

National Ceramics

Quarterly

NUMBER 3

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BRUSH-ON GLAZES · ANDREW WALFORD · VALLAURIS · BARBARA JACKSON

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Comment

It seems to me that we here in South Africa are confused. We are contemporary yet somehow lack the vision and adaptability to learn – really learn – from others. We are struggling with ideals and at the same time we are wrought with superiority and inferiority complexes. One does not arrive somewhere – one has first got to get there and ‘getting there’ is always a long and usually painful path. Potting, or rather ceramics, is universally undergoing a fundamental change; it has been for quite some time. Europe, North America and more recently the Far East, namely Japan, are producing some truly outstanding work. Their process has been gradual, based on sound foundations and has evolved gradually and meticulously and today they are still only at the beginning of ceramics as an everyday artform for the enjoyment of millions. We are still in the embryo stage but it seems we want to attain their degree of professionalism overnight. It was argued the other day who is the ‘father’ of pottery here. Many well-known names were put forward – but I hasten to remind you that Esias Bosch started only 35 years ago; Hym Rabinowitz, Marietjie van der Merwe and

CHANGE OF ADDRESS

As from April, 1988, National Ceramics Quarterly will be based in Natal:

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COVER: One of Barbara Jackson’s sculptured heads, glazed in many colours, which tends to lend the idea of levity ad humour.

EDITOR Michael Guassardo
ASSOCIATE EDITOR Rosemary Lapping

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Andrew Walford only a little more than 25 years ago and Susan Annandale and Maxie Heymann even later. The number of people now involved in ceramics here has mushroomed fantastically in the last few years and this is wonderful but can they stand shoulder to shoulder with these and the few who followed them? Good ceramists and ceramics are not born or made overnight; they grow like all things, slowly, until they reach their full potential and, like anything of beauty which endures time, it is seldom created in a moment. Let us give everyone time and space to develop and grow – the time is not yet right to be dogmatic, I doubt it ever will be.

In this issue we welcome Prof. Olaf Heckroodt whose first article in a series of four appears. Juliet Armstrong’s article, as yet incomplete, will appear at a later date. In our next issue we will give you a taste of the feast that has been prepared for Esias Bosch’s 65th birthday later this year.

Norma and I have sold our farm in Franschoek and as you can see from the change of address notice, we will be settling in Ramsgate, Natal, where we will be fulltime potters and able to give more time to this

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Comment

From page 1

magazine. To all those who have helped and encouraged us, particularly in the Western Cape, we say thank you. We shall certainly miss your camaraderie.

EDITOR

Letters

Having just read my latest issues of Ceramics Monthly and Ceramic Review, I once again see South African names popping up. I would like to reprint Lynnley Watson's letter in Ceramics Monthly, November 1987:

"South Africa lacks CM's debate

Thanks for all the information and the LETTERS page. We don't have any of that sort of debate in South Africa".

You are so right! Last issue's editorial offered debate, but has any been forthcoming? No! It takes two to tango. So much is being whispered in corners but, as yet, no one has had the strength of their convictions to put pen to paper. ED.

Dear Michael,

Is there any way you could, through your magazine, put me into contact with ceramic artists in South Africa with the object of arranging exhibitions at this very active gallery which has been in existence since 1981?

Once again, thanks for the super articles on FUNK-tional ceramics, Barbara Robinson, Clarice Cliff (wow!), A Priceless Collection and African Heritage. What a treat it was!

Dorie Verhoog
INDINGILIZI GALLERY,
P. O. BOX 326 MBABANE Swaziland

Coming back from Europe in January, I found with the whole stack of post 9 ceramic magazines, 3 from the USA, 2 from England, 3 from Germany and your latest National Ceramics Quarterly. A good opportunity of assessing these different magazines.

I would like to take this opportunity to congratulate you on producing such a really good magazine. I am sure with this type of communication, more and more interest will be shown in South Africa for pots and ceramics, and not forgetting the many overseas contacts.

Hopefully those members, who lost interest, will become active again and participate in exhibitions and come forward with their views in your magazine. We need their assistance on how to improve standards and make the Nationals into really prestigious events. A.P.S.A. has come a long way, the longest path is forward and there is a lot to explore, to grow and to be fulfilled in our quest for quality and excellence. May National Ceramics Quarterly be the excellent mediator to achieve these goals!

Maarten Zaalberg
Chairman National Executive

I have been asked to write to you on behalf of our committee, to congratulate you and your editorial team on the fine quality and content of the new magazine – National Ceramics Quarterly.

We wish you much success for future issues.

We have had a request, which we forward to you, for some articles to be printed in Afrikaans.

Jerice Doeg (Secretary)

APSA Northern Transvaal Region

Northern Transvaal how about your region starting the ball rolling? Ed.

CONTRIBUTORS

We pay a minimum of R25,00 per page, for example 1 000 words or, say 500 words and two pictures would roughly approximate a page of printed matter. For longer articles we pay a minimum of R50,00 and for short items such as studio tips or a photograph and caption a minimum of R10,00 each. The above excludes items sent in on behalf of regions for the 'Regional Roundup' section.

Black and white photographs are preferable but if this is not possible, colour photographs should show as much contrast as possible. If you are contemplating a feature article which lends itself to colour, then colour transparencies or slides should be taken.

All items submitted for publication should be thoroughly checked and, when applicable in the cases of glazes or technical data, a reference should be given. If possible copy should be typewritten with large margins and double spacing. A self-addressed, stamped envelope should be enclosed to facilitate the return of your material. Although every care will be taken to look after the material, the publication cannot be responsible for any loss or damage.

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Deadlines for contributions are on the 15th January, 15th April, 15th July and 15th October of each year.

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Deadline for bookings, 15th of January, April, July and October 1988 and material by the 25th of the same month.

Throwing with Bruce Walford



These two throwing lessons are ideal for the beginner and a refresher course for the experienced. These exercises need to be done over and over again; they form the basics for throwing 90% of all pots and should be practiced regularly. Points to remember: Do not rest your arms on the edge of the wheel – use your thighs. Sit well up and over your clay. **Do not** use too much water – a little goes a long way. Use your fingers to carry the water to the clay dispersing it gently on the rim. Always be conscious of your next move and work steadily. These cylinders and bowls should be thrown in three movements at the most. For both use about 500 grams of well prepared clay; for a slightly larger bowl 600 to 700 grams can be used.

Bruce Walford is one of our most constant and prolific throwers and possibly our most versatile potter. Bruce started with Liebermann Pottery in 1968, had his own studio in Italy for three years as well as one in Scotland for five years. Now twenty years later he is working from his studio near Simonstown. His work has been exhibited throughout the country.



C1 Centered and ready for opening – note position of the braced hands and the small indentation made with the thumb which will give you enough water to open the clay (figures C1 through C5).



C2 Push down and pull out with the thumb of the right hand.



C3 Once open squeeze the clay between the thumb and fingers of the right hand and pull up.



C4 The left hand is keeping the rim steady and the pot on center.



C5 The first movement is complete. Note! leave enough clay for the rim – do not squeeze all the way up.



C6 The left hand inside the pot will guide and keep the pot on center. The right hand pushes in to lift the clay and together with the left hand pulls up the clay in one steady movement.



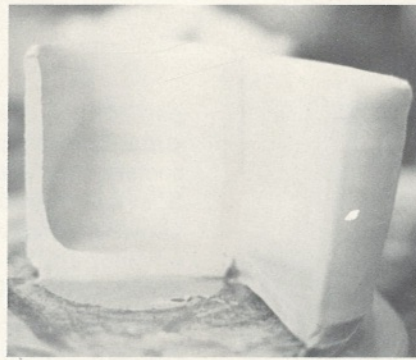
C7 Stop throwing a fraction below the top.



C8 Using the thumb and forefinger of the left hand, steadied by the right hand, form the rim by pressing slightly down and out. This will give a nice generous rim, gently flaired and ideal for drinking from.



C9 Finally trim off excess clay with a 'V' shaped tool.



B1 Prepare to open the bowl with both thumbs, note the position of the overlapping hands.



B2 Push down with both thumbs, at the same time squeezing the clay outwards away from you.



B3 Continue squeezing towards and up with the right hand, the left being used to guide and center the bowl.



B4 The left hand continues keeping the pot steady and on center while the thumb and forefinger of the right hand form the rim.



B5 Once again the next step is an important one as here the right hand pushes in to form the bowl foot while the left hand supported by the right steadies the clay and keeps the pot on center.



B6 The clay is now pulled up in one steady movement.



B7 Stop just before the top to allow for a generous rim.



B8 The left hand thumb and forefinger press slightly down and out to finish the rim.



B9 Trim off the excess clay with a flat edged tool.



Shelters

A Ceramic-based Project

by Stan Cohen – Lecturer

During 1987, students following the specialist course offered at the Cape Town Teachers' College for teachers of art in the primary school, undertook a challenging and creative project as part of their ceramics module. The module of ten sessions, presented by Rosemary Lapping, was designed to be broadly exploratory and inspirational rather than product oriented. Each component of the module, therefore embodied considerable creative and aesthetic problem-solving, with innovative and divergent approaches balanced with a modicum of sound technique. The course was rounded off with a project which was assessed as an entity in the overall assessment of the students' achievements in the module and it was required that it be undertaken without assistance or advice.

The brief for the project centred around the notion of "Shelter". It is not only a concept that is intrinsically

part of each one of us but also has richer and deeper connotations within the context of our particular society. It is loaded with meaning and emotion, yet is bound by rationality and pragmatism. The project allowed for materials to be collected and prepared in advance and encouraged divergent research and accumulation of resource material.

It was clear from the outset that most of the students equated 'shelter' with 'primitiveness', although this was not dictated by the brief. However, within this framework, there arose richly diverse interpretations. These ranged from hut-like structures to tent systems reminiscent of nomads, American Indians or even hikers.

What was indeed significant was the extent to which the conceptual relationship between enclosure, accessibility by inhabitants and the natural elements was considered, adjusted and formulated. Structural considerations arose out of the intrinsic nature and substance of the materials, as well as architectural principles, but were strongly influenced by social and psychological factors.

Thus the "Shelters" took shape . . . some organic,



some intimate, others formal and spacious. Wooden and metal rods, fired clay posts, sheets of rigid or flexible materials, branches and slabs combined in 'roofs' and 'walls'. While some bore resemblance to the rectangular house structure determined by horizontals and verticals, others were influenced by the incorporation of a branch as supportive member, or by the ritual function envisaged by the student. A common denominator throughout the project was the integration of form, structure and surface. Attention given to textural qualities, colour of material and sculptural manipulation imbued the "shelters" with an energy that prevented them from becoming merely functional artifacts or scale models, some more adventurously than others.

The project was clearly a rich and absorbing experience involving a personal vision, conceptual thinking and technical resolution. The results were hardly ceramic in a purist sense but went much further in exploring the place of clay in a sculptural context while not escaping the disciplines of its unique nature. The synthesis of idea, image, media and technique which underpinned this exciting project was a very special and important experience for art teachers in training.



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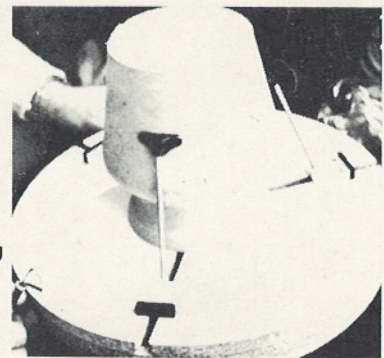
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Vallauris

by Benita Munitz

Fascinating, the way certain places are inextricably linked with prominent personalities. Can you think of Vienna without the Strausses? Of Stratford without Shakespeare? And Vallauris? In existence for some 3,000 years, it was known as a pottery centre since Roman times. But without Picasso, it's unlikely that this little town tucked away in the hills behind Nice would have ever achieved international fame and local fortune.

In July 1946 Picasso was invited to visit Vallauris by his old friend Giovanni Leonardi. Wandering through a local exhibition, he stopped for a while before the Madoura Pottery stand. Later he met the owners. This was the start of what was to be a lifelong relationship with the Ramié's and their studio – to their mutual benefit, and to the immense advantage of the town of Vallauris.

Within the next couple of years Picasso produced an astounding 2,000 ceramic pieces. And in 1948 he showed pottery for the first time in the Maison de la Pensee in Paris. Not for the first time though, Picasso shocked some critics and delighted others with his unorthodox approach.

Friends of Picasso's followed him to Vallauris for stays of various lengths – among them Braque, Chagal, Matisse, and Miro. They too experimented with materials and techniques new to them.

Prior to the 1950's modern pottery was generally considered a minor artform – primarily a craft. But through his imagination and inventiveness Picasso elevated the art of European ceramics to a status it had probably not enjoyed since antiquity. Under his hands ceramic forms took on anthropomorphic

characteristics, humorous aspects, and a freely expressive character. He introduced new techniques and a new freedom into the formal discipline, revolutionising the concept of pottery.

A side effect of Picasso's working presence and success was that many young local potters changed their style to 'be like Picasso'. And inevitably, as the popularity of the little town grew and tourists flooded in, studios multiplied, and shops filled with Picasso imitations.

Today, walking up (preferably down!) Vallauris' steep, narrow streets fringed with old buildings and little shops, there's no guessing as to the main source of income. Gift shops proliferate, the staple commodity being – pottery! Sadly, the general standard of goods is low – often cheap imitations of antique shapes.

But to balance impressions, excellent examples of the Master's original ceramics are on display in the Chateau-Musée. There you'll see wonderfully colourful, incredibly vital forms, animated by lively decoration and a sense of fun. Nearby, in the Madoura museum/studio where Picasso worked, there are more original examples – some providing a source of inspiration for Madoura Studio Limited Editions. The ethics of such practices have yet to be satisfactorily debated by the Ceramics fraternity.

Also housed in the Chateau-Musée is work by prizewinners of the Vallauris International Biennial of Ceramics. Over the years South African ceramicists have submitted work and several have received awards, including Susan Annandale, Barry Douglas, Lesley Ann Hoets, Ann Marais, Rika Meijer, Tineke Meijer, Sue Meyer, and Charmaine Peterson. Sadly, costs and hazards of travelling seem to inhibit many potential exhibitors.

This year's International Biennial of Ceramics takes place in Vallauris from July 1st to October 31st, coinciding with the exhibition "Picasso at Vallauris" which opens on July 11th.



Spread from 'Ceramics of Picasso' reviewed on page 18.



Picasso ceramics at Chateau Musée, Vallauris.



The ceramic clays from Grahamstown

R. O. Heckroodt. FICeram, FSAIMM.
University of Cape Town

The clays from the Grahamstown region are probably the best known and most widely used ceramic raw materials in South Africa today. This area has a long history in ceramic manufacture and extensive brick production was already recorded in 1875. Prospecting over the years has been intensive, but probably by no means exhaustive and new deposits that could be economically viable may in all likelihood still be discovered.

The Grahamstown clays are characterized by their diverse character. The large variations (even within a single deposit) in mineralogical composition, particle size distribution, plasticity, colour and vitrification behaviour are the result of their origin. In order to understand the behaviour of these clay materials – so as to develop optimum bodies or to make sensible substitutions – it is necessary to know something about the parent rocks and the genesis of the clay materials.

In this short series of articles, intended for the serious potter or professional ceramist, a brief review of the geology of the Grahamstown region and the genesis of the deposits will be given, followed by a comparison of the properties of the various clay materials, so as to show the relationships between the nature of the parent rocks, the conditions of forming and the characteristics of the clays.

PHYSIOGRAPHY AND GEOLOGY OF THE GRAHAMSTOWN REGION

The Grahamstown region is characterized by long ridges and escarpments running generally in an ESE to WNW direction, i.e. parallel to the strike of the broad synclines of the Cape Folded Belt, which had its origin in the early Jurassic times. Of particular importance are the remnants of the Grahamstown Peneplane and the Coastal Plain. The altitude of the Peneplane is about 650 m and it extends as a very flat and broad area, roughly 8 km long and 2 km wide, along the fold axis. The plain is flanked on both the north and south by prominent quartzite ridges, the southern ridge forming the escarpment between the Coastal Plain and the interior. The altitude of the Coastal Plain is roughly between 500 and 530 m.

The geological formations found in this region are entirely sedimentary and represent the upper part of the Cape Supergroup – the Bokkeveld and Witteberg Groups of Devonian and Carboniferous age – and the lower part of the Karoo Sequence – the Dwyka Formation, an Ecca Group of Carboniferous and Permian age. Large areas are overlain by much younger Tertiary silcretes. The stratigraphical relationships of the sediments in this area are shown in Table 1.

The formations of the Cape Supergroup are probably of brackish origin and consist of sandy micaceous shale,

slagstone and quartzitic sandstone. Most of the shales are carbonaceous and some contain a small amount of phosphate and pyrite. The structural features of the series of synclines and anticlines, with beds that are highly contorted and even faulted, can be clearly observed because of the well developed bedding of the formations.

The overlying tillite of the Dwyka Formation is generally a massive blue-grey siltstone which contains unsorted angular fragments and large rounded boulders. The formation shows some very imperfect cleavage and jointing, but the groundmass shows no stratification at all. The Prince Albert Formation of the Ecca Group (formally the Upper Dwyka Shale) consists of easily erodable argillaceous sediments, which are typically olive-green shale or fine-grained sandstone. The sediments show good bedding planes and cleavage along steeply dipping planes.

The silcrete associated with the Peneplane is termed the Grahamstown Silcrete Formation and it is probably of Miocene age. The nature of the silcrete varies considerably, with the common variety being a fine-grained massive grey or cream coloured rock with tiny angular grains of quartz, while the silcrete near the margin of the original peneplane consists of rubble of subangular quartzite blocks of the Witteberg Group, cemented together with fine-grained material. The silcrete shows no stratification and is regarded as a silicified soil or subsoil. The Coastal Plain silcrete, which is probably of late Tertiary age, occurs as isolated outcrops and small patches, but pebbles and nodules of silcrete are widespread on the coastal plain where it forms in places continuous sheets of gravel and rubble.

GENESIS OF THE CLAY MATERIALS.

There is no doubt that the Grahamstown clay deposits are residual, i.e. they were formed in situ by the weathering of the Cape and Karoo sediments. The extensive and unusually deep weathering of the shales is ascribed to the extraordinarily complete peneplanation which existed in the Grahamstown area at some period during Miocene to Tertiary times. The drainage under those conditions was very ineffective with the consequence that water soaked deeply down and leached out the soluble constituents of the sediments. During the dry seasons the water was drawn to the surface by capillary action, where the dissolved iron precipitated as oxides along the joint and bedding surfaces. Likewise, the dissolved silica precipitated as quartz in fracture zones and as the extensive silcrete cappings now present over the leached areas. It is certain that the deposits associated with a specific peneplane are all of the same age.

One of the major difficulties in establishing the genesis of the deposits is the variability of the parent rocks – particularly over short distances and from layer to layer – and it is thus not always possible to infer with confidence the original composition of the specific layer from which a particular clay material was derived, although it may be clear to which formation the sediment belonged. However, certain differences and trends are very clear.

The mineral pyrophyllite occurs only in those clay materials derived from the older sediments, i.e. from shale of the Bokkeveld and Witteberg Groups. It is these sediments alone that contain in the unweathered state the unstable 1M polytype of mica and it is thought that the pyrophyllite formed during the early stages of weathering from this 1M polytype mica. The variable amount of pyrophyllite found in these clays reflects the short-range variability in the amount of 1M polytype mica in the parent rock. At later weathering stages some of the pyrophyllite and some of the more stable 2M₁, may transform into kaolinite. However, because the ratio between the amounts of the 1M and 2M₁

polytypes varies in the sediments, no distinction can be made between the kaolinite originally present in the sediments and any kaolinite formed by weathering.

The Dwyka and the Prince Albert Formations, on the other hand, are devoid of the 1M polytype mica and no pyrophyllite is found in the clay materials derived from these sediments. All the plagioclase feldspar in the sediments has been changed into kaolinite, while the micaceous mineral now found in the clays is probably the degraded product of the 2M₁ polytype mica that was present in the original sediments.

Although there is no doubt that extensive leaching played the major role in the genesis of the deposits, the presence of small amounts of the minerals alunite, natro-alunite, wardite and potassium feldspar in all the deposits (irrespective of the nature and age of the parent rock or whether the occurrences are associated with the Grahamstown Peneplane or the Coastal Plain) is strong evidence that there must have been a certain amount of low-level hydrothermal action at some time during the genesis of these deposits.

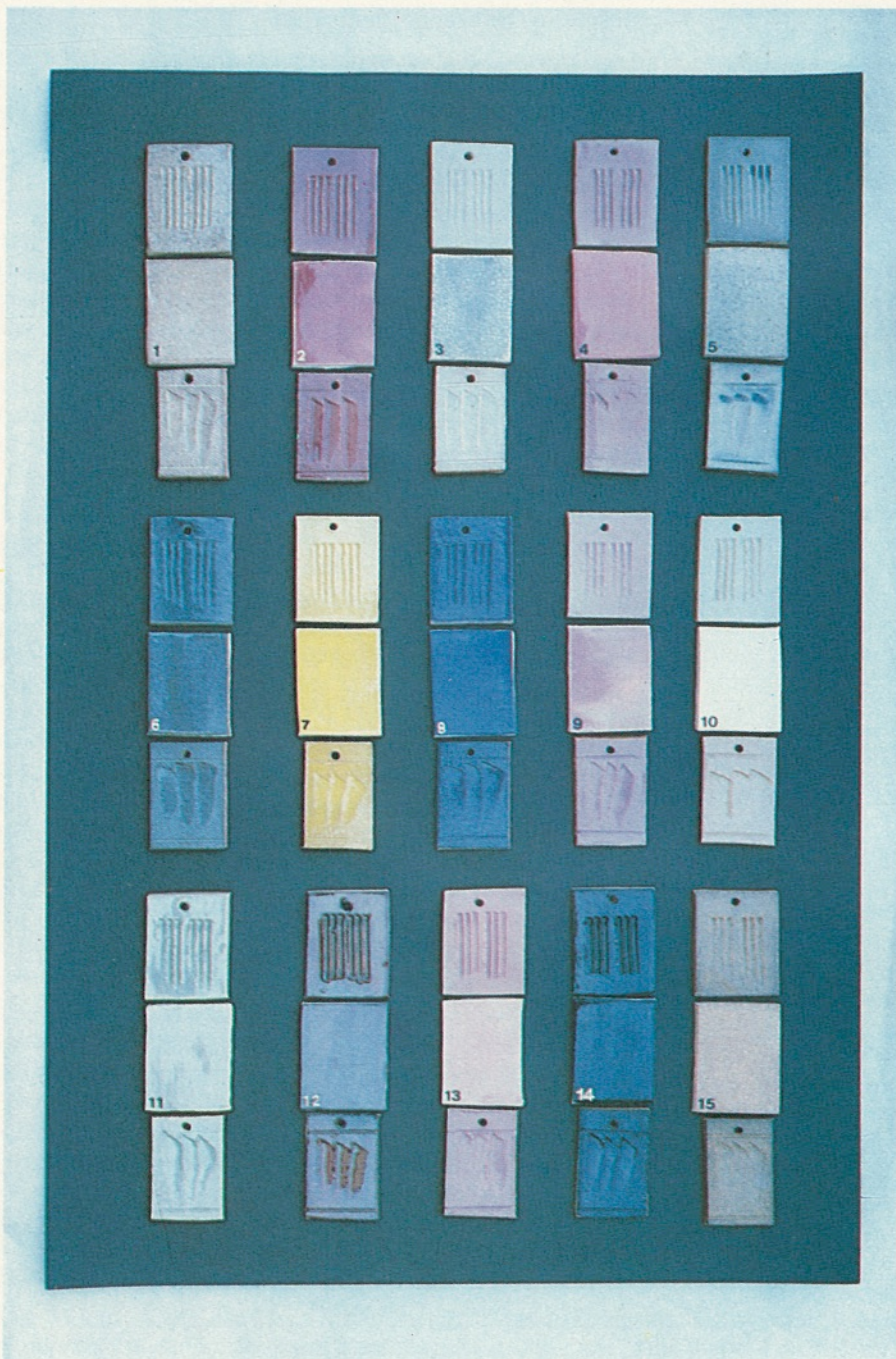
TABLE 1: Stratigraphical relationships of the sediments in the Grahamstown area.

	Group	Subgroup	Formation
			Grahamstown Silcrete
KAROO SEQUENCE	Ecca		Fort Brown (Sh) Ripon (Sst) Collingham (Sh) White Hill (Sh & Ch) Prince Albert (Sh)
			Dwyka (Tillite)
CAPE SUPERGROUP	Witteberg	Kommadagga	Dirskraal (Sst) Soutkloof (Sh) Swartwaterpoort (Sst) Miller Diamictite
		Lake Mentz	Waaipoort (Sh) Floriskraal (Sst) Kweekvlei (Sh)
			Witpoort (Sst) Weltevrede (Sst & Sh)
	Bokkeveld	Traka	Sandpoort (Sh) Adolphspoort (Sltst) Karies (Sh)
		Ceres	Boplaas (Sst) Tra-Tra (Sh) Hex River (Sst) Voorstehoek (Sh) Gamka (Sst) Gydo (Sh)
Sh = Shale, Sst = Sandstone, Sltst = Siltstone, Ch = Chert			

Brush-on Glazing . . .

In close collaboration with Pat Harper, Barbara Jackson has urged a development of ready-mix coloured glazes. Beside the obvious convenience to the ceramist, with the promise of no settled sediment, no sieving, no preparation and easy application, the wide variety of colours and their combinations makes the mind boggle. The 250 ml bottles serve as an instant palette of colour. They are easy to apply, they do not rub off easily and it is possible to paint them on top of an already fired glazed pot. They are totally compatible with each other, and one over the other yields yet another colour mix. At this stage there are sixteen, cone 9 oxidation glazes.

The glaze tests pictured here are some of the exciting new range and concepts of Brush-On glazes. There are sixteen examples tested here on three different types of clay. The top row of each test is on a smooth white stoneware clay, the middle row is on Harpers porcelain and the bottom row is on a buff stoneware clay known as Molobi special.



The glaze was applied with a brush to the bone dry clay – thus the added fillip of a raw-glaze procedure, and the oxidation firing reached a cone 9 temperature. Beside the convenience of the brushing on and raw glaze benefits, the obvious potential lies in the multiple layering which can be obtained from the application. This, plus wax resist methods make the range of colours and decoration vast. Should the porcelain test have the most appeal visually, it is suggested that a porcelain decorating slip be applied to the body of the vessel, by painting, spraying, dipping or pouring it onto the leather hard body. A range of earthenware glazes are in the pipeline and so potters are now in the happy position of playing painters on their clay canvases.

Test colours are as follows: –
1. Mustard Seed. 2. Mulberry. 3. Sugared Almond. 4. Cowlin Pink. 5. Seasand. 6. Denim. 7. Canary. 8. Speckled Blue. 9. Youngberry. 10. Transparent Glow. 11. Tundra. 12. Matador. 13. Flamingo. 14. Black Magic. 15. Caramel.

The LASERGLAZES are priced between R3.90 and R6.50 for 250 ml, and further information can be obtained from Harpers Potters Supplies, P O Box 32, Steenberg 7947. Tel (021) 75-3044

Who is Barbara Jackson?

Barbara Jackson is a ceramic sculptor and teacher in Cape Town. Most of her working time is spent in one of her studios, and her creative energy is directed towards an expression of self in the medium of clay. For many of us who struggle to consolidate our time, and for many women especially, who have to make time to work with clay, the concept sounds enviable, in a way it is, but we all have free choice, and Barbara Jackson has chosen to work thus – with concentrated and concerted effort. Analysing the content of her work, it is obvious she is particularly concerned with women. Her sculptural pieces relate to the role of women in society, very often stressing the bonding system which directly exists within the apparent sisterhood.

The message is neither heavy nor overt, but the subtle imagery which appears colourful and humorous draws a wide variety of viewers into her circle of spectators. Superficially the technicolour palette which she employs tends to lend the idea of levity and humour. She admits to a penchant for the circus, its sideshows and its sleazy way of life – but in truth there is nothing sleazy about either her or her work. Below the surface of the humour and the painted faces is the ever-present notion of the seriousness of life. Her series of SISTERS is the latest thrust of her work. The standing figures

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Who is Barbara Jackson?

From page 13

each exist alone, yet are bonded by a network of shared experience and knowledge – most typical of the relationships shared by sisters. The women are strong and assertive and, although their gestures hint of feminine wiles, their stance and expression stress that ‘there is no mucking about with them’!

Jackson spends hours on each piece, painstakingly painting the surface of the clay. She uses a mixture of slips, stains, oxides and glazes and very often completes the multi-firing schedule with a low fire enamel.

Like her women, Jackson is asserting herself in the ceramic world. Her contribution is becoming acknowledged and sound, and there is no doubt she will develop a respect amongst serious ceramic collectors.

One of her series of SISTERS also multicoloured on page 13, height 600 mm.

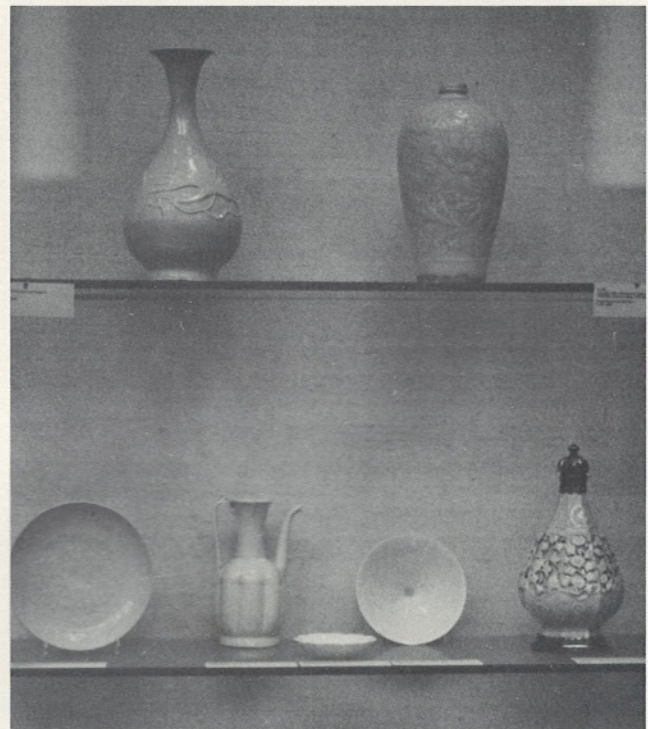
Chinese ceramics . . . South African heritage!

A recent discovery in Cape Town’s Cultural History Museum has disclosed a superb collection of early Chinese ceramics. These worldclass pieces were bequeathed to the people of South Africa by Judge Davis in 1948, and have been stored away for close on 40 years.

Hylton Nel, a ceramist and lecturer in the sculpture department at Michaelis Art School, is particularly interested in the pottery of China, and he finds that the rich and varied quality of this genre, with its long tradition from things past, leads to a most valuable, educational and inspirational experience.

Pursuing his own particular research interests, Nel became aware of the existence of this remarkable collection at the Museum. At present it is being catalogued and indexed by the keeper, Ms Esther Grobbelaar, assisted by Hylton.

In a further issue we shall run an illustrated article examining a number of pieces from this exquisite collection. Ms Grobbelaar and Mr Nel will both have an opportunity to express their personal views of the pottery, most of which comes from the Song period. We have no doubt that both the information and illustrations will be of great interest to all our readers.



Wits Technikon

Ceramic exhibition by second and third year students of the Art School, Witwatersrand Technikon.

Review by Arlene Segal (BA FA Wits. M.E.P. (Urban Design) Wits. Head Urban Design Section Johannesburg City Council.



Left: a fine example of the work of Christopher Smart entitled 'Woman acrobat'.

Facing page:

Top: Brightly decorated 'comic strip' ware by Retief van Wyk.
Second from top: Susan Sellschop's delightful 'Palm Tree Tea Set.'
Second from bottom: Petrus Mthombeni's slabbed teapot.
Bottom: Jose Lucas' successful gravy boat and platter.

Vessels, plates, vases, sculptural pieces and even the humble kettle and teapot have all become areas for imaginative action at this exhibition. The collective works have created an atmosphere of witticism and vitality seldom seen here today in ceramic exhibitions. Both lecturers and students are to be congratulated on an excellent exhibition.



There are problem areas – problems to be expected in a group show with a great deal of diversity and varying levels of experience. I found the three dimensional works, on the whole, to be more successful than the two dimensional ones. The three dimensional works were more in keeping with the press release which stated ‘a three year course of study which focuses on the synthesis of fine art experience and innovative design’.



The work of Christopher Smart stands out. His works are technically superb; his creative edge sharp and his attention to detail never flags. His ‘woman acrobat’ is a visually exciting piece. The strong diagonal of the composition expressed through the weight bearing leg of the acrobat forms a continuum with the back legs of the pony on which she is balanced. The direction is countered through an understanding of space; and a dynamic interaction between the forms is set up. Chris Smart’s use of incongruous textures (clay, straw and fur) combine to make this a work of great sensual beauty.



Susan Sellschop’s ‘palm tree tea set’ displays the witticism and enjoyment which is a feature of this exhibition. She encompasses the evocative ‘desert island’ theme in a work which is expressed in vibrant colours – banana yellow, coral pink, etc. Her ambitious ‘palm tree’ is an exciting statement in which a number of different materials are integrated in an interesting combination. It is unfortunate that the work loses in strength because of the unresolved base.

The works of Petrus Mthombeni combine sophistication with apparent naiveté in amusing contrasts, e.g. ‘house tea pot’, ‘slabbed tea pot’ and ‘Tutu dish’.



Jose Lucas adopts abstract cubist concepts of shape and decoration. He uses angles and planes and applies strong primary colours to good effect to create visually exciting works. Particularly successful are his soup tureen, gravy boat and platter. When Jose introduces decorative figurative elements, the work becomes too pictorial and loses impact.

Retief van Wyk has experimented very successfully with a ‘comic strip’ prototype in an original manner. When the ceramic form and the image coincide, the integrity of the work is maintained. In his search for direction, Retief explores a number of alternatives. In ‘Eros rising’ and ‘Icarus Descending’, there is a confusion and a lack of integration. These are interesting works but need resolving.

Book Reviews

POTTERY DECORATION

... Contemporary Approaches.
John Gibson. publ. A & C Black London. 1987.

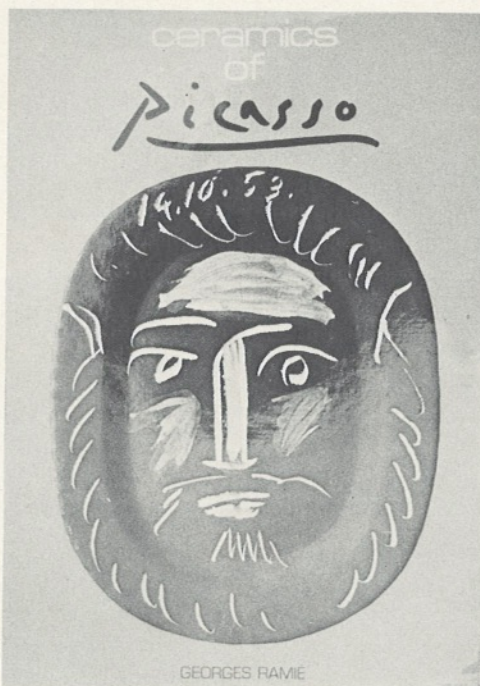
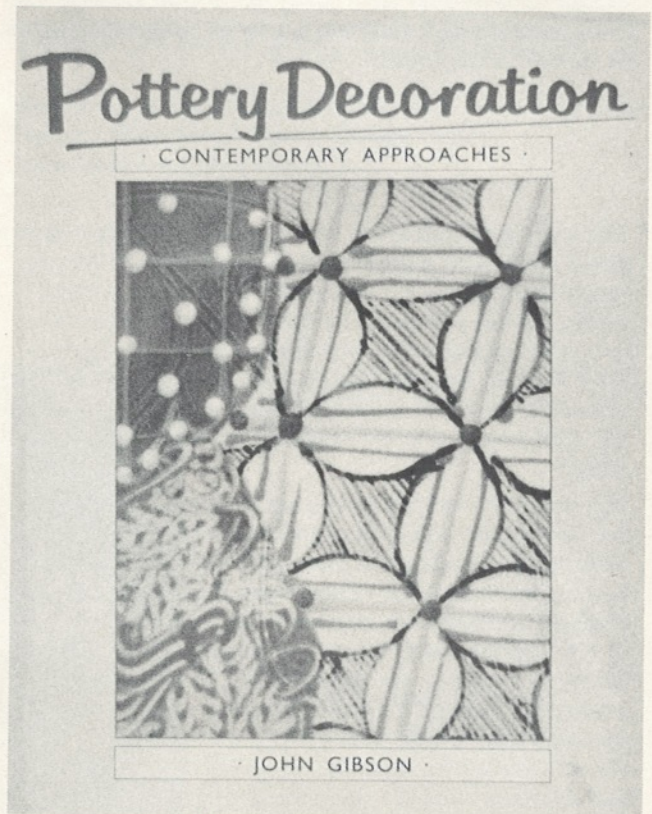
John Gibson's book is going to delight potters. This well-researched tome of ideas and information must reform and renew the most uninspired individuals. For many who have shied clear of bright colours and who have considered this post-modern phenomenon as fanciful and flippant, this book will prove a concentrated shot of pentathol. Other folk, who have been just frankly timid, ignorant or awaiting the green light, will now be able to read all about how it is done. The potters who have been interviewed have been exceedingly generous with their ideas, their methods, and recipes.

The book is very well written, with good, succinct text and superb colour photographs. Real close-ups reveal the most minute brushstrokes, the tiniest dots of stain. The contents are divided into five broad categories, ranging from low temperature decoration, through decorated earthenware, decorated stoneware, porcelain and salt glaze with a final chapter which concentrates on onglaze decoration.

Under each heading Gibson has chosen potters whose particular forté matches the requirements of the chapter and each artist shares the finest of details.

This book is a must for any contemporary ceramist who is wanting information or inspiration. It serves also to bring the reader up to date with current trends in British ceramics and offers some type of norm for the standard being met by these fine artists.

A fine book and a good investment now locally obtainable at around R85.



CERAMICS OF PICASSO: Georges Ramie.
Ediciones Poligrafa, S.A. 1985 Barcelona (Spain).

This superbly illustrated volume, which successfully conveys the artistry of Picasso in the field of ceramics, is a must. Picasso worked in the studios of M. et Mme Ramie from 1946 until 1971 and produced a vast range of ceramic pieces. He worked on moulded plates with expressive brushstrokes, he used wheel-thrown shapes which he re-formed and he made small sculptural pieces. The results are still innovative and exciting. The book succinctly combines informative writing and excellent photographs. Some readers may find the text rather flowery and at times frustrating, but the language, directly translated from the French, is very typical of the eulogising Frenchman who takes a while to make a point! Be that as it may, the notions are touching and reflect a personal philosophy, whilst the excellence of the illustrations compensates for the slight verbosity of the text.

The book may be ordered from reputable booksellers.
R. LAPPING

Europe 1987

Maarten Zaalberg

Below one of the ceramics by Lis Schwarze-Feast. Title from William Saroyan's work 'furious energy and uncommon sadness'. 190 mm high, 110 mm wide.



The highlight of our stay in London was without doubt our visit to the Victoria and Albert Museum where a special exhibition to celebrate Bernard Leach's 100th birthday was in progress. Works previously seen only in books could be viewed, some not even behind glass. The museum as usual was a never-ending joy and their craftshop had many fine works for sale including two of Lucie Rie's bowls.

Also in London is the Barbican Centre, the largest of its kind in Western Europe, which provides a wealth of facilities for artistic events. Our visit coincided with an exhibition '67 pots for Saroyan' by Lis Schwarze-Feast who demonstrated her handbuilding and collaging with porcelain and stoneware clays. This technique, which she has evolved over the last 14 years, combined clays which are coloured with metal oxides, laminated, collaged and inlaid into flat layers which are then coiled or pinched and fired in an electric kiln.

In Holland we attended the opening of my brother Meindert's retrospective exhibition on the occasion of his 80th birthday and this was an unqualified success. Meindert still heads the pottery started by our father in 1900.

In West Germany, the Keramion Ceramic Museum in Frechen near Cologne was showing an exhibition 'Ceramics of to-day from the DDR'. This was the first comprehensive exhibition of contemporary ceramics from Eastern Germany to be held in the West and showed how their work has changed in the past 15 years with the influences of international progress and directions.

The well-known potters Wendelin Stahl and Else Herney were exhibiting in Mettlach and the work of Wendelin Stahl in particular epitomized the beauty that form and surface covering can obtain when in perfect harmony, a triumph of aesthetics, knowledge and craftsmanship.

We also visited two exhibitions of crystal glazes, one in Germany at the Keramik Museum Westerwald and the other in Switzerland by the master of crystal glazing, Arnold Zahner, who showed his latest glazes done in Raku. Both were outstanding exhibitions, once again showing how modern technology is influencing and advancing this field of ceramics.

Finally we visited a couple we met here at the Western Cape Regionals in 1985. Evelyn Schnauder, vice-chairman of the Bavarian Potters' Association and her husband Heinz who live in Thurnau, an area having a history of ceramics dating back to 1300. Here we experienced unparalleled hospitality both from themselves and their community. Once again I was given the opportunity, as happened often on this trip, to give a slide presentation and talk on the Zulu potters at work in Zululand. Their interest was so great that the next day two articles appeared in their local newspapers, both expounding the virtues of South Africa and its potters.



In conversation with Andrew Walford

by Michael Guassardo

I have often wondered what it would be like to talk to the gods or soar with eagles. Well, I came very close to both when I visited Andrew Guy Rodney Walford in Nshongweni. Hym Rabinowitz's beautiful and tranquil surroundings are called 'Eagles Nest' but Andrew actually lives in an eagle's nest! The view from both home and studio is one of eternity with the beautiful Nshongweni valley dropping away on all sides. No wonder Andrew's fond expression is "If a pot settles on a table like a butterfly, that's about it". The whole aura of his workplace is one of peace, space and delicate beauty. Somehow this quality filters through into the man's pots.

Andrew grew up in a climate of intense striving and creativity. His father was an interior decorator, his mother a painter, his brother Russell an accomplished furniture designer and his younger brother Bruce has become a potter of renown. At the age of 16 he gave up his formal schooling to begin an apprenticeship at the Walsh Marais Studio in Durban. Looking back on his experience, Andrew feels the £7 per month he earned was well worth it as this experience "taught me how **not** to make good pots!"

Things changed however when he went to work for Sammy Liebermann in Johannesburg. He started off by being the floor sweeper and general helper for nearly six months before being allowed to work with pots. His

greatest treasure at that time was Bernard Leach's 'A Potter's Book'. At Liebermann he got a thorough grounding in throwing and pot making. All his spare time went into practising his Japanese brush work. "It was really great there – you know, Sammy, no matter how busy we were, would always make the time to help and teach you. Anyway, after being at Sammy's for about 18 months, I decided to go on my own. My Mom gave me R500 and I set up a studio in Natal. It was hard work! In fact I slept in a corner of the pottery for the next three years. I started with electric kilns but couldn't get the result I was looking for, so I built an oil fired kiln and concentrated on stoneware."

Three years later Andrew closed up his Durban studio and set off for Europe. There he met leading potters such as Michael Cardew, Lucie Rie and Bernard Leach, finally ending up in Sweden working with Stig Lindberg and Lisa Larsen at the Gustavberg factory. From Scandinavia he moved to Germany where he unsuccessfully attempted to settle and build a pottery, although he did teach for a year at the Hamburg Academy of Art. Germany, however, was to feature in his future as through the contacts he made, it is still one of his best selling points and he exhibits there regularly.

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In conversation with Andrew Walford

From page 21

In 1967 he returned to South Africa and a little later built his present pottery and home at Nshongweni in the Valley of a Thousand Hills.

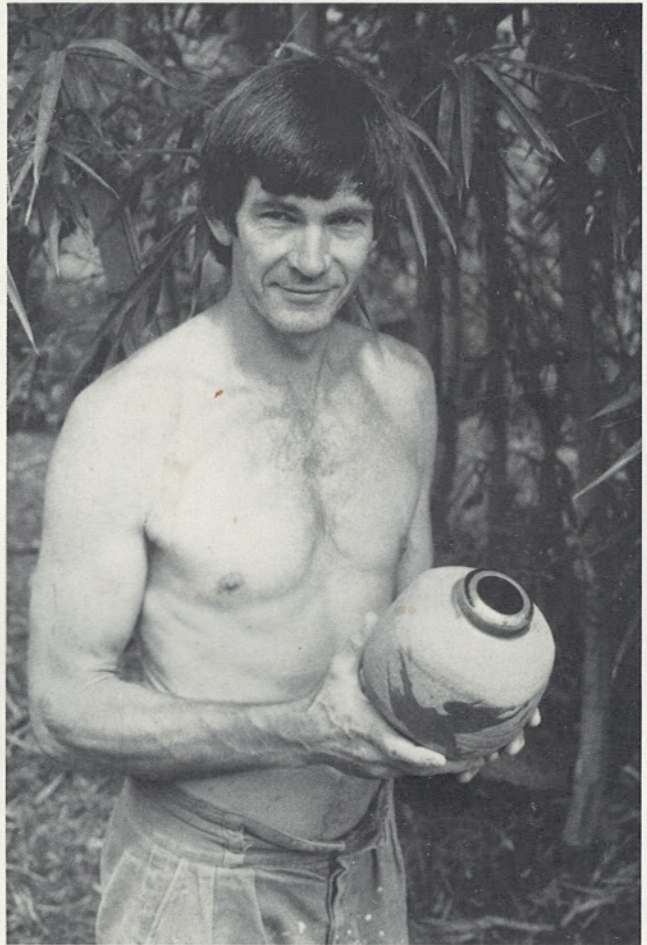
The major turning point came in 1969 when he travelled through the Far East ending up in Japan where he was introduced to Shoji Hamada. Through these experiences Andrew's philosophy underwent a fundamental change and today he is totally involved with the Japanese and Korean philosophy although the influence of his early Nordic years still crops up from time to time.

"I think Bernard Leach and Hamada were purists; they were the ice breakers; they allowed others to do the icecream cones. We stand on their shoulders." Andrew also believes that "80% of potters here have not got the background to make good pots. You have to have good taste. You have to be very, very practical and dedicated – you cannot stop anywhere but always try to improve and forge ahead".

At a recent one man exhibition of his work at the Galerie der Kunsthandwerker in Hamburg, West Germany, he was described by art critics as 'one of the really great ceramic artists whose shapes and glazes form a most wonderful unity and are reflections of utmost artistic individuality. His work is no longer craft but undoubtedly art which derives its inspiration from the meditative sphere of the spiritual – intellectual.'



Andrew outside his studio in Nshongweni holding one of his latest pots which has been reduction fired to about cone 14, glazed inside and partly glazed on the outside, the unglazed portion having a beautiful natural warmth.



This year Andrew will have been 27 years a professional potter and is acknowledged as one of the few master potters in this country. I know for a fact that his best pots go overseas. How about giving us an exhibition to remember, Andrew?

Andrew Walford has exhibited extensively in South Africa and overseas. He has also had exhibitions at the Smithsonian Institute in Washington, U.S.A. as well as in Heidelberg, Hamburg and Freiburg in Germany and in Tokyo, Japan. He has had combined shows at the Victoria and Albert Museum, London and at the Florence Biennale. He has also had many solo shows in South Africa.



Paper & Clay

An exhibition of ceramic works by 10 invited potters and hand-made paper works by Sylvia Kaplan, well-known Durban artist, recently took place at Grassroots Gallery, Westville, Durban.

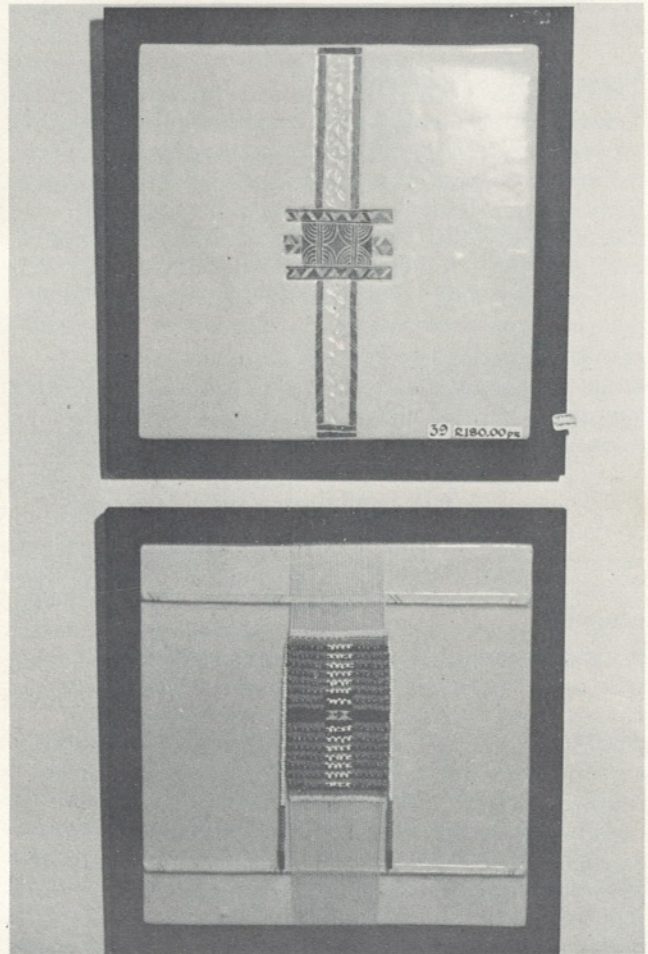
The invited potters were BEA JAFFRAY, EVETTE WEYERS, SUE MEYER, BARRY DOUGLAS, KIM SACKS, ELIZABETH ILLINGWORTH SPANN, (from the Transvaal), ANN MARAIS from the Cape, and from Natal, MAGGIE MIKULA, RODNEY BLUMENFELD, and CAROL HAYWARD FELL.

Most of the ten potters have their work represented in the Corobrik Permanent Collection housed at the University of Natal, and all have received recognition at Regional or National APSA Exhibitions.

Durban art critic, Carol Brown, in her review of this Exhibition said: "The clay works on exhibition exploit both the earthy robustness of the material and the delicate fragility which it can attain . . ."

The Exhibition was indeed one of contrasts – in approach and technique – and showed the exciting diversity possible when using clay as an art media.

The exhibition was opened by Ian Calder, Lecturer in Ceramics, Fine Arts Faculty, University of Pietermaritzburg.



Facing page:

Top left: Carol Hayward Fell, large porcelain striped vessels.

Top right: Evette Weyers, large sculptured sitting figure.

Left centre: Sue Meyer, porcelain bowls with coloured stains. In the background handmade paper works by Sylvia Kaplan.

Bottom right: Rodney Blumenfeld, handbuilt architectural forms, raku fired.

Bottom left: Ann Marais, slab draped 'bead bowl', raku fired.

This page:

Top: Maggie Mikula, pair of framed tiles.

Bottom: Bea Jaffray, tailor's dummy in stoneware and earthenware.

The dangers of vesselism

Tanya Harrod

Vessel at the Serpentine

Vessel is worth a visit simply because it brings together art which usually inhabits different worlds. The exhibition is defined by its title and any contemporary British sculptor who has done something vesselish recently – anything with an inside and an outside or even just a sort of hollowness – is included. As so often with thematic shows, the general effect is incidentally pleasing, with some ravishing sculptures by Joel Fisher, Antony Gormley and Peter Kinley. Painters and sculptors who have had a stab at decorating and making containers are also there – John Hoyland's splashes done at Fulham Pottery, Adrian Wiszniewski's Omega Workshop efforts, Barry Flanagan's essays in coiling, and artless little pots by that professional boundary-crosser (is it an apron or is it Art?), Stephenie Bergman. The proper potters, Alison Britton, Janice Tchalenko and Lucie Rie, do their best in very mixed company.

What do we learn from these juxtapositions? In the craft world the word 'vessel' has somewhat sinister connotations. American ceramics dealers use it to describe a large, expensive, non-functional pot replete with meaning and mythic associations – America has status-conscious craft collectors whose egos need constant attention. While big can be beautiful, the arrival of 54 'vessels' at the V & A from the States in 1986 illustrated the dangers of vesselism. These American pots had the overblown air of giant hamburgers, partly because they were not meant to be picked up and held in the hand (one of the chief joys of owning pottery) but rather intended to hold their own in the airy spaces of a art gallery. Perhaps that is why our greatest living potter, Lucie Rie, looks curiously isolated at the Serpentine. She has never abandoned the domestic scale and form which she and the late Lans Coper perceived to be the proper province of potters. Her work has a modest beauty which for all her fame attracts few disciples these days. Especially after a visit to America, most potters speak thoughtfully of scaling up their work and doing something larger. Partly, therefore, for reasons of scale Alison Britton looks more at home in the Serpentine exhibition. This is not a criticism, as her ceramics possess so many of the qualities of good sculpture that it makes much of the conceptual work at the Serpentine look as remote from that stern discipline as video. A few welded steel sculptures by John Foster or Katherine Gili would have kept her better company.

Alison Britton: New Ceramics Contemporary Applied Arts

Alison Britton is also at the CAA in a triumphant show which addresses all the problems of the vessel without looking in the least bit over-blown or American. Her bowls and jugs are constructed out of slabs of clay. At their simplest they resemble pots that have been plucked out of a Cubist painting. All have a multiplicity

of viewing points, and as you walk about the gallery new delights continually reveal themselves. As well as having complex, ever-changing silhouettes these pots are also decorated in a bold abstract fashion: a flat surface will often reveal a superb little passage of painting. They are like the best, most thoughtful sort of sculpture somewhat miraculously married with painting. They repay lengthy examination but apparently they are not fine art: the Serpentine show notwithstanding, Alison Britton is looked on as only a potter.



'Double pot', by Alison Britton at C.A.A.

Eager to solve these painful contradictions, potters, metal-workers, basketmakers and glass-blowers were to be found in Birmingham last weekend spending two sunny days indoors at something unbelievably called 'The Vessel Forum – a Gulbenkian Craft Initiative'. We all know that the crafts are sick and have been so since the Renaissance; the Gulbenkian Foundation hopes to help with cleverly planned injections of cash. As conferences go this was lavish, but despite the chairmanship of the colourful poet Adrian Henri, initially the atmosphere was bleak. What could one honestly say about the Vessel? There was talk of symmetry and asymmetry, inside and out, flatness and hollowness, design and intuition and even maleness and femaleness. Everything appeared to be in pairs and Adrian Henri was all at sea. 'Do you still go in for that throwing business?' he asked Alison Britton.

In the discussion groups grim practicality prevailed. How and where to sell vessels was the main topic in my group. 'Why are we here?' asked a potter called Henry Pim desperately. 'If you go away with one idea in your head I'll be happy,' said the Gulbenkian apparatchik soothingly. During the after-dinner speeches on Saturday night dear old John Mallet from the V & A ceramics department suggested that potters should keep their vessels small if they hoped to be in his collection. A small group walked out in protest. Josceline Dimpleby enthusiastically described making a stew in an edible vessel – a pumpkin. When our discussion group met early on Sunday morning everyone was cross about the dinner. After more talk of marketing, a percentage for art in building

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Personally Speaking

by Rosemary Lapping.

Discovering the Fun Side of your 'Child'.

There is something amarvellous about teaching children at any level, but I think one of the most rewarding slots must be that of combining didactic and creative input, which often yields untold areas of the child's personality. Clay is possibly one of the finest media for creative expression in children as its plastic, responsive nature creates no barrier between the gesture and the desired object. The tremendous latitude of clay's properties can be equated with any number of pent-up emotions, and the desire to release deep-seated feelings with the freedom to mess is a most desirable notion. Societal norms which discourage dirt, free expression and uncontrolled gestures are cast asunder for alternative methods of manifestation. To share the experience of clay with young people who are still relatively untouched by the 'adult' persona, is a real privilege.

For a start each tiny pair of hands has a set of built-in instant tools, and the moment the clay comes in contact with the ten responsive fingers, child and clay become one. They squeeze it, bang it, stretch it – and within no time this expressive medium has assumed the shape of the essence of its subject. Art therapists have long realised the potential of clay and paint as alternatives to verbal expression for the child. Intellectual logic and deep-seated abstract notions are not part of the child's repertoire, and yet emotional response, and observation of the world could not be more acute.

For those unfamiliar with psychology, let it suffice to say that the terms 'child' and 'adult' refer to the opposite poles in human development. 'Child' refers to the irrational, spontaneous, responsive and creative side, whilst the 'adult' is a learned response acquired from a relatively early age – dictated by the social environment and norms which lead to the respectable, responsible, often 'well-behaved' adult. This seeming development which bridges the gap from childhood to adulthood may appear an important and necessary process for comfortable, social cohabitation, but it is imperative to stress the importance of allowing the 'child' in us some latitude without the usual guilt feelings. Psychologist Rollo May spells this out quite succinctly in his book called *THE COURAGE TO CREATE* when he discusses the driving compulsion in

the artist to make art. He suggests that we literally have to give ourselves permission to do something out of the ordinary, something bizarre when a totally new and often 'mad' idea hits us. Very often craftspeople and artists fear public response (I mean, what would so-and-so say?); so to avoid social stigma or even rejection, the wretched individual opts for the mainstream. Thus it is vital for the child and developing adult to have a good parent or teacher who will recognise the importance of this creative expression and encourage its development along with its growth.

The reader may ask rather impatiently what all this has to do with ceramics, and why use the platform of this magazine for such theorising. Well, I'd like to explain why.

As the creative, spontaneous expression related to artmaking is situated at gut-level, it sits very close to the 'child' in us all – and more often than not, to release the creative energy, one has to appeal to the 'child' within. An example of this is taking a group of adults, who have never touched clay, into the realm of creativity. The first block will be the messiness. Diamonds are hastily removed, long red nails are clipped and silk shirts replaced with aprons. These adult trappings epitomise the adult persona, so in fact what happens is that each person is asked to realise another self.

Once this exercise has proved successful the next block is imagery. The 'I can't draw,' syndrome finds its way into the classroom from an early age, and one can only assume that this message has come from children who want desperately to please their parents by trying to make a horse look EXACTLY like a horse. By pleasing the parent, they quickly learn the good feeling of praise and being loved . . . so the rot sets in, and very soon the child will only produce that which is acceptable. By the time an adult wants to play with clay, their 'child' resembles nothing more than an atrophied, dried out rhizome. The greatest irony of this all is that if by some miracle such folk do discover the joy of creating, they feel such an elated feeling of freedom, that the world takes on a rose coloured hue.

So, why all this heavy stuff? Why not just make pots and get on with it? Well, I believe a lot of potters need to get into their 'child' a bit more, to discover the joy of spontaneity, the fun of large brushstrokes, the madness of asymmetry and the wildness of bright colours. In short bring your 'child' out the closet, and take it for an outing.

The dangers of vesselism

From page 26

legislation and a museum of modern craft as an alternative to the limiting vision of John Mallet, our group disbanded.

Later that day Elizabeth Fritsch revealed what can be said about the vessel if you think hard. She invoked dance, Borges, jazz and Thomas Browne's *Hydriotaphia*. 'I've never felt more superfluous in my life,' murmured the man from the Museum of Mankind, but went on to give a dazzling little slide show of the vessels in his more adventurous museum. This was more like it, and the Forum reached a peak of

pleasure when Dr Patrick Nuttgens, in what was called a keynote address, talked volubly about the difference between *Homo sapiens* and *Homo faber*, between technology and science, between Zen and the art of motor cycle maintenance, and between pleasure and action. Although ideas were still coming in pairs, as we listened to this great communicator we seemed to soar up into an empyrean of Third Programme talks and recycled Brains Trust discussions and thankfully left the Vessel with all its circular contradictory arguments far behind. For with vessels, as with all art, it is really only the results which count.

Reprinted from the SPECTATOR

Born to bummel

In this frenetic age of stress-related rushing, any medical man would encourage the developed art of 'bummeln'*. What is appealing about the activity is that it requires nothing more than the desire to stroll, to look, to touch. Over a period of time one recognises fellow 'Bummlers' who are busy developing the art, slowing down the pulse rate and sharing a camaraderie which is nothing short of nice.

What has encouraged this movement is the mushroom growth of open air trading which is rapidly becoming a way of life for many in this country. The craftmarkets and instant sidewalk stalls are to be found everywhere, supported and encouraged by ardent shoppers, breadline students and potential Bummlers.

A closer look at the developing trends of such ventures and the economics of the exercise has highlighted certain salient points which might be considered by those considering setting up such a venture.

Firstly there is the choice of venue. What usually happens is that an organiser will locate a site and through the local municipality will take out a blanket trading license for trading. He or she will then charge each trader a nominal fee of between R10-R15 per stall per day, depending on the anticipated trading potential. This organiser is usually responsible for any payment required to pay attendants for cleaning, or for any advertising concerning the market. Although a new law has been passed to reduce the trading license fees, with the express intention of encouraging home industry, it is thought that with rapid inflation, this reduction will be swallowed up and hardly felt by the traders at all.

Some craft- and fleamarkets have formed subsidiary associations amongst themselves, with a proper constitution, thus streamlining their own administration and maximising the impact of their days of trading. At this point individual expression is encouraged, and there is little vetoing of quality or range of wares by the organisers. One chairlady has emphasised that any structured selection is unnecessary as the public is sufficiently varied and discerning to set its own pace and standard, and poor, unimaginative craftsmanship is simply not bought.

Over the years the traders have come to realise that the public wants a fair deal. Price is usually the bottom line, bound obviously by availability and quality. Potters who once set up a stall to clear their studios of rejects and seconds have come to appreciate that pottery is practised by many craftspeople today and that their seconds will more than likely be rejected by the shopper.

One established potter has raised the issue of the standard set by the quality conscious community. He sees that there are two distinct areas to be addressed. On the one hand the price of really good pottery is grossly undercut to sustain a competitive element at a market where sometimes a hundred or more potters are trading. Any increase in the price of the pot can in no way reflect the inflationary costs of raw materials, which seem to escalate monthly. Another factor is the



The very successful Rondebosch potters' market.

time it takes to get organised at such a market. Packing up pottery is time-consuming, selling all day at the venue and the packing up to go home, must be accounted for in the cost structure if profit is the desired motive for trading. Many potters now consider it cheaper in the long run to supply a retailer at a discount who will then take on the responsibility of selling the work.

Probably the most positive factor to the craft market is the encouragement of home industry, of free enterprise and of bringing together a more craft oriented community. Such trading spells autonomy, reflects freedom. There is no boss, no heavy weekly schedule . . . thus making the notion particularly appealing to people who find it difficult for one or another reason to follow a rigid pattern. Women with small children at home can prepare their wares when it is convenient to them, often burning the midnight oil when the house is quiet. Encouraged at the prospect of making good pin money, they are supported (hopefully!) by their families to pursue their creativity.

It is difficult to see anything negative about this positive development which we are witnessing. Many of us are not traders, but Bummlers and at times shoppers, but we too have an important part to play. By our very presence, our words of encouragement, our financial investment we are maintaining this phenomenon. Traders depend on the public whose very needs dictate the market. Those considering setting up a stall would be advised to check the market, to deliberate on what would be new, innovative, exciting and right for their particular place. As for the rest of us . . . well, we just love to stroll through the malls of creativity, looking and touching, chatting and buying. The bumper stickers for the indulgent rich, Born to Shop, are rapidly making way for the very latest . . . BORN TO BUMMEL.

*Cassel's New German Dictionary defines: Bummel: to stroll, saunter. Bummeln: waste one's time, loiter, dawdle. etc etc.

Regional Roundup

Events and information taken from the various regions' newsletters and magazines. Workshops have been included as those potters who are on holiday or travelling may like to attend.

NORTHERN TRANSVAAL

Op Die Wapad: 'n Uitstalling met voëls as tema begin op 2 April tot 18 April. Enige APSA lede wat daarin sou belangstel om uit te stal, kan hul pottebakkersprodukte op 25 Maart by Op Die Wapad aflewer. Reken asseblief 30% by die koopprys in wat die Wapad as hul kommissie neem. Telefoon 807-0220.

Midlands Meander – Toer na Natal: Annetjie Venter het vir ons 'n bustoer na Natal gereël vir 27, 28 en 29 Mei 1988. Die luukse Plusbus sal Vrydag die 27ste vertrek en terugkeer na Pretoria Sondagmiddag die 29ste Mei. Daar sal 'n besoek afgeleë word aan 'n hele groep Natalse pottebakkers.

NATAL

David and Michelle Walters have left for England where they have bought an old chapel in Norfolk. The chapel and barn will be converted into a new home and workshop. Johathon and Charmaine Keep live about an hour's drive away and are doing well with their pottery. If members are in the U.K. and would like to visit the Walters, 'phone Quidenham 8476 for the pottery or Quidenham 489, their private number.

Ute Ray who lectures in Ceramics and Sculpture at the Natal Technikon will be giving an all day participating workshop on 'Glazing and Decorating Techniques' at the Technikon on Saturday 16th April. For further information you can 'phone Ute at 22-3582 or write to 60 Currie Road, Durban, 4001.

Lindsay Scott will be giving a weekend workshop on 'Salt Glazing' from 3 pm on Friday the 27th May through Sunday 29th May. For more information 'phone Lindsay in the evenings at (03324) 4597.

Congratulations to Sheugnet Christie who has had two of her pots accepted for Vallauris '88.

On the left:

One of Sheugnet Christie's accepted entries – bottle, weight 450 grams, 170 mm high and 115 mm wide – wheel thrown porcelain, handcarved and decorated with black porcelain slip, oxidized firing to cone 7.

EAST CAPE:

Mario Miller is to give a workshop on raw glazing at 2 First Avenue, Summerstrand on 26 March 1988.

Maxie Heymann will be giving a workshop at the end of April and Barry Douglas has postponed his workshop to June. For further information please 'phone Dalene de Lange at 53-1761.

To ensure that as many members as possible are given the opportunity to attend a workshop, in future they will alternate on Saturdays and Sundays.

SOUTHERN TRANSVAAL

The Craft Gallery is moving to a new venue. Barry Douglas of the Craft Gallery is combining forces with Bronwen MacNab of Ceramic Concepts at new premises in the Tyrwhitt Mall, opposite Woolworths and close to the street cafe. The gallery will continue to be known as the Craft Gallery.



Regional Roundup

WESTERN CAPE

Rochelle Beresford and Daan Verwey will be giving a workshop at their studio in Tulbagh on the 26th of March. For further details 'phone Maureen Fleming at (021) 96-5743.

The Cameo, in Stellenbosch, is having an exhibition 'The teapot and tea service' of fine porcelain ware by Margie Chilton during April and May. During May and June, Hym Rabinowitz will be exhibiting. In September an exhibition 'Creative Mythology' will be staged. This will be a group exhibition of ceramics and graphics inspired by mythology.

APSA NATIONAL EXECUTIVE

The National Executive committee for 1988/9 is as follows:

Elza Sullivan, Northern Transvaal, Chairman.
Dr. Piet Repko, Orange Free State, Vice Chairman.
Wendy Goldblatt, Southern Transvaal, Treasurer.
Dinneke Den Bakker, Vaal Triangle.
Ad van Nimwegen, East Cape.
Maarten Zaalberg, Western Cape.
Martha Zettler, Natal.

NCQ on behalf of all the members of APSA would like to thank the outgoing Chairman, Maarten Zaalberg, for the unselfish and dedicated service he has given and we wish the new Chairman, Elza Sullivan, all the very best in her office.

The following are the dates and venues for the 1988 APSA regional exhibitions:

EAST CAPE

22nd - 31st July at the King George VI Gallery, Port Elizabeth.

NATAL

No regional this year as the Corobrik National Exhibition will be held in Durban, opening on Friday the 7th of October.

NORTHERN TRANSVAAL

22nd May - 7th June at the Beuster Skolimowski Gallery, Pretoria.

ORANGE FREE STATE

4th - 14th June at the Welkom Library.

SOUTHERN TRANSVAAL

19th - 29th April at the Total Gallery, Johannesburg.

VAAI TRIANGLE

16th - 28th May at the Vereeniging Theatre.

WESTERN CAPE

29th May - 12th June at the Nico Malan Theatre, Cape Town.

New York International Art Competition

The competition is open to all artists. Winners will receive promotion by exhibiting their works in TWO galleries located in SOHO, NEW YORK CITY NY, the major center of the Art World.

This is a Multi-Media competition in the following categories:

Painting
Sculpture
Mixed-Media
Drawing
Watercolor
Pastels
Works on paper
Printmaking
Photography
Computer Art
Small Works
Miniature Art
Clay
Wood
Metalwork
Fiber
Jewelry
Paper
Furniture
Glass

Artists will submit slides which will be judged by these distinguished jurors: Dr Sabine Rewald, METROPOLITAN MUSEUM-NY; Janet Satz, WHITNEY MUSEUM-CT; Cusie Pfeifer, MARCUSIE PFEIFER Gallery-NY; Carl Little, ART IN AMERICA-Art Critic. Selected artists will be invited to show their actual works in TWO final exhibitions in TWO New York City galleries located in SOHO, NEW YORK CITY, NY, the major center of the Art World; 1, MARCUSIE PFEIFER Gallery 2. MICHAEL INGBAR Gallery. \$6,000 in CASH, PURCHASE and AWARDS will be given. **The deadline for slide submission is May 26, 1988.** The exhibitions will open August 4 and close August 25, 1988. To receive applications artists should write to: I.A.C., Department PRR, P.O. BOX 245, Eastchester, NY 10709, U.S.A., Tel: (914) 699-0969.