

CHAPTER 1 INTRODUCTION

The Magaliesberg or 'Cashan Mountains' as the cultures under discussion knew the area are steeped in history. A mere 20km away lies the Sterkfontein Caves, the cradle of southern African man. Many cultures have inhabited the area since then and a multitude of battles were fought and lives lost in the fight for control of the region.

The settlers of approximately 1500 years ago were renowned for having left some of the best records of early prehistoric settlements in Africa, this recording continues to present times, (Mason, 1980). Waste areas of the region have been studied from an archaeological perspective with the aim from the start being education and tourism, to generate capital for the conservation of vast areas of historical interest, (Mason, 1980).

The Magaliesberg encompasses an extensive area, but for the purpose of this research the focus will fall on several portions of the farm known as Doornkloof.

The bulk of the research comprises the recording and analysis of rock engravings of the various cultures involved, however other sites of interest were also noted. The cultures studied include:

- Bushmen, Hunter-Gatherer culture (San)
- Bantu, Subsistence culture (Sotho-Tswana)
- Caucasian, Settlers (Boers)

The research area comprises of 16 sites of which 10 are purely sites containing rock engravings, while the rest although yielding several engravings, also include the remains of Iron Age and Boer ruins (see Map1)

Previous archaeological investigations in the area revealed that both the Caucasian and Bantu cultures were immigrants in the region, (Mason, 1980). The Caucasians hailed from European and the Bantu from central African tribes. They immigrated for different reasons to the Caucasian communities who immigrated for conquest purposes and the Bantu due to tribal friction brought on by population explosion, (Mason, 1980).

Geology

In order to understand the Bushmen way of life and subsequently their engraved work, it is necessary to have a basic knowledge of the geology of the area. A geological understanding of the area is also important in that the engravers were specific in their choice of rock type. The rock types which comprise the Magaliesberg are predominantly Siliceous and Feldspathic Quartzite, Shale, layers of Slate and Hornfels, which are found within the Quartsites white outcrops of the berg (Curuthers, 1990). Norite and Gabbro, Diabase and Dolorite, Syenite (A particularly conspicuous dyke of syenite runs through Breedtsnek and Maanhaarand, which lies southeast of Doornkloof.) and Dwyka Tilliteoure also occur, (Curuthers, 1990).

The Magaliesberg range runs in a “s”- shape from east to west, extending from Pretoria to Rustenberg, with a total length of 196km, (Curuthers, 1990). Subsidiary, parallel ranges lie to the south of it and together they are known as the “Bakenveld”, (Curuthers, 1990). The Bronkhorstspruit River flanks the eastern most limit of the range, while the western limit borders the Selons River. The northern most limit lies next to The Elands River, while the southern limit is Breedtsnek/Maanhaarrand, (Curuthers, 1990). The research area is situated on the boarder of the southern most limit of the Magaliesberg.

According to Curuthers (1990), the altitude of the highest point of the Magaliesberg is located at Nooitgedacht, approximately 8km northwest of the research area. It has an altitude of 1852m and is 532m higher than the valley floor, to the south.

Climate

An understanding of the climate of the area is important as it influences the Bushmen behaviour, animal behaviour and the weathering rate of the engravings, moisture being an engravings worst enemy.

The average rainfall for the Doornkloof section of the Magaliesberg is 686mm, with the highest rainfall measured between January and March and October and December, (Curuthers, 1990). There are approximately 80 rainy days per annum, with an average of 75 thunderstorms. The maximum daily temperatures range from 18,3°C to 30,6°C, with minimum temperatures ranging from 1,8°C to 17,3°C, (Curuthers, 1990). Wind speeds recorded in the area range from 1-10kmh. Mountain breezes are common on autumn and winter evenings, when cool air accumulates in the depressions on the mountain. Because of the higher comparative density of this air, it flows down the kloofs, displacing the warmer air below, hampering early morning visibility, (Curuthers, 1990).

The recording of the Bushmen and other engravings in the area is of extreme importance as they constitute a valuable, and vulnerable source of information about past cultures and how these people interacted with the environment, both physically and metaphysically. Their art is not merely decorative, but is a statement of their beliefs, rituals and lifestyle. It is also of value as far as aesthetic merit is concerned. San art brings the human world in contact with the spiritual world and is an expression of the unity of the San experience, (Lewis-Williams, 1988). The rock surface is a veil suspended between this world and the world of the spirit, the world that shamans enter through animal potency, (Lewis-Williams, 1988). Although the above statement may be true they are not the only purpose of the engravings, which are multi-faceted.

Engravings weather as a result of natural processes, which they are exposed to on a daily basis, as a result of location and much research is still needed in this area, before these processes will not longer pose this problem. Solutions have been identified and enforced to protect engravings from human induced dangers. They are however difficult to enforce, for this and the above

Due to the a fore mentioned problems surrounding engraving protection, it would seem natural to promote the removal of the pieces, as those already removed have been preserved far better than those in the veld, due to their new climate controlled environments, (Deacon, 1994). This indoor environment also improves the research conditions, but one crucial research component is lost in the process, namely the context of the work, which is necessary when it comes to studying the work in its totality, (Deacon, 1994). The engravings if put on display will now only have aesthetic meaning to the public, which hampers public education, which in tern is a disadvantage to the conservation and protection of the piece still on locatio

Tourism

One of the main problems pertaining to the protection of the engravings is the lack of funds, this is where tourism can be of great help. It can generate the necessary funds and in the process play a vital role in the education of the public, which is considered a primary aspect in the management of sites. For all of the above reasons tourism should receive a lot of attention, as it will not only provide much needed funding, but will also offer employment in a growing services market. For this form of tourism to become sustainable it will require well-developed management strategies. Legislation alone cannot prevent environmental abuse and the future of the rock art resources is in the hands of the landowners and tourists who visit the sites, thus an effective education system through tourism is necessary, (Meiklejohn et al(1995)).

CHAPTER 2

AN OVERVIEW OF BUSHMEN HISTORY AND CULTURE

In order to gage a better understanding of the Bushmen engravings, it is necessary to understand the Bushmen as a culture and for this reason an insight into their history, way of life and physical features is necessary.

The San mode of subsistence has continued virtually unchanged since Palaeolithic times. The significance of animals in the San lifestyle is first and foremost for food, but animals also feature in stories as gods and tricksters, (Hone, 1972). Numerous stories relate to how humans were once animals and for this reason animals are common in San culture. The relationship of the San with the animals extends to their rock art, (Lewis-Williams, 1989). They believed that by engraving the animals on the rock they come into contact with the spirit of that particular animal, (Lewis-Williams, 1989). Thus animals like the eland, which in the eyes of the Bushmen are the most powerful and have in their possession the most positive power are often engraved, (Hone, 1972).

Animals believed to be evil by the Bushmen, include animals against which they have no defence or which defy logic, such as the chameleon who can change colour and see in two directions at once, (Hone, 1972). These animals are said to posses an evil power which the Bushmen have no desire to posses and are thus less frequently engraved and for the most part engraved very small, (Hone, 1972). The Bushmen engraved for many reasons, which include religious, historical importance, to study their prey so as to improve their hunting skills and for recreation.

Bushmen History

The Bushmen or San people whose engravings comprise the bulk of the data being studied, belong to the Khoisan or Khoi Khoi (Hottentot) family. The Khoisan family is believed to be the oldest indigenous residents of Southern Africa, they occupied vast areas of land long before the arrival of Bantu and European settlers, (Mason, 1980).

Remains of Bushmen rock paintings, drawings and engravings are found in Namibia, South Africa, Lesotho and Zimbabwe and were created over a period of several thousands of years, (Tankana, 1980). In South Africa, the San mainly inhabited the Cape, Orange Free State, KwaZulu - Natal and previous Transvaal provinces where mild climates were the norm and rainfall was abundant, (Tankana, 1980).

According to Tankana (1980), in the seventeenth century, Holland colonised the Cape to set up a stopover point for trade with the West Indies. Their presence brought about oppression of the San and Khoi, forcing them to move inland. The San found this hard to deal with for religious reasons and opted for war with the Europeans, they were however ill-equipped to match their guns, cannons and military infrastructure. Moving north the San came into contact with the first Bantu tribes moving south and once again there was friction between the two groups. Stuck in a

war between the Europeans and the Bantu the San colony was forced to the brink of extinction, before being forced into the Kalahari desert, where there numbers are few.

Bushmen physical features

According to (Hone, 1972) the physical features of the Bushmen include the following physical traits:

- They are small in stature, with an average height of 155cm.
- Their physical features generally Negroid, having brown peppercorn hair and broad noses.
- They do, however, also have Mongoloid features, these include their yellow brown skin, prominent cheekbones, slightly upturned eyes and eye folds similar to Mongols.
- Their buttocks generally protrude and steatopygia is common among women.
- Their average mass ranges between 49kg and 54kg.

Bushmen Lifestyle

Background on Bushmen lifestyle according to (Hone, 1972) . The San are able to carry great loads, live off plants and animals and can walk approximately 30km a day during a hunt. The women who also built them decided upon campsites, they were erected on slightly elevated spots with an unobstructed view.

The men collect wood for the women to build with and were normally collected in acacia woodland, where there is an ample supply for building materials and firewood. Each nuclear family has its own hut, with the elderly moving in with the children. Unmarried girls live in co-operative houses, while unmarried boys simply sleep under the trees with their peers. The huts were arranged in a circle and consisted of between one and twenty families.

When building the huts the women first spread grass and foliage over the ground in a 2m diameter, after which large trunks gathered by the men are placed in a dome-like frame. This frame is then thatched, making use of tall grass growing in the area, leaving a space for the entrance. The huts are small and crude, being only two meters in diameter and two meters high. The entire hut can be completed in two to three hours, but unless there is a threat of rain the huts will be completed at leisure in approximately four to five days after initiation. The huts are utilised as protection from the rain and cold, to sleep in and to store cultural objects, clothes and food. The hearth was situated outside near the hut entrance and is where food was prepared and consumed.

The Bushmen are sociable and frequently visit other campsites, were they converse and share meals around the hearth. The 'social functions' of the hut include sleep, privacy and sexual intercourse of spouses. Food is always consumed outside the hut. The space in front of the hut, although not demarcated, is considered the family's space, while all other areas are public. There are no specific ablution areas, but excretion does take place outside the hut circles. Shady areas under trees are considered a communal area for work, talking and short diurnal sleeping. Children play within and outside the camp areas.

The Bushmen have few possessions, due to their movement patterns. During the hot season they often abstain from building huts and merely live under the trees, while in the winter the hearth is kept burning all night. Daily life starts at sunrise, with people waking up at their leisure. Breakfast is generally leftovers, after which the men will hunt or make tools and women will gather food, cook, build camps and collect firewood. Work is done alone or in-groups. Children generally stay within the camp area and play all day. Women have regular activity patterns while the men tend toward more irregular activity patterns. Once an animal is brought back to camp, people will eat throughout the day and no work will take place, they will spend the day sleeping, joking, and rolling with laughter, singing and dancing. Socialising after the evening meals is also favourite pass time.

The hunting of large game, by means of bow and arrow is very difficult, with the men often returning empty handed. The hunter must remain down wind of their prey and often be expected to walk between 20 and 30km per day as they track the animal after its initial flight to the point where their poisoned arrows begin to take effect. Dogs are sometimes used in this tracking process.

Once the animal has been found it is skinned quickly and the head and legs are removed. The body is then dissected into loads, which can be carried by the men. The horns are disposed of, except when needed to make a new axe handle or cultural object. Almost nothing is left behind, except the stomach, intestines and their contents which are sour and bitter in taste, they are however a valuable source of water in the dry months.

The hide is tanned, sectioned and used for food, clothing and skin carry-bags. The blood is poured into the stomach sack and hardened, then mixed with fat found around the intestines and put into the duodenum and small intestines to make sausage. The liver, heart and kidneys spoil easily so they are cooked and eaten immediately. Ribs are also eaten the night of the hunt. Women never eat the heart, as it is believed this will bring bad luck to the men's hunt and for this reason it is never brought back to camp. If the animal brought down is too big, the bones are discarded and the meat is cut into strips and dried, thus reducing the weight of the load and preventing spoilage. Animal flesh is never eaten raw, but cooked in melon water, with a little added fat for flavour.

Smaller antelope species and springhares are caught in snares. Compared to larger game, catching small game is easy. Even so, small game capture can be difficult as springhares only feed at night, and spend the day in their burrows; thus a four meter barbed pole has to be used to hook it.

Small antelope travel in pairs or alone and have predictable routes, so snares put on route are used to capture them. Five or six snares are put out at any one time and inspected daily. The problems experienced with the snares include the ropes that are used become useless and must be replaced, after a rainstorm.

Gathering is divided into two processes picking and digging; the process used depends on the plant in question. Parts of the plant located above the ground, that are used include, the leaves,

stalks, flowers, seed, fruit and resin. The subterranean parts include the root and underground stalks.

While plants comprise the bulk of the gathered foods, small animals such as tortoises, ants and various insects are also collected. Gathering, forms a more stable part of the San's subsistence. All the roots are cooked on the fire or in the ashes and then sieved through woven grass to separate it from the ashes. Honey is one of the Bushmen's favourite foods and eaten with the larvae and comb. An alcoholic beverage is also made of honey when water is available, it is mixed with warm water and yeast and left to ferment for a day and night. Beverages are also made with various berries collected.

San cultures tend to be small in scale, with a lack of tribal integration. They form nomadic residential group, with different levels of development in ideology, religion and art. Technologies are crude and limited and these hinder gatherer societies are totally dependent on nature. Their possessions are limited to what they can carry, non-essential possessions like decorated objects, musical instruments and toys are possessed by only a small portion of the population, but used by everyone. The three main factors contributing to this limitation tendency are - The hunter / gatherer way of life entails the exploitation of nature, with minimal processing of the materials found.

- There is no demand for the development of the technical skills needed for agriculture and pastoralism and also therefore no place for an elaborate material culture.
- Physical limitations are imposed by difficult and often frequent migration patterns.

CHAPTER 3 MATERIALS AND METHODS

METHOD

1. Previous research

Previous research had been done in the Magaliesberg on rock engravings on an adjacent farm known as Doornhoek by the late Mr R. Steel of the University of the Witwatersrand. The research area extended from farms ranging from Skeerpoort to Olifantshoek near Rustenburg, (Steel, 1988). The research yielded only 412 engravings of which only four were engravings of Bushmen engraving themselves, (Steel, 1988). The research was undertaken due to a new proposed road layout scheme in the area, which never came about, (Steel, 1988). The reasons for this are unknown. Over the past fifty years work in the area has been undertaken by Mason (1980), Welbourne, and Steel (Steel's research took place over a ten year period, in the 1980's). Doornkloof where this study was conducted lies due south of Doornhoek. To date no work had been done on most of the portions of this farm. The research undertaken looked at portions twenty-two to twenty-five.

2. Research method

Maps with a scale of 1:50 000 of the study area were obtained, (2527CD Maanhaarrand and the 2527DC Hekpoort), as recommended by the national monuments council, (1992.a). A preliminary survey of the area was undertaken and the location of possible sites was noted. These sites include not only Bushmen engraving sites, but Sotho-Tswana and Matabele iron age sites as well as a Boer War site, the remains of an old dam wall and the ruins of a mission station.

Informal interviews with the local people was then undertaken to obtain oral history of the area; as much historical knowledge was passed down from generation to generation as with all cultures. The results of these discussions were unexpected. Although there are Tswana, Zulu and Bushmen descendants inhabiting the area today, non have lived there for more than thirty years and thus have no bonds to the cultural history of the area, they also know none of the myths and beliefs of the people who once lived there. The Department of Arts, Culture, Science and Technologies committee, undertook similar studies in the area for a cultural village they are developing, verifying these results. Thus the only background on the cultures that populated the area are obtainable from books and articles. Information on the Boer War was however obtained from one of the oldest white residents in the area Mrs. F. Pieterse, whose parents were involved in this war.

The identified sites were then studied individually. Each stone was examined for possible engravings. Those that had been engraved upon were then recorded making use of a global positioning system (GPS) to mark their exact location; they were also recorded in the form of a carbon paper rubbing and photographed. The contents of the engraved work were then studied

and the style and techniques noted. Also the terrain on which the engraved sites were located was studied. All of the above was mapped. All the engravings were studied in context with each other, to attain their purpose, be it hallucinations, boredom, the practice of artistic technique, study purposes or religion

A detailed theoretical study into all aspects of the work was undertaken. Most importantly a data form was developed to capture all the information in a standardised format. Such a form is necessary, as it prevents any crucial information pertaining to the engraved work from being omitted. It also allows for easy utilisation of the research work by future researchers. Pretoria University has an extensive range of such forms for various aspects of archaeology, but to date do not have such a form for engraved work. It is due to the a-fore mentioned and a need by the research project under discussion, that the undertaking of the formulation of such a form was undertaken. A detailed report on the data format follows:

THE DATA FORM

Although the archaeological department of Pretoria University has well developed information gathering forms and structures for most aspects of archaeology they have yet to develop a standard data capturing forms for rock engravings. A form was therefore developed based on those already in place for other areas within the discipline and by determining the specific needs required for rock engravings during the research process.

Data capturing forms are necessary to standardise a range of core archaeological information, so that it may be systematised and integrated in terms of a specific subject.

According to Meyer (1993), the requirements of a well-organised information format for basic record keeping, searches and descriptive, comparative and analytical studies pertaining to the relative theme or format are:

- It must comply with the minimum and necessary scientific standard.
- It must make provision for identification information as well as inherent, cognate and management information.
- The system and information contents must be defined systematically, logically and clearly.
- The system must be adaptable, information retrieval accessible and it be user friendly.
- Information entered must be explicit, concise and accurate.
- Comparison of information between learner's of the same discipline should be more accessible due to use of the information format.
- Information records must easily be distinguished from each other.
- Information systems and contents must easily be computerised.
- The process of putting information into the system and extracting it from it again should be quick and easy.

- Standardised terms are necessary for computer searches in specific fields thus a short list should be designed for the field in question.
- Provision should be made were necessary for free descriptions in computerised data formats.

1. Rock Engraving Description Form

This form refers to the terrain or site were the engravings are found, a summary of the engravings found, detailed descriptions of each individual engraving and research and conservation details pertaining to each engraving.

Other forms to be used in conjunction with the rock engraving form include:

- Area description forms.
- Archaeological terrain description forms.
- Project planning forms.

The forma consists of 11 parts, a detailed description of which follows. The basic structure adopted is based on those developed by Meyer (1993), Kotze (1997), Swartz (1997), and Deacon (1994 and 1992.a). Francois *et al* also emphasises the need for a standardised system of documentation in a paper for the Australian Rock Art research association.

a) Part 1

As with all other forms, the Pretoria Universities information comes first. This includes the code number of the Department of anthropology and archaeology, the master file number, document number and page number. All the above are combined into part one of the form.

b) Part 2

Part two comprises of terrain identification details. These include the site or terrain number, field number and if applicable the national or official number of the terrain must be noted. The name of the terrain as accepted by the recorder for record purposes must also be noted. Any previously documented records must also be noted regarding the naming or re-naming of a site including references to the literature. Lastly refer to the general terrain description document mentioned above.

c) Part 3

Part three of the form refers to the location of the terrain.

Incorporated in this section is; an accurate account of the co-ordinates of the terrain. In the case of their being more than one set of co-ordinates reference should be made to the document supplying supplementary information. One should also include all references to additional documentation on the location of the terrain. These additional documents must accurately display the co-ordinates and locality of the terrain. They must also show the route from the nearest identifiable place via automobile and by foot from a predetermined direction, referring to area maps, relevant topographical maps and photos.



d) Part 4

Part four of the document refers to the nature of the rock engraving terrain in question. In a concise manner describe the nature of the terrain, including the type of rock engraving terrain e.g. Bushmen, Bantu or Settler, with its respective standard terms or codes by which it will be known for computer purposes if necessary. Describe the rock engraving area in terms of its positioning e.g. open terrain (valley or hilltop), a vertical piece of ground, rock wall, overhang or opening of a cave. Secondly note any unique characteristics of that specific terrain. Describe the general nature of the rock surface on which the engraving was made e.g. grain of the rock, weathering, composition of the rock, fault lines or fractures, resistance of the rock. Lastly refer to the graphic and other information on the characteristics of the terrain in terms of engravings.

e) Part 5

In part five of the document note the general description of the rock engravings. Firstly give a general type description of the engravings found on the entire location e.g. 90% animal motive and 10% linear. Second, an estimate of the circumference of the area the engravings encompass. Then identify the individual engravings and the concentration percentages of single versus paired figures found on an individual rock on the specific terrain. Give a short summary of the categories of subjects e.g. 10 herbivores (4 browses and 6 grazers), 2 carnivores, 3 depiction of tools uses, 1 human figurine, 7 pattern figures, 9 linear figures and 5 unidentifiable figures due to damage incurred. Make use of standard terms when describing the above e.g. human figures, anthropomorphism figures, animal figures, identified animal types, spoor, plant life, phenomenon of nature, abstract figure types, unique topics, geometric forms (grids, circles, undulating lines), entoptic phenomena and tools used.

Also note the specific composition of grouped figures found on the rocks e.g. group activities (dancing, conflicts, hunting scene, rituals), groups of animals (of same species or different species and superimposing. Note in total how many engravings were encountered on the specific terrain. Record the various rock engraving techniques used (broad or fine line). By referring to graphic information note the records of occupation of various areas by subjects depicted be it human or animal. Include any other divers information that may be of use and lastly name the various interpretations applicable to the engraving e.g. interpretations derived from activities shown, cognitive deductions, abstract deductions and subjects derived via deductions.

f) Part 6

Part six of the document refers to information on specific individual rock engravings and must be documented accurately and as complete as possible always referring to its unique number or description were by it can be identified. Once again name the reference number, field number and or the reference name of the particular figure and note its exact location, making use of GPS readings. Note the image depicted, where this is not possible due to various reasons, state that it is unidentifiable and name it as such. In the case of not being able to identify an engraving due to part of it no longer existing, describe it as such. If more than one figure is found on the engraving identify the context of the grouping, also note the positioning of the figures and there position on the rock face, and indicate if the art of superimposing was used.

Also document the direction orientation of the figures. Then state the activities depicted by the figures if any and the associations of other objects found on the engraving to the main figure, if any. Note any unique characteristics depicted by the artist about his / her subjects profile. Also describe the attitude and position of figure. Name the technical and style characteristics used on the figure, in particular look at the nature and characteristics of the outer lines and that of the inner surfacing. On human figures note the use of clothing and body decorations. Refer to the quality of the depiction of every figure and explain all deductions and interpretations that were made from the figure about the figure and the logic and reasons for coming to the conclusions made. Refer to suitable analogies and state the sources they were obtained from. Very important, describe the condition of the engraving and note all recommendations for it's conservation. Refer to all documentation made of the engraving e.g. photo's, rubbings, free hand sketches or graphic documentation of the engraving. Also note if any replica of the engraving was made. Lastly note any other diverse information, you may deem relevant and of importance to the engraving and for future use.

g) Part 7

Part seven of the document concentrates on the research done on the engraving. Here all past research and documentation done on the engraving must be note, with specifics such as when it took place and all comment made about it at the time, add all documentation to attached reference list. Also describe the nature of the current research project, listing the aim, the extent and the method of documentation used. List all the dates on which documentation took place, list person or persons involved in the documentation process so that they might be contacted in the future and the describe it's current condition, using some for respective rolls they played e.g. facilitator, photographer, artistic documentation ext.

h) Part 8

Part eight of the document is an in-depth looks at the conservation of the engravings in question. If previous visits to the sites were made note the condition of the art recorded, with reference to photos, rubbings, then making records of them. If it is a first time visit to the sight, record the condition and make recommendation's for it's conservation, against factors like the sun, rain, run-off of water, wind, animals, lightning, vandals, isolation, unstable rock formation, development, dust, veldt fires, plants, moss and chemicals. Name all previous conservation efforts and refer to their results whether positive or negative. Also discuss all current conservation efforts and evaluate their results to date if applicable.

I) Part 9

Part nine deals with the cultural resource utilisation of the area. Note whether or not tourists may visit the sites and with what degree of supervision, if no supervision is necessary what degree of control of conservation is present, how regularly as the sites visited and how often is their condition reviewed. To what further extent can the area be utilised.

j) Part 10

In part ten a listing of all references must be made, as they are an invaluable resource to the researcher. Refer to the master file in which all core data and cross-references are kept. Also note the attached terrain, area and project planning documents, the graphic records of the

engravings, maps and plans. Lastly make a reference to all references use to facilitate research e.g. books, photo's, slides, negatives, rubbings, archive records, unpublished works, publications. Note the names of the informants providing any information relevant to the research, be it verbal or written.

k) Part 11

Lastly in part eleven note the details of the record holder, include such information as name, date recording took place, position held in research and contact details.

The above mentioned is only a recommendation and can be utilised if wish in point form or in the form of a paragraph. Point form utilisation however, makes use of the document easier for future researchers and insures that all relevant information is put into the document, and systematises research on the project making the workload lighter. An example of such a rock engraving form can be found in the appendix.