

**REPORT TO HERITAGE WESTERN CAPE ON REMOVAL OF GRAFFITI
FROM A ROCK SHELTER ON THE FARM WAGENPAD, PIKETBERG,
WEST COAST DISTRICT MUNICIPALITY
HWC APPLICATION No. 2010/12/001
HWC REF No. HM/WEST COAST/PIKETBERG/WAGENPAD/50/ROCK
ART SITE
PERMIT No. 2011-05-001**

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Janette Deacon
janette@conjunction.co.za

INTRODUCTION

I was approached in 2010 by Wayne Meyer on behalf of the owner of Wagenpad, Pierre le Roux, to remove graffiti from the Wagenpad 1 rock art site. Wayne left Wagenpad in February 2011 and thereafter arrangements were made with Rudi Swart (tel. 076 307 4186, postal address Wagenpad, P O Box 223, Eendekuil, 7335; email rudi.swart36@gmail.com) the new Wagenpad Reserve manager as Pierre le Roux (e-mail pcleroux@iway.na) lives in Namibia. We were provided with accommodation on the property for one night in exchange for our services. The farm is located at the foot of the north-eastern end of the Piketberg about 30 km from the town on 1:50 000 map sheet 3218DA Goergap (Fig. 1) and the site was not previously recorded.

After obtaining a permit from Heritage Western Cape, I invited the following members of the Eastern Cederberg Rock Art Group (eCRAG), that is affiliated to the Western Cape Branch of the South African Archaeological Society, to assist: Joané Swart, Priscilla Williams, Nicholas Wiltshire and Carrie Mashek. We visited Wagenpad on Wednesday 13 July 2011 and were joined by filmmaker Andrew Schofield who is putting together information and footage for a documentary on South African rock art. We arrived together at about 11.30 and after unpacking, we climbed the slope to the site in the company of Rudi Swart, Lionel Goliath and Wayne Meyer and began the basic recording at about 13.30, followed by removal of the graffiti. We removed as much of the graffiti as possible and left the site at 17.45.

SITE DESCRIPTION

The north-facing rock shelter is situated at S 32.66733, E 18.74418 (32°40'4.89"S, 18°44'36.61"E) in the middle of the lowest band of hard quartzite above a fairly steep slope south of the cottages on the farm (Fig. 2). There are patches of quartzite near the floor where chemical weathering is active. The shelter is 11.4 m wide, extends 13.5 m to the back wall and has a roof height along the dripline of 4.5 m (Fig. 3). The fairly flat floor, with a deposit that is probably less than 0.5 m thick composed of sand, ash and dassie dung, is interrupted with several fallen

blocks and outcrops of bedrock. There is evidence from a few stone artefacts, fragments of marine shell and possible remnants of bedding that the Later Stone Age people who made the rock paintings lived in the shelter for short periods. In addition, two Middle Stone Age-type artefacts in silcrete were found on the surface (Fig. 4) indicating that people probably lived in the shelter at least 50,000 years ago as well.

After measuring the size of the shelter, the back wall was marked off in 2 m panels from 0 to 24 with small squares of masking tape. Photographs were taken of each panel. The graffiti and paintings in each panel were recorded (Table 1), and then the graffiti were removed where possible. Each panel was photographed again after the removal process.

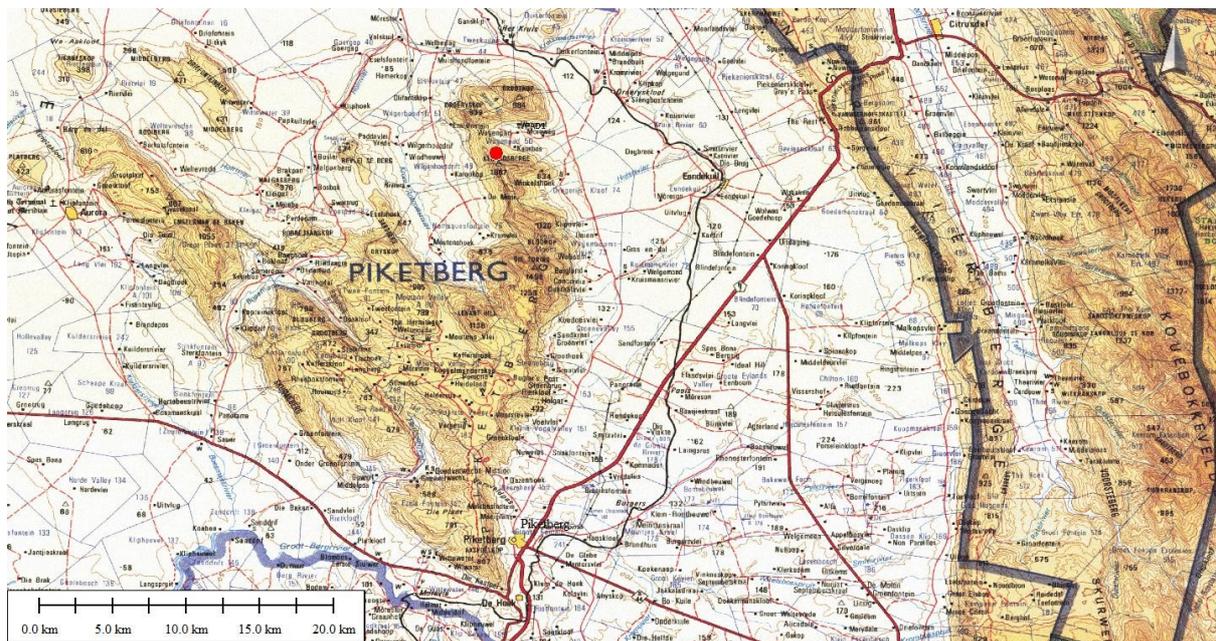


Fig. 1. Map of Piketberg showing the location of Wagenpad 1 marked with a red dot.



Fig. 2. View of Wagenpad 1 from the valley bottom. The shelter is the dark spot to the right of the arrow.



Fig. 3. Entrance to Wagenpad 1. The graffiti covered with silica are in front of the people facing the wall.



Fig. 4. Silcrete flake with faceted platform found on the floor of the shelter. Similar tools are typical of the Middle Stone Age and could date to more than 50,000 years ago.

Paintings

The rock paintings are for the most part in the fine line tradition attributed to the ancestors of the San (Bushmen). It is estimated from the existing evidence for dated rock art in the Western Cape and from the content and state of preservation of the paintings that the majority are at least 1000 years old and are unlikely to be older than 5000 years.

A total of 118 individual recognizable images (excluding remnant paint patches) were recorded of which more than half (64) are hand prints (Table 2). With the exception of 15 black dots, all are in red or maroon ochre. Human figures outnumber animals by 2:1 but are not well enough preserved to show details of dress. The gender of the 22 human figures is either indeterminate or probably male and several carry either a bow or a stick.

The most unusual painting is of a rhino which is rarely found in the rock art of the Cederberg and West Coast. A thick line of paint topped with finger dots which resemble crenellations was placed above the rhino (Fig. 5) with a hand print below. The elephant painting in panel 10-12 is not unusual as they are relatively common in the Cederberg. In addition to three antelope, there are 6 animals of indeterminate species. There are also two groups of finger dots and isolated lines.

Graffiti

The graffiti were mostly in black charcoal, with an unusually large number in ochre 'crayon'. Panels 0-2, 2-4, 4-6 and 22-24 have many scratched names and dates and some charcoal at the mouth of the shelter on the eastern and western sides. They have been covered over the past 50-60 years with a layer of silica that has protected the surfaces and as a result neither the scratches nor the charcoal could be removed. Unfortunately the rhino painting in panel 4-6 has suffered the most damage as it has been partly outlined with scratches (Fig. 5) and could not be repaired.



Fig. 5. Panel 4-6 with a painting of a rhino, unfortunately partly outlined with recent scratches, a line with dots forming a crenellated pattern above it, and a handprint below. Note the charcoal graffiti above the rhino. Neither the charcoal nor the scratches could be removed because a natural layer of silica has covered them over the last 60 years.

The list in Table 1 shows that the graffiti were mostly in the form of names. Two surnames, Koegelenberg and Visser, are on gravestones that have been photographed on Eendekuil, Wagenpad 50 and Droeryskloof farm cemeteries in the area and can be seen on the website www.eggssa.org/library/main.php?g2_itemId=1122866. It is likely that the majority of the people who wrote their names on the wall of the shelter were, or still are, from the Piketberg district. The oldest date recorded was 1930 and the most recent was 1995. It has been a punishable offence to damage rock art since legislation was first passed in 1934.

METHODS AND RESULTS

The strategy was to start with the least invasive method, usually with a 'rolling poultice' (distilled water on a small piece of cotton wool over the end of a kebab stick) that was applied gently over charcoal. Alternatively, especially where the rolling poultice might have smeared the charcoal because the rock was porous, or could not remove it from small cavities on the surface, we applied grey artists' charcoal erasers designed to be used on paper and to leave no residue (Fig. 6). The eraser was particularly successful for the removal of red ochre crayon and charcoal graffiti. A product called Removeall, designed for the removal of graffiti from painted walls, was used successfully in panel 20-22 where neither the distilled water nor the eraser had been effective.



Fig. 6. Charcoal erasers being used to remove red ochre graffiti.

While most of the graffiti had been placed between near ground-level and about 1.8 m above ground, some were on the ceiling (Fig. 7).



Fig. 7. Lionel Goliath on the shoulders of Nic Wiltshire removing charcoal graffiti on the ceiling in panel 6-8.

The methods used in each panel are recorded in Table 1. Figures 8-11 show photographs taken before and after graffiti removal in selected panels.



Fig. 8. Charcoal graffiti in panel 18-20 before removal.



Fig. 9. Panel 18-20 after graffiti removal.



Fig. 10. Red ochre crayon and charcoal graffiti before removal in panel 20-22.



Fig. 11. Panel 20-22 after removal of graffiti.

RECOMMENDATION

It is recommended that the public should not be allowed free and unsupervised access to the site as the remaining graffiti could act as an invitation to add more. Should visitors wish to see the rock art, they must be accompanied by a guide and be warned that the paintings are

protected by the National Heritage Resources Act (Act 25 of 1999). Any new graffiti should be reported to Heritage Western Cape immediately.

TABLE 1. RECORD OF ROCK PAINTINGS AND GRAFFITI AT WAGENPAD 1 ROCK SHELTER 13-07-2011. Panels were numbered from the east to the western side, and paintings and graffiti were recorded from the upper to the lower sections within the panel.

PANE L	PAINTINGS All red unless indicated	GRAFFITI	REMOVAL METHOD
0-2	1 human figure facing right 2 possible human figures 2 hand prints	Scratched: horizontal and vertical lines W E I...W	Not removed- covered with silica
2-4	1 human figure facing left with bow; Indeterminate paint remnants; 1 hand print	Scratched: 1950 W TWINNER GENER... 1940 E..K..I TRINNA RAS ENELBR	Not removed - covered with silica
4-6	5 hand prints 2 Indeterminate paint remnants 1 Finger line with 16 dots on top resembling crenellations 1 rhino facing right 1 large human figure facing right 1 human figure with stick facing right 2 + human figures facing right 3 indeterminate animals Finger smears	Scratched: ..RSTENS A Ker AU...TUS 1952 W .. I WL...BR Koos Retief ..CT Y ... PAC I , horizontal lines ← Scratches outline rhino and go over crenellated line CIBSmT F WI I F O E...M.. Red ochre: 1960 ITE Charcoal: He.tie 30.()u	Not removed - covered with silica
6-8	6 hand prints Indeterminate paint remains 1 possible human figure	Scratched: 1960 Lines b	

PANEL	PAINTINGS All red unless indicated	GRAFFITI	REMOVAL METHOD
		<p>Red Ochre: Outline of hand</p> <p>Charcoal: Etief On ceiling: J Maree T Koegelenberg W Visser J Koegelenberg A Mo... A Koegelenberg Koos Retief A Brand 6/6/1931</p>	<p>Removed with charcoal eraser</p> <p>Removed with distilled water and cotton wool on kebab stick by Lionel on Nic's shoulders</p>
8-10	<p>13 hand prints 2 human figures facing right Human legs Thin red line Finger dots Micro dots above one handprint Paint remnants</p>	<p>Scratched: JELCrfe NE ...E Scratches over hand print</p> <p>Charcoal: Indecipherable marks</p>	<p>Charcoal eraser Charcoal eraser Not removed</p> <p>Charcoal eraser</p>
10-12	<p>4 hand prints 1 elephant dark maroon Paint remnants</p>	<p>Scratches: Lines</p> <p>Charcoal: CTD Debor.. Rademeyer voorheen Viljoen 1/5/41 RADEMEYER 3/41 (over hand print) BENNIE OGIE TNT EK 4/1/76 (or 9)</p> <p>Red ochre: Basie THE.. Vertical lines</p>	<p>Not removed</p> <p>All removed with charcoal eraser</p> <p>Rolling poultice and Charcoal eraser Charcoal eraser</p>
12-14	<p>18 hand prints 3 male human figures with bows facing right 2 indeterminate animals facing left 1 antelope facing left 15 black finger dots</p>	<p>Scratches: Scratches around graffiti names FAO ...</p> <p>Charcoal: G Theron 2.7.45 F K..k M Theron H Theron G</p> <p>Over two hand prints:</p>	<p>Not removed</p> <p>Rolling poultice and Charcoal eraser</p> <p>Rolling poultice and</p>

PANE L	PAINTINGS All red unless indicated	GRAFFITI	REMOVAL METHOD
		Lowest... Johan Koeser.. Mk Jan Kok Red ochre: '95 Ferdinand 1950 Indeterminate lines	Charcoal eraser Charcoal eraser Charcoal eraser Charcoal eraser
14-16	3 hand prints Indeterminate paint remains	Red ochre: CH... Storm N Hond Wa JANNIE	
16-18	6 hand prints Indeterminate paint remains 1 small antelope facing left 2 paint patches	Charcoal: MC 1947 VER and 1947 MC Red ochre: 196 B / c X CE -9-50	All removed with rolling poultice and charcoal eraser All removed with charcoal eraser
18-20	2 hand prints 3 diagonal lines 3 patches of remnant red paint	Charcoal: Maria 95 DETIIRAI Pr Liiek Goodwood Kaaps 1939 1947 Ther (on ceiling) Red ochre: S S E	All removed with rolling poultice and charcoal eraser
20-22	2 hand prints 4 human figures, one with a stick 3 tiny human figures 1 large animal (?) 1 tiny antelope +5 indeterminate red patches	Charcoal: Indeterminate horizontal and vertical lines, low down near the ground Keis Ma.. A BRAND RETIEF 29/12/.. Horizontal lines Bie.. Mus [E /72 GIDEON MRa	Rolling poultice All removed with rolling poultice and charcoal eraser. Remove-all tested on plant drawing

PANEL	PAINTINGS All red unless indicated	GRAFFITI	REMOVAL METHOD
		Red ochre: Drawing of a plant ? protea Two concentric circles Smith DANIE H 1995 HOE Gideon	
22-24	2 hand prints Indeterminate patches of paint	Scratches: h c scratches over hand prints Red ochre: Outlined square/rectangle	Not removed - covered with silica

TABLE 2. SUMMARY OF ROCK PAINTINGS AT WAGENPAD 1, EXCLUDING REMNANT PAINT PATCHES

PANEL	HAND PRINTS	HUMAN FIGURES	ANTELOPE	INDETERMINATE ANIMALS	OTHER	
0-2	2	3				
2-4	1	1				
4-6	5	4		3	1 'Crenellated' line 1 Rhino	
6-8	6	1				
8-10	13	3			5 micro finger dots	
10-12	4				1 Elephant	
12-14	18	3	1	2	15 black dots	
14-16	3					
16-18	6		1			
18-20	2					
20-22	2	7	1	1		
22-24	2					
TOTAL	64	22	3	6	23	Grand Total 118

ACKNOWLEDGEMENTS

Thanks are due to Wayne Meyer for contacting us, to Rudi Swart and Lionel Goliath for taking us to the site, and to Pierre le Roux for making his house available for us to use. I could not have managed to clean the site so effectively and efficiently without the help of eCRAG members Nick Wiltshire, Carrie Mashek, Priscilla Williams and Joané Swart and am

grateful to them. Thanks also to Jenna Lavin and Heritage Western Cape for issuing the permit and to Andrew Schofield for recording our activities on film.