what would you depict?

00:04:05 P13

I'm more inclined, because there's lots of the eyes, probably predators or something like that. Like bears or something. Or a lion. Sort of face on.

00:04:30 IW

And where would you draw those animals.

00:04:35 P13

There.

00:04:42 P13

Along here, along these sort of cracks along here. Oh yeah and here, that looks like it would be good for a mammoth actually. Yeah and there.

00:05:14 IW

And where would you start the drawing?

00:05:18 P13

Here, along this line. That looks like a nice sort of back or spine or something. Actually yeah, looking at this whole thing yeah there's maybe a nice big horse here. Sort of the body, head, or neck, head around here. Yeah okay. I'd do a partial horse here. And then sort of fade into this sort of black stuff down here.

00:06:04 IW

So why would it be partial?

00:06:06 P13

Uhm, so it could like yeah, because it's fairly big it could fade nicely and merge with the darker sort of rock down here.

00:06:24 IW

Yeah that's naturally dark.

00:06:26 P13

Yeah, yeah. So let it blend in with the naturally darker rock.

00:06:36 P13

Yeah maybe something like predators or something on these little eye type bits.

00:06:51 IW

Are you happy with that one?

00:06:53 P13

Yep.

Cave 2: Wall 2 (Control)

00:07:23 IW

So again just take a minute or so to have a look at this wall, and then I'll ask you some questions.

00:07:57 P13

Okay.

00:07:59 IW

Cool. So do you think this wall would be suitable to paint on?

00:08:05 P13

Yeah, yeah. To be honest yeah, there's sort of. Yep.

00:08:17 IW

Cool, and why is that?

00:08:21 P13

There's some nice like sort of sticky out-y bits, yeah it's got a nice texture and there are sort of places to stand up like on these bits to get higher a bit. Nice little curves and natural sort of straight lines in the rocks. There's these nice little. Interesting formations. And this bulgy thing, you could do some weird stuff with that.

00:09:06 IW

So if you were going to draw animals on this wall, what would you depict?

00:09:23 P13

Oh, there's a spot for a. I don't know. It kind of looks like an owl or something, right here with this weird little shape? With two little horns sticking up.

00:09:43 P13

Oh, right here there's kind of like a kind of a couple of eyes and a big old like nose for like a bison or a cow or something, and there's a bit you could use for a horn up there. Yeah right round here, I'd put a bison face or a cow face.

00:10:15 IW

So where would you- Sorry, were you going to say something else then?

00:10:20 P13

No, yeah. There's maybe another little bison face up here. I watched Bob Ross the other day so.

00:10:32 IW

So where would you start the drawing?

00:10:39 P13

I don't know, I'd probably start here with this little thing. This over there. Sort of a little sticky out bit. And then probably onto that head.

00:10:58 IW

And would these animals be complete or partial?

00:11:02 P13

Uhm, a mix. Yeah some complete and some just sort of heads.

00:11:15 IW

And why would you have that mix?

00:11:17 P13

Uhm just 'cause there's loads of those sorts of shapes presenting themselves.

00:11:32 IW

Nice, are you happy with that wall?

00:11:34 P13

Yep.

Cave 2: Wall 3 (Panel 2, art visible)

00:12:20 IW

So this is the same wall that you've seen before in the first cave, but it now has art visible on it. So just take a few minutes to explore the wall again and tell me what animals you can see depicted.

00:12:51 IW

I should say as well, if it feels more natural you can walk a little bit.

00:13:07 P13

Is it very, very faint art?

00:13:11 IW

Mmh, yes it's quite degraded.

00:13:31 P13

Okay, I think I can maybe see a couple of bits.

00:13:36 IW

Yeah?

00:13:39 P13

You've got. Is that an ibex with that really, really long horn? Sort of in this corner? The horn sort of going up this way.

00:14:12 P13

Yeah I don't know how many. There's maybe something here? The snout of something. Maybe vaguely horse-like. Like triangle, not triangle, but something like that. Maybe an eye here?

00:14:53 P13

Oh, that looks a bit nicer. There's an antelope down here, with the head, horn and most of the body. Yeah that looks fairly antelope-like. Maybe another one there? I can see some horns and part of a mane. Or neck, sorry. Fairly certain there's something there, down at the bottom.

00:15:57 P13

Yeah, is that like the mane of something here?

00:16:09 P13

Oh wait, is there a leg here as well? Maybe horse-like? One, two, three, four, maybe another bit there? I don't know. Yeah, I'll go with that.

00:16:41 IW

Cool. So why do you think they chose those areas of the wall to draw on?

00:16:51 P13

Yeah there's some like. I don't know, maybe there's some, some bits, down here I suppose it makes sense to have the animals down on the ground. Maybe just 'cause it's a nice flat surface. Uhm. I suppose this big long line kind of fits with the leg, or like the shoulder of a horse or something. It kind of goes nicely into the other one.

00:17:48 P13

And up here I suppose there's nice lines and stuff that you can use to guide, in the rock shape.

00:18:10 P13

Yeah.

00:18:12 IW

Cool. Are you happy with that one?

00:18:15 P13

Yep.

Cave 3: Wall 1 (Panel 3, art visible)

00:01:38 IW

So again, this is a panel you've seen before but it now has art visible on it. So just tell me what animals you can see depicted.

00:01:50 P13

Uh. It's kind of some sort of stocky animal. I'm going to say, a wee. Or no, is it? The legs of something.

00:02:23 P13

Hmm.

00:02:29 P13

It's either a very small bison, like here. Or there's a fairly large horse, and the thing that I'm thinking is a bison is just the space in between its legs. Or either of those things. Yeah, there's some kind of animal here.

00:03:20 P13

Oh yeah no that does look like a leg.

00:03:28 P13

Okay yeah, I'm going to say there's some sort of fairly large animal painted there.

00:03:36 IW

So why do you think they chose that area of the cave wall to draw that animal?

00:03:44 P13

Largely, it's kind of a nice big canvas to paint on. And then this kind of slope with the sort of uhm. The shape of it kind of works out nicely into the leg, there's a sort of divot, divot-y bit that you could use to sort of, yeah help shape the leg as well. Maybe these cracks down here also sort of nicely form a sort of leg type thing. Uh. Oh there's a nice line at the top that you can use for shaping the sort of back.

00:04:39 IW

Cool.

00:04:40 P13

Okay.

Cave 3: Wall 2 (Panel 4, art removed)

00:05:06 IW

Okay so you've got this overhang bit here in front of you, and then you're going to have to sort of crouch underneath the overhang to look at the back wall. Yep. So this- yep it's doing that because, just lower your head a little bit. It's doing that because your head is going into the overhang behind you. So the headset it designed to fade to black if you stick your head in something usually. So yeah it freaks out a little bit when part of your head is in the wall like that.

00:05:49 IW

So yeah, just take a minute to have a look at that back wall and the overhang, and then I'll ask you some questions.

00:06:13 P13

Right.

00:06:15 IW

So do you think this wall, so both the back wall and the overhang, are suitable to paint on?

00:06:23 P13

Yeah, yeah. There's nice. There's interesting things to play with on the back wall. And there's a nice flat bit here, like a shoulder-blade looking thing here on the sort of cracks. Maybe not so much this bit, would be difficult. But yeah this sort of area.

00:06:58 IW

So if you were going to depict animals on this wall, what would you depict?

00:07:03 P13

There's a nice, kind of horn looking thing here. Maybe. Maybe an ibex down there. This weird formation shape thing here already kind of has the qualities of a. Yeah really it looks nice as part of, yeah, a lion's head or something. Oh, yeah that bit. There's a bit that looks exactly like a horse's snout and then it goes into a nice long thing. Okay, yeah so a big horse head here.

00:08:06 P13

Yeah. Some dots.

00:08:14 P13

Oh yeah there's also a little otter? Sort of formed by the little dots and stuff over there.

00:08:28 IW

And would you do anything with the overhang or not?

00:08:30 P13

Oh, overhang. Uhm.

00:08:41 P13

Not sure what I'd paint there. There's nothing sort of jumping out. Uhm. Yeah I don't know.

00:09:05 IW

So where would you start your drawings?

00:09:12 P13

I'd start down near the bottom of this sort of weird little formation thing.

00:09:27 P13

Yeah, I'd start down here at the bottom and then work my way over to this sort of shape here.

00:09:52 IW

And would these animals be complete or partial?

00:09:55 P13

Uhm. A mixture. No. Yeah, partial. And then maybe like a whole, a complete otter over here?

00:10:12 IW

And why is that? So both why would they be partial and why would that otter be complete?

00:10:17 P13

The otter would be whole just because I can see that sort of shape of the little body there. And partial because the sort of size of that nostril at the bottom would be a very big head, yeah so it would be quite large so there's only room for the head.

00:10:54 IW

Are you happy with that one?

00:10:55 P13

Yep.

Cave 3: Wall 3 (Control)

00:11:37 IW

So again just take a minute or so to take a look at the wall, and then I'll ask you some questions.

00:12:11 P13

Cool.

00:12:13 IW

Do you think this wall would be suitable to paint on?

00:12:16 P13

Yes.

00:12:18 IW

And why is that?

00:12:22 P13

Nice and flat, there's a big sort of space at the front. There's some nice sort of straight lines to work off of. Uhm.

00:12:43 P13

Yeah, so nice straight lines to work off of. And then over on this side there's another nice flat sort of panel and more sort of lines to follow and use.

00:13:02 IW

So what animals would you depict on this wall?

00:13:16 P13

Smaller animals. Probably something like antelope, or some deer. Just because there's some lines with sort of like legs and smaller. Yeah.

00:13:36 IW

And where would you paint them on the wall?

00:13:38 P13

Uhm I think use this big long line here as kind of the ground and then get a few, paint a few little bits along here and use this as maybe a big scene.

00:13:56 IW

And where would you start the drawing?

00:13:59 P13

Yeah along this, this sort of line.

00:14:06 IW

And would these animals be complete or partial?

00:14:09 P13

Uhm, complete.

00:14:12 IW

And why is that?

00:14:14 P13

Just 'cause there could be smaller and more of them, so it would be nice to have complete animals. And yeah there's sort of little shapes that look like they could already be complete animals. Like the back and a couple of legs.

00:14:50 IW

Are you happy with that one then?

00:14:53 P13

Yep.

Cave 4: Wall 1 (Control)

00:02:31 IW

Again, just take a minute or so to take a look at the wall, and then I'll ask you some questions.

00:02:56 P13

Okay.

00:02:57 IW

So do you think this wall would be suitable to paint on?

00:03:02 P13

Yes. I'm struggling to think of one that wouldn't be suitable.

00:03:08 IW

That's fine. So why do you think it would be suitable?

00:03:14 P13

There's a nice mostly flat fairly large surface, I can sort of use rocks in front as a sort of stepping pad. There's this sort of ridge going along here, nice shape. It's sort of framed along both sides with a big long ridgy bit.

00:03:48 IW

So what animals would you depict on this wall?

00:03:55 P13

Uhm. Straight away there's kind of a front end of a bull here.

00:04:20 P13

Oh, there's something big up here. Maybe a big. Uhm. Oh yeah there's a big rock, sort of horns there. I don't know maybe we'll go for one of those giant elk. That would look cool. Yeah right along here, at the top. So like a big old bull, head down here. Maybe a big full bodied elk here. Oh there's the little owl guy from earlier. Yeah and a little owl down there.

00:05:04 IW

So where would you start the drawing?

00:05:07 P13

In this bit here. Where the sort of, where it looks like a nice sort of thing. Very obvious.

00:05:26 IW

And would the animals be complete or partial?

00:05:29 P13

Uhm, partial down here just 'cause you have kind of face on. And then full, taking up most of the rest of this panel.

00:05:44 IW

And why is that?

00:05:50 P13

Just a sort of, the size and shape of the panel. I don't know. I can only see two sort of things in there. Yeah this seems like it would be a fairly big image over here.

00:06:19 IW

Great, so if you're happy with that wall?

00:06:21 P13

Mh-hmm.

Cave 4: Wall 2 (Panel 4, art visible)

00:06:41 IW

So this is the same one you've seen before but it now has art visible, so like before take a few minutes to look at both the back wall and the overhang.

00:07:11 P13

Oh, okay.

00:07:40 P13

Okay uhm. First I can kind of see like several deer or antelope or something like that along here. Like yeah, heads and horns maybe overlapping, a couple of whole animals overlapping. Back here, I'm not entirely sure. There's something there, like a series of little boxes and like. Is that a mammoth?

00:08:39 P13

Yeah there's something there but I'm not entirely sure what it is. Yeah, I couldn't tell you what that is but.

00:09:15 P13

There's another shape down at the bottom. Like maybe like a leg. Uhm. Something horse-like there, and maybe a bear over in this corner? Not corner but over in this section. Yeah. I think that's all I can see.

00:09:52 IW

So why do you think they chose those areas of the wall to draw on?

00:09:57 P13

These two bottom bits I think are nice and sort of flat and fairly large spaces. There's almost like a natural sort of separation. The top bit, there's lots and lots of lines, like natural lines in the rock that they look like they've used. The back one, I don't know, it looks like the shape of the overhang and they've sort of. Looks like. No. Motion. Kind of like tapers down towards the end.

00:10:56 IW

If you're happy with that one?

00:10:57 P13

Mh-hmm.

Cave 4: Wall 3 (Panel 1, art removed)

00:11:41 IW

So uhm. Again just take a minute or so to take a look at the wall and then tell me, uh I'll ask you some questions.

00:12:21 P13

Okay, yeah ask away.

00:12:23 IW

So do you think this wall would be suitable to paint on?

00:12:27 P13

Yep.

00:12:29 IW

And why is that?

00:12:31 P13

Oh wait, there's some shapes in here. Oh there's a nice separate little panel down there for doing some stuff. There's a big flat bit with some nice shapes. I think, yeah have I already seen this little shape here? Sort of triangular bit? And then, yeah again there's some nice long sort of natural lines in the rock that could be used. Yeah there's some interesting colours in the rock already.

00:13:16 IW

So what animals would you paint on this wall?

00:13:28 P13

Straight away there's a nice bit here that, I don't know, like the sort of like colour on the wall has already slightly shaped. Yeah I'd go for a big, like medium old bison here. That looks sort of cool. And skull there again because it kind of looks like a skull anyway. Yeah like a deer skull.

00:14:12 P13

And then over here, this sort of big line down here almost looks like a jaw, or like a cup for a mouth. I'd do something here, maybe a big. Yeah there's almost an eye right here, so you could do a big bear, like a big cave bear.

00:14:38 IW

And where would you start these drawings?

00:14:44 P13

I'd start right here in the centre.

00:14:49 IW

And would the animals be complete or partial?

00:14:54 P13

Complete here, partial there and there. Uh.

00:15:08 P13

Oh yeah, partial there as well. Because there's a little head and maybe a little eye spot here.

00:15:23 IW

And why is that? Both why would that animal in the centre be complete and why would the others be partial?

00:15:29 P13

One in the centre would be complete just 'cause it already kind of, yeah there is already a full body shape that I can kind of see. And it's a nice big space. The one up here would just be the skull 'cause that's kind of the shape I can kind of see. And here for us to do the whole animal it would be absolutely huge so just the head and shoulder.

00:16:08 IW

Happy with that one?

00:16:09 P13

Yep.

EP14

Cave 1: Wall 1 (Control)

00:04:46 IW

So just take about a minute or so to take a look at this wall and then I'll ask you some questions. You can move to the left or right of it and light up different sections, that sort of thing.

00:05:40 EP14

Oh I can see something there, that's beautiful, look at that. So it's an animal in right profile, I can see the back and the flank. It looks like modelled to the shape of the cave wall. There might be some traces of red and black there, looks like it's been painted on the inner surface of it maybe.

00:06:06 EP14

And then the shape of it folds around the underneath. And this one has, or it appears to have at least, horns.

00:06:20 EP14

And then it's using natural crack, or attempting to use natural cracks running along that area, to make the back. It looks like to me. And again, there's another crack running down it that I think works really well as giving the leg. So I'm going to call it [inaudible] as the back leg, and then this projection as like the front of the back legs. And then I can't make out much more detail in the front really, as the natural crack. Oh yeah okay, you've got a squared off bit that gives you the leg. And then the line of the abdomen I can't really make out and the face doesn't look hugely clear.

00:07:00 EP14

It's a fairly flat back profile, so I'd give it more like in the remit of bison or aurochs maybe. Species. Based on its cervico-dorsal line. And possibly, I mean from this angle at least, the tail might be projecting upwards slightly, which would make anatomical sense based on the position of the animal or projecting out and down, but it doesn't look like it's holding completely down if you like. So that might give you some sense of behaviour possibly.

00:07:32 EP14

And then a bit further across. That looks quite animal-y as well. And again it looks [inaudible]. Could be trying to do the same sort of thing.

00:07:49 IW

Cool. Do you mind if I ask you some questions about the wall?

00:07:52 EP14

Of course, yeah, sorry.

00:07:54 IW

So do you think this wall would be suitable to paint on or depict on?

00:08:02 EP14

So, I mean, just to clarify with the answers that these things that you want. Are you collecting qualitative data as well?

00:08:10 IW

Yeah, this is, yeah. So the eye tracking the sort of quantitative data, this is all qualitative. So you can just say no if you don't think it is.

00:08:19 EP14

So I think, what interested me in this surface is there's lots of natural cracks and recesses and fissures and rounded edges that I think you can, and with the light as you wash the light over the different surfaces, I think it seems quite a reactive and mutable surface. So I think now I'm seeing that same panel as much contracted by tension [?], as I'm trying to move the light over it's having a really dynamic effect. Essentially because it's giving you a natural sense of depth, so to my eye it seems to be elevating the anthropogenic markings that are already there. So with the presence of shadow, it's allowing you to give that sense of dynamism, depth and realism that you wouldn't necessarily be able to paint or to engrave on a flat canvas for example.

00:09:19 EP14

I'm not sure if. There's a lot of red on this surface as well, I'm not sure if that's like maybe surface preparation or natural to this particular cave, but looking at the context more widely and the ceiling, it looks like some of these surfaces have been prepared possibly. They seem quite red in terms of their colour, so that's quite curious as well. And I'm less sure about this but it looks like there could be a little figure here possibly as well. There's a very sharp projecting line, line of the neck possibly, so it looks more like, in terms of its body plan, more like a chamois or ibex. It doesn't look particularly complete. But you can

sort of see it shooting around and over this projection in the rock. Yeah and again I think you can play with this with shadow and it gives it a lot of depth, it looks like the line of the back of the neck into the shoulder might have maybe used the natural break in slope in the rock surface. And I can see the curve of the neck.

00:10:31 EP14

So yeah, I think it looks as if for me it seems these dynamic surfaces have a lot of potential to fuel the imagination.

00:10:43 IW

So if you were going to depict animals on this wall, what would you depict and where would you draw them?

00:10:50 EP14

So, as I say for this, this maybe a depiction or it may not be. But I think how I can see how I'd fit a chamois into this space. Or possibly an ibex, because I think you've got a projection here, this long arch and I think you could curve the horn around that for an ibex, a male ibex, and then use the same line for the neck. And the legs would be less compelling in this orientation, but the position of the rock here kind of gives you like that sense of popping out from the surface and emanating out of this deep void. So I'd possibly try and draw an ibex there. I think the And if I'm right it looks like there's an animal here already, possibly. But that looks like a sensible place to draw an animal too, because you've got a natural line at the back running around here. So I would have possibly drawn it a bit bigger, if it were me. And you have again a curving line around here as well where I think that would work really well as the line of the back, and you'd have to use your imagination for the line of the tail. And you'd have to draw in or paint in the line of the [inaudible]. I don't see a natural feature that would help so much with that.

00:12:15 EP14

And then. I feel like I've focused a lot on those spaces, so I'm going to readjust and go somewhere else. But.

00:12:22 EP14

This void is really interesting too, because uhm. I feel like with this you could probably play with that as well, like I'm not really seeing much that's really obvious. I mean there's some cracks around here that I think you could probably turn into a bird. Uhm. It has that feel of being like, y'know, human-leg fusiform, y'know that you'd see across Creswell or

something like that. So you could probably play with that, and I can see a darker area which you could supplement with a little bit of charcoal to make an eye quite easily. You kind of have a natural animal kind of projecting out of the space and the void. I think that would be an interesting one to do as well. Uhm.

00:13:14 EP14

Can I get closer?

00:13:16 IW

Yeah, a little bit if you step forwards.

00:13:27 EP14

I'm kind of interested in like, what looks like natural uhm. Details of the cave wall around here. But again there's a really good break of slope here where you have like, to my eye, you kind of have already the what could readily be turned into probably a chamois, I'd argue. Because you have the front of the face and the muzzle, a projecting line which gives the natural curvature already, and some above that actually as well, you could do a bit of repeated form where you could stack a few of them together, this would be a good little area right here I think. And you've got the line of the back starting to curve back around, so you've got a choice there between whether you want to carry that and project it out to the edge where you lose it and springing out again. And this crack down here I think you could turn it into a really dynamic scene so you could use it as the line of the front leg projecting backwards, almost like you have a chamois in motion and I think if you were to trail off the depiction around this corner I think it would enhance that depiction.

00:14:33 EP14

So for me I'd maybe put another chamois here, in this case in right orientation in profile which would supplement my chamois down there, wherever it was, I've lost it now, in left profile orientation. So kind of have another one up here as well.

00:14:55 EP14

And then this almost looks a bit mammoth-y. I think. This round, bowl shape around here and then there's a projection coming out. Now you could easily turn that into the tusk, I think, or you could actually turn it into a projecting trunk, equally. And now you have a natural line down here, it's tapered off by this break in this rock. You have a natural line tapering off there which is like again turns into a nice cervico-dorsal line. And I think this natural crack running down here you could turn into the front leg. That natural mark there

tapering round there is already giving you the shape of the animal, so this might be an existing form already that I'm picking up to be fair. But if not, I think this would turn really well into a mammoth, and if not I think because its got a fairly steep shoulder I think it could turn into a bison. So this may be. I think I'd probably turn it into a mammoth maybe, with the horns or not. So yeah I think I can see potential for either of those, where you could turn it into a bison or.

00:16:02 EP14

And again this has potential too actually, looking around here. You've got like this void here and you've got these interesting shapes curving around it so maybe you could do something like that in a different orientation possibly

00:16:14 EP14

I'm aware I've been here for quite a while.

00:16:18 IW

Okay so if you're happy with that wall, we could move onto another one?

00:16:24 EP14

Yeah, I could spend days on this wall, it's awesome.

Cave 1: Wall 2 (Panel 1, art visible)

00:17:27 IW

So uhm. This wall that I'm getting you to look at has Palaeolithic art on it. So I'll just give you a few minutes like before to look at the wall, and if you tell me what animals you can see depicted on the wall and why you think they've chosen those areas of the wall to depict animals.

00:18:03 EP14

Just let me know if I accidentally go outside the confines of where I need to be.

00:18:28 EP14

Oh yeah! Amazing.

00:18:40 EP14

Okay, yeah I've got a few.

00:19:12 EP14

I think I can see something that's there.

00:19:53 EP14

Is there more to my left?

00:19:56 IW

Uhm, so where you were looking is primarily where you want to be looking. There's a little bit more to the right as well.

00:20:22 EP14

This rock that's rougher in texture, I think, this stuff looks much rougher and this looks much smoother. It reminds me a bit of Chauvet, where they scrub the wall before.

00:20:43 EP14

I'm seeing like charcoal stuff and I'm seeing uhm. Ochre based as well. So obviously like reds and blacks. And some of the stuff possibly, it could just be natural lines, but some of it might be grey as well. Or at least I can certainly see how they could readily take some of these naturally occurring lines into a very interesting form possibly. And then its projecting quite high the anthropogenic there. I'm trying to see the very top there, but I can't see.

00:21:35 EP14

So again there's a lot of, quite interesting up there. It's quite far away but uhm. It almost looks like a, again its painted in red and its small, its discrete. It doesn't appear to formally rely on natural features like the previous panel, but uhm it almost gives you like 3/4 of a fish, in its left profile, uhm projection across the fin, flat belly, moving onto the back of the tail and a curving line around to give you the front of the face possibly. Yeah there's a really big arch of red coming around here, a really interesting shape coming through there, it's a much bigger though, depiction. Well I mean there's something that breaks it up, I can see the front line projecting down here, which could turn into the front of the face of a horse for example, and then the line through there and you lose it in this big area of rock. And that line arching down the front would turn into the line of the front of the leading leg of a horse for example. Uhm and again I can't see any natural features that enhance that overly. So it would be like that to give you that would be a horse in left profile with the

front of the face. I can't really see the ear but I can see the front end of the cervicodorsal line for example.

00:23:20 EP14

This little panel down here is really interesting, it looks more like it's a mixture of the curving lines look more anthropogenic to me, but it could readily be natural as well. But I can, if it hasn't been turned into, I can see how it could quite readily use that surface and turn that into, because it has that hump as well and rolls around, it could be turned into like a seal, for example, if you were minded to do so. So if yeah, if it's probably just a natural accumulation of lines I can see how you could really use it as a launchpad to turn it into quite a dynamic scene there.

00:23:56 EP14

That curving line is really interesting, I can't necessarily turn that into something. And then this looks like almost like a skull like, I would say. I think it would again it would be more aurochs or bison like. I can see a horn projecting forwards and I can see a small projection of the face there into the neck, I lose the neck, but I can see into the line and the back of the neck. And I can see it's washed out, I can see a wash of red paint there.

00:24:38 EP14

And then further down I'm sure I saw a beautiful depiction of. It could be, I sort of favour it as a horse really given its facial features and the shape of the face. But its this beautiful projection around the natural feature, you have this like soft change in orientation in the shape of the rock and the head has been drawn around that surface. So from one orientation with the light you bring the back of the horse in, and you catch the what I call the bison or aurochs, and as you bring the light further around you catch it more and more the animal. And there are some darker lines there as well, so it might be like the front end of a reindeer, for example. [inaudible].

00:25:43 EP14

Yeah, and I think that's the only, if I've got it right, the bison and auroch, kind of look like they're quite [inaudible], that style.

00:25:56 IW

Can you just take a step to your right? Just because you're slightly out of the bounds. Yeah and then if you want to get back to where you were use the trackpad to move over. I think that's why your remote was sort of floating in the air a bit there.

00:26:09 EP14

Oh, okay. So should I move further back?

00:26:12 IW

Yeah, yeah that should be good.

00:26:21 EP14

Oh, hello.

00:26:41 EP14

So I can see, this looks promising as well I think. So I think that red projection around there is interesting. It's really really small uhm.

00:26:59 EP14

That's really interesting.

00:26:03 EP14

Then I think. It's quite washed out, the paint's slightly more non-continuous. But I can see almost like the shape of a face here, which looks like its going to run into this crack in the wall. And then I think there's a second line here that looks quite dotty, that looks to me like their stacking animal forms possibly. Uhm. I can definitely say that I can make out an eye here. At the front of what looks like a face that is almost like projecting forwards and the line of the neck jutting forwards to give you a flatter cervico-dorsal line possibly and uhm yeah, I mean actually it depends on how you read the surface but if you carry on the body with the black pigment that would give you a much deeper body profile. It rolls around this natural projection of the rock, and that would give you a beard which in my mind that line there which I thought could be an animal behind could even be turned into a set of antlers for example, so that's a possibility.

00:28:17 EP14

So I could read that two ways really. Again it depends on how you- but broadly I think that's an animal in right profile and where you kind of use the natural features of this undulating area of rock to kind of capture dynamism and depth. I kind of favour it as a horse, but I can see how it could be something else. But it looks to me like they're trying to capture an animal shooting off down this fissure or this void in the rock where you've got a deep, projecting shadow and it doesn't really matter how you manipulate the light, it's a

fairly rigid and resistant shadow that I can see there, like I can't really take that shadow away. You have that like a close relationship between the paint, and I can try and maybe play around with light a bit here as well, I think. Yeah so if you bring the light up and around, you start to melt that form into the rock. So I think if you come above it, that's how you could potentially meld that animal into the shadow and have it merge completely. If you bring it back the animal unmerges.

00:29:31 EP14

So I think for me, there's some interesting play here with how you use the light to draw shadow to render obvious or obscure the anthropogenic evidence. And I think it probably still works because of that there, yeah yeah. So when I've got the light here I potentially make a face naturally, because I get the front of the face, the eye, the back of the head and then this rock rolls down into what would be the neck, chest and front leg. So even without the paint I think you can turn this panel into a panel, and I think for me the dotted paint work captures that profile really well and then you enhance the shadow further, you melt that form into the preexisting shadow of this deeper fissure.

00:30:27 EP14

So you can play around with this surface I think to give it a sense of presence and absence, to give it a sense of dynamism, because it's a very dynamic panel, and you could have the animal wash into that blackness, depending on how you manipulate the light. So I think that might be partly the reason why they've got a more stippled effect with the paint, so if you're playing around with the torch light they might be trying to pick out key areas where the shadow emerges, which gives you part of the animal. So like, it might be where you have an absence of paint equally so where the shadow does more of the work for you, the eye for example, then maybe you don't need to apply the paint to make it quite so obvious. So I see a lot of play in that surface actually, I think. So for me, that's a less obvious depiction could be the point, if that makes sense. It's inherent ambiguity enables for more active manipulation by the person that inherently has a dynamic mindset.

00:31:42 IW

So when you're happy with that wall, we can move on to the last wall of this cave.

00:31:54 EP14

This makes me want to visit real caves.

Cave 1: Wall 3 (Panel 2, art removed)

00:37:13 IW

So just take a minute to look at the wall, and then I'll ask you a series of questions about it.

00:37:19 EP14

Oh sorry do you, uhm, have questions to ask me about that previous wall?

00:37:24 IW

The previous one less so, this one a bit more. Yeah.

00:37:29 EP14

How interesting.

00:37:44 EP14

This is amazing.

00:38:29 IW

Okay, so-

00:38:30 EP14

So I feel reasonably familiar with this panel.

00:38:35 IW

Uhm, cool. So do you think this wall would be suitable to depict animals on?

00:38:40 EP14

Yep.

00:38:41 IW

And why is that?

00:38:43 EP14

Its got really suggestive inherent forms in the cracks, in the rock, but also in the shadows and how you can manipulate those shadows. So in my mind I've already etched an entire array of animals, just with the potential I can see in the surface. So, does that make sense? In my mind this surface is already occupied. With an array of animals that would be really easy to finish off. So I'm doing that mostly based on the correlation between inherent

forms, whether they're rendered by shadow or natural features in the rock, and for me the entire surface is natural then it could really easily be turned into a series of animal depiction without too much hard work or imagination. And with a similar array of potential as the previous panel, whereby moving around the light for example I can see how you could manipulate the animals you elected to depict and make them less or more obvious, more or less dynamic depending on the placement and the effect you were trying to achieve.

00:40:02 IW

So if you were going to draw animals on this wall, what would you depict and where?

00:40:07 EP14

So for me I'd draw uhm, I think something like a bison or it might be quite nice to do a reindeer here, because you have this whiteish accumulation that projects upwards along this break in slope and I think if you have the head positioned out which follows this shape of the head you'd turn that whiteish projection into a series of antlers.

However, it would be almost perfect as is, if you forget that backdrop completely, this is almost a natural horse here as well, I think. So you could use that projection to give the head of the horse, the natural line of it, so I can see one of two things in that surface. And this gives you that natural projection out with the head, where the head appears to be literally coming out of the surface. But if you move around to the other edge you lose that effect completely, but you capture the head uhm, as if the animal is coming directly onto you, looking down at you, you wouldn't see the antlers in this orientation, which makes me think the horse would be the more compelling depiction to do in this orientation.

In this orientation you have two shadows that either act as the legs, as if the animal was stood face on from you, so you have a horse in left profile, you move around, you bring the light down, you have a horse in front profile or $\frac{3}{4}$ view, with shadows which act as the leg which I think you could enhance with black pigment and the line of the back could work, and then a projecting face coming onto you, looking down at you, from this orientation. So for me I can see either, depending on your preferred orientation and what you want to do with it, I'd probably elect for horse in that case.

00:42:05 EP14

Uh I think the other suggestive hump form around here I could turn into two animals. I could favour, maybe try mammoth in this case, I think it seems to have that more humped effect so I kind of like that as a possible mammoth there in terms of its cervico-dorsal line. But again you could go for a really stylised bison which could also work here. And in this case if I were to go for mammoth for example, I'd probably turn those humps into the animal itself and just finish off the rest with some paint around, so the hollow would kind of become the body, so the volume would be there.

00:42:54 EP14

And this almost looks like a perfect chamois to me. So the front of the face is there, you've got the projection of the ear coming down into the back, and then you use this crack and the change in colour, this deep brown colouration as the cervico-dorsal line, coming round into this void. You'd have to paint in, I think, the rest of the body plan but yeah the natural curving arch through this crack, it looks like a neck turned upwards. So there I think is a potential chamois.

00:43:39 EP14

And I didn't really address here. The orientation would be really odd, but it's like a really suggestive projection which gives you a wonderful curving horn here as well and I feel like that's a really suggestive feature, so I want to do something with that, and the obvious animal to kind of use for that is like a bison for example, but like the orientation would be really odd so it would be a hard sell I think. But I can see a lot of potential with that in terms of that suggestive curvature and orientation.

00:44:33 EP14

And I think it would have to be a fairly small animal. Yeah that's definitely suggestive of something mammoth-y. And again it would be fairly curious in terms of style, to use a void like that possibly. But it would be a fairly suggestive shape so it would be a shame if it was.

00:45:11 EP14

Because I don't really think you lose those effects either when you're a bit further down. There's a projecting line there which would turn really well into a leg actually from that position. And again I think I'm quite happy with having quite with having quite stylistic limb bones as well, because you get these natural lines but I can see how they could easily turn into a leg for example. So I can see potential for like a few I think. Uhm.

00:45:50 EP14

And again I think from this orientation, from this lower position, my tentative horse up there I think kind of still works, you can still see the cervico-dorsal line, you can still see the two projecting shadows that work as legs, but the head is probably a bit more ambiguous. So you can kind of have a glance of [inaudible].

00:46:19 EP14

And again there's wonderful potential in this really, being a void of shadow here as well. And my mind is working really hard to fit animals to pre-existing forms, which probably means I'm seeing some things but missing some things too in terms of what might work, what might not work. And I suppose the other way to see it is this tentative chamois I had in mind could easily be positioned in a more dynamic posture to make it appear as though it's moving into that void. So I suppose what I'm trying to communicate when thinking about this panel more broadly is not only the animals I could draw but the overall composition and scenes of animals and how they fit together, but more so how they fit with the natural forms.

00:47:10 EP14

Or rather I think, by turning this panel into a mammoth, for example, I release some of the latent potential in the panel, but I lose other potentials as well. So I feel like there's a set of interconnected choices which says more about how I'm approaching the artistic process in my mind's eye as seeing it as an overall cohesive panel, but that may or may not be the rules that Palaeolithic people worked from.

00:47:41 EP14

And I'm seeing here now this darker shaded area could readily be turned into the front of a face. I'm seeing now here this brownish discolouration could be turned into the projecting sort of mane of a reindeer. I could turn that brown down into that area here which would give me the front of the leg. And now I think this void, in one orientation I want to turn it into a chamois in left profile, but then I could recycle that form into a set of antlers again using these discoloured brown areas to give me that sense of form. And I think it just about works in terms of scale, yeah. Yeah. So the face would come around here, that gives you a projection of antlers up here. In one orientation a chamois, in another orientation a much larger reindeer form, and then I think the reindeer's back runs off in this orientation.

00:48:44 EP14

And then possibly a natural crack here that might fit with this, but I think the body posture is probably wrong for that, so I'd probably have to paint lines in. But probably, I'd say this is a lovely little void of the curvature here, and I think given the scale of the animal I had in mind, it would roll around this surface. Yeah okay. So I think this line I could make into the front legs, this is a much much bigger animal than I had in mind. But then there's this void in the corner which is difficult to mind, but I think the animals would fade off, and I think it's capped by the shadow at the top, it's capped by the shadow underneath. So you'd have a big animal rolling around the side. So you'd have a fusion of two animals there, a much smaller chamois and a much bigger reindeer.

00:49:48 EP14

It could work as a horse as well actually, because it's got that fluffy under the chin stubble, but I think it's more like a reindeer that you could play with that interest in the, in this orientation in particular this low angle, that deep void and black fissure there the line suggesting the curvature suggesting the antlers. So I think you could play with that as well, by underlighting it it gives you really, that effect. Back in the cave.

00:50:32 EP14

I hope that's a cohesive description, I think I see the potential for a much larger animal in right profile as well. I think that's what initially came to mind with that surface. Uhm. I'm sure you could potentially do more, but is that okay?

00:50:52 IW

Yeah, yeah. So uhm that's this cave done.

Cave 2: Wall 1 (Panel 3, art removed)

00:01:56 IW

So again, I'll just give you a minute to have a look at the wall and then I'll ask you a series of questions.

00:02:10 EP14

Hello horsey.

00:02:14 EP14

Additional horsey.

00:02:18 EP14

Additional horsey?

00:02:24 EP14

Cool.

00:02:26 IW

So do you think this wall would be suitable to paint on?

00:02:30 EP14

Yeah, I'd say. So I think because of suggestive, I can see a number of places. For example, there's a really obvious area here, this long deep crack running down here gives you the natural shape of the ear. You can position the head in two ways I think. You can position the head down and around, or you can position it out and forward.

00:02:51 EP14

And actually you could potentially draw both, it would give the animal that position, that sense of movement. So that's the first animal.

00:02:58 EP14

And there's a rolling shape I could easily work into the head there actually, if I wanted to stack those forms. And I think you have uhm a wonderful area here that I think is a natural horse in opposite orientation, so that I was seeing in right profile. And a much larger animal here, smaller and more compact animal in left profile where the natural crack works really well as the ear, the back of the neck into the spine and then rolling around uhm as well. So I see another horse there.

00:03:31 EP14

And if you were minded to do so, I think again you can use this wonderful projecting line to roll around another animal there as well. They would almost sort of meet nose-to-nose, if you like, those two depictions their faces would blend into each other.

00:03:46 EP14

So I think again that rolling projecting cervico-dorsal line, I don't think it works as well in that case for something like a horse, actually. It could work, but body positioning would be a bit off and this line here runs round really nicely as the position of a possible uhm, leg. But the body posture looks stiffer, so for me that would work quite well for something like

a chamois, for example. And you could then use this little projection upwards almost like the horn as well.

00:04:15 EP14

So I quite like the idea of turning it into a horse, even like a head-to-head depiction. But for me the body posture isn't as obviously naturally horsey, it's more chamois-y, a bit more stiff bodied, with stiff projecting legs so I might, again it's a shorter rounded body plan, so I'd probably rather turn it into a chamois instead possibly for a bit of variety.

00:04:34 EP14

But uhm, in brief, you there's loads of potential.

00:04:37 IW

Cool. Uhm. So where would you start these drawings that you've just described?

00:04:45 EP14

Uhm, so I mean I'd be using this bigger one as my guide really, because it's just so obvious, it jumps out a mile off. This difference in, uhm, depth between this projecting area of stone on the one hand and this one underneath, that's the one that would probably target my view first.

00:05:05 EP14

And then, I'd come down, I really like this line running through here, I see a lot of potential there. And I quite like the idea of trying to draw these out almost like head-to-head. Uhm, and I think I'd draw a couple of faces there as well.

00:05:22 EP14

One dipped down, and one dipping forward, trying to emulate that sense of dynamism in movement as well. And again in this case in particular, the more project- in both cases, depending on how you play with the light, you can make either work. But I quite like the idea of using both.

00:05:40 EP14

And I think if you change orientation, there's an additional crack running down here, which would give you an additional horse, but almost say turned 45 degrees from the orientation of my original one so it emanates down and out from that fissure the more you

put shadow and under light it, the more it appears to be emanating out from a crack in the rock, so I like that as a form as well, I'd take that as an extra horse.

00:06:06 EP14

So really I'm starting off, probably because I'm from a contemporary Western perspective, so in my mind you'd probably start things from the top left and move right, and that sort of thing. And so by extension I've started my panel probably from the top left, and I'm working cohesively down the panel as I go. That's probably a biasing factor in how I've formulated it.

00:06:29 EP14

Wow! Okay. There we go. Yeah, I'm having that as well. Like that, that's got potential to be turned into the. Okay, but how do I work the shadow? Okay, so that's got some lovely potential for horns there, I think, a natural eye, a fairly short stumpy face, so I think has potential for an ibex or chamois.

00:06:50 EP14

Uhm. I'm not sure how I could play with it in terms of, well to be fair you could turn it into a bison easily enough as well. I can see a wolf too actually in this orientation here, you have short stubby back and ear, a short face almost bear-like, but I think maybe I'd go more with. It'd be almost sort of like sat-up, and again quite stiff legs, so it wouldn't be a particularly dynamic posture, but there's potential there I think if you were minded to draw something a little bit more diverse in terms of your animal repertoire.

00:07:21 EP14

And here I just think there's bags of potential to turn that into. Yeah, what's the uhm Ice Age animal that has the really weird nose, I think that – do you know what I mean?

00:07:31 IW

Oh, yeah I do.

00:07:34 EP14

I see that in this one. Uhm. Because its nose is strange and I think you could easily turn it into one of those quite rare forms there, so I can see some rare options there too, albeit. Ah yeah.

00:07:47 EP14

So I think this projecting line down here I think you could turn into a really strange projecting leg. And I'd want to play a lot with shadow with that one, I think, to see how I could try and make it appear to roll around this surface.

00:07:59 EP14

So I think that's how I've gone about the panel.

00:08:03 IW

Cool. Are you happy with that one?

00:08:06 EP14

There's another horse there as well.

00:08:09 EP14

And again that one's turned all the way sort of like 180 compared to where my original horse would be. And if I turn my position again, I can see another horse running through here.

00:08:21 EP14

A natural dot, where again I use the, underneath this piece of rock, it would be coming in a really odd orientation, but it would work if I do that.

00:08:30 EP14

Or like that as well, as a potential horse as well. Yeah.

00:08:35 IW

Cool. Okay, so if you turn 180 again.

Cave 2: Wall 2 (Control)

00:09:19 IW

So again, just have a look at this wall for a minute and then I'll ask you some questions.

00:10:02 EP14

Okay.

00:10:03 IW

So do you think this wall would be suitable to depict on?

00:10:11 EP14

Yeah. Again a lot of potential. I think.

00:10:17 EP14

And again I can see sort of naturally suggestive features already present in the rock around the undulations casting shadow, it looks like the torch might give you a torch mark or two, something easy there.

00:10:36 EP14

And this wonderful sort of golden shape could be make into a big animal using that shape around there I think. This is really suggestive of an animal's face already I think.

00:10:48 EP14

Yeah I feel like the other panels were more striking for its potential, but again here you can see that wants to be a reindeer, in my eye. You'd lose the legs and stuff into this void, but you'd have that sense of projecting out from a void. So that really wants to be a reindeer, with this crack running off into the shadowy area above. So I'd go for a little cheeky reindeer over there. Uhm.

00:11:14 EP14

I can almost see the horse emanating out from that area of rock there. Or running out from one void, and running into the shadowy area that you really pick up as you move the light around. So yeah I think the more I look at it the more I start to see some, uh, potential. Yeah.

00:11:38 IW

So what animals would you depict on this wall and where would you draw them?

00:11:42 EP14

Uh, so reindeer here.

00:11:46 EP14

Uhm, could try for a horse here. I think, again try to make it emanate out from. There's a projecting line up here as well, so you could easily take that more into something like an ibex for example, with longer horns but its face is quite long so I think that I'd favour an

animal more like a horse and I think this front line could be turned into that deeper body plan of a horse I think.

00:12:10 EP14

Albeit it would be a slightly strange horse, but I think if you're trying to emphasise movement and dynamism with that one so I'm happy to compromise on the overall integrity of uhm, yeah. It's still a really interesting form, it would be massive but it would be able to play with that form too, in terms of [inaudible]. It would be absolutely massive, but yeah, it would be a really interesting round shape up there.

00:12:33 EP14

Uhm. Yeah. I'll call it that for that one I think.

00:12:41 EP14

Oh, hold on.

00:12:44 IW

Where would you start those drawings?

00:12:48 EP14

Uh, well I suppose the moment I saw this one that really excited me, so that would be a definite. And this I'm less sure about. And then I feel like I want to do something with this, but it's less, it's less clear about what I would turn it into. I'm starting to see more of a bison here, you could have a bison sort of projecting out forwards with these lines here and the round shape, but it would be [inaudible].

00:13:17 EP14

So, more of my energy is going here. It's kind of like that, but it feels quite crisp. I like this idea of originating out from one and trying to leap back into another, this idea that you could maybe play with the shadow to enhance this. And I think you almost get the line of the back, and the natural rock. So I think, yeah yeah. Okay.

00:13:39 EP14

So I'm liking this more. I think you get dynamic horse that's mostly obscured by rock, it's darkened out. And then as you play with the shadow you kind of have it essentially leaping from shadow to shadow. So I think it's this area that I like most, left, and you have less tension than other areas, albeit I'm sure there's stuff that you can do there.

00:14:01 EP14

Yeah, so it's this here.

00:14:07 IW

Okay. Are you happy with that wall?

00:14:09 EP14

Yep.

Cave 2: Wall 3 (Panel 2, art visible)

00:15:42 IW

Cool. So this is, uhm, the same wall you've seen before, but it now has art visible on it. So uhm take a few minutes to have a look at the wall and describe to me what animals you can see, and why you think they've chosen those areas of the wall to depict those animals.

00:16:05 EP14

There's a lovely horse which uhm, uses this bit, this natural projection and curving round. And it hasn't entirely mapped the animal onto that form, but it has used the [inaudible], so you've got the head of a horse in right profile. Really naturalistic, and then you've got a projecting line that's probably been used as the [inaudible] of the neck, I can see the uhm line of the back, you lose it in this, in this void.

00:16:39 EP14

So I feel like uhm the position is different but the idea is similar to where I wanted to position something before.

00:16:38 EP14

There's a beautiful big animal down here as well which is exactly where I positioned mine. I think they've gone for maybe a bison here because it looks like some lines projecting forward there, but they're quite long so possibly it's reindeer.

00:17:05 EP14

Yeah, so I think you've got an animal there, you've got the front of the face and they've used that line that I picked out originally maybe as the bottom of it. And then yeah the line of the back is in the same position.

00:17:18 EP14

But I think you've got a small animal here with definitely has antlers or horns in this case, uhm, but I think, yeah I favour it as a deer possibly. Just a small one. And this line here looks like it might have helped to inspire the placement of the antlers in that one.

00:17:42 EP14

Yeah so I think again for the same reasons. I think they've used the staining around here. And I think there's maybe a small animal here as well. You've got a break there to the back. So it's an animal in left profile. Again you've got some sticky out bits that look more like horns or antlers. Very small. So I think it's interesting accumulations of that, it's in a similar orientation to the animal below it so they're possibly connected.

00:18:06 EP14

Species would be quite similar, I think, the head piece looks quite similar. The facial position is different. So I think you've got projecting forwards, you've got a projecting tail here possibly in this one at the very bottom. [inaudible].

00:18:25 EP14

It might be about depth, to be fair. So the smaller one with less detail, you've got the cervico-dorsal line and the eye but not necessarily the rest of the body plan, as well as the one which to me that to my mind is more in the foreground you can see more of the detail, so it's possible they've played with depth or perspective.

00:18:45 EP14

Uhm, yeah. And those are the key ones I can pick out. And now I can see where they positioned the horse, it's really clever. Uhm. And actually there's a lovely shadow which they've drawn from as well.

00:18:57 EP14

And now I've seen it, and I'm seeing it again, this would turn into a great horse's head. Yeah. The sort of. That staining could be played with as well, it's a really horsey colour that stain. That would have worked really nicely as well. And actually, you could have like a series of them with similar rules and bringing out the form. So I feel like I'm a mug for missing that one the first time around really. But. Uhm.

00:19:20 EP14

Yeah. Those are the main ones that I see. I think I was fairly close with that bottom panel, and this top panel, I think I had some different ideas about how I could position things. But now I can see the horse it's yeah. I think I prefer their take on the surface than mine.

00:19:39 IW

Okay, are you happy with that one?

00:19:41 EP14

Yeah.

Cave 3: Wall 1 (Panel 3, art visible)

00:01:50 IW

So yeah, this is the same wall that you've seen before. If you move to your left you'll see a bit more of it. But it now has art visible. So take a few minutes to have a look at the wall and tell me what animals you see, and why you think they've chosen those areas of the wall.

00:02:19 EP14

Nice.

00:02:35 EP14

Okay, yeah so I can see uhm. What looks like a. A big. Bison or a horse, I'd say. Like the face is a bit more square, and the jaw is a bit more square, and it has more of a beard, and a bit more of a tufty chest possibly. But yeah a really lovely, rolled around back of the leg and. I'm just wondering if you.

00:03:16 EP14

Yeah, okay. So I think it's better from this position and I think you can see much more clearly now that it has, they've used the natural crack here. I see it that they've, that area that I was interested in I can see turning it into a set of horns, I think they've used potentially to give you a more projecting, stepped up tail. I think, rolling around into the back leg and the line of the belly. And I think there's not really a distinctive feature. So, do you know what I mean? Like the midpoint of the abdomen, that little tuft of fur. So I can see this as well. But yeah it's a really big one.

00:04:04 EP14

There's some that I can see that still look really obvious to me, that they haven't targeted as well. But again, it seems to me like they just tried to finish off, uhm, moving out from that projecting crack, it seems like. So you get that really nice rolling undulation which seems to have really shaped how they've planned that animal out. I think.

00:04:36 EP14

And then I can't see too much else on this one. So it seems to be this one central animal. And then I mean there's some other interesting features. It's possible that they've maybe done more on that panel there. But instead there's like one big chunky creature. There might be a bit more paint coming round there as well.

00:05:05 EP14

Yeah so it seems to me again, like particularly with this line of the back leg, it looks really well fitted to this natural curvature. The line of the back of this animal possibly uh position of the tail has been influenced by that natural crack. And particularly, if you cast a lower light on it from underneath it particularly picks out the natural feature that has maybe captured their attention. But I think if I'm seeing the panel correctly the scale of the animal is odd, which maybe makes me think I'm misreading the surface. Because the scale of the of the very obvious back leg wouldn't obviously necessarily coherently match the overall body plan that I had in mind in the front. So the scales appear to be slightly different. Which makes me suspicious that there's maybe more going on in this panel than I'm seeing at first glance.

00:06:03 EP14

Yeah, so I mean you might have used that back line twice almost with a bigger animal in right profile and then you're almost using that part of that panel again to give you the rear part of an animal, that I'm not picking out obviously the front end of it. So possibly it's maybe been used twice that different scales maybe. Yeah. Certainly that back is really crisp, it looks like a really close association with the pre-existing shape of the wall.

00:06:32 EP14

And I can't see anything obviously beyond this, at least in terms of paint. And for me all of the other incisions and stuff seem to be natural, by virtue of them being things I've already picked out and commented on already in my own previous analysis when I was trying to think about how I might fit animals to form and so on.

00:06:53 EP14

And again I think, I think now that I can see how they've fitted it to the form I like theirs maybe more than the ones I had in mind to play with. I still think they've missed a trick here, that's fair enough. 8/10 good try.

00:07:15 IW

Cool, are you happy with that one?

00:07:17 EP14

Yeah.

Cave 3: Wall 2 (Panel 4, art removed)

00:07:50 IW

So uhm, for this wall you've got that overhang you've just passed and then the wall behind it. So explore both of those. You might need to duck under the overhang to full explore that wall. So again just take a minute to have a look at those two features and then I'll ask you some questions.

00:08:55 EP14

So I'm feeling like, where my body and light is positioned, it has a fairly significant impact on how I start to research the artistic potential. Uhm. Especially as I have to duck down, my first exposure to the surface is at a much lower body position than some of the others, albeit a naturally inclined to duck down anyway.

00:09:28 EP14

So already my engagement with this one is different than the others. Uhm. Curious.

00:09:38 EP14

And again I can see how like. Yeah. You can see how. There's a lot of like, capacity there to play with the shadow. Yeah go ahead, sorry.

00:09:57 IW

Uhm, yeah so do you think this wall, so both the back wall and the overhang, are suitable to depict on?

00:10:15 EP14

Uh, I think I'm finding this one slightly trickier panel. But that's an interesting, so if you play with the shadow down here, there's like an interesting break in slope and another one there. So I might be inclined to do something with that.

00:10:40 EP14

That's quite interesting area. Uhm.

00:11:07 EP14

And I think with this break of slope again you've got the move to the top of the arch, and this really interesting line coming down here, there's more lines above there and this bulge, and that I think you could turn into something as well. You've got like. Again, you've got a similar projecting out from an area of darkness, moving out across this panel. And when I look at it this line and this projecting area coming down would give you a really lovely line of the back and quite straight projection of the face of an animal in movement. So I think there's potential to use that line there, possibly. And a really lovely flat panel to finish the tail off and the hind.

00:11:55 EP14

Yeah, I mean these cracks are quite interesting.

00:12:03 EP14

Lower. Possibly.

00:12:30 IW

So uhm, if you were going to depict animals on this wall what would you depict and where?

00:12:39 EP14

Yeah. Finding it a bit trickier. This feature is interesting, but I don't necessarily have an animal in mind, but there are some projecting lines moving out that might be useful for the body there.

00:12:55 EP14

And this I might have a go at trying to draw something there, but that would be tricky, you could have an animal jutting out. And I quite like this surface over here, again I feel like I could draw an animal clearly around there. And the rest of the animal on there, you kind of see it with shadow with this, it's quite a dramatic and dynamic depiction. There's a line

running down there that could probably give you that back leg. So that's probably what comes to mind in the first instance but I don't feel like I'm reading this panel as well as the others. Does that make sense?

00:13:38 IW

Mh-hmm.

00:13:39 EP14

Like the others it immediately sprung to mind what I could do with it, and this one maybe less so. I feel maybe because its more complex morphology. So like there are projecting areas that are more nebulous and textured, and there are areas that are flatter and smoother with a bit more cracks to them. So I feel like that's maybe changing how I see this panel. And that's different to some of the previous where I didn't have that change in texture. And it's a much more dynamic surface as well.

00:14:24 IW

So where would you want to start those drawings?

00:14:31 EP14

Well I think this is a really interesting thing that you come to first, so I'd probably start it on this projecting panel. Again, [inaudible]. Yeah. I like that as a feature.

00:14:49 EP14

Yeah, and I think I was quite drawn to this little nook down here as well, but I don't necessarily feel like it's the most compelling animal in that space actually, the more I look at it.

00:14:59 EP14

Uhm. And then this is the area where I think there's probably the most, or it feels like the most blank canvas. It's great for potentially emanating out, or emanating wherever, merging into that space. But I don't feel confident that I've got an animal in mind there.

00:15:23 EP14

So I'm drawn I think to maybe this area here, there's a way to play with that overhang area and that little void down here was interesting too. But yeah a series of line that are almost in parallel in the same orientation, I can see how that would be quite an interesting feature

as well, where you could play with the break in slope running across the top of the cave too.

00:15:59 EP14

That's kind of roughly the order I'm thinking about that area, coming back and deeper. So I'm sort of using, as I walk into it, to shape my experience I suppose. So start with the area that's furthest into the cave, then my area is changing as I'm working.

00:16:21 IW

Okay, are you happy with that one?

00:16:24 EP14

Yeah, it's the one that I feel least confident with.

00:16:31 EP14

Ah, oh. Yeah. Okay right. Yeah I think this, this this this. That could be nice. So I think maybe, rolls around like that and you have a much more dynamic. Yeah okay. So I might, yeah there's like a nice curve running around this top arch which is a really interesting shape, which projects outwards slightly. And then you have the animal's face and its body would kind of be back into that crevice, void. That would be quite nice. Right, okay right. [inaudible]. So now I can do that more clearly. So the top here, that looks quite. Okay. Yeah. Cool. Yeah happy.

00:17:26 IW

Cool.

Cave 3: Wall 3 (Control)

00:18:34 IW

Yeah so again just take a minute to have a look at this wall, and then I'll ask you some questions.

00:19:38 IW

Okay, so do you think this wall would be suitable to depict on.

00:19:42 EP14

Yeah.

00:19:44 IW

Yeah, why is that?

00:19:47 EP14

So there's some suggestive features to my eye. I think at the bottom, you've got this deep rolling area in the middle which is a bit deeper, so you get quite a lot of shadow anyway. But towards the bottom you've got this natural feature which looks really suggestive to the hind limb to me of an ungulate which I think you could do something with. And you could probably roll that into that crevice and play with the shadow. You lose that if you light it from above, but it comes into sharper focus as you move the light lower, so I think I'd play with that.

00:20:30 EP14

There's a really interesting feature little feature in this projecting bit here as well, so I'm now outside that void and further over to the right of it, I see a potential cervico-dorsal line in right profile. Uhm. And I think you could roll it around that wall feature, if you bring the light down it brings a lovely shadow across the back end of it, you've just got to pick out natural features to give you an animal partly obscured by shadow. So you can make it appear, and reappear, you can make it emulate out from the void which can make it slightly obscure or more clear as you roll the light around. So I like that as an animal depiction as well I think, where I think I can play around with the light as well. So the form already there saves me a job. I'm happy with that. Paint aint cheap.

00:21:25 IW

Huh?

00:21:26 EP14

Paint isn't cheap y'know. You can use the natural features.

00:21:31 EP14

That looks like a head as well, sort of in the void as well, and again the shadow is really dramatic, you can make it appear and reappear, by drawing the light closer or away. So pretty much anything in and around this void would have that effect, to make it appear more or less prominent depending on how you depict it. And actually in opposite orientation there, there's this lovely feature here where you kind of got a void uh there

which is really really interesting and you can play with that as well. And potentially you can have something coming out of that or maybe into it, or even, because you've got that crack coming out of it already, you could kind of roll that around and make that into a slightly odd head, back and leg.

00:22:21 EP14

So there's potential there as well, but it wouldn't be the most compelling animal form. It would be mostly enhanced by shadow.

00:22:29 IW

So what animals would you depict on this wall and where would you draw them?

00:22:33 EP14

So some type of ungulate down here, I think the, the leg is sort of a best fit for sort of a horse or sort of some type of cervid, so I'd probably go for one of the two there. And now I look at it I'd probably roll that body around this curvature, so I'd probably use that to give you the line of the back of the animal too.

00:23:01 EP14

This I see more of a chamois, it's kind of short, it's got a shortish face and neck, with a projection down, curving down and around. So I'd probably go more like a, well depending on perspective you could potentially go for more of a horse, but I see it because it's more angular and short and squat, I see it more like a chamois really, so I think it's [inaudible] in its potential, so that would be the crispest in my mind.

00:23:29 EP14

Then, I mean there's the potential for a much much bigger animal here as well within the void itself. Some of the lines look quite suggestive of a of a quite large animal, again an ungulate, possibly like a horse, there's a projecting line there as well which could be turned into a horn or something as well and again similar rules, you can make it appear or disappear depending on how you positioned the light.

00:23:54 EP14

You'd have an animal rushing out from this void as well, but the orientation would be a little curious to the observer, but, like it would be running down the rock or around the rock. Those are the one that are jumping out to me. I think. And actually that's a lovely

arch around there that you could do something with there as well, but yeah, again odd orientation there possibly, depending on [inaudible]. Yep, those are the main ones.

00:24:20 IW

Cool, so where would you start the drawings?

00:24:31 EP14

Uh, I mean again my eye was immediately drawn to that area so that's probably where I would start. Uhm. And then my eye was next drawn to this area so I'd probably continue that there. Uhm, so I feel like for this one at least, I probably would just, I don't feel like I've got a clear plan about how they all tie together, but I can see particular areas that might work particularly well for particular designs. But I feel like by virtue of how the cave, and how reactive this area is to the light, unless you step back from it and have it washed with quite gentle light, I don't think I'd get all of my animals in, quote on quote focus if you like, in terms of [inaudible]. So my animal here is now well lit, my animal down there is now invisible. If I move to here and then my animal up there is now out of focus and difficult to see compared to this one. So for this panel I don't think it has the same potential where everything is going to be visible at once in quite the same way. It's deeper and has a rolling curvature to it, so you're casting areas in shadow as you're revealing others more, more, more than with some of the other panels. So I don't think there's a coherency with my depictions in this case, I think I'm drawing to more immediate, zoned in potentials. I'm not thinking so much about how it all ties together.

00:26:08 IW

Okay. Are you happy with that?

00:26:10 EP14

Yeah.

Cave 4: Wall 1 (Control)

00:01:33 IW

I'll just give you a minute to have a look at this wall, and then I'll ask you some questions.

00:02:05 EP14

Have I seen this one before?

00:02:08 IW

Maybe.

00:02:18 EP14

I can see my horse projecting out from the wall, and my other horse.

00:02:32 IW

So do you think this wall would be suitable to paint on?

00:02:36 EP14

Yeah.

00:02:37 IW

And why is that?

00:02:39 EP14

Because I've already done it once.

00:02:43 EP14

Yeah, I mean because you've got again, you've got uhm natural features so I can see a potential horse emanating out from that crack. Uhm, that looks like a nice animal rolling around there, where again you'd lose it in that void. It wouldn't be the most obvious animal, but I can see potential there because of the suggestive forms already present.

00:03:18 EP14

And again, I mean those look suggestively like bison horns there. Uhm. But I think it would be harder to map it into an overall design possibly. And again I still see potential for a big animal design up there, but it wouldn't be the most compelling form.

00:03:42 EP14

That line is interesting, that I can see is an animal form too. There's a reddish line running across and around, down and then a crack up there. So that looks more and more like the back end of a horse, projecting tail around the rock there, you'd lose the limbs into the rock itself and then the limbs would come round there. So I mean it's like anything I think, when you look at it anew, my body posture is different, I'm probably more upright than I was when I first looked at this, I was probably further down and trying to look at it from below. So yeah, I can start to see that yeah in this case it's not like there's a fixed, or it

doesn't feel like it's a fixed potential. If I were to come back and look at this ten times I'd probably give you er ten slightly different answers. Some of which would have some coherency, others of which would be incoherent because I'd draw over designs I'd previously sketched out in my mind or I might be completely different to the position or orientation or placement.

00:04:48 EP14

So, I mean some of them I know like that I can still see, and this I can still see really crisply, but I feel like my interpretation of the middle area is really different. But also I feel like those are the areas where I could be less confident when I looked at this panel last time around.

00:05:03 EP14

I'm not sure if I'm supposed to know this is the same panel but it looks very similar to what it was before, it might be exactly the same I don't know. Who knows, I'm confused. But that's.

00:05:12 EP14

That could be a horse as well, I mean there's a really crisp red area with a break of slope and then a line coming down here. And then a break of slope, a line coming down here. So that could turn into a, a nice little horse depiction too I think. And these natural fissures or cracks I'd quite like to turn into a chamois in my mind, because they've got little projecting antler like or horn like features. And I always feel like they could have added in more chamois in the Palaeolithic.

00:05:46 EP14

Yeah.

00:05:47 IW

So where would you start these drawings?

00:05:49 EP14

Er again, my eye was drawn over to this area, those were the areas that ping out to me. So I'd probably draw those two in. I'd probably draw this reindeer, because I like the idea of the antlers projecting up and into that void. This I think is a horse running from one shadow into the next shadow possibly. And then I think I'd fill the void inbetween.

00:06:09 EP14

This I think I'll turn into a horse in right profile, using this natural arch as a projecting front leg and that would roll around the curved space, you could bring the animal in or out of focus. And then I'll have an animal in opposite orientation possibly. No, no, same orientation, right profile, but I'd use this projecting upwards line to possibly give you something more like a. Hmm. Yeah that works, I'm tempted to do a horse, or it could give you a deer possibly.

00:06:41 EP14

Then in this opposite orientation in left profile I think it gives you a crisp cervico-dorsal line as well, so I think I'm keen to tie those two together and have them in opposite orientation there for me. It would probably serve to confuse, more than clarify, but I'm cool with that.

00:07:01 EP14

Yeah, happy.

Cave 4: Wall 2 (Panel 4, art visible)

00:07:29 IW

So this is the same one you've seen before but it now has art visible, so just take a few minutes to explore the wall and tell me what animals you can see depicted.

00:07:39 EP14

Yeah, well I'll start with where I thought I would have started. They've probably done kind of what I was trying to describe. They've used this area and the differential projection to get in red ochre paint, what looks like a horse in right profile, with the head neck, you lose the front limb. It looks to me like you've got maybe something, yeah. It's really small, so it could just be like some type of cervid, or something that's fairly narrow in facial profile. But the projection is quite straight. And again the really crisp line of the back, crisp face, and you roll that, but it's quite small so I'm struggling to identify the species. But definitely two animals, and they're both in red paint.

00:08:37 EP14

Really clever I think. Erm.

00:08:43 EP14

I wonder if there's something maybe rolled around and tucked underneath this surface as well. But urm. I can't really, it looks like natural staining as well so I can't really. But there's definitely two there, at least to me. Both in right profile.

00:09:04 EP14

Possibly. Yeah. Ah yeah. I think that's a face. So I think there could be a third there, rolled right, tucked right underneath this little feature. It's hard to pick out, but if you look right down the length of the, there's a third animal wrapped around here as well.

00:09:32 EP14

It's more open to interpretation, but it's an area of deep red staining which hangs right around the apex of that curvature which I think from this angle captures a really nice. And as you move around this projection here. Ah. It's clever, because like as you move around it the arching line starts to take on the position of the front of the face from different orientation. So if it's three animals, it's like here you get animal one, which they've drawn, you position yourself here you get animal two, you position yourself here you get animal three. So I feel like they've been really clever, far more clever than I would have seen, with how they've used this series of arching projection to give you animals of different sizes all in the same orientation.

00:10:24 EP14

And there's a. If I'm reading it right. There's at least a couple of animals there. I feel like for me, there's something here going on with perspective and depth and shadow but more these lines of the cave surface, and it's kind of what I wanted to play with. This sense of differential depth, where you're using the projection in front to give you the shape of the animal behind, and I think they've done exactly that to amazing effect I think. The use of red is very good taste, very much approve. Yeah. Immense. Cheeky.

00:11:11 EP14

Yeah, so I need to probably duck down a bit to.

00:11:20 EP14

Wow, okay, it's a very warm colour. So I feel like it's probably an animal coming out there, but it's very diffuse so. Yeah it's hard to be certain. But my feeling would be that they would have again used this deep void to give you a sense of light and shadow to give an

animal in and out of, for want of a better term, focus depending on where you position the light. So if I bring the light around, I can dramatically bring in and out of focus. I'm struggling a little bit to bring out what the species might be, but there's a very heavy ochre around that, that area.

00:12:14 EP14

Yeah. Interesting.

00:12:24 EP14

I'm not altogether convinced this is the same period, but.

00:12:37 EP14

So there's definitely a very intensive area of ochre colour there. And there's some interesting cracks that are natural that perhaps have inspired this area. And I do wonder if I were to back up, quite how the animal might come in or out of focus now that it's framed by these natural areas.

00:13:01 EP14

And now I've ducked down, I get a different perspective on this panel. So I wonder actually if this is maybe like an interesting area to view from because you get these animals above you as you position the light and bring this animal in and out of focus. Or whatever it may be, this area you can start to illuminate to bring the light in. So it's an interesting framing that this rock seems to form. With this deeper panel behind it.

00:13:28 EP14

And the same rule appears to have applied here. You've painted a deeper area using the rock to frame that surface, here I think it's a framing possibly of the rock in the deeper area painted into a void. And here you kind of position your light there's a similar play on void spaces as well. Yeah that could be.

00:13:51 EP14

Regarding species, I struggle to put a name to it. And again I don't see much else on this, and I feel this was a panel I struggled to see creative potential compared to some of the others where things jumped out to me, and I'm not seeing a great deal here.

00:14:12 EP14

Additional. I mean there could be a little area there, but I feel like that's a natural discolouration. But with that said, close to the ground I see an animal tucked away here. I see a horse, possibly, in left profile there.

00:14:32 EP14

It's honestly hard to say how it relates to the rock, but it appears to roll around the natural. And again I see the same rule set at play. You have a projecting piece of rock here, so if you step back from it you can play with shadow. The horse head is nice. Again, it's hard to see if there's horns there but there's a lot going on at the top of the head so it could be.

{inaudible} the back, the leg, the abdomen and I think this curving around they've used, this natural arch they've used to frame the animal. That's certainly something I missed the first time round was that potential I think they've done that quite well. And again you can bring it in and out obviously with the light. But yeah, that's the only other one I can see there.

00:15:30 IW

Okay, so if you're happy with that one.

Cave 4: Wall 3 (Panel 1, art removed)

00:18:31 IW

So just take a minute to have a look at this wall, and then I'll ask you some questions. This is the last one, so.

00:19:11 IW

So do you think this wall would be suitable to paint on?

00:19:20 EP14

Yeah.

00:19:26 EP14

This wall for me is uhm. Maybe a little quieter. Yeah I think I've picked out the same area where I can see an animal, possibly like a horse where I can see the natural feature around this rock to give you the line of the flank, back leg, projecting fully around the rock, and the head. That I can see the form, sticking with my original interpretation.

00:20:06 EP14

There's some deep, ochre discolouration there.

00:20:16 EP14

Yeah, it's an interesting surface. It's a densely occupied surface with natural, pre-existing natural features, but I think it's this kind of linearity that doesn't necessarily always help, which I feel like you have to try and look past in some cases. These curving lines running down here into a void I feel have more potential than that side but these. Yeah.

00:20:42 EP14

This overhang here is quite interesting.

00:20:49 EP14

Nothing really jumps out for me though.

00:20:56 EP14

I'm really drawing to that uhm to this right here. I really like that rock over there as a really clever animal design, really dynamic. It appears to be jumping out and running towards you.

00:21:14 EP14

I can see potential for some lines around here, that are kind of shooting out through the rock. Uhm. It's quite aggressively [inaudible].

00:21:44 EP14

That I mentioned too, I think. The horse laying down there, using the crack running down here as the line of the back, and shooting down into this red vibrant discoloured area. Really reactive with the shadow washing in or out to make it appear. It could be shooting off into that big complex fissure there. So I quite like this as well. Again, I'm struggling to see more of the bottom half of the animal, but I can see definitely where I could position the.

00:22:18 EP14

The head position would be fairly dipped, and fairly low which I think would be up here a bit more static, but I think you could put the head projecting out more to make it appear more [inaudible].

00:22:38 EP14

And that arch up there could help you achieve the same thing, so you could have one projecting forward, one sort of more dipped around, and then you've got an animal shooting forward.

00:22:52 EP14

Yeah, so those are kind of some of my ideas and that would look a bit more bison-y, with projecting lines as well. Again, I'm not seeing so clearly what the bottom area could be, but you could play with the light too if you were minded to do that. Yep.

00:23:13 IW

Okay. So where would you start those drawings?

00:23:14 EP14

Okay, well I think this jumped out to me. So I'm keen to turn that into something, that's quite cute. The more I look at it, the more I want to try and do something with this fissure down here to draw an animal, or have one coming out and down around there playing with this feature.

00:23:38 EP14

Uhm. Underside of the [inaudible]. So yeah I think I could turn that into something like a fairly small little bison running off down there. And yeah, anything like that long running crack that you actually have running down into that void as well, that would give you like a floor surface.

00:24:01 EP14

So yeah, if you were minded to see it, you have this as the animal and then this is the floor surface. So I think a lot of my answers are channelling animals coming in and out of this area so like, an animal is on it, an animal I can see I could roll around in it, then this animal I could shift down and have it into it as well. So that's kind of my workflow and thought process on that one. And as usual, the obvious candidates as well, so by virtue of seeing those, I've probably missed more potential as well.

00:23:37 IW

Okay, are you happy with that one?

00:23:39 EP14

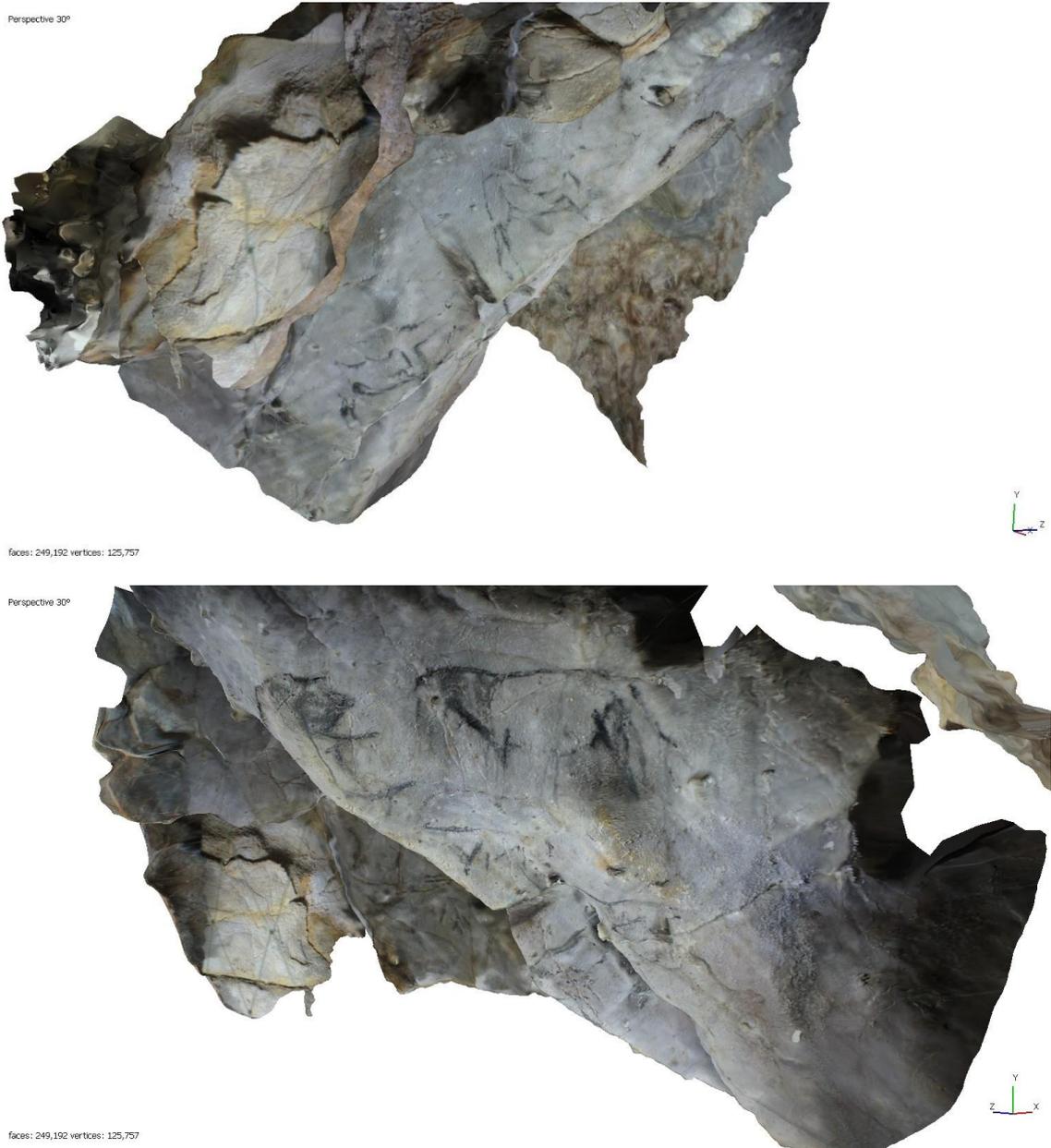
Yeah.

Digital Appendices: Summary

Digital Appendix 1: 3D Photogrammetry Models

Due to the large file sizes of the 3D photogrammetry models used within this research, these are not immediately available as an attached digital appendix. However, all models are available on request as .obj files. A screen-captured image of each model is provided below with a short description.

DA1.1. Las Monedas models



Model 1: Panel with depictions 2 – 8 visible. Depictions 2 and 3 are visible in the top image, depictions 5 – 8 are visible in the bottom image.

Perspective 30°



faces: 79,679 vertices: 40,196

Model 2: Depiction 11.

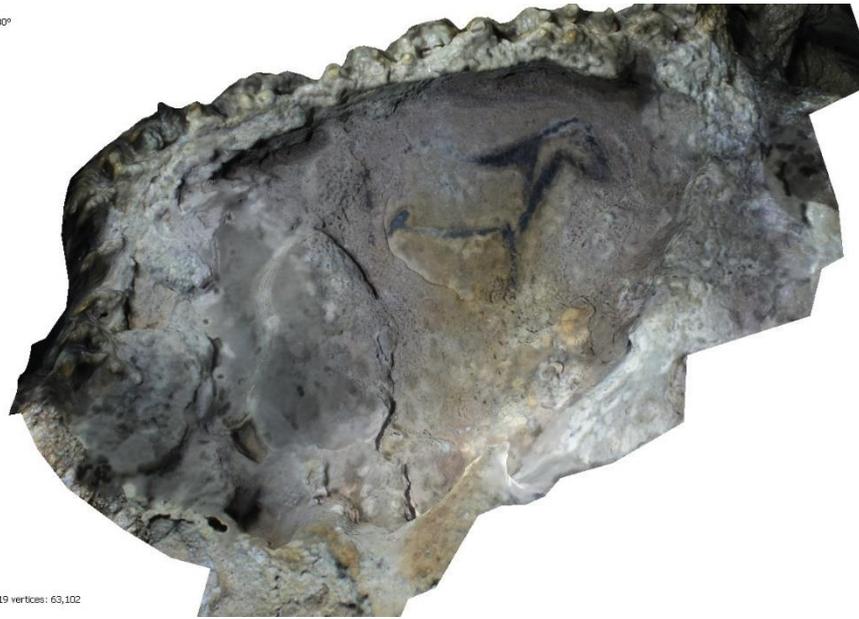
Perspective 30°



faces: 148,306 vertices: 74,432

Model 3: Depiction 12.

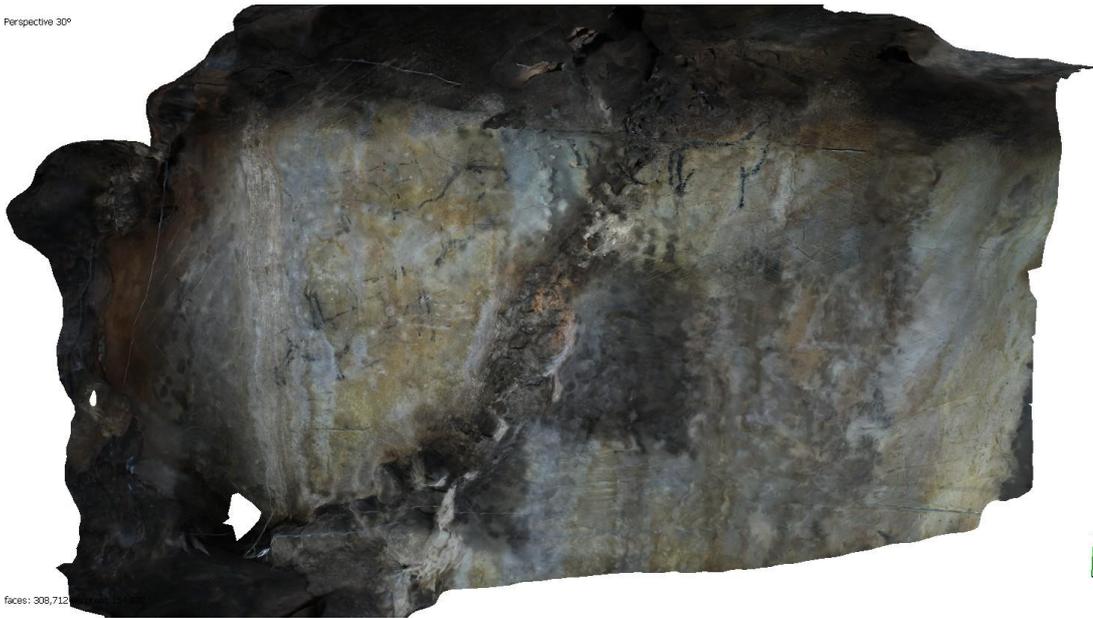
Perspective 30°



faces: 126,119 vertices: 63,102

Model 4: Depiction 13.

Perspective 30°



faces: 308,712

Model 5: Panel with depictions 14 - 17 visible.

Perspective 30°



faces: 246,245 vertices: 123,780

Model 6: Panel with depictions 20 and 21 visible.

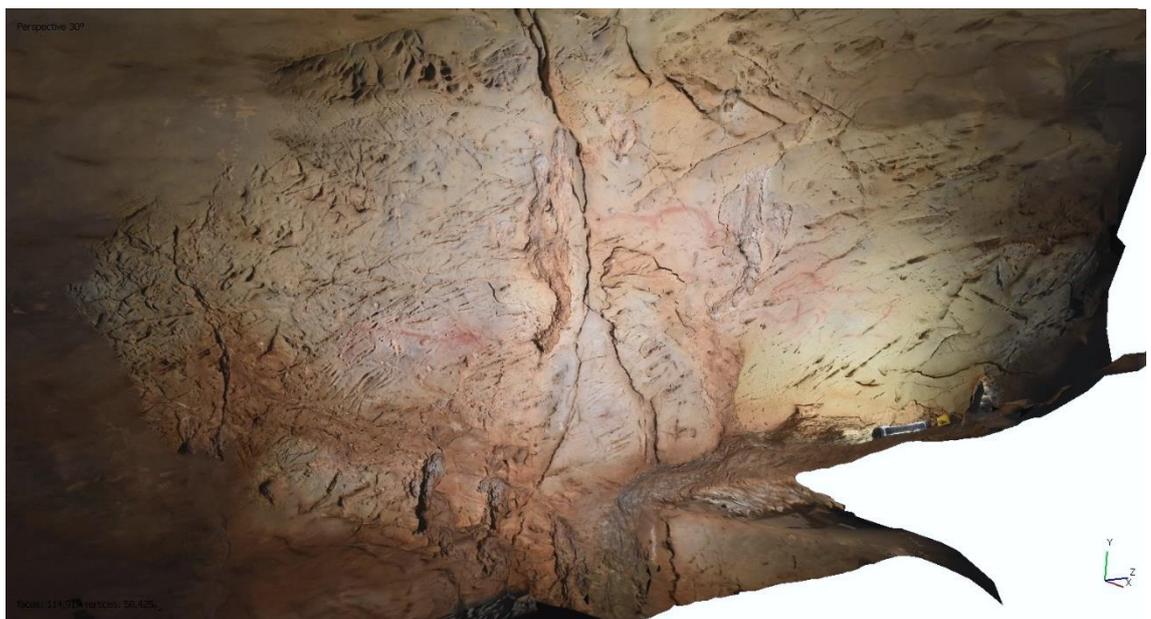


Model 7: Panel with depictions 25 - 6 visible.

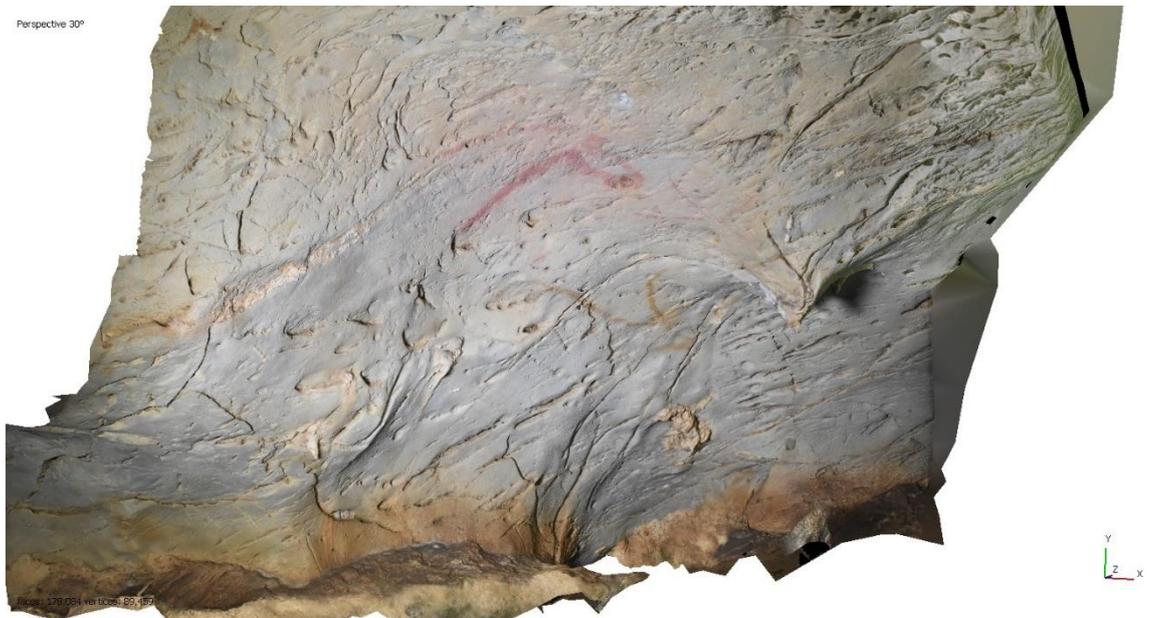
DA1.2. La Pasiega models



Model 1: Panel PA1, which features depiction PA1.1.



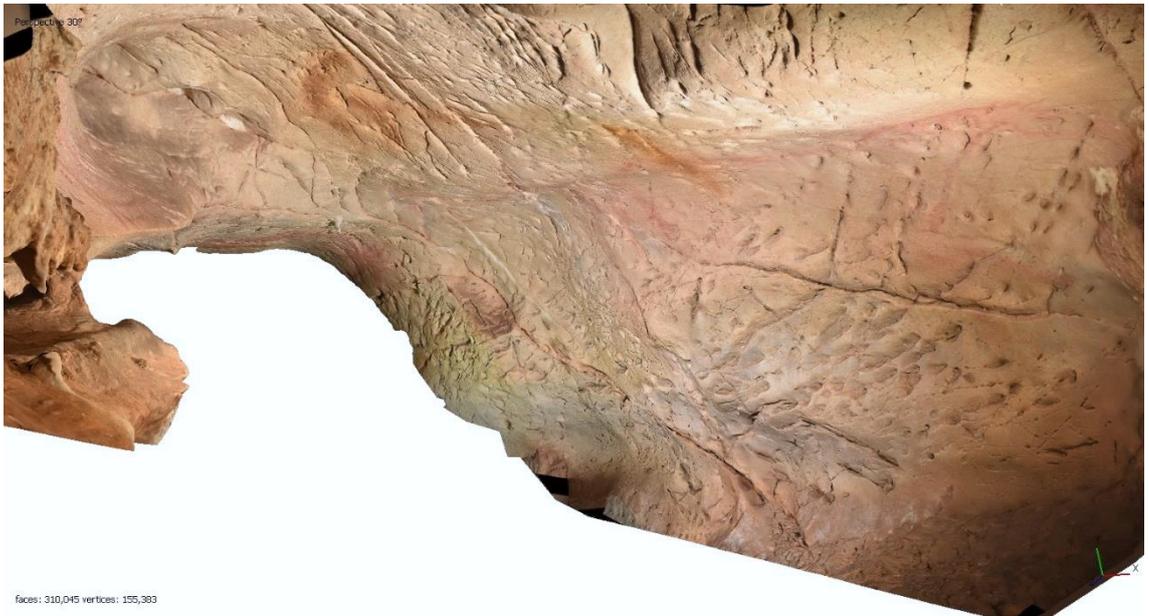
Model 2: Panel PA2, which features depictions PA2.1 – PA2.5.



Model 3: Panel PA3, which features depictions PA3.1 – PA3.3.



Model 4: Panel PA4, which features depictions PA4.1 – PA4.3.



Model 5: Panel PA5, which features depictions PA5.1 – PA5.5.



Model 6: Panel PA6, which features depictions PA6.1 and PA6.2.



Model 7: Panel PA7, which features depictions PA7.1 – PA7.11. This model is dome-shaped, with depictions present on all surfaces. The screen-captured image above shows just one surface of this model.



Model 8: Panel PA8, which features depictions PA8.1 – PA8.3.



Model 9: Panel PA9, which features depictions PA9.1 – PA9.9. As with panel PA7, this model is dome-shaped, with depictions present on all surfaces. The screen-captured image visualises this shape of the model, with some of the depictions visible.



Model 10: Panel PA10 and PA12, which features depictions PA10.1 – PA10.5 and depictions PA12.1 – PA12.14. This model is complex, capturing the small space of panel PA10 and the narrow area of panel PA12. Depictions are visible on almost all surfaces of this model, and the screen-captured image visualises some of this complexity.

DA1.3. El Castillo models

Perspective 30°



faces: 177,999 vertices: 91,141

Model 1: Part of panel EC1, which features depictions EC1.1 - EC1.4.

Perspective 30°



faces: 641,244 vertices: 322,907

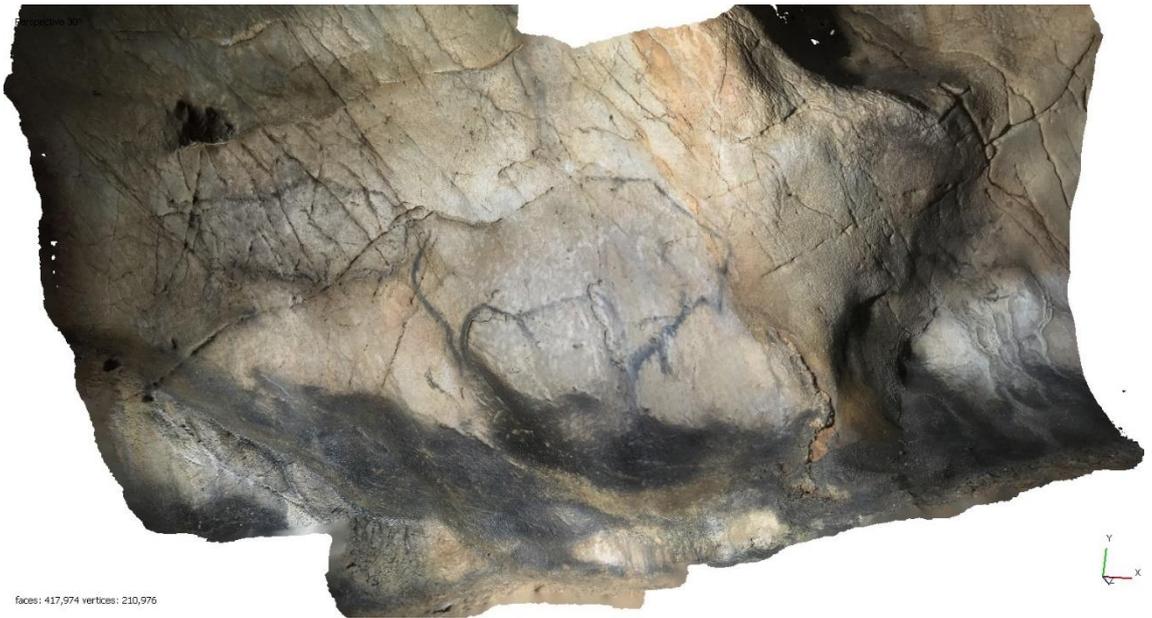
Model 2: Part of panel EC1, which features depictions EC1.5 - EC1.10.

Perspective 30°



faces: 430,235 vertices: 217,202

Model 3: Panel EC2, which features depictions EC2.1 – EC2.4.



faces: 417,974 vertices: 210,976

Model 4: Panel EC3, which features depictions EC3.1 – EC3.3.



Model 5: Panel EC4, which features depictions EC4.1 – EC4.3.

Digital Appendix 2: Videos of Virtual Reality Lighting Simulations

This digital appendix is available as an attached .zip folder, and includes screen-captured videos of the VR lighting simulations produced using the photogrammetry models of Las Monedas and La Pasiega. Each video represents approximately 30 seconds of the lighting simulation, The videos can be viewed within any video player.

DA2.1. Las Monedas folder

- Depiction 2.mp4
- Depiction 3.mp4
- Depiction 5.mp4
- Depiction 6.mp4
- Depictions 7 and 8.mp4
- Depiction 11.mp4
- Depiction 12.mp4
- Depiction 13.mp4
- Depiction 14.mp4
- Depiction 15.mp4
- Depiction 16.mp4
- Depiction 20.mp4
- Depiction 21.mp4

- Depiction 25.mp4
- Depiction 26.mp4
- Depictions 27 and 28.mp4
- Depiction 30.mp4
- Depiction 33.mp4
- Depiction 34.mp4

DA2.2. La Pasiega folder

- PA2.1.mp4
- PA2.2.mp4
- PA2.3 - PA2.5.mp4
- PA3.1.mp4
- PA3.3.mp4
- PA4.1.mp4
- PA4.2.mp4
- PA4.3.mp4
- PA5.1 and PA5.2.mp4
- PA5.3.mp4
- PA5.4.mp4
- PA5.5.mp4
- PA6.1.mp4
- PA6.2.mp4
- PA7.1.mp4
- PA7.2.mp4
- PA7.3.mp4
- PA7.4.mp4
- PA7.5.mp4
- PA7.6.mp4
- PA7.7.mp4
- PA7.8.mp4
- PA7.9.mp4
- PA7.11.mp4
- PA8.1.mp4
- PA8.2.mp4
- PA9.1.mp4

- PA9.2.mp4
- PA9.3.mp4
- PA9.4.mp4
- PA9.5.mp4
- PA9.6.mp4
- PA9.7.mp4
- PA9.8.mp4
- PA10.1.mp4
- PA10.3.mp4
- PA10.4.mp4
- PA12.1.mp4
- PA12.2.mp4
- PA12.4.mp4
- PA12.6.mp4
- PA12.10.mp4
- PA12.11.mp4
- PA12.12.mp4
- PA12.13.mp4
- PA12.14.mp4

Digital Appendix 3: Participant Responses

Due to the file size of each screen-captured video for the participant responses, the videos are not immediately available as an attached digital appendix. However, these are available on request. Each video was produced during the pilot VR psychology experiment discussed in Chapter 8, and range between 15mins – 45mins in length. There is no audio on these videos to maintain participant’s anonymity, but transcripts of the participant’s responses are available in appendix 6. The videos show participants moving around each of the VR cave environments and viewing different walls. A small pink dot is visible in these videos, which represents the participant’s tracked eye movements. Due to technical issues, some of the participant’s VR experience was split into two parts, represented by “Part 1” or “Part 2” in the file name. For similar reasons, or due to the participant’s time constraints during the experiment, not all caves are represented for all participants. The summary below gives a breakdown of each .zip folder in the digital appendix. If required, please ask for the specific folder you would like to view.

DA3.1. P1 folder (available on request as a .zip folder)

- P1 Cave 1.mp4
- P1 Cave 2.mp4
- P1 Cave 3.mp4
- P1 Cave 4 Part1.mp4
- P1 Cave 4 Part2.mp4

DA3.2. P2 folder (available on request as a .zip folder)

- P2 Cave 1.mp4
- P2 Cave 2.mp4
- P2 Cave 4.mp4

DA3.3. P3 folder (available on request as a .zip folder)

- P3 Cave 1.mp4
- P3 Cave 2.mp4
- P3 Cave 3.mp4
- P3 Cave 4.mp4

DA3.4. P4 folder (available on request as a .zip folder)

- P4 Cave 1.mp4
- P4 Cave 2.mp4
- P4 Cave 3.mp4
- P4 Cave 4.mp4

DA3.5. P5 folder (available on request as a .zip folder)

- P5 Cave 1.mp4
- P5 Cave 2.mp4
- P5 Cave 3.mp4
- P5 Cave 4.mp4

DA3.6. P6 folder (available on request as a .zip folder)

- P6 Cave 1.mp4
- P6 Cave 2.mp4
- P6 Cave 3.mp4
- P6 Cave 4.mp4

DA3.7. P7 folder (available on request as a .zip folder)

- P7 Cave 1.mp4
- P7 Cave 2.mp4
- P7 Cave 3.mp4
- P7 Cave 4.mp4

DA3.8. P8 folder (available on request as a .zip folder)

- P8 Cave 1.mp4
- P8 Cave 2.mp4
- P8 Cave 3.mp4
- P8 Cave 4.mp4

DA3.9. EP9 folder (available on request as a .zip folder)

- EP9 Cave 1.mp4
- EP9 Cave 2.mp4
- EP9 Cave 3.mp4
- EP9 Cave 4.mp4

DA3.10. P10 folder (available on request as a .zip folder)

- P10 Cave 1.mp4
- P10 Cave 2.mp4
- P10 Cave 3.mp4
- P10 Cave 4.mp4

DA3.11. P11 folder (available on request as a .zip folder)

- P11 Cave 1.mp4
- P11 Cave 2.mp4
- P11 Cave 3.mp4
- P11 Cave 4.mp4

DA2.12. P12 folder (available on request as a .zip folder)

- P12 Cave 1.mp4
- P12 Cave 2.mp4

DA3.13. P13 folder (available on request as a .zip folder)

- P13 Cave 1.mp4
- P13 Cave 2.mp4

- P13 Cave 3.mp4
- P13 Cave 4.mp4

DA3.14. EP14 folder (available on request as a .zip folder)

- EP14 Cave 1.mp4
- EP14 Cave 2.mp4
- EP14 Cave 3.mp4
- EP14 Cave 4.mp4