

PHASE ONE ARCHAEOLOGICAL INVESTIGATION OF FARM 490, KOORNLANDSKLOOF, CITRUSDAL.

Prepared for

Kingston Management (Pty) Ltd

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EXECUTIVE SUMMARY

The Archaeology Contracts Office of the University of Cape Town was commissioned by Kingston Management (Pty) Ltd to undertake a Phase 1 archaeological investigation of the property described as Farm 490, Koornlandskloof, Citrusdal. Six archaeological sites were identified. One site contains several well preserved paintings with unusual images. The proposed development is likely to impact this site.

1. INTRODUCTION

The Archaeology Contracts Office (ACO) of the University of Cape Town was commissioned by Africon¹ on behalf of their clients Kingston Management (Pty) Ltd to undertake a Phase 1 archaeological investigation of the property described as Farm 490, Koornlandskloof, Citrusdal.

The contracts office undertook to search the area on foot and locate archaeological and historical sites and to record the positions of any sites on suitably scaled plans as well as assign them GPS co-ordinates.

2. BACKGROUND

The Olifants River valley and Cedarburg mountains contain large numbers of archaeological sites spanning most of the long history of human occupation of southern Africa. While the earliest recognisable artefacts date back to the early stone age and can be as old as 500 000 yrs, the greatest concentration of archaeological material accumulated over the last 5000 yrs. The people responsible for this material were initially San (Bushmen) hunter/gatherers and later perhaps Khoi-Khoi herders although this is still under debate. The rock paintings have been the subject of great interest for many years. The paintings are now recognised as "a remarkable artistic achievement...created for religious purposes as part of a changing cultural tradition..."². Whereas in earlier years not much attention was paid to rock paintings, the increase in local and overseas tourism to the Cape has seen a surge in interest as it is realised that paintings constitute a marketable resource.

While perhaps it is a good thing that these artistic achievements receive the recognition they now get, they are also subjected to much greater risk of damage. As rock art sites are often the location of the remains of occupation, the artefactual material is also placed at risk. A recent study commissioned by the Department of Environment Affairs and Tourism addresses the problems of increased access to rock painting sites and considers management criteria³.

3. METHOD

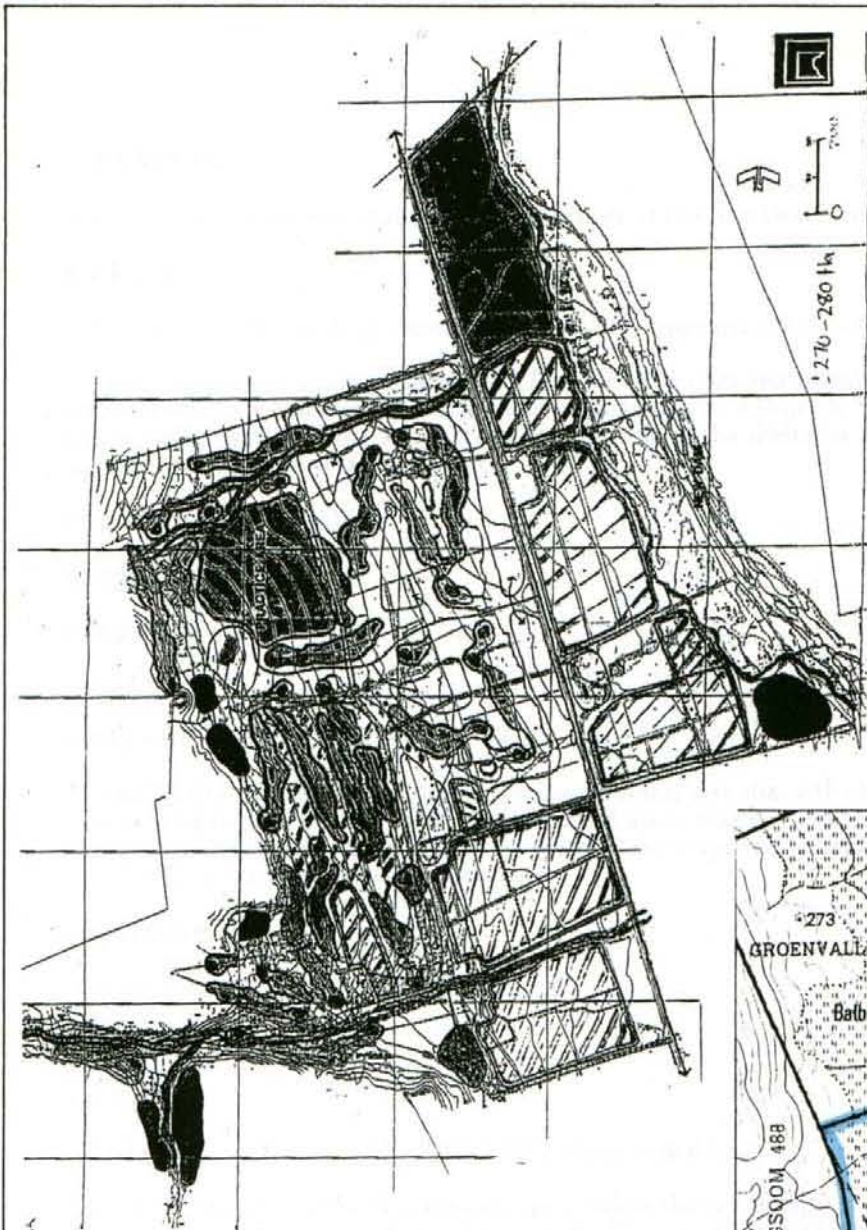
The area was visited and a search carried out for archaeological sites. Attention was paid to areas that would be directly impacted through the physical building and landscaping process as well as to areas that are likely to suffer secondary impacts from increased human activity even though they were not necessarily that close to the immediate development.

An extract from the 1:50 000 topographic map and the proposed location and nature of the development is presented in Figure 1. Locations of archaeological sites are indicated.

¹ The contact at Africon is: Mr C.L. Fick, PO Box 494, Cape Town, 8000. Fax: (021) 216527 Tel: (021) 4181847

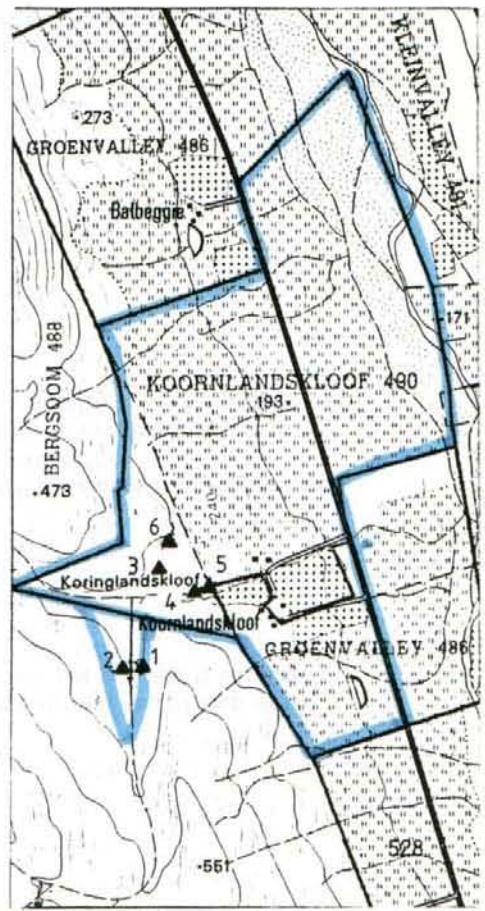
² Deacon, J. 1993. Management guidelines for rock art sites in two wilderness areas in the western Cape. Project funded by Dept of Environmental Affairs and Tourism.

³ see footnote 2.



KINGSTON SPA AND GOLF DEVELOPMENT
CONCEPTUAL DEVELOPMENT PLAN

-  GUEST HOUSE
-  CLUB HOUSE
-  RESIDENTIAL
-  SPA RESORT
-  CORPORATE LODGES
-  LODGES
-  PRIVATE SCHOOL AND SPORTS
-  ORCHARDS
-  MAINTENANCE CENTRE
-  NEW FACTORY



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4. RESULTS

The following section contains short summaries of the sites that have been located:

4.1 KLF1

GPS Location: No reading obtained -Immediately opposite the kloof from KLF2

Rounded shelter in oxide streaked rock face. The site contains an ephemeral scatter of artefacts which include some quartz flakes, a quartzite core (Middle Stone Age) and a flake of haematite. On the left part of the back wall of the shelter is a shallow depression with some traces of paint.

Importance: low

Impact: low

Mitigation: None required

4.2 KLF2

GPS Location: 32°40.7480'E 19°00.4001'E

A small sheltered area tucked between some boulders just above the bank of the stream. The shelter appears to have been walled up to make a kraal but this has collapsed. Artefactual material noted consists of some quartzite flakes. There are possible faint traces of paint on the rocks.

Importance: low

Impact: low

Mitigation: None required

4.3 KLF3

GPS Location: 32°40.4500'E 19°00.5400'S (from visual location)

A rock wall in a Eucalyptus plantation on a saddle above the farm workers houses has evidence of some poorly preserved paintings. These consist of a single panel with 2 humans (only legs preserved) and traces of the rump of an antelope. There is a thin scatter of quartz and quartzite flakes among the boulder outcrops that surround this area.

Importance: low

Impact: Impacts may occur if the site is visited.

Mitigation: People who visit the site should be made aware that the content is protected by National Monuments legislation and that no substances should be thrown onto the paintings. (See also general recommendations).

4.4 KLF4

GPS Location: 32°40.5100'E 19°00.6300'S (from visual location)

A rock painting and artefact scatter across the stream from the workers houses directly in alignment with the last Eskom powerline post. The site, which faces up the kloof is situated in a prominent boulder outcrop surrounded by trees and bushes. There is a scatter of artefactual material around the boulder. These include a quartz scraper, a number of quartzite and silcrete flakes. Several panels of rock paintings are present including a number of complex images. Preservation ranges from good to poor.

Panel 1 includes daubs of paint about to exfoliate, a palette and two human figures.

Panel 2 (Plate 1) includes 6 dark maroon human figures, 3-4 red human figures, a large Eland torso with 2 superimposed human figures, two faded human figures. The central image is a large black therianthrope⁴ (length 43 cm, width 16 cm) which could be a repainted eland torso with the front legs thickened and turned into arms. The lower limbs are very human and there is a well developed tail. There may be a bag painted on the back of the figure (faded red). The head is antelope-like and was probably painted in white which has since disappeared. A detail of the upper torso of this figure is shown in Plate 2. Another black figure (upwards and to the right) may be associated with a red line appears to have been painted at the same time.

Panel 3 is a small area below panel 2 with orange painted images. Included is a human figure with facial features and hair possibly attached to the genitals of another human image. Also present is a human figure with an attenuated neck. Several of the figures seem to be part of the same scene.

Panel 4 is characterised by vertical red lines, two palettes, a large obscured human figure with a small torso, an animal facing right and an orange palette with three animals facing left.

Panel 5 contains a negative animal image, 2 animal images, smudges, blobs and small lines.

Importance: high

Impact: Impacts may occur if the site is visited.

Mitigation: This site must be recorded in detail before the commencement of any physical development. People who visit the site should be made aware that the content is protected by National Monuments legislation and that no substances should be thrown onto the paintings. (See also general recommendations)

4.5 KLF5

GPS Location: very close to KLF4 - (see GPS for that site)

A rock painting site situated in the next boulder outcrop down the kloof from KLF 4 across the stream from the farmworkers cottages. There are three panels of paintings including:

⁴ A figure which has both human and animal characteristics

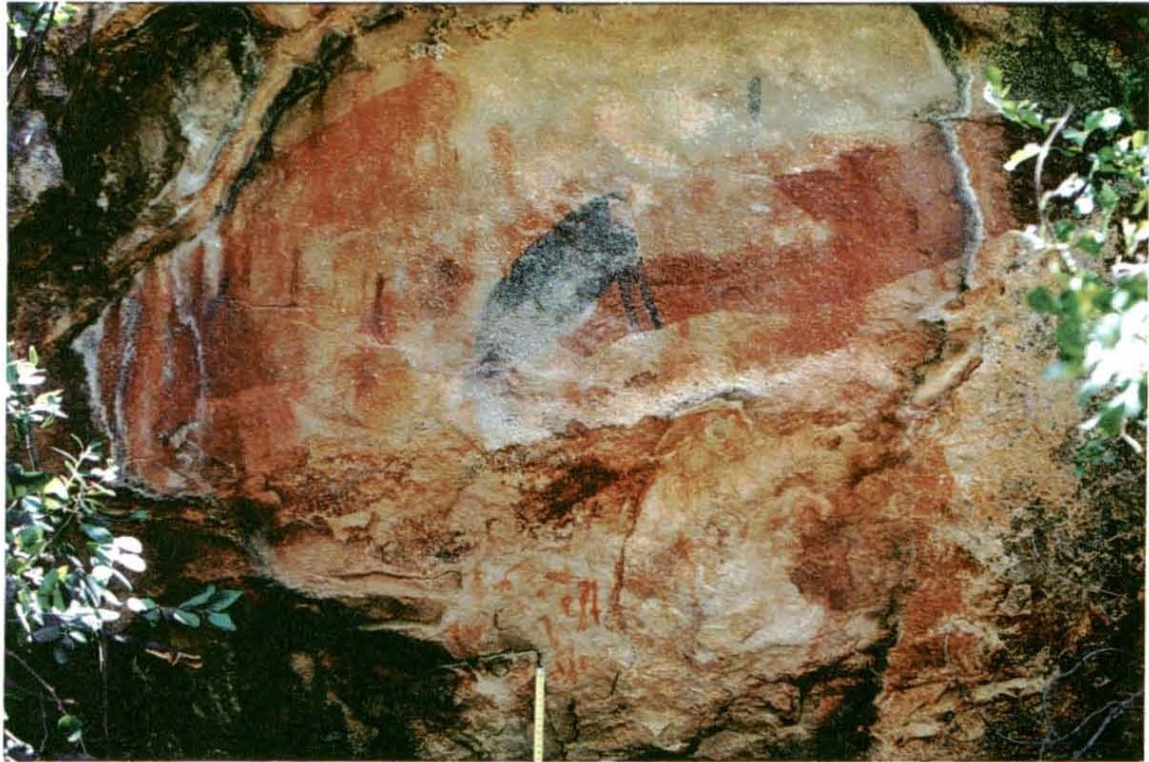


PLATE 1: Rock paintings on the main panel in site KLF4



PLATE 2: Detail of the upper torso of large therianthrope in main panel at KLF4.

Panel 1: 1-2 possible handprints and about five more to the right.

Panel 2: blotches, a figure and a handprint.

Panel 3: low down on the rock are 4 humans walking towards the left painted in dark maroon.

Importance: medium-low

Impact: Impacts may occur if the site is visited.

Mitigation: People who visit the site should be made aware that the content is protected by National Monuments legislation and that no substances should be thrown onto the paintings. (See also general recommendations).

4.6 KLF6

GPS Location: 32°40.3511'E 19°00.5698'E

Rock art site located in a cleft between two large boulders in the rocky koppie above the bluegum plantation. There is a single panel of quite faded painting including:

A human figure bent at waist with line projecting from lower back, facing right. Towards the center of the panel is what appears to be a small animal, facing right. To upper right is a curved line entering a smudge that may have been a human figure. Immediately right is a very small human figure and immediately right is a second figure apparently upside down. Above the center of the panel is a shape possibly a human figure with line attached.

Importance: medium

Impact: Impacts may occur if the site is visited. A crack is noticeable at present around the panel and the piece of rock containing the paintings may be lost in the future through natural causes.

Mitigation: This site should be photographed in detail. People who visit the site should be made aware that the content is protected by National Monuments legislation and that no substances should be thrown onto the paintings.

5. CONCLUSIONS

Most of the area to be covered by development has previously been, or is currently under cultivation. This land has been subject to landscaping and ploughing to varying degrees and is not considered to be sensitive. The rocky outcrops bordering the proposed developments have been shown to contain archaeological sites. In general, although there is a lot of rock, no good rockshelters of any size are noted and this may be the reason why the sites are scattered around rather than concentrating in one area.

The site KLF4 contains some well preserved images amongst which are not commonly found. These types of images appear to depict themes and/or body positions which are suggestive of trance performance. Similar themes are found in KLF6. Some artefactual

material is found in and around KLF4 but no deep archaeological deposits or dense artefact scatters have been observed. This too is likely to be due to the lack of rock shelters.

6. RECOMMENDATIONS

The variation in preservation of the pigments has resulted in some sites not being visible to anything other than a trained eye. One site (KLF4) has some well preserved and unusual images that will require recording before any development commences, as its location and content are likely to make it an attraction to visitors. A second site (KLF6), though not as well preserved, also requires more detailed recording. It is not foreseen that this site will be visited by the average visitor as access is difficult.

It is not clear at this stage that it is the intention of the owners to point out rock art sites to visitors as part of the development. If this is the case then it is incumbent on the developer to ensure that paintings are not damaged by taking precautionary measures. Rock paintings and other archaeological material are protected by the National Monuments Act of 1969 (as amended). Dr J. Deacon at the National Monuments Council can help with regard to the measures that can be taken to ensure the safety of the paintings.

While other sites may not be well preserved they are nevertheless still part of an important historical resource and should not be damaged by throwing water or other substances on them. This speeds up deterioration of the pigments and can cause exfoliation of the rock face through an introduction of salts. General signage should alert people to the value of our rock art and the etiquette that should be followed when viewing it.

7. PROFESSIONAL TEAM

Fieldwork

Dave Halkett
Tim Hart
Maryna Morgan

Report

Dave Halkett
Tim Hart