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CONTENTS

Ceramics Southern Africa Magazine
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EXPOSURE

7 Latest work by various Artists/Ceramists

FEATURES

- 9 Lynnley Watson: Finding the Way - Estelle Marais
13 Barcelona, Gaudi and Miró
- A Continuing Ceramic Tradition - Daryl Houghton
17 Clarice Cliff - Life with 'Bizarre' - Ricki Gray
21 Afro-Oriental studio ceramics traditions in SA - John Steele

EXHIBITIONS

- 25 'Gebak' at the Stellenbosch
Woordfees 2016 - Catherine Brennon

NATIONAL BIENNALE

- 30 Call for Entry

TECHNICAL

- 31 An introduction to photographing ceramics - Nina Joubert

BOOK REVIEW

- 34 Siddig el Nigoumi - Kim Bagley

PERSONAL JOURNEY

- 35 Karuni Naidoo

INSPIRATION

- 37 Lindy van Hassalt

TEACHING STUDIOS

- 39 Teaching studios

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Barry Dibb, Lana Louw, Frank Sesing Nthunya

Front Cover: Lynnley Watson

Contents Page: 9 Lynnley Watson, 17 Clarice Cliffe, 21 Anton van der Merwe,
25 Ralph Johnson, 35 Karuni Naidoo, 37 Lindy van Hassalt

CERAMICS

SOUTHERN AFRICA
A MAGAZINE OF CERAMICS IN SOUTHERN AFRICA

Please note the following due dates for all articles, reviews, book reviews, advertisements as well as exposure page photographs for 2016

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FROM THE EDITOR

Ceramics Southern Africa is published quarterly by
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Contributions to the Ceramics Magazine

Editorial requirements

This information is intended as a guide for contributors. Please do not hesitate to contact the editor should you require any further information.

Articles may include profiles on ceramists (self or others), reviews of ceramic exhibitions and books, upcoming events, critical reports and commentary, research papers and technical innovations. In fact, we welcome any subject of interest to ceramists, potters and sculptors, galleries and collectors, educational institutions and their students.

The average length of articles is 500-2200 words. Longer articles are welcome, they might be broken up over two issues if space is not available, or stand over to the next issue.

Please submit by email to ceramicssa.magazine@gmail.com or lydia@rgholmes.co.za in an attached Word document, NOT Pdf format, nor within the body of an email.

Your own writing style is a preference and minimal editing will take place, mostly in cases of spelling and grammar. At times, articles may be edited to meet layout requirements. Where possible, the author will be contacted prior to going to print should the Editor deem it necessary.

A two or three sentence statement about the writer must be included. Please include the name of the photographer/s.

Guidelines for Images

The files must be high resolution JPG (300dpi) or in the region of 600kb to 3 mgb.

Digital files may be sent in small batches (under 3 meg) to ceramicssa.magazine@gmail.com, lydia@rgholmes.co.za or via Dropbox.com (invite: lydia@rgholmes.co.za) or a similar transfer method.

All images must be accompanied by a text document which lists the following for each image: name of the artist, title of the piece, date, materials and techniques, dimensions and the photographer's name.

All images must also be labelled with the name of the article or person concerned, i.e. Peter Black.jpeg.

Please note: The quality of your images is of high importance and may determine whether or not your article is published.

If possible, seek the help of a professional photographer.

Guidelines (if taking your own images):

A good image is in focus, with proper exposure, a full depth of field and a full range of contrast (light to dark tones). Do not set work against a busy background.

Earth tones, white, grey or black make a good neutral background.

Do not use lighting which will result in hard shadows or will reflect off the vessel.

Do leave a generous space around the object if at all possible.

Tight cropping is not recommended. Make sure the WHOLE subject is in the photograph.

Choose your images carefully. At the most ten images per article. We will ask for more if required.

Please do not send Tiff images.

If you are contributing to the CSA Exposure page, 2 images would suffice. Some of these images will be deep etched (cut out) and need to be against a contrasting background with little or no shadows. Please supply a name, and details regarding the work (new work) or where it is on display. No images without these descriptive details will be published.

The editor retains the right to include or postpone the publication of any contribution.



EDITORIAL

The most important information in this issue is on page thirty. Please read carefully and partake in our 2016 Corobrik National Ceramics Biennale. Following this is Nina Joubert's instructive and informative article about photographing your work. As editor, this is still the biggest headache when compiling the magazine. Well, here is an article with many facts and tips to not only make your entry for the Biennale look spectacular, but for record keeping as well, for your future photographic exploration. Photographs have the ability to either ensure your work is accepted, or not. Often poor photographs will cause the rejection of exhibition entries. No one will take your work seriously if you don't. Please remember that your entry image will also be used for the exhibition catalogue.

We have an interesting trip to Barcelona as well as an article about a fanatical collector. Passion inspires!

Estelle Marais' feature article on Lynnley Watson may resonate with many makers. We need to look inwards for our inspiration and not to the work of others. She is indeed an artist of note.

I have always loved the work of Karuni Naidoo and she has written an article about her "ceramic education", beautifully illustrated with her quirky pieces. Lindy van Hassalt has penned a thought provoking piece on what inspires her. Diverse work from diverse makers - each with their own point of departure, inspiration and execution. The "cherry on the cake", so to speak is the "Gebak" exhibition at the 2016 Stellenbosch Woordfees. Hennie Meyer curated an outstanding exhibition, garnering an award for his artistic endeavour. Well done and congratulations, Hennie. Of course, most of us would not know about this if Catherine Brennon had not penned the in depth review for the magazine. Please consider contributing regarding an interesting exhibition, or anything ceramic happening in your area.

Lydia Holmes.

Opinions expressed are those of the contributors and do not necessarily represent the opinion of the editorial staff of Ceramics Southern Africa.



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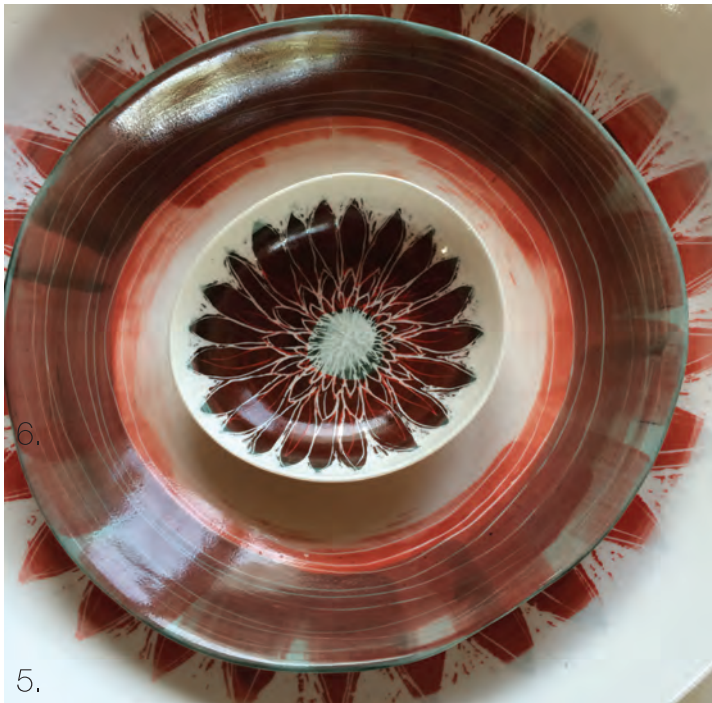
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EXPOSURE

Send your images for the Exposure page to ceramicssa.magazine@gmail.com. Add a short description of your work, size and where it is on display or whether it is simply new work.



1. Kyle Pierpoint, new work
2. Dale Lambert at The Pottery Studio Gallery
3. Sandra Goercke at The Pottery Studio Gallery
4. Christo Giles at Hermanus Fynarts Festival
5. Diane Harper at Hermanus Fynarts Festival
6. Sandy Godwin at The Pottery Studio Gallery
7. Eunice Botes at The Pottery Studio Gallery



8.



10.



9.



11.



12.

- 8. Bukkenburg Studios at Bukkenburg Gallery
- 9. Catherine Brennon at 2016 Stellenbosch Woordfees, Binne/Buite Exhibition (see page 28)
- 10. Richard Pullen at Hermanus Fynarts Festival
- 11. Izaan Pauw at Bread, Salt and Wine Exhibition, The Project Room Gallery, Windhoek
- 12. Donve Branch, Hotel Refurbishment Project, Durban

Article by Estelle Marais
Photographs by Lynnley Watson,
Basil Brady and Monique Riffen-Rorke.

Lynnley Watson: Finding the Way.



Nokwanda Makubalo, "The Embroiderer" (collection of the Nelson Mandela Metropolitan Art Museum)

"Lynnley Watson is a quintessentially post-colonial potter. Her work of the past 20 years is a meditation on the cultural heritage of many white South African women in South Africa during this period of momentous and tumultuous changes. Her oeuvre attests to both her British historical roots and to contemporary realities. Watson's work speaks of a journey of the soul, a grappling with issues of identity, cultural heritage and personal mythologies" Ceramics Technical (Number 13, 2001)

This statement by Wendy Gers penetrates to the core of Watson as a ceramist. Thus, when considering her work, one cannot do so without looking at her life's journey on several levels: the historical, the physical, the aesthetic, the spiritual, and in terms of the evolution of her work, the technical.

Lynnley's journey started in the former Transkei, in Matatiele, where she was born from a family steeped in the arts in one form or the other - an uncle, Prof Guy Butler, was a legendary South African poet, dramatist and academic and, even further back, her mother's family was linked to well-known traditions of Staffordshire English porcelain ware. Her mother's great uncle, George Eyre, was director of New Hall Potteries, one of the first Staffordshire potteries to experiment with porcelain in the 1800s. He conceptualised the tiles for the Stoke-on-Trent Station and was engaged by Queen Victoria to design the encaustic pavements for the royal retreat, Osborne House, on the Isle of Wight. His son, John Eyre, (1850-1927), was a water colourist and painter of ceramics on a piecework basis for various factories. All this Lynnley found out long after she completed her ceramic diploma, so it is interesting that she decided to study ceramics. Works from these potteries, which were passed down in the family collections, were shipped out to South Africa with her grandmother who came to teach at Cradock where she married and settled. Lynnley grew up with these treasured heirlooms and the daily exposure to them brought about a natural appreciation and intuitive understanding of ceramics as a whole.

After studying Fine Art (Painting and Graphics) at the then Johannesburg College of Art (now Witwatersrand Technical University), she enrolled for a diploma in ceramics. The knowledge she gained in art history and appreciation, drawing and glaze technology was to be of the utmost importance in her ceramic work. It was here that she was exposed to the work of contemporary British ceramists and to the Bernard Leach tradition. Spies Venter, head of ceramics at the time, showed his students his collection of work that he had bought from the graduate student show at the Royal College of Art, London. She clearly recalls some of the pieces including one, a box with tiny little lustre glazed fungi inside it, by Peter Beard, now a leading British potter.

After College, Lynnley set out on the first steps of her journey: She left for England and was employed as a decorator in the majolica technique at the Chelsea Pottery off Kings Road and at Briglin Pottery in Baker Street. Through her employer, Brigitta Appleby, co-founder with potter Eileen Lewenstein of Briglin Pottery, she was exposed to many exhibitions, ceramists and studios - Lucie Rie, Alan Caiger-Smith of Aldermaston Pottery, Finch and Leach, all of which encouraged a love of British Ceramics. Influenced by her admiration for the Leach tradition, she wanted to become a production potter. She went to Ceramica Inglese in Italy to exercise her throwing skills and then returned to England to work for Michael Cosby Jones as production potter, honing her throwing skills and learning much from this master who could throw a pot in 15 seconds.

Her journey was meaningful for more than the technical experience it afforded her. It was during this period that she was first exposed to Eastern Philosophy, meditation and yoga which has remained constant. Access to British museums like the Tate and National Gallery fuelled her interest in the Pre-Raphaelite movement and the Bloomsbury group, as well as the Art Nouveau and Art Deco styles, which became visibly early influences in her work. In pieces like the sculpture of "Joachim and Anna at the gates of Heaven" after the Giotto painting of the same name, her knowledge and love of Early Renaissance art is evident. She discovered a passion for Greek, Cycladic, Etruscan and Roman art. Inspiration from these traditions reflected in a number of her later



Right: 'Karoo' Series 2, 'Voyages of Discovery' 1, 'Spring Breeze', 'Karoo' Series 1, 'Karoo' Series 3,

works, such as "Adelaide Myeke, The Nanny" and "Nokwanda Makubalo, The Embroiderer" which echo the Etruscan figures in their stance and gaze.

This was a time of dreams and opportunities and chances to extend her knowledge and experience. In 1979 it came to an end as she embarked on another journey- this time back to Africa and South Africa where she settled in Port Elizabeth.

Coming back was not just a matter of crossing continents or geographical regions. It also meant moving across political, cultural, and intensely personal regions and conditions. This awareness prompted a sincere search and journey into her relationship with her environment and her own inner being.

The period that followed was a most productive one in which she discovered and re-discovered Africa, particularly its natural world and mythologies which gave texture and depth to her work. Lynnley started making coiled vessels - an approach very much favoured in the African vessel tradition. Coiling large vessels is to this day one of her favourite activities, particularly because of the deeply spiritual and meditative nature of the technique. Workshops on raku and smoke firing techniques with Ann Marais and Lesley-Ann Hoets served as a great inspiration. Similarly, a number of awards received from The Association of Potters (now Ceramics Southern Africa) gave her confidence to pursue her new direction. In a more recent development, being made a Fellow of the association was a significant affirmation of her standing as a ceramist in South Africa.

For a period she worked on highly decorated raku ware. A highlight for her was being accepted on the Fletcher Challenge Award, New Zealand, an important international competition at the time.

However, gradually Lynnley became frustrated with the technicalities and high loss involved in raku which was highly decorated. She found raku an extremely demanding medium. Her detailed technique required hours of waxing and glazing at the bisque stage, and turned out to be amongst her least favourite activities. These works proved so popular that she could hardly keep abreast with her production. Added to this heavy production schedule she was also running a busy studio and was guest-lecturing at the Ceramic Department at the Port Elizabeth Technikon (now the Nelson Mandela Metropolitan University).

This sounds like the ultimate success story, yet, it was not to be that plain sailing. Measuring success by the sales came to be an enemy of the creative process and change was about to set in. A busy and successful career is not always an immediate blessing for an artist. Lynnley was not able to keep up with the demand of her clients and her teaching activities. It brought her near to the edge of burnout. However, a crisis in the hands of a courageous person, may lead to renewal, original thought, greater depth and solutions to problems which may have been dormant in the past and which now stimulate creative growth. In the case of Lynnley's relationship with and to her work this became a reality. There came a noticeable shift from the highly skilled decorative to the intensely personal and meaningful, which became more marked as time went on. Whereas the early work was a subconscious search of a model idea and style, these later works were expressing meaningful experiences. It is now an inward look at what was affecting her life and leaving a long lasting impression on it. As Lynnley states: "From here on influences shifted from external catalyst to internal catalyst".



FEATURE Profile



Aesthetically it was marked by some significant developments that soon became evident. The first development involved form, volume and scale. Lynnley started to make sculptural pieces and became more confident in experimenting with the size of these works. During the 1990s she made almost life size sculptures celebrating the lives of women who, despite being disadvantaged, continued to contribute to society. These figures became pivotal works.

At the time she was a mentor at the Keiskamma Art Project which was started by Carol Hofmeyer whose idea was to create employment for the local women. She set up an embroidery, tapestry, beadwork and ceramic studio at Hamburg in the former Ciskei. This connection was seminal to Lynnley's development and opened up a whole new avenue of expression. The people she met were very inspirational and struck a chord in her.

In the three-quarter life size sculptures, "Adelaide Myeke, The Nanny" and "Nokwanda Makubalo, The Embroiderer", the emotional connection became even more important to her creative process. Although Lynnley has never claimed to be a political artist in the obvious sense of the word, her work, because it involved and expressed the human situation and because her perspective is deeply empathetic, is often read as political. This is reminiscent of the celebrated Port Elizabeth artist George Pemba's claim that he never painted a political work - only his experiences which were so affected by the politics of the time, that it could not but be read as other than political.

She also produced sculptures on a smaller scale as this was the more practical as far as transportation and logistics were concerned. An example is the sculpture, "Reverie", an autobiographical work, identifying with the sheer boredom of housework and the personal sacrifice that domestic workers like "The Nanny" have to endure.

The second development occurred in her vessels: This went hand in hand with the long-time desire to combine her painting and drawing skills with pottery. While still producing vessels, the abstract decoration of her Raku ware started to give way to the utilisation of the ceramic wall as a canvas on which to express ideas. It thus showed a greater leaning towards pictorial images. Her most recent thrown works have become more painterly, using



a variety of techniques etching, incising and printing, combined with sensitive colour washes. In this regard Lynnley states "My ideal was to apply all the decoration and glaze in the 'raw' stage. This I have succeeded in doing and thus I feel more 'engaged' at all stages of the process. I now work mostly in porcelain as the whiteness and receptivity of the clay to fine line make finely etched graphic work possible. I love to experiment with printing on the clay with old bits of towelling. This has fresh and unpredictable results. Since the beginning I have had a love affair with the oval jug form and vessel. I enjoy playing with all the elements of shape, spout and handle."

Lynnley is inspired by the rich heritage of indigenous fauna and flora that her country has to offer. She is influenced by the South African landscape, particularly the Karoo, and specifically related to the threat of fracking. Environmental issues also concern her: pollution, global warming, and the threat to endangered species like the polar bear and rhino.

Her experiences of work seen in art galleries and archaeological museums on her travels influenced her work in a very personal way. For example: a recent porcelain vase shows the clouded-over iconic Table Mountain appearing behind a most evocatively rendered series of Hokusai-type waves. A steamship tops the tall vase with funnels as openings for the flowers. The seascape, landscape and ship are integrated within this



Above left: 'The Bruiser Gang'
Above Right: 'Reverie'

Left: 'Voyages of Discovery' 2

vase in a beautifully conceived unified whole with influences both from South Africa and Japan. Lynnley states that her porcelain boats are inspired by Baines and Algoa Bay paintings. "They became a vehicle to express my South African roots."

A statement by the artist sums up her insight into herself and philosophy as a ceramist:

"I am a sculptor and a vessel maker. I love throwing on the wheel, drawing, painting, slab work and coiling. I apply the technique best suited to the idea I want to convey at the time. I rate craftsmanship highly. I am an inveterate experimenter, never closing the kiln door without some sort of test inside. I would love to be freer in the creative process but am sabotaged by a perfectionist streak. My ideal is to find a balance, to stop myself from refining a piece, and in so doing keeping the freshness and integrity of the clay. Being an artist is a lifelong journey of taking risks but still being present to that still place inside."

Estelle Marais was born in Cradock in the Eastern Cape. She graduated from Rhodes University with a BAFA and UATD (1962), MFA (1972) and BA (Hons) Afrikaans -Nederlands. She is credited with establishing the Fine Art Department at the University of Fort Hare in 1971 before becoming Head of the Department of Fine Art at Natal Technikon, Durban. In 1981 she returned to Rhodes University to lecture in the Department of Fine Art, before moving to Bophuthatswana to establish the Fine Art Department at the University of Bophuthatswana in Mafikeng. She held the position of professor and head of the department until her retirement in 1999. She now devotes herself full-time to painting, concentrating largely on landscapes, especially those of the arid areas of South Africa. She has work in public collections (ABSA, Nedbank, various universities, the William Humphreys Art Gallery) and private collections in South Africa and abroad.

Right: Close up of Lynnley Watsons' work



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BARCELONA, GAUDÍ and MIRÓ

- A continuing ceramic tradition.

Article by Daryl Houghton
Photographs by Daryl Houghton and others



The first-time visitor to the Spanish city of Barcelona will generally make straight for Las Ramblas, the wide and busy pedestrian walkway that links the city centre to the sea. Lined with trees, this long boulevard proceeds from the grand, open space of the Plaça Catalunya, through the oldest part of the city known as the Barri Gòtic, or Gothic Quarter, to the harbour and provides a means for orientating oneself to the layout of the city. Halfway down the Ramblas is a large, circular area paved with ceramic tiles in bright primary colours. This section of the boulevard probably goes largely unnoticed by the many who traverse it, and most will be unaware that it was created in 1976 by the famous Surrealist artist, Joan Miró, who was born in Barcelona. It is but one of three major ceramic works by the artist that enliven public spaces in the city. Importantly, these three works are a recent contribution to the long tradition in Spain of using ceramics in the form of tiles, to decorate buildings and public spaces.

In the Parc Joan Miró an immense, somewhat phallic-shaped sculpture by Miró rises up from a large reflecting pool to a height of 22 metres. Entitled 'Woman with Bird', the work is made of sand coloured concrete and the sides are decorated with abstract shapes made from irregularly shaped ceramic tiles in bright greens, blues, reds and yellows, and accented with areas tiled in black. Another public ceramic work by Miró can be seen by visitors departing from Barcelona airport. This is an immense mural, made of ceramic tiles, which decorates the outer wall of the Departure Terminal. Created in 1968 in collaboration with the master ceramicist, Josep

Llorens Artigas, Miró, here, once again, makes use of his favoured colours of red, blue and yellow with touches of green. The bold, abstract shapes of bright colour are outlined in black, and the mural adds a playful accent to a rather prosaic building. These ceramic works by Miró are, however, a comparatively recent contribution to the long tradition of ceramic art in Spain.

A long ceramic tradition

The making of ceramics in Spain dates back to the earliest times, but it was particularly for the manufacture of tiles that Spain became famous. The Moors invaded Spain in 711AD and were responsible for introducing glazed tiles decorated in elaborate patterns. The Spanish term for these tin-glazed ceramic tiles is Mayólica, and their glossy surface makes them extremely durable. Catalonia in particular has plentiful deposits of high quality clay in the hills along the north-eastern Spanish coast and it was here that a major ceramic industry developed and the tradition continues to this day. Therefore it is not surprising that Barcelona, being the capital of the province of Catalonia, boasts numerous examples of buildings that are decorated with ceramic tiles in one form or another.

In the mid-nineteenth century Catalonia became the centre of industrialization in Spain and soon developed into the largest textile producer in the Mediterranean. As the province became increasingly prosperous and powerful this increase in prosperity and power saw an accompanying upsurge of nationalism in Catalonia. Local architects began to move away from the prevailing elaborate classical forms and developed a new style which combined elements of the Gothic and Moorish traditions together with organic forms inspired by nature. Known as 'Modernisme', it placed an emphasis on sinuous, curving lines and decorative features rather than austere functionalism, and can be seen to be related to the Art Nouveau movement. Progressive Catalan architects who adopted the new style of 'Modernisme' made increasing use of patterned and coloured tiles in order to enliven the surface of walls and roofs.

An architectural genius

Although there were a number of major architects working in the style of 'Modernisme' it is the architectural genius, Antoni Gaudí who, above all, has become synonymous with the style. Born in the Catalan town of Reus in 1852, Gaudí, at the age of 17 years, came to Barcelona where he studied architecture and here he was to remain until his death in 1926. At the time of his graduation from the School of Architecture the principal, Elies Rogent, commented, 'I don't



Opposite page: Clockwise from left:

Joan Miró: 'Woman with Bird'

Joan Miró: Ceramic Mural, Barcelona Airport

Antoni Gaudí: Chimneys on the roof terrace, Palau Güell

Antoni Gaudí: Exterior view of Palau Güell

Above:

Antoni Gaudí: Porter's Lodge, Park Güell

Antoni Gaudí: Serpentine bench, Park Güell

Antoni Gaudí: Detail serpentine bench, Park Güell



know whether we have given a qualification to a madman or a genius'.(1) Soon after graduation Gaudí was already receiving commissions and, most importantly, his work caught the interest of an immensely wealthy Barcelona industrialist, Eusebi Güell, who was to become his most loyal patron.

In 1884 Gaudí received his first commission from Güell which was to design an entrance gateway, porter's lodge and stables for the estate owned by the family at Pedralbes, on the outskirts of Barcelona. This prestigious commission was to enhance the architect's fame in no small way. It was also the first time that Gaudí made use of a unique type of mosaic which he invented. Rather than use the square glass tesserae of traditional mosaic-making, he made use of broken tiles and shards of dinnerware laid into mortar. The technique has come to be known as 'trencadís,' and is particularly suited to the covering of curved surfaces and, in Gaudí's case it gave him the means to be able to add vivid colours and elaborate patterns to wall and roof surfaces. It is a time consuming technique as the craftsman has to work with irregularly shaped ceramic pieces, matching colours and patterns as he goes along but at the same time it allows for a lot of freedom of expression. For this kind of work Gaudí used pieces of discarded tiles collected from the Pujol I Bausis ceramic works, as well as shards of broken crockery thrown out by other manufacturers. A large number of workmen were employed by the architect solely to break up the tiles into usable fragments. The porter's lodge to the left of the gateway to the Güell estate, and the stables to the right, are both crowned with spire-like domes that are all richly decorated with colourful 'trencadís' work. It was an important means by which Gaudí could add colour and pattern to his buildings and it became one of the most striking features of many of his subsequent buildings.

Another commission from Güell

Two years later Gaudí received a further commission from Güell which was to erect an impressive mansion for the family in a narrow street leading off the Ramblas. The Palau Güell is certainly more a palace than a house, and is a showcase of superb craftsmanship in metalwork, woodwork, and ceramics. Built of stone, now darkened by age, and entered through a pair of somewhat forbidding wrought iron gates this austere building speaks of wealth and power. The interior, lined with grey marble, and decorated with dark woodwork provided a somewhat sombre setting for entertaining on a grand scale. The coach house situated in the basement has a ceiling lined with decorative ceramic tiles patterned in brown and blue, but otherwise little colour is in evidence until one reaches the roof terrace. It is on the roof terrace that Gaudí allowed himself free rein to add a variety of sculptural forms and colours to this severest of buildings. The cramped nature of the urban areas did not allow for gardens, so roof terraces were commonly used

in Spain as outdoor recreational spaces. No less than twenty chimneys are grouped around a central spire on the roof terrace of the Palau Güell. Some of the conical chimneys are undecorated face brick, but those on the perimeter are each given individual treatment in both form and surface decoration. The decoration takes the form of 'trencadís' work in an astonishing range of bright colours and patterns. The ceramic mosaics that cover the chimneys in riotous abundance add a welcome element of light hearted exuberance to this grand mansion.

In 1900 Gaudí was once again employed by Güell, this time to design an ambitious residential complex to be situated on a sloping site to the north of Barcelona. It was to be called Park Güell; its English spelling being a direct reference to the garden cities that were arising in England as part of the Arts and Crafts movement. The express aim of these idealized housing estates was to provide a pleasant living environment in a world where rapid industrialization was seemingly alienating people from their cultural traditions and the moral values of Christianity. As with all his commissions from Güell, Gaudí was given a free hand in his design and this resulted in a unique space that has achieved worldwide fame. Unfortunately few people were interested in purchasing property as the estate was seen to be too far from the centre of the city. Only two houses had been completed when the outbreak of the First World War in 1914 saw the project come to a halt. However, by this time Gaudí had built a number of other significant structures which were intended to be used by the community who would come to live on the estate. From 1906 onwards the architect himself lived in one of the two houses that had been built so that he could be on hand to supervise the ongoing work. In 1922 the city of Barcelona acquired the property and it has become a hugely popular public park where the crowds come in large numbers to enjoy the exuberant and eccentric structures created by Gaudí.

A space removed from everyday life

Park Güell is entered through a gateway flanked by a caretaker's lodge and an administration building. Both these buildings are constructed from uncut stone and are topped with elaborate, wavy roofs completely covered in 'trencadís' work in shades of blue and white, with touches of ruby red. The buildings have a distinctly whimsical air and the cupola surmounting the caretaker's lodge even has a number of coffee cups embedded upside down into the mosaic work giving an effect of scales. The administration building has a tall, faceted spire decorated with a chequered pattern in blue and white 'trencadís' and is topped by a four-armed cross. This Christian symbol was used by the architect on many of his buildings and attests to his deeply-held spiritual beliefs. These two fantastical buildings look like something out of a fairy tale and seem to announce to the visitor that they are entering a space far removed from the everyday day world, in fact, a kind of paradise.

A long, double stairway leads upward from the entrance to a covered space supported on massive Doric columns. This was intended to be the marketplace for the complex. Halfway up the staircase is a large figure of a dragon or, perhaps, a salamander, covered in 'trencadís' work in a range of bright colours. Hugely popular with tourists for a photo opportunity, it has become the park's icon. However, in terms of architectural innovation, it is the serpentine bench that winds around the southern end of the upper terrace that is the most important structure at Park Güell. The bench undulates in a series of alternating convex and concave curving sections and provides not only seating, but also forms a parapet from which one can look out over the city. Gaudí undertook numerous studies when designing the bench in order to create seating that was comfortable and

BARCELONA, GAUDÍ and MIRÓ - A continuing ceramic tradition

An underwater castle

In 1904 Gaudí began remodelling an apartment building situated on the prestigious Passeig de Gràcia for the industrialist Josep Batlló. In the process of modernising this thirty-year-old building the architect made full use of ceramics in the form of both 'trencadís' and prefabricated tiles. The front facade is almost entirely covered with areas of 'trencadís' interspersed with custom made ceramic discs in soft tones of blue, green and yellow. The effect of this ceramic decoration, together with the undulating forms of the walls and the windows, give the building the effect of it being like some strange, underwater castle. The roof has an undulating profile and this, together with the scale-like ceramic tiles that cover it, give the uppermost part of the building the appearance of a dragon's back. Dragons appear in various guises on many buildings in Barcelona as a way of paying tribute to the city's patron saint, namely St George, and it is highly probable that this analogy was intended by the architect since he often wove religious symbolism into his secular designs. To the left of roofline, a bulbous spire covered with prefabricated white ceramic tiles rises up, and is topped with a four armed cross, a typical Gaudían motif. The roof terrace of the Casa Batlló has four groups of eccentrically shaped chimneys all decorated with colourful ceramic patterns in 'trencadís' work. Like that of the Palua Güell, this roof terrace was once again used by the architect as a space where he could allow his creative imagination full reign.



Above:
Antoni Gaudí: Roof detail, Casa Batlló

Left:
Antoni Gaudí: Detail of facade, Casa Batlló

Middle: Antoni Gaudí: Central well, Casa Batlló

Below:
Antoni Gaudí: Detail of chimneys, Casa Batlló



Ceramic tiles are also used to dramatic effect on the interior of the building. The apartments on the seven floors are all arranged around a central well that is lined with blue tiles in a range of tones. Inspired by the depths of the ocean, Gaudí positioned the darkest tiles around the upper part of the well, and they get progressively lighter in tone towards the bottom where more light is needed. The glossy blue glazes on the tiles serve not only to reflect light into the interior spaces of the apartments, but also to enliven and beautify a functional space.

In 1906 Gaudí began work on another apartment building situated on the Passeig de Gràcia, the Casa Milà. Called 'La Pedrera' by its detractors, this innovative and sculptural building was likened by them to a 'stone quarry'. The undulating stone facade and elaborate wrought iron balconies suggest sea worn rocks and drifting seaweed and contrasts dramatically with its more conventional neighbours. In the case of this building, the architect chose this time to introduce colour to the central courtyard by means of frescoes rather than ceramic tiling. The sculptural feeling of the building extends to the roof terrace where Gaudí created a series of massive air vents and chimneys which were given strange, anthropomorphic shapes suggestive of knights in armour. A number of these structures have been given a covering of 'trencadís', but in this case colour has been eschewed, and only white tiles have been used so as to emphasise the sculptural quality of the forms.

A church for the expiation of sins

Today, for most visitors to Barcelona, Gaudí's most significant building is the enormous church of Sagrada Família. The church was the brainchild of a pious Barcelona bookseller, Josep Bocabella. Dedicated to the Holy Family, it was to be a temple of the poor, created as expiation for the sins of the city. Land was acquired in a newly developed part of Barcelona known as Eixample and building of the church commenced in 1882 with funds raised by public subscription. The original architect, Franciso Villar, had a falling out with the founder, Bocabella, when work had got no further than the construction of the crypt and he was dismissed. Gaudí was then invited to take on the project although he was at that stage a somewhat untried architect and only 31 years old at the time. The church was to become an enterprise that he would work on for the rest of his life. At the time of his death in 1926 only the crypt, apse and one facade had been completed, together with four of the planned eighteen towers.

Although the church is largely built of stone, Gaudí added areas of colour in the form of ceramic 'trencadís' work to the pinnacles of the four completed towers. The form of these pinnacles was suggested by the faceted structure of crystals and each is topped by a shield decorated in red and yellow ceramic mosaic. The Nativity facade which fronts the southern transept, was the only one to be largely completed in Gaudí's lifetime and here the architect created in stone a remarkable cascading effect, almost as if of flowing lava. Countless sculptures designed by Gaudí himself surround the three porticoes; the groups of figures representing scenes from the early life of Christ. A representation of the Nativity scene itself, which is the spiritual focus of the facade, is placed on the column of the central doorway

ergonomically suited to the human body. The bench is entirely covered in a mosaic of broken tiles with prefabricated ceramic sections being used to cover the frontal curve of the seat as well as the curve at the top of the backrest. The 'trencadís' on the bench was largely carried out under the direction of Gaudí's collaborator, the architect Josep Maria Jujol. The decoration is remarkable for the way in which the ceramic shards, in a myriad of colours and patterns, have been arranged to create a harmonious whole. Areas of blue and green mosaic give way to areas of rose pink and terra cotta, while some areas are decorated in plain white with the addition of ceramic medallions in blues and yellows. The total effect of this innovative serpentine bench is nothing short of astonishing and it is rightly considered to be one of Gaudí's most important contributions to twentieth century architecture.



Top right:
Antoni Gaudí: View of Sagrada Família
Left top to bottom:
Antoni Gaudí: Sagrada Família:
The roof in the nave
Detail of pinnacles
Tree of Life
Detail of 'trencadis' work

and above this a sculptural group depicts the crowning of the Virgin in Heaven. Rising above this group is the Tree of Life in the form of an evergreen cypress tree topped by a bright red ceramic cross. The leaves of the tree are made from ceramic pieces glazed a bright green. Here again Gaudí saw an opportunity to add colour to his building through the use of ceramic components. Twenty one white doves, carved from marble, appear to perch or flutter around the tree adding to the sense of dynamism and movement that characterises the facade.

Gaudí's use of ceramics decoration on a church building of this scale was highly original and marks him as an innovative genius and modernist willing to go beyond the accepted parameters of the architecture of his time.

The outbreak of the Spanish Civil War in 1936 saw work on the church come to a standstill and during that time many of Gaudí's working drawings and models for the church were destroyed by anti-Catalan insurgents. Work on the church was only resumed at the end of the civil war in 1939 and the construction still continues today, but it is hoped that the church will be finally completed by the year 2020. Towards the end of his life Gaudí had become so involved in the progress of the church that he moved his living quarters into his drawing office at the Sagrada Família. On the 7 June 1926 the aging architect was struck by a tram while crossing the road and he died in hospital three days later. Huge crowds filled the streets of Barcelona to witness his funeral procession and the great architect was laid to rest in the crypt of the church to which he had dedicated most of his life.

Notes:

1. Cirlot p.280

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Daryl Houghton has retired from a long career in art education with the KwaZulu-Natal Education Department as teacher, lecturer and subject adviser. He now has time for his own creative endeavours. He has always had a great interest in ceramics and in his initial training at the Pretoria Art School, studied Pottery under Minette Zaaiman. As lecturer at Edgewood College of Education he was instrumental in reviving the Ceramics Studio which had fallen into disuse.

The Author visited Barcelona in 2014 and again in 2015. It is a city he has come to know well and on both visits he focused on visiting all the Gaudí buildings accessible to the public, as well as searching out the ceramic works of Miró which decorates public spaces in Barcelona.

Clarice Cliff- Life with 'Bizarre'

Article by Ricki Gray

Photographs by Ricki Gray and various contributors



My obsession with Clarice Cliff and her pottery goes back many years. I first became aware of her work in a friend's antique shop in Cape Town. The colours and the flow of the patterns just stopped me in my tracks, it was as if someone switched a light on, and after going through many phases of collecting Victorian, Art Nouveau and Art Deco ware, I realised which facet of these diamonds held me entranced. Clarice Cliff's designs and her colours just took my breath away.

I slowly but surely started to find my own pieces, and like many people I initially bought things that I should not have, but finance is a very keen tutor, and I soon fell into step while moving forwards. I became very busy searching for pieces and also joined the Clarice Cliff collectors club in England. The information available from them helped me tremendously; they in turn benefitted from me as certain patterns were made specifically for certain countries, and I was able to send photographs of items here that had not even been seen in England. There is a range of designs called Appliqué which constituted twelve designs, all very elaborate and very different as the work was completely covered in colour with no honey glaze showing at all.

Len Griffin who started the club had just issued a book called "The Complete Book of Appliqué". Ten days after I received my copy, I bought a 26cm Clarice wall plaque from Cape Town and on the back of the plate, apart from the Bizarre stamp was an additional one stating it was Appliqué. I was very excited and quickly went to find this plate in Len's new book. I was horrified to find it was not there! I began to wonder if I had bought a fake, but then as I calmed down slightly I also realised that this could be a previously unseen pattern, and that is exactly what it turned out to be. Len was delighted to find out that after only ten days, his new book was already out of date. The club uses a system whereby someone discovering a new pattern is allowed to name it. I named the pattern 'Monsoon'. The same year, 1990, I flew over to England for the Clarice Cliff convention and took the plate with me for all the other Clarice fanatics to see.

Last year I was sent on a cruise ship to Madagascar for seven

days to present my Clarice Cliff lecture as well as a lecture on spotting restored as well as fake ware. After the Clarice lecture, an elderly man waited to see me until everyone had gone, he then calmly told me that he was from Stoke-on-Trent, and that as a young boy he delivered newspapers to Clarice Cliff's house in Meir Street. What a coincidence meeting on a cruise ship in the middle of the Indian Ocean.

There is a very famous story whereby the biggest importer of Clarice Pottery into South Africa in the 1930's was Werner Brothers in East London. Mr and Mrs Werner and their 5-year-old daughter Sheila, sailed to England to personally order from the factory. Clarice never had any children and fell in love with little Sheila. Once the family returned to South Africa, Clarice made up a child's tea set, using small pieces of ware and a little teapot decorated in 'Honolulu'. This was sent to Sheila with a note stating that maybe one day she would come and have tea with her. I used this story in the lecture on the ship as it shows another side of Clarice. On the gala evening, I called the lift to go from the 9th floor to the restaurant on the 4th floor. The lift was full but people moved up so I could squeeze in. I thanked everyone and a voice from the back asked if I was the Clarice Cliff man, which I confirmed. The lady then said: "I shall tell Sheila when I get home that her tea set is famous". It turned out that the lady in the lift of a cruise ship with 2500 passengers on board was Sheila's next-door neighbour! I also managed to find out that she still had the treasured tea set.

I honestly feel that I am led, guided, pushed, and helped in my connection with the story of Clarice Cliff pottery. I just don't know how else these situations I find myself in could possibly happen.

"It is not worth the price of the paper it is wrapped in!" proclaimed a newspaper critic in 1928.

Yet 88 years later, rare pieces of Clarice Cliff pottery are selling for tens of thousands of pounds, how wrong can a critic be?

Clarice Cliff was born in Tunstall Staffordshire on the 20th of January 1899, although in later years she would tell people she was born in 1900... because she said "it didn't make her sound so old".

Clarice was one of seven children, six girls and one boy, all of them squeezed into a "two up and two down" house in Tunstall. Her father worked at the local iron foundry and the house was probably owned by his employer. Her mother took in washing to supplement the family income. Children often followed in the parent's job paths as options were few, and from an early age Clarice would have been very aware of this. Two of her aunts were decorators at a local pottery and she would often visit after school, lingering to watch the deft brushstrokes so swiftly and easily executed.

Her first position was as an apprentice enameller and freehand decorator, this was around 1912. For the next seven years she changed her sights regularly, moving from one department to the next, learning as much as she could about every aspect of the pottery industry. At the age of 21 Clarice joined Wilkinson's Pottery to study Lithography, but during tea and lunch breaks Clarice would not join the other girls outside, she preferred to paint; and would use pieces of broken pots from the floor on which to paint her design thoughts. This did not go unnoticed, one of the workshop managers realised that this was no ordinary painter and duly informed his boss. Colley Shorter was a business man through and through, and he recognised talent when he saw it, the result was that Clarice was given a room to herself, and allowed to go into the pot banks to choose shapes that she felt would compliment her designs to the full. Here she developed the first design she ever did, it was named 'Caprice'.



Now with her own studio, she erected curtains inside the room to ward off preying eyes; Colley pushed her hard with this project never once losing enthusiasm for Clarice's work. She spent months putting it all together, and finally the day to reveal months of secrecy and hard work arrived and the travelling salesmen were brought to her studio.

There was shock, horror, politeness and hysterical laughter to welcome Clarice's 160 pieces of new age "jazzy" pottery. Clarice's aim was to reject the Victorian style that dominated the potteries at that time, but only she and Colley had faith. Business generally was slow at that particular time, and so with nothing better to do, four embarrassed travelling salesmen shared the pots between them and set off on the road to try and sell these "gaudy pots" to their customers at shops and department stores. Within two days they were back having sold every single piece of pottery, and as if that was not enough, they all had order books bursting for this new style. Jazzy pottery - "Bizarre" by Clarice Cliff was born and so started a ten-year boom in the pottery industry, the likes of which has never been seen before or since.

Life in the potteries was hard and most times cold. Colley had now bought Newport Pottery which adjoined Wilkinson's, and the whole of Newport was given over to producing 'Bizarre' ware. The factory had three floors, the top floor was for the production of 'Bizarre' ware, the next floor down was exclusively for the production of 'Crocus', the ground floor was the packing shop where all the orders were packed and loaded onto the barges and delivered via the canal system to all parts of England. 'Crocus' was singularly the most popular pattern. This entire floor was run by Ethel Barrow who was the first 'Crocus' girl, having transposed it onto several pieces of pottery after being handed the original design by Clarice. The demand for 'Crocus' was so high, that eventually Ethel only trained the girls how to paint it, there was never enough time to paint it herself. At the height of production there were over twenty girls producing 'Crocus'. Ethel Barrow joined Clarice in 1928 and was still painting 'Crocus' in 1964 when she retired. An intriguing point is that Ethel worked out the dynamics of putting the pattern onto anything, and she discovered that the only perfect way to get the pattern onto the pots, was to paint the item holding it upside down, this ensured that the flower was beautiful and full at the top and wispy thin at the bottom.

The 'Bizarre' shop upstairs was a hive of activity, over sixty girls sitting in rows and each painting in one colour before handing it to the girl next to her, who would then paint in the second colour and so on. There were four boys employed in the 'Bizarre' shop, but they were all outliners, painting in the pattern before it went to the girls for colour. These artists were straight from school and very young. The ever-ingenious Colley decided to place a radio in the workshop. For the workers this meant great fun as nearly every day they could sing along to the popular songs of the time; however, Colley said that it was really to stop the girls chattering and get more work done.

In 1931 the Pottery Gazette announced that Clarice was a pioneer of advanced thought, and assured buyers that her work represented heirlooms of the future. How correct that prediction was. There are salesrooms all over the world selling 'Bizarre'. Clarice's vast legacy of pattern and form has proved her to be one of the most important ceramic designers of the 20th century.

By now it was full steam ahead, and with four trade shows a year, plus the British Industry Fair, Clarice was busier than she could ever have dreamed of, and she was required to produce all new patterns and shapes every twelve weeks for the trade shows. A regular visitor to the British Industries Fair was Queen Mary, and she bought Clarice's wares every year. She particularly liked 'Crocus', and according to Clarice, the Queen always remembered what she had paid the year before. She actually thought 'Bizarre' ware was awful, but on being told how much work it provided for the pottery workers, she immediately bought several dozen bowls in which to put bulbs.

Colley had by now opened up connections internationally, and 'Bizarre' was being shipped to North and South America, Canada, South Africa, Australia and New Zealand.

At the height of all this, the factory was producing eighteen thousand pieces of 'Bizarre' per week. The production was immense and labour intensive. Once painted, the ware was



fired in bottle kilns. These cavernous kilns were first stacked with the saggars containing the ware. They were stacked around the inner walls and upwards, the more delicate items were kept in the middle. A large coal fire was lit underneath to heat up the giant kiln and it took two days to get it to the correct temperature. Temperature testing was done by inserting an iron rod into a slot in the wall. At the correct temperature, the rod would bend in the kiln, and the fire had to be extinguished immediately by throwing the ash from the previous fire on top of it. The kiln then took about sixty hours to cool down enough to allow the fired ware to be recovered.

The flagship range of 'Bizarre' ware was called "Inspiration". This was an extremely difficult range to produce due to the fact that each piece had at least three firings, and the designs were made using different glazes. There is no paint on 'Inspiration' ware, the colours were produced by adding different quantities of lead, and then fired at different temperatures for different lengths of time. These recipes for the glazes were a very well guarded secret and I suspect these secrets were left with the guardian on passing.

By 1936 business was slowing down and with the death of King George V and the looming threat of war, there seemed to be less demand for the bright jazzy combination of colours and shapes. The mood of the nation was changing. Clarice's



Opposite page clockwise from left: The 'Bizarre' advert, Clarice Cliff in the early '30's, 'Crocus Girl' Ethel Barrow painting ware, 'Honolulu' tea set.

This page clockwise from left: The author's collection, Clarice Cliff's rescued pattern books, A collection of Clarice Cliff designs.



Clarice Cliff



response to this was to develop her work toward more subdued colours and more traditional shapes and she dropped the trade name of 'Bizarre'. In the few short 'Bizarre' years, Clarice is credited with designing over three hundred original shapes and over two hundred and seventy original patterns and it is no less astonishing to see that she is responsible for producing some eight and a half million pieces in her career.

In 1940 Clarice and Colley were married in secret and a year passed before they told anyone. Clarice moved to Colley's home called Chetwynd House, and they spent their time travelling the world looking for antiques to add to Colley's already bulging collection. By 1950 the factory was almost at a standstill, Colley tried putting managers in, but he was quite difficult to work with and no one stayed long enough to make any impression. By the end of the 50's they had been made an offer by Roy Midwinter which they accepted, and the factory ran a few more years as Midwinters.

In 1963 Colley died, he was 81 years old. Clarice was devastated, she could not imagine life without Colley. She rarely went out anymore, and virtually became a recluse; the only person she saw was Reg Lamb. He had worked for her since he was a boy. He used to tend the gardens at Chetwynd, fetch groceries, and occasionally he would drive Clarice out into the country. On the 23rd of October 1972 Reg arrived for work. Clarice seemed to be in a sombre mood, so he left her and got on with his duties. At the end of the day he called in to see what was needed for the next day, and he found her asleep in the armchair next to the radio. He tried to wake her, but found that she had gone to join her beloved Colley.

By 1990 Wilkinson's and the 'Bizarre' shop were derelict and dangerous so plans were made to have the two buildings demolished, and the land was sold to a building contractor. No one knew when the demolition work would begin. When the demolition began, the Hanley Museum was contacted to see what could be saved. When the curator arrived, he found that the offices had been cleared first and everything dumped into skips. To make matters worse, it had started to rain. I am happy to say that about seventy percent of the records were saved; this included all the pattern books that Clarice had created, all her original designs, the shape books, order books, and an enormous book that was filled with newspaper cuttings from all over the world where her ware had been sold. Clarice had been very careful with recording things, and it was one person's sole job to cut and paste every article about the pottery.

Towards the end of 1994 the place where so much artistic talent had poured love and colour onto plain pots, thus turning them into treasures of the future, was gone forever, and in its place grew blocks of flats, wiping out all traces of what was one of the most successful potteries that Stoke-on-Trent had ever witnessed.

However, not all was lost, just across the canal, opposite the 'Bizarre' Shop was the shard ruck, the tip where all the broken and reject pottery, as well as the ranges which did not sell, were wheeled over an iron bridge and dumped. Over time, all this broken pottery was covered over with soil, weeds and scrubland. The shard ruck was the only beacon left which was able to shed light on "what used to be", and for years



Clockwise from top left: Working in the factory, The old 'Bizarre' shop, a bottle kiln, Paint box from the 1930's, digging on the shard ruck, Mei Ping Vase in 'Knight Errant' from the Inspiration range.

collectors have been going there to dig for pieces of Clarice's pots. Even today it is amazing to see what turns up. A vessel decorated with a flat cut bunch of flowers was found in 1984, broken but with the pieces all still there. I bought the pieces and had it professionally restored to its former glory, this is an extremely rare item, and there is only one other one known to date. That particular piece had also been restored; I feel that it is more preservation than restoration. Around the same time, I managed to find more shards, which I used to construct a frame around a six-page letter by Clarice.

My other treasure is a display box of some of the original paint brushes used in the 1930's by the 'Bizarre' girls. This is a unique item which was passed down to me. As the new custodian, in time it will go to someone else to look after.

I have no idea what first attracted me to Clarice Cliff pottery - Shapes? Design? Colour? Perhaps all of those. I have been a "Cliffee" for forty-five years now and my passion and enthusiasm for it never falters. I travel internationally and all over South Africa lecturing and even learning more about spreading the talent that was Clarice Cliff. She left behind a legacy of joy in her work which is shared and enjoyed by thousands of collectors worldwide.

Ricki Gray was a professional ice skater, having competed in several World Championships and appearing in ice shows around the world. He is also an illusionist, and his biggest thrill was to perform by Royal Command for Her Majesty Queen Elizabeth II and His Royal Highness the Duke of Edinburgh. Ricki is now retired, but busier than ever as the President of the South African Magical Society.

Recommended reading:
 "Clarice Cliff" by Will Farmer on Shire Books, #590, ISBN 13:978 0 74780 774 2.
 "Art of Bizarre" by Len Griffin. Pavilion Books, ISBN 1 86205 219 0.
 Clarice Cliff Collectors Club at <https://www.claricecliff.com>
 Ricki Gray available for any questions on magic@global.co.za

Ricki expresses his most grateful thanks to Peggy Wilson in London, Terry Abbotts in Stoke-on-Trent, Len Griffin in Portugal, the Clarice Cliff Collectors Club UK and Will Farmer from Fielding's Auctioneers. Without their constant support, this article would not have been possible.



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An exciting array of Southern African potters and ceramic artists, both rural and urban, including Lisa Liebermann, are showcased at Liebermann Gallery. The Gallery is located in the historic Gas Works, close to the trendy Melville shopping area.

Liebermann Pottery in Johannesburg has an extensive range of traditional handmade cottage tableware, dinnerware and ceramic picture tiles, brilliantly-coloured contemporary garden planters and vases, with their distinctive Liebermann ambience. For the Bonsai enthusiast, the Liebermann Gallery has the largest selection of planters on the continent.

Our Cape Town gallery is situated on an old Cape farm, on Kommetjie Main Road, near Kommetjie on the Cape Peninsula.



Anton van der Merwe

15th June 1950 - 12th March 2016

Article by John Steele
Photographs by John Steele, Ronnie Watt and
Carrie van de Langenberg

Anton passed away at home, at Starways Arts in Hogsback, after a many-month battle with cancer. His physical presence is sorely missed by immediate family of life-partner Gwyneth Lloyd, daughter Vale, and sons Eliot, Pearce, along with their extended family, as well as many artists, friends, and collectors throughout Southern Africa and abroad. His thoughtful, creative ebullience and towering visual arts presence - as potter, painter, and owner builder - has immeasurably enriched many lives these past decades, and left a huge legacy in this sector. May his way of living and visual arts legacy continue to inspire others for generations to come.

"Wherever he is now it is a place enriched by his presence. As was the place where he was, and to those who knew just how remarkable he was. Well he still is within that special eternal timelessness and we already are and will continue to be better for having known him. To me he epitomised goodness".

Steve Shapiro's "Haiku for Anton"

Afro-Oriental studio ceramics traditions in South Africa, with particular reference to Anton van der Merwe

The article below goes some way towards at least partly contextualizing Anton van der Merwe's ceramics praxis. It is an abridged and revised version of a paper presented at Zing De Jingo Ceramic Institute, Yixing, China in 2015, and subsequently published in the 2015 South African Journal of Art History 30(2): 129-138.

Growing awareness of ancient Chinese Song and Yuan ceramics, amongst other Oriental traditions, by people with western connections such as Bernard Leach and Michael Cardew, in conjunction with influences from Japanese associates such as Soyetsu Yanagi, Kenkichi Tomimoto, and Shoji Hamada, (Harrod 2012, Leach 1976) has had many consequences. It spread a consciousness idealizing self-sufficient pottery studios where potters were in touch with all aspects of creating utilityware, largely from local materials for local use. Out of this emerged an Anglo-Oriental ceramic philosophy of form and practice, associated mainly with hand-made high temperature reduction fired ceramics. These ideas spread to South Africa in the late 1950s, and by the early 1960s local studios were being established along these lines. This studio ceramics movement grew exponentially in South Africa, initiating a phase of Afro-Oriental ceramics that remains a powerful way of life and visual arts influence. This paper seeks to explore aspects of Afro-Oriental studio ceramics in South Africa, with particular reference to the Leach/Hamada/Cardew to Rabinowitz, and Van der Merwe lineage.

Ceramic traditions worldwide have influenced trends in materials usage, form and practice, thereby asserting situatedness of specific viewpoints and expressing singularities of experience, imbued with emplaced meaning arising from those heritages. There is a long history of implementation of some Oriental ethos embodied in what is becoming known as the Afro-Oriental studio ceramics lineage in Southern Africa. This is such a strong movement in South Africa, that in 2014 an exhibition dedicated to the works of 17 master potters creating ceramics in this mode was held at the prestigious Rust-en-Vrede Gallery in Durbanville. This exhibition featured works by Anton van der Merwe, Graham Bolland, Yogi de Beer, Paul de Jongh, John Ellis, Christo Giles, Ian Glenny, Digby Hoets, Nico Liebenberg, Garth Meyer, Chris Patton, Lindsay Scott, Steve Shapiro, David Schlapobersky & Felicity Potter, Andrew Walford, and David Walters.

A concurrent exhibition of works, in the adjacent Clay Museum, by early South African Anglo-Oriental exponents Bryan Haden (1930 -), Esias Bosch (1923 - 2010), Tim Morris (1941 - 1990) and Hyme Rabinowitz (1920 - 2009) (<http://www.rust-en-vrede.com/anglo-oriental/>, retrieved on 28th February 2014), ably served to encapsulate and display a cross-section of works created by most of the main potters of this tradition into one large show.

Ceramics by these 21 South African potters were brought together into a comprehensive exhibition because, in unique ways, they have worked in an Anglo-Oriental tradition that has become transformed into a local Afro-Oriental blend,



usually based on the following main characteristics: Their ceramics are usually - but not invariably - subtly glazed, minimally decorated high temperature reduction fired utilityware, with an emphasis on understated but quality form (Watt 2012: 13). Other factors include that "materials were ... [sometimes] sourced and blended by the potter, and forms were [mostly] achieved through repetitive throwing ... and appreciation of the intrinsic qualities of a pot [usually] came via its utilitarian value" (Watt 2012: 13).

Emergence of Afro-Oriental ceramics traditions in South Africa
The first studio potters to properly establish themselves in South Africa as re-interpreters of Anglo-Oriental principles were Esias Bosch, Hyme Rabinowitz and Bryan Haden, all of whom were influenced by Leach and Hamada, as well as by differing contact occasions with British studio potters Cardew (Harrod 2012), Finch, Harry Davis and Kenneth Quick (Watt 2012: 13), amongst others. Bosch, Rabinowitz and Haden set up their final studios - making high temperature reduction-fired stoneware and porcelain initially in wood fired kilns - respectively in White River in 1961, Cape Town in 1962, and Gordon's Bay in 1966 (Watt 2012: 13; and Watt <http://www.artatworktoday.com/the-artists/esias-bosch/> as

- Afro-Oriental Man

well as <http://www.artatworktoday.com/the-artists/bryan-haden/>, retrieved on 1st March 2015; De Clerk 2000: 15).

To the influential threesome of Bosch, Rabinowitz and Haden must be added Tim Morris (1941-1990) and Andrew Walford (1942-) as being amongst the founding fathers of re-interpretation of Anglo-Oriental principles in South African studio ceramics. They had both met with Hamada (Watt 2012: 13), on different occasions, while abroad. Tim Morris also came into encouraging contact with Rabinowitz in 1965 (Watt <http://www.artatworktoday.com/the-artists/tim-morris/>, retrieved on 4th March 2015) and eventually set up his Ngwenya Studio in Muldersdrift in 1970. Walford had built his studio at Shongweni in 1968 (Wright 2009: 40) on a hilltop site overlooking the Shongweni dam and a valley "dotted with thornscrub, strelitzia and acacia trees, with a steep koppie rising straight out of the landscape" (Basckin in Wright 2009: 7). Of these Big Five South African pioneer studio potters, it is only Walford who is still actively creating and exhibiting his high temperature reduction oil-fired ceramics. He recently, for example, exhibited in 2012 with Phil Rogers in Oxford, and also won a Gold award for a teabowl at the 2012 Mungyeong Chasabal Festival in South Korea, and exhibited there again in 2013 (Walford 2013: 17).

My own experience of Walford's way of working is that he brings a quiet, meditative confidence, underpinned by a wry sense of humour, to all clayworking tasks on hand, be they clay collection and preparation, throwing on a largely self-designed wheel, decorating with oxides and self-made glazes, and firing in a self-built kiln, through to unpacking the kiln, then marketing. When I first met him at his Shongweni studio in 1989 he commented, while watching me throwing, that I should stay calm and work slowly: sound advice which I have heard resonating throughout the intervening decades. All elements of his studio practice are under his personal control, underpinned by an ethos that combines quick and direct throwing and turning methods with rapid yet finely nuanced brushwork decoration motifs that, for example, "combine the carp and bamboo motifs of Japan with botanical references to Africa, his home" (Basckin in Wright 2009: 7). Furthermore, Baskin (In Wright 2009: 7) has observed that "while Leach and Hamada constructed the Anglo-Oriental tradition, Walford has invented a synthesis that is uniquely his own, in which elements of Far Eastern ceramic production methods and decoration, meld serenely with the natural presences of Southern Africa". This sentiment is expressed most clearly by Walford himself, who said that his works "are decorated with gigantic Japanese brushes and often include splodges of indigenous wood ash glaze and evanescent celadons or Chinese chuns which change with variations in light and season, echoing the ever changing light on the sandstone crags and fields of burnt sugar cane surrounding... [my] workplace. The natural colours on the pots are reminiscent of reflecting afternoon sun and shadows on the cliffs rising steeply next to my home" (<http://www.studiopottery.co.uk/profile/Andrew/Walford>, retrieved on 4th March 2015).

The Big Five pioneer South African studio potters continually worked towards re-interpretations of what had come before, finding out about local raw materials, and figuring out methods and techniques suitable for local conditions. Many of the mingei tenets remained as grounding philosophy, yet "South African potters specifically identified themselves with South Africa, and Africa, and expressed that identity in generous visual and tactile experiences springing from a reference world with a unique physical environment and a multi-cultural footprint" (Watt: Opening address on 11th November 2014). These pioneer potters thus "distilled what came before, subtracting and adding" to the "ways in which they developed their materials, techniques, forms and decorations and firing styles, thereby resulting in a distinct South African identity and visual vocabulary" (Watt: Opening address on 11th November 2014, citing Ian Calder). Of these Big Five pioneer potters, it is Rabinowitz who has had the most significant influence on the lifestyle and work of Anton van der Merwe (Steele 2014a and b). Van der Merwe met good friends

Clockwise top to bottom:

Ware produced by:

Tim Morris

Esias Bosch

Hyme Rabinowitz

Bryan Haden

Andrew Walford



Rabinowitz and Bosch in 1976 at a Potter's Association workshop in Cape Town. From that day onwards Rabinowitz became an "unobtrusive mentor, suggesting places to sell, making comments, instinctively understanding next steps, including the design for the woodfired kiln which is currently in use" at Starways Arts, in Hogsback, Eastern Cape (Van der Merwe interview 5th November 2013). This relationship strikes a chord for me. When I first met Rabinowitz in about 1979 at his Eagle's Nest studio he was immediately ready to share technical information, and advised me to welcome repetitive tasks as a means to connecting with my intuition, and to always keep shapes and glazes simple.

Other factors to have influenced Van der Merwe include Rabinowitz's preference for a semi-open air studio in a country setting, and his "signature style ... [which] features mainly functional domestic ware, mostly thrown on a [kick] wheel and [finished] in high fired reduction glazes with ... nature based or abstract [brushed or poured] decorative designs" (Ann Marais in comments on the Hyme Rabinowitz 86th Birthday Retrospective Exhibition at the Clay Museum, Cape Town, in 2006). In an interview with Gail de Klerk (2000: 15) Rabinowitz said that he likes "to ladle one glaze over the other which creates interesting abstract patterns", and that in every firing he includes some "test glazes" which reflect his lifelong quest to experiment and find new effects.

Anton van der Merwe internalized these and other influences, re-interpreting aspects of Afro-Oriental traditions in unique ways that led to the establishment, since 1992, of a self-built semi-enclosed studio in the rural area of Hogsback. During the intervening years he developed powerful throwing and glazing characteristics which were brought to fruition in his high temperature woodburn reduction-fired ceramics. In the early days at Starways there was no electricity, so he started out on a kick wheel and fired in a gas kiln. Now, through a process of slow growth, the studio incorporates two electric wheels and encompasses about 200 square metres of mostly enclosed space, and glaze firings are conducted in a two firebox downdraft 40 cubic foot woodburn kiln with a huge nine meter tall chimney, which facilitates excellent draught.

Playing with fire

Van der Merwe's utility ware was usually rapidly thrown using very coarse clay that is quite short because of the need for stand-up strength in the kiln. Handles and other functional additions grew organically from the forms, and did not dominate. As observed in a review (Steele 2014c) of his 2013 "Changing lifestyles" exhibition, Van der Merwe's works often reveal an architectural quality that simultaneously urges pleasure both in use and as an item for contemplation. His works also convey a sense of having been created under circumstances recommended by William Morris, who believed that "good and beautiful art could only come through joyful labour" (Stevens 2008: 100). His shapes reveal strong design elements composed of multiple features which frequently reference and relate to softnesses and roundnesses apparent in the human form, while also staying true to a utility ware principle that such items be functionally efficient in domestic and other settings. His forms are usually well balanced, quite flat, or upright and stable, with a clear centre of gravity, without extraneous embellishments and appendages. This structural style is in some-ways a requirement for high temperature Cone 12 woodburn because the works are fired to the cusp

of clay body warpage. He also pushed the glazes deeply into liquidity and flow, usually way past the point where they merely melt and adhere to the clay body. One can see and feel that excessive melt of body and glazes are usually only a few short moments away. In fact, one of the defining characteristics of Van der Merwe's re-interpretation of Afro-Oriental ethos was his encouragement of sometimes extraordinarily beautiful torrential and cascading glaze flow, often contrasted with bare clay that has been toasted by licking flames, thereby capitalizing on evidence of solid-fuel firing heat-work achieved. Wood ash in some of the glazes, and also arising during the firing process itself, became incorporated into the clay body and glazes, creating random flashes of colour and texture.

Like Rabinowitz, Hamada, and many other potters before them, van der Merwe enjoyed ladling, splashing and layering glazes, thereby achieving abstract colour zones that break away as well as blend and yield back into each other. When on their own, or combined with areas of deft brushwork or engravings usually inspired by interpretations of the natural environment, these sometimes riotously colourful parts stand out as purely exuberant celebrations of metal oxides and other earthy materials combining to create unprecedented ceramic surfaces.

As was seen in the "Changing lifestyles" (Steele 2014c) exhibition in East London, Van der Merwe also managed to achieve silky, fat, white glazes, as well as deep bluish chuns, vibrant copper reds, gentle greenish celadons, and glowing black/deep brown tenmokus. He sought out interplays between darkly strong iron tones and sharper, more brilliant colours achievable with copper, sometimes mediated by cobalt blue and other oxide colours, such as strong green from chrome. My favourites are his "forest vases", which are mainly fairly simple upright shapes that were altered while wet. These surface manipulations serve to highlight, amongst other features, the delightful qualities of soft malleability and on-the-brink-of-collapse characteristics of wet clay just prior to being taken off the wheel. The pushings and pullings exerted on these vessels reveal tool marks and surfaces that juxtapose spaces and angles in unusual ways, and create channels for glazes to accumulate and eventually run down.

Anton van der Merwe's daughter, Vale literally grew up inside her father's various ceramics studios in Cape Town, and Gauteng. Despite this familiarity with clay she barely handled the medium for more than a decade after moving to Italy to complete her schooling and engage with tertiary education, partly in the field of History of Art. Upon her return to South Africa in 2008 she began working with clay at Starways Arts both as a way of life and means of earning an income (Steele, 2015: 48). Vale van der Merwe takes delight in the Afro-Oriental principles of being part of processes that include sourcing and preparation of own clay, and rates the value of repetition throwing of utility ware very highly, and revels in high temperature woodburn and the qualities that this reduction firing method impart to the ceramics. She is, in turn, nonetheless re-interpreting Anton's Afro-Oriental legacies, and is also actively engaged in handbuilding of items such as large floor vases, washbasins, and conceptual sculptures such as were featured in the 2011 "Lost Forest" exhibition (Steele, 2015: 53). Furthermore, she is

Hyme Rabinowitz and Anton van der Merwe



actively engaged in handbuilding of items such as large floor vases, washbasins, and conceptual sculptures such as were featured in the 2011 "Lost Forest" exhibition (Steele, 2015: 53). Furthermore, she is leaning towards simplicity of single-tone glazing contrasted with unglazed surfaces, thereby contributing to the establishment of her own identity within this vast ever-changing field of Afro-Oriental ceramics in South Africa.

"I am sure that there are many others who join me in treasuring Anton's visual arts legacy, and we wholeheartedly wish Gwyneth, Vale and close family, as well as others who work with them, all strength and clarity of vision towards building on the creative energies already in place at Starways Arts".

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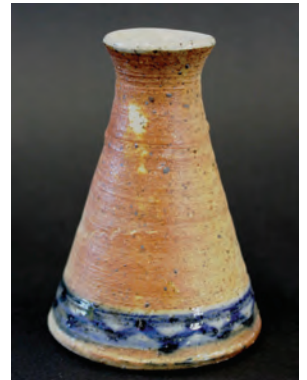
John Steele first worked with clay as a studio potter in Rhodes Village in the Witteberge Mountains of the Eastern Cape in the 1970s, and then as a pottery manager in Mithatha, prior to taking up his present post as Senior Lecturer in the Visual Art Department at Walter Sisulu University in East London, South Africa.

Opposite page:

Ware produced by Anton van der Merwe

Right:

Ware produced by Vale van der Merwe



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Stellenbosch Woordfees Ceramic Exhibition 2016

Those living in, or visiting, the Cape Province in March 2016 were party to a real feast of art in all its guises at the University of Stellenbosch's Woordfees. This year, artist Alex Hamilton was asked to curate a total of 16 visual art exhibitions for the program over the period of two weeks. Alex is well known for his enthusiasm, energy and his willingness to look at the lesser known and 'out of the box' artists. The exhibitions occupied a number of buildings, within walking distance of one another, in the town. The centre piece took the form of an exhibition by Johannesburg artist Mary Sibande, however there were many very interesting, beautiful and occasionally shocking pieces by the 60 odd artists on the show. It was very gratifying to find ceramics so well represented and taking over the entrance of the Hofmeyer Hall where many of the one man shows took place.

A total of 19 ceramic artists took part in a ceramic exhibition entitled 'Gebak':- Alessandro Pappada; Andile Dyalvane; Ceramic Matters; Clementina van der Walt; Christina Bryer; Dianne Heesom-Green; Hennie Meyer; Ian Garrett; Joan Hoffman; John Newdigate; Katherine Glenday; Laura du Toit; Lisa Firer; Margaret Woermann; Nina Shand; Nkosiko Vulangengqele (Art in the Forest); Paul de Jongh; Ralph Johnson and Theo Kleynhans.

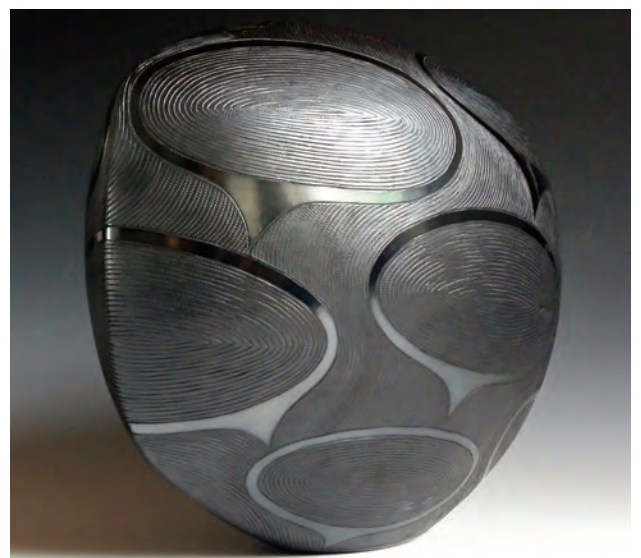
Hennie Meyer was the guest curator of the ceramic section under the Afrikaans title 'Gebak'. This title intentionally can be read in several ways: - 'Gebak' snw. Kossoort wat gebak is - veral lekkernye soos koek, tert, ens. (Translated into English (noun) as baked goods, especially cakes, tarts etc.) 'Gebak' ww (baked verb). Deur verhitting hard maak: die kleistene word gebak (translated as fired, as in clay). This title made it possible to tackle the output in both conventional and non-conventional ways. Meyer made a clear decision from the onset that he wanted work to play on both meanings and enlisted specific artists who have perfected their area of expertise to execute certain art pieces. He wanted to show clay off in all its splendour and complexity.

Christina Bryer was chosen to show off her luminous, transparent plate forms. These were placed upstairs against the windows of this historic hall. The exquisite and sometimes surprisingly complex bone structure of her plates became evident and they came to life in a way never seen before.

Ralph Johnson was invited to make a substantial bowl with a volcanic glaze, seldom appreciated or seen beyond ceramic circles. Ian Garrett was enlisted to make 'Colony', one of his new burnished coiled forms, incised with the subtle mussel shell impressions. Next to it was a plate with 2 white dogs on one side, back to back with a large French Poodle on the other side. The entire plate, along with the inhabitants, were glazed overall in a shiny white with a message in black on the plate stating 'The Lonely Years, SA 1948-1994' - a striking depiction of South Africa's years of isolation during the Apartheid era. The versatility of clay as a fine art material couldn't have been more obvious. This piece was made by Margaret Woermann, an artist who is never afraid to push the boundaries in ceramics. It was wonderful to see her bold yellow prize cups at the entrance of the old church building and Gebak exhibition too, creating the feeling that you had perhaps erroneously entered a church bazaar rather than an art exhibition. Not totally obvious to the viewer, the cups are found objects that have been deliberately covered in clay, glazed and put onto handmade clay pedestals. This is an artist who has used clay without restrictive reverence and has expressed her concept in a monumental and profound way.

David Walter's installation entitled 'Job Job' caused a stir on the opening night. At the back of his display of pink Agate Ware plates, were cupcakes to match. Several guests were seen to squeeze the cupcakes to see if they too were made of clay! It was very much in keeping with the Church Bazaar feeling created alongside Woermann's Prize Cups.

Also near the entrance was one of Laura du Toit's wonderful red pots, which was enhanced by its placement in front of a huge photo she had taken of a red hot bung hole entitled 'Die Loergat'. This too was a specific request by the curator, and added to the overall success of the show.





Possibly the most astounding piece on the exhibition, and probably the most successful in terms of the brief, was Ceramic Matters' 'Let them eat cake'. Asked by Meyer to make a large cake stand for the entrance, Anthony Harris and Gerhard Swart excelled themselves in constructing the most incredible 'over the top' statement of excess. The top resembled a tiered wedding cake, with three traditional little figurines of the married couple on top (a conventional heterosexual couple, along with 2 same-sex couples). Spilling down the tiers were many amazing and seemingly disparate items such as a frozen chicken, figurines carrying enormous asparagus, a caterpillar, a large dead fish, bent items such as plates and cutlery 'dripping' down the sides. Most of the items were glazed white, but a few items, such as the Axe, were highlighted in a dark mossy green glaze with a turquoise and white edging, and served to keep the eye moving and discovering the next incredible item. The technical expertise needed to put this piece together is formidable and it could stand alongside anything seen on the International ceramic market.

Interestingly, Meyer opted to make a note of the Orton Cone number and the firing temperature along with title and name of artist beside each art work. Educating the public in ceramic language was a special touch considering it was held within an academic environment. A number of melted pyrometric cones were placed alongside some artworks, adding extra drama to the scene. The soda fired and wood fired work of Paul de Jongh and Nina Shand became interesting still life tableaus displayed on well-worn kiln shelves.

Other pieces that showed the diversity of form that clay can emulate, were John Newdigate's 'Crinkle Bowl'; Lisa Firer's 'Soft Pot in Blue' which used the construction as part of the decorative feature with its folds and cuts both inside and outside of the pot. Clementina van der Walt once more stepped up to the plate with her wonderful gestural vases in Black Earthenware clay with brightly coloured underglazes bearing titles such as 'Dervish Dancer', and 'Remember'. Her work remains fresh as she is always reinventing herself while revisiting a well-known form.

Theo Kleynhans' series 'Tert en Koek reeks' in mainly pink, black and gold was perhaps one of the most creative statements on the show. Kleynhans pushed the boundaries as he broke and intermingled the 'Terte' with the 'Tarts' in deconstructed wall plates. There was a spontaneity and playful quality to the pieces yet they showed real sophistication too.

Hennie Meyer's 'Earthgrid' was a technical masterpiece. A circle was made using black clay contrasting with shades of blue featuring strongly on the base, and to a lesser degree as the structure neared the top. Black string made connections between the sides of the grid and spoke of the general interconnectedness of life.

Katherine Glenday's conceptual 'Candle to Time' was the centre piece upstairs. This technically complex installation was the subject of much discussion and consisted of a number of porcelain bowls which seemed to be at various stages of disintegrating, dripping and melting. A Perspex mount protected the pots and allowed for the addition of a 'Boesman's Kers' plant in the installation.

In another part of Hofmeyer Hall, an exhibition entitled 'Binne/Buite' (Inside/Outside) showed the ceramic work of Catherine Brennon. The invitation was to explore the architecture of Stellenbosch, particularly the Cape Dutch gable. Using her signature Dream Boxes as her canvas, the artist deconstructed a Cape Dutch House (Morkel House) and placed references to the blue and white VOC ceramics alongside a slab covered with German writing about Stellenbosch



Opposite Page:

Clementina van der Walt: 'Remember'

Theo Kleynhans: 'Tert en Koek' Series

Laura du Toit: 'Glow'

Ian Garrett: 'Colony'

This Page:

Top Ceramic Matters: 'Let them eat cake'

Ralph Johnson: Volcanic textured bowl

EXHIBITION

and a family tree. In researching the topic, Brennon discovered that her Great, Great Grandfather had owned Morkel house for a period of 60 years. This resulted in a shift in perception and made the exhibition decidedly personal. Inside (Binne) the Dream Box there were a number of items such as a letter dated 1786, some rusted keys, a pair of ancient glasses along with family photographs. In another work, a group of 3 boxes linked together to show a gabled house on one side, and a VOC blue and white glazed plate on the other side. This was in acknowledgment of the huge part the Dutch East India Company played in creating the unique social structure of this country. In addition to the gabled houses were two 'Shack' Dream Boxes. These were placed either side of a smaller gabled house and stood in the alley way outside the glass encased room - making a strong, if not totally intended, political statement. We all have dreams! (See EXPOSURE page)

Perhaps the most exciting and somewhat reassuring feature of the art exhibition at Hofmeyer Hall was to see ceramics being displayed as part of the whole art scene rather than pushed aside to a separate and lesser venue. In many ways it confirms the phenomenon that Garth Clark referred to in one of his recent CFile newsletters. To quote "the floodgates are opening for ceramic art to enter the art market with a capital M". It is good to know that this movement is well on the way within the South African art market too. Sales were excellent and the exhibition was very well received, with Hennie Meyer being nominated for a WoordTROFees award for his curatorship.

*Catherine Brennon holds a B.Tech Ceramics Degree and works as a full time artist in Hermanus, Western Cape.
www.overbergstudio.co.za*

From the top:

David Walters: 'Joob Joob'

Paul de Jongh & Nina Shand: Wood-fired cooking ovals glazed with natural fly ash

Katherine Glenday: 'Candle to Time'



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2016 COROBRIK NATIONAL CERAMICS BIENNALE

For forty-four years Ceramics Southern Africa has been providing its members with opportunities to show their work on various types of exhibitions throughout the country.

From its inception in 1972, when it was familiarly known as APSA (Association of Potters of Southern Africa), it has grown in stature and reputation to an organisation which, today, is recognised by and affiliated to similar organisations in all parts of the world. Individual members regularly exhibit their work on the international stage and ceramic artists from other countries are eager to visit here.

The ultimate showcase for our members' work is the National Exhibition, which takes place every two years in either Cape Town, Pretoria or Johannesburg.

This prestigious event, which will be known as the 2016 Corobrik National Ceramics Biennale, will be held at the University of Johannesburg at the beginning of November 2016.

Our generous sponsors, Corobrik, have once again provided the necessary funding to enable us to mount an exhibition worthy of their name and to make suitable awards to the makers of the winning pieces. An exhibition of this calibre does not appear overnight in a gallery - it requires serious organisation and careful budgeting and will be the result of many months of planning.

The work will spotlight and honour a broad spectrum of work, from the traditional to the contemporary, representing all that is exhilarating and captivating being produced by CSA members from all parts of South Africa and Namibia. From established, recognised artists who have won awards in the past to artists who are entering for the first time, as well as the Fellows of Ceramics SA, who have been recognised for their contributions to ceramics - all will find their work on show for the discerning art public to enjoy and add to their collections.

Every type of clay and technique will be represented, including the hand built, wheel thrown and slip cast, in materials as diverse as earthenware, stoneware, porcelain and bone china.

All the work will be selected from photographic images in August to September, by a panel of three knowledgeable and experienced selectors. A qualification for entry is membership of CSA and having been selected for at least one Regional Exhibition prior to the National.

The Award judge for the Biennale will be the renowned British ceramist, Sasha Wardell, who is well known for her pioneering approach in moving forward the traditional process of bone china production. She is a Fellow of the Craft Potters Association of Great Britain and has won a number of major international ceramic awards. She has an impressive reputation as a teacher and will be travelling to all the CSA regions to share her knowledge during workshops.

In the past the National Exhibitions have been an amazing stepping stone for the careers of so many of our members, who have gone on to find international acclaim.

This is your opportunity to add your name to that list. Plan now for the work you will submit and be prepared in good time with your photographs and entry forms (details will be supplied through the Regions).



2016 Call for Entry

Entry forms will be available for online completion through the CSA website.

15 August to 16 September 2016:

Online submission of entries and images

30 September	Notification of selected entries
2 November	Delivery of work to University of Johannesburg Art Gallery - Kingsway Campus, Auckland Park, Johannesburg
9 November @ 6pm	Opening and Awards Function

Sasha Wardell Workshops

12 November	Gauteng - Johannesburg
16 November	Free State - Bloemfontein
19 November	Kwa-Zulu Natal - Durban
23 November	Eastern Cape - Port Elizabeth
26 November	Western Cape - Cape Town
30 November	Namibia - Windhoek



Jerice Doeg
National Council Chair



An introduction to photographing ceramics

Article by Nina Joubert
Photographs by Nina Joubert

"...if the photograph gives credence to one frame of reference, so it makes invisible, indeed discards, everything which surrounds the chosen subject at the moment of taking the image. We can, as it were, never go outside the frame of the photograph. In that, at least, it has absolute control. And just as the photograph cuts into the space of the subject, so it alters the scale of that which it records. Invariably it reflects the world it observes..." Graham Clarke

Contemplating the labour intensive, costly process involved in conceptualizing and producing a ceramic object, photographing the completed object is sometimes the activity that is given the least amount of devotion. This however has such an important outcome - in many instances digital submission to exhibitions is required and work is to be selected on the basis of the quality of the digital presentation (a crucial step in the production).

Careful consideration is required in respect of preparatory work by formulating a desired preconceived outcome, sketching an approximate composition, and visualising the desired lighting effect required to enhance the object. You can discover your own language by calling the viewer's attention to a specific place within the photograph, to be achieved through composition, lighting, and also the use of focus.

Cameras:

The Camera & Imaging Products Association in 2013 showed a 36 percent decline in digital camera sales while it has been reported that smartphone sales was increasing by 38 percent during the same year. While the average consumer is obsessed with MP (Mega Pixel) count, the importance however is to pay attention to the sensor size (amount of light the device can capture, allowing for greater detail and image accuracy). The larger sensors on most compact cameras and DSLR cameras allow for better image quality in low light situations.

Astounding results can be achieved with the use of cellphone cameras - it is however, crucial to understand how to use your device to achieve optimal quality.

Depending on your phone and also on the camera application that you are utilizing, you will be able to adjust the camera settings. Change the image quality to 100% JPEG and the picture size to the largest. Although low resolution would be preferred for MMS purposes, it will not be sufficient for print. Avoid using digital zoom; it will decrease the quality of your image.

Be sure to manually change your compact camera settings to 100 ISO. An increased ISO will cause a grainier image quality. Furthermore, always "custom white balance" (making use of a Grey-card, Spyderchecker or ExpoCap White Balance Filter) to avoid a colour cast. Various methods can be applied in order to custom white balance, for instance place either a Grey-card or Spyderchecker in front of the object within the preferred lighting set up. Photograph the arrangement with the desired light and photo set up. Remove the Spyderchecker or Grey-card from the photograph without altering the lighting setup thereafter. Continue photographing the object.

The Grey-card / Spyderchecker acts as a neutral point within the image allowing you to accurately correct the colour setting in Photoshop or alternative post production editing software. The ExpoCap White Balance Filter however allows the photographer to immediately correct the white balance during the photo shoot, applying this to each and every image thereafter. If applied correctly then no post production editing should be required to correct the image colour.

Depth of field is a rather crucial aspect to understand when photographing objects. Depth of field impacts the total area of your object which will be in or out of focus. Limited focus might be preferred to place emphasis on a specific point, but will not produce the desired outcome to show the entire product. Aperture settings (how wide or narrow the lens opens to allow light through) control the depth of field; a small aperture for instance f11, f16 or f22 will result in more of the image being in focus while a wider aperture for instance f1.4, f2.8, f5.6, will create limited / selective focus. A relatively simple alternative is to photograph your work from further away; this will keep a larger area of the object in focus.

(Tip: Purchase external iPhone & Android lenses. Download a camera application. Choose the highest image quality setting for cellphone cameras - download your images onto your computer, edit and save your files before emailing to publications. Most importantly - do not photograph with a cellphone in low light!)

Lighting:

Utilizing natural or artificial lighting (e.g. daylight, flash, and or tungsten), composition, and the image quality are some of the points to pay attention to. Lighting can start with the most basic approach, such as making use of natural light, including reflectors, to sophisticated arrangements using artificial light sources such as flash and or tungsten lights. As a novice start with a simplified lighting arrangement - introduce one light source and add reflectors to mold the reflected light around your ceramic object.

It is normally advised not to mix light sources, example tungsten (3200K) with domestic globes (2500-2900K) and daylight (varying depending on the time of day) as each one of these light sources have different colour temperatures (degrees Kelvin - K) and calibrating the mixed light sources will cause a colour cast.



Above left: A "Spyderchecker type card and a grey card to set white balance or a colour within your work. These can easily be made from a piece of white card and different paint sample cards from the hardware store.

Above right: A large diffuser box to photograph work outside in good light. Use voile and plastic piping to construct. Make an infinity table with a large white piece of paper or stiff fabric (no folds). The tripod with flexible legs (GorillaPod) can be attached to the front of the diffuser box. This diffuser box can be easily assembled and disassembled.

Basic Equipment Requirements:

- Camera (cellphone camera, compact camera or DSLR)
- A1, A0 size paper - or larger (preferably black or white)
- Portable light box (e.g. SOOC Studio all-in-one portable light box, Phottix Photo Light Tent Cube Softbox or Lastolite ePhotomaker) OR
- Portable light table (e.g. Kaiser Easy-Fit Shooting Table or Manfrotto Still Life Shooting Table) OR
- Make your own from Voile and plastic piping
- Tripod for Mobile phones (e.g. Joby GorillaPod, Spiderpodium or Joby Tripod for DSLR (Manfrotto))
- Reflector -Purchased or homemade (e.g. Godox 5-in-1 Collapsible Reflector or Lastolite Circular reflector silver / white)
- White balance apparatuses (e.g. Grey-card, Spyderchecker or ExpoCap White Balance Filter)

(Tip: equipment can be purchased from www.orms.co.za or rented from PhotoHire).

Portable home Studio Set-up:

- Position an A1 or A0 size black or white paper into an infinity curve, while resting on a tabletop. This will provide a clean, uncluttered backdrop for your photograph (avoid using wrinkled material as a backdrop).
- Place the ceramic object on the infinity curve.
- Utilize available window light as the main light source. Do not use harsh light - a diffuser would be recommended to soften the light.
- Make use of reflector boards (white, silver, black or a variety of mirrors) to bounce the available natural light. Black boards can be used to absorb the light, creating depth within the object.
- Use a small aperture (e.g. f16) to get maximum depth of field.
- Crop the image with sufficient space around. Magazines or publications could specifically require extra space so that they can further crop the image to their layout specifications.
- Set the white balance before you start with the photo shoot. Using either a Grey-card, Spyderchecker or ExpoCap White Balance Filter. The white balance only needs to be set in the beginning of each photo shoot. Different lights or photographing at different times of the day using natural light will change the white balance and therefore it will need to be reset.

Basic Photo Editing Guidelines:

- Download your images, whether they were photographed on a cellphone, compact camera, or DSLR. This process will allow you to file your work and to save it in clearly labeled files.
- Make use of either Photoshop, Lightroom or the editing software provided when you purchased your camera.
- Images can be straightened in postproduction and is especially a great tool to correct an unpleasant composition.
- Auto adjust can sometimes cause more damage to your image and will not allow the operator the freedom to alter highlight and shadow areas, crucial to your postproduction. Instead make use of adjustment layers (or levels) which will give you the freedom to control these sliders.
- Adjust the white balance: The Grey Card used in your first photograph will allow for a neutral point within your photograph. Correct the colour using the first image and apply these actions to the remainder of the images photographed in the same light. (<http://lightroomkillertips.com/using-grey-card-setting-white-balance-lightroom/>)
- Rename and label your files appropriately with the name, surname, year, and title of the work.

Most publications, exhibitions, and online competitions will specify their requirements - normally images should be emailed as jpg files, without any compression, minimum of 200 to 300dpi, and a specific file size. Images cannot be increased in size (without losing image quality) but can however be decreased in size. Therefore it is important to photograph in the largest mode and then resize to the appropriate format and size.



Above: Using a mirror to cast more light on an object. In this photograph, the cracks in the slip were emphasised by the light from the mirror while the shadows within the cracks became more dramatic.



A black sheet of paper (or fabric) can be used to take the glare off a glazed object. In this case it accented the left hand edge, which would otherwise have been lost due to the high gloss object. The diffuser also improved the glare on the object.

This diffuser was constructed from a vehicle window shade. The dark fabric was removed and the frame was covered with Vilene. A similar one can be made from black fabric as well as highly reflective silver fabric for different purposes. These can be easily folded up and stored. Tin foil wrapped around a tray can also be used.



Above left & right: These images were photographed using a home studio setup with an infinity table made from a sheet of white paper. Natural light was the only available light source. The image on the left was photographed outdoors with a flash (in diffused natural light). The image on the right was photographed indoors with window light and no flash.



KNOWLEDGE

Ansel Adams, the founder of the Zone System said, "There are no rules for good photographs, there are only good photographs." It is sometimes the fear of the unknown that prohibits us from exploring the possibilities.

Nina Joubert has an extensive University Teaching history, specializing in Photography. She completed her M-Tech titled "Decoding the notion of a constructed identity within an autobiographical picture narrative", while her B-tech focused on Astronomical Photography at Boyden Observatory (Bloemfontein). Joubert has presented papers at both national and international conferences as well as published in accredited journals, exhibited as part of numerous groups as well as solo exhibitions, of which the latest was a solo exhibition emphasizing "The constructed Self". Joubert's passion and interest ranges from organizing large scale international chess events, to learning and understanding the complexities of forming and shaping concepts with clay. She is forever exploring creative possibilities.



Above left: Focusing the camera on the front rim of the bowl.
 Above right: Focusing the camera on the back rim of the bowl.
 Below: Focussing on the front image of the vessel.




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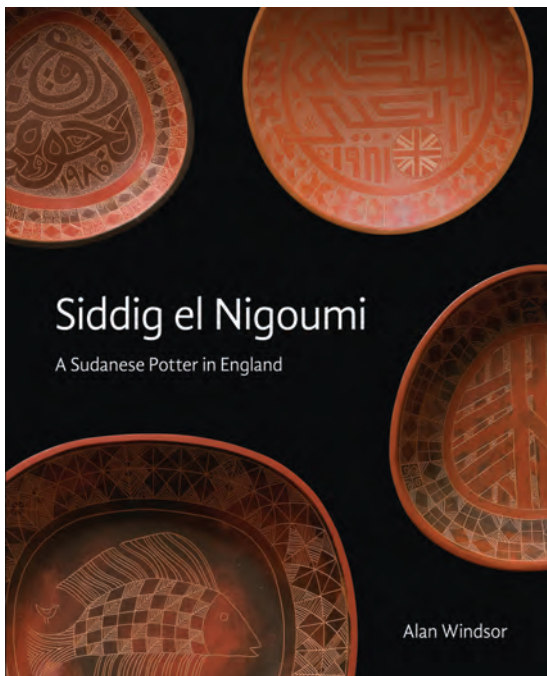
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Image: Ann Marais, WS1 s/w casting slip

Siddig at his West Street workshop



Siddig el Nigoumi:
A Sudanese Potter in England by Alan Windsor
Published by Lund Humphries
ISBN 9781848221819

Review by Kim Bagley

Photographs by Duncan Ross and Stephen Brayne

Like his pots, Siddig El Nigoumi was quiet and unassuming but full of conviction and strength. (Emmanuel Cooper's obituary, Independent Newspapers).

Siddig el Nigoumi (1931-1996) was a potter and calligrapher from Sudan who lived most of his adult life in England. This new book tells the story of his life and work through interesting text and many beautifully produced images of his ceramics.

This is truly an exquisite book. The photographs, most of which were commissioned for the book, are beautiful and taken with great sensitivity to the work. The images, rich and detailed are a feast for the eyes and the typesetting and design are appropriately clean and restrained which allows the images of the rich red terracotta work on dark backgrounds to shine and have a commanding presence. The fine detail of the carefully etched designs contrasts well with the burnished surfaces and is especially enhanced by the quality of the photographs.

The book begins with a Prologue covering Nigoumi's ancestry and some Sudanese history, which is interesting but far dryer and less interesting than the later sections which include anecdotes from Nigoumi's own life.

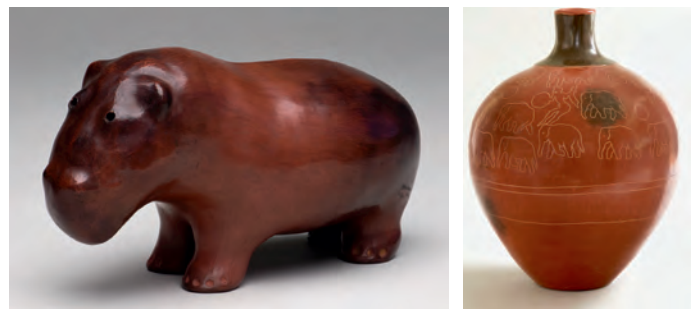
The main part of the book is chronological and roughly divided into Nigoumi's youth and post-education years in Khartoum and Farnham. His time in Khartoum tells of his role as an educator in Sudan and later in Farnham and reminds the reader of the quiet background importance of teachers and technicians in the development of artists.

It is a sensitive and fitting tribute to an important artist and his work. The text is respectful and factual with no superfluous detail.

The foreword was written by Magdalene Odundo, another Farnham resident who was taught by Nigoumi and knew him (and his making processes) well.

This book gives more depth and nuance to our knowledge of connections between ceramics in the United Kingdom and Africa and for this reason it is a most important publication. It will serve as another record of an aspect of contemporary clay burnishing and low-firing that can be read alongside Magdalene Odundo's and Gabriele Koch's monographs. The book ends with an appropriate but emotional postscript that tactfully deals with sadder aspects of Nigoumi's life.

I can recommend this beautiful publication to readers who are interested in burnished clay and low-firing techniques. They will find much inspiration here. On the other hand, it is a worthwhile purchase for those who would like to expand their library in the areas of both British and African ceramics in the twentieth century.

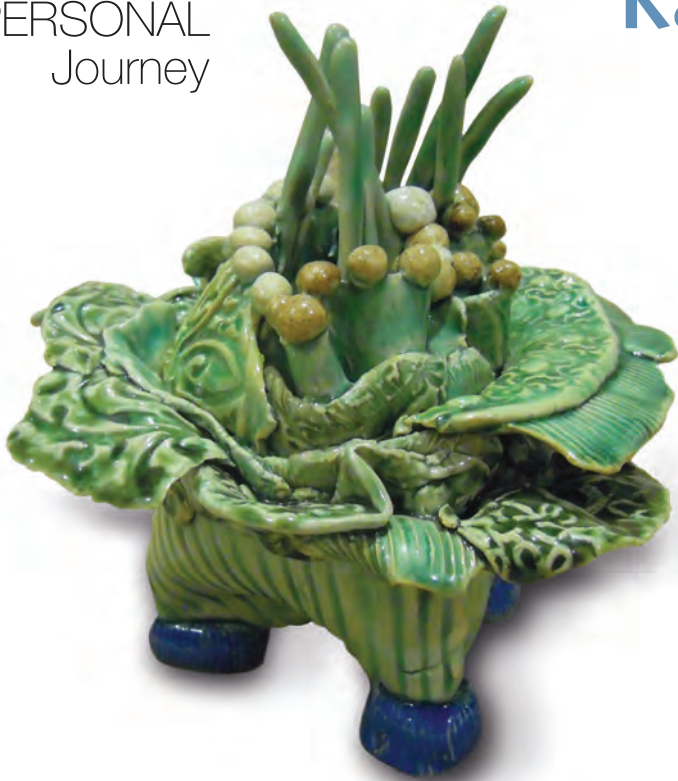


Kim Bagley is a South African artist who has studied under Magdalene Odundo at Farnham University, United Kingdom. She obtained her PhD in Fine Arts in 2015 from the University for the Creative Arts, Farnham.

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Karuni Naidoo reflects on her personal ceramic experience

Having a background in architecture has been a great advantage to me when working with clay. I have learned and already have the experience of working with structure, form, line, balance, composition, surface treatment, decoration and colour. All these elements one has to consider when working with clay. My early explorations involved spontaneous work. I found that I seldom followed ideas from my sketches, and the clay always took me somewhere else. I completed a series of organic vessels which evoked nature, or pieces of nature contained in these vessels. They included floral patterns from nature, with sinuous forms that broke out, sprouted and burst through.

More recently I have started creating larger, more structured vessels formed by the layering of textured slabs, and experimenting with layerings of stains, underglazes and glazes.

Looking back, I believe that my work in ceramics reflects a very personal and lifelong interest in ink line organic doodles. Whilst thinking I often find myself drawing natural forms and flowing streams in continual motion. My practice of Raja Yoga meditation since 1994 has made me more centered and aware of my qualities, and more in tune with my intuition. Ceramics is a natural expression of how I feel. I believe that my work is evolving and following a path of its own. I don't try to force too much thought and preplanning into what I do. As my work is not functional, it does not have to conform to specifications and I do not need to produce large quantities to market or to sell. They are each hand built works of ceramic sculpture for myself.

I have thoroughly enjoyed the past four years. It has been a process of working with my creative side. Clay has been the perfect medium for me to express myself. It is therapeutic and I feel that each piece allows me to work through more of my issues. It has affected me positively in the way that I think, see and design and how I appreciate art and architecture. I feel more balance between my rational and creative sides and find that I am becoming more able to work intuitively, and with more certainty and confidence.

Ceramics has also been about completing the love for art that began and unfortunately ended at Primary School in the early 1970s. My love for drawing was nurtured by my art teacher who encouraged me to complete work for competitions at which I won prizes. Unfortunately, as there were no options for studying art at an Indian High School during the 1970's, I had to focus on achieving an education which prepared me for a professional career. Art would remain a luxury and a fascination which I would never pursue until 2011 when Lynette Morris-Hale took over from my art teacher.

When I travelled with my family to Europe in 1976, I returned with a resolve to study Architecture. I commenced studies at the University of Natal, and despite having done well academically at school, found that I was unprepared for Architecture. I had not studied art, not learnt how to draw, nor studied technical drawing. I had to catch up with history, design theory, visual communication, architectural design and technology, amongst other disciplines. I recall the joy of being taught by Andrew Verster to draw in first year Visual Communication and professor Barrie Biermann who would spend the entire history lecture drawing in freehand white chalk, the various complex plans, sections and elevations of Roman Villas, the Colosseum and Parthenon. He would then erase it in a flash at the end of the lecture. We learned to draw in freehand pencil and ink as a means to think, to design and to present our ideas in architectural drawings and then to make balsa wood architectural models as well.

I completed studies in Architecture in 1988 and worked, lectured and travelled, before starting CNN Architects in 1995. Much of my life has been taken up by architecture. In 2010 I began to feel something missing in my life and the need to do something creative. Architecture had been a wonderful, creative and satisfying career, but also had a more rational, practice and business side which was often frustrating.

I was ready for the spontaneity that can be found in clay and see a mysterious journey ahead for me.

Karuni Naidoo lives and works in Durban and has won awards at the 2014 and 2015 Kwa-Zulu Natal Regional Exhibitions. She frequently attends ceramics workshops, which she regards as her studies in ceramics.

I began ceramics classes with Lynette Morris-Hale in June 2011 after searching for some creative activity in my life. I have been working with clay ever since.

I found clay to be an amazing material, both yielding and immediate. My first works in clay were explorations in learning about the material and techniques. As an architect I had spent the better part of 30 years designing buildings and presenting these in the form of drawings to be built at some later stage. I found my challenge lay in creating ceramic objects immediately, intuitively and spontaneously with minimal pre-planning.

The process of creativity in architecture is a longer, more clearly defined process. This involves understanding the brief, developing the concept, developing the design, documenting the building in a set of drawings that will result in a completed building and then managing the construction process to realize this. I did not want to go this route with clay.

Working with clay can be immediate. For me there is no brief, there are no sets of drawings or models necessary, and the outcome is not defined and precise. The creative process involves having an idea for a piece, then working directly with the material to create the ceramic object. I learned to listen to the clay and work with it. For me this resulted in unexpected, organic, asymmetrical and free flowing forms.





Opposite Page Top: Green Floral Vessel

Premier Award Winner in the Expressive Category at the CSA KZN Regional Exhibition: Interpreting Ceramics, July 2014. A small organic green object formed by layers of green textured, stained and glazed leafy foliage. The vessel invokes a sense of nature in its varied green coloured stains and glazes. Leafy fingers and sprouts appear to grow out from the main body of the vessel which sits on three contrasting blue feet.

Opposite Page Below: Octopus

An undersea inspired vessel formed from a base of folded, wavy and winding clay forms. Inside, the container sprouts bright glazed organic forms reminiscent of jellyfish, sea monsters, squid and coral. Blue and turquoise glaze on the surfaces of the vessel contrast with the dark matt stained base. The vessel rests on three textured and glazed blue feet.

Above Left: Sea Vessel

A stained floral vessel formed in an overlapping wave of textured clay. The container creates spaces for unexpected and intricate winding forms and layers of sea floral form, fingers and leaves. A variety of coloured stains are used, with white glaze highlighting selected long coral fingers and objects, as well as the base.

Above Middle: Urbanity

KZN Society of Arts Members Exhibition: Urbanity, January 2012.

A floral vessel from which tall concrete forms appear to emerge. High rise buildings are being reclaimed by the growth of the forest. Green textured, stained and glazed layers resemble the lush green foliage in nature and appear to squeeze up against the contrasting grey concrete structures.

Right: Earth's Crown



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INSPIRATION

This series of works is inspired by the magnificence of the natural world but underpinned by darker forces that cause the extinction of two hundred species a day.

This tsunami of annihilation has been labelled The Sixth Extinction; and this time it's not an asteroid that will cause the eradication of between twenty and fifty percent of all living species on earth, but human behaviour - behaviour that we can choose to stop.

Rather jaded by the focus on the charismatic mega fauna (rhino, elephant etc) that currently dominate this conversation, the sculptures are focusing on lesser known species of birds, frogs, lizards, plants and insects, sometimes in combination. The aim is to depict the beauty, diversity and fragility of endangered species and our impact upon them.

The underlying message, that our behaviour disrupts earth's balanced and interconnected systems and puts our own survival in danger will come through, but the overall message is of hope. The pieces aim to stimulate a renewed appreciation of these creatures and inspire a call for action by each individual viewer - however small.

I am working in porcelain and paper clay, sculpting from scratch and also using actual flowers, seeds and feathers. The look and feel is similar to that of a natural history museum. Inspired by those old fashioned 'cases of curiosities', some pieces are being displayed in museum cases, under bell jars or in preserving bottles as specimens. Skulls and skeletons fascinate me as do found objects. The making has proved to be an iterative process as things I was sure would work, fall apart and mistakes turn out to be perfect pieces.

I hope the pieces portray the beauty, diversity and fragility of endangered species but also highlight the role we have played and can choose to play in future. So while this exhibition is about loss, in the end it is about fighting back.

"Biological diversity is messy. It walks, it crawls, it swims, it swoops, and it buzzes. But extinction is silent, and it has no voice other than our own." Paul Hawkin

Going, Going ...Gone Ceramics Inspired by the Natural World

Article and photographs by Lindy van Hasselt



It's time to make a choice. Keep taking, or start fighting back... and hold the words of Derrick Jensen close to your heart:

It will be hard, there will be a cost, and in too many implacable dawns it will seem impossible... but we will have to do it anyway.

Lindy Rodwell van Hasselt - Cell 0824931991 - email: lindy.r@global.co.za - <https://www.facebook.com/lindyceramicsculpture>



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For more information contact

Ashleigh Christelis: Tel 082 452 7783

Email ashhogan@webmail.co.za

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ceramics

Pottery Classes

Interested in learning how to make pottery? You can take a class with Bev, and learn at your own pace in a relaxing, friendly environment.

Classes are on the following days:

Mondays: 9am to 11:30am and 6.30pm to 9.00pm
Wednesdays: 9am to 11:30am and 6.30pm to 9.00pm

Email: bevwildjhb@gmail.com

Cell: 083 441-7081

www.bevwildceramics.co.za



Die
Tonfabrik

POTTERY STUDIO AND POTTERY SUPPLY

Pottery classes offered in a fully equipped pottery studio for adults and children in the lovely coastal town of Swakopmund, Namibia. For more information contact Carola Lorck **Cell 081 298-7274 or lorckc@iway.na**

30 Einstein Str, Swakopmund, NAMIBIA

John Shirley Ceramics



John Shirley Ceramics

Ceramic coaching, mentorship and specialised courses for the next step in your ceramic pursuits.
Find out more at johnshir@gmail.com



Kommetjie Ceramics

Kommetjie Ceramics is a fully equipped pottery studio located in the South Peninsula of Cape Town. Jenny Chadwick runs three classes weekly, teaching beginners the techniques of hand building and decoration. The more experienced student is given the space to explore their own projects with continued assistance.

Contact: Jenny.chadwick7@gmail.com

+27 84 734-2202

www.kommetjieceramics.webs.com

EARTH CREATIONS STUDIO



HAENERTSBURG (LIMPOPO)

Weekly as well as weekend classes for beginners in pottery and mosaic.

We are situated in the beautiful mountains of Haenertsburg.

Contact details: Marion de Jonge

083 259-8427

www.earthcreations.co.za

dejonge@intekom.co.za



Sue Calf • 082-881-2550

www.suepottery.com

Childrens Pottery Classes for ages 8 years & older
• Adults Pottery Classes



GALLO MANOR SANDTON.

A small studio with a maximum of 5 students per class. Sue offers a Wednesday evening class from 18:15 to 21:15 and a Saturday morning class from 9:30 to 12:00 for children and adults. Wheelwork, handwork, sculpture. There are 4 wheels available for students.

Telephone: 011 802-1795, Mobile: 082-881-2550.

Email: suecalf@gmail.com



Anne Rimbault Pottery Studio

BORDEAUX, GAUTENG NORTH

anne@annerimbault.com

011 886-2976

The Anne Rimbault Pottery Studio is home to morning and evening pottery lessons, commissions and pottery team building workshops. Anne has been teaching pottery for over thirty years and the studio provides a space to relax, unwind, make new friends and become creative. All experience levels are welcome.

TEACHING STUDIOS



Karen van der Riet
ceramics



CENTURION, GAUTENG

012 660-2341

082 655-2121

karenvanderriet@gmail.com

http://www.karenvanderriet.com/

Discover the joy of creating with clay while learning the skills of handbuilding and wheelwork in small classes.

LYNETTE MORRIS-HALE CREATIVE CERAMICS



DURBAN

Take your pottery to new levels!

For more information:

www.lynettemorrishale.com

morrishale@telkomsa.net

BROOKS CERAMIC & ART STUDIOS



DUNVEGAN, EDENVALE GAUTENG

email: marybrooks@telkomsa.net

www.roybrooks-artist.com

Cell 0834631084

CERAMICS: Explore your creativity at your own pace in a relaxed and friendly atmosphere. 38 years teaching experience. Classes presented during the day as well as in the evening for anyone over 10 years of age. We work in earthenware and stoneware.

ART: Roy offers drawing and painting classes 6 times a week for adults and older teens from beginners to those wishing to advance their skills.

**Short clay sculpture courses are
presented twice a year.**

LISA LIEBERMAN POTTERY SCHOOL



Lisa Lieberman Pottery School @ Blitz

15 DURHAM STREET, RAEDENE

Close to Orange Grove and Sandringham
Classes for all ages. The school is open air with no strict curriculum. Get together to play and have fun with clay.

Please call Lisa for more information

074 104-2276

email lisa.lieb.tile@gmail.com

THE POTTERY STUDIO



BRYANSTON

Run by potters for potters. We offer classes, mornings, afternoons and evenings, for everyone from the beginner to the advanced ceramist. Want to unleash your creativity with clay? This is the place to go.

Contact us for Times and Rates.

colleen@potterystudio.co.za or 073 481-0889

LISA WALKER CERAMIC STUDIO



PORT ELIZABETH

Pottery classes for beginners to advanced students. Hand-work as well as wheel work offered every Monday and Wednesday evening. For further information contact

Lisa @ 082 516 9220.

TEACHING STUDIOS

THREE POTTERS AND A PAINTER -LEAVE YOUR LEGACY IN CLAY

ON THE R44 IN STELLENBOSCH

Founded from a love of the beauty, functionality, and joy clay brings, Three Potters and a Painter has a teaching studio situated on the R44 in Stellenbosch. We specialize in a variety of creative pottery and ceramic techniques which range from hand building, sculpting, and decorating, to wheel throwing. Our classes are informative and suitable for beginner and advanced members of all ages. Morning, afternoon, and evening classes are facilitated on a weekly basis Tuesdays, Wednesdays, and Thursdays, one weekend per month, and themed creative workshops throughout the year. The studio is fully equipped with materials and tools to expand your creative journey. We would be delighted to welcome you at our studio. For more information, contact us at:
Telephone: 072 5333 193
Email: threepottersandapainter@gmail.com



WENDY GOLDBLATT CERAMIC TEACHING STUDIO



Wendy has been teaching for over 35 years. She gives lessons for both beginners and advanced students in hand building, wheelwork and glazing techniques in a well equipped studio.

Classes are small and tuition is hands on using a variety of different clays.

Classes are held on Monday Evenings from 19:30 to 22:00 as well as Thursday mornings from 9:00 to 12:00.

011 728 3070

082 336 3233

email: henwen@ibi.co.za

34 Second Street Abbotsford, Johannesburg
Relax and learn in this friendly environment

CLAYSTATIONZA



14 Princess Drive, Bonza Bay, East London; 32°58'19.08_S, 27°57'35.88_E, jsteale@wsu.ac.za

Come play with clay, seriously if you like, on Mondays

Handbuilding... wheel throwing... sculptures... coils... different clays... transfers... free form... tea ... slabs... multiple firings...

ALL WELCOME

Quiries: Mornings -

Oudoll Silberblatt 083 557 7132 Evenings - John Steele 084 700 5864



the pottershop

6 rouxville road (next to the park) kalk bay 7975
tel/fax: 021 7887030 email: pottershop@mweb.co.za

With over 20 years of experience, the Pottershop offers advise and inspiration. Stocking a wide range of Amaco and Mayco products, tools and clay, and situated in the idyllic seaside village of Kalk Bay, we are a destination for the best ceramists in the Western Cape and beyond.



VISIT OUR WEBSITE: www.capepotterysupplies.co.za

TEACHERS PALETTE GLAZES (cone 05)



These new Cone 05 gloss glaze series were made with Teachers in mind. They are fully intermixable, and fire true to the colour in the jar or what you mix. Being able to mix your own colours means less colours you need to buy. Now in stock 8oz bottles.



FEATURES:

- MIXABLE Colours are intermixable for an infinite palette.
- LAYERING Colours can be layered without bleeding
- ALL AGES Designed for use by artists of any age

Our new shipment of Amaco now in stock.

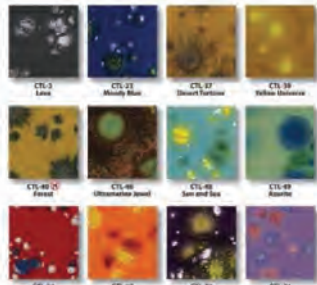
ALSO now in stock..... Satin Matte Mid/High Fire Glazes (cone 5 - 6)

Satin Mattes break slightly over edges and texture, with a soft satin feel. These glazes are formulated to be 100% mixable (except for Orange and Red which have a different base). Use Clear Satin to lighten colour tones.



**CTL Crystaltex Glazes
Class Pack No. 4** 39229J

Cone 05
The Art & Ceramic Materials Institute AP (Approved Product)
has certified this product to be safe for use by all ages.



CRYSTALTEX GLAZES NOW IN STOCK

Crystals fan out on flat horizontal surfaces and run on vertical pieces. Best results are obtained at Cone 05. Available in 4 oz bottles.

Retreat Branch
11 Celie Road
Retreat Industria, 7945

Tel : 021-701 1320/1
Fax : 021-701 3179

Racing Park
Cnr Cosworth Crescent &
MacLaren Drive, Racing Park
Killarney Gardens, 7441
Tel : 021-556 4156
Fax : 021-556 4148

Somerset West
3a Stuart Close
Somerset Business Park
Somerset West, 7130
Tel : 021-852 3548
Fax : 021-852 8344



face
to
face
with
creativity



Corobrik is the proud sponsor of the Corobrik Collection, a unique portfolio of contemporary ceramic masterpieces that celebrate South Africa's creative spirit. The Corobrik Collection is on permanent display at the Pretoria Art Museum, Pretoria and is open to the public during normal viewing hours.



Gauteng: Tel 011 871 8600

KwaZulu-Natal: Tel 031 560 3111

Western Cape: Tel 021 888 2300

www.corobrik.co.za

