

**PHASE 1 ARCHAEOLOGICAL IMPACT ASSESSMENT FOR ELEPANT  
CREEK RESORT CC., CLANWILLIAM DISTRICT, WESTERN CAPE**

for

**Geostratics CC: Townplanners, Environmental consultants, Research**

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## EXECUTIVE SUMMARY

A phase 1 archaeological impact assessment was requested prior to the development of accommodation units for Elephant Creek Resort CC, Clanwilliam District, in fulfillment of the requirements of Section 38 of the National Heritage Resources Act, NHRA (No. 25 of 1999).

Scattered stone artefacts on the area to be developed and a rock art site in close proximity to the proposed development were identified. The stone artefacts are of low significance and require no further documentation.

The rock art site is of high significance. It should be retained as a heritage site. The guidelines and minimum standards for the protection of rock art sites (Act No. 25 of 1999, sections 32 & 35) should be followed. If the rock art site is included in any visitation activities planned for the development, Elephant Creek Resort, further documentation of the rock imagery is needed. A management plan to ensure the protection of the rock art site must be drawn up.

It is recommended that development goes ahead if these requirements are fulfilled. A permit must be obtained from Heritage Western Cape before the rock art site is opened to the public.

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Figure 7: This human figure appears to be striding. It is immediately below the figure in Figure 6. It has a headdress or a protuberance from the head.

Figure 8: The frieze of paintings is in the centre of the site and shows hook head figures in procession. A palette is present to the right of the frieze of paintings.

Figure 9: These human figures, partially preserved, appear to have multiple legs and lean forward. The images are located high up to the right of the frieze in Figure 8.

Figure 10: The hook head figures in the procession in the middle of the frieze as shown in Figure 8.

Figure 11: These human figures wear karosses and are outlined in black. The figures are located to the right of the frieze in Figure 8.

Figure 12: A snake-like figure appears to emerge from a crack in the rock face.

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Figure 14. These human figures are to the right of the frieze in Figure 8. More than one human figure is bending forward; one has his arms held outward. The extremities, fingers, are shown.

Figure 15: Five human figures (80mm in height) in a procession below the figures with karosses in Figure 11.

Figure 16: Quartzite blade.

# 1. BACKGROUND INFORMATION ON THE PROJECT

This AIA forms part of an Environmental Impact Assessment undertaken by Geotrac Services. The developer/owner, Mr Kobus Joubert [PO Box 195, Clanwilliam, 8135] intends to utilize a 13ha area on the waterfront of the Clanwilliam Dam for the development of a resort that will include fourteen wooden housing units and management facilities. These units will be occupied for recreational purposes. The extent of the property is shown on the 1:50 000 maps, 3218BB and 3218BD (Figure 1). The area of approximately 13ha of this property and the immediate surrounds below the provincial road access on the eastern side of the Clanwilliam Dam that will be affected by the development were assessed. Part of the area in proximity to the locale of the proposed development is disturbed by prior agricultural activities (Figure 2).

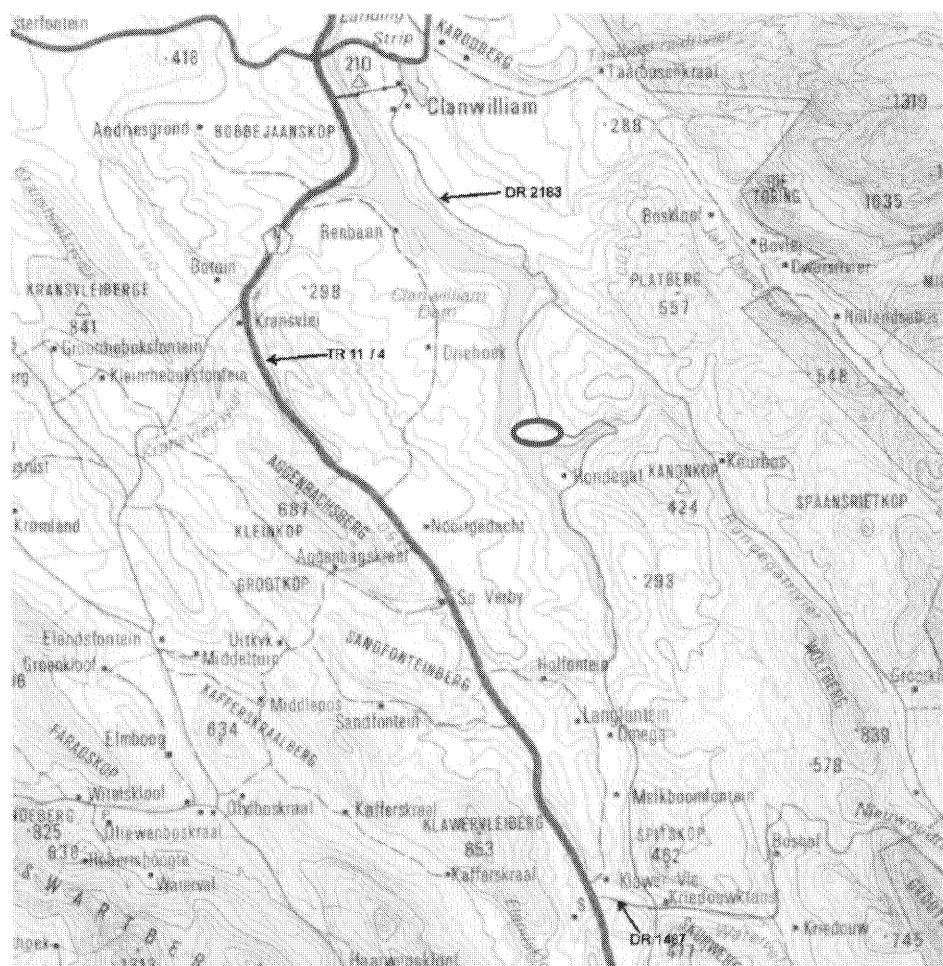


Fig. 1. The area of the site to be developed is indicated with an inserted red oval on sections of the 1: 50 000 maps; 3218BB and 3218BD.



Fig. 2. View of the Clanwilliam Dam and area of the proposed development stretching further down (250m) from where Petrus Dirks is standing in the foreground of the photograph. The disturbed nature of the soil is evident.

### 1.1 Legislation and Terms of reference

The national legal framework for the protection and management of the cultural environment is the National Heritage Resources Act (NHRA) Act No. 25 of 1999, and also the legal and policy frameworks aimed at the protection of the environment, e.g. the Environment Conservation Act (ECA) (Act No. 73 of 1989) and associated EIA regulations and the National Environmental Management Act (NEMA) (Act No. 107 of 1998). Section 38 of the NHRA requires heritage assessments as a stand-alone or as a specialist component of the EIA process.

## 2. BACKGROUND TO THE ARCHAEOLOGICAL HISTORY OF THE AREA

The Cederberg and surrounding areas abound with rock art shelters or overhangs and boulders with painted images. The area has been well researched and valuable information on location, extent and meaning of the rock art has been accumulated over the years of research (Parkington 2003). The paintings are found on the sandstone and quartzitic rock faces in mostly small shelters in the landscape, and the overhangs are shallow affording little protection against the natural elements. As a result the paintings are exposed to water and mineral seepage or exposed to the sun and are in danger of disappearing in most cases. The rock art is evidence of the first peoples of South Africa, and in particular of the Western Cape, in the landscape. These rock art images manifest beliefs and should be respected and protected at all times and especially in the face of the developments that may destroy this non-renewable and significant cultural heritage of a past common to all South Africans.

The Clanwilliam Living Landscape project (University of Cape Town: 021 6502353, fax 021 6502352) involves local communities in the protection of the rock art and create work opportunities, in the Clanwilliam region and the Cederberg Wilderness areas.

### 3. DESCRIPTION OF THE PROPERTY & METHODOLOGY

The property, Elephant Creek Resort, as recorded on the 1:50 000 maps 3218BB and 3218BD BC, lies approximately 10 km directly south of Clanwilliam. It can be accessed from Clanwilliam on the DR 2183, a gravel road, running through the property. The proposed Elephant Creek Resort is located adjacent to the Clanwilliam Dam in the Olifants River. There are no structures on the property. The archaeological features that may be of heritage value are described and discussed in section 4.

A foot survey of the area of the proposed development and surroundings approximately 13 hectares was undertaken. The researcher, Renée Rust, accompanied by Mr Petrus Dirks, manager and overseer employed by Mr Bernie van der Heever (Cape Mangoes: 082 8075882) traversed the area on foot for three hours on Friday 12 January 2007. The Global Positioning System readings were taken using a Garmin GPS 2000, and photos were taken with a digital camera. The area of the proposed development is covered in fynbos, predominantly renosterveld with *Elytropappus rhinocerotis*, but has been disturbed by the installation of fences, road building and erosion. Visibility was reasonable.

### 4. DESCRIPTION OF THE SITES

Evidence of prehistoric occupation of the land earmarked for the proposed development was negligible. A few silcrete flakes (3) of average 20mm size and larger quartzite flakes (2), 50mm to 70mm in length (Figure 3) scattered near the fence on the eroded surface were observed. The artefacts are not *in situ*.

A rock art site was found (Figures 4 & 5) at 32°15.53' S 18°55.02' E, approximately 300m from the proposed development area on the waterfront of the dam. Although the site is not situated in the area to be developed, farming and tourism activities will have an impact on the rock art. The ground surface surrounding the rock art site has been bulldozed and prepared for planting of mango trees. A road servicing an adjacent recently planted mango plantation leads past the site and terminates lower down.

A rock art site recording form was completed with information of the site and imagery on the rock face.



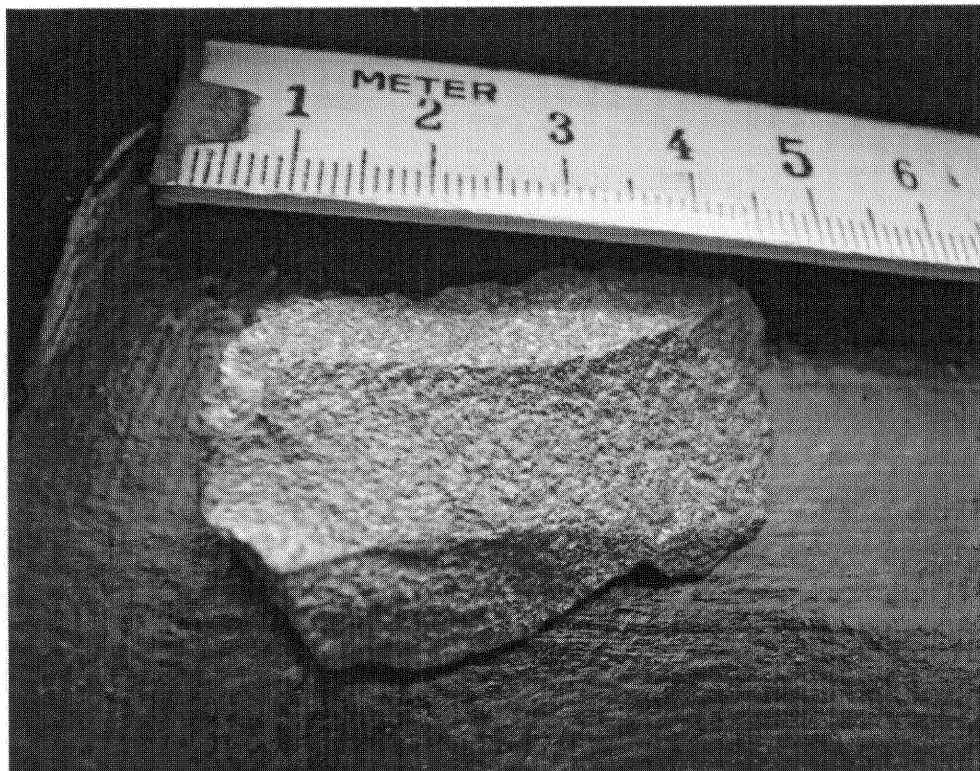


Fig. 3. A quartzite blade-like flake.

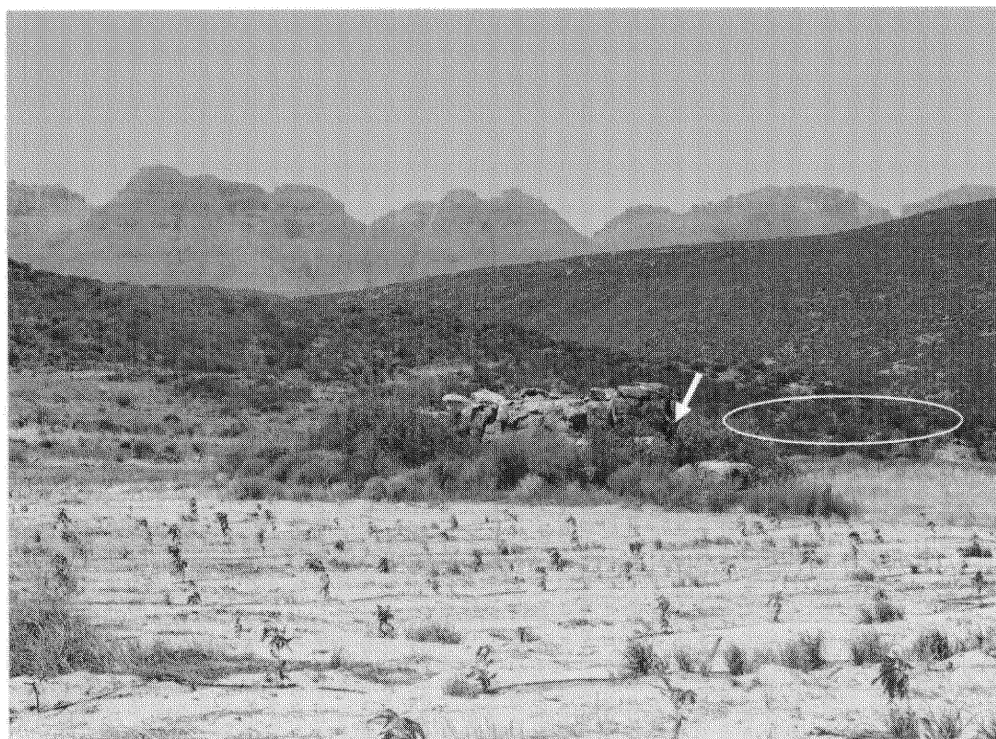


Fig. 4. The inserted white arrow points to the position of the rock art site. The gravel road is visible in the background of the photograph and the white inserted oval shape indicates the south eastern boundary area of the proposed development. From there it extends southward towards the waterfront of the Clanwilliam Dam. The surrounding area of the rock art site is disturbed by prior agricultural activities. Mango trees grow in the foreground.



#### 4.1 SITE RECORDING FORM

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##### 4.1 General information of the rock art site

|                          |   |                  |   |
|--------------------------|---|------------------|---|
| LOCAL SITE NAME          | : <b>No name</b>  | RECORDER'S NAME  | : <b>Renée Rust</b>                                     |
| MAP SHEET                | : <b>3218BB; 3218BD</b>   | ACCOMPANIED BY   | : <b>Petrus Dirks</b>                                   |
| GPS POSITION             | : <b>32°15,53' S</b><br><b>18°55,02' E</b>  |                  |   |
| ALTITUDE                 | : <b>93m</b>  |                  |   |
| SITE NO.                 | : <b>No number</b>  | CONTACT PERSON / |   |
| ACCESS TO SITE           | : <b>Access below DR</b><br><b>2183 – 300m to</b><br><b>current water edge of</b><br><b>Clanwilliam Dam</b> | OWNER            | : <b>Kobus Joubert; Bertie</b><br><b>van der Heever</b> |
|                          |   | POSTAL ADDRESS   | : <b>PO Box 195, Clanwilliam</b><br><b>8135</b>         |
| RECORDING                |   |                  |   |
| METHODS                  | : <b>Digital photographs</b>  |                  |   |
| NO. OF TRACINGS          | : <b>/</b>  | TEL. CODE        | : <b>021</b>  |
| SITE PREVIOUSLY          |   | PHONE            | : <b>8510078; 0828075882</b>                            |
| RECORDED                 | : <b></b>   | E-MAIL           | : <b>sarien@geostratics.co.za</b>                       |
| DATE OF RECENT RECORDING | : <b>12/01/2007</b>   |                  |   |

##### Additional site information

- ✓ Management of the rock art site – is it in need of cleaning up? Is there a fire hazard? *No*
- ✓ Is the site checked and a checklist filled in? *Regularly visited by owner*
- ✓ Possibility of eco-tourism *Yes – if guided*
- ✓ Possible past or recent utilisation of site – is there a presence of rubbings? *Palettes/ rubbings*
- ✓ Effects of sound – rushing water, echoes, beehives? *Echoes*
- ✓ Is it an occupational site? *No*

## 4.2 Description of the site

- GRADIENT : **15 °**
- ORIENTATION : **Southwest**
- TERRAIN : **Boulders, sandy**
- TYPE OF SITE : **Slight overhang/open rock face**
- SIZE OF CAVE /  
OVERHANG : *Width – 18m*  
*Depth – 1m*  
*Height – 5m*
- SCREENING OF SITE : *Visibility on approach – the site is visible from far off*  
*Visibility from the site – view of landscape and Clanwilliam  
Dam*
- EXPOSURE TO  
SUNLIGHT : **Afternoons**
- NATURE OF DEPOSIT : **Sandy, rocky**
- ARTEFACTS PRESENT : **Stone flakes, blade flakes**
- ACCESS TO WATER : **Water from the Olifants River in the valley below**

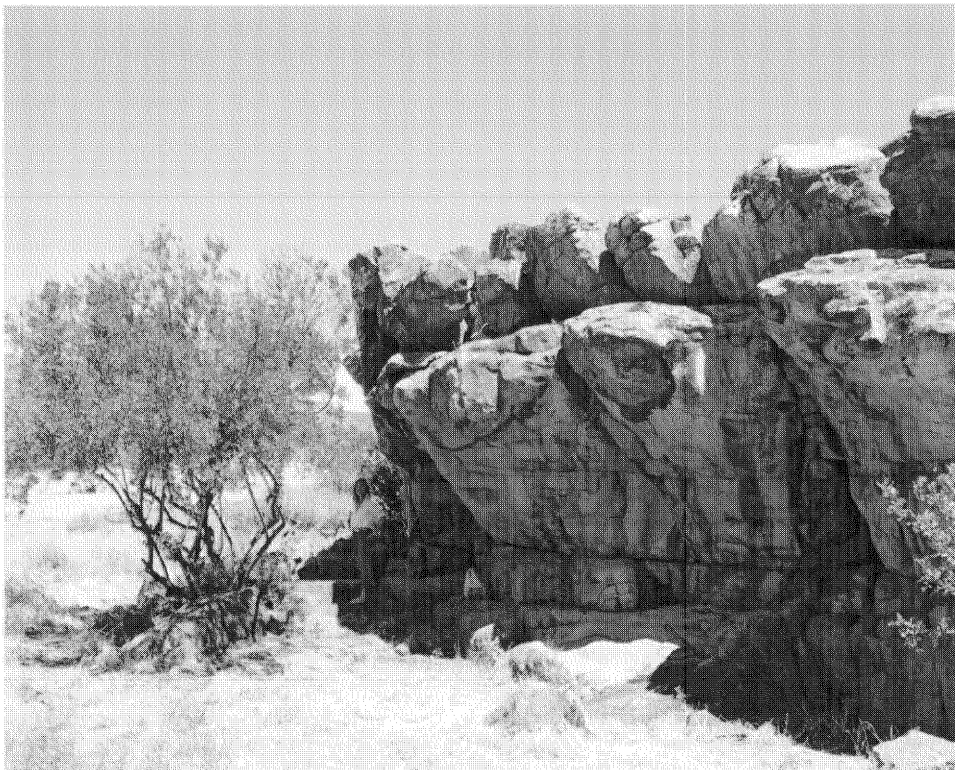


Fig. 5. View of rock art site with paintings facing southwest toward the proposed development.

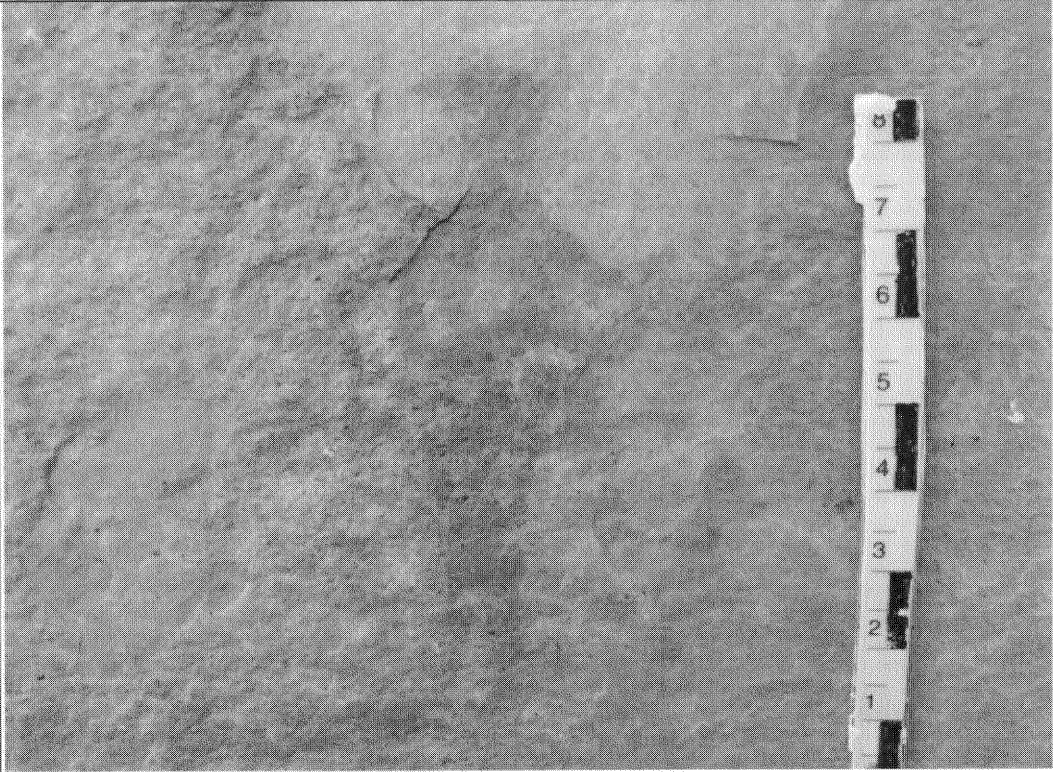
### 4.3 Condition of paintings

|   |   |  |
|---|---|--|
| • | % OF SEEPAGE / DRIP /<br>LICHEN / MOSS AND<br>VEGETATION ON PAINTINGS | : <b>30%</b>   |
| • | ARE PAINTINGS IN DANGER<br>OF DISAPPEARING?                           | : <b>Yes</b>   |
| • | VANDALISM / GRAFFITI<br>PRESENT ON THE PAINTINGS                      | : <i>Paint chipped off</i> – <b>none</b><br><i>Charcoal</i> – <b>graffiti present</b><br><i>Paint</i> – <b>none</b><br><i>Scratches</i> – <b>none</b><br><i>Smoke</i> – <b>none</b><br><i>Other</i> – <b>exfoliation</b> |

### 4.4 General description of paintings

|   |                                      |   |
|---|--------------------------------------|---|
| • | ESTIMATE NUMBER OF<br>PAINTED IMAGES | : <b>&gt;50</b>   |
| • | CLARITY OF PAINTINGS                 | : <i>Colours</i> – <b>poor to moderate</b><br><i>Outlines</i> – <b>poor to moderate</b><br><i>Detail</i> – <b>poor to moderate</b>  |
| • | COLOUR OF PAINTINGS                  | : <i>Red</i> – <b>99%</b><br><i>Yellow</i> - /<br><i>White</i> - /<br><i>Black</i> – <b>1%</b><br><i>Bi / Polychrome</i> - /  |
| • | SUBJECT MATTER                       | : <i>Human/therianthropes</i> – <b>male figures</b><br><i>Animal</i> – <b>antelope</b><br><i>Handprints</i> – <b>none</b><br><i>Palettes/Smearred areas</i> – <b>present</b><br><i>Finger dots/strokes</i> – <b>none</b><br><i>Lines</i> – <b>uncertain</b> |

#### 4.5 Record of images

| Location                      | Description of the images(s)   |
|-------------------------------|--|
| To the left side of rock face |  <p data-bbox="374 1115 1365 1178">Fig. 6. A red human figure (80mm in height) with grid-like torso. There are more figures but preservation is poor and the images are indistinct.</p> <p data-bbox="374 1285 1448 1653">The rock paintings at this site are in keeping with the rock art tradition of the Cederberg area. The paintings are mostly monochromes, painted in a single colour. However there are hook head human figures present in the sample on the rock face and these show the use of another colour, white in this case, to indicate the fill-in of the face. There are more human figures than animal. The human figures are grouped and arranged in a procession. Some wear karosses and are outlined in black.</p> |

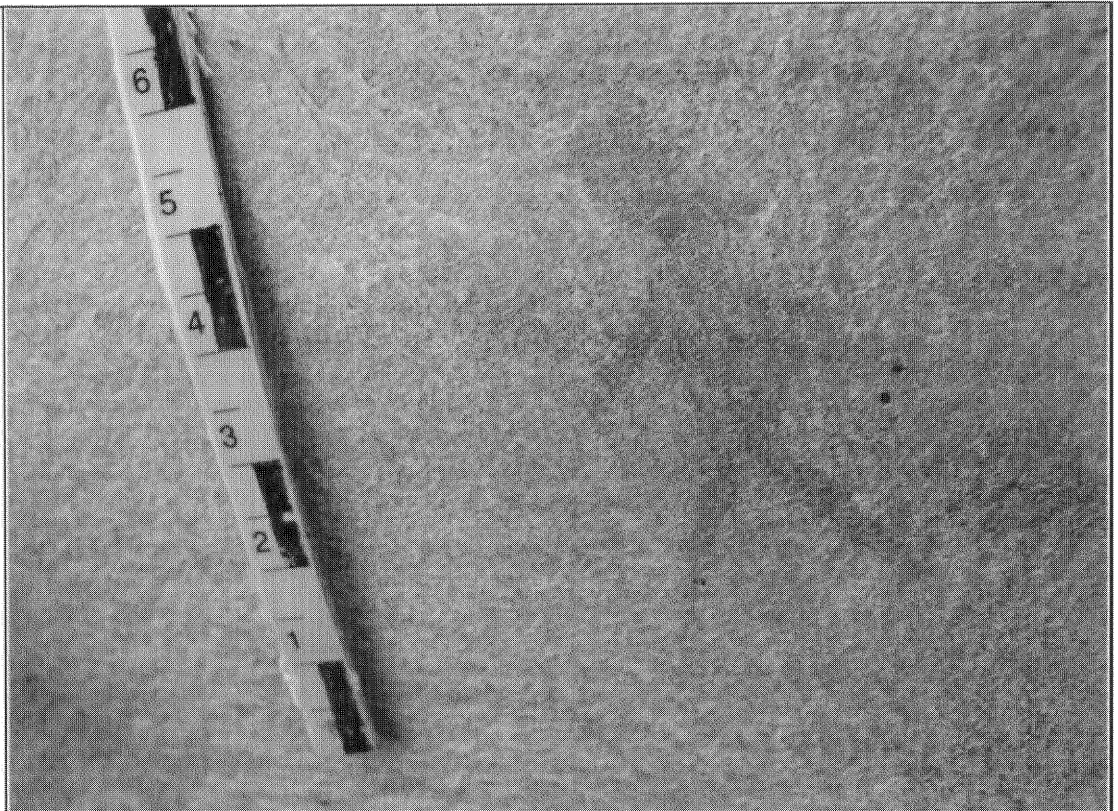


Fig. 7. This human figure appears to be striding. It is immediately below the figure in Figure 6. It has a headdress or a protuberance from the head.

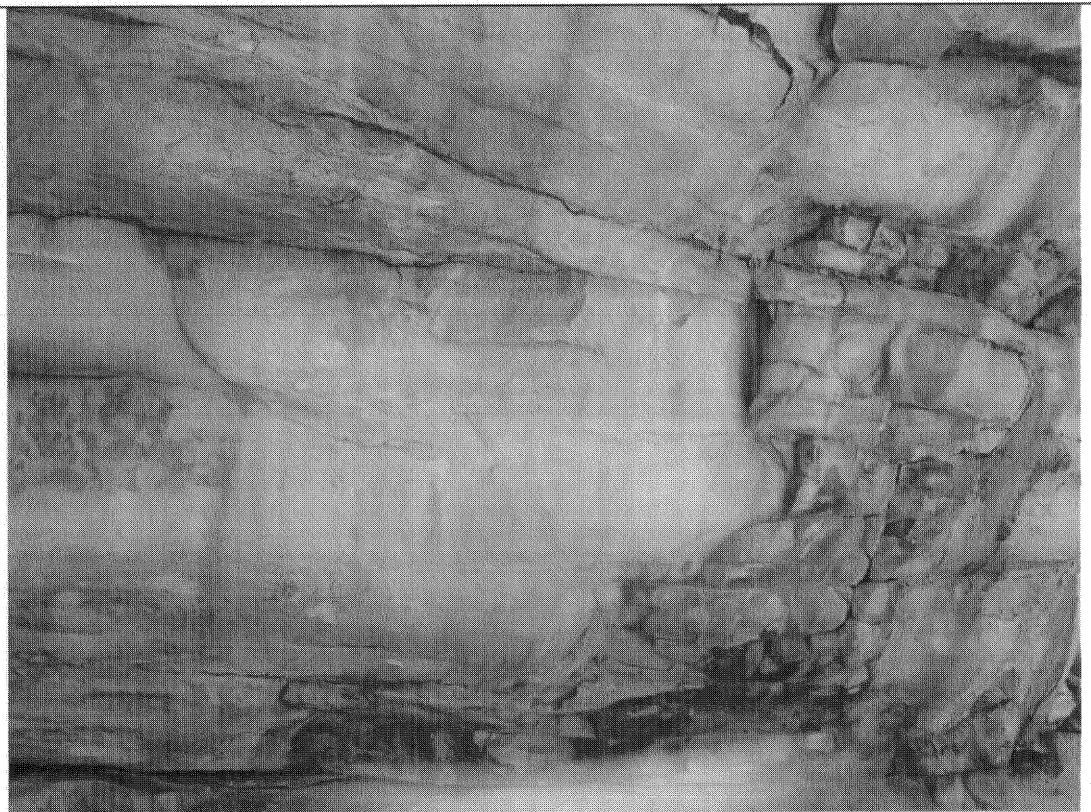


Fig. 8. The frieze of paintings is in the centre of the site and shows hook head figures in procession. A palette is present to the right of the frieze of paintings.





Fig. 9. These human figures, partially preserved, appear to have multiple legs and lean forward. The images are located high up to the right of the frieze in Figure 8.



Fig. 10. The hook head figures in the procession in the middle of the frieze as shown in Figure 8.

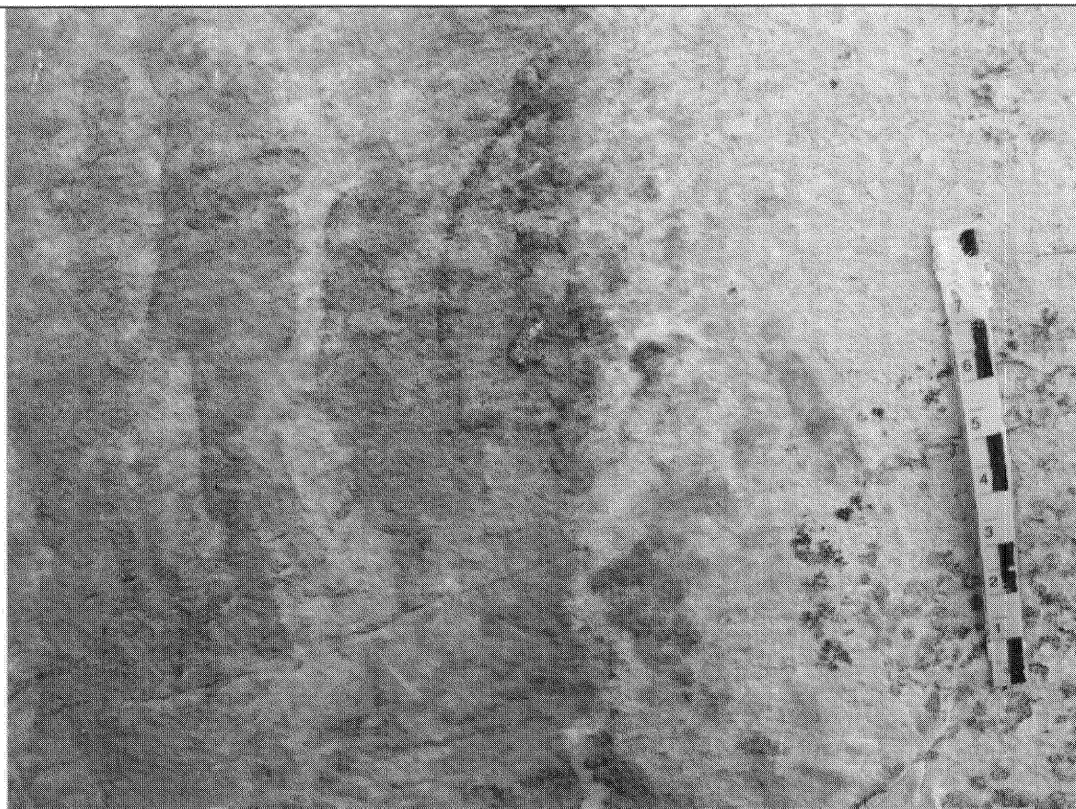


Fig. 11. These human figures wear karosses and are outlined in black. The figures are located to the right of the frieze in Figure 8.

This snake figure is low down to the right of the site

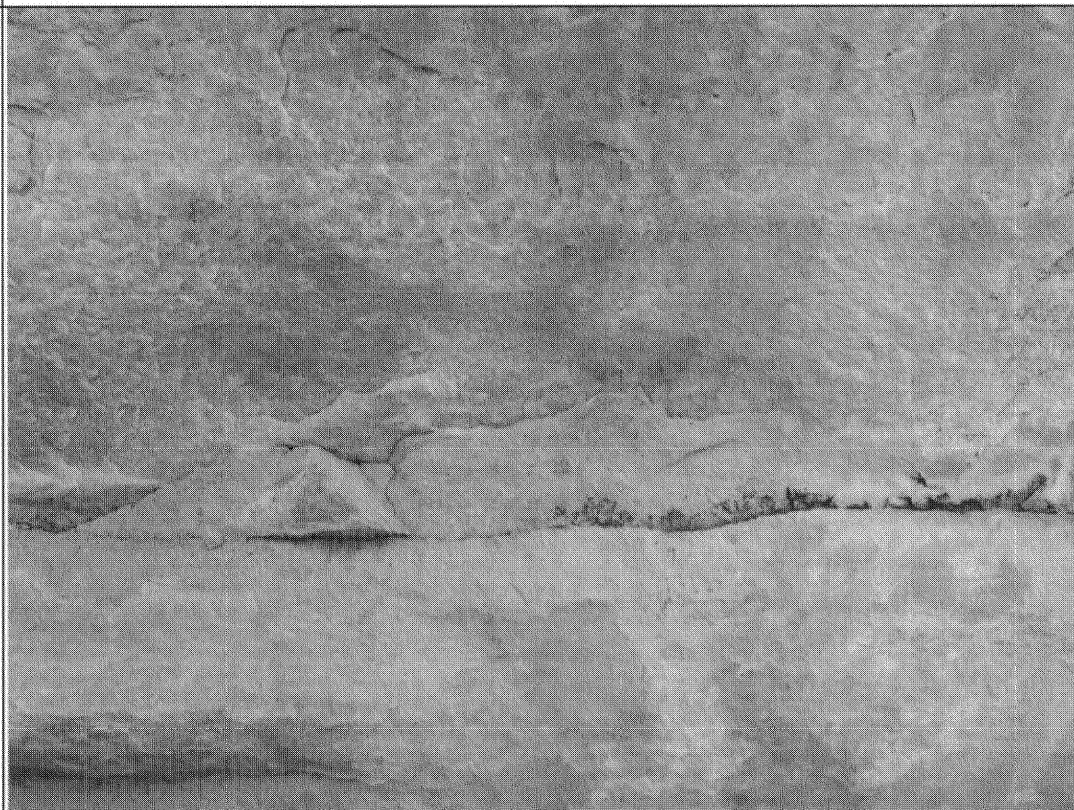


Fig. 12. A snake-like figure appears to emerge from a crack in the rock face.



To the right of the site near the snake image in Figure 12



Fig. 13. A beautifully executed small antelope type (70mm in height from toe to head) with his head turned facing over his haunches and back. This figure is low down to the right of the rock face at the site.

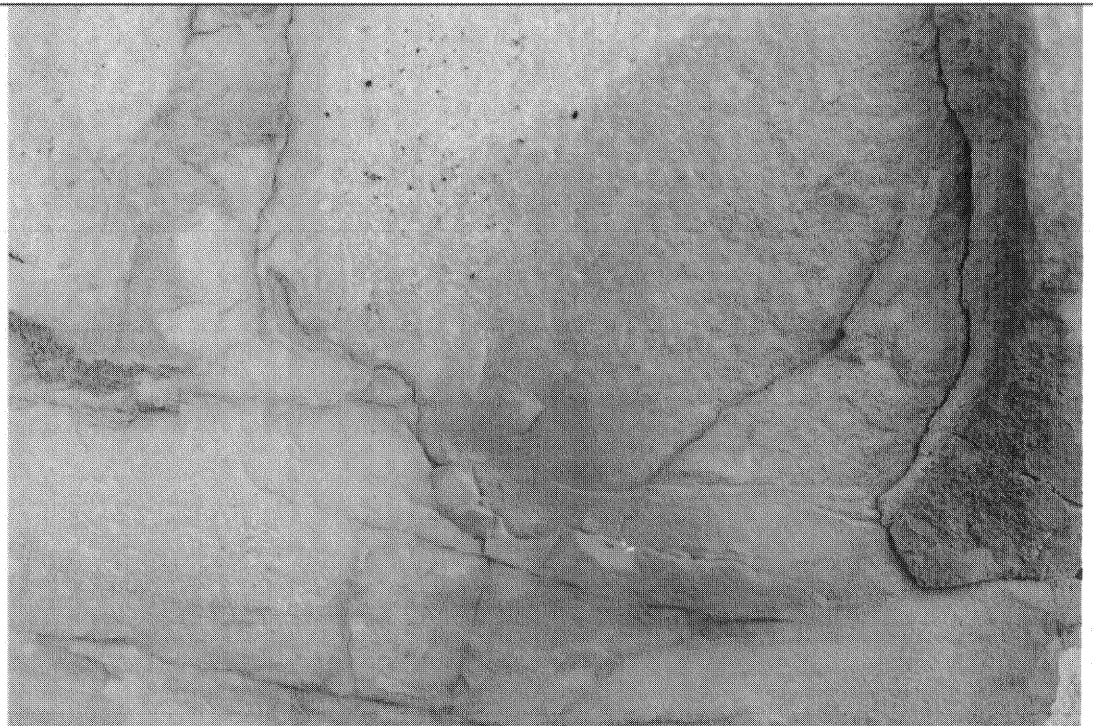


Fig. 14. These human figures are to the right of the frieze in Figure 8. More than one human figure is bending forward; one has his arms held outward. The extremities, fingers, are shown.

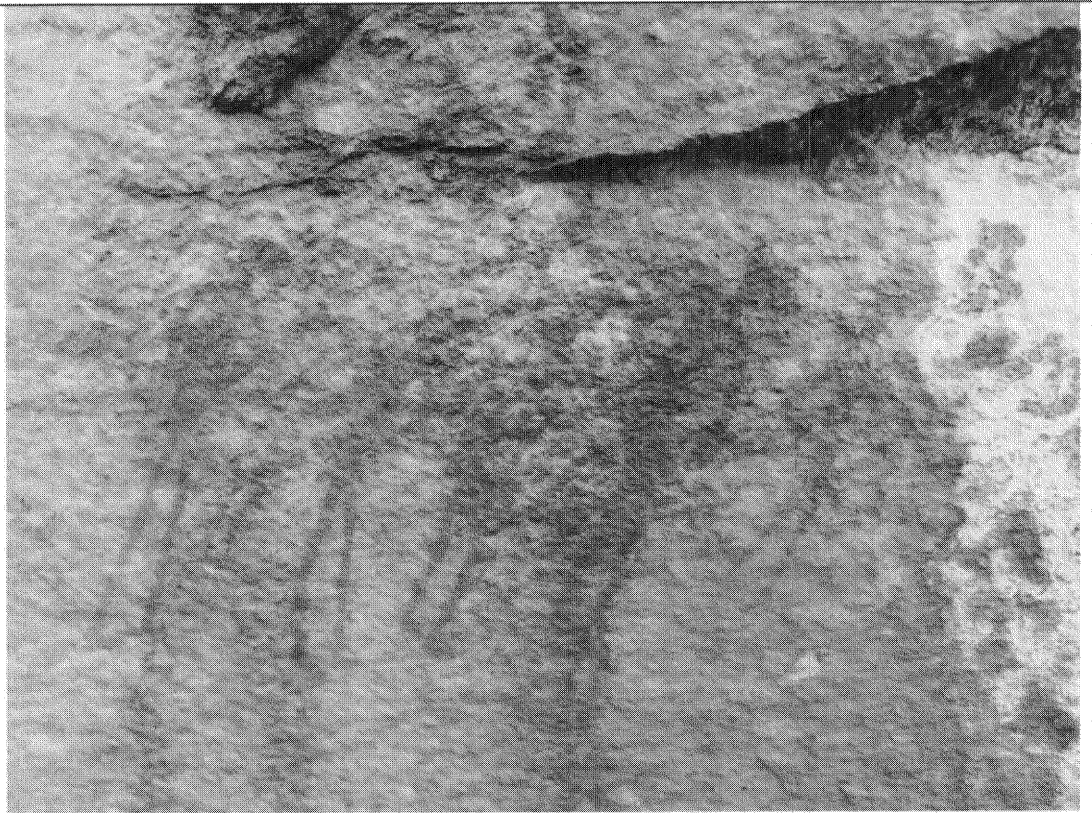


Fig. 15. Five human figures (80mm in height) in a procession below the figures with karosses in Figure 11.

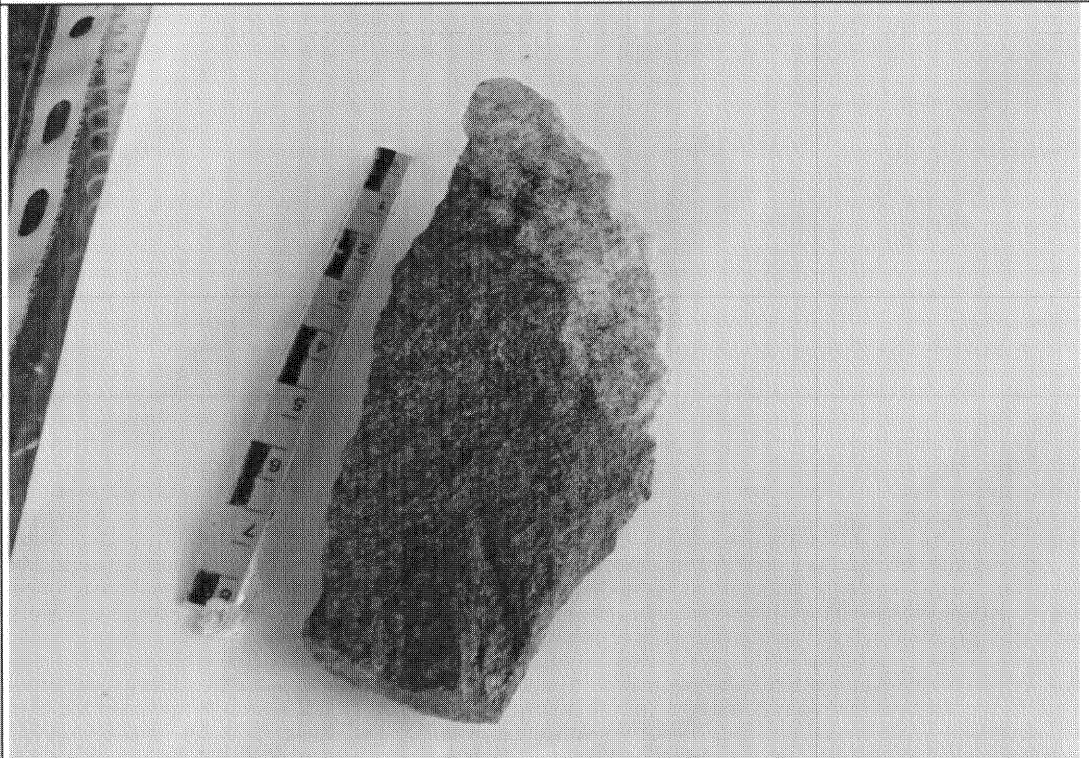


Fig. 16. Quartzite blade.

## 5. STATEMENT OF SIGNIFICANCE

The significance of the stone artifact finds and rock art site are evaluated in terms of the following aspects as prescribed in section 3(3) of the NHRA:

- its importance in the community, or pattern of South Africa's history;
- its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage;
- its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;
- its importance in demonstrating the principal characteristics of a particular class of South Africa's natural or cultural places or objects;
- its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- its importance in demonstrating a high degree of creative or technical achievement at a particular period;
- its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- its strong or special association with the life or work of a person, group or organisation of importance in the history of South Africa; and
- sites of significance relating to the history of slavery in South Africa.

The stone artefacts are of low significance in terms of these criteria.

The rock art site is of high significance because it is a rare and endangered aspect of South Africa's cultural heritage. It has potential to yield information that will contribute to an understanding of South Africa's cultural heritage and demonstrates a high degree of creative achievement of a particular period. It has a special association with the Khoesan community.

## 6. FIELD RATING

1. The stone artefact are Generally Protected C and is of 'generally Low significance' (HWC minimum standards:7) .
2. The rock art site is of Local, Grade III High Significance.

## 7. RECOMMENDATIONS

1. The stone tools require no further documentation.
2. The rock art site should be protected as a heritage site. The impact of the development, foreseen tourism activities and agricultural practices near the rock art site will be high if protection of the site is not guaranteed. Further action is required from the developer(s) and landowner(s) to set in place effective and protective measures. Paintings at a rock art site known as Swartklip, five kilometers from the site described in this report, south of Rondegat, located in proximity to the RD 2183, are defaced and destroyed in places by graffiti. This is an example of the poor protection afforded heritage sites in the area. Charcoal graffiti is present at the site described in this report. Thus a process of damaging and destroying the rock paintings is a reality and a probability in the future of these sites.

The guidelines and minimum standards for the protection of rock art sites (National Heritage Resources Act No. 25 of 1999, sections 32 & 35) should be followed in future management of the rock art site. If the rock art site is included in any visitation activities planned for the development, Elephant Creek Resort, further documentation of the rock imagery is needed. A management plan for the protection of the rock art site must be drawn up and should include the following aspects:

- Notices to the public on site, interpretive media and informed and educated guiding. It is recommended that a guide(s) be trained to understand the significance of the rock paintings and the site. If actively engaged in guiding he/she may benefit directly from any visitation endeavor at the site. This may enhance a sense of being part of the national heritage and as such the person may assess it as a cultural asset to be protected and may furthermore gain from the knowledge ensued in the process.
- The dust from the disturbance of the soil should be contained, maybe by establishing indigenous vegetation around the site. If soil shifting activities planned for future planting or any form of construction could be minimized within a radius of 100m of the site it may enhance the protection of the rock paintings.

**It is recommended that development goes ahead if the requirements set out in this documentation are fulfilled. A permit must be obtained from Heritage Western Cape before the rock art site is opened to the public.**

## 8. REFERENCES

Parkington J 2003. Cederberg rock paintings: Follow the San ... . Cape Town: Creda Communications.