

**Tradition and innovation: Rorke's Drift ceramics in the collection  
of the Durban Art Gallery, KwaZulu-Natal**

Sarah Hosking

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of Art, Fine Art.

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Supervisor: Professor Ian Calder  
**Centre for Visual Art**  
School of Language Culture and Communication  
**University of KwaZulu Natal: Pietermaritzburg**

**Supervisor's declaration**

This MAFA dissertation is ready for examination.

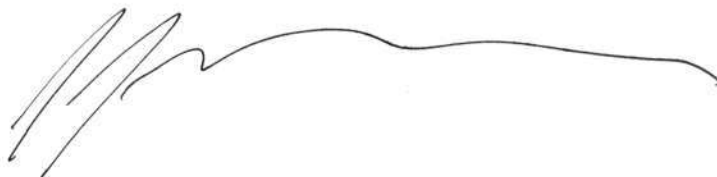
A handwritten signature in black ink, appearing to read 'I. Calder', with a long horizontal flourish extending to the right.

Professor Ian Calder  
**Centre for Visual Art**  
(MAFA supervisor)

27 January 2005

## Declaration

This dissertation is the unaided work of the candidate. It has not been, nor is it submitted for any degree or examination at any other university.

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Sarah Hosking

10 November 2005

## Abstract

The Rorke's Drift Art and Craft Centre is examined in its historical context. In order to place the pottery workshop in the context of the Evangelical Lutheran Church (ELC) Arts and Crafts Centre, the history of the centre's other workshops, Fabric printing and Weaving as well as the Fine Art School will be compared and contrasted. The pottery workshop is investigated and compared with the printmaking of Rorke's Drift. A selection of Rorke's Drift ceramics from the Durban Art Gallery's collection has been selected and examined to determine some of the stylistic changes that have occurred in the Rorke's Drift Pottery studio from 1970 to 1994. Fifteen works appear in an illustrated catalogue which examines the imagery and stylistic content of each work. The similarities between the prints of Rorke's Drift artists and the ceramics are explored; gender issues are analysed.

## **Acknowledgements**

Numerous people have offered valuable assistance with this research into Rorke's Drift ceramics. I particularly want to thank her academic supervisor Ian Calder, of the Centre for Visual Art, University of KwaZulu Natal, Pietermaritzburg for his valuable assistance and support. Jill Addleson, Curator of collections of the Durban Art Gallery, has kindly assisted her on the numerous occasions that she has been to the Durban Art Gallery, her patient assistance has been invaluable. Lastly she wishes to thank her husband David, and her family, without whose assistance and continual support, this dissertation would not have been possible.

## Prefatory note

1. The Harvard 'short method' method of referencing is used in this dissertation.
2. The title of literature cited is in bold text.
3. Foreign terminology is indicated by means of italics; translations appear in the glossary, which follows the last chapter.
4. The glossary is followed by a list of illustrations, which are presented in the order in which they appear.
5. Illustrations appear opposite relevant sections in the text.
6. The illustrations of six Rorke's Drift prints from Hobbs and Rankin's publication (2003) are numbered from I to VI.
7. The illustrations which are photographs taken by the candidate appear in the Illustrated Catalogue and are numbered from 1 to 82.
8. The titles of art works are in bold text.
9. All measurements are in millimetres.
10. The information listed for each entry in the Illustrated Catalogue was sourced from the records of Durban Art Gallery.
11. During several visits to the Durban Art Gallery the museum's curator, Jill Addleson was informally interviewed about the nature and scope of the Rorke's Drift collections she assembled.

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## Introduction

The dissertation will document and catalogue a selection of ceramic work from the Evangelical Lutheran Church (ELC) Art and Craft Centre at Rorke's Drift, in the permanent collection of Durban Art Gallery. This collection has not been documented to date, although it is an extensive and important historical collection which includes the studio's significant early work from the seventies, and extends to the early nineties. Cataloguing and documenting this collection is important for future research about Rorke's Drift ceramics, as well as being valuable for the museum's heritage functions. The Durban Art Gallery's collection was chosen as it contains the widest and largest collection of Rorke's Drift ceramics in the country. The pieces that have been included in the dissertation, have been selected to represent a range of Rorke's Drift ceramic work; pieces have been chosen from the earliest works collected in 1970, through to the latest work acquired in 1994. In order to consider gender issues in the studio, a selection of women's and men's work has been chosen.

The work in the public collection will be positioned historically, and interpreted from the candidate's perspective as a practising ceramist. The intention is to discern the studio's stylistic features from its inception, and to account for elements of tradition and change over time in its productions - as manifested in the study sample.

A section on Iconography will follow; this will be based on Hobbs and Rankin's **Rorke's Drift Empowering Prints** (2003), with the intention of establishing patterns of current iconography in studios. Hence six themes will be outlined in the prints of Rorke's Drift, and then compared with the iconographical content of the ceramics from the study collection.

Technical information will then be explained in terms of the ceramic processes employed in the Rorke's Drift pottery studio. This is intended to connect ceramic processes and the work of the ceramists.



The final section comprises of an illustrated catalogue of 15 pieces chosen from the collection of Rorke's Drift ceramic work in the Durban Art Gallery. Each catalogue entry lists information gathered directly from the museum records; some detailed observations and interpretations follows this. As there is no published information or photographic reproductions of this collection, all photographs and observations have been gathered by the candidate at the Durban Art Gallery.

A detailed examination of each piece was carried out using visual and physical analysis.<sup>1</sup> The following issues were noted and considered when the inspection was carried out; these have been listed in the order in which the process of construction has taken place:

1. Description of piece
  - 1.1. Clays
  - 1.2. Construction and Form
  - 1.3. Rim
  - 1.4. Foot-ring
2. Icons and Motifs
  - 2.1. Description
  - 2.2. Slips applied
  - 2.3. Method of application
3. Glazes and firings
4. Condition
5. Discrepancies in museum records

#### **Note on the photographic images**

The photographic documentation is an important aspect of this research as there are very few images available of any Rorke's Drift ceramic pieces. Photographs were taken of each piece from six different angles: four of the sides, one of the base and one of the top.

Further trips were made to the Durban Art Gallery to take photographs of, and to examine details on the pieces. The information and photographs gathered were then compared and interpreted.

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<sup>1</sup> See Appendix 2

The photographs that were to be used were digitally enhanced. The image of the ceramic piece was cropped away from the background, sharpened and placed on a flat coloured background onto which a gradient had been applied. The colours were corrected on screen; lastly, a shadow was added.

The illustrations appear opposite the numbered catalogue entries, however the images are unpaginated. A list of these illustrations appears at the end of the thesis.

A conclusion sums up the findings of the previous sections. Themes in the iconography of the ceramic work as well as a link between the printed and ceramic work will be looked for. Possible sources for the imagery and the forms of the ceramic pieces will be explored. The differences will be examined between the men's and the women's work: in the methods of construction and the forms of the pieces.

## Chapter One

### Historical Overview

Most of the information in this section recounts the research of a few authors, Hobbs and Rankin, Calder, Sellström and others, in order to outline the history of the centre, its workshops and school.

The vision for the establishment of the Rorke's Drift Art and Craft Centre was conceived by two people: Bertha Hansson, a self taught Swedish painter and textile artist, and Helge Fosseus, who was appointed temporary Bishop of Zululand and head of the Evangelical Lutheran Church in the South-East Region (ELC-SER) in 1960 (Calder 1999: 1). Bertha Hansson visited South Africa and met up with Helge Fosseus, who had advertised for art teachers at mission schools. Their meeting prepared the way for Fosseus's important support of art and craft projects in Natal.

On Hansson's return to Sweden, Fosseus promoted the idea of self-help craft groups to assist Africans. In 1961, a meeting was arranged to discuss these ideas, and a group was formed to guide the project: the Swedish Committee for African Arts and Crafts, led by Signe Hojer, a member of the Swedish South African Committee; with Jytte Bonnier, a member of the huge Bonnier media empire. Other members were Berta Hansson, Ike Stavinov, Lena Larssen, Ike Hott, Holger Benettson and Per Wastberg, a leading member of the officially appointed Swedish Consultative Committee on Humanitarian Assistance (CCHA) (Sellström 2002).

It was decided by this committee to employ people who were trained in the arts to undertake research into self-help craft groups in South Africa. For this reason Hansson and Fosseus together visited the Konstfack in Stockholm, Sweden's premier art school, to recruit staff (Hobbs and Rankin 2003).

The married couple, Ulla and Peder Gowenius were felt to be suited to the job. Ulla Gowenius had finished her studies at the Konstfackskolan in 1960, specialising in textile

art and weaving. Peder had completed his qualification at the Konstfackskolan in 1961 (Hobbs and Rankin 2003: 16), which included printmaking and sculpture with a specialisation in art education. They were offered a contract for a year in South Africa, under the auspices of the mission church of the ELC-SER. The project was the first in South Africa to receive official Swedish assistance, and was financially supported by the Swedish International Development Aid, (SIDA), from 1965 (Sellström 2002).

The Gowenius's left Sweden in September 1961, and travelled around South Africa to learn about indigenous cultures, to photograph artefacts and to study how they were made. Early in 1962 the Gowenius's decided to base themselves at the Ceza Mission Hospital at Mapumulo, because the couple felt that the hospital would give them access to a large group of African people. The initial idea was to identify traditional crafts that could be developed as a means to earn a living, and so help to improve the conditions of women in the homelands.

The plight of the patients at the hospital soon drew the attention of the Gowenius's. Many of the patients at the hospital were suffering from Tuberculosis (T.B.) and undergoing long convalescence without any activities to keep them busy, which led to depression in many cases. In January of 1962 Ulla started to teach sewing and strip weaving to the women in the maternity and T.B. wards, while Peder tried to introduce handcraft to the male patients.

The introduction of sewing and weaving was successful in the female wards, and the project took off. Ulla concentrated on teaching the patients western art forms, instead of encouraging indigenous crafts, as she felt that objects familiar to the European market would be more of an economic success. This reasoning was proved correct, as it was the weavings that had the most success in the Swedish market (Hobbs and Rankin 2003). The patients were paid for the work that they produced, many of the works finding their way to the Konstfackskolan exhibition in December 1962.

The needs of the male patients at the hospital, however, were not being met. Peder Gowenius experimented with drawing and painting, both of which were not successful, before trying relief linocuts. Azaria Mbatha, a T.B. sufferer, who was in an extremely depressed condition, was one of the first patients to show an interest in Peder Gowenius's

work at the hospital, and to try linocut printmaking. He went on to become a well known printmaker.

The Gowenius's were inspired by the example of Allina Ndebele, a trainee-nurse who acted as their interpreter. She started to learn new craft techniques herself, and was soon helping the Gowenius's teach the female patients in the wards. Allina Ndebele's achievement inspired the Gowenius's to establish a more formalised programme in which they could train others to undertake the work they had been doing at the hospital, and thus increase their effectiveness.

The Gowenius's established a training programme known as the Arts and Crafts Advisors' Course, (ACA), which was launched on the 17 September 1962. It was decided to establish this project at Umpumulo, a large mission station in Zululand that was the headquarters of the united ELC-SER. The training programme had two main aims: one was to train advisors to develop crafts and to achieve patient rehabilitation; the second was to improve the economic situation of rural people, especially women (Thorpe 1994).

Nine of the first fourteen students were able to complete the ACA course (Hobbs and Rankin 2003: 25). In addition to the challenging curriculum the students were expected to spend half of their time producing items to be sold in order to help cover the cost of their training. Ulla Gowenius undertook most of the teaching. As a result of the great range of subjects taught to the ACA students, the teaching placed heavy demands on her. It was not until January of 1964 that Eva Svenson was hired to help with the teaching load (Hobbs and Rankin 2003: 26).

In 1963 it was decided to set up a weaving workshop. A loom had been acquired from Sweden and spinning equipment had been donated (Hobbs and Rankin 2003: 28). More space was needed for this project than the cramped premises at Umpumulo allowed for, and for this reason, in mid 1963, the Centre moved to its present site at Oskarsberg, formerly the Swedish mission station at Rorke's Drift. The seminary had vacated the buildings at Rorke's Drift in the early 1960's.

Ulla established the weaving workshop along business lines. The weaving workshop was devoted to producing saleable items of a high technical standard, while

providing employment for local women. 'Peder and Ulla Gowenius will always be remembered ... especially for training weavers. Not only did they impart technical skills of high standard, but they allowed weavers to develop their own designs' (Thorpe 1994: 15). Although Thorpe credits both Peder and Ulla Gowenius with undertaking the creative direction, it was Ulla who undertook the bulk of it (Hobbs and Rankin 2003: 26).

The women were encouraged to move away from the geometric designs that dominated their early work, and were given a free choice of colour. They were soon favouring bright colours, which were achieved with synthetic pigment dyes. Some of the weavers created figurative tapestries with narrative themes, while others created carpet designs. 'Once established at Rorke's Drift, the weaving workshop became the strongest project at the Centre, generating income that supported not only the weavers but also the ACA School' (Hobbs and Rankin 2003: 31).

Peder Gowenius first introduced printmaking to Azaria Mbatha and Muziweyixhwala Tabete, in the form of lino cutting. Azaria Mbatha, Gowenius's first student at the hospital, became a productive graphic artist who had a great influence on Rorke's Drift students. Linocut printmaking dominated the earlier artworks of the centre. This was mainly because of financial reasons: the materials used for linocut printmaking were relatively cheap and the process did not necessarily require a printing press. By early 1964 Peder Gowenius had started teaching the use of colour screen printing (Hobbs and Rankin: 1999).

Ola and Lillemor Granath came to Rorke's Drift from Sweden in 1966, to assist the Gowenius's in expanding the centre. Ola Granath, who taught art and directed the centre, acquired an etching press in 1966, the year of his arrival. Although he introduced the intaglio process to the growing group of printmakers, linocut printmaking remained an important medium. The Granaths took over from the Gowenius's, who left in 1967 to set up an arts development programme in Lesotho. Ola Granath was principal until 1969, when Otto Lundbohm took over the position.

Otto Lundbohm, who arrived with his wife Malin the previous year (1968) to learn about the centre ahead of his appointment, reinforced and extended the printmaking studio, which had been established by Peder Gowenius and continued by Ola Granath. Malin

Lundbohm developed the screen printing process for fabric printing, and took over control of the weaving workshops. Otto Lundbohm, as with Granath, had an interest in the intaglio process, which he taught to the students. Another press was acquired and relief printing in colour was introduced. Otto Lundbohm, who worked with the students in the printmaking workshop for a long period of time, was aware of the need to find ways for the artists to continue producing prints after they left the facilities at Rorke's Drift. For this reason he attempted to find local substitutes for the expensive imported materials that were used in the studio. The Lundbohms returned to Sweden in 1975.

Peder Gowenius started planning a Fine Art School in 1965 and the following year, and a great deal of time was spent in planning the curriculum. Although the School officially opened only in 1968, students started to arrive 1967. Daniel Sefundi Rakgoathe, who arrived in April, was one of six students to arrive in 1967 (Hobbs and Rankin 2003). All six were awarded their certificates in 1969.

A two-year Fine Art diploma was officially introduced at the beginning of 1968, at a time when apartheid institutions denied formal art training to black South Africans. The Fine Art curriculum included: etching, linocut, woodcut, screen printing and intaglio; drawing; painting in watercolour, tempera and oil; sculpture in wood and clay; textile printing; and weaving. Not all subjects were studied by each student. Rankin and Hobbs comment that the training in the printmaking studio 'was easily comparable with that of many of the recognized tertiary institutions in South Africa' (1999: 3).

Peder Gowenius left his imprint on the educational methodology of the School, as he was intimately involved in the planning of the courses. Even though he was not present at Rorke's Drift when the Fine Art School opened, Gowenius's general teaching principles were retained, not only because of his intimacy with the project, but also because of the ongoing recruitment of teachers from the Konstfackskolan, who had the same general principles as Gowenius's.

In 1981 the Lundbohms (now separated) were invited to return to Rorke's Drift, because of a difficulty in finding staff. Although Malin returned to help teach, the lack of staff, combined with financial problems, led to the planned temporary closure of the Fine Art School and although there was no shortage of students, the School was never re-

opened. The Pottery, Weaving and Fabric Printing Workshops remain active to this day (Calder 2001).

Although there was no plan to build a pottery at the time, Kerstin Olsson, (now Kerstin Wasserthal,) arrived at Rorke's Drift in August 1964 to begin to explore the idea of teaching ceramics at Rorke's Drift. As Kirsten Wasserthal recalls, she used an empty house as a workshop, equipped with only a bench. The clay was collected from the banks of a local river, which was most likely the Buffalo River adjoining Rorke's Drift; when fired the clay turned a deep red. A local potter (who might have been Dinah Molefe) demonstrated how she fired her wares: the work was placed on the ground and covered with dry brush and branches, which were then lit. Kerstin used this method of firing until a bricklayer was called in by Peder Gowenius to build a wood fired kiln. The kiln was used for a few firings, after which it collapsed (No specific dates are available). Kirsten Wasserthal recalls that 'once they got started my girls produced many weird and wonderful things' (e-mail, Kerstin Wasserthal and Ian Calder 2003).

It is unclear what happened at the pottery between February 1966, when Kirsten Olsson left Rorke's Drift, and 1968, when Peter Tyberg arrived. Contrary to other published information Kirsten Olsson had no contact with Peter Tyberg, a Dane who expanded the pottery workshop at Rorke's Drift.

The literature (Calder 1999, Clark and Wagner 1974) emphasises that Tyberg had technical difficulties with firings and the local clay, which was unstable. These were typical problems associated with the establishment of a studio. Tyberg acquired wheels and a drip-fed oil kiln, the original design of which has not been found. However, when he left Rorke's Drift in 1969, the technical issues of the pottery workshop had not been properly resolved. This was left to Marietjie van der Merwe to later attempt. Although his stay was short it seems clear that Tyberg taught the men recruited to the pottery workshop the basics of throwing.

Gordon Mbatha was recruited by Peter Tyberg, from the weaving workshop as an apprentice thrower in 1968. He went on to become workshop supervisor. Early the following year Joel Sibisi and Ephraim Ziqubu joined the workshop. The men in the pottery workshop threw pots on kick wheels (Calder 1999).



Dinah Molefe, an accomplished beer potter from the adjoining Nqutu district, who had handbuilt *izinkamba* (beer pots) in the Zulu tradition, and a number of members of her family joined the pottery workshop as hand builders: Ivy Molefe; Lephinah Molefe (daughter to Dinah Molefe) and Nestah Molefe. Dinah Molefe taught local women handbuilding techniques (Calder 1999).

The ceramic work of this early period in Rorke's Drift pottery is different from the work produced in later years. According to Clark and Wagner, the early stoneware clay lacked plasticity, [Penny le Roux also states a lack of plasticity of the local clay (1998: 86)], which inhibited the early thrown works (1974: 147); an example of this is **Small brown dish** (Ephraim Ziqubu, illustrations 4-7). Although 'Gordon Mbatha and Joel Sibisi remember Tyberg as a very capable throwing teacher' (Calder 1999) the thrown forms of this period were very simple. The forms were limited in size and exploration and shallow bowls and simple geometric forms were favoured. The work was left unglazed and according to Calder (1999: 4) 'Whilst there were some experiments reported (pers. comm. Joel Sibisi 1999), with the high firing technology he pioneered at Rorke's Drift, it seems that Tyberg deferred to the indigenous tradition that had no need of glazes.'

The thrown forms were decorated with slips. Iron, manganese and cobalt oxides were used to colour local clays; liquid slips, in black, brown, ochre and blue, were painted onto the forms before firing. The designs were generally figurative or geometric, tending to be solid painted forms, with the underlying clay showing in the background.

The women of the studio had a history of working with beer pottery for domestic purposes, handbuilt ceramic pieces. A basic rounded form, resembling Zulu *izinkamba*, formed the base of most of the women's work (which was coiled). Additional structures were then stacked and joined onto the spherical form. The later pieces were often formed into figurative and animal forms, but in the early stages of the studio these forms remained simple and retained their basic spherical origin. The women's origins as Zulu potters can be easily discerned in their forms and decorative motifs. 'Although they now work in stoneware these potters are merely continuing where their traditions left off and the shapes are easily identifiable.' (Clark and Wagner 1974) Later, the women's work became

increasingly sculptural, breaking away from its purely utilitarian beginnings in Zulu beer pottery.

The men threw utilitarian wares on the wheel; they used slip decoration exclusively, adding on forms only for functional purposes (handles for example). The designs were scratched into painted bands or *cartouches*; this was influenced by their knowledge of printmaking, particularly Gordon Mbatha and Joel Sibisi. The decoration, which was figurative and narrative, was placed within selected bands, which accentuated the contours of the piece.

The women applied coils and nodules of clay to the surface of their pieces as textural decoration. Slip was then applied with a brush in layers of colour. They painted geometric designs in bands that covered the work; these were sensitively placed on their work, accentuating the contours of the piece. There were often contrasting areas of light and dark, texture and smoothness. The decoration and forms of the women's early work, (i.e. before 1971), was uncomplicated and left unglazed, hence the surface of the work was often dry and rough because of the unpredictable firings of that period.

There were major gender divisions in the pottery workshop, the most obvious being the technological differences in the construction and decoration. The men packed the kilns and supervised the firing process; they handled the mixing of all the slips and glazes as well as the fetching of the clay, although it is unclear whether they were involved solely in the preparation process. The women were not involved in any of the technical duties in the workshop, such as the packing of kilns and the mixing of glazes and slips. Both the supervisors of the workshop were men, first Gordon Mbatha and more recently Joel Sibisi. Although Dinah Molefe was the leader and teacher to the women in the pottery workshop, this was never an 'official' position in the hierarchy of the workshops.

Although the pottery workshop was organised along the lines of the division of labour according to gender, there were some similarities in the work. Both men and women worked in the same studio and this would have facilitated a cross influence on the creative ideas of both genders. The men learnt to join handles onto thrown forms and turn foot-rings onto their bases; the stacked forms of the women's later work resembled this approach. In both the men's and the women's work similar influences can be observed:

Zulu culture, especially in the women's work, and the Christian community of Rorke's Drift

It is interesting to note that one of the main aims of the Gowenius's, was to improve the economic situation of rural people, especially women (Thorpe 1994). It is ironic therefore that the men seem to have taken over all the technical and leadership roles in the pottery workshop. This is however not the case in all of the workshops at Rorke's Drift, the weaving and fabric printing workshops are almost entirely run and staffed by women; the one notable exception being Gordon Mbatha, who was a weaver until he was recruited by Peter Tyberg to join the pottery workshop.

The division of roles in the pottery studio is not a unique occurrence in the ceramic field. As Vincentelli explains, certain techniques have a strong gender correlation: handbuilding, burnishing and bonfiring being predominantly women's techniques, while the use of a wheel and kiln firing is almost always associated with male potters (2000: 34).

Although the Studio had many problems in the early stages of its development, reported by Clark and Wagner (1974: 144), it was sufficiently productive in its first year to warrant the inclusion of its works in a public exhibition. This was held at the Durban Art Gallery in 1968. The ceramics made up a small portion of the exhibition, which consisted mainly of weavings.

Jill Addleson purchased several examples of the Rorke's Drift ceramics for the municipal collection in 1970, after having seen the ceramic work in the exhibition. 'The acquisitions were significant also as the first by the country's black artists to be purchased for segregated South African public collections' (Calder 1999: 4). These purchases were the start of Durban Art Gallery's significant collection of Rorke's Drift work. It is significant that Jill Addleson collected all of these works (hence the collection is curatorially consistent), and that the collection includes principal works from the early stages of the pottery until the peak of its production in 1994.

When Peter Tyberg returned to Denmark in 1969, Anne and Ole Nielsen, who were pottery teachers, replaced him (Calder 1999). However, very little is known about the pair and their contributions to the Pottery studio.

Marietjie van der Merwe, a renowned South African ceramist, was asked to help at the Pottery Workshop in 1971, and worked as a consultant to Rorke's Drift until her death in 1992. As Calder (1999) states, she resolved the technical difficulties in the studio by improving the recipe for the clay body, technically enhancing the slips, and repairing the kiln so that it could reach higher temperatures and achieve a more even heat distribution. In March 1973 she completed a new 4247m<sup>3</sup> paraffin updraft kiln, which fired with six drip-fed burners (Clark 1974). She also introduced a high firing feldspathic glaze. It was also in 1973 that ten new kick wheels were donated to the pottery (Battiss 1977).

The ceramic works of this period were glazed with the characteristic matt feldspathic glaze. The glaze sealed the work, enhancing the surface designs of coloured slips. Some of the men's work of this period was glazed inside, leaving the outside unglazed, e.g. **Tapering vase** (L. Mabaso, illustrations 49-53) and **Cut-sided vase** (L.Mabaso, illustrations 54-60).

The thrown forms of this period became more composite, the lips and foot-rings of the forms became more intricate. Multiple rings of clay were formed below the rim such as **Tapering vase**. The foot-rings were formed with an outward sloping bevel, (for holding onto during the glazing process). Handles were used on the forms for the first time: skills and techniques necessary to achieve this were introduced by Marietjie van der Merwe (Calder 1999: 6).

The thrown forms also became more utilitarian compared to the earlier Rorke's Drift work; handles, for easier utilization, were added; foot-rings were formed to help in the process of glazing; glazes were introduced for greater efficiency and utility; and graphics on the pieces changed from painterly and decorative forms to linear and purposeful forms. The women's work developed in the opposite direction: their forms became more decorative and sculptural and less utilitarian.

Joel Sibisi and Gordon Mbatha attended a course on graphics at the Rorke's Drift Fine Art School from 1970-1972, as occasional students where they both received training in linocut and etching. Both men were greatly influenced by the graphics course, which

directly affected their ceramic work. They connect their approach to incised decoration to these formative experiences (Calder 1999: 5).

In 1992 the African Lutheran Church took over from the Swedish ELC Mission and Reverend Mthembeni Ruben Zulu was appointed Director of the Centre (Calder 2001).

A ceramics development project was sponsored, in 2000, by the South African Department of Arts, Culture, Science and Technology in Collaboration with Ian Calder of the Centre for Visual Art, University of Natal: Pietermaritzburg (Calder 2001). Calder has been involved with the centre for a number of years, both documenting the past, and helping solve technical problems in the Pottery Studio.

### **Tradition**

The Oxford dictionary defines tradition as 'the handing down of beliefs or customs from one generation to another' or 'a long established custom or method of procedure'. These definitions portray tradition as fixed and unvarying; implying that pottery, or other art forms, made in a traditional way are also therefore fixed and unvarying. Nettleton argues that tradition is not 'static and unchanging', as this would mean that African 'art' was constituted in 'dead' and 'dying' tradition (1991: 32). She goes on to argue that tradition is continually being reformed by modern generations. This view of tradition, as continually being changed and modified by modern generations, fits in with how modern African art is being changed and modified as it suits the modern artist, while still being founded in tradition. This can be clearly seen in the examples of Rorke's Drift pottery discussed in the Second chapter. These ceramic pieces are distinctive and innovative, they draw on a tradition that is in no way static, but is being continually changed and renewed by the modern artists who draw their ideas from it.

## **Iconography**

Although there are obvious differences between the media of ceramics and printmaking, there are certain common elements in the iconographical content and formal elements of both the ceramics and printed works of Rorke's Drift (Hosking 2001). In general, both ceramics and printmaking use similar formal elements:

- **Figurative elements:** the figures that are depicted in both the ceramic decorations and in the printed works (especially the earlier linocut works), are generally linear forms with simplified features. In the later printed works some of the figures have added tone and become more realistic in their arrangement and expressions.
- **Abstract, repeated motifs and decorative patterns:** lines, figurative elements and geometric forms are repeated as decorative patterns in both the printed and ceramic work. The repeated elements often follow the form of the ceramic vessels, accentuating their structural elements, in their positioning on a neck, shoulder or belly for example.
- **Common themes:** both the printed and ceramic iconography have common themes that have been defined by Philippa Hobbs and Elizabeth Rankin in their book **Rorke's Drift Empowering Prints** (2003).

In Hobbs and Rankin's book, **Rorke's Drift Empowering Prints** (2003), the iconographical content of the prints is classified into categories. This interpretation and insight into the imagery of Rorke's Drift will help in the decoding and interpretation of the iconography of the ceramics of Rorke's Drift.

## **Zulu History and African Identity**

Hobbs and Rankin (2003: 167-173) argue that many artists from the centre depicted images showing Zulu history, and the power and the authority of the Zulu leaders. Some of these images are representational in style, the images identifiable by the items of dress and



I. A. Ndlovu, 1986.

**Shaka,**

Linocut.

510x564.

King George VI Art Gallery,  
Port Elizabeth.

Hobbs and Rankin 2003: 167



II. V. Zulu, 1975.

**Crucifixion,**

linocut.

344x308.

Private collection.

Hobbs and Rankin 2003: 178

equipment that indicate Zulu culture, while others are stylised and abstracted. All of them depict power. This nationalism was expressed not only in terms of the Zulu people, but Muafengejo, for example, also created many images of his people, the Kuanyama of Ovambo. Hobbs and Rankin emphasize that images express a sense of identity through a visualisation of African belief systems and signifiers of material culture (such as Zulu shields and spears for example).<sup>2</sup>

Hobbs and Rankin found that Peder Gowenius organised weekly discussions on current affairs, using photographs and news items as a base for their debates. Gowenius took the students to historic sites in the area, discussing the achievements of the Zulu people.

An example of this theme is reported by Hobbs and Rankin (2003: 167): Albert Ndlovu's *Shaka*, 1968, linocut (illustration I), celebrates the supremacy of this Zulu leader, who stands proudly in the upper part of the image wearing traditional Zulu dress. The precise meaning of the work is obscure, but Shaka's power is unquestioned as he commands that his enemies should be driven into the flames, and as the foreground is strewn with dead bodies disfigured by horrible wounds.

### **Agendas of Resistance in Biblical prints**

Hobbs and Rankin (2003: 173-180) claim that religious themes were prominent in many of the Rorke's Drift artists' works. This subject matter was often a metaphor for other meanings as well as a commenting on socio-political affairs. New Testament stories portrayed contemporary ideas and metaphors of suffering and grief during the era of oppression in South Africa. Contemporary agendas were portrayed in religious stories that were interpreted as African. Some artists used Old Testament subjects, which were already interwoven with themes of nationhood, deliverance and identity, all of which they found relevant to their own situations. The prints contain complex iconography, using black ink and white paper to portray differences between ethnic groups and to add meaning and symbolism to the prints.

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<sup>2</sup> It is emphasised that Hobbs and Rankin's 'Empowering Prints' forms the interpretative basis for this chapter; however issues of identity and competing nationalism that prevailed at the time can be sourced in: 'Gerard Bengu; Zulu artist' by Bengu, G and Leeb-du Toit's Doctoral thesis, 2003.





III. V. Sondlo, 1975.

**A Bitter Discharge,**

etching.

230x213.

ELC collection.

Hobbs and Rankin 2003: 183

An example of this theme (Hobbs and Rankin 2003: 178), agendas of resistance in Biblical prints, is Vuminkosi Zulu's **Crucifixion**, 1975, etching (illustration II), where the ethnicity of the figures is not overt. The use of heavy aquatints creates dramatic backlighting for the scene of mourning figures below the cross. The work cannot be read specifically as an African crucifixion. But if the blackness in the print does not have specific African connotations, it is a powerful metaphor for suffering and grief, particularly in the dark silhouettes of crows, which hover and settle ominously.

### **Women Students and Issues of Gender**

Hobbs and Rankin (2003: 180-185) maintain that prints made by the women at Rorke's Drift are extremely hard to find: this is an indication of how little known the woman artists are. There were proportionately few women who joined the Fine Art Course, and even fewer who pursued a career in art. There are ten women graduates recorded and over forty males. This was probably because it was generally felt that Fine Art studies had little economic value. Of the ten woman graduates recorded, only one is known to have achieved recognition as an artist, Bongi Dhlomo. Dhlomo applied to the Fine Art School at Rorke's Drift in 1978 and completed her certificate in 1979. She went on to work in a number of art galleries before being appointed coordinator at the Alexandra Art Centre in 1986 (Hobbs and Rankin 2003: 210-211).

Hobbs and Rankin reason that of the prints that have been found, there are no pronounced gender differences evident. A variety of printing processes were used. The prints by the women show that experimentation with the potential of various printmaking processes seems to have continued right up to the end of the Fine Art programme. The women were skilled in many printmaking techniques, and their choice of style and range of subject matter was varied. Although there is quite a high number of genre or specifically domestic scenes, this does not seem a more prevalent trend than among their male colleagues. There do seem to be fewer works that offer direct political comment than amongst the men, however.

Hobbs and Rankin (2003: 183) indicate that Vuyiswa Sondlo combines a number of intaglio processes, in **A Bitter Discharge**, 1975, etching (illustration III), including



IV. C. Nkosi, 1976.

**Pain on the Cross,**

linocut.

337x223.

University of Zululand

Collection. Hobbs and Rankin

2003: 187

aquatint, line etching and soft ground, to produce atmospheric qualities that evoke a sense of sadness and regret.

### **Significant Blackness**

Hobbs and Rankin (2003: 185-191) indicate that blackness in the Rorke's Drift prints has often been used as a symbol for identity and political defiance. Intellectual ideas of 'blackness' had been evolving from the late 1960's among pioneers of organisations such as the South African Students' Organisation and the Black People's Convention. This discourse was guided in part by liberation theology thinkers at South African seminaries. Black theologians saw blackness as a 'life category' and Christ as 'black' in being oppressed. The Soweto uprising in 1976, marked the beginning of a period of increased political consciousness for the students and the death of Steve Biko the following year was a further crucial influence on students' thinking.

Hobbs and Rankin relate that while Old Testament stories had in the past been popular subject matter, the concept of a black Christ was central to the liberation theology, so that New Testament themes were an imperative part of their new theology. New Testament subjects were deployed in the re-depicting of Christ as an oppressed victim struggling to free himself. This analogy between the suffering of Christ and the victimisation of black people is a theme that reappears many times.

Hobbs and Rankin (2003: 187) argue that Charles Nkosi's **Pain on the Cross**, 1976, linocut (illustration IV), drew an analogy between Christ's Passion and the victimisation of black people. The Crucifixion is a potent form that reappears in many works as a symbol of suffering, without it having any specifically Christian references. The cross is manipulated to place a greater focus on the pain-racked black body. Charles Nkosi evidently deliberately expressed some Black Consciousness ideas, where he associated the 'blackness' of his linocuts with the oppression of black people.

### **Social Commentary and Oppression**

Hobbs and Rankin (2003: 192-199) indicate that as the Fine Art School became increasingly political, there was a gradual change in the subject matter of the prints. The



V. C. Nxumalo,  
**Prison Labour,**  
linocut.  
300x520.  
Standard Bank collection.  
Hobbs and Rankin 2003: 199



VI. T. Jali, 1981.  
**Our People's Leaders: For  
the Sake of Our Weaker  
Brothers,** linocut.  
260x353.  
ELC collection.  
Hobbs and Rankin 2003: 200

religious themes were largely left behind in favour of prints with secular themes. The artists began to portray issues of social life. Some of these works depicted pleasurable aspects of their lives, but they more often depicted the harsh realities of life. Prints reflected the feelings of the community, the despondency of deprivation and poverty. They expressed a sense of an oppressed society, and the social dysfunctions that were prevalent in South Africa, as well as hinting at a resistance to these conditions.

Hobbs and Rankin (2003: 199) document Caiphas Nxumalo's **Prison Labour**, linocut (illustration V) as depicting a chain gang working in enforced unison under an armed overseer. The dehumanised form of the figures amounts to a condemnation of the brutal treatment of prisoners. But the artist may also have been offering an injunction against the acceptance of these conditions, as one of the figures is out of rhythm and his raised pick hints at a defiance that subverts this image of oppression.

### **Political Defiance and a Language of Empowerment**

Hobbs and Rankin (2003: 199-205) describe that although there was a freedom at Rorke's Drift to be openly expressive, there are few remaining prints that are explicitly political. These few often express a harsh indictment of leadership in the struggle of the early 1980's.

The authors determine that prints at Rorke's Drift frequently address socio-political issues, scenes of political brutality, imprisonment, psychological humiliation and the physical degradation of punishment and violence. These images go beyond local comment: they make a universal statement of inhumanity.

Hobbs and Rankin (2003: 200) consider that Thami Jali's **Our People's Leaders: For the Sake of our Weaker Brothers**, 1981, linocut (illustration VI), was aimed at the leadership of the liberation movement. The print made an injunction to them to re-commit themselves to the cause and their apparent reluctance is implied in the subtitle, also inscribed on the work: 'For the Sake of our Weaker Brothers'. Jali's own face dominates the foreground, the lino aggressively gouged, even brutalised, so that the raised striations suggest a gory run-off around the deep black pools of the eyes. This commanding sense of purpose stands out against the indeterminate crowd and the flanking figures. A white

'apartheid government face', as Jali explains, is contrasted with a black face representing the homeland leaders whose vision is futile. It is a harsh indictment of the leadership in the struggle of the early 1980's.

## **Comparisons**

The iconographical elements of the ceramic works in the Rorke's Drift collection in the Durban Art gallery relates to the iconographical contents of the prints, as set out by Hobbs and Rankin. The decorations on the **Tapering vase** (L. Mabaso, illustrations 49-53) relate to 'Zulu History and African Identity' by portraying traditional figures. The **Cut-sided vase** (L. Mabaso, illustrations 54-60), the **Candle holder** (L. Mabaso, illustrations 61-65) and the **Traditional woman** (E. Mbatha, illustrations 66-72) may be contextualised within Hobbs and Rankin's categories of 'Zulu History and African Identity' and 'Social Commentary and Oppression'. The **Cut-sided vase** and the **Candle holder** both portray scenes of social and traditional life. The **Traditional woman** is a sculptural vessel that seems to represent a traditionally dressed woman involved in a domestic scene.

The gender issues differ considerably between the printed and ceramic works, whereas the printed works differ only slightly between the genders, there is a significant difference between the working methods of the men and women in the ceramic workshop. There are differences in building techniques and methods of portraying the iconography; however, both the women and the men express similar themes in all the media.

## **Conclusion**

Rorke's Drift artists depicted images of Zulu history and culture. The artists used biblical images to make socio-political comments. For example the crucifixion was used to portray the victimisation of black people. Comments on the community, on the despondency of deprivation and poverty, as well as political statements were made through the graphic media.

However, these themes were not confined to the printing media, all the artist at Rorke's Drift, including the ceramic artists, made similar statements in their works. The graphics depicted on the men's ceramic vessels, as well as the sculptural vessels of the

women, contain many elements that relate to the prints made at Rorke's Drift. This shows a relationship between the graphic and the ceramic works, the printmaking having a great influence on the ceramic artists, particularly the men. It also shows the unity within all the workshops at Rorke's Drift.



## **Technical Information**

### **Clay**

In 1964 the clay for the pottery 'was collected by the river' (correspondence between Kerstin Wasserthal and Ian Calder, 30 May 2003) this would most likely have been the Buffalo river adjoining Rorke's Drift. The clay was a deep red, and was pit fired, as reported by Kerstin Wasserthal (Olsson). Tyberg, who took over the pottery studio from Olsson, had trouble finding high firing stoneware clay. Offringa reports that Tyberg experimented with suitable white clay, found on a farm close to New Hanover, more than 100km south of Rorke's Drift (1988: 149). However, Clark describes the clay as an 'unstable local clay' (1974: 144) while Le Roux states that the 'local clay was not particularly plastic' (1998: 86). Marietjie van der Merwe provided a recipe for a more stable, high firing clay in 1971 (Calder 1999). (Apart from the chapter on Marietjie van der Merwe in C. Clark, there is very little published information on this ceramist.)

### **Throwing**

The men in the studio threw ceramic pieces on the wheel, while the women handbuilt. Tyberg first introduced throwing to men on heavy concrete kick wheels (Le Roux 1998), on which they threw simple unitary forms, like bowls.

Marietjie van der Merwe taught the men more complex throwing techniques for utilitarian wares, how to attach handles, form spouts for jugs and make cups and saucers (Calder 1999: 6). More complex rims and foot-rings were also present in these pieces. In 1973, two years after the arrival of Marietjie van der Merwe, ten new wooden kick wheels were donated to the pottery (Battiss 1977). The improved clay recipe, and possibly the new wheels, would have aided the men in throwing the more complex forms of this period.

All the thrown forms were decorated with slips, giving the generic, simple forms an individual character. The slip designs painted onto the works were placed so as to accentuate the form of the vessel and were generally thoughtfully placed between the neck and foot-ring details of the piece. The designs were figurative and wrapped around the piece in a continuous horizontal band.

Occasionally multiple bands of designs were depicted on the work, such as on the **Candle holder** (L. Mabaso, illustrations 61-65) and the **Tall blue and russet jar** (E. Ziqubu, illustrations 8-13). Each individual band of slip was placed so as to emphasize the form of that particular section of the piece.

## **Handbuilding**

The women of Rorke's Drift handbuilt using the coiling method: coils of clay were joined together by a pinching action of the fingers, the coils were then smoothed together thus integrating each subsequent coil with the previous one, so that its identity as a separate coil was lost. This technique was taught to them by Dinah Molefe, an accomplished beer potter from the adjoining Nqutu district, whom had hand built *izinkamba* (beer pots) in the Zulu tradition.

A basic spherical shape, similar to that of the *ukhamba*, was generally formed first. It was then added to, and manipulated, by joining coiled and modelled forms onto the basic shape. After construction, for decorative purposes, small nodules and coils of clay were added onto it while it was still plastic.

In a departure from indigenous tradition, the studio wares had slips painted onto them in layers. The slip designs generally covered most of the surface of the piece as geometric designs that were arranged in bands, that were sympathetic to the underlying form of the piece. The women applied the slip by painting it onto the piece. The men also used this method until the early 1970's; as can be seen on **Tall blue and russet jar** (E. Ziqubu, illustrations 8-13). From this period on the men used sgraffito designs, as can be seen on **Tapering vase** (L. Mabaso, illustrations 49-53).

## **Slips**

Although Tyberg's recipes are not known, four slips were developed and used in the Studio and Marietjie van der Merwe improved the slip recipes in 1971. The slips that were reported by Clark to be in use in 1974 (Clark, 1974: 144-146) were a black slip, which

consisted of 4% Cobalt, 4% Manganese, 6% Iron; an iron slip; a yellow ochre slip and an umber slip.

The slips were applied in several different ways to the unfired wares. One method was for the potter to apply the slip directly onto the piece with a paintbrush, at times layering the different coloured slips. Another method was to apply the slip onto the piece in a *cartouche*. A design was then scratched into the slip, (this is known as *sgraffito*). One other method of applying the design can be observed in two of the pieces chosen for discussion in this paper. The design was incised into the clay, slip was then painted over the lines. This method was used in **Rorke's Drift cup and saucer** (E. Ziqubu, illustrations 36-43) and **vase** (E. Mbatha, illustrations 80-82).

### **Kilns and Firings**

According to correspondences between Kerstin Wasserthal and Ian Calder, Kerstin Olsson (now Wasserthal) pit-fired the first ceramic pieces at Rorke's Drift. (Kerstin's firings followed the example of Zulu potters in the district.) Later a wood-firing kiln was built, but it collapsed after a couple of firings. Calder maintains that Tyberg carried out some experiments with high firing at Rorke's Drift, in the form of coal-firings that were however unreliable; Gordon Mbatha recalled the sound of wares bursting during these firings (Calder 2003). When Marietjie van der Merwe arrived in 1971, she built a 4247m<sup>3</sup> paraffin updraft kiln that fired six drip fed burners (Clark 1974: 144). Le Roux claims that the work produced after Marietjie van der Merwe built the new kiln, was reduction-fired to stoneware temperature (1300 degrees centigrade).

Although there is no mention made in published papers, of low-fired ceramics at Rorke's Drift, there are reports that there were 'technical difficulties of clays and firings' (Calder, 1999: 4). It is also known that Olsson pit-fired the first ceramic pieces (correspondences between Kerstin Wasserthal and Ian Calder, 30 May 2003). This alludes to there being some low-fired ceramic piece from the earlier period of Rorke's Drift pottery, even though Battiss states that 'all the ceramics are stoneware, fired to a temperature of 1350 degrees centigrade' (1977: 40-42).

## **Glazing**

Marietjie van der Merwe introduced a neutral kaolin matt glaze in 1971. This softened the unglazed harshness of Tyberg's characteristic wares and improved the functionality of the pieces, as well as enhanced the decoration: an example of this is seen in the catalogue, **Birdpot** (E. Mbatha, illustrations 73-79). No glazes were used before this; an example of this is **small brown dish** (E. Ziqubu, illustrations 4-7). The glaze was based on a Cardew recipe used by van der Merwe (Clark 1974: 144):

33% feldspar

22% whiting

35% kaolin

10% silica

## **Conclusion**

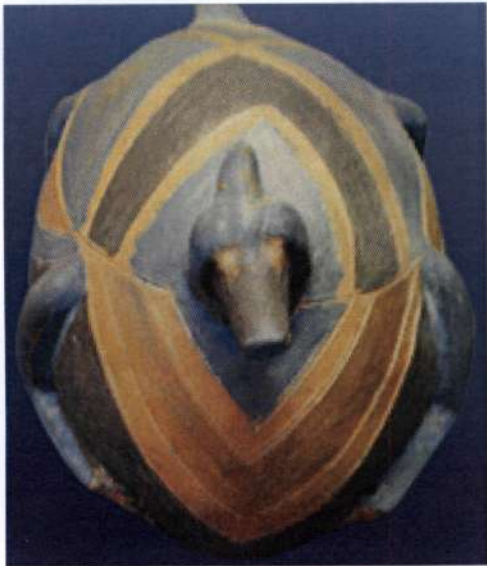
Olsson and Tyberg experienced the typical problems associated with the start of most studios: they both struggled to find suitable local clay and both had trouble with kilns and firings. It was Marietjie van der Merwe who proved to be influential in setting up the studio. She improved the clay recipe and built a new kiln when she arrived in 1971. Van der Merwe taught the men more about thrown forms and introduced a glaze to the studio. Dinah Molefe taught the women of the studio Zulu handbuilding techniques; they developed their own style of work while still using the methods of building taught to them.

Although there was a clear gender division in the ceramic studio, with the men throwing and the women handbuilding, there was also a clear similarity between the women and men's work. This is also the case between the printed and ceramic work; as well as between weaving and ceramics. Gordon Mbatha designed many tapestries for commissions during his career as a ceramist; note the weaving in the Malherbe library at the University of KwaZulu Natal, Durban Campus.

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1. D. Molefe, 1970.  
**Animal,**  
¾ view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



2. D. Molefe, 1970.  
**Animal,**  
Front view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



3. D. Molefe, 1970.  
**Animal,**  
Side view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.

## Chapter Two

### Illustrated Catalogue

<b>Artist</b>	Dinah Molefe
<b>Title</b>	Animal
<b>Date of acquisition</b>	19 June 1970
<b>Date of execution</b>	Unknown
<b>Catalogue number</b>	1715
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 133, L: 355, W: 170

**Inscriptions and museum labels:** '1715', the catalogue number is written inside the form in black felt tipped pen.

### Description of piece

**Clay:** The colour of the clay is terracotta.

**Construction and form:** This is a handbuilt sculpture in the form of a crouching animal. The bottom of the piece is open, showing the hollow interior. This implies that the method of construction used was different from those usually employed by the women. Molefe possibly pinched a hollow form, or used some kind of mould into which plastic clay was pressed.

The base of the piece is oval when viewed from the foot. A tail and a head were added, as small, coiled elements, on the outside of the form. The legs are bent in an L shaped form, and the tail is a tapering cone. The head has two long ears, a horn-like extension at the back, (perhaps in reference to a guinea fowl), and a long, thin snout or beak.

**Base:** The bottom of the piece is an open oval when viewed from the foot, showing the hollow interior.

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## **Icons and Motifs**

**Description:** The piece is painted with blue, terracotta and brown slip in simple geometric patterns (thick diagonal lines, triangles and V shapes), with the red clay of the body showing through in areas. Two small sun shapes are painted in red slip, inside blue triangles on either side of the upper back. The V shapes and triangles are commonly used in Zulu material culture, especially in basketry and beadwork (Levinsohn 1984: 51).

The ears, horn-like extension and the tip of the snout or beak, are painted in blue slip. The eyes are formed by raised circles of clay showing through the brown slip that covers the rest of the head.

The use of animal imagery can be observed in many objects of African peoples, the following are examples of this: modelled and carved animal shaped snuff containers, made by the Cape Nguni; carved head rests with animal shapes depicted beneath the horizontal strut, made by the Tsonga; and carved snuff containers and knob kerries with a zoomorphic head in place of the ball, made by the Zulu (Klopper 2002: 96, 102-103, 109). These are all ambiguous forms, some vaguely representing a specific type of animal others having general zoomorphic shapes which seem to represent a broad spectrum of animals; the **Animal** is a similarly ambiguous form.

The **Animal** possibly symbolizes a part of the social life of the artist and her community, representing the importance of animals in the daily life of the community. This theme is common in the prints from Rorke's Drift as thought by Hobbs and Rankin to be, in their book **Rorke's Drift Empowering Prints**, in the section 'Social Commentary and Oppression' (2003: 192-199). It is also possible however that the artist made the piece to represent a spiritual aspect of her, or the community's life.

**Slips:** Terracotta, blue and brown slips.

**Method of application:** Painted on with a brush (brush strokes visible).

**Glazes and firing:** The piece is unglazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** None.

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4. E. Ziqubu, 1970.  
**Small brown dish,**  
Top view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



5. E. Ziqubu, 1970.  
**Small brown dish,**  
Rim detail.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



6. E. Ziqubu, 1970.  
**Small brown dish,**  
Side view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



7. E. Ziqubu, 1970.  
**Small brown dish,**  
Base view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



<b>Artist</b>	Ephraim Ziqubu
<b>Title</b>	Small brown dish
<b>Date of acquisition</b>	19 June 1970
<b>Date of execution</b>	Unknown
<b>Catalogue number</b>	1723
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 61, D: 206

**Inscriptions and museum labels:** 'Ephraim' is written in the clay on the bottom of the piece. '1723', the museum catalogue number is written in black felt tipped pen three times around the base; this represents previous exhibitions, which included this work.

#### **Description of piece**

**Clay:** The colour of the clay is buff, with red-brown speckles visible on the surface. The speckles could have been caused by metallic particles in the clay, which formed into speckles on the surface during the firing process.

**Construction and form:** This is a shallow thrown bowl with visible throwing rings on the exterior; throwing rings can be observed in the painted face on the inside of the form. It is likely that Ziqubu used a potter's rib on the inside of the form, with his fingers opposite on the outside, to shape the sides in the final hemispherical form. As a result, the interior of the bowl has a smooth transition from the horizontal floor to the vertical wall.

**Rim:** This is rounded with no undercuts.

**Foot-ring:** This is turned and rounded with slight bevels. The foot-ring is on a different plane from the sides of the vessel; it is set closer to the centre. The base curves in toward the foot-ring, with a sharply defined junction at the foot-ring. This is unusual in Rorke's Drift pottery, as most of the thrown vessels have foot-rings that are in the same plane as the sides of the vessels, with no curvature of the base.

#### **Icons and Motifs**

**Description:** The design on the interior of the bowl is painted in slip, with six organic shapes that are connected with linear motifs that seem to represent zoomorphic and anthropomorphic forms. The design is painted on, some areas being defined by scraping the slip off; this can be seen by the scrape marks visible on the interior of the form. The

design covers the interior, forming a radiating band around the interior of the bowl, with its focus in the centre.

The **Small brown dish** resembles Late Bronze Age footed bowls found in Palestine about 1300-1200 BC, in that the painted decorations on the interior of the footed bowl wrap around the interior in a similar way to those in the **Small brown dish**. The figures of Ziqubu's piece are similarly interlocking and are amorphous (Charleston, 1968: 23). It seems likely that the Rorke's Drift potters were responding to sources that were shown to them in magazines and books by their teachers. The historical example is cited here as typical of the painted, unglazed wares likely used as illustrative material shown to the Rorke's Drift potters by Marietjie van der Merwe during her visits to the studio (Calderpers comm: 2005). (Charleston's illustrated history, although only published in 1968, iconised images of the worlds most important historical ceramics, for example in the V&A collections.)

**Slips:** Dark brown slip.

**Method of application:** Painted on thickly with a brush and defined by scraping off slip in certain areas.

**Glazes and firing:** The piece is left unglazed.

**Condition:** No chips, cracks or scratches are visible

**Discrepancies in museum records:** None.

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8. E. Ziqubu, 1970.  
**Tall blue and russet jar,**  
Side view.  
Durban Art  
Gallery, 1970.  
Photograph: Sarah  
Hosking.



9. E. Ziqubu,  
1970.  
**Tall blue and  
russet jar,**  
Side view.  
Durban Art  
Gallery, 1970.  
Photograph: Sarah  
Hosking.



10. E. Ziqubu, 1970.  
**Tall blue and russet jar,**  
Base view.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



11. E. Ziqubu, 1970.  
**Tall blue and russet jar,**  
Side detail.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



12. E. Ziqubu, 1970.  
**Tall blue and russet jar,**  
Rim detail.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.



13. E. Ziqubu, 1970.  
**Tall blue and russet jar,**  
Base detail.  
Durban Art Gallery, 1970.  
Photograph: Sarah Hosking.

<b>Artist</b>	Ephraim Ziqubu
<b>Title</b>	Tall blue and russet jar
<b>Date of acquisition</b>	19 June 1970
<b>Date of execution</b>	Unknown
<b>Catalogue number</b>	1720
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 210, D: 62

**Inscriptions and museum labels:** '1720', the museum catalogue number is written once in black felt tipped pen, and twice in blue pencil, on the base of the piece. 'Ephraim Ziqubu' is written in the clay around the edge of the base. An icon is painted in slip, in the middle of the base. It is probably a rapid interpretation of the Rorke's Drift tree of life logo, which was designed by Kerstin Olsson (Calder pers comm: 2005).

#### **Description of piece**

**Clay:** The colour of the clay is light buff, the texture is fine. A few red-brown iron spots are visible on the surface of the vessel. Possibly some metallic particles found naturally in the clay could have caused the spots during the firing process. A small piece of clay has blown out of the side of the vessel during the firing process; this was probably caused by a foreign particle in the clay, possibly a small stone or metallic particle (see Illustration 11).

**Construction and form:** This is a thrown jar, with straight sides and the vessel tapers from the shoulder to the rim. Throwing rings are clearly visible on the exterior of the form.

**Rim:** This is a square cut rim with a gallery of clay just below the rim; this suggests that it was designed as a lidded vessel. (There is no lid however, to accompany the piece.)

**Foot-ring:** This is turned and set in from the square outer edge of the vessel, with no bevels.

#### **Icons and Motifs**

**Description:** On the straight sides of the vessel, figures are depicted within a band. The figures are painted (brushstrokes are visible) in brown with a blue background; the faces are left in the colour of the clay. Abstract, geometric designs are painted in blue and brown on the tapering top of the vessel. The geometric designs could have been sourced from

indigenous designs used in Zulu culture.<sup>3</sup> The rim of the vessel is banded in blue slip. A band of umber slip is painted onto the shoulder of the vessel, where the direction of the sides changes, to slope towards the neck. A small chip out of the clay near the base of the form is covered with a spot of brown slip (see Illustration 13).

The faces of the figures are two deep, as in the pictorial conventions of Egyptian painting. The spatial-recessional scheme of the figures on this piece is similar to Azaria Mbatha's: **I send you**, 1965, linocut. The figures in both are stacked so that in the back rows only the heads can be seen. In this respect both Mbatha's prints and Ziqubu's designs show a resemblance to Egyptian tomb-paintings.

The form of the **Tall blue and russet jar** is reminiscent of the '*albarello*' (drug jar) used in the 14<sup>th</sup> and 15<sup>th</sup> centuries in Italy. *Albarelli* were often decorated in bands on the straight sides and tapering tops (Charleston, 1968: 140,141,148). Again, it is likely that the shape was influenced by illustrated examples, in books and magazines of ceramics and other art works, that were provided by the pottery teachers to the studio's potters as stimulation for new ideas.

**Slips:** Brown, blue and umber slips.

**Method of application:** Painted on with a brush.

**Glazes and firing:** The piece is left unglazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** None.

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<sup>3</sup> Frank Jolles is currently documenting Zulu pottery motifs in KwaZulu Natal (a publication is planned in 2006); conclusions about designs used in Rorke's Drift pottery, and their connections within this wider context are at this stage not possible.



14. D. Molefe, 1974.  
**-Pot,**  
Front view.  
Durban Art Gallery, 1974.  
Photograph: Sarah Hosking.



15. D. Molefe, 1974.  
**-Pot,**  
Base view.  
Durban Art Gallery, 1974.  
Photograph: Sarah Hosking.



16. D. Molefe, 1974.  
**-Pot,**  
Lid.  
Durban Art Gallery, 1974.  
Photograph: Sarah Hosking.



17. D. Molefe, 1974.  
**-Pot,**  
Top detail.  
Durban Art Gallery, 1974.  
Photograph: Sarah Hosking.

<b>Artist</b>	Dinah Molefe
<b>Title</b>	- Pot
<b>Date of acquisition</b>	22 January 75
<b>Date of execution</b>	1974
<b>Catalogue number</b>	1888
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 225

**Inscriptions and museum labels:** 'Dinah Molefe', 'C200/74' and, the Rorke's Drift logo are painted onto the base of the work in brown slip. The catalogue number 'cat 1888' is written in pencil, onto the base of the piece. 'C201/74' is painted on to the flange of the lid, in brown slip. (Inscriptions were probably added during the museum's processes of accessioning.)

#### **Description of piece**

**Clay:** The colour of the clay is light buff and is slightly grogged, it has a few iron speckles. The red-brown speckles were probably formed during the firing process, from metallic particles in the clay.

**Construction and form:** The vessel is hand built, using the coiling method. Circular ridges can be observed on the interior and, to a lesser extent, on the exterior; these are evidence of the coiling process. The vessel is spherical; comparable to the form of a Zulu *ukhamba*, a neck, with two small circular handles on either side, has been added. The lid of the vessel has a long flange or stopper and a modelled, sculptural top consisting of a three-horned knob.

**Rim:** The rim of the vessel is rounded with a slight undercut beneath it, on the exterior.

**Foot-ring:** The base of the vessel is flat without a foot-ring, as in the convention of traditionalist Zulu beer pottery. This is in clear contrast to the men's thrown pieces, which usually have foot-rings.

## **Icons and Motifs**

**Description:** The vessel is decorated with geometric motifs using two methods: applied clay and painted slips. Motifs in the general form of shields, arcs and rings have been added as small coils or nodules of clay in relief. Zigzags, triangles, semicircles and squares have been painted onto the form in slip. These geometric motifs appear often in Zulu pottery, basketry and beadwork (Levinsohn 1984: 51).

The geometric shapes have been arranged in roughly three horizontal bands that surround the vessel. A horizontal band around the middle of the vessel consists of two rings made of small, applied nodules of clay. Painted shapes, made up of arcs are positioned between the rings. Above the middle band, a horizontal band made up of shield shapes and arcs has been made in small nodules of clay. The bottom horizontal band consists of painted semicircles. Zigzags and V shapes have been painted onto the neck and handles of the vessel in brown and blue slip.

The lid of the vessel is painted in blue and red slip. It has a three-horned knob, with a band of small, applied nodules of clay beneath the horns, these relate to the decorations on the vessel.

Cattle have an important role to play in the life of traditional Zulu society: they are the medium through which the ancestral shades are approached; they play a role at every important milestone in an individual's life, at birth, at puberty, in marriage and in death (Oosthuizen 1996: 144, 154). Because of their importance, cattle are represented in many ways in Zulu craft items. The three horns on the knob of the vessel could be seen to represent cattle, as could the V shapes and zigzags.

The artist could be using the shield shapes depicted on the vessel to express a sense of Zulu power and identity; this is expressed often in the prints of Rorke's Drift artists. Hobbs and Rankin explain this in their section on images of 'Zulu History and African Identity' in their book **Rorke's Drift Empowering Prints** (2003: 167-173). The shield shapes represent Zulu warriors, which express the power and the authority of the Zulu people, expressing a sense of identity through a visualisation of local traditionalist belief systems. The shields used by the Zulu warriors were similar in size and shape, the colours



and markings of the cattle skin used to make the shield, identified warriors from a specific regiment; the shield thereby identified the warrior (Kennedy 1993: 125). The shield design could therefore also be used to express the artist's individual Zulu identity.<sup>4</sup>

The zigzags and triangles (both of which could be seen as a reference to cattle) are commonly found in Zulu basketry, beadwork and pottery (Levinsohn 1984: 51). The modelled nodules of clay resemble the *amasumpa* found on Zulu pottery. Kennedy defines *amasumpa* as applied small nodules of clay, which are individually formed and pressed onto the pot and then carefully drawn out to a point by hand (1993: 230). An example of this can be seen in **Zulu tribal art** (Zaloumis 2000: 164-165). Megan Jones states that the triangle is particularly significant, as apex upward it denotes an unmarried woman, while apex downward it refers to the male equivalent. The two joined together, either in an hourglass shape or a diamond form, signifies a joining of the male and female (2001).

In the composite form of the piece, there are several probable cultural sources, all pointing to a composite globalised identity. The form of the body of the vessel is related to the shape of the Zulu *ukhamba* while the form of the handles, and the neck is comparable to that of the Greek amphora, the handles joining onto a thin neck and the body of the vessel. This shows that the potters were exposed to a variety of forms from outside of the Zulu cultural and ceramic conventions of the Rorke's Drift region; they were being shown material from books and magazines by their teachers. It seems likely that the women potters were also responding to, and being influenced by the handled forms being made by the men in the pottery studio. Both the men and the women were exposed to commercial western pottery, (cups, casseroles, etc.) which could have influenced the forms made by them.

**Added clay:** Clay has been added to the surface of the vessel as a textural decoration. Small nodules of clay have been added in bands and circular shapes.

**Slips:** Blue, red and brown slips.

**Method of application:** Painted on with a brush.

**Glazes and firing:** The piece is fully glazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** None.

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<sup>4</sup> See Poland, M 'The Abundant Herds' 2003, and Madela, L 'Zulu Mythology' edited by Schlosser, K; for further interpretations of the shield in Zulu culture and socio religious practice.



18. E. Mbatha, 1984.  
**Pot surmounted with face & 2 handles in the shape of birds' faces,**  
Front view.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



19. E. Mbatha, 1984.  
**Pot surmounted with face & 2 handles in the shape of birds' faces,**  
Side view.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



20. E. Mbatha, 1984.  
**Pot surmounted with face & 2 handles in the shape of birds' faces,**  
Back view.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



21. E. Mbatha, 1984.  
**Pot surmounted with face & 2 handles in the shape of birds' faces,**  
Face detail.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



22. E. Mbatha, 1984.  
**Pot surmounted with face & 2 handles in the shape of birds' faces,**  
Base view.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



23. E. Mbatha, 1984.  
**Pot surmounted with face & 2 handles in the shape of birds' faces,**  
Head detail.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.

<b>Artist</b>	Elizabeth Mbatha
<b>Title</b>	Pot surmounted with face and 2 handles in the shape of birds' faces
<b>Date of acquisition</b>	21 August 1984
<b>Date of execution</b>	1984
<b>Catalogue number</b>	37
<b>Museum collection</b>	Study collection
<b>Dimensions</b>	H: 212

**Inscriptions and museum labels:** 'Elizabeth Mbatha', 'F.81.84' and the Rorke's Drift logo are painted onto the base of the pot in brown slip. The museum catalogue number '37' is written, in black felt tipped pen, on the base of the work.

#### **Description of piece**

**Clay:** the colour of the clay is light buff; the texture is medium fine. A few red-brown spots are visible on the surface; these are formed during the firing process.

**Construction and form:** Feint ridges which are a result of the building process, can be felt on the exterior of the form; the piece is hand built using the coiling method. It is assembled from three distinct sections: a head; two birds joined in a triangular shape; and a spherical form.

The bottom section of the piece is a spherical form, comparable to that of a Zulu *ukhamba*. Semicircular handles, formed from coils, have been added parallel to, and on either side of the mid-section. The mid-section, which is modelled in the shape of two birds facing outwards, has a basic triangular shape, and could be viewed as two handles. A head is added on top of the mid-section, the round open mouth forms an opening to the hollow interior of the piece; the bottom lip of the mouth is pulled down into a drop-like form.

**Foot-ring:** The base of the vessel is flat, without a foot-ring.

## **Icons and Motifs**

**Description:** The handles have rows of raised nodules of clay attached to them. A rough oval shape is painted beneath both of the handles with a diamond grid-like pattern painted in it, in brown slip. The mid-section has been decorated in a V shaped zigzag pattern that ends in a ring around the eyes; this is made up of raised coils of clay with small dot-like indentations pushed into the coils. The eyes of the birds have been formed by a raised dot that is painted in brown slip. The head has been painted in blue and brown slips that have been layered and painted on quite thickly, which gives the decoration depth (see Illustration 23).

The zigzag geometric design used on the piece is commonly used in Zulu beadwork, basketry and pottery (Levinsohn 1984: 51). The nodules of clay attached to the handles resemble the *amasumpa* found on Zulu pottery. *Amasumpa* (The literal translation is 'warts') are used as relief motifs in Zulu pottery: separate pellets of clay are grouped together on the surface of the vessel to create tactile geometric patterns (Armstrong and Calder 1996: 111). The nodules, as well as the raised coils on the mid-section, create an interesting textural surface, which contrasts with the smooth glazed surface.

**Added clay:** Clay has been added onto the bottom and the mid-sections of the piece in geometric patterns.

**Slips:** Red-brown and blue slip.

**Method of application:** Painted on thickly in layers.

**Glazes and firing:** The piece is glazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** The work is listed as earthenware, under 'media', where it is most likely high-fired Stoneware.

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24. E. Mbatha, 1983.  
**Pot surmounted by bird,**  
Front view.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



25. E. Mbatha,  
1983.  
**Pot**  
**surmounted by**  
**bird,**  
Side view.  
Durban Art  
Gallery, 1984.  
Photograph:  
Sarah Hosking.



26. E. Mbatha,  
1983.  
**Pot**  
**surmounted by**  
**bird,**  
Side view.  
Durban Art  
Gallery, 1984.  
Photograph:  
Sarah Hosking.



27. E. Mbatha, 1983.  
**Pot surmounted by bird,**  
Base view.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



28. E. Mbatha, 1983.  
**Pot surmounted by bird,**  
Detail.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



<b>Artist</b>	Elizabeth Mbatha
<b>Title</b>	Pot surmounted by bird
<b>Date of acquisition</b>	21 August 1984
<b>Date of execution</b>	1983
<b>Catalogue number</b>	36
<b>Museum collection</b>	Study collection
<b>Dimensions</b>	H: 182

**Inscriptions and museum labels:** 'Elizabeth Mbatha', 'D. 91-83' and the Rorke's Drift logo are painted onto the base of the work, in black slip. The museum catalogue number, 'SC37' is written in black felt tipped pen onto the base of the work.

#### **Description of piece**

**Clay:** The colour of the clay is light buff, the texture is medium fine.

**Construction and form:** The vessel has been hand built, using the coiling method. Two distinct parts are joined together on top of each other, a spherical form with two handles and a modelled bird on top.

The base of the piece resembles the basic form of the Zulu *ukhamba*. Two semicircular, slab handles have been added to either side of the bottom section. A face has been formed on the front and the back of the bottom section with added clay. A modelled bird, with a round opening formed in the top, has been added onto the upper part of the bottom section.

**Rim:** This is rounded with no undercuts.

**Foot-ring:** The base of the piece is flat with no added foot-ring.

#### **Icons and Motifs**

**Description:** Raised nodules of clay have been added to the upper  $\frac{3}{4}$  of the bottom section of the piece; the nodules almost surround the faces, which are modelled in raised clay, and are absent beneath the handles. The nodules create an interesting texture on the piece that contrasts with the smooth glazed surface on the rest of the piece. The handles have been formed from semicircular slabs of clay, with a row of nodules of clay along the edges. Another row of raised nodules of clay has been added at the joins of the handles. Small

circles have been painted in blue slip on the handles and underneath the faces and these relate to the raised nodules of clay. The nodules of clay on the bottom section have been painted in brown slip, with the background painted in blue slip. A design that resembles a face is finely painted in blue slip under the handles.

The bird has two raised circles of nodules of clay on either side of its body with a raised dot in the middle of each circle. These shapes are echoed in the form of the bird's eyes. The raised decorations relate the bird to the bottom form.<sup>5</sup>

The raised nodules of clay relate to nodules of clay found on Zulu pottery, known as *amasumpa* (Armstrong and Calder 1996: 111).

**Added clay:** Raised nodules of clay have been added to the piece.

**Slips:** Blue and red-brown slips.

**Method of application:** Painted on thickly.

**Glazes and firing:** The piece is fully glazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** The work is listed as earthenware, under 'media', where it is most probably high-fired Stoneware.

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<sup>5</sup> For more information on birds in Zulu mythology see 'Zulu Mythology as written and illustrated by the Zulu prophet Laduma Madela' edited by Schlosser, K, 1997.



29. E. Mbatha,  
1984.  
**Pot with face &  
pot on head,**  
Front view.  
Durban Art  
Gallery, 1984.  
Photograph:  
Sarah Hosking.



30. E. Mbatha,  
1984.  
**Pot with face &  
pot on head,**  
Side view.  
Durban Art Gallery,  
1984.  
Photograph: Sarah  
Hosking.



31. E. Mbatha,  
1984.  
**Pot with face &  
pot on head,**  
Back view.  
Durban Art  
Gallery, 1984.  
Photograph:  
Sarah Hosking.



32. E. Mbatha,  
1984.  
**Pot with face &  
pot on head,**  
Face detail.  
Durban Art Gallery,  
1984.  
Photograph: Sarah  
Hosking.



33. E. Mbatha,  
1984.  
**Pot with face &  
pot on head,**  
Base view.  
Durban Art  
Gallery, 1984.  
Photograph:  
Sarah Hosking.



34. E. Mbatha,  
1984.  
**Pot with face &  
pot on head,**  
Top detail.  
Durban Art Gallery,  
1984.  
Photograph: Sarah  
Hosking.



35. E. Mbatha, 1984.  
**Pot with face & pot on head,**  
Front detail.  
Durban Art Gallery, 1984.  
Photograph: Sarah Hosking.



<b>Artist</b>	Euriel Mbatha
<b>Title</b>	Pot with face and pot on head
<b>Date of acquisition</b>	21 August 1984
<b>Date of execution</b>	1984
<b>Catalogue number</b>	31
<b>Museum collection</b>	Study collection
<b>Dimensions</b>	H: 214

**Inscriptions and museum labels:** 'Euriel Mbatha', 'E-13-84' and the Rorke's Drift logo are painted onto the base of the work in dark brown slip. The museum catalogue number, 'SC31', is written in black felt tipped pen onto the base of the work.

#### **Description of piece**

**Clay:** The colour of the clay is light buff, the texture is fine. The red-brown spots on the surface of the form are more densely concentrated under the glaze, than on the base of the piece, where there is no glaze. This can be observed by the thickening of the density of the spots on the concentrated pour marks of the glaze on the inside of the form, and the absence of them on the unglazed base of the piece.

**Construction and form:** The vessel has been hand built, using the coiling method. This can be seen by the slight ridges and dents that surround the exterior of the form; these ridges have been formed by the use of coils during the construction process. This sculptural piece resembles a person with a pot on her head, the top cone shape resembling a pot. The vessel is formed from two spherical parts, resembling the Zulu *ukhamba* in form, placed on top of each other, with a cone form surmounting these.

The bottom section has two curved slab handles attached to the sides: these handles resemble arms because of their positioning on the shoulder of the form.

The middle form resembles a head. The face is modelled out of raised clay on the front of the form; raised clay resembling braided hair is attached to the back of the form.

**Rim:** The vessel has a rounded rim with a slight undercut on the inside, creating a shadow. The rim is banded in brown slip.

**Foot-ring:** The vessel has a flat base with no added foot-ring.

## **Icons and Motifs**

**Description:** A circular shape is formed with raised clay on the front of the bottom section. This is painted with brown and blue slips. Two diamond shapes with scalloped edges are painted, in blue and brown slip, on either side, on the shoulder of the form. The handles are semicircular slabs placed on the shoulder of the bottom form. The edges of the handles have a row of nodules of clay added, forming scalloped edges. The diamond shapes are repeated on the back of the form.

Raised clay is used to fashion features on the mid-section of the vessel. Three rows of arches, made of coils with holes pressed into them, are formed on the back of the mid-section; these rows resemble braided hair. Brown and blue slips are painted onto the section in layers.

The top conical form has a band of brown slip on the lip, and a band of blue slip at the base. A coil of clay is added to the joins of the three sections of the piece.

The diamond shape is commonly used in Zulu beadwork, basketry and pottery (Levinsohn 1984: 51).

The form as a whole resembles a woman carrying a pot on her head, perhaps doing household chores. This theme is repeated in many of the prints from Rorke's Drift as Hobbs and Rankin relate in the section 'Social Commentary and Oppression' in their book **Rorke's Drift Empowering Prints** (2003: 192-199).

**Added clay:** Clay has been added to the middle and bottom section of the vessel.

**Slips:** Blue and red-brown slips.

**Method of application:** Painted on thickly in layers.

**Glazes and firing:** The piece is fully glazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** The work is listed as earthenware, under 'media', where it is most probably high-fired Stoneware.

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36. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Side view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



37. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Cup's top view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



38. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Cup's base view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



39. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Cup detail.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



40. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Handle detail.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



41. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Saucer's top view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



42. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Saucer's base view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



43. E. Ziqubu, 1991.  
**Rorke's Drift cup & saucer,**  
Saucer detail.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.

<b>Artist</b>	Ephraim Ziqubu
<b>Title</b>	Rorke's Drift cup and saucer
<b>Date of acquisition</b>	12 May 91
<b>Date of execution</b>	Unknown
<b>Catalogue number</b>	455
<b>Museum collection</b>	Study collection
<b>Dimensions</b>	Cup: H 63, saucer: D 122

**Inscriptions and museum labels:** 'Ephraim Ziqubu', and the Rorke's Drift logo are painted onto the base of the cup and the saucer, in brown slip. The museum catalogue number, 'SC455', is written in black felt tipped pen on the base of the cup.

### **Description of piece**

**Clay:** The colour of the clay is buff, the texture is coarse, caused by the grog added to the clay.

**Construction and form:** This is a thrown cup and saucer: throwing rings are visible on the saucer and the interior of the cup. The straight sides of the cup change direction sharply  $\frac{3}{4}$  of the way down the sides of the vessel, and slope sharply to the base. The cup has a pulled handle, which is attached at the rim. The handle has been attached with a fishtail mark at the bottom join (see Illustration 40).

The saucer is shallow with a slight depression for the cup.

**Rim:** The rim of the cup is rounded with a slight undercut, and is banded with brown slip. The rim of the saucer is rounded.

**Foot-ring:** The cup has a flat base with no foot-ring. The saucer has a slight, flat foot-ring which is turned.

### **Icons and Motifs**

**Description:** Both the cup and the saucer have simple curved lines, which have been enhanced with painted slip, incised into the clay. The slip is painted over the incised lines. The simple, linear pattern on the cup resembles two faces, one on either side of the cup. Two circles with a slash in the middle seem to represent eyes; a semicircle, the nose; and four curved lines, the cheeks. The lines on the saucer: two semicircles enclosing a dashed

line, and the same curved lines that seem to represent cheeks, correspond to the curved patterns on the cup.

The design is minimal, which is unlike the previous ceramic work from Rorke's Drift. The method used to apply the design is also unlike the methods, which are either painted or *sgraffito*, normally employed by the potters at Rorke's Drift.

**Slips:** Brown slip.

**Method of application:** Painted over the incised lines.

**Glazes and firing:** The piece is glazed, red-brown spots are visible on the surface only where the glaze is present; there are fewer marks where the glaze is thin.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** None.





44. E. Ziqubu, 1991.  
**Rorke's Drift vase,**  
Side view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



45. E. Ziqubu, 1991.  
**Rorke's Drift vase,**  
Side view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



46. E. Ziqubu, 1991.  
**Rorke's Drift vase,**  
Base view.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



47. E. Ziqubu, 1991.  
**Rorke's Drift vase,**  
Detail.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.



48. E. Ziqubu, 1991.  
**Rorke's Drift vase,**  
Glaze detail.  
Durban Art Gallery, 1991.  
Photograph: Sarah Hosking.

<b>Artist</b>	Ephraim Ziqubu
<b>Title</b>	Rorke's Drift vase
<b>Date of acquisition</b>	12 May 91
<b>Date of execution</b>	Unknown
<b>Catalogue number</b>	460
<b>Museum collection</b>	Study collection
<b>Dimensions</b>	Not available in museum records

**Inscriptions and museum labels:** 'Ephraim Ziqubu', and the Rorke's Drift logo are painted onto the base of the work in brown slip. The museum catalogue number, 'SC460' is written in pencil onto the base of the work.

#### **Description of piece**

**Clay:** The colour of the clay is greyish; some grog has been added to the clay. There are a few small red-brown spots dispersed on the base of the form. The density and size of the spots increase where there is glaze present.

**Construction and form:** This is a thrown vase, with a straight neck. Clear throwing rings can be observed on the exterior and interior of the form. The body of the vase has slightly rounded sides that taper outward from the base. There is a sharp change in direction at the shoulder, to the neck, which is about a 1/3 the length of the body. The rim is approximately the same diameter as the base.

**Rim:** The rim is rounded, with slight undercuts on the exterior and interior, which have been banded in blue slip.

**Foot-ring:** The vase has a flat base that has not been turned.



### **Icons and Motifs**

**Description:** The body of the vase has two scenes depicted on it in slip. On one side of the vase two warriors are depicted fighting with spears (or knobkerries) and shields. A border of zigzagged triangles surrounds this scene. Opposite this, two rearing horses, with men on their backs holding onto the reins, are depicted. Interesting negative spaces are created by the positioning of the horses. An arched shape is depicted below the horses; this shape echoes the negative spaces that are created. Two small arches, which resemble handles, are painted on opposite sides of the neck. A row of hashed lines surrounds the upper half of the neck with the rim banded in slip.

The images depicted on the vase are battle scenes, with warriors using traditional weapons: this theme is often repeated in the prints at Rorke's Drift as discussed by Hobbs and Rankin in their section on 'Zulu History and African Identity' in **Rorke's Drift Empowering Prints** (2003:167-173).

The shape of **Rorke's Drift vase** resembles that of the Greek amphora, without the handles. The scenes depicted on the vase are of fighting, which scenes were commonly used to decorate amphora. This is again a result of the pictorial material that was presented to the potters by the teachers at the pottery studio.

**Slips:** Blue slip.

**Method of application:** Thinly painted on.

**Glazes and firing:** The piece is glazed; the glaze is thin on the rim of the vessel and in three runnels on the neck (see Illustration 48).

**Condition:** No chips, cracks or scratches are visible. There is a small splotch of white paint on the body of the piece between the two images (see Illustration 47).

**Discrepancies in museum records:** None.

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49. L. Mabaso, 1991.  
**Tapering vase,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph: Sarah  
Hosking.



50. L. Mabaso, 1991.  
**Tapering vase,**  
Side view.  
Durban Art Gallery,  
1992.  
Photograph: Sarah  
Hosking.



51. L. Mabaso, 1991.  
**Tapering vase,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph: Sarah  
Hosking.



52. L. Mabaso, 1991.  
**Tapering vase,**  
Side detail.  
Durban Art Gallery,  
1992.  
Photograph: Sarah  
Hosking.



53. L. Mabaso, 1991.  
**Tapering vase,**  
Base view.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.

<b>Artist</b>	L. Mabaso
<b>Title</b>	Tapering vase
<b>Date of acquisition</b>	20 March 1992
<b>Date of execution</b>	1991
<b>Catalogue number</b>	2929
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 288

**Inscriptions and museum labels:** 'L Mabaso', 'C-75-91' and the Rorke's Drift logo are painted onto the base of the work in black slip. The museum catalogue number, 'CAT 2929', is written onto the base of the work in pencil.

### **Description of piece**

**Clay:** The colour of the clay is greyish, and grog has been added to the clay.

**Construction and form:** This is a thrown vase, with throwing rings visible on the interior and the exterior of the form (see Illustration 52). The vase is straight sided, tapering from a wide base to a neck that is approximately half the width of the base. The neck has a wide ring of clay just below the rim of the vessel. The rim is wider than the ring of clay.

The bottom of the vessel is rounded down from the widest section, to the thinner base; the base has an outward sloping bevel.

**Rim:** The rim is rounded with an undercut on the exterior that creates a shadow.

**Foot-ring:** The turned foot-ring is formed at the edge of the base, on a plane with the sides of the vessel. The inside edge has a bevel.

### **Icons and Motifs**

**Description:** The body of the vase has a domestic scene depicted on it. The scene wraps around the vase in a continuous band, from above the rounded base to the banded neck. The image shows trees, warriors, fields with huts, and a woman.

The trees and fields are depicted with textured marks. The warriors, woman and huts are depicted as outlined solid forms, with details depicted in lines. The warriors are holding spears and shields. The woman seems to be floating with arms and legs

outstretched. At the top of the scene are solid arches of slip; these perhaps represent hills or possibly clouds. The neck is banded in slip.

The images depicted in the vase are similar in style to some of the linocut prints of Rorke's Drift. **The Battle of Rorke's Drift** by J. Muafangejo, 1969, linocut has similarly solid, outlined figures with the background depicted in textural markings. The potters at Rorke's Drift would have been in contact with the other workshops and artists there, and would have been influenced by them.

The images portrayed on the vase are domestic, which illustrates an aspect of the community's, or the artist's, social life; the scene is possibly a specific event from the artist's life. Rorke's Drift artists commonly express this theme as Hobbs and Rankin mention in 'Social Commentary and Oppression' from **Rorke's Drift Empowering Prints** (2003: 192-199).

**Slips:** Brown Slip.

**Method of application:** Slip has been banded onto the body of the vessel; the images are then scratched through the slip, leaving the clay showing through (*sgraffito*).

**Glazes and firing:** The inside of the vessel is glazed; the outside is unglazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** The museum records list the work as earthenware. It is most probably high-fired stoneware.



54. L. Mabaso, 1991.  
**Cut-sided vase,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph:  
Sarah Hosking.



55. L. Mabaso, 1991.  
**Cut-sided vase,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph:  
Sarah Hosking.



56. L. Mabaso, 1991.  
**Cut-sided vase,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph:  
Sarah Hosking.



57. L. Mabaso, 1991.  
**Cut-sided vase,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph:  
Sarah Hosking.



58. L. Mabaso, 1991.  
**Cut-sided vase,**  
Base view.  
Durban Art  
Gallery, 1992.  
Photograph:  
Sarah Hosking.



59. L. Mabaso, 1991.  
**Cut-sided vase,**  
Side detail.  
Durban Art  
Gallery, 1992.  
Photograph:  
Sarah Hosking.



60. L. Mabaso, 1991.  
**Cut-sided vase,**  
Interior detail.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.

<b>Artist</b>	L. Mabaso
<b>Title</b>	Cut-sided vase
<b>Date of acquisition</b>	20 March 1992
<b>Date of execution</b>	1991
<b>Catalogue number</b>	2924
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 288

**Inscriptions and museum labels:** 'L.M', 'C-74-91' and the Rorke's Drift logo are painted onto the base of the work in black slip. The museum catalogue number, 'CAT 2924', is written onto the base of the work in pencil.

#### **Description of piece**

**Clay:** The colour of the clay is greyish, and white grog has been added. There are a few small red-brown iron spots present.

**Construction and form:** This is a thrown vessel with four paddled sides. Throwing rings are clearly visible on the interior (see Illustration 60) and faintly visible on the exterior; the edges of the paddled sides are rounded and not sharp (see Illustration 59), as they would be if the sides had been cut (by this I deduce that the sides have been paddled but not cut as stated in the title of the piece). The body of the vessel is approximately half the length of the whole piece. The neck tapers outwards slightly to a rim that is wider than the base of the neck. The body of the piece is paddled on four sides to create four flat surfaces, perhaps to create a flat surface for the purpose of decoration. The base of the piece has an outward sloping bevel.

There is a sharp change in direction from the body to the neck of the vessel.

The paddled sides of the vessel are unusual in Rorke's Drift pottery, this and the complicated rim of the piece suggest that the potter had directions from a skilled thrower; this was probably Marietjie van der Merwe.

**Rim:** The rim is round with an undercut on the exterior, creating a shadow. Two rings of clay are formed below this, and all are banded in dark brown slip.

**Foot-ring:** The turned foot-ring is formed from the edge of the base. It is flat, with very slight bevels.

### **Icons and Motifs**

**Description:** Each of the four padded sides has a round image depicted on it. Two of the images, on opposite sides, consist of a woman placed diagonally to the vessel. She is floating with arms outstretched, a leaf shape crosses her shape diagonally. The woman is depicted as a solid dark shape that is outlined; with a few details are shown. The leaf shape and the background are depicted by means of textural markings

In one of the other images a woman is depicted vertically to the vessel, with arms outstretched. Trees are depicted in the background. The figure is a solid, outlined shape, with a few details shown. The background is depicted by means of textural markings.

The last image consists of two men herding a buck-like animal. The men are holding spears or staffs; they are walking one behind the other, vertical to the vessel. The animal's hindquarters are lifted up, as though it is bucking. This is possibly to fit the image into the circular shape.

The scenes depicted on the vase are domestic in nature and are possibly personal to the artist; they portray aspects of cultural and social life. These themes are often examined by the Rorke's Drift artists, as examined by Hobbs and Rankin in 'Social Commentary and Oppression' in their book **Rorke's Drift Empowering Prints** (2003: 192-199).

**Slips:** A dark brown slip, which is painted on thickly.

**Method of application:** The slip is painted on within a cartouche on the four flattened sides. The images are then scratched into the slip with the clay showing through the slip (*Sgraffito*).

**Glazes and firing:** The piece is glazed on the interior of the form; there are a few glaze runs on the interior. The piece is unglazed on the exterior. A crack, which does not run all the way through, is visible on the bottom of the interior of the vessel; the crack probably happened during the firing process.

**Condition:** No chips, cracks or scratches are visible.

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**Discrepancies in museum records:** The museum records list the work as being earthenware. It is most probably high-fired stoneware. The name of the piece suggests that the sides were cut; they were in fact paddled.

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61. L. Mabaso,  
1992.  
**Candle holder,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph: Sarah  
Hosking.



62. L. Mabaso,  
1992.  
**Candle holder,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph: Sarah  
Hosking.



63. L. Mabaso,  
1992.  
**Candle holder,**  
Side view.  
Durban Art  
Gallery, 1992.  
Photograph: Sarah  
Hosking.



64. L. Mabaso,  
1992.  
**Candle holder,**  
Base view.  
Durban Art  
Gallery, 1992.  
Photograph: Sarah  
Hosking.



65. L. Mabaso, 1992.  
**Candle holder,**  
Top detail.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.

<b>Artist</b>	L. Mabaso
<b>Title</b>	Candle holder
<b>Date of acquisition</b>	20 March 1992
<b>Date of execution</b>	1992
<b>Catalogue number</b>	2931
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 237

**Inscriptions and museum labels:** ‘L. Mabaso’, ‘F-93-92’ and the Rorke’s Drift logo are painted onto the base of the work in black slip. The museum catalogue number, ‘DAG 2931’, is written in pencil onto the base of the work.

### **Description of piece**

**Clay:** The colour of the clay is greyish; white grog has been added to it.

**Construction and form:** This piece consists of two thrown forms that are joined together. Throwing rings are visible on the exterior of the forms; finger marks are visible on the join between the stand and the shallow bowl form. The candle holder has a shaft, made up of four rounded segments, that supports, and that is joined to a shallow bowl form in which a candle can be placed.

The interior of the top segment is closed off into a bowl shape. A ridge is thrown to hold a candle. There is a small hole in the middle of the bowl.

The candle holder is a complicated thrown form that was not common in the Rorke’s Drift pottery, where simpler forms were favoured; the inspiration for this piece would probably have originated from Lutheran altarpieces (Calder pers comm: 2005).

**Rim:** This is rounded with no undercuts.

**Foot-ring:** The base of the piece is flat and has not been turned.

### **Icons and Motifs**

**Description:** Each of the four bottom segments has a scene depicted on it, in black slip. The scenes wrap around the form in continuous bands. A band of blue slip divides the segments.

The bottom three segments have huts, trees, a warrior and a buck depicted on them. The huts, trees, warrior and buck are solid outlined shapes, while the background is made up of textured marks. The fourth segment has a pattern of triangles depicted on it.

The whole piece depicts a hunting scene. The scene is domestic, and possibly is a scene based on personal experience of the artist; the scene depicts an aspect of the community's life. This theme is commonly expressed in the prints of Rorke's Drift, as explained by Hobbs and Rankin in 'Social Commentary and Oppression' in their book **Rorke's Drift Empowering Prints** (2003: 192-199).

Triangles are a common design form in most of the African people's culture. The Zulu people use triangles in different combinations in basketry, beadwork and pottery (Levinsohn 1984: 51).<sup>6</sup>

**Slips:** Blue and black slips.

**Method of application:** The slip has been banded on quite thinly, and then designs are scratched through (*sgraffito*).

**Glazes and firing:** The piece is glazed.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** The museum records list the work as being earthenware. It is most probably high-fired stoneware.

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<sup>6</sup> For further information on basketry see Megan Jones masters thesis, 2001



66. E. Mbatha, 1992.  
**Traditional woman,**  
Front view.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.



67. E. Mbatha, 1992.  
**Traditional woman,**  
Side view.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.



68. E. Mbatha, 1992.  
**Traditional woman,**  
Back view.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.



69. E. Mbatha, 1992.  
**Traditional woman,**  
Back detail.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.



70. E. Mbatha, 1992.  
**Traditional woman,**  
Top detail.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.



71. Mbatha, 1992.  
**Traditional woman,**  
Front detail.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.



72. E. Mbatha, 1992.  
**Traditional woman,**  
Base view.  
Durban Art Gallery, 1992.  
Photograph: Sarah Hosking.

<b>Artist</b>	E. Mbatha
<b>Title</b>	Traditional woman
<b>Date of acquisition</b>	20 March 1992
<b>Date of execution</b>	1992
<b>Catalogue number</b>	2928
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 279

**Inscriptions and museum labels:** 'E. Mbatha', 'E-81-92', and the Rorke's Drift logo are painted onto the base of the work in slip. The museum catalogue number '2928' is written onto the base of the work, in pen.

#### **Description of piece**

**Clay:** The colour of the clay is greyish; white grog has been added to it. The piece has small red-brown iron spots on it.

**Construction and form:** The sculpture is hand built using the coiling method. Feint ridges can be felt on the exterior surface of the form: this is evidence of the coils used during construction. Scrape marks can be seen on the interior of the piece. The piece resembles a woman holding a pot; it is made up of three basic sections.

The bottom section is a spherical pot, which resembles a Zulu *ukhamba* in form. The middle and top sections represent a torso and head of a woman holding a pot in both hands. A lot of detail is modelled onto the sculpture. A hat is modelled on top of the sculpture. The woman's breasts, fingers, eyes, nose, and mouth (which is open) have been modelled onto the form. A round hole is situated in the back of the woman.

**Foot-ring:** The base of the piece is flat.

#### **Icons and Motifs**

**Description:** Slip and raised nodules of clay have been added in patterns to the piece. The bottom section of the piece has four large flower shapes formed in nodules of clay. The flowers are filled in with brown slip.

The pot that the figure is holding is held at the waist of the figure. The pot is shaped like a Zulu *ukhamba*; it is decorated with a pattern of curved triangles painted in brown and blue slip. The arms, hands and fingers are modelled; two small knobs form the breasts. The torso is painted in blue slip with a triangular pattern of a three-leafed shape, created from nodules of clay on the shoulders of the figure. There is a hole in the back of the torso.

The eyes are outlined with a row of nodules; the pupil is raised and painted in brown slip. The nose is a raised piece of modelled clay and is painted, in blue slip. The mouth is a semicircular opening, which is outlined in brown slip. The hat is edged in a row of knobs, creating a scalloped edge. The hat is divided by modelling into eight sections, four on the sides, and four at the top. Each section has a three-leafed shape painted in it with brown slip against a background of blue slip. The three-leafed shape repeats the shape at the shoulders of the figure.

The shape on the hat and torso of the piece resembles a flower, or leaf pattern that would likely be found in embroidery or material patterns, this impression is reinforced by the flower design on the bottom form of the piece. The artist could be asserting her female identity.

The sculpture as a whole represents a married woman in traditionalist Zulu dress. The headdress is modelled in the shape of a traditional Zulu *isicholo*. Stretching a woman's hair over a frame formed the headdress. For contemporary Zulu women it is more common to wear a hat in the same shape, which can be removed (Levinsohn 1984: 82-83). The form of the hat on the sculpture reinforces the idea that the artist is expressing her identity and seniority as a married Zulu woman with roots in traditional life.

The sculpture is portraying a traditional way of life, or possibly a domestic scene: both these themes are common in Rorke's Drift prints as mentioned by Hobbs and Rankin in 'Social Commentary and Oppression' and 'Zulu History and African Identity' in their book **Rorke's Drift Empowering Prints** (2003: 192-199, 167-173).

**Added clay:** Clay has been added to the form in nodules. Modelled clay has been joined to the piece to form arms, hands and other details.

**Slips:** Brown-red and blue slip.

**Method of application:** Painted on thickly with a brush.

**Glazes and firing:** The piece is glazed.

**Condition:** No chips, cracks, or scratches are visible.

**Discrepancies in museum records:** The museum records list the work as being earthenware. It is most probably high-fired stoneware.





73. E. Mbatha, 1993.  
**Birdpot,**  
Front view.  
Durban Art Gallery, 1993.  
Photograph: Sarah Hosking.



74. E. Mbatha, 1993.  
**Birdpot,**  
Back view.  
Durban Art Gallery, 1993.  
Photograph:  
Sarah Hosking.



75. E. Mbatha, 1993.  
**Birdpot,**  
Side view.  
Durban Art  
Gallery, 1993.  
Photograph:  
Sarah Hosking.



76. E. Mbatha, 1993.  
**Birdpot,**  
Interior detail.  
Durban Art  
Gallery, 1993.  
Photograph:  
Sarah Hosking.



77. E. Mbatha, 1993.  
**Birdpot,**  
Interior detail.  
Durban Art  
Gallery, 1993.  
Photograph:  
Sarah Hosking.



78. E. Mbatha, 1993.  
**Birdpot,**  
Base view.  
Durban Art Gallery, 1993.  
Photograph: Sarah Hosking.



79. E. Mbatha, 1993.  
**Birdpot,**  
Top detail.  
Durban Art Gallery, 1993.  
Photograph: Sarah Hosking.



<b>Artist</b>	Elizabeth Mbatha
<b>Title</b>	Birdpot
<b>Date of acquisition</b>	25 May 93
<b>Date of execution</b>	1993
<b>Catalogue number</b>	3066
<b>Museum collection</b>	Permanent
<b>Dimensions</b>	H: 140, W: 152

**Inscriptions and museum labels:** 'E.Mbatha', 'N-103-93', and the Rorke's Drift logo are painted onto the base of the work in black slip. The museum catalogue number, '3066' is written on the base. Three white stickers and one green sticker are stuck on top of each other in the middle of the base of the work. The number '200' is written on one of the white stickers.

#### **Description of piece**

**Clay:** The colour of the clay is buff; white grog has been added to it. Red-brown iron spots are visible where there is glaze, and are more thickly dispersed where the glaze is thicker in the pour marks.

**Construction and form:** The piece is hand built, using the coiling method. Feint ridges are visible on the interior from the coils; parallel marks that look like they are formed by the fingers, are also visible on the interior (see Illustration 77).

The sculptural piece is a spherical vessel resembling a bird. The form of the vessel resembles that of a Zulu *ukhamba*; wings, a tail, and a head have been modelled and added onto the form.

The wings are arch shaped slabs that have been added to either side of the piece. The tail is another arched slab that has been added to the back of the piece. The head, which is turned to face the left side of the work, is joined at the front of the piece. The turned head adds a sense of movement to the piece, which is otherwise very static.

**Rim:** This is thick and round with an undercut on the interior.

**Foot-ring:** The base of the work is flat.

## **Icons and Motifs**

**Description:** Zigzagged lines are depicted on the piece in blue and brown slip. Small hollows that are pushed into the clay also form zigzagged lines. These add a textural contrast to the piece. The wings and the tail have a row of nodules along their edges; this creates a scalloped effect. A row of small hollows has been pushed into the clay at the base of the wings and the tail.

The eyes have been formed from rings of raised clay, and painted in blue slip. A crest is formed, by a slightly raised ridge of clay, down the centre of the head. The beak has been painted in brown slip. The rest of the head has been stippled with small hollows pushed into the clay, and painted in brown slip.

The zigzagged lines are common in all African pottery: zigzagged lines, V shapes and triangles are used in Zulu beadwork, basketry and pottery (Levinsohn 1984: 51).

**Added clay:** Knobs have been added on the edges of the wings and the tail. The knobs resemble the *amasumpa* used in Zulu pottery.

**Slips:** Red-brown and blue slips applied thickly.

**Method of application:** Painted on thickly with a brush.

**Glazes and firing:** The piece is glazed, pour marks are visible on the interior.

**Condition:** No chips, cracks or scratches are visible.

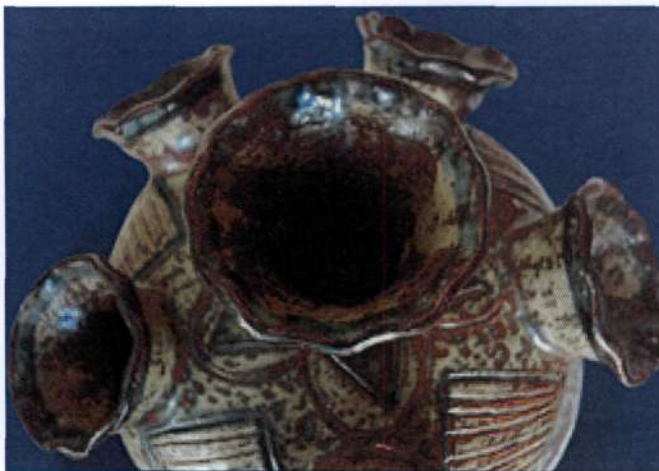
**Discrepancies in museum records:** None.



80. E. Mbatha, 1993.  
**Vase,**  
Side view.  
Durban Art Gallery, 1994.  
Photograph: Sarah Hosking.



81. E. Mbatha, 1993.  
**Vase,**  
Base view.  
Durban Art Gallery, 1994.  
Photograph: Sarah Hosking.



82. E. Mbatha, 1993.  
**Vase,**  
Top detail.  
Durban Art Gallery, 1994.  
Photograph: Sarah Hosking.

<b>Artist</b>	Elizabeth Mbatha
<b>Title</b>	Vase
<b>Date of acquisition</b>	May 1994
<b>Date of execution</b>	1993
<b>Catalogue number</b>	828
<b>Museum collection</b>	Study
<b>Dimensions</b>	H: 178, W: 192

**Inscriptions and museum labels:** 'E. Mbatha', 'U-109-93', and the Rorke's Drift logo are painted onto the base of the work in black slip. 'R90.00' is written on a white sticker that is stuck onto the base of the work.

#### **Description of piece**

**Clay:** The colour of the clay is brownish red; white grog has been added to it. Red-brown iron spots are visible where there is glaze.

**Construction and form:** The piece is hand built, using the coiling method. Feint ridges are visible on the exterior from the coils; ridges of clay and scratches, which look like they have been left by fingers, are visible on the interior. Six, flared, cone-shaped necks are joined to a spherical form. Small bumps and depressions can be felt on the joins on the interior of the piece; these have been left from the joining process.

The base form is spherical and resembles a Zulu *ukhamba*. Six flared, cone-shaped necks have been added onto the top of the vessel, one at the centre on top of the vessel, and five around it.

Similar forms with multiple necks are found in Zulu pottery. In the Zulu language these vessels are known as *ingcazi*; they are rounded vessels with multiple necks (Reusch 1996: 118).

**Rim:** The rims of the necks are rounded and scalloped.

**Foot-ring:** The base of the vessel is flat and not turned.

## **Icons and Motifs**

**Description:** A row of shield shapes has been depicted horizontally around the middle of the vessel. A border of semicircular lines has been painted on both sides of the shield shapes. The lines have been incised into the clay and brown and blue slip has been painted over the lines. Diamond shapes have been drawn between the five necks situated around the shoulder of the form. The incised lines are painted with blue slip. The scalloped edges of the openings are banded in blue slip.

The shield shapes, as well as the traditional form of the piece, conveys a sense of African or Zulu identity, a theme which is common in Rorke's Drift artists, as stated by Hobbs and Rankin in 'Zulu History and African Identity' in their book **Rorke's Drift Empowering Prints** (2003: 167-173).

**Slips:** Blue and brown slips.

**Method of application:** Lines have been incised and painted over with slip.

**Glazes and firing:** The piece is glazed thinly on the exterior and the interior. Pour marks are visible on the interior of the piece.

**Condition:** No chips, cracks or scratches are visible.

**Discrepancies in museum records:** The museum records list the work as being earthenware. It is most probably high-fired stoneware.

## Conclusion

Chapter one, section one, outlined the history of the Rorke's Drift Art and Craft Centre, its workshops and school. It placed the pottery workshop in the context of the ELC Arts and Crafts Centre, its workshops and the Fine Art School. The studio's stylistic features were identified and the elements of 'tradition' were accounted for. The changes in its production techniques were traced.

Chapter one also introduced common elements in the iconographical content and formal elements of both the ceramics and printed works of Rorke's Drift. In this regard, Hobbs and Rankin's book, **Rorke's Drift Empowering Prints** was cited as a basis for categories of iconographical content of the prints.

The third section of Chapter one outlined the technical processes used in the pottery workshop at Rorke's Drift. It was concluded that Marietjie van der Merwe resolved most of the technical problems in the studio and that she continued to be influential in setting up the studio. A clear gender division was discovered in the ceramic studio, with the men throwing and the women handbuilding. It was discovered that the men and women in the pottery studio had different approaches to ceramic work. The men, from the beginning of the Durban Art Gallery's study collection in 1970, all produced thrown work of utilitarian nature. The throwing styles however, differ over the years. The thrown vessels in 1970 are simple forms with uncomplicated rims and no glaze; later works have added handles, spouts and lids; all forms which were introduced by van der Merwe. The images depicted on the thrown forms in 1970 are bold designs that are painted on to the clay. The women at the Rorke's Drift pottery studio all handbuilt their work, most employing the coiling method of construction used by local Zulu potters. The basic form of most of their pieces is similar to that of the Zulu *ukhamba*, as can be seen in – **Pot** (D. Molefe, illustrations 14-17). Modelled parts are joined onto the base form, an example of this is **Pot surmounted with face & 2 handles in the shape of birds faces** (E. Mbatha, illustrations 18-23). In their work the women use geometric designs, which are commonly used in Zulu beadwork, basketry and pottery. The stylistic roots of these practices may be traced to Zulu crafts.

The Illustrated catalogue described and contextualised 15 pieces of ceramics sampled from the collection of Rorke's Drift art in the Durban Art Gallery. The examples were chosen from a range of men's and women's work, from as wide a range of years as possible.

The lack of examples of thrown wares between the 1970's and the 1990's, makes it impossible to delineate the changes in style during this time. The men's work from 1991 becomes more complicated in form; the rims of the thrown vessels have multiple rings of clay, as can be seen in **Tapering vase** (L. Mabaso, illustrations 49-53). Handles start to appear in their work as can be seen in **Rorke's Drift cup and saucer** (E. Ziqubu, illustrations 36-43): the cup has a pulled handle that is joined with a fishtail terminal. The cup and saucer, which are more complicated forms than the earlier thrown work, are also evidence of the increased skills and knowledge of the potters. Another example of the increased skills of the potters is the complicated and joined form of **Candle holder** (L. Mabaso, illustrations 61-65).

Different methods of treating the thrown vessels become evident after 1992: walls of the thrown vessels are paddled in **Cut-sided vase** (L. Mabaso, illustrations 54-60) and the sgraffito method of applying images is employed. After 1991 the thrown vessels were glazed, some only on the inside; this increased the utilitarian function of the pieces as well as enhancing the slip decorations.

From 1992 a different approach to applying the images to the thrown vessels is evident in the examples in the Durban Art Gallery collection. **Tapering vase**, **Cut-sided vase** and **Candle holder** all have images that are applied by the *sgraffito* method. The images on these three works are all similar in appearance to the early linocut prints at Rorke's Drift: both the ceramics and the prints have solid, outlined figures with textured backgrounds, depicting similar themes.

The women potters painted on slip in layers: contrasting smooth, coloured surfaces with textured surfaces; they added raised decorations, either nodules, similar to the *amasumpa* on Zulu ceramics, or coils of clay to the surface of their work. This was observed in **-Pot**. Most of the women's works have either anthropomorphic or

zoomorphic elements included: such as, **Traditional woman** (E. Mbatha, illustrations 66-72) and **Animal** (D. Molefe, illustrations 1-3).

After 1975 all of the women's work in the study collection is fully glazed, a likely result of the influence of van der Merwe. After 1984 the work becomes more intricate, more composite pieces are made with richer painted and textural decoration, such as **Pot with face & pot on head** (E. Mbatha, illustrations 29-35) and **Traditional woman**. The work becomes less utilitarian and more sculptural, which is in contrast to developments in the men's work.

Although the men's and women's work is very different, there are elements which they have in common. Both groups were influenced by the pictorial material, such as magazines and books, shown to them by the teachers at the pottery studio. All the ceramic works show commonalities to the printed work at Rorke's Drift, in that they both express the same themes in their iconography, including **Tapering vase** and **Traditional woman**. There is also evidence of studio influences between the men's and women's work. Some of the women's works have handles and lids, as in **Pot**; these are forms that were often used in the men's ceramic pieces, which can be seen in **Rorke's Drift cup and saucer**.



## Glossary

Descriptions and definitions, unless otherwise stated, are taken from: Hamer, F. and J. 1986. **The potter's dictionary of materials and techniques**. A&C Black, London.

Word	Description
<i>Amasumpa</i>	Small pellets of clay are placed on the exterior surface of the vessel to form hemispherical nodules, or a flattened panel of clay is carved with criss-cross grooves to form pyramidal <i>amasumpa</i> . <i>Amasumpa</i> nodules can also be formed from inside the vessel, a matchstick being used to push the malleable inner surface of the clay wall outwards (Armstrong and Calder 1996: 111).
Coiling	'Snakes' of plastic clay are used to hand build a pot. The term is extended to cover many techniques in which the 'snake' varies from a thin strip to a large thick sausage, which is squashed and added with a pinching technique. Each coil is usually integrated with the previous one so that its identity as a coil is lost.
Earthenware	This is pottery made of a porous body, which is waterproofed, if necessary, by a covering glaze.

Feldspathic glaze	A glaze that contains a high percentage of feldspar.
Firing	The process of conversion from clay to ceramic. It involves heat of at least 600C.
Fishtail	The join at the bottom of the handle is often decorative, each artist making distinctive marks; this is frequently called fishtailing.
Flange	Projecting foot of lid that fits inside the vessel.
<i>Ingcazi</i>	Rounded vessel with multiple necks (Reusch 1996: 118).
Pulling	The handles for jugs and cups can be formed in many ways: a popular way is pulling. A lump of clay is pulled through wet hands to form a handle, which is joined to the vessel once hardened.
Reduction	The action of taking oxygen away from metal oxides in the glaze and body of the vessel during the firing process. The potter uses reduction to coax different colours from the same metal oxides in his clay or glazes. This he achieves by controlling the atmosphere surrounding his pots during the firing and/or cooling processes.

Sgraffito	Scratched decoration, especially when the scratched line or area reveals a different colour.
Slips	A homogeneous mixture of clay and water. Slips are used for coating clays to give colour and a smooth texture, as well as for decorating.
Stoneware	A hard, strong and vitrified ware usually fired above 1200C.
Throwing	The action of making a pot on a quickly rotating wheel using the hands and for lubrication, water.
Turning	Removing unwanted clay to achieve a particular form, thin a pot wall or create a foot-ring.
<i>Ukhamba / izinkamba</i>	Rounded vessel with small base used to drink and serve Zulu beer, <i>utshwala</i> (Armstrong and Calder 1996: 112).

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- II. V. Zulu, 1975. **Crucifixion**, linocut. 344x308. Private collection. Hobbs, P. and Rankin, E. 2003. **Rorke's Drift Empowering Prints. Twenty Years of Printmaking in South Africa.** Cape Town, Double Storey Books. Page 178.
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1. D. Molefe, 1970. **Animal**, ¾ view. Durban Art Gallery, 1970. Photograph: Sarah Hosking.
2. D. Molefe, 1970. **Animal**, Side view. Durban Art Gallery, 1970. Photograph: Sarah Hosking.
3. D. Molefe, 1970. **Animal**, Front view. Durban Art Gallery, 1970. Photograph: Sarah Hosking.
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5. E. Ziqubu, 1970. **Small brown dish**, Top detail. Durban Art Gallery, 1970. Photograph: Sarah Hosking.
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8. E. Ziqubu, 1970. **Tall blue and russet jar**, Side view. Durban Art Gallery, 1970.  
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14. D. Molefe, 1974. **-Pot**, Front view. Durban Art Gallery, 1974. Photograph: Sarah Hosking.
15. D. Molefe, 1974. **-Pot**, Base view. Durban Art Gallery, 1974. Photograph: Sarah Hosking.
16. D. Molefe, 1974. **-Pot**, Lid. Durban Art Gallery, 1974. Photograph: Sarah Hosking.

17. D. Molefe, 1974. **-Pot**, Top detail. Durban Art Gallery, 1974. Photograph: Sarah Hosking.
  18. E. Mbatha, 1984. **Pot surmounted with face & 2 handles in the shape of birds' faces**, Front view. Durban Art Gallery, 1984. Photograph: Sarah Hosking.
  19. E. Mbatha, 1984. **Pot surmounted with face & 2 handles in the shape of birds' faces**, Side view. Durban Art Gallery, 1984. Photograph: Sarah Hosking.
  20. E. Mbatha, 1984. **Pot surmounted with face & 2 handles in the shape of birds' faces**, Back view. Durban Art Gallery, 1984. Photograph: Sarah Hosking.
  21. E. Mbatha, 1984. **Pot surmounted with face & 2 handles in the shape of birds' faces**, Base view. Durban Art Gallery, 1984. Photograph: Sarah Hosking.
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  24. E. Mbatha, 1983. **Pot surmounted by bird**, Front view. Durban Art Gallery, 1984. Photograph: Sarah Hosking.
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25. E. Mbatha, 1983. **Pot surmounted by bird**, Side view. Durban Art Gallery, 1984.  
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31. E. Mbatha, 1984. **Pot with face & pot on head**, Back view. Durban Art Gallery,  
1984. Photograph: Sarah Hosking.
32. E. Mbatha, 1984. **Pot with face & pot on head**, Base view. Durban Art Gallery,  
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33. E. Mbatha, 1984. **Pot with face & pot on head**, Face detail. Durban Art Gallery, 1984. Photograph: Sarah Hosking.
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36. E. Ziqubu, 1991. **Rorke's Drift cup & saucer**, Side view. Durban Art Gallery, 1991. Photograph: Sarah Hosking.
37. E. Ziqubu, 1991. **Rorke's Drift cup & saucer**, Cup's top view. Durban Art Gallery, 1991. Photograph: Sarah Hosking.
38. E. Ziqubu, 1991. **Rorke's Drift cup & saucer**, Saucer's top view. Durban Art Gallery, 1991. Photograph: Sarah Hosking.
39. E. Ziqubu, 1991. **Rorke's Drift cup & saucer**, Cup's base view. Durban Art Gallery, 1991. Photograph: Sarah Hosking.
40. E. Ziqubu, 1991. **Rorke's Drift cup & saucer**, Saucer's base view. Durban Art Gallery, 1991. Photograph: Sarah Hosking.
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41. E. Ziqubu, 1991. **Rorke's Drift cup & saucer**, Handle detail. Durban Art Gallery, 1991. Photograph: Sarah Hosking.
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49. L. Mabaso, 1991. **Tapering vase**, Side view. Durban Art Gallery, 1992.

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50. L. Mabaso, 1991. **Tapering vase**, Side view. Durban Art Gallery, 1992.

Photograph: Sarah Hosking.

51. L. Mabaso, 1991. **Tapering vase**, Side view. Durban Art Gallery, 1992.

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52. L. Mabaso, 1991. **Tapering vase**, Base view. Durban Art Gallery, 1992.

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53. L. Mabaso, 1991. **Tapering vase**, Side detail. Durban Art Gallery, 1992.

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54. L. Mabaso, 1991. **Cut-sided vase**, Side view. Durban Art Gallery, 1992.

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55. L. Mabaso, 1991. **Cut-sided vase**, Side view. Durban Art Gallery, 1992.

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56. L. Mabaso, 1991. **Cut-sided vase**, Side view. Durban Art Gallery, 1992.

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59. L. Mabaso, 1991. **Cut-sided vase**, Side detail. Durban Art Gallery, 1992.

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60. L. Mabaso, 1991. **Cut-sided vase**, Interior detail. Durban Art Gallery, 1992.

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61. L. Mabaso, 1992. **Candle holder**, Side view. Durban Art Gallery, 1992.

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62. L. Mabaso, 1992. **Candle holder**, Side view. Durban Art Gallery, 1992.

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72. E. Mbatha, 1992. **Traditional woman**, Front detail. Durban Art Gallery, 1992.  
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73. E. Mbatha, 1993. **Birdpot**, Front view. Durban Art Gallery, 1993. Photograph:  
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80. E. Mbatha, 1993. **Vase**, Side view. Durban Art Gallery, 1994. Photograph: Sarah  
Hosking.

81. E. Mbatha, 1993. **Vase**, Base view. Durban Art Gallery, 1994. Photograph: Sarah Hosking.

82. E. Mbatha, 1993. **Vase**, Top detail. Durban Art Gallery, 1994. Photograph: Sarah Hosking.

## Appendix 1

### Chronology

Year	Events
1960	Berta Hansson visits South Africa and meets Bishop Helge Fosseus.
1961	Berta Hansson recruits help in Sweden. Swedish Committee for Advancement of African Arts and Crafts formed from meeting that was held. Ulla and Peder Gowenius were recruited from Konstfackskolan; they travel around South Africa.
1962	January: Gowenius's base themselves at Ceza Hospital. Ulla teaches weaving and sewing in women wards. After meeting Allina Ndebele, on 17 September, start ACA course at Umpumulo. E-December: exhibition at Konstfackskolan.
1963	W-Start weaving workshop and hence move to the mission station at Rorke's Drift. E-November: exhibition at Konstfackskolan.
1964	C-August: Kirsten Ollson arrives to explore the idea of ceramics at Rorke's Drift. T-Eva Svensen arrives to help Ulla teach sewing. T-Marianne Hessle arrives to help Ulla teach weaving C-Bhekisani Manyoni joins pottery.
1965	Azaria Mbatha leaves to study in Sweden, stays until 1967. E-Exhibition of Rorke's Drift work at the Alliance Francaise club in the Syfret's house, in Durban, arranged by the African Art centre. C-Bhekisani Manyoni leaves pottery. T-Anita Lindstrom, Occupational Therapist joined Rorke's Drift. Lord Halford visits Rorke's Drift, orders a tapestry for the Royal Society, for its refurbished Council Chambers in Carlton House Terrace.



Year	Event
1968	<p>T-Gowenius's leave Rorke's Drift and go to Lesotho. (Where they establish Thaba Li'Melo, an arts development project.)</p> <p>T-Lillemor and Ola Granath take over. (End of 1967 or beginning of 68.)</p> <p>Start of the Fine Art School, the teachers were: Ola Granath, Otto Lundbohm (in the second half of the year) and Azaria Mbatha.</p> <p>T-June: Otto and Malin Lundbohm Arrive.</p> <p>C-August: Gordon Mbatha recruited from weaving as an apprentice thrower.</p> <p>C-Dinah Molefe joins pottery.</p> <p>E-An exhibition of Rorke's Drift work at the museum of Modern Art in Stockholm, Sweden, sold out within a few hours.</p> <p>E-Tapestries from SANG show go to Venice Biennale.</p> <p>E-Exhibition of Rorke's Drift works in the Durban Art Gallery, in conjunction with the African Art Centre, where works are purchased. The exhibition showed mainly weaving but included some early ceramics.</p>
1969	<p>C-Joel Sibisi and Ephraim Ziqubu apprenticed by Peter Tyberg.</p> <p>C-Lephinah Molefe (Dinah's daughter), Ivy and Nestah (relatives of Dinah's) join pottery.</p> <p>C-Anne and Ole Nielson arrive to replace Peter Tyberg.</p> <p>Dr Jack Grosset, Jo Thorpe and Prof Walter Battiss, from the institute, are invited to join Rorke's Drift Board.</p> <p>E-Exhibition of Rorke's Drift works in the Tatham Art Gallery.</p> <p>T-December: Lundbohms take over from Granaths who return to Sweden.</p>
1970	<p>Azaria Mbatha moves to Sweden.</p> <p>C-Mbatha and Sibisi, from ceramics, attend graphics course in printmaking studio, until 1972.</p> <p>T-Anita Lindstrom, occupational therapist returns to Sweden.</p> <p>E-April: exhibition in the National Gallery in Stockholm, (received severe criticism)</p>
1971	<p>C-Marietjie van der Merwe recruited to help in pottery workshop, as a visiting teacher, (until her death in 1992). She provided a better recipe for the Studio's clay body, made technical improvements to the coloured slips and introduced a feldspathic glaze.</p> <p>T-Anita Lindstrom returns to run workshop, leaves in 1972.</p> <p>Large exhibition hall built with the help of a special grant from CSM and the Lutheran World Federation.</p>

Year	Event
1972	Acc offices and showroom begun – with funds from Swedish Mission and Lutheran World federation.
1973	<p>T-Uno and Lillemor Johansson arrive to help the Lundbohm's, they stay one year.</p> <p>T-Reverend Carrol and Gabrielle Ellertson arrive to help the Lundbohm's; they teach in the second half of the year.</p> <p>C-March: a new 4247m<sup>3</sup> drip-fed paraffin kiln with a tall centenary arch, designed by Marietjie van der Merwe, was completed.</p> <p>PM-Granath sets up etching press.</p>
1974	<p>Showroom and office completed.</p> <p>T-Eric Mbatha teaches printmaking at Fine Art School.</p> <p>E-Rorke's Drifts work included in the 3rd Brickor ceramic competition, where 54 pieces are sold, and Dinah Molefe wins an award.</p> <p>E-Dinah Molefe exhibits at the 38<sup>th</sup> international Arts and Crafts fair, Florence.</p> <p>E-December: African Art Centre collaborates with Durban Art Gallery, Rorke's Drift exhibition held in the round gallery.</p> <p>T-Ellertson's take over from the Lundbohms as directors in the second half of the year. The Lundbohms return to Sweden; after their departure the centre received very little help from Sweden.</p> <p>ACA course no longer available.</p> <p>P- Clark and Wagner.</p>
1975	<p>E-Rorke's Drift work (along with other 'native' works) appears in the Art South Africa Today exhibition, in a specially designed marinal category.</p> <p>C-Lindumusa Mabaso joins Pottery.</p> <p>T-Eric Mbatha teaches at the Fine Art School, part time.</p>
1976	<p>T-July: Jules and Ada van der Vijver, Dutch graphic artists who resided in Cape Town, assume teaching duties at Rorke's Drift.</p> <p>T-Jules and Ada Van der Vijer teach in the second half of the year.</p>
1977	T-End of year: Jules Van der Vijer takes over as principal.
1978	<p>T-Van der Vijers leave Rorke's Drift half way through the year.</p> <p>T-Eric Mbatha is acting principal until Ellertson's return.</p> <p>T-Carrol Ellertson takes over as principal.</p> <p>C-Gideon Mkhize joins Pottery.</p> <p>T-16 June: Karl Bethke arrives to teach printmaking, sculpture, photography, etc.</p>
1979	<p>T-Keith and Annemarie van Winkle, South Africans, are appointed to direct the centre. Keith helps in the Fine Art School while Annemarie works in the Weaving Workshop.</p> <p>C-Ephraim Ziqubu moves to Katlehong</p> <p>T-15 June: Karl Bethke leaves.</p>

<b>Year</b>	<b>Event</b>
1980	<b>C-Euriel Damman (Mbatha) and Enval Mbatha join Pottery. T-Keith van Winkle takes over as principal.</b>
1981	<b>T-Van Winkles leave half way through the year. T-Jay Johnson, from the USA, is appointed Principal of the Centre. T-Malin Lundbohm returns to Rorke's Drift to teach and work.</b>
1982	<b>The Fine Art School closes, The Weaving, Pottery and Fabric Printing Workshops remain in production. T-Jay Johnson leaves Rorke's Drift.</b>
1983	<b>C-Dinah Molefe retires. T-Malin Lundbohm returns to Sweden.</b>
1984	<b>A major Rorke's Drift tapestry, designed by Gordon Mbatha, is installed at the KwaZulu Legislative Assembly building in Ulundi. T-Goran Skogland is appointed as Manager.</b>
1985	<b>E-Major international exhibition of Rorke's Drift work, Afrikansk Konst, in Göteborg, Sweden. P- Engelbrecht.</b>
1986	
1987	
1988	<b>P- Sack. Younge. Ogilvie.</b>
1989	<b>T-Goran Skogland retires as manager of Centre.</b>
1990	<b>P- Maurice.</b>
1991	<b>C-Florence Sibisi joins pottery. P- Rankin. Rankin. Cruise and Hemp.</b>
1992	<b>The African Lutheran Church assumes control of the Centre from the Swedish ELC Mission. T-Reverend Mthembeni Ruben Zulu is appointed Director of the Centre.</b>

Year	Events
1993	
1994	<p>The first free elections in South Africa.</p> <p>P- Thorpe.</p>
1995	
1996	
1997	<p>C-Aaron Xulu joins pottery.</p>
1998	<p>P- Le Roux.</p>
1999	<p>P- Calder.</p> <p>Hobbs and Rankin.</p>
2000	<p>C-A ceramics development project at Rorke's Drift is sponsored by the South African Department of Arts, Culture, Science and Technology in collaboration with Ian Calder of the Centre for Visual Art, University of Natal: Pietermaritzburg.</p>

2001	<p><b>T</b>-Senior staff members are:</p> <ul style="list-style-type: none"> <li>• Reverend Mthembeni Ruben Zulu, Director</li> <li>• Sibeko Elizabeth Tyler, Book-keeper</li> <li>• Celumusa Nxumalo, Supervisor of the showroom</li> <li>• Mirriet Mtshali, Supervisor of the Fabric-Printing Workshop</li> <li>• Joel Sibisi, Supervisor of the Pottery Workshop</li> <li>• Philda Majozi and Emma Damane, joint supervisors of the Weaving Workshop.</li> </ul>
2002	
2003	<b>P</b> - Hobbs and Rankin.

**Key**

**C**- Ceramic.

**E**- Exhibition or competition.

**P**- Publication.

**PM**- Printmaking.

**T**- Teachers or staff.

**W**- Weaving.

Information for this chronology has been taken from:

- Calder, I. 1999. **The inception of Rorke's Drift Pottery Workshop: tradition and innovation.** Paper presented at the SAAAH Annual Conference, Pietermaritzburg.
- Calder, I. 2001. **Rorke's Drift Chronology.** Unpublished document, Nordic Africa Institute, Uppsala 2001: Exhibition of Rorke's Drift ceramics, textiles and weaving at the institute.
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**Appendix 2**

**Sarah Hosking's field record check list**

Artist:

Catalogue no:

Title:

Date of acquisition:

			Observations
Clay	Groggy		
	Iron spots		
	Colour		
	Texture		
	High/low firing		
Construction	How made		
	Ridges/throwing rings		
	Marks of construction		
	Additions		
	Interior		
	Exterior		
	Handles		
	How attached		
Base	Bevels		
	Well-how deep		
	Shape (whole)		
	Where situated		
	Notes- what written in		
Rim	Shape		
	Undercuts		
	Added rings		

Icons and motifs			
Slip	Colours		
	Where		
	Surface slip		
	How thick		
	How applied		
Added clay	Type		
	Thickness		
	Where		
Condition	Chips		
	Cracks		
	Scratches		
	Marks		
Firings & Glazes	Glazed		
	Colour/spots in glaze		
	Where		



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