

# National Ceramics

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FEÉ HALSTEAD • CLAUDI CASANOVAS • MAARTEN ZAALBERG • WILMA CRUISE • CLAY +



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COVER: Bowl-like form, Claudi Casanovas, 68 cm wide. See page 12.



Maarten Zaalberg 50 not out! See page 14.

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# Comment

The 1988 Corobrik National Ceramic Exhibition was for me a very disappointing display of this country's 'so called' top work. Sure there were good works and there were poor pieces, but to call it a 'National' is a joke! Half of our top potters and ceramists were absent. I wrote out a list of more than forty names that come readily to mind, household names that command respect for their skill and creativity. Where was Bosch, Cruise, the Walfords, Neke, Green, Sacks, Dibb, Jackson, Morris, Nel, Hayden, Annandale, et al? Are they too good for APSA, or is APSA too 'Mickey Mouse' for them? I realise that many of them helped build APSA and are directly responsible for putting APSA where it is today. They more than anyone else are in a position to put their weight back into a really first class association which will produce a truly 'National' exhibition.

APSA needs to come of age. It needs professionalism and, to achieve this, it must employ directly or indirectly a person or organisation to represent it professionally to the ceramic suppliers, its members, sponsors, patrons and the public at large, both here and abroad. We have truly outstanding talent in this country both mature and growing and I think the public have a right to see them all together if we have a 'National' exhibition. One last thought on this matter — don't you think it would be better for all if APSA had 'Nationals' every other year?

This issue sees Maarten Zaalberg celebrate 50 years as a potter, has the award winners of the 1988 Corobrik National Ceramic Exhibition (next issue an in depth coverage with colour) and some very exciting articles; not least, a gem on Claudi Casanovas in Spain — thank you Rosemary.

*Michael Guassardo*

Editor

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# Letters

## Laid an egg

As a Gallery owner and potter I take the liberty of airing my views on an apparently ever increasing problem.

Having just returned from a visit to Johannesburg where I saw a group exhibition of birds in a well-known Gallery, I was unpleasantly surprised to face a display of birds looking almost identical to those made by an established Stellenbosch potter who has already won an award for a similar piece. I have dealt with this potters' work for the past three years and so am well acquainted with it. However, it was only on close examination that I could be sure I was not handling the genuine articles.

What is happening to the integrity of our fellow potters?

I know that once in a while and especially if one is an inexperienced potter one finds inspiration in ceramic publications or in other potters' work and workshops, but to copy blatantly someone's individuality and exhibit amongst professionals is despicable.

I feel that ceramic dealers and judges of important exhibitions such as the Regional and National should be aware of this problem as well as of the exact copying of shapes and forms illustrated in overseas publications.

This should not be allowed and such "creations" should be rejected.

As potters, haven't we a serious responsibility in producing our own original work?

Yours sincerely

Christine Smith

## Bright ideas

Here is some information on our Regional Exhibition... In previous years our East Cape Regional has been run in conjunction with our National selection, which resulted in the best pieces going forward to Nationals and the unselected pieces remaining on the Regionals. Last year for the first time the two were separated and as a result the standard of the work put forward for Regionals is much higher.

The judges were Maxie du Plooy of the P.E. Art School, Jean Fourie head of the Art Department P.E. Technicon, Pier Swart from the Department

of Cultural Affairs, Deon Venter of Fort Hare University and John Steel, Manager of Ikhwezi Lokusa Pottery Umtata. The Judges were really a hard team to please and as a result the standard of the exhibition is extremely high and shows tremendous improvement achieved since these annual exhibitions started. Of the 270 entries received from 34 exhibitors only 108 pieces were accepted. Of these 11 were highly commended and 3 award winners. Liz Albrecht won an award and the 2nd award went jointly to Charmaine Peterson Haines and Elska Noteboom. What was most encouraging was that among the 15 top pieces were works by three new members, the joint second award winner Elska Noteboom, Cathy Hicks who received two highly commended and Lorraine Roodt 1 Highly commended. The other highly commendeds went to Liz Albrecht, Charmaine Peterson-Haines, Lawrence Lomax, 2 to Iona Bennie, 2 to Lynnley Watson and 2 to Ikhwezi Lokusa Pottery.

Our Guest Potters this year were Carol Hayward Fell and Christine Smith, their colourful work enhanced our exhibition and sold very well. A further attraction was the work put on by the Port Elizabeth Technicon Students. Their work was well made and of a very high standard. In the past the students have not participated due to the fact that their work had to be for sale. As they need this work for the end of the year results we decided that they would exhibit as guest potters and need not sell their work. The result was a tremendous response from the public and potters alike, student work always brightens up an exhibition, its good for the public to see their work and its up to A.P.S.A. to encourage them — after all they are our future. We hope to make this an annual event.

It was generally felt that there was a sad lack of utility wear this year, one wonders where all the Potters have gone.

I am enclosing a catalogue and a newspaper cutting, unfortunately something went wrong with my Photographs, we will try and get some posted to you as soon as possible.

Looking forward to seeing you at the Nationals next month, we have some exciting work from our Region.

Regards,  
Dawn Lomax  
Secretary, A.P.S.A. East Cape Branch

Your catalogue, the first I have seen for a Regional, is superb both in economy and execution. The handling of students' work was indeed a bright idea!

Editor



# 1988 Corobrik National Ceramic Exhibition

The 1988 Corobrik National Ceramic Exhibition was opened by Mr Chris Lee, Financial Director of Toncoro, on the 7th of October at the Durban Art Museum, Durban.

Just over 200 items were on show representing APSA's seven regions. The guest potters were the 1987 award winners, Digby Hoets, Tineke Meijer and Sue Meyer. The judges for this year's awards

were as follows: Juliet Armstrong, Head of Ceramics Department, University of Natal; Digby Hoets, potter and 1987 Corobrik award winner; Paul Mikula, architect; Vance Waldeck, Phase 4 Gallery, Durban and Huby Wiid, ex lecturer, Ceramics Technikon, Natal. The award winners were Carol Hayward Fell and Bonie Ntshalintshali, and highly commended were Rodney Blumenfeld and Lesley Ann Hoets.



Left to right: Rodney Blumenfeld, Bonie Ntshalintshali, Carol Hayward Fell and Mr Chris Lee of Toncoro.



166 'Classical Vessel on a Pedestal' by Carol Hayward Fell.



183 'Noah' by Bonie Ntshalintshali.



# Personally speaking

Glasnost with a dash of Perestroika . . . P.S. don't forget the terpinie, please!

As exotic a cocktail as this may sound, the terminology above will be familiar to most of us who have watched with fascination Gorbachev's attempt to break down barriers and restructure the modus operandi in Russian society.

Revealed as the name of a dissident journal in Moscow, *glasnost* refers to an openness or frankness, whilst *perestroika* implies a reassessment and a restructuring — both concepts highly controversial and avant garde indeed for the Soviet Union. Perestroika of course comes from the title of Gorbachev's bestselling book and is apparently an attempt on his part to replace the image of the enemy with the image of a friend. Taken in its fullest and most powerful sense this restructured open approach has the potential to change the course of history.

In the daily assemblage of newsworthy items for this humble journal of ours (2 500 printed issues is hardly going to effect any major change in global history), it has become abundantly clear to me that our ostensibly happy band of potters is in fact "vrot with tension" — to quote a colleague of mine. The state of rot, I am told, is the result of dissent amongst people working in clay. There are the mass-producers and the one-offers, the potters and the ceramists, the clay craftspeople and the clay sculptors etc., etc., ens., ens. What it really boils down to is the fact that each individual person working in clay wants and needs recognition for his or her particular contribution to the pail of precious slurry, and rightly so!

More specific pointers are aimed at those artists who have either assumed or achieved an apparent elitist status by way of gallery exposure, academic achievement, media coverage or acknowledgment for specific contribution to a specialist cause. Artists like Marcel Duchamp, Carl André, Julian Schnabel mean very little to the everyday existence of most potters who are earning their daily living out of pots, but when ART IN AMERICA, ARTSCRIBE or magazine of such ilk, acknowledge the meaningful role played by such people and their significant contribution to the art movements of tomorrow, then the resentment really begins to set in.

It would seem that the art of the potter did not mean very much to those artists at all, and yet they used and manipulated fired clay objects in a way which gave them elitist art status in the world we have come to know and acknowledge as mainstream art. For potters who are concerned with their body, and who debate over the new batch of feldspar, who attend workshops and spend hours talking recipes and firing schedules,

this understandably comes as quite a shock. Even more ironic, I am sure, is the fact that Duchamp had no idea what clay was used for his porcelain urinal, nor did André know what temperature his bricks were fired to, not to mention Schnabel, who never considered the glaze flux when he chose the plates which he broke and embedded into the thick impastoed canvasses which now in July 1988 hang prominently in the Tate. I can bet that none of them either knew or cared . . . those facts were totally irrelevant, and yet at any meeting of potters, clays, glazes, recipes and firing schedules tend to dominate almost entirely the conversation and workshop.

Adding fuel to the flames, it must be mentioned that neither Duchamp's urinal nor Andre's bricks were made by the artists themselves, but were selected in arbitrary fashion from a long production line of precast industrial ware, yet the 120 refractory bricks were sought and bought by the Saatchis and displayed in their famous North London gallery, whilst an exquisite hand thrown porcelain bowl of Lucie Rie was bought and relegated to the third floor of the Victoria and Albert and placed on a crowded shelf with many other pots. It is no wonder that at times there are some pretty heated arguments about what is valid and really important in this artworld we have come to frequent. In this country pottery exhibitions become a veritable hotbed of debate when potters, artists and the public gather to view an opening. Is this good, is that bad? why was this chosen and why was that rejected?

Let's face it, this debate could be perpetuated to eternity, yet having partaken of the above-mentioned cocktail, and chewed on the fruit of terpinie, allow me to present some concepts myself whilst the state of wooziness lasts.

To start with, it is ridiculous to lump all people who work with clay into one category — this immediately leads to an hierarchical system of good, better, best which is really quite loathsome and no way at all to encourage individual creativity and expression. The perpetual knowledge that qualitative judging is but a seasonal affair must always be stressed and that what is modish and/or best today could be white elephant stall material tomorrow. Similarly history has taught us that often the most ridiculed artworks of one decade have become the prototypes for new art movements in the next. I am sure we have all experienced this to a lesser extent when rejected glaze tests of yesterday become exciting rediscoveries of today.

Clay is used by so many for so much that already the argument starts to waver. Mud pie addicts and electrical insulator manufacturers are dealing



with the same medium, but their intention and response, their pretext and their concept, differ drastically. One can draw such analogies ad infinitum. We are all at a different place in time, with our personal methodology for working through specific and somewhat singular patterns. I believe that once an efficient skill has been acquired, it is vital to work and find one's own particular genre. And when I say work, I mean many hours of hard work with respect and integrity for the medium.

The to and fro banter of the art vs craft discussion is becoming frankly boring. We are really playing with words and I am sure all agree anyway that there can be art in most crafts and craft in most arts. The finest of fine artists needs to know how to manipulate his medium and the craftiest of craftspeople must have some aesthetic vision. What is ultimately required is an acknowledgment of the artist's intention and an acceptance of his integrity . . . enter the perestroika.

Glasnost, i.e., openness, is a factor which needs practice and does not happen easily. It is for this reason that workshops, gatherings and media coverage are essential in an attempt to circumvent isolation and maybe even avoid some of the above-mentioned rot. The perestroika demands the restructuring of the status of the clay object and acknowledging its being a potential bona fide artform, which would elevate the status of the potter/ceramist to a level which would encourage self worth. No one can deny the importance of encouragement and a little bit of ego-stroking.

So all that remains is the terpinie-pronounced térpineâ – and in a nutshell it means TOLERANCE. This was passed on to me by a Russian called Boris who summed it all up with a sweep of his hand – “Glasnost? Perestroika? yes, yes, that is all very well but without terpinie the Russians must fail.”

Yes Boris, and so may the potters.  
ROSEMARY LAPPING

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## A Message from Elza Sullivan



I spent an afternoon with our new APSA Chairman, Elza Sullivan, in the beautiful garden of her Pretoria home; and what follows are a few of the thoughts she has on ceramics and APSA.  
Ed.

“I would like to see a new approach to ceramics – exploring and allowing with understanding, experimentation which is a vital link with the future. However this has to be done with total honesty and objectivity in the assessment of results.

We can learn so much from each other, provided we appreciate the ability and talent in others and do not try to be negative and only offer destructive criticism.

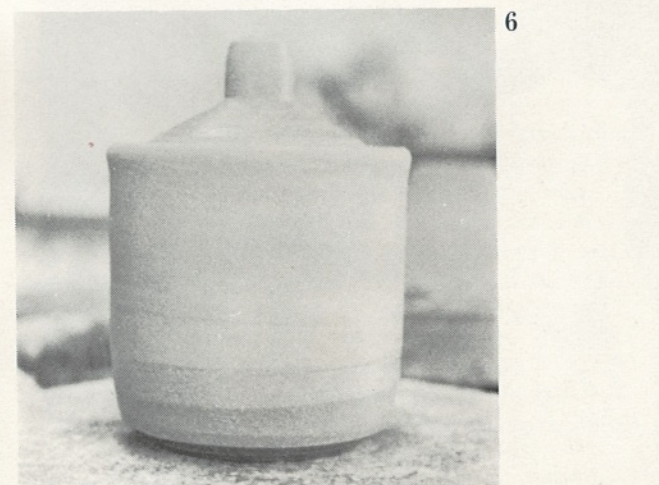
The life blood of APSA is in the seven regions. Knowing this the National Executive's function is to form a link and bond between the regions; to act as an umbrella parent organisation. It is an active and sympathetic support group who can understand and appreciate each other's problems and enjoy their successes. Sometimes we forget that this is an Association run by potters, for potters on a potter's purse.”



# Throwing with Bruce Walford

In this our third article, we will trim the lidded jar we made in our last issue. The prime objective of trimming is to remove excess clay and adjust the outside of the pot to the inside as well as giving it a neat and comfortable base.

Points to remember — Make sure your pot is right for trimming, leather hard neither too soft nor too hard. The tools must be rigid and sharp. The wheel head must revolve fairly fast. Your arms as always against your body and brace your right hand with your left hand. Shave the clay off, do not dig into the pot. Remember to measure the thickness of the walls and base (with a needle) prior to centering the pot on your chuck.



Centre pot firmly on chuck and keep in position with gentle but firm pressure of the left hand (fig. 1), trim off excess clay and form outside of footing. From the centre cut away clay to shape

of inside of pot until inner footing is formed (figs. 2 and 3). The lid is treated in the same manner to give it its shape and knob (figs. 4 and 5). Trimmed pot (fig. 6).

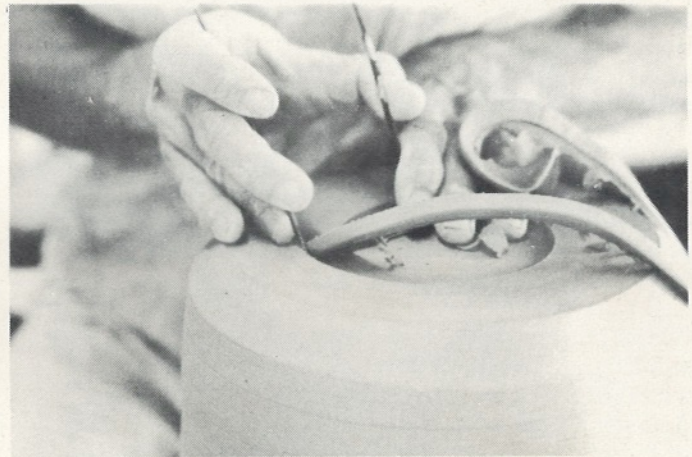


To shape a curved pot follow the same steps as before remembering to move your tool slowly and only after the wheel has made a complete turn. Tilt the tool to follow the curve of the pot. Here (fig. 7) more clay has been taken off to accent the foot. Finished footring (fig. 8).

8



7



For larger pots the same basic method is used. Try to have your pot as evenly dry (leather hard) as possible. This will help in trimming the sides and not pulling the grog out. Should you need to push grog back or to smooth the pot, use a kidney and not a sponge.

7



## Who is Fée Halsted Berning?

Untouched by urban hype, Fée epitomises an alternative way of life, far removed from the stress-related city slick. Zimbabwean by birth, she lives on a farm with her husband and young son in Winterton, Natal. Surrounded by cows, chickens, horses, mountains, trees and the natural beauty of that area, she has become integrated with the peace which epitomises such a pastoral environ. She is a very sensitive person and a creative artist, obviously thriving on the milieu which surrounds her.

It may surprise readers to hear that she is a painter and sees herself as such, yet she has discovered that the plastic medium of clay was precisely what she was looking for to create a more three-dimensional imagery.

Fée obtained a B.A. Fine Arts degree majoring in painting at Pietermaritzburg University, during which time she was persuaded by Juliet Armstrong, the ceramics lecturer, to use clay and to experiment with the medium. She then went on to do a two year Advanced Diploma in Ceramics, under the tutelage of Armstrong, briefly assisted by David Middlebrook, an experience she values enormously. Middlebrook was a visiting lecturer at the time and having subjected her to the rules of ceramic chemistry he then freed her by suggesting the addition of glue, paint and varnish. His somewhat eclectic free approach gave her the confidence she needed.

The three-dimensional plastic potential of clay offered untold scope for her figurative imagery and, in her words, she explains: "It was marvellous to make a little figure and then fold it into a pose — suddenly the tummy would crease and shadows would appear — do you know how long it takes to

paint that? I felt like a child discovering the excitement of playing with messy, fleshy mud. My precious painstaking two-dimensional surfaces of lights and darks could suddenly happen before my very eyes. I was fascinated with this game, somehow it just made sense. The tie-in between ceramics and painting was the logical development for me, I could now mould and make my folds and shadows."

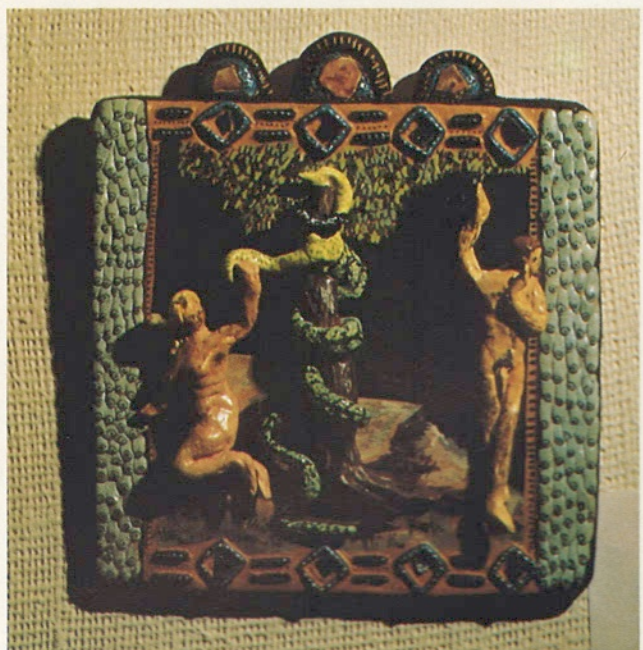
A shift in Halsted's work came when she visited Greece and Turkey. The patterned icons, the mosaics and the finely painted brightly coloured tiles, had an enormous impact on her. She feels it was related to her own perception of seeing things flat, with little spatial illusion. She returned to look afresh at her work and was inspired to make clay canvases upon which to create her work.

Today she makes flat terracotta tiles which she builds up into a low relief of small clay shapes. She imbeds fired glazed sherds into the wet clay and after the bisque firing she paints with bright poster colours. The final pieces are mythical and whimsical with a marked religious aura. "This is inevitable" she says, "I'm tired of the deliberate, self-conscious art of many people. I live in a beautiful place, unaware often of the ugliness and violence in the cities. I am happy and at peace." An enviable lot indeed, and her work reflects this all the way.

Fée reflects a world many of us have neither experienced nor may ever know. Her honesty and fresh approach, albeit possibly naive at times, makes viewing her work a pleasure. Fée Halsted Berning — painter/ceramist, a welcome guest from a peaceful place.



*Some of Fée Halsted's latest, a tryptych, top right, and three wall hangings.*





# Anita Besson and her unique ceramic gallery

The Galerie Besson, situated in the heart of London's West End, is a unique venue for exhibiting fine ceramic pieces. It is owned and run by Anita Besson who has been involved in fine art for over thirty years.

Swiss by birth, she came to England in 1956 and joined the Marlborough Fine Art Gallery where she worked for 11 years. From there she moved to the Fischer Fine Art Gallery, one of the most prestigious in London, where she served as director for 16 years.

Anita has always had a deep understanding of the interrelationship and separation between art and craft, and has consistently striven to marry the two and to make the public aware of their coexistence. It has been high on her list of priorities over the years to elevate craft into the fine art arena, and her aim, to give recognition and support to craftsmen by making the public view their work as exclusive and unique, is known by many in the art field. She explains that with the art school expansion in the 60's there has developed an increased number of craft courses with degree status in England. This has led to a high-powered professionalism amongst craftspeople, with the emergence of a well developed craft network system.

In 1984 under her direction Fischer Fine Art hosted the first Lucie Rie and Hans Coper exhibition to take place in a fine art gallery. In 1986 a second showing of nine potters took place. As her last activity at the Fischer, 1987 saw the exhibition "Stamp of Fame", which consisted of a showing of the pots which were printed on the British Post Office pottery stamp series. After that she struck out on her own.

In 1988 Anita acquired an exhibition space formerly called the Arcade Gallery uniquely located in the Royal Arcade off Old Bond Street. It had been a rather dark, dingy little place with the windows boarded up and very badly lit. With Anita's inimitable touch she has transformed it into a beautifully lit, well designed area for the express purpose of exhibiting ceramic fine art.

Recalling William Staite Murray's insistence in the early Twenties that his ceramic works be exhibited only in fine art galleries alongside the works of painters and sculptors, it gives one a warm feeling to know that a gallery like Anita's exists . . . a place specifically dedicated to ceramic fine art. Hopefully Galerie Besson will contribute to the growing awareness of clay as a bona fide artform.

ROSEMARY LAPPING





# Claudi Casanovas

## — Clay tightrope walker of Catalonia

Rosemary Lapping reports

One can liken the profession of the ceramist to that of a tightrope walker. Achieving perfect balance is the common aim of both, but being such a high risk and delicate activity, neither profession can boast of too many successes.

In the case of ceramics, balance must be struck between art and craft, two solemn thrones which stand together — yet alone. Common bedfellows at times, they tend to reflect their separate personae, but many is the ceramist who has fallen between the two.

Claudi Casanovas is a Catalan living in Olat, near Barcelona, and one look at his work makes it clear that he has achieved balance.

Casanovas the artist uses his medium and its maximum palette of ceramic-related materials to present us with mature high-fired pieces which have the presence of the finest three dimensional artforms. Casanovas the craftsman takes the humble constraints of the potter — earth, vessel and fire, and extends each one to its ultimate limit. He has come to grips with the shaping force of the fire, the energy medium which hardens, softens, distorts and forms. In his own words: "Potters create and the fire dictates!" The resultant works are extraordinary to behold.

There are small bowl-like forms which are assymetrical and twisted, resembling roughly hewn gnarled wood, and very large versions, nearly a metre in diameter, which fill their surrounding space — elevated and petrified in time. Large wall pieces, suggestive of huge shallow platters, hang striated and dominating — veritable cross-sectional slices of the mountains

which yield his raw materials. Areas of frozen viscid lava sit trapped in his works.

Embedded in stripes of various clays which differ in composition, hardness, colour and texture are pieces of granite and porcelain. Thick brown bubbly magma is integrally woven into the layers. All of this is combined and interspersed throughout his works. The interwoven mass is pressed and smoothed into plaster moulds, fired to stoneware temperature and then sandblasted, resulting in creations which resemble the texture and surface of the extraordinary volcanic environment which surrounds him in his native Catalonia.

Casanovas studied ceramics and theatre in Olat, Catalonia, and was one of the founders of Le Cooperativa de Ceramistes Coure. He and the other members now share a gallery and organise cultural activities, symposia and workshops. He was a prize winner in the 43rd Concorso Internazionale Ceramica d'Arte in Faenza and won the Grand Prix at the 1986 Vallauris Biennale. He belongs to the Catalan Association of Potters and the International Academy of Ceramics. His work was recently seen at the Galerie Besson, in the Royal Arcade, London.

Potters today are potentially able to create one-off pieces which are worthy of contemplation and gallery exposure. Although many pieces strive to achieve this status, few will maintain the dignity of fine art over the years. To witness the mature work of this young man who has already mastered the metaphysical forces of the ceramist leaves little doubt that his work possesses the qualities needed to stay the course of time.







*The dimensions of the pieces shown here are fairly large and are as follows; facing page left, 60 cm in diameter, right 58 cm in diameter, above 64 cm in diameter and below 85 cm wide.*





# “Service above Self”

## Maarten Zaalberg — philanthropist and potter

by Michael Guassardo

This year sees Marten Zaalberg celebrating fifty years as a potter. However this is only one side of a man who for the past 28 years has put into practice the Rotarian motto ‘Service above Self’ which he undertook to uphold back in 1959. Maarten was a founder member of the Rotary Club of Parrow and has twice been its President. In 1973 Maarten joined APSA and has been its Western Cape Chairman for well over ten years as well as Chairman of the National Executive several times. He has been able to merge his pottery projects with his Rotarian ideals and to this end organised the pottery auction for the Red Cross Childrens Hospital in Rondebosch as well as the ongoing pottery auctions for the Groote Schuur Hospital benevolent fund. He was instrumental in establishing the first clay museum at ‘Rust en Vrede’ in Durbanville and organising the two week ‘Clay Festival’ which coincided with its opening. I have worked in close association with Maarten in APSA for the past three years now and have yet to see a person who is as generous with his time and energy in furthering the aims and interests of potters throughout South Africa. He has also been a wonderful ambassador on his frequent trips abroad.

Let Maarten tell you his own story.

I was the youngest son born to a family of craftsmen. My grandfather was a coppersmith in Leiden, Holland — the town where I grew up and

our family lived for generations, mostly as weavers. My father Herman Zaalberg, was born in 1880, and studied drawing and ceramic sculpture, but was employed as a designer of materials. In 1912 my father made sgraffito designs for a pottery factory and after that started to work as a ceramic sculptor. At the same time he made himself a kick-wheel in the loft of their small house along one of the canals in Leiden. Later he built himself a small peat-fired kiln next to the kitchen, to experiment with glazes. In 1918 he started his own small pottery studio in a village outside Leiden, Zoeterwoude.

My eldest brother, Meindert, joined him in the early twenties. Clay was only available as a raw material, whilst kilns had to be fired with wood or peat, and almost no electric tools, wheels or kilns were available. Until 1951, when I left Holland, we still only used kick-wheels, and except for a few electric testkilns, fired with peat. There were four peat-fired kilns, 3 downdraught and 1 muffle kiln.

The latter was used for biscuit firing and the downdraught kilns for gloss firing to temperatures of 1180°C.

I still remember the barges arriving 3 or 4 times a year on the river “Oude Rijn” at the back of the pottery works, each barge bringing a load of about 300 cubic metres of peat from the North Eastern part of Holland, called “Drente”. From Drente they had to cross the Zuiderzee under sail to Zoeterwoude.



*Maarten Zaalberg with Professor Karen Skawaran who opened his ‘50 years clay, water and fire’ exhibition at the Beuster-Skolimowski Gallery in Pretoria. Facing page, top, the Potterij Zaalberg at Zoeterwoude near Leiden, Holland; below, early days at the Zaalberg Pottery in Parow near Cape Town.*





When I started to work for 3 days a week, at the age of 14, in my father's pottery works, I had to learn everything. (The other 3 days of the week I was in the Hague at the Royal Academy for Sculpture and Drawing). As a schoolboy I often stayed up late with my father, watching him firing the peatkiln, or working on his wheel on experiments with clays and shapes. I was allowed to try the kickwheel in the evening and in holidays, but then at 14 years old it was time for the practical and I had to be taught.

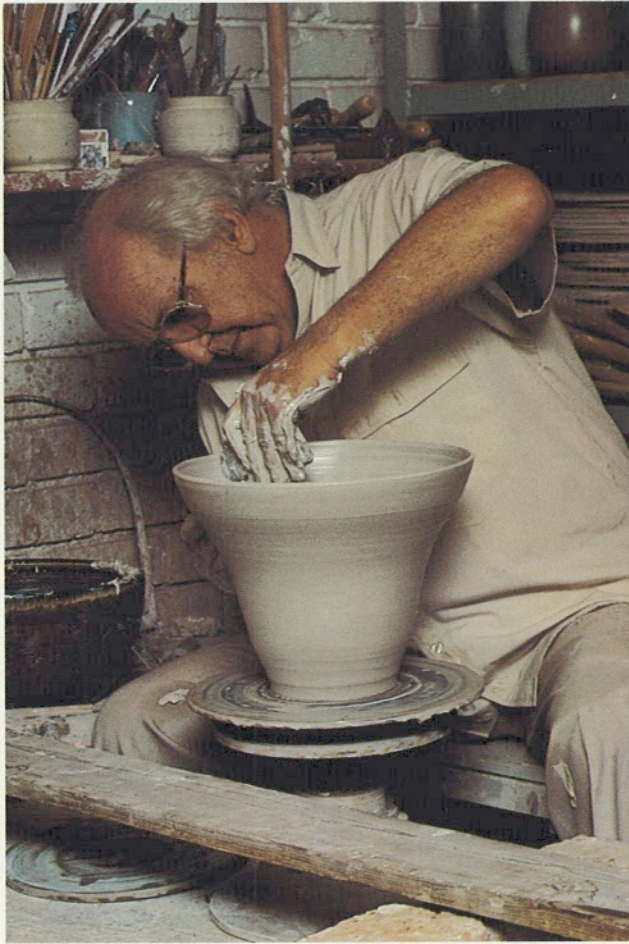
The basics, I had seen, but now it was different. Neither my father nor my brother taught me to throw, but the "meesterknecht" who was an expert. And only when I could make 250 cylinders each 15 cms tall in a 10 hour day could I participate in production. Once a week, after a day's work, I had to work the night as well, firing the peat kiln. The usual cycle for the peat kiln was 14 to 18 hours and then you still had to soak! There was a chimney, 24 metres high. When possible we preferred ending the firing at daybreak.

Most glost ware was packed in saggars, some with holes in them of different sizes, allowing the reduced atmosphere to affect the glazes. Some pots were also placed on top of the rows of saggars so that the flames and the ash could work on them.

Just after the war it was my job to experiment with porcelain, to be fired in a small electric kiln.







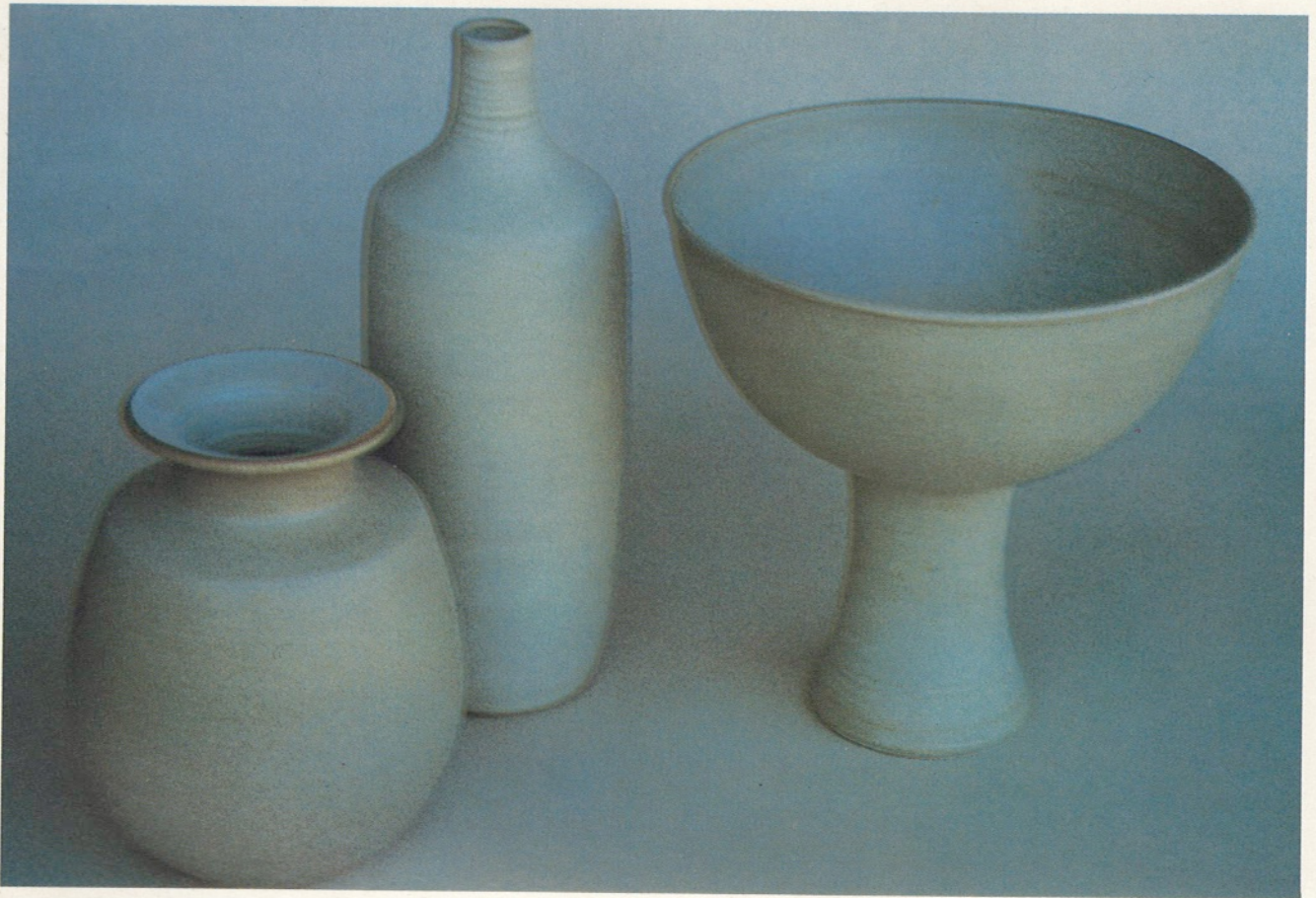
It was then that I acquired Bernard Leach's "Potters' Book" and started with experiments for fritting some of the basic elements of the glaze in a pot, heated with a gas-ring burner. The melted frit had to be ground to powder and then to be mixed with the balance of the recipe. All these trials gave a completely different effect from the normal way of preparing glazes.

We had quite an export trade to America, Australia and South Africa. But Holland and my family's pottery works were becoming too small for me.

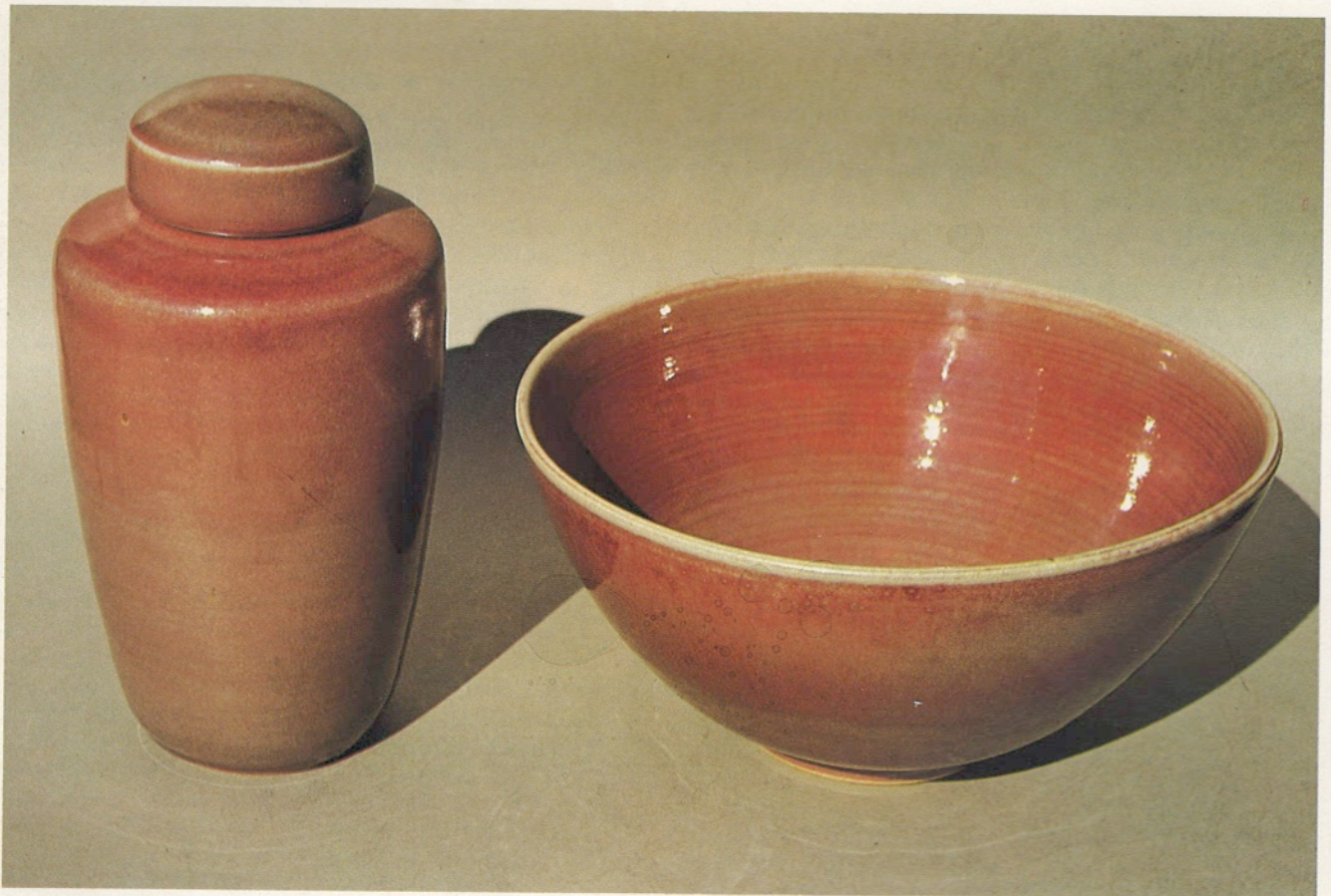
Early 1948 the late Mr Wynand Louw, an architect from Paarl, came to Europe with his daughter Sofie, to take her to Bernard Leach, where she would be for a year. On that occasion they visited us. A year later Mr Louw came to fetch his daughter from Cornwall and they visited our place again. They introduced me to the South African Ambassador in Holland, the late Prof Dr D. B. Bosman. The result was that in late October 1951 I sailed (17 days!) to South Africa to settle near Cape Town. My family could only join me later. A small company was formed and that was the beginning. The first year I worked in the garage next to the house, with one wheel and one very small electric kiln and one man. Later I had also the assistance and knowledge of Sofie Louw (the late Mrs Sofie Bodenstein) and of Fransie Lombardt. I had to go around Durbanville, Stellenbosch and Fish Hoek areas to visit brickyards to obtain information about clays etc. Glazes were not available. Ferro had just started







*A selection of Maarten's latest exhibition pots.*





to make some transparent frits. All other raw materials (except silica, feldspar and whiting) as well as electric kilns and equipment had to be imported.

After a few years hard work the "company" was still not making money and I occasionally had to "skip" a month's salary. That was the time to change from Studio to factory. I taught myself to make plaster master moulds, had some jiggers and jolleys made, adjusted the temperature from 1180 to 1080°C and changed the body accordingly, and so slowly the factory became a better proposition financially.

In 1968 I built a studio next to my house in Kenridge, Durbanville and today I am very happy man working in stoneware and firing in my gas, electric and woodfired kilns.

Being a potter is a splendid occupation even after 50 years and it could not have been so splendid without the love, understanding, encouragement and support I have received from my wife Truus for the past 42 years."

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*Part of Maarten's Kenridge studio in Durbanville where he now works and teaches full time.*



**Maarten has just finished a term as Chairman of the National Executive of APSA.**

**NCQ interviewed him in this regard.**

**NCQ** Maarten how do you see the National Executive's function?

**MZ** The aim of APSA is to broaden the knowledge of and appreciation of ceramics in general through each region and its committees. They act independently according to the needs and aspirations of their members. To this extent I think APSA has succeeded very well. But at the moment "Quo Vadis" APSA?

**NCQ** You obviously are not entirely happy. What seems to be the problem?

**MZ** On a national level our exhibitions are not up to scratch. In the early years this was not the case; but today we are not getting the very best from all the country's ceramists and potters. Where are all those names who entered before? Where are the new names? Where are the really outstanding and modern clay art works? There is a lot of misunderstanding, distrust and hidden jealousy among the people working with clay.

**NCQ** How would you improve the "Nationals"?

**MZ** Firstly the National Executive of APSA might consider changing its name; and then there is the absolute need of money. To lift ourselves up to international

standards, we need to put our house in order and we cannot afford to waste any more time following the road we are on. We have to learn from the experiences of Europe on how to run an "important exhibition"; we have seen how those organisers work and the results they get.

**NCQ** Could you be a little more specific?

**MZ** Well yes; we should have a pre-selection from slides. Those accepted can then send their work in for a further selection and I think those selected for a prize should be visited by the jury in their studios before the main awards are given.

**NCQ** You are talking money, big money!

**MZ** We must get the money from the Government, from the provinces, from municipalities, from industry, from the banks, etc.

**NCQ** And this will solve the problems?

**MZ** Yes! With financial support we will be able to afford really good prizes, travelling costs for the jury, etc., and bring out a superb catalogue which will give us exposure and recognition worldwide. Unless we set these goals now and work towards perhaps a "National" every say, two years, we will continue to produce an annual dilettantish show. APSA's National Executive needed the past years to crawl but now is the time to walk strong and upright towards a highly set goal.



# Wilma Cruise in Progress

by Ann Kerr

Wilma Cruise's recent exhibition at the Karen McKerron Gallery reveals the artist at yet another crossroad in her stylistic development. Frequently in the past, Wilma has been tempted down side-alleys by her daring experimentations in pushing the ceramic medium to its limitation. Here at last she seems to have arrived at a point where all her previous strengths have gelled into some very powerful statements.

As a whole the exhibition was not entirely coherent. Rather than a polished, carefully choreographed performance we have 'the artist at work'. We see her stripped bare, up to the elbows in mud, wrestling with ideas. We share her triumphs and frustrations, mistakes and accomplishments. It is Wilma at her best and worst; her most frivolous and her most profound.

In the work 'Boogie Woogie Crocodile', we see Wilma the carefree. Her 'over-the-top' irreverence for the sanctity of the medium, her obvious enjoyment of the sheer 'junkiness' of the assemblage, the tongue-in-cheek visual puns, all combine to produce a piece that seduces the viewer's natural tendency for something visually safer.

'Peter P Transmuted', despite its somewhat grand and enigmatic title, functions purely as a nicely decorative wall-hanging. Here Wilma's flair for hasty, unorthodox assemblage, combined with a rapid, painterly surface comes into its own.

But Wilma walks a very dangerous tightrope with her irreverence for material. Sometimes her head for heights leaves the viewer with a nasty sense of vertigo. When she moves from the purely whimsical slapstick to something more profound but still takes risks with the material, she lets herself down badly. 'Lady in Grey' does not warrant much agonizing. Her head is too slick and unworked to justify a better base than the tacky, sagging cardboard box on which she rests.

On the other hand 'On/In' is a painful piece. From the front the tilt of the bowed head, the shy dipping shoulders, the nervous clasping of the hands, the scoured flesh on neck and breast, the ugly, dripping, painterly paint of her dress all combine in poignancy. But alas, as one walks behind the piece one is in for a nasty shock. Even though the back of the neck as it bends forward is most touching, it is not strong enough to counter the monstrous detraction of the shabby box. Oh Wilma!

'Portrait of M.R.', 'Self Potrait' and 'Granny knitting' all form part of Wilma's series of

psychological portrait heads. Unlike some of her earlier masculine portraits where the awkwardness of the form lends the sculpture a clumsy power, her three female heads suffer from an incompletely seen-through handling of the form. The heads sit uneasily on their thickened necks. Also there is not enough interest or articulation of the back of the head to make these successful in the round.

With 'X2 = 1', 'Blue Doris', 'The Real Aunt Fanny' and 'In Memory of a youthful Pachyderm named Elly', Wilma has finally come of age. Her understanding for the plasticity of the medium, the skillful assurity with which she handles the scoured surfaces and the uncompromising ugliness of the forms, (all aspects which we have seen embryonically in the past) seem to have synthesized in work which transcends the merely parochial and becomes universal.

'X2 = 1' shambles and undulates painfully through life. 'Blue Doris' stands firm and obdurate on her large bear-like feet. 'Youthful Pachyderm' has a clumsy unease, uncertain of himself and yet confronting the world with a hesitant, adolescent aggression.

Despite Wilma's assertion that some of the sculptures (as well as being inspired portraiture) are in response to feminist sexual politics, their androgeny allows us to see parts of ourselves in each. Man as beast, beast as man — they touch us because we know them.

The success of these works is due to three factors: Firstly Wilma has become 'serious'. That is not to say that there is not a certain wry humour in all four works or to discount the powerful role that humour has played in her previous work. Here she discards her jokey attitude and has curbed her natural tendency to mock and satirise.

Secondly she has freed her sculptures from the restriction imposed by and the formal problems which arise from the bases. For the first time her sculptures articulate in a fully three-dimensional way. Instead of front and back, or the awkwardness of heads that rest on thickened necks, we see wonderfully expressive feet — bear/feet — speaking/feet — articulated and articulate. 'X2 = 1' is the most successfully sculptural of these four. Much of this has to do with the splitting of the piece into two and, therefore, the negative space between operates as an integral and enhancing element. It really 'walks' — it displaces air as it moves — muscles, bone and flesh, ripple and undulate. The third and most exciting aspect of Wilma's







success with these four is her handling of the surfaces. Often in the past one has had the impression that there has been an incomplete understanding of the tension between form and surface — a feeling that the paint has just been added to satisfy a craving for colour and painterly texture. In 'Self Portrait', the arbitrary colours neither enhance nor articulate the form. The head wears the glaze like ill-fitting jewelry. In 'Blue Doris' and 'The Real Aunt Fanny', form and surface truly integrate. They have been worked, destroyed, reworked, painted, glazed, slashed, bashed, blasted and polished and, finally, left to breathe. The patina that is left has gathered such a history of struggle and meaning, so much of the artist has gone into it, that it takes on a universal quality of weathered rock or eroded monumental sculpture and the overall impression is considerably enhanced and enriched.

Although Wilma has indeed finally 'arrived' at a true understanding of sculptural problems, she has by no means completed her journey. What is so exciting about her work is the feeling of portent — the feeling that she is poised on the threshold and is still very much involved in the painful struggle for self-realisation rather than a smug and satisfied stasis which arises from an artist who knows he has 'made it'.



*Facing page, 'On/In'; top, 'XZ = 1'; center, 'Blue Doris', and below 'In memory of a youthful Pachyderm named Elly.'*





## Barry Douglas Workshop

by Margot Richards

*Due to lack of space I have only taken some points from Margot's article, Ed.*

When pinching a pot don't forget to use gravity — instead of pinching up, hold the pot upside down and pinch down, and never forget that in all potting the end product is all that matters, not how it was achieved.

When adding to a pinched or thrown pot use a doughnut of clay in preference to a coil, it makes centring easier. Pinch on the doughnut to the outer rim of the pot, then centre and pull up on the wheel. Always throw large pots in sections, using this method.

When narrowing the neck of a bottle speed up the wheel — cut the top evenly, and clean up the inside.

Expect to struggle with throwing periodically and when you do, make a dozen cylinders. Mass production develops your skill and it is only through repetition that spontaneity can be achieved.

Don't despise the small pot, it is economical to make, can be placed between large pots in the kiln and bring in a steady income. It is not your duty to judge your pots for others, if someone wants to buy your worst pot let them have it.

Don't make pots as art, make them technically well and let someone else decide whether they're art or not. A pot is actually the space inside the clay — most bad pots are 2 pots — the space inside and the space outside. When throwing platters, collapses will be a thing of the past if, at the cylinder stage they are set aside to firm up before the rims are folded back. Forget about perfection, do your best in the time available, and remember that no pot has a value until someone pays for it.

If you want to make money out of potting, make narrow vertical forms — platters are most uneconomical. Flood the market with your articles, working on the principle that a satisfied customer

is bound to buy another article. No shopkeeper will sell your pots if you undersell him from home. Decide on one or two forms and specialise in these.

As far as decoration is concerned, the more you practise the more proficient you will get. There is no right way, if it works and sells that's all that matters. Try to get a balance between the style of the pot and the extent of the decoration. Develop one simple motif which will become recognisable as yours. Banding is an effective way of decorating.

Barry maintains his lids never crack, when he forms the knobs instead of throwing them. His knobs mirror the shape of the pot itself.

Some final advice, don't make orders for people, usually they don't know what they want, and are invariably disappointed in the final product.

### Recipes:

1. Spray rutile over any raw clay and fire for a good terra-cotta colour.

#### LIGHT GREY/BLUE OXIDE

Equal parts (by volume) of cobalt carbonate, manganese and iron (if using cobalt oxilate proportions must be 3:1:1)

#### DARK GREY/BLUE OXIDE

Equal parts (by volume) of cobalt carbonate, manganese, iron and nickel.  
If using cobalt oxilate. (3:1:1:1)

#### "ROSSO ORANGE" STAIN

Mixed with a white glaze gives a very delicate pink.

#### PINK

But only if used on white tin glaze: 1 part chrome and 2 parts tin oxide. On a zircon glaze these will give beige.

#### PEBBLE WHITE GLAZE

Dolomite (NOT Whiting: magnesium carb 50/50 with Whiting gives a poor dolomite); feldspar and c clay (ball clay) in equal parts gives salmon. Iron gives maize, nickel gives green.

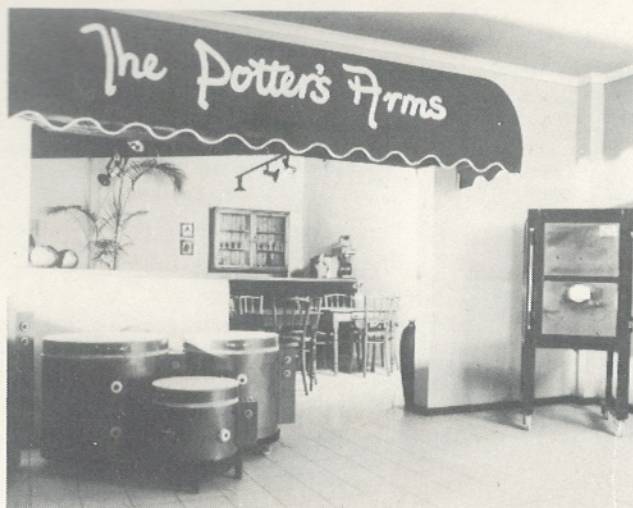
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## "The Potters Arms"

Harpers Potters Supplies have opened an intimate exhibition area which houses a library and lovely coffee bar called "The Potters Arms".

At the beginning of September the staff of Harpers, headed by Tony and Pat, hosted a festive champagne lunch to celebrate the opening of "The Potters Arms" and a great party was had by all.

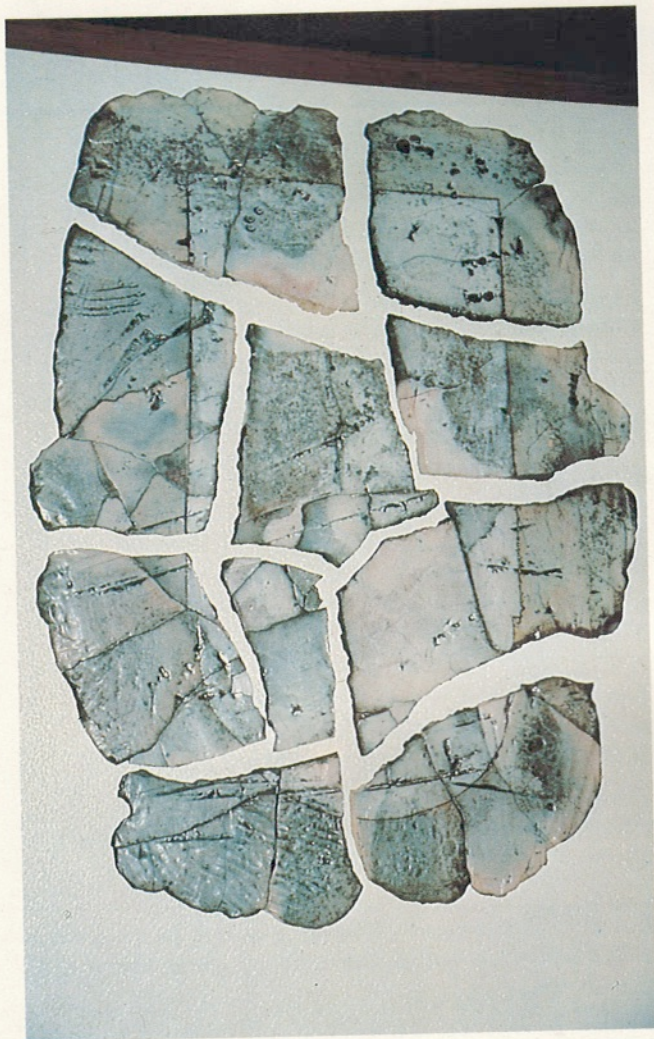
They have also produced a limited number of "Potters do it" T-Shirts, which are great fun, available at R19,75 inclusive of postage and G.S.T. from Box 32 Steenberg, 7947 or telephone (021) 75-3029 changing shortly to (021) 781-1320.





# A critical look at clay in the modern art world

Merle Huntley



*Ute Gevers Ray, 'Architectural Wall Piece', 173 x 132 cm.*

*Christopher Smart, 'Kettle', ceramic, stainless steel and plastic, 24 x 28 cm diameter.*



*Ceramic Designs — Rosamund O'Connor and Sonja Zytlow, large African Flame pot and small African 11 pots, 53 cm and 33 cm high.*

*Lovell Friedman — untitled, clay and glazes, 55 cm high.*





The opening of "Clay +" at the Unisa Art Gallery coincided with the exhibition of traditional clay artefacts at the Pretoria Art Museum.

While the two exhibitions were not necessarily conceptualised with this comparison in mind, seeing the two in parallel to some extent elucidated the shift in scope which has occurred in the ceramic world.

Divergent attitudes on the expectations of clay as a medium, have resulted in an on-going debate which ranges from the school of thought of the "part-time potter fraternity", to that of the "vesselists", who regard all ceramic art (other than the tile) as a fine art object.

Ceramicist Wilma Cruise suggests, in an essay in the catalogue which accompanies the exhibition, that "muddled perceptions of what constitutes a 'good' ceramic object", have resulted in a paralysis of will which seems to have stifled creativity.

"The majority of art makers, art lovers and the general public," Rosemary Lapping points out in her essay, "have yet to develop a full awareness of ceramics as an art form."

Therein lies the *raison d'être* for this exhibition. But therein also lies one of its problems. If clay is perceived to be the Cinderella of art media, struggling for independent recognition against practitioners and public prejudiced by traditional expectations, is an exhibition concentrating on clay not somewhat paradoxical?

Although the exhibition is entitled "Clay +", the point of departure remains clay; "isolationism" still still seems to exist between clay and "the rest". In a sense this exhibition reinforces this hiatus.

Dismissed too often either as "merely craft", or as the precursor of art in its final form in another medium, the perception of clay as a fine art medium *per se* is not new. The creation of clay objects with a specifically art aesthetic in mind, however, is apparently a 20th century phenomenon.

Art history studies invariably begin with Greek pottery, sculpture and architecture, and progress chronologically, with clay gradually fading out as a seriously perceived art medium. And yet works dating back to the apogee of Greek cultural supremacy, the red figure vase or the white ground lekythos, parallel marble sculptures and buildings in art historical, not just historical importance.

Picasso's irreverence for "traditional" art materials and perceptions, which resulted in a quantum extension of the art vocabulary, included a body of ceramic works highly regarded as fine art objects.

And yet ceramicists maintain that, as an independent art medium, their art is not taken seriously.

Does the art public, in fact, assess a work on the basis of the medium in which it is created? Or does the formalist aesthetic prevail, where a work is assessed on its own merits?

Perhaps perceptions are modified by the framework in which works are presented? The argument is elliptical.

When one mounts an exhibition with a label, one attracts a certain audience. The watercolourists would support an exhibition concentrating on works in their medium.

Similarly, ceramicists, who would often ignore an exhibition of sculptural or painted works, flock to an exhibition because of its ceramic content.

This would almost suggest that any sense of exclusion which ceramicists have from the mainstream of fine art, arises from within their ranks rather than from without.

In the final analysis, is an art work not something which will stand alone regardless of the medium in which it is created? A case in point is Picasso's "Bull's Head" of 1943. Assembled from a discarded bicycle saddle and a pair of handlebars, Picasso was just one of a plethora of 20th century artists to stand conventional attitudes to art on their heads.

Will "Clay +" be seen in retrospect as having done anything for the ceramicists' cause? If they believe in the integrity of their material, why the need for the plus?

Drawing from the ceramicists' debate worldwide, one aspect not addressed in either of the essays in the catalogue, or in its introduction, was the traditionalism of pottery in its cultural context in Africa. Not created as a sophisticated alternative to machine-made pottery, but with function uppermost in mind, these works added yet another dimension to the debate.

"Clay +" was a wide-ranging exhibition. The ceramic content was incidental in many of the works; they would stand alone whatever the material. At the end of the scale, several artists appeared to have interpreted the "plus" on a literal rather than a conceptual level.

Artists were drawn from all over the country for the exhibition. Not only did this create difficulties in selection, it limited the scope for artists working outside of the PWV area because of handling problems.

While the problem of separatism could, on the one hand, entrench attitudes to ceramic art, on the other hand it draws on an area of the public otherwise unreceptive to art.

"Clay +" was unlikely to radically change perceptions, but it has initiated interdisciplinary debate.

*This article is reprinted by kind permission of THE PRETORIA NEWS*



# A deja vu experience

## A view of the Corobrik Western Cape regional ceramics exhibition

by Stanley Cohen

The Corobrik Regional Ceramics exhibitions are important events in the creative arts calendar each year and as the major showcase of ceramics they draw significantly large crowds.

The primary purpose of any art exhibition, unless it is retrospective, is to selectively present the best current work of any artist or group and in so doing, to provide an insight into the state of the art, its directions, explorations and trends. Simultaneously there is the need to sell; to invite the viewing public to acquire works that evidence what the artist is about at that stage or phase of development. This view of an exhibition presupposes that the artist chooses to share publically a body of work that is an important reflection of his creative zest and growth and that he wishes to enter into a reciprocal communication with a public that is eager to see what is current, fresh, vital and exciting. It is with this notion of "exhibition" in mind that I found three visits to the Corobrik regional ceramics exhibition, (Western Province) held in Cape Town during May/June less than exhilarating.

What was clearly evident at this exhibition was the overall high standard of technical expertise and skilful handling of the clay medium. Glazes and their application were sound as was the awareness of "finish". The range of articles and techniques was wide and embraced functional ware, sculptural and decorative articles — yet despite all this competence, a feeling of flatness prevailed. Having enjoyed several lively exhibits, I seemed to be surrounded by so much work that has become all too predictably familiar. I felt indifferent to exhibits that appeared to be randomly chosen from a well-known production line and was bothered by the intrusion of some unresolved attempts of inexperienced or perhaps uninformed ceramists. Indeed, as I have said, there were several refreshing and original works from all categories but in seeking them out, (and I refer to those with spirit and presence which conveyed the craftsman's flair, urgency and energy, searching and finding and a sense of new ground for old hands) I could not dispel the feeling that here was a well-intentioned, commendable and worthwhile event which had failed to effect the profound influence on the ceramic arts that it could have.

Having stated this, I prefer to sidestep the polemic of "personal taste" and "subjective value judgements" and emphasise that I am concerned essentially with such universal issues as visual excitement, the exploration of formal and expressive concerns and the exercising of artistic integrity. These criteria allow for a wide diversity of ceramic expression and interpretation and any work which cannot sustain these criteria needs to be seen in a different but separate light. It is my contention that products that are the automatic outcome of a mechanically repetitive formula or which slavishly attempt to imitate the uniqueness of some original source or simply do not reflect insight, understanding and knowledge have no place on this special exhibition. I hold no particular flame for any single style, approach or trend other than that which initiates inquiry and promotes artistic and aesthetic growth. As an art educator I am deeply disturbed by artistic stagnation and complacency and hence am acutely sensitive to its presence.

The all too frequent argument that the volume of sales is the ultimate determinant of the quality of work is a cliché which I hope I puncture in this commentary. Price is not necessarily indicative of quality nor is the volume of sales necessarily a reflection of the selectivity of the consumer. It would indeed be interesting to know which works were bought by serious collectors, museums, galleries or corporations as is the trend at all important exhibitions and auctions in this country and abroad.



*Steve Shapiro — highly commended.*



In my assessment of the work on display, I found it useful to compare similar items in an attempt to determine why certain pieces surpassed others — after all, a cylinder is a cylinder is a cylinder. Or is it? The more I grouped and compared articles on the basis of what they had in common, the more the individual differences and nuances imposed their own selection on the articles and revealed inherent superiority. A weak form is easily exposed alongside a good form and poor decoration palls in the presence of another that is tense, economic and apt.

Clearly the selectors had exercised their considered choice but it was my feeling that their task was complicated by a dearth of spontaneously refreshing work and a plethora of the ordinary. I enjoy the challenge of trying to unravel the particular idiom in which each ceramist works and to determine what has been initiated or composed within that idiom.

This means of access to the process of an artist can so easily be blocked by a portcullis of arbitrary design, ill-considered structure, flaccid form or trivial decoration. While articles of this kind might serve some purpose, they should not be included in such ostensibly select exhibitions. Two components of ceramic art, form and decoration, influence and compliment one another and neither can conceal the inadequacies of the other. The miracle of "the whole is greater than the sum of its parts" occurs when integration or completeness is achieved.

It is my assertion that an important representative exhibition such as the Corobrik event becomes a milestone on the timeline of a creative community if the work on display is significant enough. Surely then, current ceramics should stand in some relationship to what has gone before and should certainly hint at what may lie ahead? Some two hundred twenty-five pieces by eighty-two ceramists were on display and one cannot but query why all the renowned ceramists and the new generation of emergent ceramic artists who are products of our universities and art schools do not clamour to submit their work. Why do the Triennial, the Standard Bank Exhibition, Volkskas Ateljier and others alone enjoy status? Could not some of the reasons be

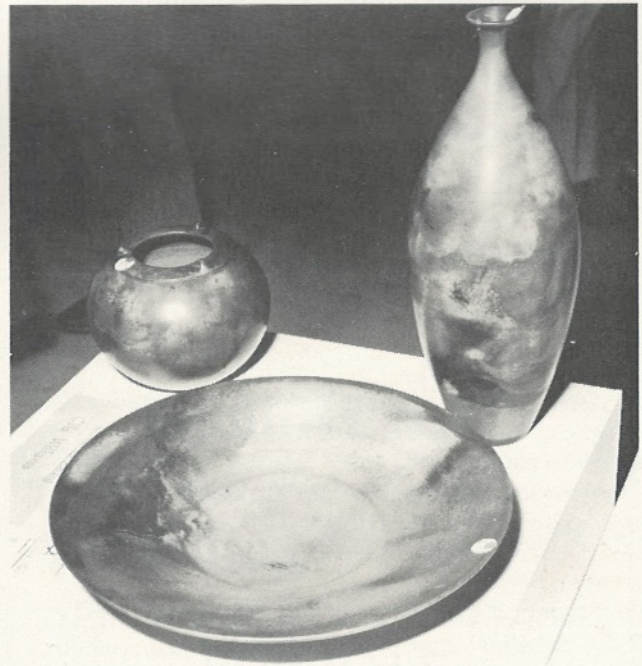


*Biddy Lees — highly commended.*

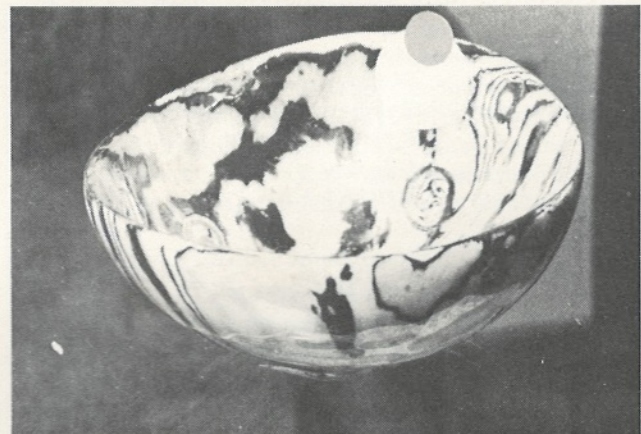
found in the disparate standard of work submitted and accepted for exhibition. It is one thing to encourage the artform but another to promote excellence and it is in the latter that the spin-off could benefit everyone engaged in ceramic art. Every artist needs to exhibit his work at some appropriate stage of his development and it is good and proper that forums for such exist. It is my belief, however, that the Corobrik sponsorship is too unique to allow it to become diluted by anything less than the very best South African ceramists have to offer.

In a following edition of National Ceramics Quarterly, I shall venture some personal perceptions on the concept of exhibitions of excellence and innovation and how these might engender greater challenge, more adventure and richer results.

*Stanley Cohen: is a lecturer in art education at the Cape Town College of Education. He has been a member of the selection panel for several regional ceramic exhibitions.*



*Cilla Williams — award winner.*



*Wynn Wainman — award winner.*



# Competitions

## Tile Competition

The Eastern Cape Branch of the Institute of Architects is organising a Tile Competition which will be open to anybody and run on similar lines to last years Planter Competition. The sponsor will once again be Kenzan Tiles and cash prizes will be awarded. Winning pieces will become the property of Eastern Cape Branch of the Institute of Architects. Tiles to be handed in on Friday 25 November and the Exhibition will open on Monday the 28 November. The Oxford English Dictionary description of the world 'Tile' will apply to entries, this leaves the interpretation fairly open. For further information phone (041) 32-4057.



## American Art and Craft Competition

ART HORIZONS, NY-1988; A LEADING ANNUAL INTERNATIONAL ART and CRAFT COMPETITION. Includes CLAY. The competition is open to ALL ARTISTS and CRAFTS PERSONS. Winners will receive promotion by exhibiting their works in a gallery, located in the heart of SOHO, NEW YORK CITY, NY, the major center of the Art World.

Craft persons and artists will submit slides which will be judged by these eminent jurors: Ellen Handy, METROPOLITAN MUSEUM-NY; Ilene Susan Fort, LOS ANGELES COUNTY MUSEUM - CA and Walter Robinson, "ART IN AMERICA" - Art Critic. Selected artists will be invited to show their actual works in a final exhibition at Art 54 Gallery, located in the heart of SOHO, NEW YORK CITY, NY, the major center of the Art World. \$4,000 in CASH, PURCHASE and AWARDS will be given. The deadline for slide submission is November 2, 1988. The exhibition will open November 29 and close December 18, 1988. To receive applications, crafts persons and artists should write TODAY to: ART HORIZONS, Department RC, P.O. Box 1091, Larchmont, NY 10538, U.S.A., Telephone Cindy Lalli at (091) 914-633-6661. (Note we are about 8 hours ahead of N. Y. time).

### WHERE TO JOIN APSA

E. CAPE - APSA P.O. Box 12329, Port Elizabeth 6006  
W. CAPE - APSA P.O. Box 6009, Parow East 7501  
N. TRANSVAAL - P.O. Box 36411, Menlo Park Pretoria 0102  
S. TRANSVAAL - APSA c/o P.O. Box 47182 Parkland 2121  
VAAL TRIANGLE - APSA P.O. Box 53 Henley on Klip 1962  
NATAL - APSA P.O. Box 1353, Durban 4000  
O.F.S. - APSA P.O. Box 3958, Bloemfontein 9300

## 49th International Competition of Art Ceramics

Faenza 22nd July - 8th October 1989

The Municipal Administration of Faenza who is charged with the organization of the International Competition of Art Ceramics, has decided to transform the Competition into a biennial event.

Therefore the 46th edition programmed for 1988 will be held in 1989. It has been indicatively fixed from 22nd of July up to 8th of October 1989.

The regular announcement will be issued later together with the relevant application forms.

The decision to have the competition every two years has been motivated by the wish to reinforce the organization by setting aside major funds and also by improving the Competition promotional campaign.

In addition to this, the organizers intend to allow a longer pause to those ceramists who are involved in artistic research.

With a continuous annual participation it may in fact be difficult to keep the product quality high and also to make the most of the economic advantages deriving from participating in the Competition or being assigned an award.



## Clay Festival

The Durbanville Cultural Society is in the process of organizing another Clay Festival at 'Rust-en-Vrede' in Durbanville. In the past these festivals have always been unqualified successes and booking is essential.

The proposed date is February - March 1989, full details in our next issue.

## FOR SALE

Koch's Ceramics, Grahamstown, want to dispose of their Pottery Supplies business including a glaze mixing machine plus stock of raw material. At present they have in excess of 200 customers on their books as far afield as Cape Town, South West Africa, numerous Eastern Cape small towns and mainly to East London and Port Elizabeth. For further details contact Richard Koch at (0461) 24242.



Brand New Twice Fired Ferro Kiln 1 1/4 cubic feet with semi-automatic controls with various glazes and Kiln equipment. Phone Marcelle at 011-535911 after 6 pm.



## Book review

### Whitewares: Production, Testing and Quality Control

W. Ryan, C. Radford, Oxford 1987, Size A5, bound, pp. 420, US-\$75,-

The book has certainly filled a gap, since worldwide there is little specialized literature available on the subject of whitewares. In English, the term "whitewares" is applied to sanitary and tableware as well as to tiles, i.e. it comprises products made of a light-coloured body. It was the declared aim of the book to survey the test methods applied in this field (which may also be transferred to other branches of ceramics), and thereby to account for certain connections within the ceramic field. Insofar the book is a success and has indeed filled a gap. 29 parameters are discussed, and in some instances several test methods are indicated for each parameter. The section on "Quality Assurance" provides a fair survey of values. In addition, the appendix deals with statistical mathematics.

It must be due to the increasing specialization that so little room has been given to the description of manufacturing processes. As can be seen quite clearly, both authors have gained most of their experience in the field of testing. No more than one chapter each deals with body formulations, and the used raw materials, and there are only hints of manufacturing techniques,

as already mentioned. With its list of only 28 references, the book does not really invite to further study — and yet, considering how little is found in the literature on the subject of whitewares, one cannot deny it the merit of providing at least some enrichment. It can be recommended to laboratories, is possibly of great help to students of ceramics, and stands out by discussing — at last — a number of test methods that have been used more and more often in chemical analysis and grain size determination during the last years, but which have hardly been described so far from the point of view of their technique and manner of action. Though physical quantities are not expressed in the latest SI-units, British values have mostly been "translated" into metrical quantities, or, on some occasions, "co-exist" with them. This reflects a trend well-known from industrial practice.

### Further New Publications

#### Ceramic Raw Materials

D. J. de Renzo, Park Ridge 1987, 809 pp., hard cover, US-\$ 108,-

#### Glazes from Natural Sources

B. Sutherland, London 1987, 118 pp., many illustrations and tables, £16,-

#### An Introduction to the Technology of Pottery

P. Radio, New York 1988 (2nd ed.), 266 pp., paperback, numerous illustrations, US-\$ 32,-

*With acknowledgement to Interceram*

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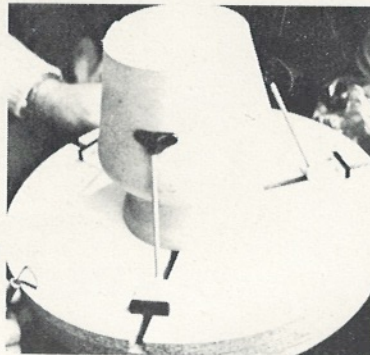
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