

South African Studio Ceramics, c.1950s:  
the Kalahari Studio, Drostdy Ware and Crescent Potteries.

Wendy A. Gers

B.A. Audis

A dissertation submitted in partial fulfillment of the requirement for the  
Degree of Master of Art in the Centre for Visual Art, in the Faculty of  
Human Sciences, University of Natal, Pietermaritzburg, South Africa

February 2000

## ABSTRACT

The oeuvre of the Kalahari Studio (Cape Town), Drostdy Ware (a division of Grahamstown Pottery, Grahamstown) and Crescent Potteries (Krugersdorp) is investigated within the historical context of the 1950s, a watershed period that witnessed crucial developments in South African cultural and political history. This dissertation elucidates the historical development, key personnel, the ceramics, as well as relevant technical information related to the Kalahari Studio, Drostdy Ware and Crescent Potteries. This dissertation analyses the broader socio-political and ideological paradigms that framed South African art-making, as well as the international design trends that influenced the local studio ceramics sector. The establishment and demise of the South African studio ceramics industry and requests for tariff protection were considered within this context. Significant primary research was conducted into the present status of South African studio ceramics from the 1950s in the collections of our heritage institutions.

Wares of all three of the studios reveal a predilection for figurative imagery, especially images of indigenous African women and iconography derived from reproductions of Southern San parietal art. Imagery of African women is considered within the framework of the native study genre in South African painting, sculpture and photography from 1800-1950 and Africana ceramics from 1910-1950. Images of San parietal art are investigated within their historical context of a growing public and academic interest in the Bushmen and a surge in publications containing reproductions of San parietal art. Some images of African women and San parietal art conform to pejorative and theoretically problematic modernist canons of the 'other', while some are subversive and undermine the dominant pictorial and ideological artistic conventions.

## ACKNOWLEDGEMENTS

Numerous people and institutions have offered valuable assistance with my research into South African studio ceramics of the 1950s. I particularly thank my academic supervisors, Ian Calder and Juliette Leeb-du Toit, of the Centre for Visual Art, University of Natal, Pietermaritzburg, for their support. My employer and colleague Dr. Melanie Hillebrand, the Director of King George VI Art Gallery, Port Elizabeth has offered indispensable advice.

Staff at various South African Universities and Technikons have assisted me, including:

Glen Meyer, Lecturer, formerly at the Photography Department, Port Elizabeth Technikon,  
now at Manchester University, England

Lynnley Watson, Lecturer, formerly at the Ceramic Design Department, Port Elizabeth  
Technikon

Dr. Sandra Klopper, Senior Lecturer, History of Art Department, University of Cape Town

Prof. Alex Duffy, Head of Department, History of Art Department, University of Pretoria

Liese van der Watt, Lecturer, History of Art Department, University of South Africa

Prof. Caroline Hamilton, Senior Lecturer, Anthropology Department, University of the  
Witwatersrand, Johannesburg

Prof. Elizabeth Rankin, formerly Head of Department of History of Art, University of the  
Witwatersrand, Johannesburg

Rory Bester, former Lecturer, History of Art Department, University of the Witwatersrand,  
Johannesburg, and History of Art Department, University of Cape Town

Barbara Buntman, Lecturer, History of Art Department, University of the Witwatersrand,  
Johannesburg

Elizabeth Delmont, Lecturer, History of Art Department, University of the Witwatersrand,  
Johannesburg

Geoff Blundell, Lecturer, Rock Art Unit, Department of Archaeology, University of the  
Witwatersrand, Johannesburg

Prof. J. David Lewis-Williams, Head of Rock Art Unit, Department of Archaeology,  
University of the Witwatersrand, Johannesburg

Rory McLean, Lecturer, Rock Art Unit, Department of Archaeology, University of the  
Witwatersrand, Johannesburg

Dr. Ben Smith, Senior Lecturer, Rock Art Unit, Department of Archaeology, University of the  
Witwatersrand, Johannesburg

The following Museum and Archive staff have kindly assisted me:

Fleur Way-Jones, Curator, Albany Museum, Grahamstown  
 Rose Trehaven, former Curator, Castle Hill Museum, Port Elizabeth  
 Jill Addleston, Curator of Collections, Durban Art Gallery, Durban  
 Jacko Coetzee, former Curator, Anne Bryant Art Gallery, East London  
 Geraldine Morecom, Anthropologist, East London Museum  
 Rayda Becker, Senior Curator, Gertrude Posel Art Gallery, University of the Witwatersrand  
 Dr. Elza Miles, former Researcher, Johannesburg Art Gallery, Johannesburg  
 Yvonne Winters, Curator, Killie Campbell Centre, University of Natal, Durban  
 Rooksana Omar, Director, Kwa Muhle Museum, Durban  
 Robert Pappini, Curator, Kwa Muhle Museum, Durban  
 Dr. Hans Fransen, Director, Michaelis Collection, Cape Town  
 Patty Hardy, Curator, Natale Labia Museum, Muizenberg, Cape Town  
 Annike Lichtenberg, Researcher, National Cultural History Museum, Pretoria  
 Lilli Ehmke, Curator, National Cultural History Museum, Pretoria  
 Jenny Benny, Curator, Port Elizabeth Museum  
 Sylvia van Zyl, Director, Port Elizabeth Museum  
 Alba Letts, Director, Roodepoort Museum, Johannesburg  
 Lenora Venter, Conservation Officer, Roodepoort Museum, Johannesburg  
 Harold Moulton, Port Elizabeth, Researcher, South African Breweries Centenary Centre,  
 Johannesburg  
 Terese Lizamore, Curator, Sasol Art Collection, Johannesburg  
 Dr. Gabeba Abrahams, Curator, South African Cultural History Museum, Cape Town  
 Esther Esmyol, Ceramics Curator, South African Cultural History Museum, Cape Town  
 Josephine Andersen, former Librarian, South African National Gallery, Cape Town  
 Hayden Proud, Curator, South African National Gallery, Cape Town  
 Kim Siebert, former Senior Professional Officer, South African National Gallery, Cape Town  
 Pam McFadden, Curator, Talana Museum, Dundee  
 Barbara Freemantle, Exhibitions Officer, Standard Bank Art Gallery, Johannesburg  
 Rosslyn Sugarman, Curator, Standard Bank Art Gallery, Johannesburg  
 Annelize Zaverdinos, Exhibitions Officer, Tatham Art Gallery, Pietermaritzburg  
 Riana Heymans, Researcher, Voortrekker Monument Museum, Pretoria  
 Rosemary Holloway, Director, William Humphreys Art Gallery, Kimberley

Antique dealers and ceramic collectors have been a valuable source of information and

I wish to thank:

Geoff Burr, co-owner, Burr and Muir Antiques and Collectibles, Cape Town  
 Antonio Fiori, antique dealer and collector, Hermanus  
 Peter Millin, ceramics collector and antique dealer, Pietermaritzburg  
 Clive Newman, collector of South African studio ceramics and Zulu artifacts, Port Elizabeth  
 Tony O'Hagan, ceramics collector, Hermanus  
 Vanessa Phillips, Stephan Welz and Co. In Association With Sotheby's, Cape Town  
 Gordon Radowsky, ceramics collector, Cape Town  
 Douglas van der Horst, tile collector, Cape Town  
 Prof. Mark Watson, ceramics collector, Port Elizabeth

Former ceramic studio employees and people associated with the ceramics industry have provided valuable information, anecdotes and opportunities to view examples of the wares produced by the respective studios under consideration.

Jürgen Hoentsch, Cape Town, Continental China  
 Nicodemus Molefi, Johannesburg, former employee, Crescent Potteries  
 Albrecht Schließler, Krugersdorp, former Director, Crescent Potteries  
 Morrie Shain, Johannesburg, former Director, Crescent Potteries  
 Durant Sihlali, Johannesburg, former Artist and Designer, Crescent Potteries  
 Isaac Witkin, Vermont, United States of America, former Designer, Crescent Potteries  
 Ruth Harkness, Port Elizabeth, former employee, Grahamstown Pottery  
 Hester Locke, Port Alfred, former Head of Art Department, Grahamstown Pottery  
 Prof. Eugene Locke, Port Alfred, husband of H. Locke, Grahamstown Pottery  
 France Marot, Umhlanga Rocks, former Chief Designer, Grahamstown Pottery  
 René Marot, Umhlanga Rocks, sister of F. Marot, Grahamstown Pottery  
 Natalie Mills, Port Elizabeth, former employee, Grahamstown Pottery  
 Norman Steele-Gray, Kenton-on-Sea, former Director, Grahamstown Pottery  
 Veikla Grivainis, Cape Town, former employee, Kalahari Studio  
 Armin Von Zelewski, Franschhoek, friend of A. Klopcanovs, Kalahari Studio

Bernice Miller, Val Willman, John Gers, Prof. Mark Watson and Richard Bell kindly assisted with the proof-reading of this manuscript. Lastly, I wish to thank my mother, Carol Birch, for her encouragement.

## Dedication

This dissertation is dedicated to my husband, Mathieu. Without his support this dissertation would not have been possible.



Wendy A. Gers

10 February 2000

## Preface

The following conventions were followed:

1. Bibliographic and electronic references appear in the text accompanied by a date and a page number, where relevant.
2. Footnotes appear where necessary to amplify investigations.
3. Illustrations and appendices were indicated in the text and in the footnote references.
4. Foreign terminology that is not commonly associated with the discipline of Art History was indicated by means of an italicised font. Where necessary the English translation was supplied in brackets after the foreign term.
5. The titles of art works and ceramic series (eg. *African Series*) are italicised.
6. The Chicago Manual of Style (14th ed.) was consulted for most matters of style.
7. The dissertation is followed by the Appendices (Chapter 8). The appendices contain significant primary research, hence their inclusion in this Chapter.
8. The Appendices are followed by the Illustrations (Chapter 9), which are presented in chronological order and grouped according to their relevance to arguments in Chapters 1, 5 and 6. The Appendices are preceded by a key which provides a format for the information that accompanies each illustration. The information that accompanies each illustration includes bibliographic references, where applicable.
9. The Illustrations are followed by a Bibliography (Chapter 10) of monographs, journal references, electronic records, grey material and interviews. The bibliographic references are grouped thematically and presented alphabetically.
10. All measurements are presented in millimeters.
11. The following non-standard abbreviations and symbols were used.

Ø	Diameter
acc.	Accession number
Pers. Obs.	Personal observation
Pers. Comm.	Personal Comments. This refers to comments made to the author in interviews or informal communication

## Declaration

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

A handwritten signature in blue ink, appearing to read 'W. Gers'.

Wendy A. Gers.

10 February 2000

## TABLE OF CONTENTS

<b>1 OVERVIEW OF SOUTH AFRICAN AND INTERNATIONAL STUDIO CERAMICS C.1950S .....</b>	<b>1</b>
1.1 Introduction.....	1
1.2 International design trends in studio ceramics in the 1950s.....	4
1.3 Historical overview of the development and the decline of the South African studio ceramic industry .....	10
1.4 Contemporary appreciation of studio ceramics from the 1950s .....	13
<b>2 THE KALAHARI STUDIO .....</b>	<b>15</b>
2.1 Chronological history of the Kalahari Studio .....	15
2.2 What's in a name?.....	17
2.3 Markings .....	18
2.4 Technical information relating to the Kalahari Studio.....	20
2.5 Wares produced by the Kalahari Studio.....	23
2.5.1 Design and formal elements of the wares produced by the Kalahari Studio.....	24
2.5.2 Imagery on the wares produced by the Kalahari Studio .....	26
2.6 Conclusion .....	29
<b>3 DROSTDY WARE.....</b>	<b>30</b>
3.1 Historical overview of Grahamstown Pottery, Drostdy Ware.....	30
3.2 Technical information.....	33
3.3 Wares produced by Grahamstown Pottery.....	36
3.4 Conclusion .....	39
<b>4 CRESCENT POTTERIES .....</b>	<b>41</b>
4.1 Historical overview of Crescent Potteries .....	41
4.2 Wares manufactured by Crescent Potteries.....	43
4.3 Technical information.....	48
4.4 Markings .....	50
4.5 Conclusion .....	50
<b>5 'OTHERING' IN THE VISUAL ARTS IN SOUTHERN AFRICA .....</b>	<b>51</b>
5.1 Introduction.....	51
5.1.1 Historical context of 'othering' in South African painting and sculpture c.1800 - 1900.....	55
5.1.2 Aspects of the historical context of 'othering' in South African visual arts c.1900 - 1950 .....	60
5.1.2.1 The photographic context: representations of indigenes in the oeuvre of some Southern African photographers c.1900-1950.....	61
5.1.2.2 South African painting and sculpture from 1900-1950: romantic Realists, idealists, patriots and nationalists .....	65
5.1.2.3 The native study genre in South African painting .....	68
5.1.2.4 The native study genre in South African sculpture .....	73
5.1.2.5 Critiques of the native study genre and the representations of indigenes .....	75
5.1.2.6 Modernist 'othering' in South African art.....	76
5.1.2.7 'Othering' in the oeuvre of some black South African painters and sculptors .....	78

5.1.2.8 Conclusion .....	81
5.2 Local and imported ceramics, including 'Africana' c.1910-1950 .....	82
5.3 Aspects of 'othering' on the wares of the Kalahari Studio .....	89
5.3.1 The Central Asian context of Aleksanders Klopcanovs.....	89
5.3.2 Images of the other on Kalahari ware .....	90
5.4 Aspects of 'othering' on the ceramics of Drostdy Ware.....	98
5.4.1 Possible sources for Drostdy Ware's native study imagery .....	98
5.4.2 Images of the other on Drostdy Ware .....	100
5.5 Aspects of 'othering' on the wares of Crescent Potteries .....	105
5.6 Conclusion .....	111

## 6 'RE-PRESENTATIONS' OF SOUTHERN SAN PARIETAL ART ON SOUTH AFRICAN

### STUDIO CERAMICS FROM THE 1950S .....

6.1 The transcription of Southern San parietal art by pioneer researchers c.1900-1950 .....	115
6.1.1 The accuracy of transcriptions of Southern San parietal art by pioneer researchers.....	116
6.1.2 The provenance of Southern San parietal art .....	119
6.1.3 The meanings and functions of Southern San parietal art.....	121
6.1.4 'Old Masters', child artists or 'Modern Masters'? .....	124
6.2 The appropriation of Southern San motifs in early twentieth century South African art.....	128
6.3 Some South African festivals and exhibitions which displayed Bushmen people and Southern San parietal art, 1936-1952 .....	130
6.4 Representations of Southern San parietal art on the <i>Bushman</i> wares of the Kalahari Studio .....	132
6.5 Representations of Southern San parietal art on Drostdy Ware's <i>Bushman</i> range .....	137
6.6 Representations of Southern San parietal art on the <i>Bushman</i> wares of Crescent Potteries .....	142
6.7 Conclusion .....	145

## 7 CONCLUSION.....

## 8 APPENDICES.....

8.1 Appendix 1 - South African ceramic studios and factories of the 1950s and early 1960s.....	151
8.2.1 Appendix 2.1 - Historical overview of the decline of the South African studio ceramic Industry .....	155
8.2.2 Appendix 2.2 - Proposed tariff protection for the South African ceramics industry. 10 March 1959 (Muirhead 1959 a).....	158
8.2.3 Appendix 2.3 - Proposed tariff protection for the South African ceramics industry. 28 April 1959 (Muirhead 1959 b) .....	159
8.3 Appendix 3 - The representation of 'Coloured' people in South African art from 1900-1950. ....	161
8.4 Appendix 4 - Biographical Synopses of Aleksanders Klopcanovs (1912-1997), Elma Vestman (1914-1991) and Alice Victoria Mertens (1915- ) .....	163
8.5 Appendix 5 - Some exhibitions in which Aleksanders Klopcanovs participated .....	172
8.6 Appendix 6 - Some exhibitions and festivals in which the Kalahari Studio participated .....	173
8.7 Appendix 7 - A listing of the travels of Aleksanders Klopcanovs between 1969 and 1977 .....	176
8.8 Appendix 8 - Biographical synopses of some of the employees of Grahamstown Pottery, listed according to status.....	177
8.9 Appendix 9 - Notes made by Hester Locke on ceramic design, particularly Scandinavian design and decorating trends, and comments on her visits to various English potteries and factories in 1965 .....	185
8.10 Appendix 10 - Biographical synopses of some of the employees of Crescent Potteries, listed according to seniority.....	197
8.11 Appendix 11 - A random survey of the reproductions of Southern San parietal iconography on the <i>Bushman</i> wares of the Kalahari Studio, Drostdy Ware and Crescent Potteries .....	204
8.12 Appendix 12 - South African studio ceramics in the collections of local heritage institutions.....	205

<b>9 LIST OF FIGURES .....</b>	<b>212</b>
Key.....	212
9.1 Chapter 1.....	213
9.2 Chapter 5.....	219
9.3 Chapter 6.....	257
 <b>10 SELECT BIBLIOGRAPHY .....</b>	 <b>269</b>
10.1 Art history - material culture and critical theory.....	269
10.2 Art history - Southern Africa and 'othering', excluding ceramics.....	270
10.3 'Bushman' discourse.....	275
10.4 Ceramics - Crescent Potteries .....	279
10.5 Ceramics - Grahamstown Pottery, Drostdy Ware .....	280
10.6 Ceramics - English studio ceramics .....	282
10.7 Ceramics - the Kalahari Studio .....	282
10.8 Ceramics - South Africa, including the Nilant Archives.....	285
10.9 Ceramics - reference and technical .....	287
10.10 Colonial and post-colonial discourse .....	288
10.11 Design and the 1950s.....	288
10.12 Gender studies and feminism.....	289
10.13 Postmodernism.....	290
10.14 South African ethnographic studies and material culture .....	290
10.15 South African history.....	290
10.16 Sundry references.....	291

# 1 OVERVIEW OF SOUTH AFRICAN AND INTERNATIONAL STUDIO CERAMICS c.1950s

## 1.1 Introduction

In Europe the factory in which an object has been made is an eminently important consideration when people choose porcelain or earthenware. People feel proud to have in their possession a piece made in some world-famous pottery or other. In South Africa the circumstances are quite different. People are not only indifferent to, but quite unaware of, the various potteries in existence (Nilant 1963:71).

Little has changed since Dr. F. G. E. Nilant, of the Department of History of Fine Arts, University of Pretoria, pondered the trivial attitudes exhibited by South Africans towards locally manufactured ceramics. This perceived lack of progress in terms of challenging the ignorance and indifference displayed towards locally manufactured studio ceramics has motivated this research on South African studio ceramics from the 1950s, specifically the Kalahari Studio (as discussed in Chapter 2), Grahamstown Pottery, Drostdy Ware (as discussed in Chapter 3), and the Crescent Potteries (as discussed in Chapter 4).

It is noted that this perceived ignorance and indifference regarding South African studio ceramics from the 1950s is particularly ironic given current research priorities in South African Museums and Tertiary Institutions, which are reconsidering many accepted versions of our history and researching new versions of South Africa's past (Davison 1998:147). Art History Departments in South African Tertiary Institutions are increasingly focusing on locally produced arts and crafts, in accordance with current international academic imperatives which advocate that cultural critics research artists, genres, and media that were previously marginalised (West 1993:203,204).

The three ceramic studios under consideration in this dissertation all feature distinctly South African imagery, and reveal a predilection for figurative imagery. Figurative subject-matter includes images of African indigenes and representations of Southern San parietal art, whose

depictions are framed by contemporary sensibilities relating to the 'other'.<sup>1</sup> Chapter 5 focuses on the nature of and process involved in 'othering', which informed ceramic wares that depicted African indigenes. The development of the 'native study' genre in the visual arts in South Africa during the first half of the twentieth century is elucidated, as it is considered seminal in the formulation of an understanding of these ceramic wares. Pioneer research and early reproductions of Southern San parietal art will be considered in Chapter 6, as these developments informed the imagery on the studio ceramics under consideration.

Other contemporary South African ceramic studios, such as Linnware,<sup>2</sup> Dykor,<sup>3</sup> Grahamstown Hamburger,<sup>4</sup> Zaalberg Potterij<sup>5</sup> and an unidentified studio<sup>6</sup> produced figurative wares depicting African indigenes and representations of Southern San parietal art. However, insufficient examples of these wares preclude their inclusion in this dissertation. Furthermore, logistical constraints relating to time, finances and the scope of this dissertation have prohibited the research of these studios. Before proceeding to consider studio ceramics from the 1950s the author will consider some working definition for the terms 'ceramics' and 'studio ceramics'.

In this dissertation the term ceramics is used to refer to glazed pottery including earthenware, stoneware and porcelain that was produced in commercial studios or factories. Only ceramics of a domestic or utilitarian nature will be considered in this dissertation, as the ceramic

---

<sup>1</sup> Definitions for the terms San and 'other' will be presented in Chapters 5 and 6.

<sup>2</sup> An example of a Linnware plate that is decorated with figurative imagery is cited in Gers 1998:54, catalogue number 147.

<sup>3</sup> An example of a Dykor platter that is decorated with an African woman is cited in Gers 1998:54, catalogue numbers 142,143.

<sup>4</sup> An example of a Hamburger platter that is decorated with a Xhosa man is cited in Gers 1998:54, catalogue number 146.

<sup>5</sup> Examples of Zaalberg's wares decorated with 'Bushman' figurative motifs are cited in Gers 1998:54, catalogue numbers 144,145, and illustrated on p.22.

<sup>6</sup> The author is aware of one, or possibly more, South African ceramic studios from the 1950s that did not mark their wares with an identifying studio name or logo. Examples of these wares are cited in Gers 1998:54, catalogue numbers 148-150. Further relevant investigations are pursued in Chapter 8, Appendix 1, studio number 28.

studios under consideration produced relatively small numbers of ceramic sculptures and figurines.

Controversy surrounds attempts to define studio ceramics. English researchers, curators and ceramists, who appear to dominate this sphere of ceramic research, tend to present somewhat Anglocentric definitions. According to Savage, the term studio ceramics refers to a 'class of pottery made by artist-craftsmen rather than workmen in factories, the ware being modelled or thrown, glazed, decorated and fired by the designer, or under his immediate supervision' (1985:277). Savage posits studio ceramists in opposition to 'those' individuals who make 'pottery in factories [who] nearly always work to a design provided, and in most cases are responsible for only one operation among many' (1985:277).

Gowing uses the term studio ceramics to refer to works created by 'talented artists – most of whom were trained as painters or sculptors' which, from the 1970s, were increasingly sold through galleries and auction houses to museums, individuals and corporate collectors (1989:7,8). Implicit in Gowing's definition is the fact that these 'talented artists' were English (or Japanese or American in some isolated instances), and that studio ceramics were considered 'high art' as they were made by painters or sculptors, and not merely potters. Despite his insistence that the studio ceramics 'movement' developed in the 1970s, Gowing (like Watson), acknowledges the legacy of pioneer artists including William Staite Murray (1881-1962), Bernard Leach (1887-1979), Michael Cardew (1901-1983), Shoji Hamada (1894-1978) and Lucy Rie (1902-1995).

Watson, a curator at the Victoria and Albert Museum, discerns various distinctive categories of ceramic producers. He distinguishes between industrial ceramics, Art Pottery and studio pottery, the latter referring to 'potters who earn a living by making pots'. Watson's definition initially appears to be more fluid than that of Savage and Gowing. However, like Savage, Watson believes that studio pottery is characterised by the fact that the artist or designer and the producer and decorator were the same person (1990:12).

In South Africa, Hillebrand [1991] uses the term studio ceramics to describe the ceramic wares produced at the Linnware Studio at Olifantsfontein. A wide range of production methods was employed at the Linnware Studio, including wheel-throwing and, in the 1940s and 1950s, the studio decorated blank industrial tiles ([1991]:11,12). At Linnware the manufacturer of a ceramic item and its decorator were usually different persons. Hillebrand's relatively 'liberal' use of the term reflects a more contemporary approach to the concept of studio ceramics. Her use of the term studio ceramics challenges its previous limitations to a historically specific period, and/or a limited few countries.

The author will adopt Hillebrand's inclusive use of the term studio ceramics to describe ceramic wares that were designed and manufactured in studios and factories, but which were decorated by hand by painters and paintresses.<sup>7</sup> This usage of the term studio ceramics is further motivated by the fact that the boundaries of industry and of 'art' are constantly being re-negotiated and re-defined.

## 1.2 International design trends in studio ceramics in the 1950s<sup>8</sup>

The 1950s are recognised as a period of innovative design in the decorative, industrial and applied arts in the United States of America, England, and Europe.<sup>9</sup> International design trends of the 1950s are frequently referred to as 'Organic Modernism', 'the New Look', 'Scandinavian Style' or the 'Contemporary Style'. These terms are often used interchangeably as the aspects of design and cultural productions that they refer to, are

---

<sup>7</sup> The term 'paintress' is used in this thesis to refer to women who decorated ceramics in the studios under investigation. The term is used extensively in the ceramics industry and recent research thereof (Buckley 1990). In the author's experience, the term 'paintress' is preferred by these women, who do not attach pejorative associations to it.

<sup>8</sup> International design trends in ceramics are also discussed in Chapter 8, Appendix 9, which transcribes notes made by Hester Locke on ceramic design, particularly Scandinavian design and decorating trends, on her visits to various English potteries and factories in 1965.

<sup>9</sup> Marsh 1997; Sparke 1995:165-197; Dormer 1993:153-177; Steinberg and Dooner 1993; Jackson 1991; Powell and Peel 1988; Collins 1987:86-107; Conway 1987; Sparke 1986:130-162; Sparke, Hodges, Dent *et al.* 1986; Horn 1985; Branzi 1984:39-50; Anker 1982:139-190; MacCarthy 1982:123-142; Holme and Frost (eds) [1955] and Holme and Frost (eds) [1956].

frequently considered to overlap. These concepts will be considered before proceeding to consider some salient design features of studio ceramics in the 1950s.

The term Scandinavian Style refers to the ceramic, furniture, textile, lighting and silver studios of Scandinavia<sup>10</sup> which pioneered the development of Organic Modernism (Dormer 1993:29). Scandinavian design trends, which originated in the craft sectors and were integrated into industrial designs, soon gained international currency as a result of the international exhibition and exportation of Scandinavian applied and decorative arts in the 1950s (Jackson 1991:35,36). The term Organic Modernism thus refers to design trends in architecture and the decorative and applied arts of the 1950s, which featured simple, refined, understated design, ‘gentle geometry’ and the use of streamlined forms that were pioneered in Scandinavia in the 1930s and 1950s (Dormer 1993:29, Hannah 1986:77). Natural materials and light colours were most popular, and ‘democratic’<sup>11</sup> designs were largely aimed to appeal to the middle-class (Dormer 1993:29).

The term New Look was first coined by the fashion designer Christian Dior (1905-1957) to describe the collection he launched in Spring 1947 (Jackson 1991:7), which featured womens’ dresses that translated an hourglass form into elegant couture. Dior’s New Look dress was considered to be a celebration of femininity, as it revealed and enhanced the contours of a woman’s body. Dior’s dresses were featured frequently in South African popular women’s magazines in the early 1950s, such as Huisgenoot.<sup>12</sup> Indeed, local women’s magazines of the 1950s contained numerous hand illustrated advertisements that featured

---

<sup>10</sup> Sweden, Denmark and Finland were the principle protagonists of Organic Modernism. Norway and Iceland played the proverbial second-fiddle (Dormer 1993:29).

<sup>11</sup> Professor Wilhelm Kåge (1869-1960) of the Gustavsberg Ceramics Factory, Sweden is renowned for his democratic designs. Consult Chapter 2.5.1, especially footnote 25, for more information on Kåge and various relevant international ceramic design trends of the 1950s.

<sup>12</sup> For example, illustrations of dresses by Dior are found in Huisgenoot 29 February 1952 p.55 and 8 October 1954 p.54. An article by an anonymous contributor considered *Wat sê die wêreld van Dior se (Plat) H-lyn?* (What is the world saying about Dior’s (flat) H-line? [sic]) (Huisgenoot 5 November 1954 p.56-57). The author notes that local academic libraries contain only Afrikaans ladies magazines from the 1950s. However, it is highly probable that similar features appeared in contemporary local English language women’s magazines.

svelte women with exaggerated contours.<sup>13</sup> In the 1960s the historian Harry Hopkins used the term New Look to refer to the social history of the late 1940s and 1950s in Britain (Hopkins 1963:4). The sociological nuances of this reading of the term has resulted in the reluctance of design theorists to adopt its use.

Hill used the term Contemporary Style to refer to ceramic design trends of the 1950s that featured fluid shapes, asymmetrical design, with few straight lines. She claimed that design of the 1950s rejected the severity of pre-war modernism. The patterns and colours of the Contemporary Style were directed to meeting wider interior design requirements and often incorporated a mix and match approach (Hill 1993:102).

Many seminal ceramic design features of the 1950s could be understood in terms of their opposition to the 'austerity' measures of the Second World War. In the early 1940s the English government, and possibly many other European governments, passed legislation that severely restricted the ceramics industry. British ceramic studios and factories were only allowed to produce a severely limited number of forms and wares were sparsely decorated in limited colours (Hannah 1986:72-77). It is likely that South Africa's extensive trade relations with Britain, particularly with regards to the ceramics industry, resulted in these developments impacting on the local tastes and preferences and on the ceramics industry.

---

<sup>13</sup> For example, advertisements for Wills Viceroy cigarettes (Huisgenoot 25 June 1956 p.6 and 29 May 1956 p.2), Truso girdles (Huisgenoot 9 May 1952 p.50 and 20 June 1952 p.22), Potter and Moore cosmetics (Huisgenoot 8 February 1952 p.34), Trushay hand cream (Huisgenoot 2 April 1956 p.55), Mum deodorant (Huisgenoot 4 February 1957), 'Lystra' fabric (Huisgenoot 15 October 1954 p.11), Rayon fabric (Huisgenoot 10 April 1953 p.20), Huisgenoot ladies dress-making patterns (*Huisgenoot patroon diens*) (Huisgenoot 17 April 1953 p.63 and 15 May 1953 p.55), Warner's brassieres and girdles (Huisgenoot 30 May 1952 p.26 and 27 June 1952 p.48), the Fashion Academy's winter collection (Huisgenoot 24 April 1953 p.29-32), Paton's wool (Huisgenoot 19 June 1953 p.47), Vaseline hair lotion (Huisgenoot 19 June 1953 p.18), Gemy perfume (Huisgenoot 12 June 1953 p.51) and 'Rite-fit' dresses (Huisgenoot 24 December 1954 p.26). The cover of Huisgenoot 1 February 1954 also featured an illustration of a woman with exaggerated contours.

The adoption of contemporary modernist designs in the South African studio ceramics industry in the 1950s reflects contemporary trends in English and European ceramics. It is interesting to note that in South Africa, except for the studio ceramics sector, and a limited number of architects,<sup>14</sup> the international design trends and modernist innovations of Scandinavia appear to have been largely ignored by practitioners in the decorative and applied arts.<sup>15</sup>

In 1952 Michael Farr of the British Council of Industrial Design, claimed that the 'immediate origin' of contemporary modernist British ceramic design could

...be found in the designs developed by Californian potters, mainly since the [Second World] War, although elements can be attributed to Swedish and Danish work in the 1930s. After several years of being rather precious and obscure the style has made a progressive conquest of the markets in the US from west to east coast. A large percentage of American manufacturers have since taken it up because it accords convincingly with the current American practice of 'informal living' a practice which implies that meals, preferably of the buffet type can be taken in the garden, off the kitchen table or on the living room floor (Farr quoted in Hannah 1986:77).

The interest in, and imitation of, supposedly outdoor, casual and informal American lifestyles, led to the re-design of certain 'traditionally' British ceramic forms and the introduction of novel forms. For example, Crown Devon's 'tennis set', which comprised a cup and integral plate, which was used in the 1920s for afternoon garden tea parties, was re-instated in the 1950s as a 'television set'.<sup>16</sup> Similarly, in the late 1950s, Crown Devon manufactured a variety of colourful multi-purpose 'salad wares' that could alternatively function as barbeque or casual table wares (Hill 1983:134). This multipurpose approach is evident in various wares manufactured by Drostdy Ware. For example, the studio

---

<sup>14</sup> In the 1950s some exceptional local architects incorporated aspects of modernist design into their oeuvres, including Gabriël Fagan (Silverman 1998) and Hellmut Stauch (Peters 1998:175-196).

<sup>15</sup> Wemyss claimed that Erwin Plaut of Cape Town manufactured Scandinavian Style furniture in the 1950s. The present author was not able to substantiate whether this furniture was made locally or imported (Wemyss 1998a and 1998b and Plaut 1998).

<sup>16</sup> Illus. Hill 1983:134.

manufactured a ‘television set’<sup>17</sup> [*sic*] comprising a palette-shaped plate with a depression for a matching cup, both of which were decorated with matching motifs derived from San parietal art (Coll. John Kirkwood, Port Elizabeth).<sup>18</sup>

Asymmetrical [figures 1.1 and 1.2], biomorphic [figures 1.3, 1.4, 1.5] and ‘free’ forms such as the kidney, ‘boomerang’, the artist’s palette and the hourglass were integrated into contemporary architecture, industrial designs and the applied and decorative arts in the 1950s. These modernist forms are abundant in the wares of the three studios under investigation. For example, the Kalahari Studio manufactured free-form,<sup>19</sup> kidney-,<sup>20</sup> gourd-, and boomerang-shaped<sup>21</sup> wares. Drostdy Ware manufactured numerous palette-shaped plates [figure 6.1]<sup>22</sup> and a form described by Locke as a ‘curry bowl’ [figure 6.2] (Locke 1997).<sup>23</sup> According to Locke, this bowl, with its single handle, allowed the bearer to hold the bowl with one hand and eat with the other (1997). Crescent Potteries manufactured asymmetrical vases that were characterised by soft rounded forms with circular incisions in their bodies.<sup>24</sup> In many instances in South African ceramic designs of the 1950s, the edges of symmetrically-shaped

---

<sup>17</sup> The title ‘television set’ was supplied by the owner, John Kirkwood. It is noted that in the 1950s television was not yet available in South Africa, although it was available in England and the United States of America, from where the designs were derived.

<sup>18</sup> Drostdy’s palette-shaped plate decorated with motifs derived from ‘Bushman’ art are illustrated in figure 6.1 in this dissertation.

<sup>19</sup> Gers 1998:40,49-50, see catalogue numbers 21,99-101,106,107 and figures 1.6, 5.19, 6.5 and 6.12 in this dissertation. The proliferation of new forms in South African studio ceramics of the 1950s is also briefly considered in Chapter 6.5.

<sup>20</sup> Illustrated in Gers 1998:7 and figure 6.11 in this dissertation.

<sup>21</sup> Gers 1998:43, see catalogue numbers 33, and figure 6.6 in this dissertation.

<sup>22</sup> Gers 1998:44-50, see catalogue numbers 41,42,47,49,52-54,58,59,75,78,85 and 88. Also consider figures 5.29, 6.11, which were made by the Kalahari Studio and Crescent Potteries respectively.

<sup>23</sup> This point is debatable as the bowl appears too small to serve as a vessel to contain a main course (i.e. it is 150 x 115 x 40 mm). Calder observed that the bowl may be a ‘sambal’ bowl, used for accompanying side dishes to the main curry (Pers. comm. 1998).

<sup>24</sup> Illustrated in Gers 1998: 7, figure 3. These forms are possibly derived from contemporary design trends, particularly wares manufactured by Rosenthal, Germany, as discussed further in Chapter 4.2 and illustrated in figure 1.1. The English studios, Crown Devon (illus. Hill 1993:103) and Carlton Ware (illus. Hannah 1986:83) manufactured wares with incised circles.

wares (such as a triangle, rectangle, or square), have been smoothed or rounded off, thereby creating ‘softened’ shapes<sup>25</sup> [figures 5.2, 5.7b1.4, 1.5]

Various ‘new’ decoration techniques were [re]introduced onto ceramic wares in the 1950s. For example, sgraffito decoration was applied to the wares of numerous British and Northern European ceramists and in ceramic factories. Designer and decorator frequently applied sgraffito decoration on a dark body which showed through a lighter body, for example Lucy Rie (Britain); Nils Thorsson at The Royal Copenhagen Porcelain Factory (Denmark);<sup>26</sup> Potterij Zaalberg (Holland);<sup>27</sup> Professor Wilhelm Kåge (1869-1960) at Gustavsberg Fabriker (Sweden) [figure 5.9a]; Upsala Ekeby (Sweden); Rosenthal (Germany) and Antonia Campi (1921- ) (Italy).<sup>28</sup> In South Africa sgraffito decoration was used extensively in the oeuvres of the Kalahari Studio,<sup>29</sup> Crescent Potteries,<sup>30</sup> Zaalberg Potterij,<sup>31</sup> Drostdy Ware,<sup>32</sup> Dykor<sup>33</sup> and Hamburger’s Pottery.<sup>34</sup>

Attitudes towards tableware also underwent significant changes in the early 1950s, and these changes influenced the British ceramics industry, and no doubt the South African industry. Hill noted that living and eating habits were generally in a state of flux and the public required greater flexibility with regard to tableware. The custom of buying large elaborate sets was disappearing, to be replaced by the practice of starting with basic articles and adding additional items over time. This trend was particularly evident among young couples with limited financial means (Hill 1993:101,102).

---

<sup>25</sup> Gers 1998:40-50, see catalogue numbers 9,102-104,108, 120-122,140 and illustrations on pp. 21-22.

<sup>26</sup> Illustrated in Holme and Frost [1955]:114.

<sup>27</sup> Illustrated in Holme and Frost [1956]:99.

<sup>28</sup> Illustrated in Jackson 1991:113

<sup>29</sup> Gers 1998:45-47, catalogue numbers 56,64,65,71,80.

<sup>30</sup> Gers 1998:49-53, catalogue numbers 132-135,138-141.

<sup>31</sup> Gers 1998:54, catalogue number 145.

<sup>32</sup> Gers 1998:51-52, catalogue numbers 123-131.

<sup>33</sup> Illustrated in Nilant 1963:[92], figure 14b.

<sup>34</sup> Illustrated in Nilant 1963:[55], figure 7b.

### 1.3 Historical overview of the development and the decline of the South African studio ceramic industry

The 1950s represented a 'golden age' of South African studio ceramics, and corresponded to a period of significant economic growth and rapid urbanisation. After the Second World War, numerous Western nations, including South Africa (O'Meara 1996:24, Liebenberg and Spies (eds) 1993:294), the United Kingdom (Hopkins 1963, Sparke 1986) and the United States of America (Horn 1985, Steinberg and Dooner 1993), experienced a period of unprecedented industrial growth. In South Africa the monopoly maintained by foreign ceramics producers, particularly the English potteries, was challenged with the establishment of at least thirty-two local ceramic studios. With few exceptions, these ceramic studios and factories were situated in all the major industrial centres of South Africa (Nilant 1963:40 and see Chapter 8, Appendix 1 for a listing of South African ceramic studios and factories that were operational in the 1950s).

Despite the economic boom and the establishment and development of numerous ceramic studios and factories in South Africa in the 1950s, ceramic wares were imported from England and other European nations. The Nilant Archives,<sup>35</sup> contain Midwinter sales catalogues from the 1950s that were marked with the GreATERman's Department Store stamp, attesting to the fact that these ceramics were imported and sold in South Africa. Other British firms that exported wares to South Africa during this period include Royal Doulton and Wedgwood (Clement 1997, Irvine 1988:119-123). Various Scandinavian ceramic wares, including Arabia ware from Finland, was also sold in the 1950s through luxury gift shops such as Helen de Leeuw, in Johannesburg, Pretoria and Cape Town and Binnehuis in Port Elizabeth, Johannesburg and Cape Town, among others (Buntman 1998 b). These imported wares spanned the utility and decorative continuum, with utilitarian dinner services produced by Midwinter and Arabia, and decorative wall plates produced by Royal Doulton and

---

<sup>35</sup> The Nilant Archives, University of Pretoria, primarily contain information relating to ceramics in South Africa. They contain Nilant's research for his text Contemporary Pottery in South Africa, exhibition catalogues, newspaper cuttings and a limited amount of information on British studio and domestic ceramics.

Wedgwood. (Foreign studio ceramics, in particular 'Africana' wares depicting figurative motifs, are investigated in Chapter 5.2.)

The rapid urbanisation that accompanied the South African economic boom of the 1950s inflated the costs of urban residential property (Swilling, Humphries and Shubane (eds) 1991, Dewar, Todes and Watson 1982:20-21,24-26). This led to the building of smaller homes and apartment blocks. It is speculated that ceramic items were ideally suited to serve as wall decorations in smaller, as well as lower-income homes. Ceramic wall-plates could be used as substitutes for paintings, as they were probably relatively inexpensive in comparison to framed original works of art or commercial reproductions. It is argued that ceramic decorative items had various practical advantages over two- and three-dimensional artworks. Due to their glazed finish, they could easily be cleaned and the variety of colours and images meant that ceramics could be used to decorate almost every room in the home. Their relatively low cost enabled the home-maker to re-decorate the home more frequently. In addition, it is speculated that locally produced ceramic wares were competitively priced in comparison to imported ceramics and 'bric-a-brac', for example, Italian glassware, and English ceramic statuettes, that were used to decorate mantelpieces, sideboards and other domestic furnishings of the 1950s.

After the Second World War, in South Africa (and in various other countries abroad), many women who were previously employed in commerce and industry were encouraged to return to the home, become house-wives, and focus on the consumption of new products and domestic commodities (Sparke 1995:165-197, Friedman 1990:84,91,101). Thus, in the 1950s, flower-arranging was considered an important skill for middle- and upper-class women in South Africa (Marot, F. and Marot, R. 1998, Mills 1998, Steele-Gray 1997, Locke 1997). This involved collecting a variety of vases that would complement floral arrangements. Vase sales were a significant source of income for the various potteries and Grahamstown Pottery, for example, employed demonstrators to travel throughout South Africa and Rhodesia (now Zimbabwe) to teach the uses of various vases (Steele-Gray 1997). Nilant bemoans the fickle nature of flower-arrangers, who abandoned large-necked vases in favour of vases with narrow necks, '...Any other types [of vases] are no longer in demand at the kilns. And that is what

happens in South Africa with its abundance of flowers!’ (1963:99,100). It is thus argued that locally produced ceramic wares were informed by and reflected the ‘tastes’ of the urban white middle-class populace.

The establishment of local ceramic endeavours was largely undertaken by individual entrepreneurs and small, private firms that were owned and directed by many foreign and expatriate professionals such as Norman Steele-Gray of Grahamstown Pottery,<sup>36</sup> Aleksanders Klopcanovs and Elma Vestman of the Kalahari Studio<sup>37</sup> and Albert Brown and Albrecht Schließler of Crescent Potteries<sup>38</sup> and Jürgen Hamburger of<sup>39</sup> Hamburger Pottery. Many staff members including designers, painters and paintresses from all the South African potteries under consideration originated from, or visited Northern Europe.<sup>40</sup> Furthermore, Continental China,<sup>41</sup> Majolica Pottery,<sup>42</sup> Liebermann Pottery,<sup>43</sup> The Old Jar Pottery,<sup>44</sup> Zaalberg Potterij<sup>45</sup> and Transvaal Ceramics<sup>46</sup> were also pioneered by immigrants and expatriates. Their wares reflect the vital skills and expertise contributed by these individuals.

Further aspects of the development of South African studio ceramics are detailed in Duffey 1991, Hillebrand [1991], Thornton 1990, Heymans 1989, Duffey 1986, Vermeulen 1983,

---

<sup>36</sup> Consult Chapters 3.1 and 8.8 for further information on Steele-Gray.

<sup>37</sup> Consult Chapter 2.1 and 8.4, 8.5, 8.6 and 8.7 for further information on Klopcanovs and Vestman.

<sup>38</sup> Consult Chapter 4.1 and Chapter 8.10 for information on Brown and Schließler.

<sup>39</sup> A biographical synopsis of Jürgen Hamburger is presented in Chapter 8, Appendix 8.

<sup>40</sup> The biographical synopses of the staff of Grahamstown Pottery that is found in Chapter 8, Appendix 8, contains references to the international travels and / or training of France Marot, Hester Locke and Leila Simpson. Appendix 9 contains notes made by Hester Locke on her travels in Britain and Scandinavia. The biographical synopses of the staff of Crescent Potteries, which are presented in Chapter 8, Appendix 10, contain references to the international travels and / or training of Albert Brown, Isaac Witkin and Durant Sihlali.

<sup>41</sup> Continental China was established in 1958 when Rosenthal took over Brackenware, a French company which was operational from 1947 to 1955 (Thornton 1973:14). Continental had many German contract employees (Thornton 1973:121).

<sup>42</sup> Majolica Pottery had Italian staff (Thornton 1973:122).

<sup>43</sup> The Liebermanns were German (Thornton 1973:122).

<sup>44</sup> Dutch immigrants founded The Old Jar Pottery (Thornton 1973:122).

<sup>45</sup> Martin Zaalberg was Dutch (Thornton 1973:122).

<sup>46</sup> Consult Appendix 2.1 for information on Dr. K. Möckel, the German owner of Transvaal Ceramics.

Cartwright 1977, Clark and Wagner 1974, Thornton 1973 and Nilant 1963. It is however noted that these texts provide somewhat isolated facets of the development of South African studio, industrial and fine art ceramics. The piecemeal establishment of local ceramic studios and factories, which was not co-ordinated by any state bodies, hinders research.

The South African ceramics industry began to collapse in the mid-1950s. The cause of the collapse was attributed to the deregulation of government import tariffs and protective legislation, and an influx of cheap ceramics from Japan and the United States of America (Steele-Gray 1997, Nilant 1963:100,101, Nilant 1958 a, Nilant 1958 b and [No Author] 1959 a). With few exceptions, the individual firms that constituted the South African studio ceramics industry did not survive this competition. As the details of the demise of the studio ceramics industry have not previously been investigated, the present author has reviewed the circumstances of the demise, as considered in Chapter 8, Appendices 2.1; 2.2 and 2.3.

#### **1.4 Contemporary appreciation of studio ceramics from the 1950s**

It can justifiably be said that most South Africans tend to display ignorant or indifferent attitudes towards locally manufactured studio ceramics. This is largely because there is scant information available in public repositories, including libraries and heritage institutions. In order to establish the extent of institutional neglect of South African studio ceramics and to assess the ceramic holdings of local museums, the present author surveyed the holdings of twelve South African Heritage Institutions. The resultant data is presented and analysed in Chapter 8, Appendix 12.

As a result of a lack of research, as well as this perceived institutional neglect, the general public is not aware that South African studio ceramics from the 1950s are a significant aspect of our material culture. Another reason for the lack of interest displayed by the South African public is that the South African ceramics industry, which was initiated in the post-war economic boom, and which at its peak included between thirty-two and thirty-nine factories and studios, was virtually defunct by 1965. The ceramics industry experienced a decline from approximately 1957 due to the substantial losses of income which were experienced as a

result of the relaxation of import controls by the South African government and the ‘dumping’ of inexpensive Asian and American ceramics on the South African market ([No Author] 1959 a). A further reason for the scholarly neglect of indigenous studio ceramics is that the generation of entrepreneurs, artists, designers, decorators and artisans who earned their livelihoods in this industry are now elderly, for example Norman Steele-Gray and France Marot of Drostdy Ware; and Albrecht Schließler, Morrie Shain and Nicodemus (Darius) Molefi of Crescent Potteries. Furthermore, in recent years, many seminal artists, designers and decorators have died, including Albert Brown and Memling Morningstar Motaung of Crescent Potteries; Jürgen Hamburger, Sam Bloor, Hester Locke and Leila Simpson of Drostdy Ware and Aleksanders Klopcanovs and Elma Vestman of the Kalahari Studio.<sup>47</sup>

However, it is noted that the neglect of South African studio ceramics, particularly the wares of the Kalahari Studio, has substantially reversed since late 1998. A greater appreciation was facilitated by the exhibition, *South African Studio Ceramics: A selection from the 1950s*, which toured nationally from August 1998 to July 1999. The exhibition, which was curated by the present author, was accompanied by a scholarly catalogue (Gers 1998, Von Klemperer 1998). At the subsequent sale of the estate of the late Aleksanders Klopcanovs by the auctioneer Stephan Welz and Co. In Association with Sotheby’s [sic] in October 1998 (Stephan Welz and Co. In Association with Sotheby’s. Cape Town 1998:25-30) record prices were attained and were subsequently featured in national newspapers, including The Sunday Times (Bristowe 1999). These prices appear to have become benchmark values for Kalahari ware.<sup>48</sup>

---

<sup>47</sup> Chapter 8, Appendices 4, 8 and 10, present biographical synopses of the staff of the three respective studios.

<sup>48</sup> For example, a sales catalogue from Stephan Welz and Co. In Association with Sotheby’s (Sales catalogue for auction of Decorative and Fine Arts held in Cape Town on 11,12 October 1999:95) suggested R2000-R2500 for a Kalahari dish of 445mm in diameter which depicted three standing Xhosa women (lot number 655). The plate fetched a price of R3960 (Stephan Welz and Co. In Association with Sotheby’s. Auction results for sale of Decorative and Fine Arts held in Cape Town on 11,12 October 1999).

## 2 THE KALAHARI STUDIO

### 2.1 Chronological history of the Kalahari Studio

The Kalahari Studio was the brainchild of two Latvian immigrants to South Africa, Aleksanders (Sacha) Klopcanovs (1912-1997) and his wife, Elma Vestman (1914-1991).<sup>1</sup> Klopcanovs and Vestman were trained in northern Europe in the late 1930s and early 1940s. Klopcanovs studied figurative painting, mural painting and sculpture at the Academy of Fine Arts in Riga, Latvia and Vestman majored in ceramics at the same institution (Nilant 1963:43). Both Klopcanovs and Vestman continued their studies at the Royal Academy of Arts in Stockholm, Sweden. Vestman studied under Professor Berys and later worked and studied with the acclaimed Swedish ceramist, Professor Wilhelm Kåge (1869-1960),<sup>2</sup> at the Gustavsberg Ceramics Factory, and at the Upsala Ekeby ceramic studio in Sweden. Klopcanovs specialised in figurative painting at the Royal Academy in Stockholm, Sweden.<sup>3</sup>

In 1947 Vestman was employed by the Linnware Studio, at Olifantsfontein outside Johannesburg, on a six-month contract.<sup>4</sup> Klopcanovs followed Vestman to Olifantsfontein in February 1948 (Hardy 1992). Vestman and Klopcanovs had a good relationship with the staff at Linnware. They were befriended by Joan Foster Methley (1898-1975), the manager of Linnware from 1942-1952. While they respected her skills, they felt that many of the Studio's

---

<sup>1</sup> Comprehensive biographical synopses of Aleksanders Klopcanovs and Elma Vestman are presented in Chapter 8, Appendix 4.

<sup>2</sup> Consult section 2.5.1, footnote 25, for more information on Professor Wilhelm Kåge and various relevant international ceramic design trends of the 1950s.

<sup>3</sup> As noted in Chapter 8, Appendix 4, Klopcanovs considered himself to be a painter. A listing of some painting exhibitions in which Aleksanders Klopcanovs participated in South Africa is presented in Chapter 8, Appendix 5.

<sup>4</sup> According to Cullinan, the Linnware studio had recently lost an important artist. (The identity of the artist was not specified, and the author has been unable to establish his/her identity). R. V. Cullinan, the Director of the company, lobbied the Immigration Selection Board of the Department of the Interior to speed up the appointment of Vestman (Cullinan 1947). Within a month the entrance permit was granted and Vestman's appointment was confirmed (Kettle 1947).

designs were 'Victorian'. Klopcanovs was particularly critical of their imitation Delft tiles, which he considered 'archaic' (Hardy [1992] h).

In 1948 Aleksanders Klopcanovs and Elma Vestman left Linnware and set up the Kalahari Studio in Bramley, Johannesburg (Hardy [1992] h). Their Bramley studio was located on a two-acre plot that was formerly a mushroom farm. In July 1950, the couple relocated the Kalahari Studio to Cape Town. Their ceramist friends in Johannesburg strongly discouraged the move, claiming that the clay from the Cape Province was inferior to Transvaal clay, but they persisted. The Kalahari premises were located at 27 Pepper Street, at the intersection of Bree Street (Standard Property Association 1950, [No author] 1961), for which they paid a rental fee of £52.10.0. per year (Standard Property Association 1950). The Kalahari Studio was registered with the Department of Labour in 1950 (Caspereuthus 1950) and was appointed to membership of the Cape Chamber of Industries on 29 March 1951. In 1954 the Kalahari Studio registered their 'Bushman' trademark (Certificate of Registration of a trade mark 1954).

Klopcanovs and Vestman laboured relentlessly to build up their business. For many years they struggled financially (Grivainis 1998). For the first seven years they worked for seven days a week without any holidays (Hardy July [1992] g). In the early 1950s they never owned a stove and Vestman used to cook their meals in the kiln (Hardy [1992] f). Since its inception, the Kalahari Studio participated in numerous local and international exhibitions and Chapter 8, Appendix 6, contains a listing of exhibitions and festivals in which the Kalahari Studio participated between 1950 and 1956. The Studio participated in numerous select international and local exhibitions in the United States of America, England and the former Rhodesia (now Zimbabwe). The Kalahari Studio was especially active in 1955, when it participated in three significant exhibitions, including the *Exposition Internationale des Chefs d'Oeuvre de la Céramique Moderne*, Cannes, France, where the Studio won three awards, including two gold medals. It appears that the studio did not exhibit after 1956, possibly because Klopcanovs and Vestman were financially secure and did not perceive it to be necessary to further promote their wares.

In South Africa, the Kalahari Studio supplied only fashionable and expensive department stores and gift shops, for example the Kottler Gift Shop at the Mount Nelson Hotel<sup>5</sup> and Stuttafords, Cape Town (Hardy [1992 d]). In the Orange Free State, wares were distributed through Scholz Handelaars (Hardy [1992 e]). In Johannesburg, wares were distributed through Scandinavian Gifts, Kruis Street (Hardy [1992 c]) and Binnehuis (Siebert 1998), while in Pretoria Mr and Mrs Kopke sold Kalahari ware at their gift shop, Kristal (Hardy [1992 i]). The Kalahari Studio attempted to avoid appointing agents or sales representatives and Klopcanovs and Vestman tried to personally deal with customers (Nilant [1962]).

In 1953 the Kalahari Studio entered the export market and wares were exported to the former South West Africa (now Namibia), Rhodesia (now Zimbabwe), the Belgian Congo (now the Democratic Republic of Congo), the United Kingdom and the United States of America ([Klopcanovs and Vestman] c.1955). In the 1950s Gamps, a department store in Union Square, San Francisco, sold Kalahari wares, as did an unnamed gallery in New York City (Moolman 1953, Hardy 1992). In 1965 wares were exported to Japan, and in the early 1970s the Kalahari Studio exported to Switzerland (Hardy 1992).

## 2.2 What's in a name?

Vestman chose the name Kalahari as it reflected their new home country to her. The word Kalahari evoked both the desert tones and the terracotta colour of the earthenware clay that they used (Hardy 1996). While the name had associations with the vast African desert that stretches from the North-West Province in South Africa, to northern Namibia and through Botswana, for the Klopcanovs it also had Scandinavian links.

Siebert claimed that Klopcanovs' pronunciation of the words 'Kalahari' and 'Arabia' stressed the individual syllables (i.e. Kal-a-har-i and A-ra-bi-a), and thereby both words sounded similar, especially in terms of the repetition of vowels (Siebert 1988). The Scandinavian links

---

<sup>5</sup> The Kottler Gift Shop purchased Klopcanovs sculptures of African figures for R300, and sold them for R600 (Hardy 1993).

are also reinforced by the fact that Arabia produced stoneware items that display earthy tones and qualities. Arabia stoneware was very popular in the period under consideration, and many 'seconds' were imported into South Africa (Leeb-du Toit. 1998. Pers. Comm.). Another reason for the choice of the name Kalahari was the fact that the lettering was angular. In purely practical terms, it was easy to use a stylus to incise, or a brush to paint the angular lettering of the Studio's name on the underside of a clay vessel (Hardy 1996).

## 2.3 Markings

While working at Linnware, Klopcanovs produced 'native studies'<sup>6</sup> that are signed 'Linnware A.K.'<sup>7</sup> The majority of wares produced by the Kalahari Studio have 'KALAHARI' marked on their bases in black oxide. In addition to the studio name, some are marked with the Kalahari stamp. Other wares do not have a studio name, and only bear the Kalahari stamp. This stamp depicts a seated figure that resembles a 'Bushman', holding an erect arrow.<sup>8</sup> Occasionally a 'K' was applied with a black oxide onto the bases of smaller items such as eggcups. 'EAK' was embossed on the back of some Kalahari ware items. Possibly these wares were produced in the late 1970s and early 1980s, when the couple tried to revive the studio.<sup>9</sup> A limited number of wares were signed 'EV AK'.<sup>10</sup> The author was unable to attribute dates for the latter group of works.

Klopcanovs and Vestman occasionally exhibited ceramics under their own names. For example, at the 1954 Arts and Crafts Exhibition of the South African Association of the Arts, a bottle was attributed to 'S. Klopcanow' [*sic*], two vases were attributed to 'Westman' [*sic*] and eleven other works were attributed to the Kalahari Studio. It is not known whether the bottle and two vases were signed by the individual artists, or if they bore the studio marking.

---

<sup>6</sup> The development and some manifestations of the 'native study' genre in South African material culture are considered in Chapters 1.1 and 5.

<sup>7</sup> Gers 1998:54, catalogue number 147.

<sup>8</sup> Illustrated in Gers 1998:11.

<sup>9</sup> Examples are cited in Gers 1998:44, catalogue number 46,47.

<sup>10</sup> An example of this marking was cited in Gers 1998:46, catalogue number 68.

Vestman had an impeccable appreciation of studio ethics in relation to ceramic production, and was scrupulously honest about the markings on the verso of the studio's wares. She refused to write 'hand made' on the back of their wares because many were slip-cast. Klopcanovs and Vestman were aware that other contemporary commercial studios wrote 'hand made' on the undersides of their mechanically produced or slip-cast wares. Klopcanovs claimed that '... a factory in this valley manufactures porcelain wares decorated with transfers and ... on the base it says 'handmade' and I asked why it says this. Businessmen [*sic*] ask factory to write 'handmade' on transferred decoration' (Siebert [1992]:12).

The studio took a policy decision and refused to give in to the pressures from the public regarding the labelling of works as 'hand made'.

We have one woman in Franschhoek. She started the day as a housewife [*sic*]. Today she is very popular. There was a social function - seven or eight people - they call[ed] me [a] very silly man, everybody [was] laughing [when] I mention that it is not [hand] made. 'But Sacha - it is written 'handmade.' Well, everyone thinks [that] I'm nothing and [s]he is right. That is [the fault of the] businessman. Society must understand - don't buy transfer porcelain, no matter what is written [on the verso] ... it is hard work to educate people. But [we must] help them to understand what pottery means [*sic*] (Siebert [1992]:12,13).

Vestman's deep appreciation of studio practice was not valued or understood by the relatively unsophisticated South African public, who were used to the uniformity of factory wares and did not have an understanding of ceramic studio ethics, including conventions regarding the labelling of certain ceramic wares as hand-crafted. The studio thus challenged the dubious labelling practices that were prevalent in the South African ceramics industry, which had become accepted as conventional by an undiscerning public.

## 2.4 Technical information relating to the Kalahari Studio<sup>11</sup>

As Klopcanovs and Vestman were joint directors of the Kalahari Studio they shared many aspects of the administration of the studio and the ceramic production. Vestman was responsible for the book-keeping, although a part-time book-keeper was later employed (Nilant [1962]). Vestman, as a trained ceramist, would no doubt have supervised and assumed responsibility for the production processes, and would have been responsible for maintaining quality control checks on the clay, glaze testing and product development, as well as the design of ceramic forms. Despite the fact that they employed a small staff complement, Klopcanovs and Vestman were solely responsible for the design and decoration of wares ([No Author] 1955:38). Klopcanovs claimed that he was responsible for producing the designs of 'native studies' (Hardy 1992). It must be noted, however, that Klopcanovs was perceived to be somewhat egotistical, and while he may have designed some of the 'native studies', it seems likely that Vestman was responsible for the bulk of the design processes, including the formal design of the wares, and the decorative images (Siebert 1998).

The Kalahari Studio employed a small staff complement to assist with the cleaning of equipment, moulds and the premises, the preparation of the clay, and possibly with the casting and fettling of wares and the packing of kilns.<sup>12</sup> The studio expanded gradually and, in September 1950, according to the Inspector of Factories, their employees included: 'one European female, two European males, six Coloured females, and two Coloured males' [*sic*](Inspector of Factories 1950). In 1953 they employed twelve assistants (Reinhardt 1961:6). Anna Grivainis,<sup>13</sup> a fellow Latvian, was employed by the studio from 1955-1956.

---

<sup>11</sup> The present author notes that she is not an expert in the field of ceramic technology and acknowledges the assistance of qualified ceramists, including Ian Calder (Senior Lecturer, Centre for Visual Arts, University of Natal, Pietermaritzburg), Lynnley Watson (former lecturer at the Ceramic Design Department, Port Elizabeth Technikon) and Dr. Melanie Hillebrand (Director of King George VI Art Gallery, Port Elizabeth).

<sup>12</sup> The Certificate of Registration from the Inspector of Factories of the Department of Labour states that a maximum of eleven persons may be permitted to work in their Pepper Street Premises (Caspereuthus 1950). However, it was highly unlikely that they would have employed this many assistants from the outset.

<sup>13</sup> Anna Grivainis was the sister of Veilka Grivainis (Grivainis 1998).

Grivainis had no formal ceramics training and was allowed to assist only after the glazing was complete (Grivainis 1998, Hansen and Grivainis 1995).

Nilant claimed that clay was obtained in quarries half a mile to twenty-five miles away from the studio (Nilant [1962]). However, Reinhardt claimed that the clay was obtained from Somerset West (1961:6). Hardy supports the latter information, and claimed that the clay from Somerset West was stored at Signal Hill at a brick factory that belonged to a Latvian friend (Hardy 1992).<sup>14</sup> (Both Reinhardt and Hardy's claims are consistent with Nilant's information; Somerset West is within twenty-five miles of Cape Town.) A truckload of clay cost one pound, and the delivery of the clay cost five pounds. A truckload of clay was used every six months and the studio used sixteen to twenty tons of clay per year (Nilant [1962]).

A variety of clays was used, including red-, yellow- and white-bodied clays (Nilant [1962]). While these three varieties of clay were used, it appears that terracotta clay was used most frequently. The extensive use of terracotta clay, which was probably motivated by its availability, had implications for the decoration of the wares, and the Kalahari Studio exploited the natural colour of this clay to full advantage. For example, on their wares depicting African women, the unglazed terracotta clay was used to represent the human body. Coloured glazes and slips were used for highlights, shadows, to denote a background, and to define decorative aspects of clothes, beadwork, and head-dresses.

In keeping with Klopcanovs and Vestman's principles of self-sufficiency, the studio processed raw clay for the production of their wares. Upon arriving at the studio, the raw clay was mixed with water, cleaned with a sifter, and then the clay was put through a filter press (Nilant [1962]). Klopcanovs made the machinery for processing the clay with mechanical parts ordered from England ([Siebert. and Hardy] 1992, Hardy 1992). For example, the motor for the clay mixer was bought from Rutherford Ltd. (Sales Invoice from Rutherford Ltd. 1950).

---

<sup>14</sup> The author has not been able to establish the identity of this person.

A variety of methods of production were employed by the Kalahari Studio. Wares were hand-thrown on kick-wheels, slip-cast or press-moulded (Nilant [1962]). The author notes that on a visit to Klopcanovs estate in February 1998, she observed that the one remaining kickwheel had been motorised. Due to the unprofessional installation of the motor, it was concluded that the motor must have been installed and the wheel modified by Klopcanovs. In addition it was speculated that Klopcanovs manufactured the moulds for slip-casting (Hardy 1992).

It was claimed that their ceramics were 97,5% South African and 2,5% of their materials was imported ([No Author] 1955:39). Glazes and oxides were imported from a variety of sources, including Wedgwood, Blythe Colour Works Ltd., Wengers, Meirswann Colours Ltd. in England, Ferro in the United States of America, and the De Gussa Pottery in Germany (Hardy [1992] g; Sales Invoice from Blythe Colour Works Ltd. 1950; Sales Invoice from Wengers. 1950; and Sales Invoice from Meirswann Colours Ltd. 1960).

Electrical kilns were used for firing the wares (Nilant [1962]). The Gersholowitzs<sup>15</sup> claim that Vestman fired the wares numerous times in her striving for perfection and, as a result, many larger items cracked (Hardy [1992 d]). The many damaged wares in private and public<sup>16</sup> collections attest to this practice. It would appear to be a measure of their popularity that the wares of the Kalahari Studio are still collected avidly, despite their sometimes obvious imperfections. The multiple firings also indicate that Vestman was not averse to taking enormous risks in seeking particular visual effects.<sup>17</sup>

---

<sup>15</sup> Dr. Percy Gersholowitz was their physician in Cape Town (Hardy [1992 d]).

<sup>16</sup> For example, wares manufactured by the Kalahari Studio in the collection of the National Cultural History Museum, Pretoria, are extensively chipped and a large platter depicting an African woman contains structural fractures that renders it very sensitive to mis-handling.

<sup>17</sup> For further technical information, consult Watson's essay entitled, 'Technical Notes on the Kalahari Studio' in Gers 1998:11-14.

## 2.5 Wares produced by the Kalahari Studio

The Kalahari Studio manufactured a variety of wares, including sculptures, dinner services, ashtrays, jugs, platters, candelabra, egg cups, vases, and wall plaques. On the basis of the numerous wares that the author observed in private and public collections, the Kalahari Studio's most common wares appeared to be bowls, platters and wall plaques. In many instances these wares were multi-functional; they could be used as utilitarian kitchenware as well as decorative wall plaques. The majority of their decorative wares have small holes in the back, which were threaded with a short length of string or gut for the purposes of being hung on a wall.

Generally, the Kalahari Studio did not undertake the production of commissioned promotional wares. However, the Kalahari Studio produced ashtrays for Safmarine,<sup>18</sup> the KWV<sup>19</sup> and the Kruger National Park.<sup>20</sup> The author traced an ashtray, commissioned by Castle Metals, which was executed in the style of the Kalahari Studio, but which bore no studio name.<sup>21</sup> These items were probably produced in the earlier days of the Studio's existence, when Klopcanovs and Vestman were not financially secure and likely to be more sympathetic to accepting commercial commissions. In the early 1960s, Klopcanovs and Vestman appeared to be well-established financially. They identified themselves as artists of integrity, who would not bow to mere financial considerations (Reinhardt 1961:6). According to Klopcanovs, '... we remind ourselves that it [money] is not everything. Not everything to work for money. We are artists and must have enough character to refuse to work for that alone' (Reinhardt 1961:6).

---

<sup>18</sup> Collection of Estate of the late A. Klopcanovs, Franschhoek.

<sup>19</sup> The Kalahari Studio manufactured an ashtray and a small plate bearing the KWV initials (Gers 1998:45, catalogue numbers 59,60). The KWV (Ko-operatiewe Wijnbouwers-Vereeniging), the largest wine co-operative in the world, has its headquarters in Paarl. (O'Hagan, T. ed. 1995. Places to visit in Southern Africa. Cape Town: AA The Motorist.)

<sup>20</sup> Gers 1998:45, catalogue number 53.

<sup>21</sup> Collection of G. Radowsky, Cape Town.

### 2.5.1 Design and formal elements of the wares produced by the Kalahari Studio

This section will consider the historical context of Klopcanovs and Vestman's northern European artistic training, as well as explore Klopcanovs approach to design upon the Kalahari Studio's establishment in South Africa. Klopcanovs adhered to a modernist ideal, rejecting what was perceived as conventional or 'traditional' in favour of a 'new' aesthetic that was akin to Organic Modernism. Rejecting the traditional stoneware<sup>22</sup> forms of Bernard Leach, Klopcanovs described Leach as '...a student of Chinese Pottery, who never broke away... He is still a replica, [his works are] not original. He is a slave of 2000 years ago' [*sic*] (Siebert [1992]). For Klopcanovs, a new aesthetic was to be found in the use of new forms, new technologies, and what he perceived to be new imagery. New forms included biomorphic or free-forms for example, the gourd, the kidney and the boomerang.<sup>23</sup> Wares produced by the Kalahari Studio are characterized by elegant, refined shapes and were simultaneously functional and aesthetically appealing.

Their forms were sophisticated and streamlined, with asymmetrical shapes derived from natural forms including indigenous succulents and the new world of shapes revealed by the microscope and the advances in atomic studies that we associate with this period. Also typical of the [19]50s were their eroded geological forms which they employed with superb effect on functional objects ([Siebert and Hardy] 1992:16).

The use of biomorphic [figures 1.3, 1.4, 1.5] or free-forms was associated with the 1950s avant-garde and especially with modernist internationalism. These forms were also commonly used by other contemporary European and American ceramic studios (Horn 1985:16,75), and in contemporary architecture, textile and furniture design, as discussed in Chapter 1.2.

---

<sup>22</sup> Another possible reason for Klopcanovs' rejection of stoneware was the fact that earthenware accommodates a far more extensive glaze palette.

<sup>23</sup> The boomerang is an arc-shaped form that was used to great effect by the Kalahari Studio. The Studio frequently decorated boomerang forms with images of Southern San parietal art.

The wares produced by the Kalahari Studio reflect a merging of northern European modernist design trends with what Klopcanovs and Vestman perceived to be new indigenous South African imagery. The Kalahari oeuvre resonates with the Bauhaus principle, 'less is more.' This principle also informed the wares of Vestman's mentor, Professor Wilhelm Kåge [figure 1.6], and other contemporary Scandinavian and northern European artists and designers such as Alvar Aalto (1898-1976), Beata Kuhn [figure 1.1], Stig Lindberg (1916-82), Finn Juhl (b.1912) [figure 1.3] and Tapio Wirkkala (1915-19) [figures 1.4 and 1.5].

There are significant references to contemporary Scandinavian artists in the oeuvre of the Kalahari Studio. The punched walls of various wares produced by the Kalahari Studio<sup>24</sup> reflect the influence of Professor Wilhelm Kåge<sup>25</sup> and the pioneer of Organic Modernism, Finnish designer, Alvar Aalto. Similarly, Kåge's figurative wares were extremely influential on Vestman's oeuvre, as evident in a comparison of figures 5.9a and 5.9b.<sup>26</sup>

While the wares of the Kalahari studio reflect numerous Scandinavian design trends and philosophies, they also contain references to South African material culture. The majority of the Kalahari Studio's platters and bowls have three short, squat, pointed feet on their bases, which were designed to ensure that the bowl or platter will be stable and look good whether

---

<sup>24</sup> Gers 1998:41,48, catalogue numbers 18,93.

<sup>25</sup> Professor Wilhelm Kåge (1869-1960) was an important Swedish artist, ceramist and designer. Kåge, who was trained as a fine artist and initially gained recognition as a poster designer, worked at the Gustavsberg Ceramics Factory from 1917 until his death. In 1917 the Swedish Society of Industrial Design challenged the ceramics industry to design inexpensive, useful wares for lower-income households. The Ceramics Factories at Rörstrand and Gustavsberg were involved in the project. Kåge was responsible for pioneering and promoting the use of 'modern' and 'democratic' designs (Sparke 1986:222, Lassen 1982:94). In the 1930s he designed numerous 'oven-to-table' sets, including *Praktika* and *Pyro*. His *Liljeblå* or *Set for the working class* remained in production until 1940 (Hannah 1986:59, Lassen 1982:94). *Praktika*, of 1933, was functional, austere, and consisted of multi-purpose forms and stacking pieces (Hannah 1986:59). By 1937 Kåge's designs had moved away from the austerity of modernist purism to more organic plastic shapes, as typified by his set of *Soft shapes* (Hannah 1986:82, Jackson 1991:36). Kåge's *Gray Lines* table ware of 1944 is illustrated in this dissertation (Figure 1.6).

<sup>26</sup> A comparison between these two wares is undertaken in Chapter 5.3.2.

the vessel was hanging or standing. This feature may originate from Vestman's observation of cast-iron cooking pots (Reinhardt 1961:6). In addition, vessels with three feet are more stable than vessels with flat bases, particularly in view of the tendency of cast forms to warp (Calder 1998 Pers. Comm.).

## 2.5.2 Imagery on the wares produced by the Kalahari Studio

The wares of the Kalahari Studio were decorated with a variety of representational images as well as non-representational patterns. The majority of the Kalahari Studio's wall plates depict synthesised or hybridised geometric motifs that are derived from either Nguni material culture or Scandinavian sources. For example, some of the motifs appear to resemble Zulu beadwork,<sup>27</sup> and Zulu earplugs of the 1950s,<sup>28</sup> as exemplified by figures 5.22 and 5.23, while other motifs recall Latvian folk embroidery, needlework design elements or Scandinavian weaving.<sup>29</sup>

Klopcanovs and Vestman owned two reference books on Latvian embroidery, needle-point designs and samplers (Pers. Obs. 1998), and some images on the Kalahari Studio's ceramics bear a definite resemblance to those in their books. These wares were particularly popular among their Latvian friends, as exemplified by the plates in the Grivainis<sup>30</sup> and Swart<sup>31</sup> collections. While Vestman may have been interested in folk embroidery, it was likely that their Latvian roots were enduring insofar as these embroidery designs lent themselves to repetitive geometric motifs on Kalahari ceramics.

---

<sup>27</sup> An example of a wall-plate that recalls indigenous beadwork traditions as a result of its extensive use of white glaze was listed in Gers 1998:43, cat. no. 35.

<sup>28</sup> I am grateful to Clive Newman, Port Elizabeth, a collector of South African studio ceramics and Zulu beadwork and artifacts, for showing me his collection of Zulu ear-plugs (Newman 1998). Earplug number A412, which dates from the 1940s or 1950s resembles figure 5.22. The similarity between Zulu earplugs and these wares is also evident in photographs in Jolles 1987:45-50.

<sup>29</sup> Ilus. Gers 1998:41, fig. 47.

<sup>30</sup> Gers 1998:44, catalogue number 44, illustrated on p.10.

<sup>31</sup> Veikla Grivainis hails from Latvia. Ilze Swart, Grivainis' daughter, owns many plates and bowls that resemble Latvian folk embroidery.

The Kalahari Studio also produced figurative studies of African women<sup>32</sup> and Southern San parietal art.<sup>33</sup> A limited number of works depict African men<sup>34</sup> and indigenous animals including a lion,<sup>35</sup> a stylized penguin,<sup>36</sup> a springbok doe and fawn<sup>37</sup> and a seagull.<sup>38</sup> Plant and vegetable imagery also informed both the design and the decoration of various wares produced by the Kalahari Studio. For example, the studio produced wares in the shape of a leaf<sup>39</sup> and an aloe.<sup>40</sup> Images of tulips,<sup>41</sup> peaches,<sup>42</sup> Banana-palm leaves<sup>43</sup> and wheat and fern leaves<sup>44</sup> also decorate some of the Kalahari Studio's wares. While visiting the Klopcanovs estate in Franschoek in 1998, the author noted a Majolica plate decorated with an image of a king protea that was produced while the couple was employed at Linnware. It was possible that Klopcanovs and Vestman's interest in indigenous flora was stimulated by their sojourn at the Linnware Studio, as Linnware produced tiles that were decorated with motifs of indigenous flora.

The Kalahari Studio's frequent incorporation of the leaf motif into its oeuvre may be understood in various ways. Firstly, the leaf was a frequently used motif by Scandinavian artists and designers of the 1950s, including Stig Lindberg of Gustavsberg (Marsh 1997:62) and Tapio Wirkkala [figure 1.5]. Secondly, the leaf motif may be viewed as a metaphor for post-war growth and regeneration. In a northern European environment the leaf symbolically announces the end of winter and the beginning of spring, and is

---

<sup>32</sup> The Kalahari Studio's representations of African women is considered in discussions of 'othering' in Chapter 5.3.2.

<sup>33</sup> The Kalahari Studio's representations of Southern San parietal art is considered in Chapter 6.4.

<sup>34</sup> This phenomenon is further investigated in Chapter 5.3.2.

<sup>35</sup> Illustrated in Gers 1998:10.

<sup>36</sup> Illustrated in Gers 1998:10.

<sup>37</sup> Gers 1998:47, catalogue number 84.

<sup>38</sup> Gers 1998:42, catalogue number 25.

<sup>39</sup> Gers 1998:47,42,48, catalogue numbers 24,73,94.

<sup>40</sup> Illustrated in Gers 1998:10.

<sup>41</sup> Gers 1998:45,47, catalogue numbers 56,80.

<sup>42</sup> A ceramic bowl that resembled a peach is in the collection of the Roodepoort Museum, Johannesburg.

<sup>43</sup> Gers 1998:42, catalogue number 26.

<sup>44</sup> Gers 1998:46, catalogue numbers 64,65 and 71.

associated with new life after a period of deprivation. This metaphor of regeneration was particularly pertinent in the post-war context of the 1950s.

While acknowledging their Scandinavian and northern European heritage, Klopcanovs claimed that the Kalahari Studio aimed to develop a 'new' typically South African pottery. He argued that 'In most countries – Sweden, Denmark, Norway, Mexico – each country has its own typical pottery. But not here' (Reinhardt 1961:6). The hallmark of this new pottery was its incorporation of an 'indigenous feel' (Reinhardt 1961:6) which was achieved through the integration of African material culture.

The Kalahari Studio's extensive use of bright and primary colours<sup>45</sup> had parallels in the colourful Italian glassware that was exported to South Africa in large quantities in the 1950s.<sup>46</sup> Furthermore, the use of bright colour could be seen as reaction to the 'austerity' measures that were imposed upon ceramics manufacturers in numerous European countries during the Second World War. (Consult Chapter 1.2 for additional information on the 'austerity' measures and other aspects of international design trends in studio ceramics in the 1950s).

While Klopcanovs claimed that they travelled around South Africa and studied 'Transkeian bead-work and other local primitive design...' (Siebert [1992]:12), their photograph albums bear no evidence of any such travels (Pers. Obs. 1999), and it was unlikely that the couple had sufficient expendable funds to finance such travels, particularly in their early years in South Africa, when they were financially insecure.<sup>47</sup> It was more likely that many of their motifs were derived images from books, magazines, photographs and other reference materials. The origins of their figurative motifs and their representation of African subjects is considered further in Chapter 5.3.

---

<sup>45</sup> Gers 1998:40-49, catalogue numbers 6,29,32-34,65,67,88.90,91 and illustrations on pp.7,21,22.

<sup>46</sup> It is noted that Scandinavian glassware from the 1950s reflected more subdued colours than Italian glassware (Marsh 1997:64-69).

<sup>47</sup> For further biographical information on Klopcanovs and Vestman, consult Chapter 8, Appendix 4.

Klopcanovs used no models for his painted figurative studies (Hardy 1993). He claimed that he had received a thorough training in anatomy:

Under the Stalin regime classical art was taught at the academies as well as figurative sculpture... These early disciplines have stood him in good stead and have taught him human proportions, so that today he is able to complete his romantic creations without a model (Cumming 1973).

His *laissez faire* approach to figurative subject matter was probably applied to the decoration of some of their ceramic wares. It is argued that Klopcanovs' lack of a model was evident in some of the Kalahari Studio's figurative wares that exhibit highly stylized designs.

## 2.6 Conclusion

The Kalahari Studio may be viewed as the pre-eminent ceramic studio in South Africa in the 1950s because of its massive contribution to local studio ceramics. Vestman was a forerunner in the field of South African studio ethics and practices. Due to her absolute integrity, the studio was somewhat unique in South Africa in the 1950s because the labelling of the wares did not make any false claims regarding their manufacture processes. She also contributed to the technical development of ceramics in South Africa, in terms of her highly skilled handling of multicoloured glazes, multiple firings, and the application of refined and sophisticated designs. Under Vestman's guidance, the Kalahari Studio was the first, and arguably the only, local ceramic studio to *successfully* synthesize an indigenised South African content with international modernist design trends of the 1950s. Attempts of other contemporary studios and factories, such as Hamburger's Pottery and Dykor, at synthesizing an indigenised South African content with aspects of the international modernism of the 1950s, were not as successful, and may be viewed as plagiarism, as they merely attempted to adopt a language that had already been pioneered and perfected by the Kalahari Studio.

### 3 DROSTDY WARE

#### 3.1 Historical overview of Grahamstown Pottery, Drostdy Ware

Grahamstown Pottery was founded in 1940 by Jürgen Hamburger (Nilant 1963:46).<sup>1</sup> In 1948 Hamburger sold the Grahamstown Pottery to Norman Steele-Gray.<sup>2</sup> When Steele-Gray took Grahamstown Pottery over he began three new lines; industrial porcelain for electrical components, promotional pottery which was used for corporate gifts and advertising purposes, and Drostdy Ware, domestic ceramics that were decorated with distinctly South African imagery.<sup>①</sup>

In choosing the name Drostdy Ware, Steele-Gray was alluding to the colonial landmarks of this Eastern Cape frontier town. The Studio's name refers to the former Drostdy Military Reserve complex, which included the Drostdy gate, guardhouse and common. The present Rhodes University administration building, at the top of High Street, now occupies this site. The Drostdy Gate and Guardhouse were retained at the entrance of the administration building, and are two of the oldest buildings in the city, recalling the days when Grahamstown was garrisoned by British troops.

In 1948 the company employed between twenty and thirty employees. Between 1948 and 1955 the Pottery 'increased its output forty times' and had two hundred employees on its payroll ([No Author][1955]). The organisational hierarchy of Grahamstown Pottery reflected the race and gender bias of South Africa's racially segregated, patriarchal regime of the 1950s. All the professional, semi-professional and technical posts, except for that of Chief Designer, France Marot, and the Superintendent of the Art Department, Hester Locke, were occupied by white males.<sup>3</sup> For example, the management staff (including Steele-Gray,

---

<sup>1</sup> A biographical synopsis of Jürgen Hamburger is presented in Chapter 8, Appendix 8.

<sup>2</sup> A biographical synopsis of Norman Steele-Gray is presented in Chapter 8, Appendix 8.

<sup>3</sup> Chapter 8, Appendix 8. contains further information about Drostdy's Chief Designer, France Marot, and some of Drostdy's professional, semi-professional and technical staff, including Adams, Bloor, Edwards and de Pian.

Adams, Bloor and Cornforth), and the Chemists (Edwards and de Pian) were all white males, and most were ex-patriot workers from England.

All of the paintresses were white South African women.<sup>4</sup> At the peak of the pottery's success, the Art Department, which was responsible for the hand-decoration of various wares, employed twelve white women as paintresses. Coloured women were employed as fettlers and spongers, and black men were employed as machine operators, packers, drivers and in other menial positions.<sup>5</sup> Concerning Drostdy's black staff, Steele-Gray lamented: 'We have not merely to take the raw clay and make a pot, but we have to take the raw clay and make a potter, and this takes time!' (Steele-Gray 1955:3).

Grahamstown Pottery's largest corporate customers was the various independent beer breweries.<sup>6</sup> Steele-Gray claimed that Grahamstown Pottery manufactured tankards, jugs and ashtrays for every white-owned brewery south of the equator (Steele-Gray 1996). In 1956 South African Breweries (SAB) Limited, Ohlsson's Cape Breweries Limited and Union Breweries Limited (previously the House of Chandler) merged and attained a financial monopoly in the brewing industry (Rosenthal 1961:208). The SAB immediately closed down all their Tied houses<sup>7</sup> and cut their advertising budget for ceramics by thirty percent (Moulton

---

<sup>4</sup> There is one exception to this statement. France Marot recalls that for a brief period Grahamstown Pottery employed a white male student from Rhodes University as a 'painter'. Marot could not recall his name or any further details (Marot, F. and Marot, R. 1998).

<sup>5</sup> In interviews with the author, none of the former staff of Grahamstown Pottery, including Steele Gray, Marot and Locke, Mills, and Harkness, were able to recall the names of any of Drostdy Ware's black or coloured staff members (Harkness 1998, Locke, H.1997, Locke, H. 1996, Marot, F. and Marot, R. 1998, Marot 1996, Mills 1998, Steele-Gray 1998, Steele-Gray 1997, Steele-Gray 1996 a, Steele-Gray 1996 b). In addition, none of the bibliographic texts list any information about the Studio's black or coloured staff members (Drostdy ware [c.1950], Nilant 1963, [No Author] 1953:25-28, [No Author][1955], [No Author][1957], [No Author] 1962:11, [No Author] 1963:15, Way Jones c.1994).

<sup>6</sup> The independent beer breweries included Chandler, Castle, Stag, Ohlsson's, Simba, Windhoek Brewery (Namibia), Tusker Breweries (Kenya), and Northern Rhodesian Breweries (Way Jones 1995).

<sup>7</sup> Tied houses were hotels with bars that were in a contractual agreement with the SAB. This contract precluded the sale of beers manufactured by the SAB's competitors (Moulton 1996).

1996, Steele-Gray 1996). This move had a dire effect on Grahamstown Pottery, as they could not survive financially without the custom of the various independent breweries.

Grahamstown Pottery was forced to diversify the range of wares that they manufactured, and began producing oven-to-table ware and simple, inexpensive kitchenware and tea-ware known as 'Cookery Nook Kitchenware' (Nilant 1963:45). They also had to obtain a loan from the South African Industrial Development Corporation to finance this diversification of production (Steele-Gray 1997, Steele-Gray 1996).

Drostdy Ware was extensively exhibited at festivals, trade- and gift-fairs, such as the 1953 Rhodes Centenary Festival, in Bulawayo, Rhodesia (now Zimbabwe). From approximately 1952-1955, Drostdy Ware won three consecutive gold medals for the exhibition of their products at the Rand Easter Show, in Johannesburg. Drostdy Ware was also represented at a limited number of ceramic exhibitions, for example, at the South African Association of Arts Exhibition, Cape Town, in February 1950 (P. H. W. 1950). Grahamstown pottery was marketed in South Africa by their agents Messrs. R.L. Hutty and Co. (Pty) Ltd., Johannesburg (Steele-Gray 1955:1). The pottery also employed demonstrators to market their vases to florists and housewives in South Africa and the former Rhodesia (Locke, H. 1997, Mills 1998).

Drostdy Ware was exported to New Zealand, Australia, Britain and the United States of America. Steele-Gray attended the annual Gifts and Fancy Goods Fair in New York.<sup>8</sup> Later, Drostdy Ware was marketed at trade fairs, shows and expositions in other American cities by an agent, Lawter and Company, 11 Broadway, New York City ([No Author][1955]). In the United States of America corporate customers included the exclusive chain of department stores, Niemand Marcus and, in England, Harrods (Steele-Gray 1996). According to Locke, wares depicting African themes were exported in significant quantities (Locke, H. 1997). An

---

<sup>8</sup> Steele-Gray could not recall and, the author was not able to trace, when, or how frequently he attended the Gifts and Fancy Goods Fair in New York (Steele-Gray 1998, Steele-Gray 1997, Steele-Gray 1996 a, Steele-Gray 1996 b, Steele-Gray 1955).

anonymous author claimed that for many years, twenty to twenty-five percent of the Company's output was exported ([No Author][1957]).<sup>9</sup>

In 1965 Grahamstown Pottery went into provisional liquidation because of its inability to compete with inexpensive imports from the United States of America, China and Japan, due to the removal of import quotas. In 1967 (Steele-Gray 1996) or 1968 (Thornton 1973:119) Continental China purchased the firm and re-established the company, keeping the firm's original name. The new management cut down extensively on the range of wares produced in the Grahamstown factory. Under the Grahamstown Pottery label they produced 'cheap' coffee mugs, teacups and saucers, and side plates (Steele-Gray 1996). As a sideline they also produced wood coasters and paper plates (Steele-Gray 1996, Hoentsch 1996).

In the early 1970s Grahamstown Pottery employed approximately 250 individuals, the majority of whom were female (Thornton 1973:118). In 1985 Continental China closed down their operations in Grahamstown and their technical staff was transferred to other branches of Continental China in Rosslyn (near Pretoria) and Blackheath (near Cape Town) (Hoentsch 1996, Locke, H. 1996). The tunnel kilns and other equipment was moved to Blackheath, near Cape Town (Hoentsch 1996).

### **3.2 Technical information**

Grahamstown had large deposits of high quality natural kaolin and clay, essential elements for the production of pottery. These minerals were obtained from open-cast workings that were located between two and five miles from the pottery ([No Author][1955]). In 1955, Gahamstown Pottery used three hundred and thirty-nine tons of clay annually (Steele-Gray 1955:2). In subsequent years production increased, and in the early 1970s the Pottery produced approximately 180 tons per month (Thornton 1973:118). Upon delivery at the Pottery, the Ball clay was put into blungers where it was whisked with water until a creamy consistency was reached. The resultant slip was mixed with silica and feldspar and then

---

<sup>9</sup> The anonymous author does not specify any further details regarding this issue.

processed through sieves and a magnetic separator, which removed iron and other impurities from the slip. Underground tanks, called arcs, were used to store the slip. The arcs were mechanically stirred so as to keep the slip solution in constant agitation, thereby preventing the clay particles from settling. Wares could not be successfully cast if the solution settled.

Before slip could be used for jiggering<sup>10</sup> or jolleying,<sup>11</sup> it had to be fed through a filter press, where the plastic body was trapped in so-called 'nylon envelopes', and the water drained away. The clay 'press cakes' was then fed into an extruder that removed air and compressed it into a plastic mass ([No Author][1957]). In addition to wares manufactured by the jiggering and jolleying processes, Grahamstown Pottery also produced slip-cast wares for which they employed over four hundred moulds ([No Author][1955]). Slip-casting involved the addition of a deflocculant and slip to the 'slip cakes' in another mill. The resultant slip-mixture was then taken in cans to the casters, who poured it into plaster-of-Paris moulds. When the slip-cast wares were dry, they were removed from their moulds, dried, fettled (sponged and trimmed), and prepared for their first firing.

A promotional pamphlet claimed that after a bisque firing, some of the wares were taken to the Art Department where they were decorated with South African imagery ([No Author][1957]). Other wares were dipped or sprayed with one of Drostdy's fifteen signature colours. The fifteen 'stock' glaze colours included Powder blue, Deep blue, Midnight blue, Turquoise, Bottle green, Sea green, Silverleaf green, Honey, Primrose, Matt white, Golden Sand, Ruby, Jet black, Transparent and Protea pink (Steele-Gray 1955:2).

Improvements in technology fueled the development of various decoration techniques. The present author identified five distinctive decoration techniques that were used by the paintresses of Drostdy Ware. The decoration techniques are: (1) sgraffito (2) hand-painting

---

<sup>10</sup> Jiggering is a method of making plates and flatware by pressing bats of clay onto a plaster mould which forms the top surface of the piece. The back is formed by a profile lowered onto the clay as it turns (Hannah 1986:109).

<sup>11</sup> Jolleying is similar to jiggering but used for hollowware (for example mugs, cups, certain vases and tankards), where the plaster mould forms the outside against which clay is pressed (Hannah 1986:109).

(3) glaze pastels (4) copper plate transfers with hand-coloured decoration (5) photographic transfers.

The monochromatic sgraffitto wares depicted native studies [figures 5.3, 5.6a, 5.6b], indigenous flora and fauna [figure 5.4], among other images [figure 5.5]. Images were transferred onto the ceramic wares by means of a lead template with small holes that indicated the positions of essential features of a design. The design was pricked through the holes onto the leather hard wares that had been dipped or sprayed with a single colour. The painters used a sharp tool to join the dots and embellish the image. Upon careful examination of these wares the author detected fine holes (from the tools used by the painters) on the surface of some of the sgraffitto wares, this despite having been glaze-fired. For example, numerous fine holes are evident on figure 5.5.

Sgraffitto decoration was soon perceived to be too labour intensive and time-consuming. Due to improvements in technology, later native studies were decorated by means of hand-coloured transfers. Locke claimed that native-study designs were taken to a firm in Port Elizabeth which engraved their designs onto copper plates<sup>12</sup> (Locke, H. 1997). A gum and oxide compound was rubbed into the engraved plate and the images were printed onto fine tissue paper. A varnish compound called Cover Coat<sup>13</sup> was applied to the tissue paper, and the sheets of paper were trimmed. The image was then placed onto the bisque-fired item and fired again. In many instances the ceramic item was then hand-decorated with coloured on-glazes and fired again (Locke, H. 1997).

Further changes in technology resulted in the discontinuation of copper plate transfers in favour of photographic transfers. This involved the use of silkscreens to transfer multi-coloured images onto tissue paper. The sheets of tissue paper were placed onto bisque wares, or wares that had been through an initial glaze firing. The resultant photographic transfer image did not require a further firing or additional decoration (Locke, H. 1997). Photographic

---

<sup>12</sup> Locke could not recall the name of this company (Locke, H. 1997).

<sup>13</sup> Cover Coat was obtained from Wengers Pottery, England (Locke, H. 1997).

transfers were cost effective as they allowed for a greater number of units to be produced, and also required less labour.

Locke, who was very interested in reproduction techniques, frequently corresponded with various English ceramic factories regarding the latest products and developments. Notes made by Hester Locke on ceramic design, particularly Scandinavian design and decorating trends, and comments on her visits to various English potteries and factories in 1965, are presented in Chapter 8, Appendix 9. These notes contain particularly interesting insights into productivity and the level of mechanization in the British ceramics industry in the post-war economic boom period.

Locke pioneered the use of cobalt glaze pastels in South Africa. Cobalt was mixed with clay, rolled into pastels, and fired briefly. The pastel achieved soft, tonal, graphic effects. It appears that Drostdy Ware was the first ceramic studio in South Africa to use such glaze pastels (Locke, H. 1997).

Grahamstown Pottery began with one coal-fired intermittent kiln. When Steele-Gray took over he immediately began the construction of a Harrop oil-fired muffle tunnel kiln ([No Author]1962). Steele-Gray was later responsible for the construction of a further three intermittent electric kilns and another continuous oil-fired Harrop tunnel kiln (Steele-Gray 1998).

### **3.3 Wares produced by Grahamstown Pottery**

Grahamstown Pottery manufactured a vast range of wares, including coffee and early morning tea sets, soup and hors-d'oeuvres sets, mugs, jugs, decorative masks, wall vases, vases, 'native' figurines, tiles, bowls, decorative plates and snack platters.

In the late 1940s, Drostdy Ware produced possibly its finest range of images, the sgraffitto series, which displayed a strength of design and elegant sgraffitto renditions of diverse images. The sgraffitto range included images of South African wildlife (such as a springbok

[figure 5.4], impala, elephant, giraffe), native studies [figures 5.3, 5.6a, 5.6b], an image of three tropical fish [figure 5.5] and a rose. This assembly of apparently discordant images had parallels in contemporary South African material culture, and was evident in items sold to tourists in the 1950s. For example, packs of postcards,<sup>14</sup> miniature toy 'panorama' cameras (Gavshon 1998)<sup>15</sup> and Royal Doulton's South African series of wall plates,<sup>16</sup> all of which presented a seemingly unified group of images, but actually consisted of a diverse range of seemingly unrelated and incongruous images. According to Locke, the variety of Drostdy's sgraffito images allowed customers to 'mix and match' images that appealed to them (Locke 1996). This 'mix and match' sensibility was current in contemporary interior decor trends (Marsh 1997:15).

In the late 1940s and early 1950s advertising wares were produced for various breweries, but later various state and private institutions commissioned commemorative and promotional wares. These institutions included the Kruger National Park, Delta Motors, Potchefstroom University and the German Settlers Centenary Committee (Locke, H. 1997, Locke 1996). In 1953 a limited edition of fifty Coronation Orbs, which resembled ladies' powder containers, was manufactured by Drostdy Ware. A Coronation Orb was sent to Queen Elizabeth II, and to prominent local and national politicians (Steele-Gray 1997). In approximately 1957, Locke designed the decorative motif used on a commemorative *kommetjie*<sup>17</sup> for the German Settlers Centenary (1858-1958). The white *kommetjie*, with maroon borders, was decorated with a

---

<sup>14</sup> Postcard sets from the 1950s, which depict a diverse range of seemingly unrelated and often highly stereotypical images of indigenous peoples, flora and fauna, are to be found in the collection of the Old Court House Museum, Durban (Omar 1997).

<sup>15</sup> The panorama cameras depicted images of 'unspoiled' tribal life in a Zulu compound, indigenous flora and fauna, 'Gumboot' dancing, portraits of Nationalist Party politicians and images of contented mine-workers. In 1998 the author viewed examples of these panorama cameras from the collection of Ms H. Gavshon, Johannesburg, at the Gertrude Posel Art Gallery, University of the Witwatersrand.

<sup>16</sup> Royal Doulton's South African Series of 'rack' plates consists of the following photographic views: *Zulu girl at water hole, Zululand; Game at drinking pool; Zulu Warrior; Zululand; Lion, Kruger National Park; Lioness, Kruger National Park; Good morning, Zulu girl; Giraffes, Kruger National Park; African elephants, Kruger National Park and Water buck, Kruger National Park* (Irvine 1988:121). This series is also considered in Chapter 5.2.

<sup>17</sup> A *kommetjie* is a small, open bowl that was used by the early Dutch and German settlers as a standard industrial and domestic measure (Locke 1996).

transfer that depicted a block-wagon, the earliest relic of the German Settlers in South Africa. A small hand-coloured decorative plate was also issued to commemorate the same Settlers' Centenary (Locke 1996). Other commemorative wares included a series of small plates entitled *Landmarks of Grahamstown Series* (Way-Jones 1998). The Ichthyology Department of Rhodes University commissioned a series of wares decorated with illustrations of South African marine fish (Locke 1996).

In the late 1950s and early 1960s Drostdy produced ashtrays and bowls decorated with hand-coloured transfers depicting buildings that had been recently constructed in Port Elizabeth. Many of these were commissioned by United Cement Industries Pty Ltd., Port Elizabeth, as corporate gifts to customers. Examples of wares depicting the Port Elizabeth buildings include the African Life Building,<sup>18</sup> Barclays Bank,<sup>19</sup> the F.C. Sturrock Building,<sup>20</sup> the Johannesburg Building Society,<sup>21</sup> the Old Mutual building<sup>22</sup> and the Bird Street laboratories of the University of Port Elizabeth.<sup>23</sup>

The studio also produced decorative tiles decorated with motifs derived from San parietal art, native studies, indigenous flora and African wildlife. Many of these tiles were commercial blanks manufactured by Pilkington (van der Horst 1999).<sup>24</sup> The earliest tiles, which included those depicting Bushmen motifs, were hand-painted. A second generation of tiles was

---

<sup>18</sup> Coll. Mike Raaf, Port Elizabeth. The base of this ashtray is marked with the Drostdy Ware stamp and 'December 1964. With the compliments of United Cement Industries Pty. Ltd.'

<sup>19</sup> Coll. Mike Raaf, Port Elizabeth. The base of this ashtray is marked with the Drostdy Ware stamp and 'December 1958. U C I Asbestos Cement.'

<sup>20</sup> Coll. Mike Raaf, Port Elizabeth. The base of this ashtray is marked with the Drostdy Ware stamp and 'December 1966. With the compliments of U C I Ltd.'

<sup>21</sup> Coll. Mike Raaf, Port Elizabeth. The base of this ashtray is marked with the Drostdy Ware stamp and 'December 1962. With the compliments of United Cement Industries Pty. Ltd.'

<sup>22</sup> Coll. Mike Raaf, Port Elizabeth. The base of this ashtray has no markings except for the Drostdy Ware stamp.

<sup>23</sup> Coll. Mike Raaf, Port Elizabeth. The base of this ashtray has no markings except for the Drostdy Ware stamp.

<sup>24</sup> The present author is grateful to Douglas van der Horst for showing her his collection of South African tiles, and for sharing his time and expertise in this field.

decorated by means of hand-coloured transfers, and included images of native studies, wildlife and indigenous flora. The designs for the native studies and indigenous flora appear to have been executed by France Marot, while the wildlife designs was commissioned from Hans Kumpf.<sup>25</sup>

The studio manufactured some tiles and bowls with screen-printed on-glaze transfers, for example native studies designed by Leila Simpson.<sup>26</sup> Many of these black silhouette images had white glaze highlights which were added by hand. One of Simpson's images depicted a mature African woman, an adolescent and a child carrying large loads of dietary staples, including water and vegetables [figure 5.8]. Other images included a shepherd and sheep; an image of two conversant women with infants on their backs; an image of a man playing a guitar with a youth who is playing a penny whistle, and an conversant man and woman in 'traditional' regalia. A subsequent 'generation' of tiles was decorated with imported commercially manufactured colourful screen-printed on-glaze transfers of images such as vintage cars. These multi-coloured screen-printed on-glaze transfers were probably imported and these wares were possibly produced after Continental China took over Grahamstown Pottery.

### 3.4 Conclusion

Grahamstown Pottery's application of industrial technology, mechanical equipment and manufacture of industrial products aligned the studio with larger ceramic factories in Britain. While they manufactured a large diversity of the industrial wares, aesthetically significant hand-decorated wares were also produced.

Grahamstown Pottery is significant because of the flexibility the staff displayed when faced with various production and decorating problems. For example, they successfully restructured their production after the abrupt cessation of their contract with the various independent

---

<sup>25</sup> Consult Chapter 8, Appendices 8 and 10, for further information on Hans Kumpf.

<sup>26</sup> Consult Chapter 5.4.2 and Chapter 8, Appendix 8 for further information on Leila Simpson.

breweries. As a response to decorating problems, Locke pioneered various media, including cobalt glaze pastels and processes concerning the reproduction of images via transfers. Drostdy's designers and paintresses were constantly striving to improve quality and productivity. They chose to ignore the easiest solutions for decorating wares and refrained from the wholesale importation of transfers from Britain or Germany. The designers and paintresses avoided adopting a single generic design formula, and rather produced hundreds of diverse, frequently intricate images. These wares offer many insights into social paradigms of the 1950s, as perceived by their design and decorating staff, who were all educated, white, English-speaking, 'middle-class' South African women.

## 4 CRESCENT POTTERIES

### 4.1 Historical overview of Crescent Potteries

Crescent Potteries (Pty) Ltd., producers of Crescent Ware and later Roseware, were based at Luipaardsvlei, near Krugersdorp. Crescent Potteries merged with South African Artistic Potteries on 1 July 1952 (Nilant [1962]). The original director and designer was Albert Brown (Nilant 1963:48).

Morrie Shain and his brother Harry Shain purchased the Potteries from Brown in 1958. Morrie Shain was responsible for the financial management of the business, as well as sales and marketing, while Harry Shain appears to have been a ‘sleeping partner’ and did not actively participate in the management or operation of the Pottery. Albrecht Schließler joined Crescent Potteries in approximately 1954.<sup>1</sup> He started as a ‘boy Friday’, responsible for menial chores and the technical aspects of production. Two years later he was promoted to the position of joint director with Morrie Shain, Harry Shain and Albert Brown. As the Operations Director, Schließler was in charge of the entire production cycle, including design and supervision of the designers and painters, mould-making, modelling, glazing and firing. According to Sihlali, there was a personality clash between Brown and Schließler, which ultimately resulted in Brown leaving the firm in 1958 (Sihlali 1997). In 1963 Morrie Shain bought his brother’s shares in the business, and Shain and Schließler remained joint directors until the Pottery closed down in 1992.

Crescent Potteries is unique in South Africa in that, from 1957, they exclusively employed black males in their design, production and decoration departments, including Durant Sihlali, ‘Stompie’ Ernest Manana, Nicodemus (Darius) Molefi, Isaac Sello and Memling Morningstar Motaung ([No Author] 1958:15).<sup>2</sup> This was undertaken to ensure that their wares had ‘the

---

<sup>1</sup> For further information on Albert Brown, Morrie Shain and Albrecht Schließler, consult Chapter 8, Appendix 10.

<sup>2</sup> Biographies of Sihlali, Manana, Molefi, Sello, Motaung and other of Crescent Potteries employees are presented in Chapter 8, Appendix 10.

stamp of [African] authenticity about them' ([No Author] 1958:15). The same article stated that the 'sgraffito' [*sic*] decoration technique 'is something which comes naturally to African artists - it [is] the technique most used by them in their rural kraals.' ([No Author] 1958:15). With regard to design of Crescent Potteries' wares, the following was claimed, 'African artists are given a rough idea of what is wanted - such as 'happiness', 'laughter', a mother and baby, etc. Then they go ahead with their own designs, scratching them onto clay...' ([No Author] 1958).

Crescent Potteries is synonymous with the production of ceramic wares that depicted *African* imagery, including figures of black South Africans and various indigenous animals. The *African* series was produced from the Potteries' inception until the early 1980s (Shain 1997). In the 1950s and 1960s these *African* wares were exported to Northern and Southern Rhodesia (now Zambia and Zimbabwe), Nyasaland (now Malawi) and to England, where they were sold at Harrods (Schließler 1997, Shain 1997). However, the bulk of the *African* wares were sold in South Africa (Nilant [1962]).<sup>3</sup> (These wares are considered later in this chapter and investigated in Chapter 5.5.)

In the mid-1960s, Crescent experienced the loss of numerous key painters and designers, including Durant Sihlali. This resulted in the factory's production of hand-decorated *African* wares, being placed under considerable strain. The Pottery turned increasingly to the use of transfers, as they required less skill and allowed more units to be produced. The transfers were first imported from England<sup>4</sup> and later from Germany.<sup>5</sup>

---

<sup>3</sup> During the 1950s and 1960s, Crescent Potteries aimed to export seventy-five to eighty percent of its production ([No Author] 1958:14). The present author was not able to ascertain whether this target was ever met, although Shain and Schließler indicated that, in the long term, export sales were not as significant as local sales (Shain 1997, Schließler 1997).

<sup>4</sup> Neither Shain nor Schließler could recall the source of the transfers that they obtained in England (Shain 1997, Schließler 1997).

<sup>5</sup> Colour transfers, which depicted a variety of images, including marine fish and African animals, were obtained from F. Xaiver Leipold, Österreichischer Str. 7/16. 8502. Zirndorf, Germany (Schließler 1997).

## 4.2 Wares manufactured by Crescent Potteries

Crescent Potteries produced a diverse range of domestic wares and decorative wares. Domestic wares include jugs, plates, vases, bowls, mugs, tankards, sugar-bowls, eggcups, ashtrays, and condiment sets. Decorative wares include an array of wall plaques, masks, ornaments, lampshade bases, smokers' stands and planters.

Crescent Potteries was prolific in their production of wares decorated with African motifs. However, between approximately 1957 and 1959 Crescent Potteries manufactured a range of vessels, predominantly vases, that were almost the complete antithesis of their *African* series. The modernist 'free-form' range of vases are characterised by their chocolate-brown or charcoal-coloured matt glazed bodies that have been decorated with colourful glaze and sgraffito decorations of modernist 'abstract' imagery.<sup>6</sup> In terms of their depictions of biomorphic forms and their calligraphic and linear qualities, these modernist 'abstract' designs recall the work of Joan Miró (1893-1983), Jean Arp (1887-1966) and Paul Klee (1879-1940). Various 'abstract' works by Miró, Arp and Klee were extensively appropriated and recycled by European and American designers from 1950-1959. For example, aspects of Miró's oeuvre appeared recycled on ceramics [figure 1.2], textiles<sup>7</sup> and wallpapers (Powell & Peel 1988:50; Jackson 1991:25-32).

The biomorphic shapes, colours, patterning and the graphic qualities of some of Crescent Potteries' modernist vases with 'abstract designs' bear a distinct resemblance to ceramics manufactured by the (formerly West) German Pottery, Rosenthal. In the mid 1950s Rosenthal produced their asymmetrical 'New Look' range of wares which featured 'abstract' modernist designs by the artists Beata Kuhn [figure 1.1], Klaus Bendixen [figure 1.2], and Jean Cocteau (Jackson 1991:12,65,113, Powell and Peel 1988:58). The fact that Schließler was a German

---

<sup>6</sup> Illustrated in Gers 1998:7, figure 3.

<sup>7</sup> Textile designers, such as Lucienne Day, J. Feldman and Mary Heals incorporated abstract modernist designs with images derived from new technology, such as the shapes of crystals and molecules. Their designs were reproduced by international textile firms including Heals and David Whitehead. (Marsh 1997:80-83, Steinberg 1993:45-59 and Jackson 1991:97-100,147-150).

national, and had personal contact with the management of Rosenthal, confirms this observation. (Consult Chapter 8.10 for more information on Schließler's contact with the management of Rosenthal.)

While Schließler may have had contact with the management of Rosenthal, Nilant claimed that Isaac Witkin,<sup>8</sup> who was employed as Crescent's designer from 1955-1957 (Witkin 1997), had 'a flair for abstract designs, and all designs in this category, which make up about half of the output of Crescent Potteries, [were] his' (Nilant 1963:49). Possibly Witkin used Rosenthal examples provided by Schließler as the starting-point for his abstract wares. In addition to the abstract wares, Witkin produced African ceramic wall masks.<sup>9</sup> These masks which reflected a synthesis of various West and central African models, were named after the indigenous people of South Africa, such as *Zulu Boy*. In addition, Witkin designed a series of black totemic figurines<sup>10</sup> that resembled various ritual and fetish objects from West and central African nations. (The author will not pursue further investigations of these wares due to their sculptural nature).

An extremely popular range from the late 1950s and early 1960s was the *Uranium City* range of vases and miscellaneous decorative wares.<sup>11</sup> The *Uranium City* range was decorated with a matt black engobe onto which yellow glaze (possibly an enamel) was applied. The use of yellow glaze (or enamel) on a black glaze had currency in contemporary European decorative ceramics from the 1950s. An unidentified factory mass-produced various ornaments with a characteristic yellow and black glaze. These ornaments were cheap and exported across Europe (illus. Marsh 1997:63).

The term 'uranium' also reflected the fact that some yellow glazes used to contain uranium as a core element (Watson, L. 1998). Furthermore, the term 'uranium' had various other contemporary associations, for example with nuclear armament, space exploration and the 'space race' that began in the 1950s. Concerns with nuclear issues were evident in other

---

<sup>8</sup> For more information on Isaac Witkin, consult Chapter 8, Appendix 10.

<sup>9</sup> Illustrated in Crescent Potteries [c.1959]:3 and [No Author] 1958:15.

<sup>10</sup> Illustrated in Crescent Potteries [c.1959]:1 and [No Author] 1958:14.

<sup>11</sup> Illustrated in Gers 1998:18.

contemporary ceramics. For example, in 1956 W. T. Copeland named two pattern designs for ceramic wares, *Harwell* and *Woomera*, the former referring to an Atomic Energy Research Establishment and the latter to the Atomic bomb testing range in Australia (Niblett 1990:7). Furthermore, Uranium was associated with the development of nuclear power and electricity. In the 1950s, uranium was a significant export commodity in South Africa. For example, in 1958 record sales of South African uranium were forecast ([No Author] 1958 a). The colour (and the name) of the wares conveyed ideas of technological triumph and cosmopolitanism and possibly invested the owner with similar attributes of status and contemporaneity.

In the 1950s, Crescent Potteries manufactured two series of flowerpots with matching trays; the one pot had a rounded foot, and the other had a straight foot. Both series were decorated with polka dots of a contrasting colour. They recall Suzy Cooper's *Polka Dot* series of ceramic dinner services and tea-and coffee-wares, which were imported into South Africa from the 1950s until the 1970s (Watson, M. 1998).

Crescent Potteries manufactured smokers' stands and planters which were mounted in tall, elegant, metal stands in the 1950s ([Crescent Potteries][1959]). These ashtrays are notable for their freeform shape, which characterized international design trends of the 1950s. The planters were somewhat more conventional than the ashtrays, and did not feature any innovative designs or decorative features.

Crescent Potteries manufactured various zoomorphic ceramic ornaments in the 1950s. These included a horse, a fawn (that resembles the Walt Disney cartoon character, *Bambi*), a large bear, a bear cub on its back (this ornament functioned as an ashtray), a pig, a kangaroo, a giraffe, a camel and an elephant ([Crescent Potteries][1959]). All these ornaments were copies of items manufactured by foreign ceramic studios and factories, except the kangaroo, which was designed by Isaac Witkin (Shain 1997). It is interesting to note that few of these were self-consciously African 'curio' icons. This was in stark contrast to the *African* series, which was sold through various game reserves.

Crescent Potteries manufactured commemorative, promotional, curio and souvenir wares. There are distinct differences between these three groups. Commemorative wares celebrated an historical event or occasion. For example, Crescent Potteries manufactured numerous commemorative beer tankards, including one for the 1987 Australian Cricket Tour of South Africa (Shain 1997). Promotional wares were designed for corporate customers to sell or to distribute as gifts. For example, annually, for twenty-four years, Albrecht Schließler designed a different promotional beer tankard for the Sunday Times newspaper.<sup>12</sup> The tankard had a miniaturized front page of the Sunday Times newspaper enamelled onto the body of the vessel (Shain 1997).

In the early 1950s Crescent manufactured ceramic curios, for example, totemic black figurines<sup>13</sup> that were aimed at the foreign and local tourist market, but these were not commercially successful (Shain 1997, Schließler 1997). Schließler claimed that he recognised that many foreign tourists preferred to purchase what they perceived to be ‘authentic’ *curios*, for example, items made of animal skin (e.g. miniature Zulu shields), glass beads (e.g. necklaces), grass (e.g. mats), wicker (e.g. baskets) and unglazed ceramics (e.g. miniature beer pots); while many domestic or local tourists required less ‘authentic’ *souvenirs* as holiday mementoes (Schließler 1997). Crescent thus manufactured ceramic *souvenirs* to fill this perceived gap in the market.

Their *souvenir* wares included glazed ceramic bowls, mugs, small snack plates, ashtrays and vases. Their decoration featured indigenous imagery, such as African animals or indigenes.<sup>14</sup> Wares were decorated by hand or with a transferred image. The name of the respective

---

<sup>12</sup> According to Shain, one of these beer tankards is in the collection of the Museum Afrika, Johannesburg (Shain 1997). The relevant curators of Museum Afrika were unable to confirm or deny this claim as accession records were incomplete and their ceramic collection was in disarray (Pers. Comm. 1998).

<sup>13</sup> These totemic figures, which were designed by Isaac Witkin, are illustrated in [No Author] 1958:14. As noted previously, further information on Isaac Witkin can be obtained in Chapter 8.10

<sup>14</sup> Crescent Potteries’ images of indigenes are further discussed in Chapters 5.5 and 6.6 of this dissertation.

heritage institution was either scratched on the body of the item (under the decorative image), on the base, or printed on the transfer.<sup>15</sup>

In 1956 or 1957 the South African Parks Board commissioned Crescent Potteries to manufacture souvenir ceramics that depict local wildlife. Initially, Crescent Potteries only produced souvenir wares for the Kruger National Park. However, the wares were so popular that the Pottery was soon commissioned to produce similar wares for almost every game park and wildlife reserve in South Africa, and for various local museums and oceanaria. It was claimed that every institution had a unique design (Schließler 1997), but the present author is aware of wares that contradict this assertion.

Over time, the range of subject matter used to decorate the *African* series was extended to include marine life, tourist attractions and 'native homesteads'. These souvenir wares soon became the most commercially successful ware, and were produced by Crescent Potteries from the 1950s until the early 1980s. Although wares that were decorated with floral transfers gained in popularity in the late 1970s and throughout the 1980s, Crescent extended their *African* range during this period. Hans Kumpf<sup>16</sup> designed six transfers of indigenous African wildlife, including a giraffe, a lion, a zebra, a leopard, a waterbuck and an elephant (Shain 1997).

In the late 1970s and through 1980, there was a shift in public taste concerning what was perceived to be desirable decorative imagery on ceramics. It appeared that many patrons no longer wanted to acquire ceramics that depicted black people. This change in sensibilities was possibly due to changes in the political environment, the Nationalist government became increasingly militant in their quest to eradicate opposition, and to the emotional jolt that occurred as a result of the Soweto Riots of 1976. Williamson claimed: 'In the space of a few

---

<sup>15</sup> The author is aware of examples of souvenir wares bearing the following markings: 'Kruger National Park', '[Valley of] 1000 Hills', 'Willem Pretorius Game Reserve' 'Addo Elephant Park', 'Royal Natal National Park Hotel', 'Port Elizabeth Museum' and the 'Durban Oceanarium'. The latter two examples were decorated with transfers of marine fish. The transfers were imported from a manufacturer of transfers, F. Xaiver Leipold, Zirndorf, Germany (Shain 1997).

<sup>16</sup> Consult Chapter 8, Appendix 10, for further information on Hans Kumpf.

months, things in South Africa had changed forever... It was time for counting the cost, for accepting responsibility, for asking the question, 'What could I have done?' (1989:8).<sup>17</sup>

Ceramic patrons showed a preference for wares that were decorated with floral transfers, for example the *Lady Di* range, the *Delft* range, the *Antoinette* range, the *Kirstenbosch* range of the early 1980s, and the *Harlequin* range of 1987. The standard of design and draughtsmanship of the floral transfers and the vessels is considerably inferior to previous designs. These wares were mass-produced and sold through contemporary department stores such as Dions, Makro and Greatermans. Crescent also sold to the retail industry through trade shows, such as the 1987 Pharmaceutical Show, held in Johannesburg (Shain 1997).

In addition to the wares that were decorated with floral motifs, Crescent Potteries commissioned Robert (Bob) James Connolly (1907-1981),<sup>18</sup> a cartoonist for the Rand Daily Mail newspaper, in Johannesburg, to design cartoons for various ceramic wares from approximately 1965 to 1993. Connolly's cartoons were made into transfers and applied to ceramic wares including mugs and tankards (Shain 1997, Schließler 1997). The cartoons are generally in poor taste, for example the *Sabrina and friends* series that depicts a blonde-haired women with large exposed breasts. Connolly also created a range of cartoons for the Kruger National Park, including a mug called *Trunk call* that depicts a man speaking down an elephants trunk (Shain 1997).<sup>19</sup> The cartoon range was commercially successful (Schließler 1997).

### 4.3 Technical information

Crescent Potteries was about nine hundred square metres in size. The Pottery operated five electric kilns, each with a capacity of about twelve cubic metres. In 1955 they employed about forty-three people, including two designers, eight decorators and twenty-six labourers

---

<sup>17</sup> This change in preferences was also experienced by Aleksanders Klopcanovs and Elma Vestman of the Kalahari Studio, as considered in Chapter 8, Appendix 4.

<sup>18</sup> Consult Chapter 8, Appendix 10, for further information on Bob Connolly.

<sup>19</sup> An example of this item was in the private collection of M. Shain, Johannesburg (Pers. Obs. 1997).

(Nilant [1962]). In later years, the staff complement grew to approximately two hundred (Shain 1997). In the 1950s, the Pottery almost exclusively employed black males, but from the mid-1960s, it employed increasing numbers of black women (Sihlali 1997).<sup>20</sup>

*African* wares from the 1950s and 1960s that depicted black people and indigenous wildlife were characterized by a brown and cream glaze decoration with sgraffito imagery or transfer decoration. Wares depicting black people were sprayed with brown and cream glazes after a bisque firing and the figurative image and other details were painted on with black glaze. The figurative images were then refined by the addition of sgraffito, the incised lines displayed the off-white clay body.

According to promotional material, Crescent Potteries claimed to have discovered a deposit of a special variety of ‘Terra Nigra’<sup>21</sup> clay, and the discovery of this clay led to the development of new production techniques. These new techniques involved the application of engobe, sgraffito and glaze decorations prior to a single firing ([No Author] 1958:14). Shain claimed that Crescent’s modernist ‘free-form’ vases were dipped in a matt glaze (or engobe), decorated with sgraffito images and further glaze before they underwent a single firing (1997). This was, however, disputed by Ian Calder, (Senior Lecturer, Centre for Visual Arts, University of Natal, Pietermaritzburg) who claimed that the process of applying enamels or on-glazes required two or more firings as the on-glaze must be applied onto a ready fired item (Calder 1997). However, another possibility exists. Lynnley Watson (former Lecturer, Ceramic Design Department, Port Elizabeth Technikon) claimed that these wares were possibly not decorated with enamels, but may have been decorated with a transparent glaze to which colour pigments had been added (Watson, L. 1997). In this event, it is possible that the wares were only fired once, after having been dipped into an engobe, and decorated with sgraffito and glaze.

---

<sup>20</sup> Sihlali, and other former staff, could not recall the names of any of the black women employed at the Pottery (Molefi 1997, Schließler 1997, Shain 1997 and Sihlali 1997).

<sup>21</sup> The present author was unsuccessful in her search for information about this ‘Terra Nigra’ clay. It is speculated that the name ‘Terra Nigra’ was a pseudonym, and was used to highlight the supposed primitive *African* qualities of Crescent’s ceramics.

#### 4.4 Markings

Wares manufactured by Crescent Potteries are marked by hand or by transfer on their bases. 'CP' and / or a mould-number was scratched into the bases of some of the hand-marked wares. Others wares were marked with a studio stamp which displayed the studio's name in black glaze or oxide on the base of an item.

#### 4.5 Conclusion

Crescent Potteries are noteworthy because of its employment of artists, both black and white, who would later receive national and international acclaim, including Isaac Witkin, Durant Sihlali and Memling Morningstar Motaung. Furthermore, the Pottery is unique in South Africa in that from 1957, they exclusively employed black staff in their design, production and decoration departments. This resulted in their wares becoming virtually synonymous with *African* imagery, including figures of black South Africans and various indigenous animals.

While the Pottery may be remembered as a producer of wares that featured *African* imagery, it is noted that they produced probably the most diverse range of utilitarian and decorative ceramic wares yet manufactured by a single South African studio or factory. Among numerous other examples, their wares include extremely sophisticated wares that reflect contemporary popular interest in atomic developments, a fascination with abstract art, as exemplified by the oeuvre of Joan Miró, Jean Arp and Paul Klee, while later wares reflect comical popular taste for ceramics with cartoon decorations. Perhaps due to their ability to manufacture such a diverse range of wares, the studio weathered the trials and tribulations associated with the removal of import controls, and the flooding of the market with inexpensive Asian and American imports, that brought about the demise of so many contemporary ceramic studios and factories in the late 1950s to mid 1960s, as considered in Appendices 8.2.1; 8.2.2 and 8.2.3.

## 5 'OTHERING'<sup>1</sup> IN THE VISUAL ARTS IN SOUTHERN AFRICA

### 5.1 Introduction

The aim of this chapter is to explore gendered representations and other formulations of African indigenes on the wares of the Kalahari Studio, Grahamstown Pottery's Drostdy Ware and Crescent Potteries. This analysis will consider aspects of the historical context of 'othering' in various sectors of Southern African visual arts, including painting, sculpture and photography, from the nineteenth century to the mid-twentieth century.

In section 5.1.1 the author will present an overview of the historical, socio-political, cultural and artistic circumstances affecting the development of images depicting African indigenes from c.1800 to 1900.<sup>2</sup> Section 5.1.2 will focus on specific aspects of the historical context of 'othering' in South African visual arts from c.1900 to 1950. As the ceramics industry is, in some instances, marginal to trends in painting, sculpture and photography, the author will then present an overview of imported and locally produced figurative and Africana ceramic wares. However, before considering manifestations of 'othering' in South African painting and sculpture, the author will briefly consider definitions of the 'other' and theoretical concerns relating to representation and identity.

The term the other is frequently used in post-colonial investigations of colonial history and culture and is derived from the writings of Said, Spivak, Lavinas and Bhabha among others. Said<sup>3</sup> used the concept of the other to distinguish and interpret the binary polarity between Western Europe and the 'Orient', which included Asia and the Middle East (Said 1978).<sup>4</sup>

---

<sup>1</sup> The scope and definition of the term 'other' are considered forthwith.

<sup>2</sup> It is noted that the dates 1800 and 1900 are used as an artificial division in this chapter, these dates being used merely as an organisational tool to facilitate the development of the author's arguments.

<sup>3</sup> Prezoisi claims that:

Said's scholarship concerned the collusion of anthropology with European imperialism and the endemic universalising that had subsequently occurred. He argued that a new type of scholarship must be devised which could analyse plural objects rather than subjecting research to totalising schemata (Young 1990:11).

The phenomenological tradition of Heidegger, Lavinias and Derrida were concerned with the construction of knowledge (including theory and history), as constituted by the incorporation of the 'other' into the 'self'. This act of incorporation, according to Lavinias, was implicitly violent<sup>5</sup> and appropriated and sublimated the essence of the other (Young 1990:13). Lavinias argued that the same constituted itself and produces all knowledge, while engaged in a negative relationship of appropriation and sublimation of the other. He referred to this process as 'ontological imperialism' (Young 1990:13).

Spivak, who argued for a gendered<sup>6</sup> sensitivity towards women (Harasym 1990), used the term other to refer to the subaltern class. Young observed:

---

During the eighteenth and nineteenth centuries the term [Orientalism] referred to the European romantic interest in the 'Orient', construed widely as encompassing the Middle and Far East. ...In the last quarter of the twentieth century, the term acquired a distinctly critical edge since the publication of Orientalism, by the Palestinian-American scholar, Edward Said (1998:591).

<sup>4</sup> In later works, Said considered all citizens of the Third World to constitute the other (Said 1993). However, aspects of Orientalist discourse can be applied to some first world nations including, for example, Canada and the United States of America, where indigenous populations are marginal to positions of authority and frequently viewed as other.

<sup>5</sup> This violence was not necessarily physical but involved 'interrupting their continuity, making them play roles in which they no longer recognise[d] themselves' (Lavinias quoted in Young 1990:13).

<sup>6</sup> According to Hein, the term 'gender' referred to:

The distinction made between the biological polarity of reproductive sex, male and female, and the social attribute of gender, masculine and feminine... gender seems not to be a category at all, but rather a way of qualifying *adverbially* the many things we do and are, [and] these become appropriated as we are normally acculturated in overlapping social identities. Gender, while not reducible to ontology or epistemology is not quite voluntary. One may be born a woman, but once identified by gender, one learns rather rapidly, and almost without conscious effort, how to think consistently like one (1993:6).

...rather than speak for a lost consciousness that cannot be recovered, a paternalistic activity at best, the critic can point to the place of woman's [the other's] disappearance of an *aporia*, a blind spot where understanding and knowledge is blocked (Young 1990:164).<sup>7</sup>

Stuart Hall dismissed dualistic binaries that equated blacks with the other, and argued that:

... 'black' is essentially a politically and culturally *constructed* category, which cannot be grounded in a set of fixed transcultural or transcendental racial categories and which therefore have no guarantees in Nature (1989:225).

Bhabha argued that the other is presented in a series of stereotypes which vacillate between the known and 'something that must be anxiously repeated' (1983:18). He argues that the ambivalence of the stereotype:

... ensures its repeatability in changing historical and discursive conjectures, informs its strategies of individuation, and marginalisation, produces that effect of probabilistic truth and predictability which, for the stereotype must always be in *excess* of what can be empirically proved or logically constructed (1983:18).

Bhabha urged theorists to shift away from the identification of images of the other as representing positive or negative stereotypes. He encouraged a move towards understanding the processes of subjectification whereby apparent truths are constructed (1983:18,19).

Similarly, Hall asserted that 'Representation is only possible because enunciation is always produced within codes which have a history, a position within the discursive formations of a particular space and time' (1989:226).

The demise of fixed transcultural or transcendental categories was further theorised by Trinh Minh-Ha, among others. Minh-Ha argued that indigenous people were not the only 'truly colonised group' and that the theoretical model of the other, like that of an imperial 'centre'

---

In western literature, gender stereotypes included that of the dominant, assertive, independent, competitive, risk-taking, task-orientated male who has a high need for power and achievement. The female stereotype portrayed the woman as passive, submissive, interdependent, emotional, expressive, co-operative, person-orientated with a low need for power and achievement. It was recognised that these stereotypes are over-exaggerated and that human behaviour is a function of context or situation, not gender (Rejai 1991:173). For further references on gender consult Friedman 1990:108-109, footnote 2.

<sup>7</sup> Spivak's inclusion of gender is significant, and is reflected in the ensuing analysis of South African studio ceramics from the 1950s.

controlling a colonial 'margin',<sup>8</sup> were merely myths retained by post-colonial discourse theorists and researchers in order to be deconstructed (Davison 1999:109, Ashcroft, Griffiths and Tiffin (eds) 1995:152, Minh-Ha 1991:216).

In contemporary, post-apartheid South Africa heated debates on issues of representation and identity have ensued, and some responses were published in the monograph Grey Areas: Representation, Identity and Politics in Contemporary South African Art (Atkinson and Breitz (eds) 1999). Local artists and theorists appear to be charting an ideological shift away from dualistic binaries of self and other. For example, Penny Siopis argued in favour of a more affirmative relationship 'around and with race' and called for a greater identification and empathy with all subjects (1999:261).

Despite arguments in favour of a less dualistic relationship between margin and so-called mainstream, black and white, self and other, the author will deploy the term other to refer to images of politically disenfranchised groups of indigenous people, including Africans and the San. The adoption of this theoretical device is a response to the historical context of South Africa in the 1950s. The ceramic studios under investigation, which exclusively depicted images of African indigenes, were predominantly owned and operated by white ceramists and managers, as considered in sections 5.3.2, 5.4.2, 5.5, Chapters 2, 3, 4, 8.4, 8.8 and 8.9.

With an increasing international focus on multiculturalism and a concerted effort to facilitate the speech of other and marginal voices, studies of the representations of Africans and other non-western people have been undertaken in numerous discourses including anthropology, ethnography (Hammond-Tooke 1997, Dubow 1995), history and art history (Bugner (ed) 1989).<sup>9</sup> These studies recognise that, while the ideological content of an image of a black

---

<sup>8</sup> Trinh Minh-Ha notes that the 'center itself is marginal' and stresses that there are margins within the center and centers within the margin (1991:216).

<sup>9</sup> The monolithic series, which focuses on painting but includes sculpture and graphics, considers representations of blacks from approximately 2500 BC in Egyptian art to 1914. While the monographs predominantly focus on Western European and American art, it includes some artists who worked in South Africa from the eighteenth and nineteenth centuries, including Samuel Daniell (1775-1811) and Henry Clifford De Mellion (dates unknown).

person was determined by the artist, 'their significance was conditioned by the views from the public for which they were created. They thus reflect changes in artistic style and mental attitudes' (Honour 1989:12). Thus, the author will seek to explore the encoded political and cultural *constructedness* of meaning generation associated with the other.

### **5.1.1 Historical context of 'othering' in South African painting and sculpture c.1800 - 1900**

This section will present a brief synopsis of aspects of 'othering' of African peoples, as depicted in South African painting and sculpture from the nineteenth century until the early twentieth century. The survey is not intended as a definitive survey of 'othering' in South African art. Rather it is intended to introduce a few salient features evident in the visual arts during the above-mentioned period and consider some critical approaches to the [native] subject-matter.

During this period, images of the other largely, but by no means exclusively, took the form of 'native studies'. The 'native study' genre, which encompassed the depiction of indigenes (of Bantu origins) and the San (then also known as the *Boeschjesman*,<sup>10</sup> 'Hottentot', Khoi or KhoiKhoi), via portraits and figurative studies and tableaux scenes, was popular among artist-travellers and explorers from the late seventeenth century until the late nineteenth century. Images of other 'non-white' groups, such as the 'Coloureds', Malays and the Griquas, appear infrequently in the visual arts of this period.<sup>11</sup>

Early representations of the indigenous peoples of Southern Africa were formulated within various different frameworks and frequently reflect multiple nuanced perceptions and interests, including the concerns of the ethnographer, missionary, explorer, traveller, scientist,

---

<sup>10</sup> The naming of and titles associated with the San is investigated in Chapter 6, footnotes 2 and 3.

<sup>11</sup> Indeed, representations of 'Coloured' people occur infrequently in subsequent art from the first half of the twentieth century, including the studio ceramics under investigation. Chapter 8, Appendix 3 presents a brief overview of the representation of so-called 'Coloured' people in South African art from 1900 to 1950.

medical researcher<sup>12</sup> and adventurer. Often the subjects of native studies are executed in attitudes, poses, or compositions that may be considered to reflect clichéd, racist, stereotyped and pejorative elements (Arnold 1996:20-30).

The native study genre may be seen to reflect various aspects of Said's critique of the Oriental other produced by many Oriental studies departments, colonial administrators and European romantic novels about the Orient. Orientalist renditions of the other and native studies frequently misrepresented their subjects, by creating images which highlighted the *essentialism* of the indigene, their *otherness* and which reflected the *absence* of the signifier, be they author, administrator or artist (Mitchell 1989:455). Furthermore, like the Orientalist project, knowledge (as contained in native studies) was invariably, but not exclusively, produced by white researchers and artists for consumption by white patrons.

These three characteristics, namely *essentialism*, *otherness* and the *absence*, which will be highlighted in subsequent investigations of native studies, while significant, are problematic. Young and other researchers enumerate numerous theoretical short-comings evident in the Orientalist discourse (Young 1990:11). Secondly, a specific inadequacy related to this research model is the serial nature of various artistic traditions, including ceramic production<sup>13</sup> and lithographic reproductions.<sup>14</sup> Technical considerations related to these media facilitated images of indigenes which frequently appear highly essentialised. The term

---

<sup>12</sup> For example, J. J. Virey's (dates unknown) 1819 'anatomical' studies of Saartje Baartman, the 'Hottentot Venus', who was famed for her steatopygia and supposedly enlarged genitalia (the so-called 'Hottentot apron') (Arnold 1996:18-29, Dubow 1995:20,21, Honour 1989:18-29,).

<sup>13</sup> I am grateful to Ian Calder for raising this issue regarding the serial nature of ceramic imagery which is also found in African art (Pers. Comm. 1999).

<sup>14</sup> The nature of lithographic reproduction techniques associated with early native studies, which involved multiple transcriptions of an image by various artists before a final image was produced, contributed towards the heightened *essentialism* and stereotyping evident in many early native studies.

‘reprise’<sup>15</sup> will be used to refer to African serial imagery and native studies in sections 5.1.1 and 5.1.2.

The sociology of knowledge of Southern Africa is inextricably bound with notions of race (Dubow 1995:285). This is evident from the earliest written and illustrated accounts concerning the explorations of Africa and her people.<sup>16</sup> Nineteenth century artists such as John Barrow (1878-1898),<sup>17</sup> Samuel Daniell (1775-1811),<sup>18</sup> Frederick I’Ons (1802-1887),<sup>19</sup> George French Angas (1822-1886),<sup>20</sup> Thomas Bowler (1812-1869), Thomas Baines (1820-1875)<sup>21</sup> and Henry Clifford De Mellion,<sup>22</sup> among other itinerant artists, produced reprise images of Africans. These native studies frequently reflected the artist-travellers’ training in the British romantic or ethnographic traditions. While objective and sensitive *études* of Africans were produced in the nineteenth century, for example Marie-Guilhelmine Benoist’s (1768-1826) *Portrait d’une négresse* (1800),<sup>23</sup> these images were exceptional (Honour 1989:7-9).

In the mid-nineteenth century many significant native studies were executed for popular, contemporary, historical and ethnographic publications, such as The Kaffirs Illustrated<sup>24</sup> and

---

<sup>15</sup> The term reprise, which is borrowed from musical terminology, denotes the resumption of an earlier subject, repetition, reissue or renewal. It was first applied to African art by Vogel (1991:18,19) and was subsequently used by Calder (1998b) in his investigations of recurrent images and innovations in the figurative sculptures of Hezekile Ntuli and other contemporary ceramists in KwaZulu-Natal.

<sup>16</sup> For a comprehensive investigation of the relationship between aesthetics and racial theories between 1700 and 1900, consult Honour 1989:12-21,249.

<sup>17</sup> Brown 1978:20.

<sup>18</sup> Huntley 1992:58, Honour 1989:49,50 and Brown 1978:20.

<sup>19</sup> Arnold 1996:20, Alexander 1990 and Honour 1989:130-132.

<sup>20</sup> Honour 1989:130.

<sup>21</sup> Carruthers and Arnold 1995, Delmont and Dubow 1995:13-15, Honour 1989:133,4 and Wallis 1976.

<sup>22</sup> Honour 1989:50-52.

<sup>23</sup> Illustrated in Honour 1989:9.

<sup>24</sup> The Kaffirs Illustrated contained portraits of the ‘Amazulu and Amakosa tribes’ [*sic*] and also of the Hottentot, Malay, Fingo [*sic*], and other races’ by George French Angas (Arnold 1996:28).

The Kaffir Wars<sup>25</sup> (Brown 1978:20, Hillebrand [1989]:1). Many of the images contained in these journals, including illustrations by Bowler and Angas, depicted essentialist ‘types’ rather than portraits (Arnold 1996:28). While Angas claimed his illustrations provided empirical data on mankind, his illustrations for The Kaffirs Illustrated (1849) reveal that attitudes towards indigenes were flexible and changed when the dominant group perceived themselves to be under threat. Klopper argued that the above texts illustrated that Zulus were initially admired by the British as a martial race and represented as idealized and noble warriors, yet, with the onset of the Zulu wars, they were presented as savage and bestial (Klopper 1989:63-73). However, after the defeat of the Zulus, their ‘noble’ image again prevailed (Klopper 1989:63-73).

The mid-nineteenth century witnessed the first South African art exhibition, with the first Annual Exhibition of Fine Art held in 1851 in Cape Town. Numerous significant works were displayed on this exhibition, and the predominant theme of the exhibits was a self-conscious celebration of the colonial possession of South Africa (Arnold 1996:9). During the second half of the nineteenth century, art exhibitions were regularly mounted by the South African Association of Fine Arts in the major metropolitan centres. By the late nineteenth century the sensibilities of British academies prevailed in the visual arts (Meintjes and Pritchard 1991:25) and artists ‘practised a brand of polite naturalism and seemed oblivious of the momentous changes effected by modernism in Europe from the mid-nineteenth century’ (Arnold 1996:9,10).

In Britain, the mid-nineteenth century witnessed the rise of anthropology and the institutionalisation of essentialist debates that linked anatomical difference and national character (Dubow 1995:27). This was partly in response to the research of Charles Darwin

---

<sup>25</sup> The Kaffir Wars (1868), which was illustrated by Thomas Bowler, presented illustrations of colonial skirmishes between British troops and Africans (Brown 1978:20, Hillebrand [1989]:1).

(1809-82)<sup>26</sup> and Robert Knox,<sup>27</sup> among other scientists. In the early and mid-twentieth century Knox's essentialist notions of human development continued to influence many researchers who claimed that the various forms of mankind degenerated from a single 'Caucasian' type (Dubow 1995:28). Knox's teachings were adopted relatively unquestioningly by South African scientists, fifty years later (Dubow 1995:27,28). It is argued that oblique aspects of Knox and Darwin's essentialist notions are even manifest in the work of Henri Breuil<sup>28</sup> and in certain examples of wares manufactured by Drostdy Ware, as investigated in section 5.4.

In the late nineteenth century and early twentieth century, racial science and segregationist legislation developed as a means of finding possible solutions to South Africa's traumatic confrontation with industrial modernity (Dubow 1995:285). This process was exacerbated by the rapid pace of industrialization and urbanization following the discovery of gold and diamonds in the late nineteenth century (Dubow 1995:285). This rapid industrialization was associated with proletarianization, mass poverty, crime, disease and, most importantly, the deterioration of rural black and white communities (Dubow 1989:33). Thus, a combination of economic and historic conditions propelled the development of various successive paternalistic legislative measures to rationalize social structures, and protect society against racial and cultural intermixture (Dubow 1995:286).

---

<sup>26</sup> In his 'revolutionary' text, *On the Origin of Species* (1859), Charles Darwin presented various theories on evolution, the inheritance of acquired characteristics and an account of the 'preservation of the favoured races in the struggle for life'. This text 'provided a rationale for European domination over the rest of the world' (Honour 1989:216).

<sup>27</sup> Robert Knox's seminal text, *The Races of Men* (1850), which drew heavily on South African examples, argued that 'race is everything' and both national and individual human character 'is traceable solely to the nature of that race to which the individual belongs' (Dubow 1995:27).

<sup>28</sup> Henri Breuil, the Parisian doyen of prehistoric art studies, suggested a European origin for San art; 'It might be supposed that south-eastern Spanish art crossed into Libya... [and then] might have been carried from north to south by migration' ([No Author] 1944). In 1949 Breuil produced a further variation of his theories regarding the provenance of Southern African 'Bushman' art. He claimed that 'South West Africa [Namibia] was peopled by a tribe with Mediterranean features who travelled there by land or sea from the north of Africa to intermingle later with the desert Bushmen' (Andrew 1949). These notions are discussed at length in Chapter 6.

From this brief survey it is noted that representations of indigenes were fluid and reflected the historical legacy of the western sciences, including martial history, anthropology and the racial sciences. Frequently they conveyed aspects of the artists' personal perceptions of the other as determined by economic and historic conditions, the British romantic or ethnographic traditions. Reprise images revealed a variety of poses and attitudes, some of which may be considered objective, while others are stereotypical, fantastic, paternalistic and misogynist.

### **5.1.2 Aspects of the historical context of 'othering' in South African visual arts c.1900 - 1950**

Images of the other on studio ceramics from the 1950s cannot be isolated from representations of the other in South African material culture, including painting, sculpture, photography and Africana ceramics. The author will consider the historical development of the native study in South Africa via an exploration of contemporary public debates on art and as manifested in the oeuvre of various seminal artists who produced images of South African indigenes, from approximately 1900 until the mid-twentieth century. The analysis that follows is not intended as an exhaustive study of examples of the 'othering' in South African art, but is intended as an investigation of some salient features of 'othering'.

In order to structure this text, artistic developments in South Africa between 1900 and 1950 will largely be considered in terms of broad 'movements' and 'categories', including photography, romantic Realists, Nationalists, the native study, Modernism and black<sup>29</sup> artists. Although an attempt is made to present developments chronologically, it is noted that a linear model of development is problematic as there is often significant overlapping between various 'movements' and 'categories' under consideration. Furthermore, it is recognised that these 'movements' and 'categories' are extremely fluid, and that artists may at times straddle

---

<sup>29</sup> While black artists are considered separately, it is noted that the oeuvre of many black artists correspond stylistically to those of their white contemporaries. They are grouped separately as frequently different ideological concerns inform their works.

more than one category. It is also understood that these reductive concepts do not adequately describe the oeuvre of many artists.

### **5.1.2.1 The photographic context: representations of indigenes in the oeuvre of some Southern African photographers c.1900-1950<sup>30</sup>**

This section presents a brief literature survey of research concerning Southern African photography from 1900 to 1950, considers issues pertaining to the representation of indigenes in Southern African photography and finally seeks to elucidate some links between ethnographic photography and South African artists, studio ceramists and Africana ceramics between 1900 and 1950.

Southern African<sup>31</sup> photography, like locally produced ceramics, have not been extensively researched or documented (Meyer 1999) and is not considered in biographies of South African art and artists, such as Ogilvie (1988), Berman (1983, 1996) and Nilant and Schoonraad (1976). Other general texts on South African art and artists, including Arnold (1996), Huntley (1992), Meintjes and Pritchard (1991), Cohen and Alexander (1990), Brown (1978), de Jager (1973), Alexander (1962), de Kok (1960) and Nienaber (1951) ignored the development of photography in South Africa. Fransen's Three Centuries of South African Art (1982) devoted just over one page to the topic, while Harmsen's Looking at South African Art (1985) briefly considered philosophical issues relating to the gradual acceptance of

---

<sup>30</sup> It is noted that the photographic native study continued beyond the 1950s and still features in Southern African material culture, particularly within the tourist industry. Recent photographic publications by Geoff Grundlingh (Buntman 1998. Pers. Comm.), Peter Magubane's (1998) Vanishing Cultures (Raditlhalo 1999), and a recent exhibition by Steve Hilton-Barber (Rankin-Smith and Charlton 1999) have been criticised for perpetuating stereotypical and essentialised representations of South African indigenes.

<sup>31</sup> While this survey only considers Southern African works the author wishes to draw attention to Elizabeth Edwards' research on colonial photography. Edwards considers how certain photographs demonstrate the performative aspects of the staged colonial encounter, and how many of these images may effect counter narratives (1999:1-9, 1992). While her later work predominantly focuses on images from Melanesia from 1883 contained in the holdings of the Pitt Rivers Museum, University of Oxford, the methodological apparatus for analysis, no doubt, could be appropriated and used with equal rigour in a survey of select South African examples.

photography as an independent artistic medium. Monographs which consider the early history of photography in South Africa, such as Bensusan (1966) and Bull and Denfield (1970), are dated, as theoretical considerations regarding modes of representation were not a critical issue at their time of publication.

Rory Bester considered aspects of Southern African Anglican mission photography, noting how the native study often served as a means of representing the indigenous heathen natives in binary opposition to 'missionisation' projects (Bester 1997:1-2). Bester examined the relationship between Anglican mission photographs from the Ovamboland region of South West Africa, and their accompanying text, and argued many of these images are not merely photographic objectifications of a heathen other or the portraits of converted indigenes. Instead the content of some of these 'snapshot' photographs demonstrate disruptive<sup>32</sup> and transgressive poses and attitudes which fragment the authority of the photographer (Bester 1994:115-120).

The monograph, The Colonising Camera: Photographs in the making of Namibian History (Hartman, Silvester, and Hayes (eds) 1998), explored aspects of the critical agency of Southern Africa photography via a consideration of the history of visual representation in what is now Namibia. The text examined precolonial Namibian photography, German colonial images, photographs from the British-South African occupation, and the recent period of political independence and decolonisation. No similar consideration of South African photography has been undertaken. However, the conference, 'Encounters with

---

<sup>32</sup> The disruptive quality, or what Sekula refers to as the 'messy contingency of the photograph' to undermine deterministic, colonial or essentialist readings (1989:353), which is evident in many mission and ethnographic photographs is arguably unique to photography. Other media, such as painting, sculpture and ceramics generally offer representations that are more pre-meditated, where the artist had more 'control' of the final image. This pre-meditated component may account for the lack of counter-narratives evident in paintings of indigenes from 1700 to 1900 as discussed in the previous section.

Photography: Photographing people in Southern Africa, 1860-1999',<sup>33</sup> significantly challenged the malaise with which many academics regard South African photography.<sup>34</sup>

In Southern African photography the native study frequently occurred in the oeuvre of the missionary, ethnographer and professional photographer from the late nineteenth century to the mid-1940s. Early ethnographic and mission photographs are often viewed as part of what Mofokeng terms a 'greater project' of expansion of western 'authoritative knowledge' (1996:56). Clifford notes that early documentary photography was part of an evolving practice of modern travel (1997:18). While early photographs of the other were created within a specific milieu, it is recognised that meaning can also be determined or re-constructed by the contemporary viewer and different viewers may construct different meanings (Davison 1999:109, Hartman, Silvester, and Hayes(eds) 1998:8).

The Native Tribes of South West Africa (Hahn, Vedder and Fourie<sup>35</sup> 1928) and South West Africa in Early Times (Vedder 1934) were among the earliest Southern African publications of photographic native studies. These monographs:

staked out (Southern African) ethnography and ethnographic photography...with the 'principal protagonists', the author and photographer, invisible... with evidence of Western commodities and influences excluded as far as possible and people reduced to representatives of their 'tribal types' (Hayes, Hartman and Silvester 1998:16).

Many early photographic native studies from Namibia were used by various South African institutions for the production of knowledge about the 'Bantu' and 'Bushmen' (Hayes,

---

<sup>33</sup> The conference 'Encounters with Photography: Photographing people in Southern Africa, 1860-1999' was held from 14-17 July at the South African Museum, Cape Town.

<sup>34</sup> It is noted that there is significant interest in contemporary South African photography, as observed in the prominent position occupied by photography in the 1995 and 1997 Johannesburg Biennales, the recent exhibition catalogues, Democracy's images: Photography and visual art after Apartheid (Bester, Enwezor, Godby *et al.* 1998) and Photosynthesis (South African National Gallery, 1997).

<sup>35</sup> Louis Fourie, a significant ethnographer, archivist and amateur historian in colonial Namibia, saw his photography and collection of indigenous, predominantly San, artifacts as a means to 'leave some heritage to the future' (Fourie quoted in Hayes, Hartman and Silvester 1998:7). Fourie's photographic oeuvre formed part of a larger archival project that is considered to be scopophobic by certain academics, including Albert Wirz, (Lecturer, Humboldt University at Berlin) (Pers. Comm. 1999).

Hartman and Silvester 1998:3). It is also likely that these images of Namibian indigenes inspired the German-born South African photographer Alice Victoria Mertens (1915- ) to travel to Namibia, produce and publish 'artistic' photographs of the local indigenes. Her photographs contributed to the development of the native study genre in both South African photography and in local studio ceramics. Mertens was a close friend of Aleksanders Klopcanovs and Elma Vestman and her photographs proved to be crucial to the development of their oeuvre. This relationship is further considered in section 5.3.2 and Chapter 8.4.

The oeuvre of Alfred M. Duggan-Cronin (1874-1954),<sup>36</sup> the doyen of Southern African ethnographic photography, is characterised by carefully arranged images, in which space is manipulated in order to 'produce, tabulate, and impose' meaning and authority (Bester 1994:117). In his photo-essay, The Bantu Tribes of Southern Africa (1944), Duggan-Cronin claimed that he aimed to preserve African traditions which were vanishing (Cohen and Alexander 1990:16). However, recent research revealed that many of the native subjects were adorned with beadwork owned by the photographer (Godby 1997:50). Godby argued that Duggan-Cronin's photographs reflected his desire to spectacularise images of indigenes and idealise the contemporary inhabitants of the African Reserves (1997:50).

Duggan-Cronin is also significant because there is a strong possibility that his photographic images of the tribal other are linked with Africana ceramics and other aspects of South African material culture. For example, an image entitled *Zulu warrior, Zululand*, which was probably by Duggan-Cronin, occurred on Royal Doulton's South African Series of 1935, as well as on contemporary postcards (Omar 1997), an ethnological pamphlet of 1935 (illus. Pieterse 1992:103)<sup>37</sup> and in panoramic cameras of the 1950s (coll. H. Gavshon, Johannesburg, as viewed by the author).

---

<sup>36</sup> Duggan-Cronin travelled widely between 1919 and 1939 documenting the traditional dress of various African groups (Cohen and Alexander 1990:16).

<sup>37</sup> This ethnological pamphlet of 1935 is further considered in section 5.2.

From this brief survey it is thus noted that photographic native studies were a significant influence on South African material culture in terms of their articulation of 'otherness' and in their association with fine arts, Africana and studio ceramics.

#### **5.1.2.2 South African painting and sculpture from 1900-1950: romantic Realists, idealists, patriots and nationalists**

In the early decades of the twentieth century, an increasing number of British artists came to South Africa as teachers, or undertook teaching in order to supplement their incomes on arrival in South Africa, including William Henry Simpson (c.1843-1913), George Crosland Robinson (1858-1930), John Smith Morland (1846-1921)<sup>38</sup> and Edward Roworth (1880-1964)<sup>39</sup> (Arnold 1996:10, Cohen and Alexander 1990:14, Cohen 1988:10). These artists were largely trained in the English academic tradition and their romantic images were largely 'naturalistic', depicting still lives, portraits, domestic interiors, picturesque views of nature and domesticated landscapes (such as farms, mines and homesteads). John Ruskin's (1819-1900) belief that art should 'be the praise of something you love' (Thompson 1951:41 quoted in Meintjes and Pritchard 1991:20) was the *leitmotif* of the majority of amateur and professional artists working in the romantic Realist and idealist traditions during this period.

Images of indigenes occur infrequently in the oeuvre of both male and female, amateur and professional artists of the early twentieth century. When images of indigenes occur, they usually occupy a physically and ideologically minor role in the composition, as exemplified by the oeuvre of Walter G. Wiles (1875-1966). Wiles's undated painting, *On Trek*,<sup>40</sup>

---

<sup>38</sup> Morland, who was resident in South Africa from 1888, was the mentor and sponsor of Gwelo Goodman, taught at several Cape Town schools, and was a founding member and the first president of the South African Society of the Arts in Cape Town in 1902 (Ogilvie 1988:459, Berman 1983:288,289).

<sup>39</sup> Roworth was the doyen of the Cape Town art causerie from 1902, when he helped found the South African Society of Artists (SASA) until his retirement from the chair of Fine Art at the University of Cape Town in 1953. Roworth was the president of the SASA from 1908-1909, 1918-20 and 1933-1936. (Berman 1988:381). Roworth was also Director of the South African National Gallery (Proud 1989:1).

<sup>40</sup> Wiles's *On Trek* is illustrated in Meintjes and Pritchard (1991:18).

represents a panoramic landscape with towering, majestic mountains in the background. In the middle-ground of the painting two diminutive black figures lead a span of yoked oxen. Both the title and the diminutive scale of the figures indicates that the indigene is subject to a larger colonial order.

In the early twentieth century, concurrent to the production of romantic Realist works, many prominent artists argued that art played a rôle in the social development of South Africa. Patriotic and nationalistic sentiments were increasingly advocated. The formulation of a distinctive South African identity, and a national style in the visual arts, was promoted by artists including Erich Mayer (1876-1960), J.H. Pierneef (1886-1957), Edward Roworth, Robert Gwelo Goodman (1871-1939),<sup>41</sup> Strat (Harry Stratford) Caldecott (1886-1929), Walter G. Wiles,<sup>42</sup> Cathcart William Methven (1849-1925), W. H. Coetzer (1900-1983), Jan Ernst Abraham Volschenk (1853-1936)<sup>43</sup> and the artist and critic Leo Auguste Francois (1870-1938).<sup>44</sup> Erich Mayer argued lucidly for the establishment of a South African 'style' based on a multifaceted integration of indigenous art, particularly in the applied arts sector. Mayer claimed that he was:

... firmly convinced that Sir Cullinan's pottery at Olifantsfontein would have proved a great success, had they but been able to employ an artist of taste and imagination, who out of different Kaffir pots [*sic*], combined with Bushman art and other South African indigenous art elements, would have developed a distinctly S.A. [*sic*] style. (Mayer 1922:120).<sup>45</sup>

---

<sup>41</sup> Goodman, who studied at the Académie Julian in Paris in 1895, was a painter of landscapes and floral studies in the French Realist tradition (Berman 1983:184-186, Cohen 1988:15).

<sup>42</sup> Wiles, in a 1939 lecture entitled 'Art - its spiritual meaning: an antidote to 'modernism,' explained that the '...elements of a really strong picture are: perception, experience, restraint, purity of line and a rigid adherence to truth' (The author is grateful to Dr. Melanie Hillebrand for supplying this quotation).

<sup>43</sup> Volschenk's nationalism is considered in Meintjes and Pritchard (1991:37,41).

<sup>44</sup> Despite the vocal nationalist lobby, various artists and critics, including David Lewis (1946:12-36), refuted these developments.

<sup>45</sup> The appropriation of southern San art by early twentieth century South African artists, crafters and interior decorators is pursued in Chapter 6.1.

While motivating an essentialised vision, Mayer vocally criticised the use of stereotypical reproductions of images that had overt nationalistic, patriotic or picturesque allusions, such as the springbok, proteas and Zulu rickshaw ‘boys’ (Hillebrand 1986:129).

Mayer’s lofty critique did not have much popular support, particularly in comparison to the utterances of his compatriot J.H. Pierneef, who was a friend of Aleksanders Klopcanovs of the Kalahari Studio.<sup>46</sup> Pierneef claimed:

... as ons die idee van E[rich] M[ayer] moes aanneem om `n styl te skep vir `n Afrikaanse kuns wat gebaseer moet wees op kaffer-kuns [*sic*] dan is ons verlore. Want die kaffer-kuns [*sic*] moet sy eie kultuur opbou en so [ook] die blanke rasse (Pierneef quoted in Coetzee 1991:39).<sup>47</sup>

For Pierneef, art was a deeply spiritual concern and integral to his romanticised sense of Afrikaner history. According to Alexander and Cohen, from the late 1920s Pierneef’s landscapes became ‘a visual cliché for the ‘unique’ character of this country’ and ‘seem to overlook or even deny the separation of the Afrikaner ‘volk’ from the land’ (1990:16). Coetzee argues that Pierneef’s oeuvre depicted de-historical, de-humanized landscapes that were ‘drained of compassion’ and that these uninhabited landscapes<sup>48</sup> reflected the myth of the ‘empty land’ which was invented by Afrikaner historians in the 1930s (1991:16,24).

W. H. Coetzer, a prominent South African artist with nationalist sympathies (Lisoos 1986:27-36), had close associations with the Alfred Palmer (Lisoos 1986:31-32) studio and Africana<sup>49</sup> ceramics industry in South Africa. Coetzer designed images for the Linnware Studio in

---

<sup>46</sup> Klopcanovs’ relationship with Pierneef is further considered in Chapter 8.4.

<sup>47</sup> If we are to adopt the ideas of E[rich] M[ayer] and create a style for an Afrikaans art that is based on kaffir [*sic*] art, then we are lost. Because the kaffir art [*sic*] must build up their own culture and so also the white races.

<sup>48</sup> While images of indigenes occur infrequently in Pierneef’s oeuvre, paintings contradicting Coetzee’s claims do exist. For example, *A lowveldt landscape with a hut and two figures* which is in the collection of the King George VI Art Gallery, Port Elizabeth, prominently depicts two African figures and their abode.

<sup>49</sup> ‘Africana’ studio ceramics are further considered in section 5.2.

Olifantsfontein (Heymans 1997), for an unidentified studio,<sup>50</sup> as well as for Voortrekker commemorative ceramic wares which were manufactured by de Sphinx, Maastricht, the Netherlands.<sup>51</sup>

Many subsequent teachers at South African tertiary educational institutions subscribed to versions of these romantic Realist and idealist theories which favoured the representation of romanticised indigenous landscapes and naturalistic motifs in preference to modernist or conceptual approaches. For example, Nils S. Andersen (1897-1972),<sup>52</sup> whose oeuvre is characterized by maritime themes and detailed observations of rural Natal landscapes (Ogilvie 1988:13-14, Meintjes and Pritchard 1991:93, Berman 1983:36-37), taught France Marot (of Drostdy Ware)<sup>53</sup> at the Natal Technical Art School.

### 5.1.2.3 The native study genre in South African painting

In the early 1920s the native study was considered a 'distasteful subject' and unsuitable for private homes (Hillebrand 1986:130). Art collectors and many members of the general public decorated their homes with 'coy Victorian nudes in classical settings' or with art-works in the manner of 'outdated romantic realism' (Hillebrand [1989]:1). However, by the late 1920s, the native study genre was well-established among both amateur and professional artists (Hillebrand 1989:1).

---

<sup>50</sup> The author is familiar with two ceramic plates in the collection of the National Cultural History Museum, Pretoria, which are decorated with transfers designed by W.H. Coetzer. The first depicts two giraffes in the Bushveld, the second depicts a young woman in a blue dress and *kappie* (bonnet), reminiscent of Voortrekker costume. Neither of these two plates contain studio marks, but the artist's signature is clearly visible on the lower right corner of the transfers.

<sup>51</sup> Examples of de Sphinx's Voortrekker commemorative wares (including *kommetjies* and casseroles), as well as other Voortrekker commemorative wares are to be found in the collection of the South African Cultural History Museum, Cape Town.

<sup>52</sup> For further information on Nils Andersen, consult the biography of France Marot in Chapter 8, Appendix 8.

<sup>53</sup> Sections 5.1.2.4, 5.4.1, Chapter 4 and 8, Appendix 8 contain further information on Drostdy's designer, France Marot.

Numerous factors facilitated the establishment of the native study genre in the visual arts in the late 1920s in South Africa. Firstly, there was an increasing appreciation of the indigenous cultures of Southern Africa, which lasted until the mid-twentieth century and beyond (Leeb-du Toit 1998:102, Hammond-Tooke 1997:9). This interest in African cultures was facilitated by various factors, including:

...disturbing doubts (especially after the slaughter of World War I) of the inevitable progress of human history, and the essential superiority of Western values and institutions... [and] also the increasing appreciation of the complexity, logic (and indeed aesthetic beauty) of so-called 'primitive societies', each of which seemed to be a perfectly viable 'design for living' (Hammond-Tooke 1997:9).

Secondly, in the late 1920s, ethnography, anthropology, as well as its 'daughter' *Bantoekunde* or Bantu Studies, were institutionalised in South African teaching universities. From the 1930s to 1950s various local anthropologists became 'household names,' as scholars such as Isaac Schapera, Hilda Kuper, Monica Wilson, Eileen Krige and Jack Krige produced detailed, innovative studies of indigenous societies (Hammond-Tooke 1997:2). These monographs became the standard reference texts for all subsequent research in this discipline (Hammond-Tooke 1997:2).

Anthropological research highlighted distinctive African 'tribes', considered the origins of the 'Bantu', investigated Africans' mental abilities, documented the cultural complexity of African society, researched typological and essentialist racial categorizations and investigated 'relevant' education for Africans (Dubow 1989:34-37, 1995:287). Much anthropological research was aimed at solving the so-called 'native question'. The native question, which changed over time as segregationist, (and later apartheid) legislation was enacted, was essentially concerned with facilitating administrative control and authority and with maintaining a peaceful co-existence between white and black South Africans (Hammond-Tooke 1997:15, Dubow 1989:34). This research frequently highlighted changes that were occurring in African society as a result of external influences such as migrant labour, changes in land tenure, industrialisation and the inadequate agricultural capacity of the native reserves

(Hammond-Tooke 1997:52, Dubow 1989:33).<sup>54</sup> As a result of this research, and as evident in daily life, the perception that 'tribal' life was vanishing as a result of western economic developments was entrenched in the public consciousness.

This 'detrribalisation' was mourned by researchers and the public at large (Leeb-du Toit 1998:102). Karl Gundelfinger<sup>55</sup> thus established the Gundelfinger prize in 1926 in order to facilitate an increasing engagement with African and indigenous subject matter via the award of a substantial cash prize for the best native study entrant (Alexander and Cohen 1990:15, Hillebrand [1989]:1, Hillebrand 1986:129,132). This concern with representations of 'vanishing' tribal life led to the commissioning of art works by 'liberal' white patrons, who generally preferred anonymous, non-specific portraits of 'tribal' people and indigenous scenes (Leeb-du Toit 1995:37).

An early generation of professional artists, including Alfred Roi Palmer (1877-1951), Dorothy Kay (1886-1964), Allan Neville Lewis (1895-1972), Constance Greaves (1882-1966),<sup>56</sup> Alfred Martin (1874-1939), Allerley Glossop (1870-1955), Florence Zerffi (1882-1962), Rosa Somerville Hope (1902-1972), Eleanor Esmonde-White, Le Roux Smith Le Roux (1914-1963)<sup>57</sup> and Barbara Tyrrell (1912-)<sup>58</sup> frequently depicted native subjects in their oeuvre. One of the earliest and most outspoken exponents of the native study genre, Alfred Roi Palmer painted 'pure-bred' 'higher and finer type' Zulus with 'superior' Arabic

---

<sup>54</sup> Not all researchers acknowledged changes in indigenous societies and some researchers have been criticised for producing 'nostalgic images' of apparently static societies (Hammond-Tooke 1997:7). Hammond-Tooke noted that 'the most sustained charge, at least against English-speak[ing anthropologists], was that of being 'liberals' (Hammond-Tooke 1997:7).

<sup>55</sup> Karl Gundelfinger, a wealthy industrialist, was the Honorary President of the Natal Society of Artists (Alexander and Cohen 1990:15, Hillebrand 1986:129).

<sup>56</sup> Consult Gers 1998:24 illus. p.21, figs. 25,26 and Ogilvie 1988:260 for further information on Greaves.

<sup>57</sup> See discussions on Le Roux Smith Le Roux in Cohen and Alexander 1990:15,104.

<sup>58</sup> From the mid-1940s Barbara Tyrrell, often under the guidance of Killie Campbell of Muckleneuk, documented the 'traditional' dress of the Nguni and other indigenous people. Informed by her training as a fashion designer, many of her subjects have pouting or coy expressions (illus. Berman 1986:460). Her graphic qualities and emphasis on pattern often resulted in her work displaying strong decorative qualities.

features (Hillebrand 1986:130,131). Palmer's allusions to the superiority of people with finer [sic] features and pale skins is derived from popular racist eugenic theories and racial sciences that were popularized in the English-speaking world in the second half of the nineteenth century (Dubow 1989:29).<sup>59</sup> Palmer's interest in eugenic theories and his contribution to the native study genre is of particular significance, as he was also associated with the studio ceramics industry in South Africa. Like W.H. Coetzer,<sup>60</sup> Palmer produced designs for Linnware, including the 1934 tile panel for the Eshowe Post Office, KwaZulu-Natal. While Palmer's images of muscular naked and almost-naked young African men on the beach may be considered to reflect aspects of contemporary eugenic and anthropological discourse, they may also reflect other interests. Palmer also painted similar images of naked young white men on the beach. According to Hillebrand, many of these images of naked young men abound with homo-erotic nuances (Pers. Comm. 1998).<sup>61</sup> Palmer sold his paintings of naked white men in England, and his images of black young men in South Africa. Palmer's art may be viewed thus as complex and multifaceted. The respective interpretation of Palmer's paintings was possibly dependent on the interests and sensibilities of the individual patron.

---

<sup>59</sup> Numerous late-nineteenth and early-twentieth century South African and British scholars, including the influential South African scholar Harry Johnston, sought to discern the origins of the Bantu (Dubow 1995:75-119). Johnston argued Bantu migrations were 'colonial' missions of 'conquest', resulting from their having been 'impregnated' by the 'semi-white' Fula, Hamites and the Egyptians. The Bantu migrations were due to 'a trickle of Caucasian blood and inspired by the Caucasian energy to conquer the southern prolongation of the continent.' (Johnston 1913 quoted in Dubow 1995:82). While Johnston's theory underwent modification in subsequent years, the association of Bantu origins with the Hamites gained wide acceptance and was absorbed into popular culture (Dubow 1995:82). In the 1908 and 1909 debates concerning the extension of the Cape African franchise to other provinces in the prospective Union of South Africa, Olive Schreiner, who was considered a political radical in early twentieth century South Africa, argued for a non-racial qualified franchise. She argued that 'Bantus' were superior to other blacks as a result of their Hamitic origins (Dubow 1995:89). Deliberations regarding Bantu origins were published in accessible forms by authors such as G.M. Theal (1901, 1910), J. Bryce (1899), A. H. Keane (1908) and Raymond Dart, professor of Anatomy at the University of the Witwatersrand from 1923 (Dubow 1995:95).

<sup>60</sup> A brief biography of Coetzer is presented in section 5.2, footnote 102.

<sup>61</sup> The author is grateful to Dr. Melanie Hillebrand for sharing this unpublished information that she gathered in the course of her Doctoral research. See illustrations of Palmer's figurative studies in Gers 1998:21, figures 27, 28.

The oeuvre of various contemporary black and white artists revealed a complex relationship between the artist, the black subject and the patron. Allan Neville Lewis's portrait of *An African Beauty*,<sup>62</sup> which was executed in the 1920s on a field trip<sup>63</sup> in search of 'primitive Kaffirs' in rural areas in the Transkei, depicted a young woman whose visage is devoid of any identifying features, and lacks a sense of character. His *Portrait with morning glory creeper* (c.1923-25),<sup>64</sup> which was possibly also painted on this Transkei trip, is rendered far more sensitively, and the viewer is confident that the work appears to depict an actual person. The novelty value of these works should not be overlooked. In 1963, Delius claimed of Lewis 'Who else but he ... would dare to see the 'unspoiled' tribal African in the Africa of today as practically a Noble Savage?' (1963:2).

In contrast to these studies of nameless subjects, Lewis painted intimate and accurate portraits of both black and white people, for example *Tshekedi Khama, Chief of the Bamangwato* (1938),<sup>65</sup> *Ex-Chief Albert Luthuli [sic]* (1962),<sup>66</sup> *Lance-Corporal Job Masego*<sup>67</sup> and *Jan Christian Smuts*.<sup>68</sup> While Lewis claimed that he approached Khama, Smuts and Luthuli in order to paint their portraits as they were considered by the artist to be 'remarkable' men (Lewis 1963:120), financial motives were also significant in these works. The portraits were sold in London where they no doubt reached better prices than was possible in South Africa.

---

<sup>62</sup> Illus. Lewis 1962:55.

<sup>63</sup> Lewis painted many images of indigenes on field trips in South Africa which were subsequently exhibited and sold in London (Lewis 1962:59)

<sup>64</sup> Illus. Stephenson and Viljoen 1999:11.

<sup>65</sup> *Tshekedi Khama, Chief of the Bamangwato* depicts the subject seated in his library, with an open book on his lap (Illus. Lewis 1962:86).

<sup>66</sup> The portrait was painted shortly after Luthuli's return to South Africa from Sweden where he had been awarded the Nobel Peace Prize (Lewis 1963:180,181, illus. p.151). At this time Luthuli was under a restraining order 'and not allowed to attend any meetings' (Lewis 1963:180,181). Lewis's meeting with Luthuli may be viewed as either somewhat fool-hardy or courageous.

<sup>67</sup> Lance-Corporal Job Masego, a South African soldier and prisoner of war, single-handedly blew up a German ammunition ship in Tobruk (Brown 1978:12 illus. p.13).

<sup>68</sup> Illus. Lewis 1962:87

Lewis's ambivalence towards his black subjects is evident in his paintings as well as in his autobiography. When discussing a portrait depicting 'a brave African soldier', Lewis claimed that he could not remember the name of the sitter,

I forget his name, but I shall always remember his story, the story of one of the bravest deeds of the war. ...This man (in South Africa he would be called a boy) was clever... (1963:165,166).

However, the unknown sitter is subsequently identified as *Lance-Corporal Job Masego* in J.A. Brown's 1978 monograph on South African Art.<sup>69</sup>

#### 5.1.2.4 The native study genre in South African sculpture

In South African sculpture from the first half of the twentieth century a diverse range of attitudes towards black subjects prevailed. This is exemplified by the oeuvre of Ivan Mitford-Barberton (1896-1976), Anton Van Wouw (1862-1945) and Alfred Martin (1874-1939).

Alfred Martin, a teacher at the Durban School of Art, who taught Mary Stainbank (1899-1997) and possibly France Marot of Drostdy Ware, produced highly stereotyped native studies. His ciment fondu sculpture, *Wonder* (1930),<sup>70</sup> depicted a mother and child; the former having been truncated just below her large breasts. The wide-eyed woman, who displays her bountiful bosom, with her head thrown back and with an open mouth, is an image of primal and bestial fecundity.

---

<sup>69</sup> A similar variety of nuanced images, which ranged from highly personal portraits to amorphous 'types', was evident in the oeuvres of Dorothy Kay, Irma Stern (Herwitz 1998:412, Arnold 1995) and George Pemba (Huddleston 1996. Proud and Feinberg(eds) 1996).

<sup>70</sup> Coll. Durban Art Gallery. Illustrated in Gers 1998:21, figure 29.

Ivan Mitford-Barberton's oeuvre is significant in terms of his insistence on producing sculptures of African *naturelletypes* (native types),<sup>71</sup> as opposed to portraits (Mitford-Barberton 1962:15). His numerous larger-than-life sculptures of the heads of indigenous people conflated the identities of indigenous Africans with that of other 'black' nationalities, such as the native Americans. For example, an untitled sculpture<sup>72</sup> displayed an African male with the aquiline profile and long straight hair that characterizes many of the indigenous people of the United States of America. The subject's solemn composition may be seen to epitomize the notion of the universal 'noble savage'.

Mitford-Barberton's production of African types may be viewed as a continuation of Victorian anthropological and ethnographic studies (Hillebrand 1999).<sup>73</sup> His conception of African types may also be inspired by contemporary archaeological and palaeontological research. The discovery of 'Boskop man' by palaeontologist Robert Broom in 1918 led to the development of the Boskop physical 'type' and the 'bush type' by Raymond Dart in 1923, and the 'Boskop race' by Dart's students (Dubow 1995:39,42). Researchers in the 1920s and 1930s discovered a vast array of new 'ancestral forms', including the Rhodesian, Florisbad, Cape Flats, Fish Hoek, and Springbok Flats 'types' (Dubow 1995:57). This notion of types was only challenged in 1943 by the anthropologist Hilda Kuper, who argued that unscientific racial mythologies and notions of superiority had contributed towards the rise of Nazism. By the end of the Second World War, theorists such as Phillip Tobias were revising the history of racial origins in a manner that demonstrated the essential biological unity of African 'breeding populations' (Dubow 1995:60).

---

<sup>71</sup> Mitford-Barberton's autobiography contains numerous illustrations of sculptures that depict various anonymous native types, including *Getroude Basoeto-vrou* (Married Basotho woman), *Fingo-meisie* (Fingo girl), *Samburu-vrou* (Samburu woman), *Groot Opperhoof* (Great Paramount Chief) and *Getroude Zoeloe-vrou* (Married Zulu woman) (1951:s.n.). Unfortunately, none of the sculptures listed in his autobiography are dated.

<sup>72</sup> This untitled sculpture was formerly in the collection of the Albany Museum, Grahamstown (Hillebrand 1998. Pers. Comm.).

<sup>73</sup> It is argued that Bowler and Angas's convention of illustrating African types persisted in the native studies of numerous twentieth-century artists. These images were considered in section 5.1.1.

### 5.1.2.5 Critiques of the native study genre and the representations of indigenes

This section will consider critiques of native studies, although, despite the abundance of native studies and representations of indigenes in South African art prior to the 1950s, this subject has not been exhaustively researched and few researchers have critiqued this genre. Authors who have developed a critique of the native study genre include Ozynski, Hillebrand, Leeb-du Toit<sup>74</sup> and Nettleton.

Ozynski claimed that 'Black and coloured [people] were (and still are) portrayed in two rôles: as tribal people or as 'characters' (1979:32). Her sweeping criticisms are not accompanied by a date, period or genre, and nor does Ozynski name any artists who produced works depicting black and coloured 'characters'. Despite the relative abundance of native studies of black and coloured 'characters',<sup>75</sup> Ozynski's extravagant generalization appear highly unprofessional. While this critique of the native study genre appears to be somewhat glib and superficial, it is important to consider it within its historical context. From the guilt-ridden tones of other papers presented at the conference *The State of the Art in South Africa* (1979), it is argued that Ozynski's extravagant generalizations were probably motivated by an intense self-consciousness and a perception of white political impotence and the apathetic malaise of many white artists in the late 1970s. In a sense, she was laying down the gauntlet and her criticism was meant as a barbed challenge to contemporary white artists.

Nettleton criticized the native study genre, claiming that it foregrounded issues relating to 'ethnicity'. She argued that native studies perpetuated notions of tribalism and difference that reflected the racist programmes of colonial and later apartheid administrators (1988:301). However, the issue of representation of the other is complex and reflects a greater number of sophisticated nuances than those associated merely with race and ethnicity. While it is not the

---

<sup>74</sup> Leeb-du Toit's critique of Bhengu's native studies is considered in section 5.1.2.7 which considers some aspects of the oeuvre of some black South African painters and sculptors.

<sup>75</sup> Chapter 8, Appendix 3 considers the representation of 'Coloured' people in South African art from 1900-1950.

purpose of the author to dismiss this criticism. it is argued that, like Ozynski, Nettleton's criticism is embedded in contemporary cultural and political developments. Nettleton, an academic based at the University of the Witwatersrand during a period when students and staff of that University were intensely politically active, is possibly critical of perceived articulations of ethnicity in a period of nascent political changes towards unity and democracy. The late 1980s were a time when political tolerance and 'Nation Building' were becoming a reality in the face of the demise of the ethnically divisive authoritarian Nationalist monopoly.

Hillebrand claimed that many native studies produced in Natal in the 1920s were produced by amateur [white] artists whose contributions to the genre 'reinforce[d] attitudes which were, at best, antiquarian, or at worst, patronising' (Hillebrand [1989]:1). Hillebrand cited various examples of early professional artists in Natal, including Allerly Glossop, Alfred Martin and Alfred Palmer, who produced native studies, and noted that some of their works are deficient in terms of their excessive sentimentality or their melodrama (1986:134). It is difficult to comment on Hillebrand's first observation, as the author is not adequately familiar with the oeuvre of many amateur artists from Natal in the 1920s. Neither does Hillebrand's dissertation refer to many amateur artists from this period. The author supports Hillebrand's critique of professional artists from the 1920s, although she notes the complexity of Palmer's oeuvre, which is not merely excessively sentimental or melodramatic.

#### **5.1.2.6 Modernist 'othering' in South African art**

Modernism<sup>76</sup> was belatedly introduced to South Africa via Britain.<sup>77</sup> While some South African artists were concerned with modernist formal elements and Primitivism,<sup>78</sup> their

---

<sup>76</sup> Modernism is not easy to define and is vigorously debated by theorists in a variety of disciplines. A reasons for the lack of consensus is that modernist manifestations (particularly in the visual arts) differed according to national, regional and local considerations. In art history European modernity is associated with the practices and ideas of *avant-garde* movements which originated in France in the late nineteenth century, and reflect an attitude of mind born of an industrial and metropolitan age (Williams 1989:37).

oeuvre was not readily understood or appreciated by many South African artists and enraged certain prominent critics<sup>79</sup> and members of the public (Bedford 1998:25-29, Arnold 1996:10-11,80). This hostility resulted in self-censorship among some of South Africa's leading modernist sculptors<sup>80</sup> and contributed to the exile of many modernist painters,<sup>81</sup> particularly those whose oeuvre reflected the assimilation of Primitivist concerns.

---

<sup>77</sup> Aspects of the establishment of Modernism in South African art are considered by various authors including Arnold 1996, Meintjes and Pritchard 1991, Alexander, Bedford and Cohen 1988, Lissos 1986, Schoonraad 1988, Berman 1983:7-18, Werth 1973 and Sibbett 1952:43-44. The oeuvre of many modernist artists have been fairly extensively researched and will not be considered further. These artists include Irma Stern (1894-1966) (Herwitz 1998:412, Arnold 1996:10,11,80, Arnold 1995 and Dubow (ed) 1991); Cecil Skotnes (1926- ) (Harmsen (ed) 1996, Koloane 1989:215-231, Ogilvie 1988:612-614); Harry Trevor (1922-1970) (Proud 1998, Ogilvie 1988:666); Walter W. Battiss (1906-1982) (Lutrin 1998:73-79, Arnold 1989:36-50, Skawran 1989:4-21); Gladys Mgudlandlu (c.1923-1979) (Bunn 1999:19-21, Miles 1997:84-90); François Krige (1913-1994) (Stevenson and Viljoen 1999:11,12, Strydom 1993, Gravett 1971); Moses Kottler (1892-1977) (Ogilvie 1988:347-249); Edoardo Villa (1920- ) (Ogilvie 1988:711,712, Engel (ed) 1980) and Coert Steynberg (1905-1982) (Rankin 1994:17, Hagg 1989:12-19, Bosman 1968).

<sup>78</sup> The origins of Primitivism was investigated by Schapiro 1953:143-149. For further information, including a critique of aspects of Modernism and Primitivism, consult Herwitz 1998:405-421, Clifford 1988:114-200, Calder 1989, Williams 1989, Mudimbe 1988, Foster 1985:199-209, Paudrat 1984:125-175, Rubin 1984a:1-81 and Rubin 1984b:143-149.

<sup>79</sup> Established artists such as Edward Roworth (1880-1964), Gwelo Goodman (1871-1939), Walter G. Wiles (1875-1966) and Cecil J. Sibbett berated modern art for its 'decadence' (Hillebrand 1999 b, Bedford 1988:265). Roworth and Goodman in particular influenced considerable control over the selection of works for most exhibitions of the South African Society of Artists, the Michaelis School of Art and the South African National Gallery, Cape Town. Their conservative ideas regarding aesthetic merit did not coincide with those of numerous younger artists, particularly those who had studied overseas (Schoonraad 1988:41). Sibbett frequently wrote diatribes on the 'pathological' nature of Modern art, and supported the German National Socialists in their censure and destruction of 'decadent' Modern art. (Sibbett 1952:43,44, Van Essche 1947).

<sup>80</sup> The sculpted 'native studies' of Mary Stainbank (1899-1997), Moses Kottler (1892-1977) and Coert Steynberg (1905-1982) were largely rejected in the 1920s and 1930s. As a result of negative public sentiment, Kottler modified his style to a more conventional form of naturalism, and Steynberg developed distinctive public and private oeuvre. Steynberg produced monumental public works in the service of Afrikaner nationalism in a conventional representational manner, and reserved his modernist experimentations for his private works. Due to the private nature of many of these early modernist sculptors, Modernism only emerged in South African sculpture in the 1950s, and reached its zenith in the 1970s (Rankin 1994:17).

The devoted modernist, Mary Stainbank (1899-1997), was an exceptional artist and teacher who contributed towards the development of local studio ceramics via her association with Linnware (Hillebrand [1989]), and via her instruction at the Natal Technical College, where she taught France Marot of Drostdy Ware.<sup>82</sup> Her native studies, which today appear modestly modernist in terms of their stylistic conventions, were unacceptably revolutionary to the conservative South African public in the 1920s and 1930s (Rankin 1994:17). As a result of negative public responses, Stainbank devoted her energies to teaching, seldom exhibited, and kept her modernist native studies 'private' (Liebenberg-Barkhuizen 1998:111).

#### **5.1.2.7 'Othering' in the oeuvre of some black South African painters and sculptors<sup>83</sup>**

Pioneer black artists such as Gerard Bhengu (1910-1990), Hezekile Ntuli (1912-1973), Samuel Makoanyane (1909-1944), Arthur Butelezi (dates unknown), Micha Kgasi (1864-1956), Asmon Mzila (1918- ), Simoni Mnguni (c.1885-1956)<sup>84</sup> and Gerard Sekoto (1913-1993) painted and sculpted native studies and images of indigenes in the 1920s and 1930s (Miles 1997:55).

Art work representing a black person that were created by black artists frequently contained reprise, pejorative or exaggerated elements (Fee 1989:244). Gerard Bhengu, Hezekile Ntuli, Simoni Mnguni, George Pemba (1912-), among other contemporary black and white artists,

---

<sup>81</sup> Modernist artists who went into exile included Harry Trevor (Proud 1998), Ernest Mancoba (1910- ) (Miles 1997:85-88,136-143), Gerard Sekoto (1913-1993) (Miles 1997:76-83, Spiro 1989:48), Valerie Desmore (1925- ) (Miles 1997:150) and Douglas Owen Portway (1922- ) (Butcher 1963).

<sup>82</sup> Stainbank's influence on Marot is further considered in section 5.4.1.

<sup>83</sup> This section, like other previous sections in this chapter is not intended as a comprehensive survey of black artists in South Africa, rather only a review of certain salient aspects of the oeuvre of some significant painters and sculptors. For further information on aspects of black art and craft production in South Africa consult Miles 1997, Armstrong 1996, Calder 1996, Zaverdinos and Leeb du Toit 1995, Calder and Armstrong 1994, Johannesburg Art Gallery 1989, Nettleton and Hammond-Tooke (eds) 1989, Rankin and Miles 1989, Spiro 1989 and de Jager 1973.

<sup>84</sup> Consult Stevenson and Viljoen 1999:17 for the most recent information on Mnguni.

produced 'character studies' and exaggerated reprises of black people (Arnold 1996:101, Huddleston 1996, Proud and Feinberg(eds) 1996, Zaverdinos and Leeb-du Toit 1995).

The oeuvre of many pioneer black artists was influenced by various social, economic, educational, religious<sup>85</sup> and ideological positions (Sack 1989:9). Economic considerations, in the form of patronage, was one of the greatest influences on black artists. Most native studies were purchased by white patrons, who would probably have viewed the fact that the artist was black as substantiating the work's authority and 'accuracy'.

From the 1920s many liberal white patrons of the arts were concerned with the negative impact of 'western' culture on rural indigenous South Africans, as they were considered to be 'naturally' a part of the land, while cities were perceived to be an 'alien environment,' for which they were supposedly not yet ready (Dubow 1989:31). Indeed, during the 1920s, due to concern for the moral well-being of urban Africans, urban social welfare programmes were introduced to defuse the potential for social and industrial conflict (Dubow 1989:31). It is within this context that 'liberal' white patrons and the representatives of the tourist industry commissioned romantic and nostalgic images of a 'lost paradise' and 'unspoiled tribal images' (Leeb-du Toit 1995:38).<sup>86</sup>

While their native studies were informed by demands for images of 'tribal others' by white patrons (Calder 1996:3-6), it is noted that these often highly exaggerated works, such as some of those by Bhengu, may be viewed as a response to the contemporary promotion of Zulu ethnicity by Zulu leaders, including John Dube and Herbert Dlomo. Dube and Dlomo

---

<sup>85</sup> Religious patronage and training was a significant influence on many black artists in the early twentieth century. These institutions included the Diocesan Teachers' College at the Anglican mission of Grace Dieu near Pietersburg, the Mariannhill Mission near Pinetown, the St. Francis Mission at Thaba'Nchu, the Mission of Our Lady of Sorrows at Tweespruit, the Ndaleni Art School near Richmond (which was associated with the local Wesleyan mission) and the Evangelical Lutheran Art and Crafts Centre at Rorke's Drift (Bell and Clark 1999, Rankin and Miles 1989:74-81).

<sup>86</sup> See Leeb-du Toit's discussions of Bhengu's 'popular ethnicity' (Leeb-du Toit 1995:34-39), Sack's review of 'The Pioneers' (Johannesburg Art Gallery 1989:9-14) and Miles's biographies of black pioneer artists (Miles 1997:10-50).

promoted the cultural heritage of the Zulu Royal household and its social institutions and downplayed Zulu martial history (Leeb-du Toit 1995:34-36). If these Zulu nationalistic stirrings were to be proved to be the dominant influence, these works would subvert the dominant paradigm of their reception and consumption.

In the 1930s and 1940s, urban black artists such as Gerard Sekoto, John Koenakeefe Mohl (1903-1985), Ernest Mancoba (1910-), George Pemba, Moses Tladi (1906-1959), Selby Mvusi (1929-1967), Gladys Mgudlandlu,<sup>87</sup> Valerie Desmore (1925-) and Michael Zondi (1926-) were increasingly admitted to exhibit in commercial galleries and a variety of heritage institutions such as the South African Academy, Johannesburg, and the South African National Gallery, Cape Town (Miles 1997:24-25). These so-called 'Emerging Independent' artists were generally educated professionals who were increasingly conscious of their position as artists in South Africa (Miles 1997:25). Many 'Emerging Independent' artists abandoned traditional realism in favour of modernist pictorial conventions. When they produced images of fellow blacks there is generally a far greater sense of identification or empathy with their subject when compared with works by their white colleagues. For example, in Mgudlandlu's *Three Men in Blue* the ambiguous shadows linked the protagonists with their mythological subterranean African ancestors (Bunn 1999:21, Miles 1997:87).

It is important to note that there is no clear break between the pioneer artists of the 1920s and 1930s and the 'Emerging Independent' artists of the 1930s and 1940s. Many members of the initial group of artists, such as Pemba and Bhengu, 'overlap' with the following generation, as they continued to exhibit until the early 1980s.

---

<sup>87</sup> Mgudlandlu's oeuvre reveals an engagement with aspects of modernist Primitivism. Like many of her white contemporaries, Mgudlandlu's works were criticised by fellow artists and writers. George Pemba, Durant Sihlali and the black writer, Bessie Head, denigrated her work for its crudeness and spontaneity (Miles 1997:84-85, Alexander and Cohen 1990:118). Head was particularly scathing, and described her art as a 'childish scrawl' (Head quoted in Miles 1997:85).

The exiled South African artist, Gerald Sekoto,<sup>88</sup> exhibited numerous sentimental and stereotypical renditions of African children and women in South Africa throughout the 1950s and 1960s, including the 1952 Van Riebeeck Tercentenary Festival.<sup>89</sup> Sekoto claimed that these works were produced at a time when he felt both physically unsettled and artistically insecure, as a result of his emigration to France (Spiro 1989:48).

It is thus noted that in the early decades of the twentieth century some significant black artists produced exaggerated and reprise images, and that these images were influenced and motivated by a variety of different circumstances. These circumstances include Zulu Nationalism, paternalistic concerns by liberal white patrons of the arts regarding the perceived loss of African culture, and nostalgia by certain exiled artists. These reprise images, may have served cumulatively to reinforce the production of similar stereotyped images by other contemporary white artists, including some of those considered previously in this chapter, as well as designers active in the studio ceramics industry.

#### **5.1.2.8 Conclusion**

This section has traced salient aspects of the development of painting, photography and sculpture in South Africa from the nineteenth to the mid-twentieth century, and investigated certain of the considerations that informed works that depicted the other. The accelerated development of the native study genre among white artists from the late 1920s is largely a result of liberal concerns relating to the rupture of the 'natural' rural lifestyles of indigenes by industrial development and urbanization, which were invoked by anthropologists and other concerned individuals. The nascent Zulu nationalist stirrings of Dube and Dlomo possibly reinforced public preferences for romantic and nostalgic imagery of the 'tribal other'. It is also noted that the native study genre predates the emergence of the Polly Street Art Centre<sup>90</sup>

---

<sup>88</sup> Sekoto went into exile in Paris, France in 1947 (Spiro 1989:48).

<sup>89</sup> The notorious Van Riebeeck Tercentenary Festival is investigated in sections 5.2, 5.3.2, Chapters 6.3 and 8.6.

<sup>90</sup> Consult Rankin 1996:65-83 and Koloane 1989:215-321 for further information about the Polly Street Art Centre.

and the subsequent emergence of 'township art'<sup>91</sup>, as a significant source of images of the life and culture of indigenous people.

Images of the other were often formulated in conjunction with multiple other nuanced perceptions and concerns. These perceptions may have been personal, or may have reflected group or public concerns relating to the contemporary socio-political milieu. Personal nuances included perceptions relating to sexual orientation, for example Palmer's homo-erotic sensibilities. Many personal interests fed into group or public concerns, for example Sekoto's romantic nostalgia. Similarly, personal interests in various racial 'types' fed into the public interests, for example Mitford-Barberton's *naturelletypes* and 'noble savages', Palmer's Zulus with Arabic features and Martin's images of primal fecundity. In other instances, images of indigenes celebrated both the artist's and the subject's identity, as exemplified by the oeuvre of Mgudlandlu.

It is further noted that the oeuvre of some artists contained many different nuanced native studies, which contribute to an ambivalent or ambiguous perception, for example the oeuvre of Lewis. These diverse renditions of the other reveal a degree of anxiety about identity, and reveal what Martin Hall referred to as 'an elusive quality - a polyvalency of meaning which allows them to carry different meanings at the same time' (1998:182). It is argued that anxious, polyvalent negotiation and re-negotiation of the identity of the indigenous people, by both black and white artists were at the heart of figurative representations of the other from the first half of the twentieth century.

## 5.2 Local and imported ceramics, including 'Africana'<sup>92</sup> c.1910-1950

This section will investigate the adoption of African figurative motifs on South African studio ceramics of the 1950s via a consideration of figurative representations on local and imported

---

<sup>91</sup> Consult Verstraete 1989 and Young 1988 for further information about 'township art'.  
<sup>92</sup> According to Arnold, the concept of 'Africana' ... is founded on the idea that the quality of the image is less important than the content of the image as a historical document (1996:5).

Much of South African's studio ceramic heritage is viewed as a victim of this misconception.

ceramics, including Africana. African figurative motifs were not widely associated with South African studio ceramics until the 1950s, even though the native study frequently recurred in the visual arts (as presented in section 5.1).

There are many possible reasons why the native study genre was not widely associated with ceramic decoration in South Africa from 1900 until the late 1940s and early 1950s. Firstly, there was only one significant ceramic studio existent in South Africa prior to the mid-1940s. The Ceramic Studio, which was established in 1925 at Olifantsfontein in the former Transvaal, and which became known as Linnware (sometimes also written 'Linn Ware') in approximately 1939 (Hillebrand [1989]:4), predominantly produced monochromatic glazed wares.

Secondly, it may be argued that virtually all previous art and craft 'movements', which originated in, or which were manifested in, Britain and Western Europe, that may have in some way affected South African ceramic philosophies and practices, were not primarily concerned with figurative motifs. Such art and craft 'movements' included, for example, Art Nouveau, the International Arts and Crafts Movement, the Bauhaus and the Anglo-Oriental stoneware tradition of Bernard Leach (1887-1979), Michael Cardew (1901-1983) and Shoji Hamada (1894-1978).

The author identified four 'groups' of figurative ceramics that may have contributed towards the establishment of a predominantly figurative tradition in the 1950s. Firstly, tourist ceramics manufactured by local black artists since the late nineteenth century depicted indigenes. These wares have been investigated in numerous texts and will not be considered further in this dissertation. For example, consult Bell and Calder (eds) 1998, Calder 1998a:14-18, 1998b:61-85 and 1996:3-6, Calder and Armstrong 1996:107-114, Reusch 1996:115-129, Kennedy 1993, Levinsohn 1984, Grossert 1968, Lawton 1967 and Bryant 1949.

Secondly, in terms of establishing a precedent for figurative motifs on local studio ceramics, particularly the wares of the Kalahari Studio, various Scandinavian studios, including the

Gustavsberg Ceramics Factory and Arabia, manufactured and exported wares decorated with figurative motifs in the 1940s. For example, a wall-plate, possibly made by Vestman [figure 5.9b],<sup>93</sup> resembled wares made by Professor Wilhelm Kåge (1869-1960),<sup>94</sup> including figure 5.9a. This plate [figure 5.9b] may also be seen to contain references to Arabia stoneware that was imported into South Africa in the 1950s, which featured simple shapes and somber glazes (Leeb-du Toit 1999 Pers. Comm.).

A third possible catalyst for the establishment of the native study genre in studio ceramics from the 1950s may be attributed to the pioneering tiles of the Linnware studio. These depicted native studies as well as other nationalistic images such as indigenous flora and fauna, Afrikaner heroes, and the ships of colonial explorers and settlers.

The final possible group of wares that may have contributed towards the establishment of a predominantly figurative tradition in the 1950s is imported Africana. It is unlikely that the commercial success of imported Africana and commemorative wares was unrecognised. English<sup>95</sup> and European potteries, including de Sphinx, Royal Staffordshire, Crown Devon, Royal Doulton and Wedgwood, increasingly exported Africana and commemorative wares from the early decades of the twentieth century. Owing to Britain's status as a colonial power, many English ceramic factories and studios exported extensively to 'new world' nations, colonies and former British colonies, including the United States of America,<sup>96</sup> Canada,<sup>97</sup>

---

<sup>93</sup> Figure 5.9b is an exceptional work, being the only plate that the author is aware of in the Klopcanovs/Vestman oeuvre which depicted a caucasian. The figurative subject-matter of the Kalahari Studio was characterised by depictions of indigenes.

<sup>94</sup> Consult Chapter 2.5.1, footnote 25 for more information on Kåge and various relevant international ceramic design trends of the 1950s.

<sup>95</sup> Personal access to the ceramics collections of all major heritage institutions in South Africa led the author to believe that English studios were the largest producers of 'Africana' wares during the first half of the twentieth century.

<sup>96</sup> For example, Wedgwood produced a plate commemorating the completion of the Colonial Williamsburg project in the late 1920s. (Hannah 1996:78).

<sup>97</sup> Royal Doulton produced a series celebrating Canada's national parks, for example, Banff National Park. In the 1940s, Crown Devon produced the *Canadian Scenes* series (Hill 1993:168).

certain Oceanic nations, South Africa, New Zealand<sup>98</sup> and Australia.<sup>99</sup> Royal Doulton, who manufactured the earliest and the greatest volume of Africana wares, commenced production of Africana in 1911 and ceased in 1975 (Clement 1997). It is likely that the *Jock of the Bushveld* series was their earliest Africana.<sup>100</sup>

Royal Doulton's commemorative Africana included a wall-plate decorated by an image designed by W.H. Coetzer. The plate, which was commissioned by the firm of Jewellers 'Gebr Lazar',<sup>101</sup> Pretoria (Irvine 1988:123), commemorated the Voortrekker centenary of the Battle of Blood River of 16 December 1838. In its centre it depicted an attack by Zulus on a Voortrekker laager. Surrounding this central vignette were the portraits of six prominent Voortrekker leaders, including Andries Pretorius, Carolus Trichardt, Sarel Cilliers, Pieter Retief, Erasmus Smit, and 'Die vrou van Carolus Trichardt'. Arnold argued that:

---

<sup>98</sup> In 1938, Crown Devon produced musical jugs and tankards for New Zealand which played 'Haera-ra' (Hill 1993:159). From the 1940s, Crown Devon manufactured the New Zealand *Captain Cook* series (Hill 1993:168).

<sup>99</sup> Royal Doulton produced an 'Australiana' series depicting bush scenes, aborigines, and logging wagons (Clement 1997). In 1938, Crown Devon produced musical jugs and tankards for Australia which played 'Advance Australia Fair', the Australian national anthem (Hill 1993:159). Crown Devon manufactured the *Australian Exhibition Buildings* series in the 1940s (Hill 1993:168).

<sup>100</sup> Irvine, who published the definitive series of monographs on Royal Doulton, did not specify the date of manufacture of the *Jock of the Bushveld* series, but it is speculated that it was probably produced from 1911 as Clement claimed that this was the date for the commencement of production of 'Africana' wares (Clement 1997). Furthermore, the images were based on E. Caldwell's illustrations for the book *Jock of the Bushveld* by Sir Percy Fitzpatrick, which was first published by Longmans in 1907.

<sup>101</sup> It is likely that Irvine is mistaken and the plate was commissioned by the influential Lezard family from Pretoria. Ernest Lezard (1873-1947) conducted the first sale of South African art through his auction business in May 1915 and, thereafter, held regular exhibitions of local art. Lezard was a prominent figure in the cultural life of Pretoria, organizing approximately eight annual exhibitions. His early protégés included J.H. Pierneef, Hugo Naudé (1869-1941), Pieter Wenning (1873-1912), Edward Roworth (1880-1964), William Mitcheson Timlin (1893-1943), J.A. Volschenk, Jack Pohl (c. 1878-1944), Allerley Glossop (1870-1955), H.L. Gordon Pilkington (1886-1968), C. Peers (1875-1944) and John Henry Amschewitz (1882-1942) (Meintjes and Pritchard 1991:67).

This plate encapsulates the position of South African women, who have so often been co-opted in the causes of race and nationalism, but denied their names and female identities. 'The wife of Carolus Trichardt' was Cornelia Trichardt who, like many other Afrikaner women, showed great fortitude during the years of the [Great] Trek. Coping with spartan conditions and harsh terrain, they created homes in wagons, raised children and loaded rifles. Without their contributions, the project of white settlement would have foundered. But in the twentieth century nationalist representations such as those of W.H. Coetzer, women are not depicted as decisive individuals.<sup>102</sup> They are collectivised as Afrikaner women and represented by the long dresses and *kappies* (bonnets) of the Voortrekkers (1996:18).

Thus it is noted that from the earliest imported Africana wares, gender stereotyping was apparent.

Royal Doulton's *South African Series*<sup>103</sup> of 'rack'<sup>104</sup> plates display photographic native studies and wildlife, for example *Zulu girl at water hole, Zululand; Zulu warrior, Zululand* and *Good morning, Zulu girl*;<sup>105</sup> *Game at [a] drinking pool; Lion, Kruger National Park; Lioness, Kruger National Park; Giraffes, Kruger National Park; African elephants, Kruger National Park* and *Water buck, Kruger National Park*. The images consisted of black and white photographic transfers, which were hand-coloured with polychrome tints. The first five scenes (which included the initial two native studies) were introduced in 1936, and the remainder were added to the series in 1940 (Irvine 1988:121). This series was produced in relatively large numbers and only withdrawn in 1975 (Irvine 1988:121). Doulton's production

---

<sup>102</sup> Willem Hermanus Coetzer (1900-1983) was trained as a coach-builder and studied art in London. He devoted much of his career to the portrayal of patriotic Afrikaner images, in particular those depicting the Voortrekker period. His commissions included the design of the marble friezes and tapestries for the Voortrekker Monument, Pretoria, and the historical mural in the Transvaal Administration Buildings, Pretoria. Coetzer did extensive research to ensure the accuracy of his images but his interpretation of events was, inevitably, that of an Afrikaner male (Ogilvie 1988:136-137, Berman 1970:71-72).

<sup>103</sup> Irvine noted that the name of this series changed from *South African series* to *African series* in the 1950s and that the Kruger National Park was described as an African Game Reserve (1988:121). This change possibly facilitated the marketing of this series in other Anglo-phone Southern African countries, such as Malawi and Zimbabwe.

<sup>104</sup> Rack plates were decorative plates for display on a shelf or wall.

<sup>105</sup> *Good morning, Zulu girl* depicted a nubile maiden waving from the entrance of a Zulu 'beehive' house.

of these images for a period of almost forty years is indicative of the popularity of the native study and African wildlife genre.

The image that appeared on Doulton's rack plate, *Zulu warrior. Zululand* was derived from an ethnological pamphlet produced by the South African government in 1935 (Pieterse 1992:103). The pamphlet, which depicted a full length image of a man in the prime of life, claimed that:

... except for skin colour and the structure of the hair, the Bantu race is very close to the Caucasian type of man, and ... one might take the half-naked Zulu warrior with his noble and dignified bearing and his well-shaped limbs for an eminent bronze figure of a Roman swordsman (unknown author quoted in Pieterse 1992:103).

The same pamphlet depicts a portrait of an aged male 'carefree Hottentot'. The implied racial hierarchy and stereotypes, which were abundant in South African material culture, resulted in the exclusion of images of the San and Hottentots and other perceived 'lower' 'specimens' of humanity, from sets of indigenous imagery such as the South African Series by Royal Doulton. Similarly, portrait images of the San and Hottentots did not occur on wares of various South African ceramic studios such as Linnware, Drostdy Ware, Crescent Potteries and the Kalahari Studio.

Various commemorative wares were produced for the celebration of the Voortrekker centenary in 1935. de Sphinx, a Dutch factory based in Maastricht, manufactured a variety of commemorative wares, including casseroles and *kommetjies* that depicted images of the Great Trek, and wares with a decorative border of stylised motifs that resembled oxen yokes. Royal Staffordshire and Crown Devon also manufactured crockery sets commemorating the Voortrekker centennial celebrations of 1935.

The senior management of various English potteries, including Crown Devon Pottery,<sup>106</sup> visited the colonies in order to establish new markets. Reginald Fielding, grandson of the

---

<sup>106</sup> Crown Devon exported significant quantities of 'Africana' in the 1930s and 1940s. Their production of Africana was interrupted in 1951, when the Pottery was destroyed by a fire, and was only re-established in 1957 (Hill 1993:23).

founder Abraham Fielding, visited South Africa, while the company's Director and Commercial Manager travelled extensively in Canada, New Zealand, Australia, America and South Africa in the mid- to late-1930s (Hill 1993:23). In 1935, Crown Devon manufactured a limited edition of musical jugs and tankards that played South African folk songs, such as *Sarie Marais* and *Om die Kampvuur*,<sup>107</sup> to coincide with Reginald Fielding's trip to South Africa (Hill 1993:158). General Jan Christian Smuts (1870-1950), Prime Minister of South Africa, sent a letter of congratulations to Crown Devon after seeing the jug and in 1943 Ross Fielding presented Smuts with a similar jug and tankard (Hill 1993:158).

Wedgwood produced an undated wall-plate commemorating the arrival of Jan van Riebeeck in South Africa.<sup>108</sup> The image was derived from a painting by Charles Davidson Bell (1813-1882) that reconstructed the *Landing of Van Riebeeck* (1850)<sup>109</sup> at the Cape. It is speculated that this plate was commissioned for the Van Riebeeck Tercentenary Festival of 1952.<sup>110</sup>

In conclusion, many factors coalesced in the adoption of figurative motifs by South African ceramic studios in the 1950s. These factors include the tiles of the Linnware studio, tourist ceramics manufactured by local black artists, imported English and Dutch Africana ceramics and Scandinavian wares with figurative motifs, in conjunction with a well-established native study genre in other fields of the fine arts in South Africa (as considered in section 5.1), and contributed towards the establishment of the native study as a significant genre in local studio ceramics of the late 1940s and 1950s. It is argued that these various possible sources probably acted collectively and were also embedded in socio-political developments which colluded in the establishment of the other as a distinctive socio-cultural entity (Dubow 1989:31).

---

<sup>107</sup> Examples of these ceramic wares are in the collection of the National Cultural History Museum, Pretoria.

<sup>108</sup> An example of Wedgwood's wall-plate depicting the *Landing of Van Riebeeck* is to be found in the collection of the William Humphreys Art Gallery, Kimberley.

<sup>109</sup> Bell's painting, which is to be found in the permanent collection of the South African National Gallery, Cape Town, is further investigated by Pieterse 1992:102.

<sup>110</sup> The Van Riebeeck Tercentenary Festival of 1952 is also considered in section 5.1.2.7, 5.3.2 and Chapters 6.3 and 8.6.

### 5.3 Aspects of 'othering' on the wares of the Kalahari Studio

#### 5.3.1 The Central Asian context of Aleksanders Klopcanovs

Aleksanders Klopcanovs (1912-1998) grew up in Tashkent, the capital city of Uzbekistan, a central Asian nation which, in the early twentieth century, was renowned for having resisted Russian Imperial conquests.<sup>111</sup> As a result of his subsequent travels in Russia, the Baltic region and Finland, it is likely that Klopcanovs was aware of mass-produced ceramic figurines of 'domesticated' Uzbeks made by the Lomonosov Porcelain Factory<sup>112</sup> in Leningrad during the 1920s and 1930s.

These figurines, which were firmly located within the Soviet Orientalist discourse, depicted charming or coy figures of the 'Uzbeks', an Asian nation considered by the dominant Soviet Russians to be the most 'backward'<sup>113</sup> of all the people in the Soviet Union (Kettering 1998:110). The clothing and surrounds of the figurines often depicted an undifferentiated amalgamation of aspects of the material culture of the Uzbek, Kirghiz, Kazakh and Turkmen peoples. Kettering claimed that these figures were predominantly manufactured for a Soviet Russian audience and would have served to remind them of their victory over the central Asian nation (1998:95). Images of domesticated Uzbeks tended to reinforce Russian identity as civilised bearers of culture to the 'backward' Uzbek Asians. Kettering argued that the Lomonosov figurines naturalised the hierarchies of nationalities within the Soviet Union,

---

<sup>111</sup> In 1924 the Soviet government declared that insurgent forces in Turkestan had been defeated and divided the former Russian imperial colony into the republics of Uzbekistan, Tajikistan, Kirghizstan and Turkmenistan (Kettering 1998:95,96). Uzbekistan continued to repulse political and military integration within the Union of Soviet Socialist Republics (Kettering 1998:95,110).

<sup>112</sup> It is interesting to note that the Lomonosov Porcelain Factory, like that of the Kalahari Studio, also received support from the government, although it is noted that the Kalahari Studio's support by General Jan Christian Smuts was not in the form of financial sponsorship as was the case with the financially beleaguered Lomonosov Porcelain Factory (Kettering 1988:97).

<sup>113</sup> Kettering noted that during the early years of the twentieth century an Asian identity was negatively equated with illiterate, technologically backward people (1998:95).

bolstered Russian identity as protectors of European civilisation, and justified precisely the same imperial actions that the Soviets condemned among capitalist countries (1998:109).

As it was likely that Klopcanovs was familiar with the ‘othering’ of marginal Soviet ‘Orientals,’ who were perceived to be ‘backwards’, it was possible that Klopcanovs would apply this relatively uncritical mode of representation towards groups which were perceived to be marginal, exotic or different within South Africa.

### 5.3.2 Images of the other on Kalahari ware

Numerous developments impacted on the Kalahari Studio’s African imagery. These included Klopcanovs’ experiences of Soviet Orientalism (as previously noted), Klopcanovs and Vestman’s personal interests<sup>114</sup> and their friendships with various significant South African artists, including Alice Mertens<sup>115</sup> and J.H. Pierneef.<sup>116</sup> The Studio’s oeuvre was also rooted in the contemporary socio-political milieu and was influenced by local events such as the Van Riebeeck Tercentenary Festival Fair of 1952. This section will consider these factors before examining the nature of their imagery and analysing specific examples.

Klopcanovs professed to be extremely curious about South African life, people, culture and history. In the early 1960s he decorated their Constantia Nek home with his large paintings of Pondos, Xhosas, Voortrekkers and miners (Reinhardt 1961:6). He painted many romanticised uninhabited landscapes<sup>117</sup> whose pastel shades and modernist forms recalled the oeuvre of his colleague, J. H. Pierneef. Klopcanovs also frequently painted naked or almost naked women,

---

<sup>114</sup> As the author never met either Klopcanovs or Vestman, these speculations were derived from published and unpublished interviews, personal communication with their friends, letters, photograph albums, miscellaneous documents and observation of their house.

<sup>115</sup> For further information on Mertens consult Chapter 8, Appendix 4.

<sup>116</sup> Pierneef’s patriotic and nationalist sentiments were considered in section 5.1.2.2.

<sup>117</sup> Many unframed canvases that portrayed romanticised landscapes were found in the couple’s Franschhoek home (Pers. Obs. 1997). An example is illustrated in Meintjes and Pritchard 1991:147.

including solitary studies and seated groups.<sup>118</sup> While Klopcanovs' paintings span a diverse range of subjects, the ceramic wares of Kalahari Studio reflect a predilection for the native study genre.

Like the the staff of Drostdy Ware and Crescent Potteries,<sup>119</sup> various claims were made regarding the authenticity<sup>120</sup> of the Kalahari Studio's imagery.

Mr. and Mrs. Klopcanovs have visited most of the African areas, and study the historical and ethnic backgrounds of various tribes carefully for new ideas ([No Author] 1961).

However, it is noted that the remaining sketchbooks in the Klopcanovs estate, Franschhoek (which were viewed by the author in February 1998), did not bear witness to their alleged investigations.

The author established that much of the original reference material for the Kalahari Studio's native studies was supplied by the Stellenbosch photographer, Alice Victoria Mertens, whom they met in approximately 1951 (Von Zelewski 1998, Mertens 1999).<sup>121</sup> The couple visited

---

<sup>118</sup> The author viewed examples in private collections in Cape Town, as well as in the couples' Franschhoek home. Their lounge featured a large framed canvas of a nude (Pers. Obs. 1997). Von Zelewski claimed that this work depicted Elma Vestman as a young woman (1998). This painting was stolen in December 1997 (Van Greunen 1997, Jordan 1997).

<sup>119</sup> Drostdy Ware and Crescent Potteries' claims regarding the authenticity of their imagery are further investigated in sections 5.4 and 5.5.

<sup>120</sup> It is noted that authenticity is a highly problematic concept, as Minh-Ha argues, notions of:

How authentic is his/her representation of the culture observed' are of little relevance. When the magic of essences ceases to impress and intimidate, there is no longer a position of authority from which one can judge the verisimilitude value of the representation (1991:218).

<sup>121</sup> It is noted that in 1951 the South African Tourist Corporation developed new promotional material, including brochures, that depicted highly synthesised designs of Africans (illus. *Lantern*. Feb.1951. p.76). This promotional material was not available for local consumption, being available through South African Tourist Corporation offices abroad (*Lantern*. 1951:76). Some of these images resembled the African images of the Kalahari Studio, in terms of their strong use of colour and their bold design qualities. However, the wares of the Kalahari Studio predated the South African Tourist Corporation's promotional material.

Mertens frequently and Mertens gave them copies of her photographs of 'natives', in return for which they gave her ceramics (Mertens 1999).

Of her native studies, Mertens claimed that when she returned to South Africa from Europe after the Second World War, she 'suddenly saw' and was 'sensitised' to the possibilities of exploring 'tribal' Africans in her oeuvre (Mertens 1999). She believed that it was vital to record 'tribal' identity as the 'tribes [were] *going more normal*, they were *losing it*... they couldn't be bothered to make beadwork any more' (Mertens 1999). Mertens' books that recorded 'tribal' identity include Namib, Etosha, Children of the Kalahari, African Elegance, The Xhosa and Pride of the Amaxhosa. ([University of Stellenbosch] 1973:1-3).

A sense of being a Northern European, a foreigner or a marginal in South Africa is the key to understanding both the works of Mertens and the Kalahari Studio. The Klopcanovs' close associations with other expatriates from Northern Europe<sup>122</sup> who lived in Cape Town and Franschoek reinforces this observation. While the network of expatriate friends probably functioned as a social and possibly business network, it would also have served to reinforce their sense of displacement from their mother-land and their marginality from the dominant group. This sense of marginality, of 'otherness', was probably also enhanced by Klopcanovs' frequent visits to Northern Europe.

Terry Goldie's notion of 'indigenization'<sup>123</sup> may partly explain the Kalahari Studio's focus upon the depiction of African indigenes. While Goldie's analysis referred to white writers from Canada, New Zealand and Australia, his concept can aptly be applied to white artists in South Africa in the 1950s. According to Goldie:

---

<sup>122</sup> Among others, Klopcanovs and Vestman's expatriate friends included the Latvian Grivainis family, the German families Kopke, Cohen, Grovê, Gersholowitz in Cape Town, the Dutch trained artist Pierneef, and in Franschoek the Pole. Armin Von Zelewski.

<sup>123</sup> Goldie warned that while these semiotic fields were operational, the unequal power relations were difficult to invert or reverse (1989:236).

The importance of the alien within cannot be overstated. In their need to become 'native', to belong [t]here, whites in Canada, New Zealand, and Australia have adopted a process which I have termed 'indigenization.' A peculiar word, it suggests the impossible necessity of becoming indigenous. For many writers the only chance for indigenization seemed to be through writing about humans who are truly indigenous, the Indians, Inuit, Maori and Aborigines (1989:234).

Goldie listed five 'commodities' or semiotic fields upon which the indigene operated in indigenized works, namely sex, violence, mysticism, orality and prehistory<sup>124</sup> (1989:236). The semiotic fields of sex and prehistory are evident in some wares of the Kalahari Studio (as well as Drostdy Ware and Crescent Potteries) and will be considered later, in conjunction with notions of hybridity, an area of analysis that Goldie neglected.

Klopcanovs' meeting with Mertens coincided approximately with the studio's participation in the Van Riebeeck Tercentenary Festival Fair of 1952. Photographs of the interior of the Kalahari Studio premises in 1948,<sup>125</sup> 1949,<sup>126</sup> 1950,<sup>127</sup> and photographs of the Kalahari Studio's display stand at the Van Riebeeck Tercentenary Festival Fair,<sup>128</sup> indicated that prior to 1953 the studio predominantly made wares decorated with floral and leaf motifs, (non-representative) glaze effects and other non-figurative wares. It appears that the figurative wall-plates that depicted Africans, the motifs which became synonymous with the Kalahari Studio, were produced in large quantities after the Van Riebeeck Tercentenary Festival Fair of 1952.<sup>129</sup> Their participation in the festival brought them into contact with various totalising racial projects. The Van Riebeeck Tercentenary Festival was 'an exercise in [racial] classification' and, as a 'classifying house,' it became an institution of knowledge and power (Gordon *et al.* 1996:261). It is argued that the festival was part of a larger project to 'package, market and distribute evolutionary racism on a hitherto unimagined scale' (McClintock

---

<sup>124</sup> Goldie used the term prehistoric to refer to 'a tendency to see indigenous culture as true, pure and static' (1989:236).

<sup>125</sup> Illus. Gers 1998:9, fig. 6.

<sup>126</sup> Illus. Gers 1998:13, fig. 14.

<sup>127</sup> Illus. Gers 1998:12, fig. 13 and 18998:13, fig. 15.

<sup>128</sup> Illus. Gers 1998:11, fig. 12.

<sup>129</sup> There is one known exception to this generalisation, Aleksanders Klopcanovs produced a native study while at Linnware in 1948. Figure 5.30, a round platter, depicts a young boy with a white and blue ear-plug.

1995:209 quoted in Gordon *et al.* 1996:269).<sup>130</sup> In conjunction with Klopcanovs and Vestman's friendship with Mertens, the Van Riebeeck Tercentenary Festival Fair reinforced their realisation of the possible financial rewards concomitant with the production of images of African people on ceramic wall-plates.

The Kalahari Studio, like Drostdy Ware and Crescent Potteries, almost never created wares that depicted white people.<sup>131</sup> This phenomenon recalls Said's critique of the Orientalist discourse, which is characterized by an absence of a signifier. While this absence of self may be seen to reflect a lack of signification, it may also be seen to reflect the Klopcanovs' position as Eastern European marginals, in an African country which was predominantly populated by African indigenes.

The author identified three distinct modes for the depiction of the African female subject on Kalahari ware. The first mode of depiction is the portrait head [figures 5.10, 5.11, 5.12, 5.13, and 5.14]. The second mode is typified by a seated, anonymous, naked or partially-naked indigenous woman [figures 5.15, 5.16, 5.17, 5.18 and 5.19]. The African female subject is often posed in a manner that suggests mild erotic overtures [figures 5.15 – 5.19]. The third mode is typified by a group of faceless, standing black women dressed in elaborate robes<sup>132</sup> [figures 5.20 and 5.21]. In common to all three modes, the African subjects function essentially as decorative motifs, are passive and never engaged in any domestic labour.<sup>133</sup>

Some of the Kalahari Studio's portrait heads of black women resemble the profile of a dog or baboon [figures 5.10 and 5.11]. The subject often had a small nose, exaggerated protruding

---

<sup>130</sup> The Van Riebeeck Tercentenary Festival is further investigated in Chapters 6.3 and 8.6.

<sup>131</sup> The author is aware of one exception to this generalisation. The Kalahari Studio produced a ceramic wall-plate depicting a seated nude [figure 5.9]. It is noted that the provenance of this plate is uncertain and it could have been produced in Sweden.

<sup>132</sup> This third group was not featured in the author's previous research (Gers 1998) as works in this category are rare.

<sup>133</sup> This is a notable contrast with wares manufactured by Drostdy Ware, where the African female subject is predominantly depicted as actively engaged in domestic chores.

lips and prognathous jaw.<sup>134</sup> These images may be understood to reflect Klopcanovs' perception of indigenous people as primitive *urmensch* who were close to nature. Klopcanovs claimed that he had never seen black people prior to his arrival in South Africa. He had only seen them represented in African curios, and described his first contact with indigenous people as; '...very exciting ...they are so different, [the children are] so lively, [such] beautiful creature[s]' (Hardy 1993). Furthermore, Klopcanovs claimed: 'The blacks, you know, the movement is different, the face is different, you know, the face is like a baboon ...but still it is beautiful' (Siebert [1992]:10). In articulating these views, it is argued that Klopcanovs was influenced by racist eugenic and Social Darwinist theories regarding the lack of evolution of black people. In South Africa in the 1950s eugenic theories centered chiefly on the question of preserving racial purity (Dubow 1989:31).

While Klopcanovs' representations of Africans with prognathous jaws are viewed as ideologically problematic it is noted that not all representations of Africans with prognathous jaws are ideologically dubious. This condition occurs in healthy black and white individuals and representations of Africans with prognathous jaws occur in contemporary tourist arts [figure 5.34].

In the early decades of the twentieth century nationalistic theories of separate cultural development were commonly espoused by many prominent cultural theorists, clerics, politicians and artists including , J. H. Pierneef, a close friend of Klopcanovs (Von Zelewski 1998). Pierneef publically espoused nationalist rhetoric and promoted separate development of white and black cultures.<sup>135</sup> Klopcanovs may not have upheld all the nationalistic and racist ideals promoted by Pierneef, but in the 1980s, Klopcanovs nonetheless enrolled as a member of the Franschhoek branch of the ultra-right-wing fascist paramilitary organization, the *Afrikaner Weerstandsbeweging* (A.W.B.) (Von Zelewski 1998). Klopcanovs signed his

---

<sup>134</sup> It is further noted that Vestman's ideological and political inclinations are unknown. The author's interviews with her former colleagues reflect that she was extremely shy, reclusive and appears to have been disinterested in these matters.

<sup>135</sup> Pierneef's theories of separate cultural development were investigated in section 5.1.2.

later paintings A.K. Westarde [west earth](Ogilvie 1988:399). Possibly this is some form of highly personal allusion to western domination over various non-western nations and peoples.

Although tempting, it is theoretically flawed to label Klopcanovs or his art racist or fascist. As Faris notes, to link cultural production with absolute political labels is flawed: 'I do not think [that] there can be any identifiable set of instantly perceivable or aphoristic links of form and content in politics and cultural productions' (1999:5). Linking politics and aesthetics denies any possibility of mutability. In rejecting obvious labels, the researcher is required to focus more carefully on the context, as well as the actual iconography, of the work under consideration (Faris 1999:7).

The Kalahari Studio's representations which featured idealized, naked or partially-naked black women, usually depicted the seated subject viewed from an elevated or superior position [figures 5.15, 5.17, 5.18 and 5.19]. The subject is thus subjugated and subordinate. Often, the subject's arm that is closest to the viewer is raised to shoulder-height, thus framing and ensuring maximum exposure of the profile of the breasts. It may be argued that issues of voyeurism<sup>136</sup> and domination pervade this imagery, as with much other western art:

... the passivity implicit to the imagery of the naked woman in Western art is a function not merely of the owner-spectator, but of the artist-creator himself (Nochlin 1989:142,3).

The Kalahari Studio produced few images that could be definitely discerned as representing men. However, the studio produced wares that depicted the head of a figure who is neither obviously male nor female [figure 5.24 and 5.25]. As there are no obvious references to males in the studio's oeuvre, it is possible that these androgynous images represented African men. It is interesting to note that all these androgynous images are presented in the format of portrait heads. The Kalahari Studio produced no images of males that include any other part of the body, for example the torso, or any images of seated or standing males. Possibly the

---

<sup>136</sup> Klopcanovs' colleague, Armin Von Zelewski, of Franschhoek, claimed that Klopcanovs had erotic fantasies about black women, and a passion for the breasts of nubile indigenous women (Von Zelewski 1998). However, the author notes that Von Zelewski was an unreliable source. His comments appeared to reflect a shared chauvinistic camaraderie and are considered speculative.

lack of images of males on the wares of the Kalahari Studio may reflect the public's preference for passive, seductive, non-threatening 'feminine' imagery, as much as it may reflect Klopcanovs' possible interest in indigenous women.

In spite of Merten's photographs and the Klopcanovs' supposed research into the 'ethnic' background of various indigenous 'tribes', many of the head-dresses [figs. 5.10, 5.11, 5.13 and 5.14] and items of clothing of various 'tribal' subjects [figs. 5.20 and 5.21] are largely inventive, fantastical or decorative. For example, figure 5.11 depicted a woman with a fantastical blue helmet-like head-dress. Similarly, in figure 5.13, the large, elaborate decorative beaded disks worn in the subject's hair were highly exaggerated and stylised. This synthesised or hybridised stylisation is evident in numerous other wares produced by the Kalahari Studio. It is argued that this hybridised costume, headpieces and jewellery denied essentialised 'tribalisation' evident in the oeuvre of many contemporary ceramists and artists.

Klopcanovs appears to have been the dominant partner in both the studio and in his personal relationship with Vestman, being the partner who was always interviewed and quoted by the press. It is argued that it was essentially Klopcanovs' perceptions of indigenous peoples of Southern Africa that are reflected on the wares produced by the studio, as he was responsible for many of the designs of the images that were applied to their ceramics. While some information was available regarding Klopcanovs' perceptions of the indigenous people of South Africa, not much was known about Vestman, including her ideological and political views. Friends recall that she was extremely modest, shy and unhappy in her relationship with her egotistical husband (Grivainis 1998, Von Zelewski 1998, Hardy 1992 d). It is obvious that Vestman's retiring nature belied her ceramic expertise. She was undoubtedly responsible for the formal and technical skills and qualities evident in the wares produced by the Kalahari Studio. Vestman was indisputably central to the success of the studio. Without her ceramic training and expertise, the Kalahari Studio would never have existed.

In conclusion, from approximately mid-1952, the Kalahari Studio produced extremely competent earthenware ceramic forms that were expertly glazed and which featured extremely accomplished designs of African women and other subjects. The Kalahari Studio's

African figurative wares, which accounted for the bulk of the studio's production, reflected Aleksanders Klopcanovs' multifaceted and multi-layered interest in South African indigenes (which in some instances reflected racist leanings towards eugenic determinism). The Studio's depiction of hybridised forms of costume, headpieces and jewellery denied essentialised 'tribalisation' evident in the oeuvre of many contemporary ceramists and artists. Their African wares also reflected their determination to contribute towards the establishment of an African sensibility in the applied arts in this former colony. Kalahari wares revealed Klopcanovs and Vestman's Northern European artistic training and attested to Elma Vestman's virtuosity as a ceramist *par excellence*. Their oeuvre testified to their status as travellers, immigrants and marginals in a period of increasing globalisation of western culture and commodification of perceived difference.

## 5.4 Aspects of 'othering' on the ceramics of Drostdy Ware

### 5.4.1 Possible sources for Drostdy Ware's native study imagery

Many wall plates in Drostdy Ware's *native study* series, such as figure 5.1, recall imagery produced by Barbara Tyrrell. Tyrrell and France Marot, Drostdy's designer, frequently used brown or black outlines to contain areas of unmodelled colour. Both their oeuvre reflect a nostalgia for an 'uncontaminated' tribal existence. Tyrrell's work was patronized by Killie Campbell, who organized an exhibition of her work in Durban in 1947 (Zaverdinos and Leeb-du Toit 1995:15). It is possible that Marot would have seen or been aware of Tyrrell's work as she lived in Durban before being employed by Drostdy Ware, and continued to visit Durban frequently upon her employment in Grahamstown. However, both Marot and Locke denied an intimate knowledge of her work<sup>137</sup> and Tyrrell's first monograph of illustrations of African tribal life was only published in the late 1960s.

---

<sup>137</sup> Tyrrell's Tribal Peoples of Southern Africa was published in 1968 and Suspicion is my Name was published in 1971.

It is argued that Mary Stainbank (1899-1997) was a formidable influence on Marot, and that figure 5.2 represents a form of homage to Stainbank.<sup>138</sup> The image, which depicts a Zulu woman with a tall *isicholo*<sup>139</sup> and with her eyes closed,<sup>140</sup> recalls Mary Stainbank's sculpture *Zulu Woman*,<sup>141</sup> of which Stainbank made numerous casts and maquettes. Marot may have been familiar with this sculpture, as she was a student of Stainbank's at the Natal Technical College. She also participated in extra-curricular evening drawing classes at Stainbank's home and later both women taught at the Natal Technical College.

Marot's subject matter frequently reflected themes that were popular among artists from Natal from the 1920s and 1930s, for example Drostdy's image of a *Rickshaw* driver who grins blankly at the viewer recalls an earlier ceramic plate by John Adams entitled *Hamba Kahle* (1920). Both plates depict a beaming rickshaw driver who is viewed frontally.<sup>142</sup> According to Hillebrand, the 'Zulu rickshaw boy of Durban's beach front was a popular subject among Natal artists of the 1920s and 1930s' ([1991]:21). Marot, who hailed from Durban, and regularly visited the city while employed by Drostdy Ware, would undoubtedly have been familiar with these popular images.

In order to access 'authentic'<sup>143</sup> Xhosa subjects in 'traditional' dress and to develop and maintain high artistic standards, Marot took the Drostdy paintresses on field trips into the

---

<sup>138</sup> It is interesting to note that this is the only facial portrait in the entire Drostdy oeuvre of which the author is aware.

<sup>139</sup> An *isicholo* (or *inhloko*) is a head-piece that was worn by many married women in the North and East of the Tugela Valley, KwaZulu-Natal (Newman 1999:3).

<sup>140</sup> It is likely that the subject's lack of engagement with the spectator may be seen to portray an act of humility, possibly reflecting the traditional *ukuhlonipha* posture of respect (Calder 1999. Pers. Comm., Leeb-du Toit 1998. Pers. Comm.).

<sup>141</sup> Casts of Mary Stainbank's sculpture, *Zulu Woman*, are in the collection of the Voortrekker Museum, Pietermaritzburg (Pers. Obs. 1999).

<sup>142</sup> While Marot and Adams were employed at Natal Technical College, it is unlikely that she was familiar with Adams's *Hamba Kahle* (1920). Adams left South Africa in 1921, the year of Marot's birth. The plate in question was originally owned by Prof. O.J.P. Oxley (1888-1955) who was Principal of the Natal Technical Art School from 1921 to 1923. (Hillebrand [1991]:21, illus. Hillebrand [1991]:51, Ogilvie 1988:501).

<sup>143</sup> The notion of an authentic 'Xhosa' person is fictitious. The Xhosa people are not linguistically or culturally homogenous (Hillebrand 1998. Pers. Comm.). Also consult footnote 120 in section 5.3.2.

countryside surrounding Grahamstown (Marot 1998, Locke 1997). Upon their arrival at a rural homestead, they paid residents to pose for them. Marot also hired black women wearing 'traditional' Xhosa dress to model for the paintresses in their Grahamstown studio (Marot 1998).

#### 5.4.2 Images of the other on Drostdy Ware

'Native studies' produced by Drostdy Ware predominantly depict indigenous women in a rural, 'tribal' setting, as if the subjects were frozen in a pre-colonial era. Many of Drostdy's images appear to conform to Goldie's semiotic fields of prehistory, as there are few attempts to contextualise the subject historically, economically or geographically. For example, Drostdy Ware, like Crescent Potteries and the Kalahari Studio, ignored urban and 'township' environs, denied cross-cultural dimensions, omitted the political and social transitions occurring in contemporary black society. They also ignored their own presence, as white people in South Africa.<sup>144</sup> Drostdy Ware offered the spectator an image of Africa that was not racked by the social realities of poverty, violence or disease.

Drostdy's images were influenced by conventions regarding picturesque qualities and potentially controversial subjects were avoided. For example, unlike the Kalahari Studio, Drostdy Ware produced few images of nude women. Drostdy's few wares that depicted partially nude women [figures 5.7a, 5.7b, and 5.7c] lacked the erotic appeal of those produced by the Kalahari Studio [figures 5.15 and 5.18], as the women are not as obviously posed to titillate the viewer.

The subject of Drostdy Wares' *Zulu woman grinding corn* [figure 5.3] wears an *isicholo* or *inhloko* and a gathered *isidwaba* (cowhide skirt). She is depicted with exaggerated hourglass bodily contours and proportions which recalled the women's fashions of the 1950s that were

---

<sup>144</sup> The author is aware of only one ware which depicts white people. Drostdy produced a commemorative ceramic dish depicting white people swimming and relaxing at the Aliwal North municipal swimming bath (Coll. H. Locke).

popularised by French and Italian models and film-stars, including Marilyn Monroe (1926-1962), Sophia Loren (1934- ) and Jayne Mansfield (1933-1967). According to Horn:

A full skirt, whether long or short ... helped emphasize big, rounded hips, an essential feature which [in the 1950s], along with big breasts and narrow-waist, constituted the ideal hourglass figure, that epitome of femininity [that] homecoming soldiers evidently craved (1985:142,4).

Many women in the 1950s enhanced their contours through the use of various restrictive foundation garments, including waist nippers, girdles, corselettes and under-wired, cantilevered, pointed, circle-stitch brassieres (Marsh 1997:96-98, Powell and Peel 1988:62).<sup>145</sup> While black women had access to magazines such as Drum, which contained images of contemporary black metropolitan life, fashion and entertainment,<sup>146</sup> it is improbable that many rural black women in the 1950s had sufficient expendable finances, or the desire, to wear these restrictive foundation garments, particularly when engaged in physically strenuous labour in an agricultural or labour-intensive context. Thus it is suggested that this is a hybridized image, which synthesized aspects of western fashion with the realities of rural drudgery.

In figure 5.3 the exaggerated contours of the woman's slender waist and voluptuous breasts and buttocks invited a sexual gaze and confirmed Goldie's semiotic field of sex within which the indigene operates in 'indigenised' works. This sexual element limits the possibilities of undermining the dominant power relations of western consumption of African women.

However, another reading of the Zulu woman's 'hour-glass' figure is possible. The hour-glass form was used extensively in modernist design in the 1950s (Horn 1985:142-4), including studio pottery and the applied arts.<sup>147</sup> According to Jackson:

---

<sup>145</sup> Consult Chapter 1.2 for further information concerning international design trends in the 1950s, particularly footnotes 13 and 14 which considered how women's fashion translated an hourglass form into elegant couture.

<sup>146</sup> As exemplified by the cover and contents of Drum August 1954, among other issues.

<sup>147</sup> In applied design the hour-glass form appeared frequently in domestic settings, for example, in lighting fixtures and glassware (Jackson 1991:57).

The propensity of vessels to swell and taper to extremes is typical of the 1950s studio pottery, and it is particularly characteristic of potters working in Britain and Scandinavia (1991:47).

Certainly, Locke and Marot's travels in England and Scandinavia would have alerted them to these trends in modern design.<sup>148</sup>

Drostdy Ware produced four designs of African males. Some of these images comply with one or more of Goldie's semiotic fields, others are ambiguous or ambivalent. For example, a sgraffitto plate depicts a young man with his possessions tied onto a stick approaching an African homestead. His clothing offers little insight into his social situation, for example the young man could be a migrant labourer, a farm worker or a traveller.<sup>149</sup> The image denies any obvious categorisation in terms of Goldie's semiotic fields. In contrast to this, Drostdy's *Zulu dancer*<sup>150</sup> depicts a solitary<sup>151</sup> African male in a violent and spectacular pose that displays a heightened degree of indigeneity. It may thus be argued that this work complies with Goldie's semiotic field of violence.

*Inqilika* [figure 5.6b] depicts a seated man inside a hut with two beer pots at his side. The word *Inqilika* is not found in Xhosa dictionaries. A clue to the meaning of the work is glimpsed in another version of this image, which depicts the same seated man, but one of the two beer pots is knocked over, and beer is spilling over the floor [figure 5.6a].<sup>152</sup> Possibly the man is drunk, and *Inqilika* is a corruption of the Xhosa word *Ukunxila*, which means 'to be drunk', or *nxila*, which means 'to drink' (Fischer 1985 and Nabe, Dreyer and Kanana 1995). The phonetic association of the word *Inqilika* with the word 'liquor' also alludes to the

---

<sup>148</sup> For further information on Locke and Marot's respective travels in Europe consult Chapter 8, Appendix 8 which lists the biographical synopses of some of the employees of Grahamstown Pottery, including Marot and Locke. In addition, consult Appendix 9 which presents notes made by Locke upon her travels in England and Sweden, and considers contemporary decorating trends in the ceramics industry.

<sup>149</sup> Illustrated in a Drostdy Ware sales catalogue (Drostdy Ware [c.1950]).

<sup>150</sup> Gers 1998:51, catalogue number 51.

<sup>151</sup> While Zulu dancing is generally an activity that involves particular sectors of a community, isolated dance in the context of a group is known (Leeb-du Toit 1998. Pers. Comm.).

<sup>152</sup> Illustrated in Drostdy Ware [c.1950].

possibility that the subject is drunk. Furthermore, some former members of Drostdy's staff confirmed the derogatory nature of this image (Harkness 1998, Mills 1998). Harkness, who ran the Drostdy Shop in Grahamstown, referred to this image as the 'lazy boy' (Harkness 1998). The association of the term *Inqilika* with drunkenness is further corroborated by historic evidence from the Eastern Cape. In the late nineteenth century the notorious Chief of Western Pondoland, *Nquiliso*, was renowned for his debauched habits and his manipulation of liquor licence regulations in Pondoland ([No Author]1880).<sup>153</sup>

The associations of drunkenness and laziness with rural Africans denies Goldie's semiotic field of prehistory, which prescribes an 'uncontaminated' and 'pure' livelihood. Instead, this image is caught in the cross-fire of liberal concern for alcohol abuse among indigenes of the Eastern Cape, pejorative stereotypes of drunken Xhosa men and popular essentialist notions of human development.<sup>154</sup>

There are various possible reasons for Drostdy's relative lack of images of indigenous men, when compared to the large number of images of women.<sup>155</sup> Firstly, their absence may be attributed to the fact that Drostdy's patrons, who were arguably predominantly white women, perhaps sub-consciously feared black men as they represented a potent symbol of social and political opposition. Another possible reason for the relative lack of images of African men may be the fact that rural homesteads in the Grahamstown area visited by the Drostdy paintresses and designers on their sketching excursions possibly lacked adult males due to the migrant labour system operational in the 1950s.<sup>156</sup> Furthermore, from the 1940s to the 1960s the Border and Ciskei areas experienced political unrest which was particularly associated

---

<sup>153</sup> The author is grateful to Juliette Leeb-du Toit for drawing her attention to this information.

<sup>154</sup> Popular essentialist notions of human development were forwarded by Knox and subsequent generations of scholars who argued that national and individual human character 'is traceable solely to the nature of that race to which the individual belongs' (Knox 1850 quoted in Dubow 1995:27).

<sup>155</sup> As previously noted Drostdy sales catalogues in the author's possession indicate that the studio only produced four images of African males.

<sup>156</sup> The migrant labour system resulted in able males seeking employment in the mines of the Transvaal and in urban centres (Marks and Trapido 1987:276).

with African men, who were the main operatives (Marks and Trapido 1987:276). The dearth of images of African males may also be attributed to the perception that the female subject matter offered more obvious decorative, romantic and picturesque appeal. Locke claimed that women were depicted more frequently than men because women were 'far more attractive... especially in terms of costume' (Locke 1997). The flowing lines of a 'tribal' woman's 'traditional' dress, particularly when seated or kneeling, was easily adapted to fit the compact format of a plate or bowl (Locke 1997).

The labels on the back of many of Drostdy's works depicting women indicate that the subjects represented a variety of 'tribal' or linguistic groupings, such as the Zulu, Ndebele, Pondo [*sic*] and Xhosa [figures 5.2, 5.3, 5.7a, 5.7b and 5.7c]. In these works the ethnicity of the subject was revealed through various supposedly distinctive cultural traits, including costume, adornments and hairstyles. For example, a *Pondo Woman* was indicated by her long wavy hair [figure 5.7a], a *Ndebele Woman* was identified by her bracelets [figure 5.7b] and a *Zulu Woman* by her *isicholo* or *inhloko* [figure 5.7c]. It is noted that contemporary theorists view attempts to classify people using ethnicity as a parameter as problematic and argue that ethnicity is a fictional construct, involving social engineering (Clifford 1988:10). Ethnic identity [*sic*] is essentially 'mixed, relational and inventive' (Clifford 1988:10). Drostdy's native studies, like Said's critique of the oriental other, convey not merely an ideological distortion convenient to a dominant group, but a densely imbricated arrangement of imagery that constituted a distinct binary other (Mitchell 1989:445).

There is, however, one major inconsistency evident in the ceramics produced by Drostdy Ware. Leila Simpson,<sup>157</sup> a paintress and designer at Drostdy Ware, who was described as having regularly gone dancing in the townships with black friends and as 'years ahead of her time' (Locke 1997), designed transfer images that may be considered to refute Drostdy's nostalgic and picturesque images of rural African women. Simpson, a British trained sculptor, was an 'outsider' to the discriminatory politics and practices that were pervasive in the 1950s. She was shunned by many of the white Grahamstown locals, and those who accepted her did

---

<sup>157</sup>

For more information on Leila Simpson consult Chapter 8, Appendix 7.

so hesitantly (Locke 1997). Simpson designed a transfer that depicted a mature African woman, an adolescent and a child carrying large loads of dietary staples, including water and vegetables [figure 5.8]. This image reflected her insight into the physical hardships of indigenous women from childhood to adulthood. The tattered western clothes of the two younger girls bear testimony to poverty and the haphazard integration of blacks into a western economy. It is argued that Simpson's sensitivity to the plight of indigenous people in South Africa during the 1950s was informed by her affinity with the local black population. While this image may be viewed as oppositional to the dominant traditions, it is noted that the image was not perceived to be subversive or threatening by Steele-Gray, Locke or Marot. Perhaps ironically, this image, and others designed by Simpson, was applied to tiles and bowls.

An isolated frontier town, Grahamstown was the site where small town liberal politics collided with the realities of rural poverty and the urbanisation. Drostdy Ware's native studies reflected these socio-political and cultural concerns, including a nostalgia for images of 'uncontaminated' 'tribal' existence in the face of black urbanization. Various works depicted romanticised and reprise images of African women engaged in domestic pursuits. A limited number of wares depicted spectacularised views of African males. However, clichéd representations were not all-pervasive in the oeuvre of the studio. The oeuvre of Leila Simpson attested to contemporary realities and the domestic drudgery experienced by many African women, thereby subverting the dominant paradigm.

## 5.5 Aspects of 'othering' on the wares of Crescent Potteries

Crescent Potteries' *African* series differs markedly from the native studies of Drostdy Ware and the Kalahari Studio. Stylistically, Crescent's cartoon-like, sgraffitto images are far more spontaneous, almost naïve, having been executed by painters and decorators with little or no formal artistic training.<sup>158</sup>

---

<sup>158</sup> Isaac Witkin is a notable exception to this generalisation. For further information on Witkin, as well as Crescent Potteries' other artists and decorators consult Chapter 8 Appendix 10.

Crescent Potteries' *African* images depicted indigenous people in a variety of guises that may be considered to be stereotypical, as they displayed African people in clichéd poses and attitudes that would seem to indicate a primitive, 'uncontaminated', essentialised existence. For example, African men are depicted as malnourished skeletal stick-figures with large heads [figure 5.28]. Numerous wares depicted androgynous, faceless dancers attired in *isinene* (kilts) [figure 5.26].<sup>159</sup> While *isinene* and malnutrition occurs among the indigenes of Southern Africa, it is argued that these images were not consciously understood as literal representations of these conditions. Instead, these images were understood to refer to composite, popular and essentialised images that occurred in popular culture, including contemporary newspapers, comics, cartoons and children's stories containing African 'characters'.<sup>160</sup>

Crescent Potteries' *African* wares depicted indigenous women in various clichéd modes. For example, Africans were usually depicted with steatopygia [figures 5.26 and 5.29] and women were often engaged in child-care [figure 5.27] or food and beverage preparation. According to Durant Sihlali, these wares had their origins in Congolese works which were imported into South Africa and sold in curio stores (Sihlali 1997), a suggestion that was confirmed by Buntman, who claimed that such works were called *Katangas* (Buntman 1997 a).<sup>161</sup>

Like Drostdy Ware and the Kalahari Studio, Crescent Potteries attempted to ensure that their works, particularly their *African* series, were as 'authentic' [*sic*] as possible (Shain 1997, Sihlali 1997). It is vital to note that notions of authenticity operate on many levels simultaneously, and the authenticity of an object may be established in terms of a single

---

<sup>159</sup> Grass or reed *isinene* occurred in Zulu and Xhosa cultures, for example they are used in initiation rites. These skirts also occur in various other African cultures and were also used by indigenous islanders of the South Pacific. However, *isinene* were only one aspect of the initiation 'costume' in Zulu and Xhosa initiation ceremonies. The Zulu initiation 'costume' includes body painting and ceremonial 'weapons'.

<sup>160</sup> Consult Pieterse for further information on the representation of Africans in cartoons, children's rhymes and story-books (1992:166-171).

<sup>161</sup> The author was unsuccessful in attempts to attain further information about *Katangas*. It is likely that they originated from the province of Katanga in the former Zaire (now Democratic Republic of Congo).

salient factor, or a combination of various factors. Schönveldt argues that authenticity is the knowledge that distinguishes African curios from art objects (1992:10). Factors that may be seen to indicate the authenticity of an artefact include imagery, material or medium, the identity of the creator or artist, the age of an item, and the location of its creation. The taste of the (Western) consumer also plays a role in ascertaining the purported authenticity of an item (Kasfir 1992:43). According to Crescent Potteries' promotional material, the authenticity of their wares was established and confirmed by the imagery (which depicted Africans), the artists (who were all African males), and the medium (clay, which, as a primal material, had primitive associations). A brochure stated:

The pottery is making use of the [*sic*] natural<sup>162</sup> ability of Africans for modelling and designing - the black people learn the art as boys when, as toddlers, they create models in clay... Even suggestions about the shapes and designs of such novelties as ashtrays and lamp bases are sought from Africans so that the wares turned out will have a stamp of *authenticity* [author's italics] about them. In this way we have produced some lines which are 'pure Africa'. There is nothing 'crypto' and Europeanised about the models and the designs ([No Author] 1958).

Further, Sihlali claimed that he and Motaung never attempted to 'modernise' their work by using 'European concepts' (Sihlali 1997) and Witkin was the only artist to produce non-representational modernist iconography (Witkin 1997).<sup>163</sup> It is noted that the association of European modernism with conceptual processes is problematic because African art, particularly indigenous South African ceramics, has significant symbolic content and form. For example, certain Nguni ceramic vessels are decorated with *amasumpa* (warts), which have been linked to the traditional scarification and cicatrization of the arms, cheeks, hips and thighs (Armstrong 1996:21, Calder and Armstrong 1994:66). Investigations into Sihlali's recent works reveal that the artist's oeuvre contains significant allegorical and symbolic content (Richards 1997:81-97).

---

<sup>162</sup> The author's use of the term 'natural', in this instance, is viewed as problematic. Africans, like any other cultural group, are taught art and craft skills such as modelling clay and ceramic design. While some people may naturally excel, ceramic modelling and design is not a 'natural' ability.

<sup>163</sup> This was possibly because at Crescent Potteries, Witkin, as a result of his tertiary education, had the most advanced understanding of contemporary modernist developments in the visual and applied arts.

The notion that *authentic* African art was ‘uncontaminated’ by western, European or Modern influences has been dismissed in recent texts. (Skotnes 1994:320, Kasfir 1992:41). Reciprocal appropriation is a more sophisticated approach, which grants both western and non-western art the dynamic to develop and mutate. This model also acknowledges that western technology and culture offered new creative opportunities in terms of media and iconography (Graburn 1976:12). Sihlali’s desire to create artefacts that were ‘uncontaminated’ by Western or European influences reflected his aspiration to assert a distinctive African visual paradigm. An Africanist agenda was promoted at the Polly Street Art Centre, Johannesburg, with which Sihlali was associated from 1953 to 1958.<sup>164</sup>

The adherence of Sihlali, Motaung, and other members of Crescent Potteries’ staff to perceptual visual practices, as opposed to conceptual modernist iconography, had other dimensions. Their stance may be viewed as oppositional to numerous contemporary white (and some black) artists, including Larry Vincent Scully (1922- ), Ernest Mancoba (1910- ), Cecily Sash (1924- ), Douglas Owen Portway (Butcher 1963), Charles (Carel Antoon) Gassner (1915-1977), Sidney Goldblatt (1919-1979), Stanley Pinker (1924- ), Gladys Mgudlandlu<sup>165</sup> and Reginald Turvey (1882-1968), who largely negated pictorial content in favour of conceptual modernist explorations during this era of political turbulence. While Sihlali, and many other artists associated with Polly Street Art Centre, frequently engaged with Modernism, they did so on consciously Africanist terms.

As Crescent’s *African* wares were essentially mass-produced, the images were selected because of their ease of execution and because they were seen to display certain elements that appeared to represent essentialised African qualities. It is interesting to note that Sihlali and other members of the staff of Crescent Potteries did not view the fact that items were mass-produced as detracting from their African ‘authenticity’ (Sihlali 1997). Sihlali’s perceptions of authenticity may be viewed as a challenge to modernist canons that dismissed works that

---

<sup>164</sup> For additional biographical information on Sihlali, consult Appendix 8.10, and for further information about the Polly Street Art Centre consult Rankin (1996:65-83) and Koloane (1989:215-321).

<sup>165</sup> Consult section 5.1.2.7 for further information on Mgudlandlu.

were perceived to be mass-produced as consumable commodities (Kasfir 1992:41-53,91-92). Sihlali's understanding of authenticity aligns him with contemporary understandings of the production of reprise works in African arts and crafts.

While the studio staff claimed that they resisted modernist and European influences, as evident in their figurative motifs, the studio's promotional material located it firmly within modernist canons that saw African crafts and artefacts as representing an imminently consumable essentialised other:

... we are assured [that our ceramic wares] should find ready appreciation in outside countries... [they] should appeal particularly to people in the United States: they fit into modern furnishing fashions and, in overseas countries, can add that bizarre touch to a living-room wall or a lounge which is so sought after in many homes ([No Author] 1958).

This conflation of the 'bizarre' and the non-western other is not just limited to South African ceramic design in the 1950s. Schönveldt acknowledged the association of the bizarre with African art, particularly curios (1992:11). Representations of the bizarre and the 'grotesque'<sup>166</sup> occurred in the visual arts, particularly tourist arts of other African countries (Graburn 1976:17) and the Pacific region (van der Veen 1992:[4]). Various European and American designers and manufacturers also incorporated images of the 'exotic', grotesque, bizarre other into their respective vocabularies in the 1950s [figures 5.31 - 5.34]. For example, the English ceramic designer, Jessie Tait, produced her famous zebra-striped *Zambezi* range for Midwinter in the early 1950s.<sup>167</sup> Designers of American men's casual fashion of the 1950s displayed a predilection for Hawaiian themes [figure 5.31]. A popular curtain fabric of the 1950s, entitled *Grotesque*, depicted an array of simplified African and

---

<sup>166</sup> Tourists' perception of what was primitive and exotic frequently defined many souvenirs, particularly those considered grotesque and bizarre [*sic*]. Graburn noted that grotesque tourist artifacts exhibited exaggerated and distorted features and exoticism (1976:17). Grotesque and bizarre artefacts were desired by a category of tourist 'that seeks a confrontation with the uncivilised...[and these artefacts were] intended to appeal to the consumer's desire for excitement, awe, or the inexplicable' (van der Veen 1992:[4]).

<sup>167</sup> Jessie Tait's *Zambezi* range of domestic wares was decorated with white and black stripes, that alternately resemble zebra markings or rippling water. The wares have primary red interiors, lids, handles and spouts (Illus. Marsh 1997:56). The name and decoration thus both reflect significant indigenous resonances.

Asian masks [figure 5.32]. Certain women's fashion garments of the 1950s reflected an interest in Chinese costume.<sup>168</sup> Crescent Potteries certainly understood the appeal of the exotic. A photograph of the Crescent Potteries stand at the Rand Easter Show (c.1953) portrays a model wearing a dress featuring a mandarin collar and fabric with an Asian motif. The model is posed at the Crescent stand, which contained ceramic wares and a large wooden African mask (illus. Gers 1998:18).

Crescent Potteries manufactured numerous works that are so extreme in their clichés that they may be viewed as mimicking or parodying the very production of stereotyped images. For example, various wares depicted fantastical headdresses [figures 5.27 and 5.28]. Similarly, the comical works of Stompie Manana may be considered to mimic those it seeks to 'serve' [figure 5.29]. Manana's knock-kneed man, with a bone in his hair, half-way up a palm tree, arguably mimics Social Darwinist and racist beliefs regarding the lack of evolutionary development of indigenous people. Manana's 'monkey-man' engages with the very mechanisms of domination and, as a result, the image both stabilizes and destabilizes the white viewer. According to Homi Bhabha, the mimicry of stereotyped imagery '...subverts the identity of that which is being represented, and the relation[s] of power, if not altogether reversed, certainly begins to vacillate' (Bhabha 1981 quoted in Young 1990:147). It is important to note that this mimicry was not necessarily an intentional or conscious process employed by Manana or any of the other staff at Crescent Potteries. According to Homi Bhabha, 'Mimicry marks those moments of civil disobedience within the discipline of civility' (Bhabha 1981 quoted in Young 1990:149).

In conclusion, Crescent Potteries manufactured a diverse range of wares that reflected multifaceted and layered levels of meaning. The iconography is at times determined by, and at times is ambivalent to factors including the artist's education, cultural heritage and

---

<sup>168</sup> For example, in the 1950s Sparletta's raspberry soft-drink advertisement featured a girl with a 'Chinese' style woven grass hat (Huisgenoot 7 January 1957 p.ii). Dior used Asian models to display some of his most successful designs in the 1950s. For example, an Asian model wore his 'H-line' evening dress (Huisgenoot 5 November 1954 p.56-57). Consult Marsh 1997, Steinberg and Dooner 1993, and Jackson 1991 for additional examples of ladies and mens fashions of the 1950s that reflected the influence of Chinese costume.

social awareness. It is argued that the diversity of Crescent's oeuvre reflected a variety of demands, from both locals and tourists. Crescent Potteries catered to clients who perceived Africa as an earthly paradise. Others customers viewed Africa as a source of uncivilised savages, and bizarre and grotesque cultures. Many of Crescent's wares with African motifs depicted images that may be viewed as stereotypical and patronising, as they display African people in a variety of clichéd poses and attitudes. However, the studio also produced wares that rupture any delusions of black inferiority, by their subversive mimicry of notions of a wild and primitive Africa. The wares of Crescent Potteries thus symbolically served the interests and tastes of both the 'oppressed' and the 'oppressors'.

## 5.6 Conclusion

Aspects of 'othering' in the visual arts, notably in painting, photography and sculpture, from the nineteenth century to the mid-twentieth century, with particular emphasis on the first half of the twentieth century, were explored in this chapter. Imported figurative and Africana studio ceramics that were manufactured in Britain and the Netherlands in the first half of the twentieth century were also examined. The author focused on the native study genre as a vehicle for considering the various depictions of indigenes in the visual arts in the period under concern. This genre underwent several evolutions in the said period. At times the native study was incorporated into colonial ethnographic and anthropological discourse. The native study genre was associated with the European picturesque legacy. African indigenes were the subject of romantic and Realist works. At times native study genre was co-opted by nationalist agendas and was also incorporated into modernist explorations. South African native studies frequently reflected a liberal concern for the loss of cultural heritage by Africans as a result of western economic developments.

The author critically analysed imagery of the other on wares produced by the Kalahari Studio, Drostdy Ware and Crescent Potteries in the 1950s. These images reflected a variety of personal concerns, levels of education and various technical considerations. Native studies produced by the studios under investigation predominantly depicted African women as

‘tribal’, exotic and beautiful. While all three studios produced wares displaying African motifs that may be viewed as stereotypical or derogatory, as they displayed indigenes in a variety of clichéd poses and attitudes, certain wares may be viewed as resisting and subverting the dominant conventions and preferences. Certain images designed by Simpson of Drostdy Ware defy nostalgic and romantic visions of the people of Africa, while wares decorated by Manana of Crescent Potteries mimic notions of a primal and (socially economically) undeveloped Africa. Some wares of the Kalahari Studio deny essentialised ‘tribalisation,’ as evidenced by their hybridised costume, headpieces and jewellery. The ceramics under concern thus offer multiple interpretive possibilities and the author has attempted to highlight both the positivism, the African fantasy, the modernist enigmas, the truth-claims, the lies ‘that told a truth’ and images that resisted and subverted the dominant social and artistic paradigms.

## 6 'RE-PRESENTATIONS'<sup>1</sup> OF SOUTHERN SAN PARIETAL ART ON SOUTH AFRICAN STUDIO CERAMICS FROM THE 1950s

The art, language, mythology and material culture of Southern San<sup>2</sup> people (who are also called Bushmen<sup>3</sup> in this dissertation) have been a source of interest since the earliest colonial settlements in Southern Africa. They have been publicly exhibited as a source of sexual fascination (Morris 1996:68), systematically exterminated (Landau 1996:129-143) and eloquently admired for their superior aesthetic abilities (Battiss 1939, 1948, 1955). Their art was extensively copied, researched and displayed in a variety of exhibitions and festivals in the nineteenth and twentieth centuries. In the 1950s, various South African ceramic studios and factories, including Linnware, Drostdy Ware, Boksburg East Potteries, the Kalahari Studio, Zaalberg Potterij and Crescent Potteries, continued this tradition, by manufacturing ceramic wares that were decorated with images derived from reproductions of Southern San parietal motifs.

Representations of Southern San parietal art cannot be isolated from conventions regarding the perceptions and the depictions of the Bushmen people by the dominant social groups in South Africa. Ethnographic writings (Glenn 1994:41-51), visual images (Arnold 1996:23-30,

---

<sup>1</sup> The term 're-presentations' has been consciously used to highlight the fact that many of the images under investigation bear scant resemblance to their original sources.

<sup>2</sup> The author used the terms 'Southern San' or 'San' in this dissertation to describe specific ancient hunter-gatherers whose engraved and painted images occur on rocks and in rock shelters throughout Southern Africa after Buntman's recent research (1998:30).

<sup>3</sup> The use of the highly contested term 'Bushman', which is derived from the pejorative Dutch word *Boeschjesmans*, is determined by Lewis-Williams and Dowson's seminal text *Images of Power: Understanding Bushman Rock Art* (1989). This text set the tone for subsequent researchers, many of whom used the term to denote groups of indigenous Southern African people who were victims of colonial genocide and various other human rights abuses. The term 'Bushman' was used in numerous recent texts that spanned a variety of academic disciplines such as Rock Art Studies, Anthropology, History and Art History, including, among others, Buntman (1998), Wilmsen (1996:185-189), Barnard (1996:239-247), Buntman (1996 a: 271-280), Buntman (1996 b: 33-54), Dowson, Tobias and Lewis-Williams (1994:3-38), Dowson (1996:315-322), Lewis-Williams and Dowson (1989), Guenther (1996:225-238), Landau (1996:129-143), Lewis-Williams (1996:307-314), Maughan-Brown (1983:55-77), Morris (1996:67-79), Penn (1996:81-92) and Schoonraad (1985:40-55).

Godby 1996:115-126, Landau 1996:129-143, Huntley 1992:58), attitudes (Lewis-Williams 1996:307-314, Wilmsen 1996:185-189) and actions, such as the collection of trophy skulls for museum and private collections (Farini 1886, Penn 1996:81-91, Guenther 1996:225-238, Morris 1996:67-79), attest to the early colonialists' pejorative and racist views of the San and Khoisan people.

The western perception of the Bushmen, like any other indigenous group, has not remained static over time. Guenther noted that the western perception of the Khoisan underwent a gradual transformation, from the eighteenth century to the late twentieth century. They 'metamorphosed' from 'brutal savages' to a neo-Rousseauian 'harmless people' (Guenther quoted in Dubow 1995:24).

The adoption of Southern San motifs by studio ceramists in the early 1950s arguably reflected a contemporary surge of interest in the Bushmen and in San parietal art. In the 1950s, numerous role-players engaged in the construction and manipulation of largely derisive narratives regarding the San people and their art. These role-players included the newly elected Nationalist Government of the Union of South Africa, the press, writers of popular fiction (Maughan-Brown 1983:55-77), novelists and travel writers, including Laurens van der Post (Barnard 1996:239-247), P. J. Schoeman (Gordon *et al.* 1996:261-262) and Jan J. van der Post (Gordon *et al.* 1996:261-262), artists and academic researchers (Lewis-Williams 1996:308-312). In addition, reference texts on San parietal art in the 1950s and 1960s were poorly researched, relatively cheap and widely disseminated (Lewis-Williams 1996:308-312). These texts often reproduced pejorative views of the Bushmen and trivialised their art (Lewis-Williams 1996:308-312).

These narratives, to greater and lesser degrees, are reflected in the depictions of San parietal art by artists and craftsmen, as well as by the ceramic studios under review. The basic premises of these various narratives are considered before engaging in a critical investigation of images of San parietal art in a variety of sectors of material culture, including the ceramics produced by Drostdy Ware, Crescent Potteries and the Kalahari Studio. However, before proceeding with a consideration of contemporary and historical San parietal art reference

sources, it is vital to consider the reproduction of San parietal art as a 'genre' among western artists and crafters. Probably, due to misguided and frequently racist perceptions of the dominant group an equivalent genre to the 'native study', which depicted studies of individual Bushmen, was not undertaken in the visual arts in South Africa during the first half of the twentieth century. Extinct Bushmen artists had already developed a formal and expressive visual language, which had many parallels with western visual traditions, (in terms of depicting, often in a highly representative manner, polychromatic naturalistic and stylised images) and which, most importantly, was available in numerous contemporary and more historical monographs. As a result of the availability of supposedly accurate and authentic reproductions of San parietal art, and possibly because there were no longer any 'authentic' living Bushmen artists, it is argued that there was less space for interventionist strategies which resisted or subverted the largely pejorative contemporary paradigms regarding San art evident in the *Bushman* wares produced by the studios under consideration.

## **6.1 The transcription of Southern San parietal art by pioneer researchers c.1900-1950**

According to Berman, the presence of San parietal paintings in South Africa was recorded in the mid-eighteenth century, and copies were made during the last quarter of the eighteenth century (1996:365). George William Stow was one of the earliest and most significant researchers of San parietal paintings. His mid-nineteenth century copies of San parietal art were not appreciated by academics or laymen for many generations, as his research was posthumously published, seventy-five years after his death (Stow and Bleek 1930). In 1874 Wilhelm H. I. Bleek (1827-1975),<sup>4</sup> the pioneer of research into Bushman oral history, religion and language, was one of the first researchers to have understood the significance of rock art. Bleek applauded Stow's copies of San parietal art, claiming that:

A collection of faithful copies of Bushman paintings is ...only second in importance to a collection of their folklore in their own language (Bleek quoted in University of the Witwatersrand, Rock Art Unit. 1998:4).

---

<sup>4</sup> For further information on Bleek consult The New Encyclopædia Britannica. Micropædia. Ready Reference and Index. 1984. 15th Edition. Vol. II. p.79.

In the early twentieth century, local and international interest in Southern San parietal art grew steadily with the publication of numerous monographs on the subject. The authors of these monographs included Helen Tongue (1909), Otto Moszeik (1910), Neville Jones (1926 and 1949), Miles C. Burkitt (1928), H. Obermaier and H. Kuhn (1930), Dorothea F. Bleek (1930), George Stow's nineteenth century copies in 1930 (Stow and Bleek 1930) and in 1953 (Rosenthal and Goodwin 1953),<sup>5</sup> E. J. Dunn (1931), Leo Frobenius (1873-1938)(1931 and 1933),<sup>6</sup> Walter W. Battiss (1906-1982) (1939, 1948, 1955), the Abbé Breuil (1955) and Willcox (1956). From approximately the mid-1920s, various prominent researchers including Raymond Dart, Clarence van Riet Lowe and Dorothea Bleek, devoted themselves to the study of the Bushmen's language, culture and religion.

### **6.1.1 The accuracy of transcriptions of Southern San parietal art by pioneer researchers**

The work of many early researchers of San parietal art is considered somewhat amateur by contemporary standards, which decree almost absolute accuracy in the transcription of imagery (Lewis-Williams and Dowson 1994:210-223). Contemporary researchers use sophisticated methods and tools to record images.<sup>7</sup> According to the staff of the University of the Witwatersrand's Rock Art Unit, pioneer researchers, including Stow (1930), Breuil (1955), Tongue (1909), Battiss (1939, 1948, 1955) and Johnson *et al.* (1959), traced the outlines of the original image onto coarse tracing paper and then transcribed the images onto paper by means of watercolour paints (Smith, Lewis-Williams, McLean *et al.* 1997). Colour plates contained in the above-mentioned texts reflect a blatant disregard for the surface modulation of the rock. The parietal images were the focus of the reproductions. While many

---

<sup>5</sup> Rosenthal and Goodwin (1953) published Stow's forty-eight remaining completed drawings (Dowson, Ouzman, Blundell and Holliday 1994:178).

<sup>6</sup> Frobenius studied African culture (including masks, secret societies, rituals, legends, painting and sculpture) and the rock art of the Atlas, the Fezzan and Southern Africa. He published over 60 books on various subjects (Honour 1989:218,219). For further information on Frobenius, consult The New Encyclopædia Britannica. Micropædia. Ready Reference and Index. 1984. 15th Edition. Vol. IV. pp. 329-330.

<sup>7</sup> Contemporary methods of recording images, photography and tracing by the use of 'dots' (Smith, Lewis-Williams, McLean *et al.* 1997, Lewis-Williams and Dowson 1994:210-223).

of the reproductions of early researchers of San art are considered amateurish by contemporary standards, it must be noted that many of these pioneers claimed that they ‘spared no pains to reproduce designs faithfully...’ (cited in Tongue 1909:6). Furthermore,

[t]he task of making accurate copies of paintings [was] frequently exceedingly difficult, owing to the very awkward situations of some of them which are not easily accessible. Insufficient lighting, moreover, or a partially obliterated condition renders it very difficult at times to follow the outlines with accuracy (Balfour quoted in Tongue 1909:6).

Tongue (1909), Stow (1930) and Battiss (1939, 1948 1955 and 1958) alternately rearranged, modified, stylized, exaggerated, and censored their tracings of rock art imagery (Smith, Lewis-Williams, McLean *et al.* 1997; Dowson, Ouzman, Blundell and Holliday 1994:177-188). For example, Tongue and Stow frequently rearranged images when the relevant form or image did not fit onto their sheet of tracing paper. Sometimes they added the image to an area that was uncluttered (Smith, Lewis-Williams, McLean *et al.* 1997). In Tongue’s copies of San parietal art, the scales of various images were altered and images were cropped and rearranged to fit the rectangular format of a monograph page (Smith, Lewis-Williams, McLean *et al.* 1997). Tongue and Stow alternately stylized, exaggerated or simplified body and facial features (Smith, Lewis-Williams, McLean *et al.* 1997). Furthermore, both Tongue and Stow (Stow and Bleek 1930:xxvi) combined images from different parts of a rock shelter, and from different shelters, onto one page (Lewis-Williams 1996:309). Stow is particularly notorious for creating his fictitious blue ostriches (Dowson, Tobias and Lewis-Williams 1994:4-35) and for presenting figures with enlarged calf muscles and enhanced shoulder spans (Smith, Lewis-Williams, McLean *et al.* 1997). Stow also censored potentially controversial images. For example, in plate forty-nine of Rock Paintings in Southern Africa (1930) Stow reconstructed a penis to resemble the second leg of a ‘rain animal’ (Lewis-Williams 1996:309).

These pioneer researchers also simplified and modified the colours of many images. For example, Stow placed his images against a white page or used watercolour paint to achieve a streaked background. Tongue used a monotone cream or light-grey speckled background for her images. Tongue’s limited palette and speckled background was also possibly due to the unsophisticated printing technology of the early twentieth century. Notwithstanding

technological advances in the printing industry, Battiss used a delicate pastel pink and blue background in plate fourteen of The Artists of the Rocks (Lewis-Williams 1996:311).

Breuil devoted an entire chapter of his monograph on the White Lady of the Brandberg (1955) to explaining his methods of copying rock-paintings. He noted that he carefully traced the images onto sulphurated paper and claimed that due to time constraints he could not paint or apply colour onto these tracings *in situ* (1995:17).<sup>8</sup> He retraced the images by means of carbon paper and applied colour on his return to his studio (1955:17). Breuil's final tracings depict white, ochre, grey, black and red figures against a lightly washed, monotone yellow background. Breuil noted that he had problems with the application of white paint<sup>9</sup> and the dominant colour in his copies is red. The Abbé claimed that he ignored various colour gradations of red, yellow and ochre, in favour of gradations of a red tone because '...colours vary appreciably according to whether they are wet, dry or half-dry, and because the [final] coloured plates ... clearly show the different shades of red' (1955:16). However, the pervasive use of red paint was probably motivated by insufficient information on his tracings, rather than any other considerations. This observation is supported by Breuil's claim that the coarse, non-absorbent yellow paper that he obtained in Johannesburg after the Second World War restricted the quality of the transcription of his final copies (1955:16).

This disregard for accuracy in early research into San art is further evident in subsequent monographs. For example, in the foreword to Rock Paintings in the South-West Cape, in which A. H. J. Goodwin claimed '...it is from their galleries that these delightful copies have been derived, carefully and exactly traced, then reimposed on pleasant rock surfaces...' (Johnson *et al.* 1959:8). Goodwin argued that the aims of the text were 'archival' and educational (Johnson *et al.* 1959:9). While an educational aim may be partially true, the superimposition of rock art images onto artificial textures negated any archival pretense.

---

<sup>8</sup> Breuil claimed that he spent ten days tracing the figures in the 'White Lady Shelter' (1955:17).

<sup>9</sup> Breuil explained that white paint was not easy to apply to the yellow paper, and often white paint on a Bushman painting was only observable on a wet rock surface (1955:16).

The accurate transcription of San parietal imagery became a reality only in the early 1970s, when Harald Pager (1971) developed his unique reproduction techniques. Pager photographed the actual site, enlarged the black-and-white prints to life-size, and hand-coloured the imagery by using oil paints *in situ*. He recorded the flakes and damage to the sites, and then assembled the photographs, using the cracks and steps of the rocks in the shelter to indicate contour lines for joining the assembled photographs (University of the Witwatersrand, Rock Art Unit. 1998:3,4).

### 6.1.2 The provenance of Southern San parietal art<sup>10</sup>

Many of the pioneer researchers, including Dorothea Bleek and Helen Tongue, ascribed the provenance of San parietal art to ‘the Bushmen’. For example, Henry Balfour, in his introduction to Tongue’s monograph, claims that ‘...it is fortunate that some fairly durable records have been handed down to us, transmitted direct[ly] by the earlier Bushmen themselves...’ (1909:4). Dorothea Bleek claimed that ‘I do not have the least doubt that the paintings are the work of Bushmen’ (Bleek quoted in Shaw 1953). However, from the mid-1940s, many important researchers produced varying and fictitious accounts of the origins of San parietal art. In 1944, Abbé Henri Breuil, the Parisian doyen of prehistoric art studies, suggested a European origin for San parietal art, ‘[it] might be supposed that south-eastern Spanish art crossed into Libya... [and then] might have been carried from north to south by migration’ ([No Author] 1944).

Miss Boyle, the Abbé’s research associate, also made a series of absurd claims. In February 1948, at a meeting of the South African Archaeological Society in Cape Town, she suggested that the ‘White Lady’ of the Brandberg was

...drawn by either a Cretan artist or by an Egyptian with a knowledge of Cretan dress. She linked the figures with the figures of the story of Isis, Osiris, Horus, and the mission to slay the Crocodile man ([No Author] 1948 b).

---

<sup>10</sup> This section considers the contributions of pioneer researchers prior to the 1960s. For an account of aspects of the research of Southern San parietal art from 1969 to present day, consult van Rijssen (1994:159-175).

A month later, in an address to the Junior Chamber of Commerce, Cape Town, Breuil proposed another provenance for Southern San parietal art.

The Abbé said that many of the rock paintings in South Africa were not Bushman at all, but may have been painted by anonymous tribes, some of whom had roamed the country as early as 10,000 B.C., the end of the Middle Stone Age ([No Author] 1948 c).

In 1948, Battiss, obviously influenced by Breuil's speculation regarding the origins of 'Bushman art', ascribed a problematic provenance for Southern San parietal art. He claimed that mysterious 'unidentified painters' and 'pre-Bushmen' created San art (Battiss 1948:99). Another curious provenance for San parietal art was forwarded by A. H. J. Goodwin, who claimed that 'Bushman paintings' were of 'mixed origin' and that 'Bushmen, Hottentot and Bantu have had their turn' (Goodwin quoted in Shaw 1953).

In 1949, Breuil produced a further variation to his theories regarding the provenance of Southern San parietal art. He claimed that 'South West Africa [Namibia] was peopled by a tribe with Mediterranean features who traveled there by land or sea from the north of Africa to intermingle later with the desert Bushmen' (Andrew 1949). He also claimed that the garments worn by the figures adjacent to the 'White Lady' of the Brandberg, were '...clearly Egyptian' (Andrew 1949). In his monograph The White Lady of the Brandberg (1955), Breuil suggested that the White Lady had counterparts in Egyptian and Minoan and Libyan painting (1955:9,10,15). Breuil argued that the '...academic perfection' of the Brandberg paintings and of those found in Leribe (Basutoland), was 'in violent contrast to other drawings there of those hideous little Bushman figures whose projecting stomachs suggest[ed] a prolonged diet of grasshoppers' (1955:15). He claimed that the Brandberg 'frescoes' depicted 'Europeans, mostly Semitic' (1955:14) who were 'markedly superior to the local African peoples' (1955:15). Breuil even asserted that the 'White Lady' was dressed in 'shorts and a crimson sweater' (Cape Times Chief Reporter 1951). Breuil thus essentially claimed that the artist was white and, in effect, proclaimed the racial superiority of whites.

Breuil's research has recently been the subject of revisionist studies. Dowson and Lewis-Williams claimed that Breuil's 1955 text contained numerous racist fabrications. They argued

that the 'White Lady' was a male, and that the white paint was non-representational, and did not refer to the skin colour of the original artists (University of the Witwatersrand, Archaeology Department, Rock Art Unit Home Page.

[Http://www.wits.ac.za/science/archaeology/wl.htm](http://www.wits.ac.za/science/archaeology/wl.htm). 10 February 1998). Furthermore, it was claimed that Breuil's intention was probably to legitimize the white colonial possession of the territory of South West Africa (Gordon *et al.* 1996:259).

### 6.1.3 The meanings and functions of Southern San parietal art

In the mid-1870s Wilhelm H. I. Bleek, the doyen of Bushman research in South Africa, perceived that San parietal art was of cultural significance. He applauded Joseph Millard Orpen's<sup>11</sup> research into Bushman mythology, claiming that:

The fact of Bushman paintings, illustrating Bushman mythology, has first been publicly demonstrated by this paper of Mr Orpen's... [Orpen's paper] gives at once to Bushman art a higher character, and teaches us to look upon its products not as the mere daubings of figures for idle pastime, but as an attempt, however imperfect, as a truly artistic conception of the ideas which most deeply moved the Bushman mind, and filled it with religious feelings (Bleek quoted in Lewis-Williams and Dowson 1989:29).

Regarding Stow's copies of rock art, Bleek claimed:

The publication, which we hope and trust will be possible to Mr. Stow [*sic*] ere long, cannot but effect a radical change in the ideas generally entertained with regard to the Bushmen and their mental condition (cited in Lewis-Williams 1996:308).

The popular understanding of the mental condition of the Bushmen was that of a lazy, primitive, thieving, child-like person (Lewis-Williams 1996:307-313).

Henry Balfour, in his introduction to Tongue's monograph, claimed that:

The Bushmen were a race of artists, and were wont to depict... the scenes in which they played a part and the animals with which they were familiar...[and] scenes and events in Bushman life-history... (1909:4).

---

<sup>11</sup> In the 1870s, while on a military excursion, Joseph Millard Orpen, a magistrate in the North-eastern Cape, recorded various stories and mythological explanations told by his Bushman guide, *Qing* (Lewis-Williams and Dowson 1989:28).

Balfour and Tongue recognised that San parietal art represented war operations, religious and symbolic performances, dances and trances associated with 'sympathetic' magic (1909:8). They also acknowledged that the 'meaning of many of the paintings and sculptures is quite obscure, and may, perhaps, never be elucidated...' (1909:8).

Dorothea Bleek, Wilhelm Bleek's daughter, who was responsible for the publication of seventy-two of Stow's copies of San parietal art in 1930, succumbed to a reductive understanding of the meaning and function of rock art. She denied that the art possessed any magical functions, and argued that this would be '...absolutely out of keeping with the thoughtless, care-free cast of the race' (Bleek quoted in Lewis-Williams 1996:308). Dorothea Bleek believed that the Bushmen painted from a 'love of painting' and a 'spirit of emulation' (Bleek quoted in Lewis-Williams 1996:308). As late as 1946, Bleek claimed that '[s]he did not think they had been done for the purpose of sorcery, as was suggested by some people' ([No Author] 1946 b).

Dorothea Bleek's writings influenced numerous subsequent researchers, including Battiss and Breuil in the 1940s. Battiss believed that 'Bushman art' was an 'art of reverence' and 'the art of the little Bushmen was one of illustration' (Battiss 1948:96) representing the livelihood of a 'hunting people' ([No Author] 1944).

It was not until the late 1940s that a more enlightened approach to the function of San parietal art became evident. For example, in 1949, 'The Art Critic' of the Argus newspaper claimed that:

The main thing to remember about these so-called Bushman paintings is that they were not what might be called pure art – 'Art for art's sake' - but served the practical purpose of ensuring luck in the chase. They were 'magical' paintings (The Art Critic 1949).

Despite this more scholarly approach, many key researchers continued to denigrate the meaning and function of San parietal art. For example, Breuil believed that 'Prehistoric men were essentially hunters, and like conditions may have produced like results in art' ([No Author] 1952). Through the 1940s and into the 1950s Breuil argued that 'the early art of the

Bushman was a vivid illustration of his daily life' (The Argus Correspondent, Paris. 1953). These reductive perceptions permeated public consciousness, as both figures were regarded as high profile speakers, and presented numerous public addresses which were frequently quoted in the press.

It was not until the late 1950s that certain researchers realized that these claims of a narrative function for San parietal art were both controversial and limited (Johnson *et al.* 1959:9). Dr. Glyn Daniel suggested that the Bushmen painted,

...because the art played a part in sympathetic hunting magic. The paintings may be a record of happenings or an attempt at self-expression motivated by some unconscious urge. These questions have always been contentious ...we merely venture to offer some possibilities (Johnson *et al.* 1959:9).

According to Lewis-Williams and Dowson, the sympathetic-magic explanation for the meaning of San parietal art was introduced into South Africa by researchers who had researched Upper Paleolithic art in sites in France and Spain (1989:23). They claimed that this explanation was never widely held in South Africa because there was no evidence that the Bushmen believed in sympathetic magic (1989:23). Theorists of the 1950s, like Breuil, claimed that San parietal art was a factual record of daily life. Lewis-Williams and Dowson argued that the most pervasive belief that was held concerning the meaning and function of rock art was that it was a factual record of daily life and that this has resulted in San parietal art being reduced to interesting or humorous vignettes by many popular writers (1989:24).

Contemporary revisionist studies repudiate research into the meaning and function of San parietal art by Dorothea Bleek, Walter Battiss and Abbé Breuil. Dowson, Tobias and Lewis-Williams claim that:

Since the 1960s [*sic*] controversy in South African rock art has centered on whether rock paintings and engravings were essentially portrayals of events in the lives of the artists or whether they were 'symbolic' and in some way associated with religion. Today the debate seems to be largely settled in favour of the second kind of explanation: the art is now believed to have been principally, though not necessarily exclusively, associated with the activities of shamans who entered trance[s] to cure the sick, change the weather, go on out-of-body travel, control the movements of animals, and transform themselves into animals (1994:8).

As pioneer researchers perceived San parietal art to be concerned with hunting and illustration, they predominantly reproduced copies of rock art that reinforced their beliefs. Due to the legacy of these researchers, reproductions of San motifs in South African material culture predominantly depicted hunting scenes. Dowson has reviewed the abundance of reproductions of so-called Bushman hunting scenes by craftspeople.<sup>12</sup> He claimed that images of hunting scenes were not the most abundant genre produced by the Bushmen (1996:319). He argued that the constant choice of hunting scenes by craftspeople reinforced 'popular and racist misconceptions about rock art and the societies within which it was produced' (1996:318). Dowson insisted that the abundance of hunting scenes in western material culture essentially reflected 'male dominance in western society' (1996:318).

#### 6.1.4 'Old Masters', child artists or 'Modern Masters'?

Early researchers believed that San Parietal art could be equated with that of the 'Old (European) Masters'. For example, Henry Balfour believed that:

[T]he artists of the Bushmen have had to take their place in the category of 'Old Masters', since the attenuated, scattered, and much harassed remnants of the race no longer enjoy the leisure and opportunity requisite for the practice and preservation by 'Modern painters' of their inherited artistic talents (Balfour quoted in Tongue 1909:10).

The perception that San parietal art was equal in status to that of the 'Old Masters' continued. For example, in 1942, Lord Harlech<sup>13</sup> argued that their status as 'Old Masters' was due to the 'naturalistic manner' employed in the depiction of animals and 'whole scenes' more vividly and realistically 'than life' (Harlech 1942).

<sup>12</sup> The abundance of reproductions of Bushman hunting scenes on ceramic wares by the three studios under investigation, will be considered in the ensuing sections that focus on the individual studios. In addition, consult Chapter 8, Appendix 11, to review a survey of hunting imagery evident on the *Bushman* wares of the Kalahari Studio, Drostdy Ware and Crescent Potteries.

<sup>13</sup> Lord Harlech was a Trustee of the National Gallery, London, and the British Museum, London, and President of the National Museum of Wales, Cardiff (Harlech 1942).

A significant shift in public opinion occurred when Breuil published his theories on the 'White Lady of the Brandberg'. Breuil believed that the 'White Lady' was not a Bushman painting, but was 'great art' and he supplied numerous reasons why the 'White Lady' should be considered 'great art' (1955:7). Firstly, he argued that the creators of this painting, and the subject of the painting were peoples of Caucasian descent. Secondly,

...so much attention is paid to form that the style might almost be described as academic. The perfection of some of the animal paintings, however, makes them superior to Bushman animal paintings in the same region. This very remarkable art was preceded, accompanied and followed by other simpler styles of painting which I think to be Bushman in origin (1955:14).

Thus, both Harlech and Breuil presented arguments concerning the technical complexity of San parietal art. They both considered technically complex works to reflect a superior intelligence, ability, or 'Master' status. While Harlech and Balfour accepted that indigenous peoples were capable of creating technically complex works, Breuil negated the possibility of an indigenous artist as their creator.

The association of San parietal painting with the 'Old Masters' was not universal. Various researchers linked parietal painting with child art. For example, in 1956 Willcox, described the Bushmen as Paleolithic people who were incapable of abstract thought and who possessed the mental capacity of children (1956:85). He argued that the Bushmen 'retained for life ... the perceptual innocence of childhood' as they never emerged from the 'physioplasic' stage of childhood development (1956:81). Having denied any possible aesthetic considerations for 'Bushman art', Willcox proceeded to argue that it should be considered 'great art' as it 'cal[l]ed to the primitive man submerged in the observer of today' [*sic*] (1956:84).

Breuil and Willcox subscribed to aspects of Dutton's definition of 'Old Mythology', which decreed that: '...naturalistic European art forms were seen, especially because of their naturalism, as demonstrating a higher stage of evolution' (1995:38). 'Old Mythology' is premodernist or colonialist in its '...nineteenth-century racism, contempt for 'childish' artifacts, and regard for 'primitive' art as representing a lower evolutionary stage of human development...' (1995:34).

Walter Battiss was responsible for a significant shift in the perception of the aesthetic status of San parietal art. Battiss approached 'Bushman art' from numerous disciplines; he was at once an art historian, an archaeologist and an artist, and consequently his writings on San parietal art at times appear ambiguous and contradictory. Battiss began research for his first publication on San parietal art in 1935, shortly after the publications of Stow's Rock Paintings in South Africa. Over the next two decades, he produced a series of monographs on San parietal art (Battiss 1939, Battiss 1948, Battiss 1955 and Battiss 1958).

Battiss' art also reflected his interest in San parietal art. Schoonraad claimed that Battiss' monograph The Amazing Bushman of 1939 was '...the first attempt by an *artist* to interpret the prehistoric Rock Art of South Africa' (1985:43). The interpretation that Schoonraad referred to involved a blurring of the lines between artistic and 'scientific' investigations.<sup>14</sup>

Battiss, influenced by European modernists, including Pablo Picasso (1881-1973), believed in the superiority of so-called 'primitive' art. Battiss recognised numerous similarities between 'Bushman art' and western aesthetic Primitivist conventions, including its shamanic aspects, spontaneity and a conceptual approach to subject matter.<sup>15</sup> Battiss praised San parietal art for its technical accomplishments: 'The elongation often found in [Bushman] paintings was usually in such good taste that it resulted in beautiful proportions' (S.A. Press Association 1941).

In the early 1940s, at the annual meeting of the South African Museum Association, Battiss claimed that: 'some ... Bushman art was as good as the best art being produced today' (S.A. Press Association 1941). In the 1950s Battiss described the rock artist as a 'master painter' and as a 'primitive Michelangelo' (Battiss quoted in Buntman 1998:32). The conferral of 'Master' status to San parietal artists is embedded in what Dutton refers to as 'Modernist Old Mythology':

---

<sup>14</sup> Skotnes argued that Battiss fully understood Bushman art, as a result of his experience of the practice of Modern art (1994:318-320,327). Possibly, due to Battiss' quirky nature and the poor standard of journalism in South Africa, his somewhat lofty treatises were diluted and simplified in the press, which frequently featured articles on Battiss' public addresses and research.

<sup>15</sup> Consult Lutrin (1998:73-78) and Gers 1996 for more information on Battiss's relationship with modernist Primitivism.

Modernist Old Mythology retained the idea of universal aesthetic standards, but argued that tribal arts fully met these criteria which were formalist rather than naturalistic (Dutton 1995:38).

Dutton is critical of this approach to 'primitive' and 'tribal' arts:

Modernist Old Methodology ... is... insidious, because while it pretends to valorize these ['primitive' and 'tribal'] arts, it perpetuates acts of imperialism, appropriation, and ethnocentric insensitivity towards Third World peoples – all in the name of enlightened, magnanimous liberalism (1995:34).

While Dutton, and other researchers, were critical of Modernist appropriation of the primitive arts 'for their own aggrandisement', it is noted that the Bushmen appropriated motifs from western material culture, such as ships, wagons and trains (Skotnes 1994:328,329).

Modernist artists and researchers in South Africa, such as Walter Battiss, formed only a small sector of an international community of adherents to the 'Modernist Old Mythology' approach to 'primitive' art forms, including 'Bushman art'. The perception that San parietal art had modernist associations had significant international support in the 1940s, 1950s, 1960s<sup>16</sup> and beyond. 'Modernist Old Mythology' was evident in various contemporary exhibitions in the late 1940s and early 1950s. For example in 1948 an exhibition at The Academy Hall, London, displayed 'Bushman rock art' and 'specimens of primitive art' from Africa, Europe, America and Australia, alongside art works by 'Modern Masters' such as Henry Moore (1898-1986), Paul Klee (1879-1940), Graham Sutherland (1903- ) and Paul Gauguin (1848-1903). The aim of the exhibition was 'to show the timelessness of art' (Cape Times Correspondent 1948). Similarly, in 1953, an exhibition titled *Forty Thousand Years of Modern Art* was staged by the Museum of Modern Art, Paris. This exhibition included nineteen reproductions of South African rock art, a full-size model of the famous cavern of Lascaux, Dordogne, France, and reproductions of prehistoric art from Altamira, Spain; the Sahara, North America and Australia (The Argus Correspondent, Paris. 1953).

<sup>16</sup>

For example, in 1962 Giedion noted that:

We are indebted to artists like Kandinsky and Klee who by their work have opened up new vistas for us so that we are slowly able to understand the space conception of primitive art. They have opened our eyes to the artistic organisation of the picture which is not exclusively dependent on vertical lines (Giedion 1962:532 quoted in Skotnes 1994:321).

In their guise as indigenous modernist monuments, San parietal art was championed by various prominent South African leaders and international personalities, including Jan Smuts and Sir John Rothenstein, the Director of the Tate Gallery. Rothenstein argued that 'Bushman art' was a source of patriotic pride for South Africans ([No Author] 1950). The sense that San parietal art was a highly unique heritage, and of international interest, contributed to the assimilation of San parietal art images into all aspects of South African material culture, including the ceramics industry.

## **6.2 The appropriation of Southern San motifs in early twentieth century South African art**

From the early 1920s, various prominent South African artists, crafters and interior decorators displayed an interest in San parietal art. Among the earliest artists to display an interest in 'Bushman' parietal art were Jacob H. Pierneef (1886-1957) and Erich Mayer (1876-1960). Pierneef studied and copied San parietal art and designed tapestries based on these images in approximately the 1920s (Berman 1996:365). Pierneef's earliest mural commission of 1922, which involved the painting of eight panels of the assembly hall of Ficksburg Hoërskool, was based on his study of San parietal art (Coetzee 1991:3). Mayer rallied for an indigenous aesthetic based on the integration of indigenous African and 'Bushman' designs and forms. He saw the potential of the application of African and San motifs to pottery as early as 1922:

I am firmly convinced that Sir Cullinan's pottery at Olifantsfontein would have proved a great success, had they but been able to employ an artist of taste and imagination, who out of different kaffir pots [*sic*], combined with Bushman art and other South African indigenous art elements, would have developed a distinctly S.A. [*sic*] style. For while the South African public which takes some interest in artistic pottery would have proved too small to keep such an industry alive, foreign countries would never order from South Africa mere imitations of ceramic works which they might get cheaper from the countries of their origin; but they might soon crave for possession of some beautiful objects that bear the distinct mark of their South African birthplace (Mayer 1922:120).

In the late 1920s or early 1930s, the artists Terence McCaw (1913-1978) and Walter Battiss used 'Bushman' motifs on textiles (Schoonraad 1985:41). The application of San motifs onto textiles continued in the 1930s, for example, in the carpets and weavings of Marga J.

Mayer-Gutter's Lady Clarendon Spinning and Weaving ([No Author] 1937:8 and Eastern Province Society of the Arts and Crafts 1938).

In the 1930s, Battiss explored San parietal motifs, producing and exhibiting wood-cuts, lino-cuts and wood-engravings that resembled petroglyphs (Schoonraad 1985:43). In the early 1940s, various artists, including Reginald Turvey (1883-1968), produced paintings that reflect the study of San parietal art (Berman 1996:458). Coert Steynberg was also interested in San parietal art in the 1940s and 1950s (Heymans 1997, Lichtenberg 1998), as was the ceramist Hym Rabinowitz (1920- )<sup>17</sup> who co-authored Rock Paintings in the South-West Cape (Johnson *et al.* 1959).

In the early 1950s, the Cape Town artist, Ivor Roberts, copied San parietal paintings onto slate ([No Author] 1953, Brokensha 1957). Roberts argued that because the slate onto which he painted was quarried near the caves from which he derived his imagery, his images were 'even more authentic' (Brokensha 1957).

Various sectors of South African<sup>18</sup> material culture, including interior décor, increasingly reflected an assimilation of San parietal art. In the 1950s, interior designers and decorators utilized San imagery in stylish homes and restaurants. For example, Jan Buys and Albert Newall were commissioned to paint what was 'believed to be the biggest single mural in South Africa' (Marais 1953). They decorated a restaurant, *The Bushman Cellar*, Johannesburg, with 'weird vivacious figures [that] cavort and leap across the underground walls' (Marais 1953). A mural of San parietal art was painted on the terrace wall of Donald Pilcher's luxury home in Linden, Johannesburg (illus. Holme and Frost 1951:53). Similarly, a mural that depicted Bushmen hunting was painted on the outside walls of the Creel's Kenridge home, Cape Town (Griffin 1958).

---

<sup>17</sup> For further information on Rabinowitz consult Cruise 1991:46 and Fransen 1982:339.

<sup>18</sup> In the 1950s the incorporation of motifs from San parietal art into various aspects of material culture was not limited to South Africa. For example, in the United States of America, Laverne International produced and sold fabrics sporting San motifs. Their *Fun to Run* range depicted Bushman figures being chased by airborne arrows (illus. Horn 1985:117).

### **6.3 Some South African festivals and exhibitions which displayed Bushmen people and Southern San parietal art, 1936-1952**

The Bushmen people have been exhibited in Europe since 1810, when Saartjie Bartman was taken to England, and later to Paris, to display her perceived extraordinary steatopygia (Morris 1996:68). Some festivals and exhibitions in Europe and the United States of America that displayed Bushmen people and San parietal art have received some attention in recent years (Morris 1996 and Gordon 1997). Skotnes claimed that South African artists, curators and art historians were apathetic towards San art and that few exhibitions of this art were undertaken in South Africa in the 1940s and 1950s (1994:318). She declared that those exhibitions which occurred in the 1940s and 1950s were ‘almost all arranged or instigated’ by Walter Battiss (Skotnes 1994:318). The present author’s research has established that there were indeed various significant exhibitions during this period. A list of festivals and exhibitions in South Africa from the late-1930s to the mid-1950s, which were likely to have shaped the perceptions of local ceramic designers, paintresses and painters and their audiences, follows. Dubow notes that, in addition to festivals and exhibitions, touring troupes of ‘wild Bushmen’ were displayed during this period (Dubow 1995:24). The chronological outline that follows will give, where available, contextual information:

- 1936 Empire Exhibition, Milner Park, Johannesburg, and also Cape Town (Morris 1996:68). A Bushman camp was displayed at this exhibition (Dubow 1995:24).
  
- 1948 ‘Prehistoric Art in Southern Africa’, South African Association of the Arts, Cape Town. The exhibition was held in conjunction with the South African Archaeological Society (Johannesburg Art Gallery 1988:136:62). The exhibition included Breuil’s ‘original copies’ of the Maack Cave in the Brandberg, South West Africa ([No Author] 1948a).
  
- 1949 Bushman rock paintings and engravings, Atrium, South African National Gallery, Cape Town. In his opening address, John Paris, the Gallery Director declared ‘...pre-historic Bushman paintings and engravings are of immense importance in the history

of art. They are something which only South Africa can give [to] the world' ([No Author] 1949). The exhibition of San parietal paintings and engravings replaced a display of plaster casts of Greek busts. The removal of the Greek busts was perceived as scandalous among certain quarters, and was vigorously debated in the local press (Montreal 1949, [No Author] 1949).

- 1952 The Van Riebeeck Tercentenary Festival, Cape Town. 'Live wild' Bushmen were put on display at the Van Riebeeck Tercentenary Festival and viewed by 165 000 spectators (Gordon *et al.* 1996:259). They were labelled 'the world's most primitive people' and commodified to an audience eager to experience this exotic spectacle. The Bushmen were trapped in a 'primordial timelessness and perpetual primitiveness, [which resulted in the] casting [of] doubt over their humanity' (Gordon *et al.* 1996:261). The festival was an attempt by the Nationalist Government to appropriate public interest in the 'other' and to forge English and Afrikaner unity through the notion of progress (van der Watt 1996:41-44, van der Watt 1997:38,41, Witz 1993:5-27, Rassool and Witz 1993, Gordon *et al.* 1996:255-269). Gordon argued that the festival 'was an exercise in classification and, as a 'classifying house', it became an institution of knowledge and technology of power.' (Gordon *et al.* 1996:261). It formed part of an emergent larger project that aimed to '...package, market and distribute evolutionary racism on a hitherto unimagined scale.' (MacClintock 1995:209, cited in Gordon *et al.* 1996:265).

Representations of the Bushmen people and Southern San parietal art cannot be isolated from conventions regarding the perceptions held by the dominant social groups in Southern Africa. The adoption of Southern San motifs by studio ceramists in the early 1950s reflected a surge of interest in the Bushmen and in San parietal art, and the availability of reference sources which contained amateur and ideologically problematic copies of rock art.

#### 6.4 Representations of Southern San parietal art on the *Bushman* wares of the Kalahari Studio

Motifs derived from Southern San parietal art were frequently depicted on the ceramics of the Kalahari Studio, on both tile panels and wall-plates. Klopcanovs' friendship with J. H. Pierneef no doubt stimulated his interest in San parietal art (Von Zelewski 1998). Pierneef's interest in San parietal art was, in turn, stimulated by his friendships with Erich Mayer and Coert Steynberg. Mayer and Steynberg and their respective spouses, Marga J. Mayer-Gutter<sup>19</sup> and Betsy Steynberg,<sup>20</sup> were also enthusiastic about San parietal art. It is significant that Mayer designed cartoons of San parietal art that were used by Linnware (Heymans 1998).<sup>21</sup> It is likely that Mayer's designs were used by the Linnware studio in 1934, when they produced Bushman tiles to decorate the Native Commissioner's Building, Pretoria (Lichtenberg 1998). These tiles are possibly the earliest representations of San parietal art on ceramics in South Africa. Klopcanovs and Vestman were probably either aware of, or even familiar with, these Linnware tiles.

Several of the Kalahari Studio's colourful images of San parietal art are derived from Helen Tongue's seminal text, *Bushman Painting* (1909), for example figure 6.4, a wall-plate depicting a Bushman couple hunting. This image was originally derived from plate eighteen, image number twenty-seven, in Tongue's (1909) monograph. The Kalahari Studio's image, underwent substantial modification, particularly in terms of coloration. The woman in figure 6.4 is wearing a cerulean blue tunic and matching blue cap, while the naked man is depicted

<sup>19</sup> Marga J. Mayer-Gutter operated the Lady Clarendon Spinning and Weaving which produced carpets and weavings that were decorated with motifs derived from San parietal art ([No Author] 1937:8 and Eastern Province Society of Fine Arts 1938).

<sup>20</sup> According to Annike Lichtenberg, a researcher at the National Cultural History Museum, Pretoria, Betsy Steynberg was particularly interested in Bushman art. Steynberg studied ceramics at the Johannesburg Technical College in the 1940s. Upon graduation she produced ceramic wares that were decorated with motifs derived from San parietal art. Three of these ceramic items are in the collection of the National Cultural History Museum (Lichtenberg 1998).

<sup>21</sup> Heymans, who was the first researcher to comprehensively investigate the history of the Linnware Studio, Olifantsfontein (1989), shared this information with the author in a recent interview (Heymans 1998).

with a brown body and a yellow face. Another example of imagery derived from Tongue's plates, a 'boomerang' shaped dish ([No author] 1955:38),<sup>22</sup> bears a close resemblance to Tongue's plate twelve, image number twenty.

Not all the subjects depicted on the Kalahari Studio's *Bushman* wares are derived from Tongue's 1909 monograph. For example, figures 6.7 and 6.11 both depict their subjects with exaggerated muscular chests, shoulders and calves, which may reflect a familiarity with George Stow's reproductions of San parietal art. Stow is notorious for his inaccurate exaggerations of aspects of anatomy, as evident in his depiction of Bushman calves and shoulders (Smith, Lewis-Williams, McLean *et al.* 1997).

It is argued that reproductions of Stow's notorious blue ostriches in popular and educational<sup>23</sup> literature in the 1940s and early 1950s, possibly led to the popular perception that the colour blue was evident in the Bushmen's oeuvre. This perception was reinforced by claims that, in 1947, a San parietal painting depicting four blue buck and one brown buck was discovered in the Devil's Peak Estate in Cape Town ([No Author] 1947). The association of San parietal art with a more diverse palette probably encouraged the use of blue, and other 'new' colours in reproductions of Bushman art in material culture. It is interesting to note that after the Devil's Peak Estate discovery, Burland prophetically speculated that blue came 'from the white men' and these works should be 'carefully check[ed]' ([No Author] 1947 a).<sup>24</sup>

The Kalahari Studio, like Drostdy Ware, produced imagery based on Stow's blue ostriches [figures 6.9 and 6.10]. The Kalahari Studio's images are essentially colourfully reconstituted versions of Stow's 'original'. Figure 6.9 depicts white and primary yellow ostriches. Figure 6.10 depicts three hunters among pastel pink, yellow, blue and green ostriches. Clearly,

<sup>22</sup> This ceramic ware, which was illustrated in a popular women's magazine ([No author] 1955:38) is difficult to analyze, particularly in terms of colouration, as the photographic reproduction is black and white.

<sup>23</sup> For example, Stow's ostriches were reproduced in the journal *Lantern* (1955:316).

<sup>24</sup> Burland also noted that Stow's plate eighteen, which depicted blue ostriches resembled a smaller figure by Mr. E. J. Sawyer, a fellow researcher of Bushman art [No Author] 1947 a).

Klopcanovs did not understand Stow's original representation, which was intended to illustrate how Bushmen hunted ostriches by dressing to resemble an ostrich during the hunt.

The three male hunters represented on figure 6.10, among other examples, substantiate Dowson's concern regarding the reflection of western patriarchal values, such as those relating to hunting and predatory practices, in reproductions of San parietal art in western material culture (1996:318-319). Furthermore, a random sample of the Kalahari Studio's *Bushman* wares were surveyed (see Chapter 8, Appendix 11) and it was established that eighty-two percent of Kalahari Studio's *Bushman* wares represented hunting imagery. Dowson argued that the constant reproduction of hunting scenes reinforces and recreates 'popular and racist misconceptions about rock art and the societies within which it was produced', and essentially mirrors 'male dominance in western society' (1996:318). Buntman noted that this a-historical focus on hunting reinforced the stereotype of the Bushman people's 'close to nature' existence:

Keeping a popular idealised image of the Bushman alive encourages the acceptance of a style of presenting history and human development as a view of a simple linear developmental model of social evolution ... Not only is this a patronising and dis-empowering process, it does not recognise the dynamics of the group or its social dilemmas or needs ... it helps to keep them in a nostalgic role (Buntman 1996: 278-279).

The present author has identified two distinctive types of *Bushman* wares produced by the Kalahari Studio. The first group of wares, which were designed as wall plates, is sensitively rendered. They were executed in relatively naturalistic tones of brown, ochre, red and white [figure 6.5 and 6.11]. Through the sophisticated use of glazes, slips, and sensitive textural modelling, the surfaces of these ceramic wares bear a striking resemblance to the surface of a weathered rock-face. It is argued that, due to their considered rendition, these wares were designed by Vestman.

It is important to note that the recording of the surface condition of a rock art site (including the texture, cracks, steps and dislodged rock flakes) was not a prominent concern of researchers from the first half of the twentieth century. Early reproductions of San parietal art revealed scant references to the rock surface and its texture. As late as 1959, monographs

reproduced images of San parietal art which had been ‘reimposed on pleasant rock surfaces...’ (Johnson *et al.* 1959:8). It was not until the early 1970s, when Harald Pager developed his unique technique of reproducing San parietal art, that attention was accorded to the surface of a rock site, including the flakes, cracks and steps of the rocks in a shelter (University of the Witwatersrand, Rock Art Unit. 1998:3,4). The present author is not aware of any prior reproductions of San parietal imagery, in both the visual arts and the print media, where an illustrator, designer or artist has considered the transcription of the surface texture and condition of a rock art site. Vestman can thus be considered unique in her conceptualization and subsequent transcription of San parietal sites as a source of both images and textures.

The bulk of the Kalahari Studio’s *Bushman* wares belong to the second group of wares that were characterized by their decoration with brightly coloured glazes and slips, including pink, blue, green, orange and yellow [figures 6.4, 6.6, 6.7, 6.8, 6.9 and 6.10]. Bright colours were used to heighten dramatic effects and to enhance composition. The surfaces of these wares were relatively smooth and do not consciously attempt to resemble a rock surface, as with the previous category of *Bushman* wares. The iconography on some of these wares, when derived from a known reference source, such as Tongue (1909), (for example, figure 6.4), was often highly stylized. These wares were usually, but not exclusively, designed to act as utilitarian vessels. For example, figure 6.4 is a decorative wall-plate, while figures 6.6 – 6.10 do not have any hanging arrangements on the reverse and are therefore assumed to be utilitarian.

The author believes that Klopcanovs was possibly responsible for the second group of works, while Vestman was responsible for the first. Klopcanovs was known for his flamboyance that occasionally bordered on arrogance, while Vestman was known for her gentle temperament, sensitive use of colours, sophisticated design abilities and a heightened awareness of ethical<sup>25</sup> issues relating to the arts (Siebert 1998). It would therefore seem unlikely that Vestman would embellish San imagery to this extent. While Klopcanovs used monographs, such as that of Tongue (1909), as a starting point for his designs of San parietal art, many of his

---

<sup>25</sup> Vestman’s heightened awareness of ethical issues relating to the arts, particularly studio practices, is considered in Chapter 2.3.

images transcended their original source in terms of their modernist hybridity. While Klopcanovs re-designed and re-presented images of San parietal art in a manner that may appear somewhat ostentatious to contemporary viewers, it is argued that he never intended to produce images of San parietal art that were merely reproductions or verisimilitudes; rather he intended to produce ‘original’ modernist meditations.

Another possible reason for these multicoloured hybrid works may be located in contemporary market forces and not in the temperament of the individual artist. It is likely that the studio catered for a diverse spectrum of ‘tastes’ and preferences, which included some seemingly unconsidered or unrefined images.

The Kalahari Studio applied San imagery to decorative wares, including wall plates [figure 6.4] and wall-platters [figures 6.5 and 6.11], as well as utilitarian wares, for example tiles [figure 6.8], platters [figure 6.6] and ashtrays [figure 6.12]. It is important to note that the Kalahari Studio did not produce utility pieces such as ashtrays or tiles depicting images of African people. All wares displaying images of African people and images that were possibly derived from aspects of African material culture (such as geometric designs based on ear-plugs or traditional beadwork) were designed as wall plates.<sup>26</sup> All the *African* wares were thus essentially ‘art’ works, while *Bushman* wares appear to span the continuum between utility and decorative (art) ceramic wares. This condition also occurred in the *Bushman* wares of the Drostdy studio and will be further investigated in the ensuing section that considers representations of Southern San parietal art on Drostdy Ware.

In conclusion, the *Bushman* wares of the Kalahari Studio represent a variety of approaches to their subject matter. The approaches range from sensitive reinterpretations, in which they accurately reproduce the content and consider the surface of San imagery, to synthesized hybrid motifs. In particular, the *Bushman* wares that may be attributed to Vestman are highly

---

<sup>26</sup> There is one exception to this observation, an ashtray that is decorated with black vineyard labourers. It was commissioned by the Ko-operatiewe Wijnbouwers-Vereeniging (KWV). The diminutive figures form a decorative frieze around two sides of the ashtray (Gers 1998:45, catalogue number 59).

significant in their acknowledgment of the various components that constitute San parietal art.

## 6.5 Representations of Southern San parietal art on Drostdy Ware's *Bushman* range

In contrast to some contemporary ceramic studios, the designers and paintresses of Drostdy Ware strove for 'high quality, accurate and authentic-looking' reproductions of San parietal art (Marot 1998, Steele-Gray 1998 and Locke 1996). Drostdy staff claim that in order to maximize 'authenticity'<sup>27</sup> the paintresses and designers used reference books as the source for their images (Marot 1998, Steele-Gray 1998 and Locke 1996). Helen Tongue's seminal text of 1909, entitled *Bushman Paintings*, has been traced as the source of almost all<sup>28</sup> the images of San parietal art that were reproduced on Drostdy Ware's *Bushman* range.<sup>29</sup> It is interesting to note that designers of Linnware<sup>30</sup> and the Kalahari Studio<sup>31</sup> also used Tongue's monograph as a reference source for the bulk of their images of San parietal paintings that were reproduced on ceramic wares in the early 1950s. However, as noted previously in the present

<sup>27</sup> The concept of 'authenticity' is extremely problematic, particularly when writing about representation of indigenous people: 'The ideal of 'authenticity' has been proven like so many others, [to be] relative and context bound' (Fee 1995:245). Notions of authenticity are also interrogated in the writings of Bascom (1976:309-319), Griffith (1995:237-245), Jules-Rosette (1990) and Kasfir (1992:41-53).

<sup>28</sup> The author established that the image on one of Locke's experimental prototypes was derived from Bleek 1940, plate 26. This monograph reproduced 72 of Stow's drawings. Locke's sketch carefully transcribed the details of Stow's image onto a small, shallow ceramic bowl that had been sprayed pale green. Locke noted that neither this image, nor the use of pale green for the background, was adopted by the studio (1997).

<sup>29</sup> The author gratefully acknowledges the kind assistance of the staff of the Rock Art Unit, Department of Archaeology, University of the Witwatersrand, Johannesburg, including Dr Ben Smith, Rory McLean, J. David Lewis-Williams and Geoff Blundell. After viewing numerous slides, they suggested Helen Tongue (1909) as the possible source of the imagery (Smith, Lewis-Williams, McLean *et al.* 1997). Further research by the present author confirmed that their suggestion was correct.

<sup>30</sup> Two Linnware plates with images derived from Helen Tongue are in the collection of the Roodepoort Museum, Roodepoort, Gauteng. Both of these plates are impressed with the Linnware logo and signed 'Thelma van Schalkwyk, 1952'.

<sup>31</sup> This is further investigated in section 6.4 of this dissertation.

dissertation, Tongue's reproductions of rock art have been criticized by contemporary rock art experts for their inaccuracy (Smith, Lewis-Williams, McLean *et al.* 1997).

In some instances, the Drostdy paintresses accurately transcribed Tongue's imagery, in other instances they edited, simplified and re-arranged aspects of Tongue's images to fit various ceramic forms such as a palette, triangle and circle. For example, the image on figure 6.1 is derived from Tongue's plate sixteen, image number twenty-six. Tongue's 'original' image depicts five eland and one hartebeest, while Drostdy's image only depicts two eland. Drostdy's palette-shaped platter could have accommodated the entire image, but the designer has elected to exclude the other animals. Economic reasons or compositional considerations are possible motives.

A third possible reason for the exclusion of two eland and one hartebeest from Drostdy's image may be their insufficiently conventional or 'elegant' profiles. In Tongue's 'original' image the head of the largest eland is turned away from the spectator, while another eland looks across its body and the hartebeest appears to be jumping. Ironically, it is precisely this 'freedom from the limitation to delineation in profile which characterizes for the most part the drawings of [San] peoples...' which Balfour praises and regards as 'civilized' and sophisticated (Balfour quoted in Tongue 1909:9). Tongue's 'original' image contained a nervous energy, derived from the various anxious poses of the animals, that is entirely lacking from the Drostdy reproduction.

On figure 6.1 the Drostdy studio has rotated the image of the two eland, so that the eland that is grazing in the foreground appears to be standing on a plane parallel to the ground of the spectator. The branches on which eland are chewing are exaggerated in the Drostdy reproduction, possibly promoting an impression of natural abundance, which may be viewed as an attempt to convey an idyllic image of abundance, tranquillity and harmony in the animal kingdom that was falsely attributed to San parietal art.

In figure 6.1 the eland's tails are extended horizontally while in Tongue's 'original' image the tails of the eland were prostrate. This modification by Drostdy's paintresses was probably a

compositional device aimed at balancing the composition in the absence of other elements from Tongue's 'original' image. Tongue's image of the seated eland included the joints of the forequarters and hindquarters of the animal. The Drostdy Ware version has edited the articulations of the seated eland's limbs. This editing could possibly have occurred as a time-saving device, as it may be assumed that it would have been time-consuming to paint these seemingly awkward details.

While many images were derived from Tongue and Stow, some images, including figure 6.2, appear to bear no resemblance to any bibliographic reference source known to the author, the various members of staff of the Rock Art Unit, of the University of the Witwatersrand (Smith, Lewis-Williams, McLean *et al.* 1997) or to Barbara Buntman (1997). It is possible that these images were derived from an obscure source, such as postcards of rock art that were sold in the 1950s.<sup>32</sup> Alternately, they were partly or completely invented or hybridised, given the studio's practice of editing and simplifying images, in keeping with economic methods of decoration.

While some of Drostdy's *Bushman* images appear to be invented, or partly invented, it is noted that originality was the aim of these wares. The intention of the Drostdy paintresses and designers was stated on hand-written labels on the underside of many of their wares, which claimed that the item was a 'Hand painted reproduction' of 'Bushman Rock Painting' [figures 6.1 and 6.2]. It is argued that Drostdy's consumers would have read the reconstructed images of San parietal art as signifiers of an 'authentic' San tradition.

The majority of Drostdy's *Bushman* images were placed against a speckled or lightly washed yellow or yellow-ochre background that recalls the background treatments observed in Breuil, Tongue, Stow and Battiss' reproductions [figures 6.1 and 6.3]. On occasion, Drostdy's *Bushman* wares featured backgrounds that was red-umber in colour [figure 6.2]. While the simplification of colour was possibly derived from pioneer researchers such as Breuil and Tongue, economic and technical considerations may also have influenced the Drostdy

---

<sup>32</sup> The present author is grateful to Douglas Van der Horst, Cape Town, for drawing her attention to the existence of these postcards. Their provenance is unknown.

paintresses' palette. Calder noted that iron-oxide is one of the most reliable and cost-effective ceramic colours in ceramic production (Pers. Comm. 1998).

The *Bushman* wares produced by the Drostdy studio are characterised by the extensive emphasis on eland images [figure 6.1], which is very likely the result of Tongue's repetition of eland imagery. Eland imagery was also extensively repeated in the designs by Erich Mayer that were used for carpets and weavings by Marga J. Mayer-Gutter's business, the Lady Clarendon Spinning and Weaving. These hand-spun, hand-woven items were widely toured and displayed in galleries and arts and crafts associations, for example the Natal Society of the Arts, Durban, in July 1937 ([No Author] 1937:8.) and the Eastern Province Society the Fine Arts, Port Elizabeth, in 1938 (Eastern Province Society of the Fine Arts 1938). The eland also has prominent status as the largest member of the antelope family and is central to San cosmology, being a manifestation of the most important trickster-deity called /Kaggen (Lewis-Williams and Dowson 1989:13). Imagery of eland played significant roles in Bushman ritual trances and healing ceremonies, as the eland was considered to be a highly potent animal and therefore able to facilitate shamanic healing, rainmaking and to assist with animal control (Lewis-Williams and Dowson 1989:36).

One of Drostdy's *Bushman* wares [figure 6.3], which depicts an ostrich and hunters, is derived from Stow's controversial 'blue ostriches' that was recently proved to be fraudulent (Dowson, Tobias and Lewis-Williams 1994:4-35). The imagery on figure 6.3, among others of Drostdy's *Bushman* range, highlight Dowson's concern regarding the proliferation of hunting scenes in popular culture. A random sample of Drostdy's *Bushman* wares was surveyed (see Chapter 8, Appendix 11) and the results indicate that seventy-three percent of Drostdy's *Bushman* wares represented hunting imagery.

Like the Kalahari Studio's *Bushman* range, Drostdy's *Bushman* wares occupy an ambivalent place in the continuum between utility and decorative (art) ceramics. Drostdy's *Bushman* images were often executed on palette [figure 6.1] or other asymmetrical 'free-form' shapes [figures 6.2 and 6.3] which were characteristic of international trends in ceramic dinnerware

designs of the 1950s.<sup>33</sup> Like their *African* series, floral wares and plaques depicting African animals, Drostdy's *Bushman* wares were hand-labelled on their versos. However, unlike most of the initial wares, the *Bushman* wares did not have any hanging devices<sup>34</sup> on the reverse. The *Bushman* wares were possibly intended to be utility items, in accordance with Locke's claims regarding the function of 'curry' bowls [figure 6.2]. However, the shapes, sizes and depths of the triangular plates and platters,<sup>35</sup> the palette-shaped plates<sup>36</sup> and the small bowls known as 'curry' bowls<sup>37</sup> are impractical for dining purposes, being either too large, small or shallow. Drostdy's *Bushman* wares thus represent a fluid or transitional group of wares. This fluid ambivalence may be seen to reflect contemporary debates regarding the provenance of San parietal art and the transition of the status of San parietal art from 'Old Master' status to that of the 'Modern Master'.

The ambivalence evident in these *Bushman* wares may also be attributed to the fact that images of San parietal art were at least twice removed from the original producers of such art. Firstly, Drostdy's reproductions represent images that are derived from copies in monographs; secondly, the reproductions in the monographs were interpretations or facsimiles of an original San parietal art source. The process of creating the *Bushman* imagery did not involve any direct contact with Bushmen or San parietal art. In contrast to this process, Drostdy's 'native studies' involved substantial contact with their subjects and the *African* wares were therefore relatively less 'distant' from their original source material. Thus 'native studies' were reserved for decorative wares, which had a relatively higher status

---

<sup>33</sup> Consult Chapter 1.2 and Chapter 8, Appendix 9 for further information on international trends in ceramic design of the 1950s. Further examples of Drostdy's palette and 'free-form' shapes are illustrated in Gers 1998:22.

<sup>34</sup> Most of Drostdy's native studies, floral wares and plaques depicting African animals have holes in the footring, which enabled one to hang them with thread.

<sup>35</sup> A triangular-shaped plates measures 280 x 210 x 42 mm (Gers 1998:49, catalogue number 102), this being quite large for a standard dinner plate, and too small for a standard serving plate. Furthermore, the triangular plates and platters and the palette-shaped plates are too shallow to allow for comfortable dining.

<sup>36</sup> A palette-shaped plate measures 245 x 210 x 25 mm (figure 6.1 and Gers 1998:49, catalogue numbers 99-101), this plate being impractical because of the shape of the plate which has a void near its centre. Furthermore, it is somewhat flat and lacks a pronounced rim.

<sup>37</sup> The curry bowls measure 150 x 115 x 45 mm (figure 6.2 and Gers 1998:50, catalogue numbers 109,110) and are smaller than the average desert or cereal bowl.

(in the prevailing modernist aesthetics) than utilitarian wares. This lack of contact with ‘original’ San parietal art may account for Drostdy’s ambivalent use of San parietal images on wares that were neither obviously utilitarian (as a result of size, shape and depth) or decorative (as a result of their lack of hanging devices).

In conclusion, Drostdy’s *Bushman* wares reflect a fluid intersection between the demands of the commercial studio management for cost-effective decoration and the concerns for accuracy expressed by the various designers and paintresses. The *Bushman* images range from sincere attempts to create ‘authentic’ images, to compromised and fictitious creations. Drostdy’s *Bushman* range is contentiously situated in the continuum between utility and decorative ceramic wares. These *Bushman* ambiguous wares range may be seen to reflect contemporary social negotiations by the dominant power groups concerning the status, identity and aesthetic standing of the San people and Southern San art as well as the chasm between contemporary reproductions and ‘original’ San parietal art.

## 6.6 Representations of Southern San parietal art on the *Bushman* wares of Crescent Potteries

The author is only familiar with two wares produced by Crescent Potteries that represent aspects of San material culture. In terms of glaze decoration techniques, colouration and imagery, the first example<sup>38</sup> bears a strong resemblance to Crescent’s *African* wares that were derived from *Katanga* sources<sup>39</sup>. The platter depicted a black person smoking a long, relatively elegant pipe and was inscribed on the base ‘Crescent. South Africa handcraft. Bushman’. The length of the pipe suggested that it was a Xhosa woman’s pipe.<sup>40</sup> The

<sup>38</sup> The platter depicts an African figure smoking a pipe and wearing a turban. It is manufactured from white earthen-ware, which has been slip-cast. The platter features sgraffitto decoration, and is approximately 350 x 350mm. The author viewed this platter in Cobwebs Antiques, Cape Town, in 1998. Unfortunately the photographic reproduction of this item was poor, and hence not included in this thesis.

<sup>39</sup> These *African* wares were discussed in Chapter 5.5.

<sup>40</sup> The pipe of a Xhosa male is shorter so that he can walk and smoke. It is considered unacceptable for a Xhosa woman to walk and smoke, and her pipe is thus much longer, necessitating the assumption of a seated posture in order to smoke (Van Zyl 1996).

smoking figure wears a patterned turban. While certain Bushmen are known to have worn hats, they did not resemble turban-like head-pieces (Smith, Lewis-Williams, McLean *et al.* 1997). It is noted that while certain Malay and Indian Muslim communities in South Africa wore turbans in the 1950s, it is unlikely that many Bushmen would have adopted this practice. Furthermore, the bold, geometric patterned design of the pattern on the turban fabric disputes any obvious associations with the former two groups and would seem to hint at a highly synthesized and consciously ‘ethnicized’ African design tradition. The compendium of exaggerated elements and the conflation of various different non-western cultures, reflected a desire to maximise the works’ exotic appeal, confirming and compounding notions of the spectacular, bizarre and exotic.<sup>41</sup>

The platter’s inscription, which conflated the terms ‘Bushman’ and ‘handcraft’, possibly reflects the perception that Bushmen were ‘primitive’ craft producers (i.e. San parietal painting was a craft and not an art in terms of modernist notions of high art as a binary opposite of primitive art and craft). The term may also have been conflated because of the association of handcraft with the notion of the authenticity of a primitive people. The use of earthy tones (brown, black, cream), ‘Terra Nigra’ clay<sup>42</sup> and sgraffitto decoration would have merely added to the work’s ‘primitive’ or ‘naïve’ appearance. Ironically, there was little handcraft involved in the production of this platter. It was manufactured in a mechanised, industrial environment.

The imagery on the second example of Crescent Potteries’ *Bushman* wares (illus. Gers 1998:22, fig. 46) was probably derived from Frobenius’ Tsodillo imagery (Frobenius 1933) (Smith, Lewis-Williams, McLean *et al.* 1997). The San subject displays acute steatopygia. While the staff of the Rock Art Unit, University of the Witwatersrand, claimed that Frobenius frequently exaggerated calf muscles and other aspects of physiognomy (Smith, Lewis-Williams, McLean *et al.* 1997), it is noted that many of Crescent’s ‘native studies’ also featured steatopygia, for example figures 5.26 and 5.29.

---

<sup>41</sup> As previously alluded to in Chapter 4.2, 4.3 and as considered in Chapter 5.5, footnote 166, the ‘exotic’ and ‘bizarre’ appeal of these ceramic wares was the cornerstone of Crescent Potteries’ approach to sales and marketing.

<sup>42</sup> Consult Chapter 4.3 footnote 21 for further information on ‘Terra Nigra’ clay.

The execution of the image on the second example of Crescent Potteries' *Bushman* wares is very angular and crude and reflected a lack of knowledge of the original source material. Crescent's painters and decorators, such as Sihlali, Motaung and Manana,<sup>43</sup> who hailed from the Transvaal and were based in Johannesburg, were unlikely to have been familiar with examples of original San parietal art. This imagery was thus foreign or alien to them and this may account for the loss of quality. The crude imagery may also suggest that the item was hastily decorated by an inexperienced artist. Crescent Potteries had a high turn-over of staff,<sup>44</sup> and it is likely that inexperienced artists were employed in the execution of *Bushman* and *African* wares. This lack of quality is not just evident in African tourist art, but also in Pacific artifacts (including Micronesia, Melanesia, Polynesia and New Zealand) (van den Veen 1992:4-5).

The San figure is holding a bow and arrow and there is an eland in the background, thus implying a hunting narrative. Crescent Potteries' *Bushman* wares were surveyed in Chapter 8, Appendix 11, and the results indicate that fifty percent of Crescent Potteries' *Bushman* wares represent hunting imagery. This statistic confirms Dowson's concerns regarding the proliferation of hunting scenes in western material culture, as investigated in previous sections in this dissertation.

In conclusion, it is noted that the author is not aware of a significant number of wares produced by Crescent Potteries that represent aspects of San material culture. The two *Bushman* images under investigation reflect a consciously chosen 'primitive aesthetic' in terms of its rustic colouration, sgraffito decoration, limited palette of colours, abecedarian forms and the representation of hunting imagery. Their 'primitive' designs seem to argue for a highly synthesized and consciously 'ethnicized' hybridity of various African traditions. Concomitant to the 'primitive' decorative motifs, inscriptions on the bases of certain examples falsely claim the item was hand-crafted and arguably reflect the antiquated notion that the Bushmen people were primitive and incapable of art.

---

<sup>43</sup> Chapter 8, Appendix 10 contains biographical synopses of some of the employees of Crescent Potteries including Sihlali, Motaung and Manana.

<sup>44</sup> Consult chapter 4.3 for further information on Crescent Potteries' high turn-over of staff.

## 6.7 Conclusion

Since the earliest colonial settlement in Southern Africa, ‘westerners’ have seldom responded in a neutral manner to the Bushmen and their art. In past centuries the Bushmen and their art have attracted a variety of contradictory opinions, ranging from curiosity to revulsion. The Bushmen people and their art were extensively exhibited at various festivals and exhibitions in South Africa and abroad since 1810. One of the most influential and notorious local festivals, the Van Riebeeck Tercentenary Festival Fair, was held in Cape Town in 1952. In the early 1950s, an admiration of the San’s superior aesthetic abilities facilitated the incorporation of motifs from San parietal art into the oeuvre of numerous South African ceramic studios.

Representations of San parietal art in material culture cannot be isolated from public perceptions of the dominant group. Public opinion was influenced and determined by contemporary research and reproductions of San parietal art in various monographs published from the first half of the twentieth century. In the late 1940s and early 1950s the newly elected Nationalist Government of the Union of South Africa, the press, travel writers, crafters, interior decorators and various artists (including J. H. Pierneef, Erich Mayer, Marga J. Mayer-Gutter, Walter Battiss, Coert Steynberg, Betsy Steynberg and Hymie Rabinowitz) engaged in the appropriation of San imagery and the construction and manipulation of largely misinformed narratives regarding the San people and Southern San parietal art.

In an attempt to reconstruct public sentiment of the 1950s, as a means of understanding the processes involved in the reproduction and subsequent transcription of San art by the studios under consideration, the author considered the reference texts utilised by the various studios, other seminal monographs, reports in various contemporary newspapers and other relevant developments in South African material culture. Many of the reference texts utilised by the various ceramic studios contained various myths concerning the San and their art, including, the provenance of San parietal art and the meaning and function of San art. The status ascribed to Bushmen art was in a state of flux. While early texts, such as Tongue, ascribed an ‘Old Masters’ status later researchers, including Battiss, argued that San parietal art

subscribed to various criteria, including the formal qualities, that defined 'Modern Art'. In the 1940s and 1950s, various misleading theories were frequently quoted in the press, and assimilated into public consciousness, thence predisposing the views of the ceramists in this study.

The transcription of San parietal imagery by various pioneer researchers also influenced its consumption by the material culture sector. Researchers, including Tongue (1909), Stow (1930), Breuil (1955) and Battiss (1939, 1948, 1955 and 1958) alternately rearranged, modified, simplified, stylized, exaggerated and censored their tracings of parietal art. While these early researchers faced many physical, technological and technical difficulties, in most of the above-mentioned monographs, inaccurate tracings were merely superimposed onto speckled backgrounds that were meant to resemble 'pleasant rock surfaces...' (Johnson *et al.* 1959:8). The accurate transcription of San parietal imagery became a reality only in the early 1970s, when Harald Pager developed his unique technique of reproducing San art.

Designers, painters and paintresses from Drostdy Ware, the Kalahari Studio and Crescent Potteries copied reproductions of San parietal art that were found to have been derived from reference sources that were characterized by simplistic renderings, which were outdated and frequently ideologically biased. One of the results of their use of problematic reference sources was that their *Bushman* wares reflected an abundance of hunting imagery<sup>45</sup> and an absence of images revealing evidence of contact between the Bushmen and white settlers or black migrants.

Upon identifying relevant reference images of San art, the various studios alternately copied, simplified, edited, rearranged or reinterpreted images. There are numerous possible reasons for the altering of images, including attempts to fit certain images onto various shaped and sized ceramic forms, desires for recreating or reinterpreting images, concerns for efficient time-management within the commercial sector and a desire for 'authenticity'. While the motifs on many *Bushman* wares are derived from monographs, all three studios produced

---

<sup>45</sup>

For further information in this regard also consult Chapter 8, Appendix 11.

wares that appear to bear no resemblance to any known bibliographic reference source, and it is thus speculated that they were hybridised, fictitious or original creations.

Of all the *Bushman* wares under consideration, Vestman's wares are the most revolutionary in their sophisticated interpretation of San parietal art, as a source of both images and textures. This development is absent from all contemporary and most subsequent transcriptions of San parietal art in South African material culture.

## 7 Conclusion

As we enter the new millennium, many scholars are reviewing the seminal developments of the twentieth century. In South Africa, and abroad, art historians and museum professionals are researching, reviewing and exhibiting works by artists and craftspeople who have made a significant contribution to the local, national or international cultural landscape. It is thus an opportune moment to pay homage to the rich and diverse studio ceramic industry that was established in South Africa in the late 1940s, and reached maturity in the 1950s.

The 1950s was a period of innovative design in the decorative, industrial and applied arts in many western nations including the United States of America and various European countries. Modernist design trends in the Britain and Scandinavia shaped the nascent ceramics industry in South Africa.<sup>1</sup> Aspects of organic and international modernist ceramic design and decoration trends was evident, in varying degrees of frequency and reflecting varying degrees of application success, in the contemporary South African studio ceramics sector of the 1950s. Among others, contemporary modernist influences included the adoption of streamlined forms, asymmetrical, biomorphic- and 'free'-form design, and sgraffito decoration.<sup>2</sup>

This dissertation surveyed key aspects of the development, establishment and the demise of the South African ceramics industry.<sup>3</sup> Key personnel, products as well as relevant technical information related to the Kalahari Studio, Drostdy Ware and Crescent Potteries was reviewed by means of personal interviews, literature searches, archival studio documents and a survey and subsequent analysis of the relevant ceramics.<sup>4</sup>

It was found that the wares of all three the studios reveal a predilection for figurative imagery, in particular images of indigenous African men and women. A consideration of this

---

<sup>1</sup> These developments are considered in Chapters 1.1 and 5.2

<sup>2</sup> As considered in Chapters 1.1; 2.5.1; 3.3; 4.2 and 8.9.

<sup>3</sup> As considered in Chapters 1.2, 8.1, 8.2.1, 8.2.2, 8.2.3 and 8.9.

<sup>4</sup> Consult Chapters 2, 3, 4, 8.4, 8.5, 8.6, 8.7, 8.8, and 8.10.

figurative imagery was the primary focus of this dissertation. Among other factors, local socio-political conditions,<sup>5</sup> materials, education, cultural heritage, personal interests and technical and aesthetic sensibilities regarding the 'other' informed the design and decoration of the figurative wares of the studios under consideration.<sup>6</sup>

The 'native study' genre, which was established in the 1920s, facilitated by various nostalgic, romantic and enlightened considerations of indigenes, was used as an episteme to explore notions of 'otherness', self and a sense of place. 'Native studies' produced by Drostdy Ware, Crescent Potteries and the Kalahari Studio displayed stereotypical and often derogatory motifs which represented African indigenes in a variety of clichéd poses and attitudes. However a limited number of these wares were viewed as resisting and subverting the dominant conventions and preferences. Certain images designed by Simpson of Drostdy Ware defy nostalgic and romantic visions of the a 'tribal' 'other' that is 'uncontaminated' by western economic and cultural realities, while wares decorated by Manana of Crescent Potteries mimic notions of a primal and (economically) undeveloped Africa.

*Bushman* wares manufactured by the studios under investigation reflected a variety of approaches to the subject matter. Key factors in this regard were the various studios' and/or the designers' concerns for verisimilitude, 'authenticity' and originality. The imagery on most *Bushman* wares was derived from reproductions of Southern San parietal art in reference sources that were problematic, outdated or ideologically biased, for example Tongue (1909), Stowe (Bleek and Stow 1930) Frobenius (1933), Breuil (1955) and Battiss (1939, 1948, 1955). In addition, all three studios manufactured original and/or hybridised wares, which bear no resemblance to any known bibliographic reference source. Hunting motifs appear to predominate and this may be seen to reflect patriarchal and masculine bias of

---

<sup>5</sup> The 1950s was a period of political experimenting and tentative hesitance as regards racial segregation, and many pre-war concerns regarding the perceived loss of African culture as a result of western development, was manifested in the cultural landscape, particularly in the visual arts.

<sup>6</sup> Chapters 5 and 6 considered 'othering' apparent on ceramic wares that depicted African indigenes and Bushman art.

contemporary society.<sup>7</sup> It was suggested that, as with the 'native study' ceramic wares, concerns for authenticity and integrity are manifested in both the labelling and the actual imagery of the *Bushman* wares.<sup>8</sup>

In many instances South African studio ceramics from the 1950s may be compared with what Stephen Selmon terms 'Second-World' texts (1990:104). Selmon, who is referring to 'white settler-colonial writings' claims;

The Second World of writing within the ambit of colonialism is in danger of disappearing: because it is not sufficiently pure in its anti-colonialism, because it does not offer up an experiential grounding in a common 'Third World' aesthetics, because its modalities of *post*-coloniality are too ambivalent, too occasional and uncommon, for inclusion within the field. ...Second-World texts often reveals the 'radical ambivalence of colonialism's middle ground... (Selmon 1990:107).

This radical ambivalence is at the heart of South African studio ceramics from the 1950s and is evident in the wares produced by the Kalahari Studio, Drostdy Ware and Crescent Potteries. Many of the wares that were manufactured by the studios under consideration collude with, and reinforce the pejorative, uncritical and stereotypical perceptions of indigenes and 'Bushmen' art, that were held by the dominant group in South African society in the 1950s. Simultaneously it is noted however that there are examples of wares by individuals of the Kalahari Studio, Crescent Potteries and Drostdy Ware, which defy these generalizations - in terms of their disruptive and subversive content - and in terms of their re-negotiations of dominant canons relating to representations of the 'other' and the art of 'other'.

It is hoped that this dissertation has disentangled some of the threads of liberalism, paternalism and radical ambivalence, on one hand, and illustrated significant opposition to dominant paradigms, on the other hand. Conceivably, this body of research will stimulate further research into other South African ceramic studios from the 1950s as this dissertation is only the proverbial tip of the iceberg.

---

<sup>7</sup> This is further considered in Chapters 6.4 and 8.11.

<sup>8</sup> Notions of 'authenticity' are explored throughout Chapters 5 and 6.

## 8 APPENDICES

### 8.1 Appendix 1 - South African ceramic studios and factories of the 1950s and early 1960s

Nilant's seminal monograph Contemporary Pottery in South Africa briefly considered the majority of the local ceramic studios which were operational in the 1950s and early 1960s (1963:38-56). Studios marked with an \* are listed in Nilant's preliminary research (Nilant [1956] and Pers. Obs. Nilant Archives), but do not appear in his monograph because, in most instances, they had closed down before he was able to research them adequately. Other studios that were operational in the mid 1950s when Nilant was conducting his research, appear to have gone unnoticed. Seven 'new' studios from the 1950s have been traced by the present author are marked with a #. The author has excluded commercial tile,<sup>1</sup> brick,<sup>2</sup> flowerpot<sup>3</sup> and sanitary white-ware<sup>4</sup> manufacturers from this list.

1. Alwyn Potteries, Pretoria and later White River.
2. Alicia Floral Ware, Bergvlei.
3. Boksburg East Potteries, Boksburg, manufactured 'Lucia Ware' and 'Bepware'.
4. Continental China, Kuils River, Cape Town, formerly known as 'Brackenware'.

---

<sup>1</sup> Union Ceramics, Meyerton, was established in 1947 and taken over by Pilkingtons in 1955 (Thornton 1973:14,104). Johnson Tiles (Pty) Ltd., Olifantsfontein was established in South Africa in 1953 (Thornton 1973:15,104).

<sup>2</sup> Brick manufacturers included, for example, Kempton Park Brick and Tile, Kempton Park, Coronation Brick (Pty) Ltd, Vereeniging Tile and Brick Company and Vereeniging (Thornton 1973:121, Nilant [1956]).

<sup>3</sup> Riverside Potteries, Silerton, Pretoria, manufactured 'flowerpots and allied products' (Thornton 1973:121). The present author has not been able to ascertain when this firm was established and it is possible that it could fall out of the period under investigation, namely the 1950s and early 1960s.

<sup>4</sup> Sanitary white-ware manufacturers included Vaal Potteries Ltd, Meyerton, Shanks and Co. (South Africa) (Pty) Ltd., Olifantsfontein and Twyfords (South Africa) (Pty) Ltd., Alberton. The latter two companies were established in 1962. Vaal Potteries was established in 1948 and commenced production of white-ware in 1953. In 1966 they opened a second factory in East London. In 1973 they were the largest manufacturers of sanitary ware in South Africa (Thornton 1973:13-14,104).

5. Crescent Potteries (Pty) Ltd., Luipaardsvlei, Krugersdorp.
6. Dykor, Pretoria, manufactured 'Dykor Ware'.
7. Elmwood Studio, Garsfontein (near Pretoria), the owners, C.J. Reid and his wife, purchased Globe Pottery in 1957 and amalgamated the two studios (Nilant 1963:53,54).
8. Figula Ceramics (Pty) Ltd., Honeydew, Johannesburg (Thornton 1973:105).<sup>5</sup> #
9. Flora Ann, Johannesburg, manufactured 'Flora Ann Ware'.
10. Gillimeads Stone Ware (location unknown).<sup>6</sup> #
11. Globe Pottery, Garsfontein, Pretoria, manufactured 'Globe' pottery and, from 1957, 'Elwood Ware'.
12. Grahamstown Pottery (Pty) Ltd., Grahamstown, manufactured Drostdy Ware and Cookery Nook Kitchenware.
13. Hamburger's Pottery, Grahamstown, formerly known as Graham Kiln.
14. Huguenot Porcelain, Rosslyn near Pretoria, was established in 1965 by Continental China. According to Thornton, it was the largest pottery factory in the Southern Hemisphere (1973:14). #
15. Innes Ware, (location unknown).#
16. Kalahari Studio, Cape Town.
17. Kempton Park Potteries, Johannesburg.\*
18. Liebermann Pottery and Tiles (Pty) Ltd., Kelvin, Cape Province, then Wynberg, Cape Province, then Cape Town (Way Jones [1994]), then Bergvlei, Johannesburg (van der Horst 1999, Thornton 1973:104) .
19. Lanes Ceramics, Wellington.\*
20. Linnware, Olifantsfontein, formerly known as The Ceramic Studio. Upon the closure of Linnware, ceramic wares were manufactured on the premises by Conrand.<sup>7</sup>
21. Leta Hill,<sup>8</sup> location unknown, probably Cape Town (P.H.W. [Boshoff]<sup>9</sup> 1950).#

---

<sup>5</sup> The present author was not able to ascertain when this firm was established. It is possible that it could fall out of the period under investigation. the 1950s and early 1960s.

<sup>6</sup> Gillimeads Stone Ware manufactured jugs, bowls and lamp bases designed by Michael Gill and Joan Foster Methley ([No author] 1955). Methley (1898-1975) was the manager of Linnware from 1942-1952.

<sup>7</sup> The present author is grateful to Douglas van der Horst. Cape Town, for the latter information (Pers. comm. 1999).

22. Majolica Pottery, Maraisburg, Roodepoort (Thornton 1973:104).#
23. Marrakesh Ware, Johannesburg.
24. National Ceramics Industries, (Pty) Ltd., Lawleys, Germiston, manufactured 'Wychwood Ware'. In the early 1960s the company restructured their production and manufactured split tiles. Until 1973, and possibly beyond, they were the only local manufacturer to produce split tiles (Thornton 1973:15).
25. Rand Ceramics Industries, Johannesburg.\*
26. South African Glazing Company, (Pty) Ltd., Boksburg (Thornton 1973:13,105, [No Author] [1955]), which was established in 1945. # They predominantly manufactured electrical porcelain, but from 1947 produced limited 'fancy goods'. This company established Boksburg East Potteries in 1947 (Thornton 1973:13-14,105).
27. Silwood Ceramics, Bergvlei. Silwood ware later became a subsidiary of Alicia Floral ware (Nilant 1963:50).
28. The Old Jar Pottery Company (Pty) Ltd, Benoni.
29. Transvaal Ceramics, Johannesburg, manufacturers of 'Felicitas' ceramics.
30. Vaal Potteries, Ltd, Meyerton, which was established in approximately 1948 when they initially started making cups and saucers. However, from 1953, they exclusively manufactured sanitary ware (Thornton 1973:14,15). (For further information on Vaal Potteries, consult footnote four in this section).
31. Zaalberg Potterij, Cape Town.
32. 'Unknown' studio or studios. There appears to have been at least one 'unknown' studio that did not mark its wares. Examples of figurative wares that were manufactured by this/these studios are listed in Gers 1998:54.

---

<sup>8</sup> Hill (née Redford) (d.1973), who was well known for decorating tiles depicting Cape-Dutch homesteads (P.H.W. [Boshoff]. 1950), began the Pottery Department at the Michaelis School of Fine Art, University of Cape Town, prior to World War II (Oglivie 1988:294). Wares manufactured by Leta Hill are in the collection of the National Cultural History Museum, Pretoria and in the private collection of Douglas van der Horst, Cape Town.

<sup>9</sup> The author is grateful to her father, John Gers, for identifying P.W.H. as P.W.H (Oom Bossie) Boshoff. Boshoff was head of the Ceramics Department of the Pretoria Technical College in the 1970s.

Further examples of unmarked non-figurative wares were to be found in the private collections of Peter Millin, Pietermaritzburg and Douglas van der Horst, Cape Town (Pers. Obs. 1998 and 1999). These wares resemble those made by Globe and Linnware in terms of their monochromatic glazes and their more 'traditional' forms. However, these wares lacked an identifying name or logo. Many only had a mould number in their bases.

The wares of Linnware and Globe display studio marks - either in glaze, oxide or by an impression. The glaze colours of the unknown studio are not the exact same shades as those used by Linnware or Globe. Millin speculated that some of these unidentified wares were manufactured by Rand Ceramics, as he found an example with a factory sticker still attached to it (Millin Pers. Comm.1998).

### 8.2.1      **Appendix 2.1 - Historical overview of the decline of the South African studio ceramic Industry**

In October 1958, Nilant wrote an open letter to the press concerning the demise of the South African ceramics industry. He noted that over the past twelve to eighteen months the industry had been experiencing substantial financial pressure due to foreign imports. Nilant noted that the smaller studios, which were under threat of closure, lacked extensive financial capital or savings to rely upon in this time of crisis. He appealed to both the public and the government to intervene in this situation (1958 a).

Simultaneously, Nilant wrote a letter to the Board of Trade and Industries (BTI) of the then Union of South Africa, requesting legislative protection for the ceramics industry. He received a reply saying that the matter would be presented at their next board meeting, and that specific suggestions for protection should be presented to the BTI (Raad van Handel en Nywerheid 1958). In response, Nilant wrote a circular letter to all ceramic manufacturers, asking them to lobby Dr. S. P. Viljoen, the adjunct chairman of the BTI. Nilant requested that individual potteries ask 'for protection against overseas competition, simultaneously stating what kind of protection [was] required and how far it may be necessary' (Nilant 1958 b).

In response to Nilant's letter, B. M. Lovell of Silwood Ceramics explained that the Ceramics Association had already taken up the matter with the BTI and the Minister of Economic Affairs (Lovell 1959). Dr. K. Möckel of Transvaal Ceramics declared:

...Our opinion is that the government is not interested to [*sic*] support the local potteries because they are relatively small except of [*sic*] some big firms for technical and building supplies...When Mr. W. Louw was still the Private Secretary of Prime Minister D.F. Malan, he told the writer of this letter, that South Africa does not need [the] pottery industry (Möckel 1959).

Möckel presented further reason for his diffident reception to Nilant's attempts to intervene in the crisis that was facing the ceramics industry:

Our firm specialises in high class finest earthenware and is hit most by the import, because articles of high quality can easily be imported from Japan and Europe, where the wages compared with the efficiency of the workmen are far below the wages for Natives and Europeans of South Africa. Our sales dropped from £7200.- in 1955/56 to £1650.- in 1957/58, which is much less than the production costs... we have no alternative but to close our factory, even when the large amount of money, research and work, which the writer of this letter has invested... will be completely lost (Möckel 1959).

Möckel further believed that the application of import duties would not help indefinitely, and that only a permit system or import restriction would contribute towards a possible solution (Möckel 1959).

In mid-1959 the South African ceramics industry was in a state of crisis because of the ‘dumping’ of inexpensive Chinese and Japanese ceramics on the South African market ([No Author] 1959 a). An anonymous reporter claimed that of South Africa’s thirty-nine<sup>10</sup> potteries which were operating in the early 1950s, only eleven remained operational ([No Author] 1959 a). A letter from the Ceramic Industries Association (CIA) of the Transvaal Chamber of Industries to the BTI demanded various protection measures. (These requests are listed in Appendix 8.2.2.) Following a very sympathetic hearing with the BTI, the CIA formalised an extensive list of tariff requests (Muirhead 1959 b). (See Appendix 8.2.3 for a listing of the revised tariff requests.) The majority of the tariff requests of the Ceramic Industries Association were accepted and speedily implemented ([No Author] 1959 b, Nilant 1960). Amendments to the relevant legislation is noted in Government Gazette No. 1503, 25/9/59 and No 1654, 16/10/59 (Sorgdrager 1963:88).

Ceramic hotel-ware was one of the areas that particularly benefited from the imposition of higher import duties (South African Bureau of Standards. 1961:26). As a result of the growing demand for locally produced hotel-ware, the South African Bureau of Standards

---

<sup>10</sup> The present author cannot verify the existence of thirty-nine potteries in South Africa in the 1950s ([No Author] 1959 a). Chapter 8, Appendix 1, contains a listing of the thirty-two ceramic studios and factories that were operational in the 1950s and early 1960s in South Africa.

(SABS) was approached to devise specifications for crockery to be used by large institutions such as hotels, hospitals, and the railways (South African Bureau of Standards 1961:26).

Despite concessions granted by the Board of Trade and Industries, the studio ceramics industry still encountered financial obstacles. Nilant continued to champion the cause of the pottery industry ([No Author] 1959 a, Muirhead 1959 a, Nilant 1960). In 1960 he requested that the public show their patriotism by purchasing South African pottery souvenirs at the Union Festival and the railway commemorations (Nilant 1960).<sup>11</sup>

In the early 1960s it appears that conditions in the South African studio ceramics industry were far from settled, despite earlier amendments to legislation that regulated import quotas and levied import duties. In 1962 the secretary of the CIA claimed:

The industry is still experiencing quite a lot of competition from overseas and the unstable effects produced by the successive tightening and relaxation of import control has had very adverse effects on the planning, production and sales of local ceramics in South Africa (van der Merwe 1962).

By approximately 1965 it appears that a significant number of the remaining South African potteries had succumbed to the relaxation of import control quotas and duties. Continental China and Crescent Potteries, (possibly among others), were notable exceptions. Continental China is still operational and Crescent closed in 1992.

---

<sup>11</sup> The Ceramic Industries Association was heartened by Nilant's suggestion and dispatched a request to the Prime Minister, recommending that school children be given a ceramic souvenir to mark the occasion of the Union Festival of 1960. Their request was denied (Muirhead 1960).

**8.2.2 Appendix 2.2 - Proposed tariff protection for the South African ceramics industry. 10 March 1959 (Muirhead 1959 a)**

- 1 Duty on pottery from Japan of 2/- on items within the price range of £5/ 10/-, or 50%, whichever is the greater, and a specific duty of 3/- on items below this price. This duty applies to pottery of earthenware, porcelain and bisquit [*sic*] F.O.B. [free on board].
- 2 An increase on duty levied on European imports, from 30% to 50%.
- 3 An imposition of duty on wares imported from China.
- 4 An urgent meeting with the Board of Trade and Industries.
- 5 A request that all goods entering South Africa should bear the name of the country of origin.

### **8.2.3 Appendix 2.3 - Proposed tariff protection for the South African ceramics industry. 28 April 1959 (Muirhead 1959 b)**

#### **Tariff Item 160 (d):**

A duty of 50% or 3/- per article, whichever is greater, in respect of earthenware or porcelainware articles falling under this heading.

#### **Tariff Item 167:**

A duty of 50% or 3/- per article, whichever is greater, in respect of earthenware, stoneware, n.e.e. [*sic*] except sanitary pans, urinals, sinks, lavatory basins and cisterns,

#### **Tariff Item 172 (a):**

A duty of 50% or 3/- per article, whichever is greater, on chinaware and porcelainware for laboratory use.

#### **Tariff Item 172 (b) (ii):**

A duty of 50% or 3/- per article, whichever is greater, on chinaware and porcelainware n.e.e. [*sic*].

#### **Tariff Item 172 (c) (i) (a):**

On unadorned mono-chromatic [*sic*] cups, saucers and plates of chinaware, porcelainware, and earthenware, a duty of 6/- per dozen pieces, or 50%, whichever is the greater.

#### **Tariff Item 172 (c) (i) (b):**

On others, a duty of 3/- or 50%, whichever is the greater.

**Tariff Item 172 (c) (ii) (a):**

On unadorned cups, saucers and plates, a duty of 9/- per dozen pieces, or 50%, whichever is the greater.

**Tariff Item 172 (c) (i) (b):**

A duty of 3/- or 50%, whichever is the greater

### 8.3 Appendix 3 - The representation of 'Coloured'<sup>12</sup> people in South African art from 1900-1950.

The representation of so-called Coloured people in South African Art from 1900 to 1950 is a thesis in itself, and the following section is merely intended to highlight certain seminal artists and issues. Images of various minority black groups (who were later established in South Africa), such as the Coloureds, Malays and the Griquas, appear less frequently in the visual arts, including South African studio ceramics from the 1950s and imported 'Africana' ceramics from 1910-1950. Hence this imagery has largely been excluded from the investigations into othering in South African art that are presented in this dissertation.

The author was not able to establish any conclusive reasons for the lack of images of Coloureds, Malays and Griquas in the visual arts and in popular culture. Professor Caroline Hamilton (Dept. Anthropology, University of the Witwatersrand) suggested that images of the Coloureds, Malays and the Griquas occurred infrequently as they were not considered to be adequately 'heroic', 'noble' or 'spectacular' (Hamilton 1998).

Artists including Alfred Martin (1874-1939),<sup>13</sup> Ivan Mitford-Barberton (1896-1976),<sup>14</sup> Constance Greaves (1882-1966), Eleanor Esmonde-White (1914- ), Leng Dixon (1916-1968), Strat Caldecott (1886-1929), Gregoire Boonzaier (1909-), Jack Pieters (1886-1977), Pieter Wenning (1873-1921), Jan de Waal (1930-) and Terence McCaw (1913-1978), produced stereotypical or reprise paintings of Coloured 'characters'. These artists portrayed Cape Town's Malay Quarter as picturesque and attractive, denying the squalid urban poverty that pervaded. Dixon produced 'naïve' images of Cape Town's Malay Quarters, for example, he depicted a newlywed Muslim couple in a bridal carriage, being waved at by local residents (illus. Schoonraad 1998:[s.n.] illus. no.12). Similarly, Esmonde-White produced paintings of

---

<sup>12</sup> The author acknowledges the ideologically laden associations of the term 'Coloured', and uses the term in the absence of a more suitable alternative.

<sup>13</sup> Martin's oeuvre is considered in Chapter 5.1.2.4.

<sup>14</sup> Mitford-Barberton's oeuvre is considered in Chapter 5.1.2.4.

‘coloured’ fishermen and workers in demeaning poses and attitudes, such as that of a prostrate drunk man on the street curb (illus. Anderson 1956:16,19).

The Malay Quarter, which was a slum district, was transformed into a quaint and picturesque neighbourhood. Meintjes and Pritchard argued that the Malay Quarter’s

... rutted roads and crumbling plaster walls provide[d] exciting possibilities for painting methods and updated versions of the Picturesque canon. There can be little doubt that something of a glimpse of Montmartre can be found in these images of Cape Town’s poorest quarters - an unconscious recreation of the most Bohemian suburb of Paris and its attractions (1991:53).

Ironically, in the light of the destruction of District Six in Cape Town, and other vibrant black and coloured neighbourhoods, such as Sophiatown, Johannesburg, and South End in Port Elizabeth, these nostalgic images are still being produced by amateur and semi-professional artists. Such artists include Hester Barnard of Uitenhage and Amos Langsdow of Port Elizabeth, among many others.

#### 8.4 Appendix 4 - Biographical Synopses of Aleksanders Klopcanovs (1912-1997), Elma Vestman (1914-1991) and Alice Victoria Mertens (1915- )

Aleksanders Klopcanovs was born on 11 June 1912<sup>15</sup> in Tashkent, the capital city of Uzbekistan, a central Asian nation which later became a republic within the Union of Soviet Socialist Republics. He was the youngest of a family of four children. In 1930 Klopcanovs enrolled in the Navy for fourteen months of compulsory military service. Upon completion of his military service, he travelled to Finland, where he ‘discovered’ Arabia Pottery. Upon returning from his travels, Klopcanovs passed stringent entrance examinations, and entered the Academy of Fine Arts in Riga, Latvia. Klopcanovs studied figurative painting, mural painting and sculpture at the Academy of Fine Arts in Riga, Latvia (Nilant 1963:43).

Not much is known about the early life of Elma Aleksandra Vestman. She was born in 1914 in Lubana, in the Vidzenes Seta province of Latvia, into a family of peasant farmers, and had one sister. She majored in ceramics at the Academy of Fine Arts in Riga, Latvia. At an early age she was married to a Mr Ozolins.<sup>16</sup> While studying in Riga in the late 1930s or early 1940s, Vestman met Klopcanovs, whom she married on 6 March 1968 in South Africa.

Between June 1939 and into 1940, Klopcanovs and Vestman witnessed the usurpation of Latvia’s government by Joseph Stalin’s Soviet troops. Stalin annexed Latvia, and the Baltic nation was subjected to Communist rule until June 1941, when German Nazi soldiers invaded Soviet territory and reached Stalingrad in the former Russian Soviet Federated Socialist Republic. Latvia, and the other former Baltic Republics of Estonia and Lithuania, as well as Belorussia and the Ukraine, were subjected to the Nazi dictatorship of Hitler until June 1944. Upon the defeat of Germany in the Second World War, the Baltic Republics of Estonia, Latvia and Lithuania were absorbed into the Soviet Union, and Stalin dominated Eastern Europe (Michel 1982:27-51).

---

<sup>15</sup> This date appears in Klopcanov’s passport, but the date is not entirely certain as his father made up the date (Hardy [1992] h).

<sup>16</sup> Not much is known about Vestman’s first marriage and the Klopcanovs estate contained no documentation recording a divorce or annulment.

As a result of the frequent tumultuous political upheavals, on 2 November 1944, the couple, with twenty-three other refugees, fled across the Baltic to Sweden in a dilapidated fishing boat. The escapees plied a Lithuanian captain with alcohol, arranged a woman to ‘distract’ him, and took his gun. The dangerous and uncomfortable crossing took forty-eight hours. On the boat there was little space for any movement, and the refugees were only allowed twenty pounds of luggage (Albrecht 1949:9). One of their fellow escapees, a woman with infant twins, watched as one of her babies died of exposure at her breast (Hardy [1992] g).

In Sweden, Vestman continued her studies at the Royal Academy of Arts in Stockholm. She studied under Professor Berys and worked and studied with the acclaimed Swedish ceramist, Professor Wilhelm Kåge,<sup>17</sup> at the Gustavsberg Ceramics Factory. Vestman also worked in a production-ware factory Upsala Ekeby, in Uppsala [*sic*], Sweden. Klopcanovs specialised in figurative painting at the Royal Academy in Stockholm.

The arrival of Vestman and Klopcanovs in South Africa, their brief tenure at Linnware, and the establishment of the Kalahari Studio in Cape Town is considered in Chapter 2.1 and 2.2. It is vitally important to note the different interests and specialisations of Klopcanovs and Vestman. Klopcanovs was a painter, while Vestman was the ceramist. In later years, Klopcanovs demeaned Vestman on both a personal and professional level (Hardy 1996, Siebert 1998). He denigrated Vestman’s contribution to the Kalahari studio, claiming significant personal responsibility for the success of the studio. This is particularly evident in interviews with the press, where Klopcanovs positioned himself as the central figure in the partnership. Klopcanovs claimed to be virtually exclusively responsible for all aspects of the studio’s operations, including design, and ultimately responsible for the studio’s success (Albrecht 1949, Reinhardt 1961, [No author] 1961, [No author] 1955, [No author] 1964a, [No author] 1964b).

---

<sup>17</sup> Consult Chapter 2.5.1, footnote 25, for more information on Professor Wilhelm Kåge (1869-1960) and various relevant international ceramic design trends of the 1950s.

The author has surveyed many of Klopcanovs' paintings,<sup>18</sup> and disbelieves claims that he was the designer of Kalahari images. His paintings indicate that it was most certainly Vestman who possessed the advanced sense of design evident in the studio's wares. Furthermore, it is noted that it was Vestman who possessed the technical knowledge of ceramic processes and practices that were responsible for the success of the Kalahari Studio. While Klopcanovs may have assisted in the studio, his contribution to the partnership should be seen as secondary to that of Vestman.

On 1 February 1964 the couple bought an erf in the Cecelia Forest Reserve, in Constantia Nek, off the old Rhodes Drive, Cape Town (Deed of Sale 1964) and Klopcanovs started building his ideal home. Reinhardt describes her visit to the home:

The Klopcanovs led me through the vast entrance hall which will be 100 foot long by 28 feet wide when it is finished. Built with a beautiful curved wall and panoramic views, this Wagnerian room is unexpectedly harmonious. It leads into the studio which must be the most remarkable in all Africa. The end wall is made entirely of glass and is 20 x 30 feet. The studio itself is 50 feet long by 30 feet wide (Reinhardt 1961:6).

Another visitor describes the house as follows:

The aspect which faces the road is somewhat forbidding - a slightly convex wall of grey-and-red brick, held together by rough plaster, towers above one. The only access to the interior is a high double-garage door. Inside, the house curves away from the central garage to form a semi-circle - a studio on the right and a living-room, bedroom and bathroom on the left.

One's first impression is of light airiness and an affinity with the flowering gums outside which seem to reach into the rooms, particularly the cathedral like studio. The walls of the studio are 21 foot high and light streams in through a vast window stretching from floor to ceiling and through glass panels set in the roof ([No Author] 1961).

Consistent with contemporary international modern architectural design trends of the 1950s, Klopcanovs allowed the environment to influence the design of their home. (Fischer, Le

---

<sup>18</sup> The author has viewed numerous painting by Klopcanovs in private collections as well as those contained in the artist's estates in Franschoek.

Roux and Marais (eds.)1998, Silvermann 1998). The site of their home was very rocky and Klopcanovs did not have the financial resources to have the massive boulders blasted away and removed from the site. Instead, he incorporated them into the design of the house. In parts of the house the floor was natural rock, and some rooms sloped markedly. In other rooms giant boulders jutted out of the walls into the living area (Grivainis 1998, Swart 1998, Hansen and Grivainis 1995). Dr A. Camphor bought their house in 1988. She claimed that there was no running water and that their supply had to be fetched from a stream at the bottom of the garden (Hardy [1992] b).

In the early 1960's the couple decided to retire from commercial ceramics.

So we pay off our assistants and decide we will only produce that which we really want to... Then comes the serious moment in my life when I decide to return to my first love - painting. Now I only help my wife a little with her ceramics and my life is made up of painting and building our home (Reinhardt 1961:6).

Apart from his assistance with the Kalahari Studio, Klopcanovs, whose primary interest was oil painting, participated in numerous solo and group exhibitions in South Africa between 1961 and 1973.<sup>19</sup> During this period, he also sold paintings in Sweden and the United States of America. Two of Klopcanovs' paintings are in the Museum of Modern Art (MOMA), New York City, and another one is in the Museum of Modern Art (MOMA), Miami (Hardy [1992] g).<sup>20</sup> Klopcanovs' oil paintings of the 1950s and 1960s are primarily figurative, although landscapes were also undertaken. His large canvasses usually depicted seated, supine, naked and scantily clad women, often in a single, pastel tone.<sup>21</sup> Klopcanovs' early landscapes depict romantic European landscapes featuring castles and panoramic views. Later landscapes were

---

<sup>19</sup> See Appendix 4 for a listing of painting exhibitions in which Klopcanovs participated.

<sup>20</sup> The author has not been successful in attempts to verify these claims. The Museum of Modern Art (MOMA), New York City, and the Museum of Modern Art (MOMA), Miami, did not respond to repeated fax and e-mail enquiries.

<sup>21</sup> Examples of Klopcanovs' large pastel turquoise canvasses depicting seated, supine naked and scantily clad women, are to be found in the Hansen and Grivainis collections. A large canvas depicting a prostrate nude that allegedly resembled Elma Vestman, was stolen from the Klopcanovs estate in Franschoek in December 1998 (Jordan 1998).

decidedly influenced by his colleague J.H. Pierneef,<sup>22</sup> in terms of their ideological romanticisation of an uninhabited landscape, and in terms of their pastel palettes.

Between 1969 and 1977 Klopcanovs travelled frequently to, and extensively within Western Europe, as evidenced by Appendix 8.7, which presents a synopsis of Klopcanovs' travels. It is assumed that these travels were related to the sales and marketing of their ceramics and paintings. Klopcanovs spent long periods in Switzerland, as Switzerland was the largest market for his paintings and Kalahari ceramics. In 1973, Klopcanovs and Vestman retired permanently from ceramics and emigrated to Switzerland. The pottery machinery, glazes and oxides were sold to H. Sattler and N. Kalnins for R25 000 (Deed of Sale between A. Klopcanovs and H. Sattler and N. Kalnins. 9 October 1973).

In approximately 1973, Klopcanovs bought real estate in Lugano, in the Canton of Ticino, in the Swiss Confederation. Klopcanovs had decided that they would live off the income generated from the sales of his paintings. He believed that Switzerland was ideally situated in the centre of Europe, in close proximity to all the major European art centres (Von Zelewski 1998). They paid SF 560 000 for the erf on which Klopcanovs intended to build a house. Initially they were granted a Swiss residence permit, but after four months were charged SF 50 000 in residence tax (Hardy [1992] h). The Klopcanovs' had left their Constantia home under the supervision of their Latvian friend Veikla Grivainis, who was unsuccessful in her endeavours to secure tenants for the house. Unable to meet their multiple financial commitments, the Klopcanovs' were obliged to return to South Africa in 1976 (Grivainis 1998, [No Author] 1978).

In 1976, upon their return to South Africa, Klopcanovs and Vestman tried unsuccessfully to sell both their Constantia home and their Swiss property. On 14 May 1976, they took out a loan from Veikla Grivainis, in order to re-establish the Kalahari Studio (Grivainis 1998). Klopcanovs built a new electric kiln, designed new machinery for preparing clay (Hardy [1992] h) and purchased new glazes from Ferro, in Brakpan, Johannesburg (Sales Invoice

---

<sup>22</sup> Pierneef's oeuvre was considered in Chapter 5.1.2.2.

[1992] h) and purchased new glazes from Ferro, in Brakpan, Johannesburg (Sales Invoice from Ferro, Brakpan, Johannesburg. 1980). While some new wares were produced, many of these designs echoed prototypes from the 1950s (Hardy [1992] h).

Possibly, in a bid to streamline their production, Klopcanovs manufactured about six<sup>23</sup> different cast resin sculptures of the heads of African women. The casts were manufactured in a variety of pastel colours including salmon, yellow and pale blue. These cast resin sculptures and ceramics were not commercially successful, as there had been a shift in the taste and sensibilities of the South African public (Siebert 1998). It appeared that white patrons of the arts no longer wanted to acquire romanticised images of black people. This change in sensibilities was possibly due to the emotional jolt that occurred as a result of the Soweto Riots of 1976. Says Williamson:

In the space of a few months, things in South Africa had changed forever. The flames melted the oppressive ice which had frozen South Africans, black and white, into apathy for so long. Slowly the glacier began to move. It was time for counting the cost, for accepting responsibility, for asking the question, 'What could I have done?' (1989:8).

Financial difficulties continued to plague the couple and they both started drinking heavily. (Grivainis 1998, Von Zelewski 1998). As a result of a dispute with Klopcanovs, Veikla Grivainis<sup>24</sup> threatened to have the Constantia Nek property attached (Coulter and Co. 1976). After mediation the issue was resolved and the loan was extended from 14 March 1977 to 14 September 1982. The debt was still unsettled as of 30 June 1983, when they owed Mrs Grivainis R15 500 and R6 800 in arrears interest (A. E. Abrahams and Gross 1983).

In 1989 the couple retired to Franschhoek, Western Cape Province, where they intended to teach art to supplement their income (Van Greunen 1997:10). These attempts were unsuccessful as the town was too small to provide an adequate number of art pupils (Von

---

<sup>23</sup> This figure was established by the author upon a visit to the Klopcanovs' estate, Franschhoek, in February 1998.

<sup>24</sup> Veikla Grivainis suspected that Klopcanovs was inebriated when they had this dispute (Grivainis 1998).

Zelewski 1998). In addition, Vestman was diagnosed as terminally ill (Hardy [1992 d], Von Zelewski 1998).

Due to their financial insecurity, alcohol abuse, illness, the shift in taste and sensibilities of the South African public, a lack of motivation due to their failure to succeed in Switzerland, and a lack of adequate studio space in Franschhoek, the Kalahari Studio never participated in any ceramic exhibitions after the return of Klopcanovs and Vestman from Switzerland. Upon his return to South Africa Klopcanovs participated in three group exhibitions, two in 1976 and one in 1978. It is not known how financially successful these exhibitions were.

Klopcanovs sold a limited number of paintings through the Everard Read Galleries, Johannesburg, in the 1980s, but again his painting did not bring him the personal acclaim or financial reward he believed they should.<sup>25</sup>

As a result the couple became increasingly distant from all their former friends in Cape Town, including the Grivainis and the Gersholowitz families. In Franschhoek they became increasingly reclusive and antisocial. Klopcanovs became profoundly insecure and went to extraordinary lengths to secure his Franschhoek home from penetration by any unwanted persons. He planted a thick grove of trees in front of his home, and welded thick, iron burglar guards onto the window frames. In addition, he hid money and various possessions all over the house, including under tiles and furniture. Vestman died in Paarl Hospital on 6 July 1991, after a protracted struggle with cancer (Von Zelewski 1998). Klopcanovs died in December 1997 in his Franschhoek home. His exact date of death is not known, because, due to his reclusive and anti-social character, and the absence of friends and colleagues, his corpse was only discovered approximately one month after his death (Von Zelewski 1998).

---

<sup>25</sup> The ceramic contents of the Klopcanovs' estate was auctioned by Stephan Welz and Co. In Association with Sotheby's [*sic*] in October 1998 (Stephan Welz and Co. In Association with Sotheby's. Cape Town 1998:25-30). They were not prepared to sell Klopcanovs' paintings that were part of the estate. Instead, they were sold by a small auctioneer in Franschhoek.

## Alice Victoria Mertens

Mertens was born in 1915 and educated in the former South West Africa (now Namibia). She studied photography under Dr. Otto Croy at the Raiman School, Berlin. Upon completion of her studies, Mertens came to South Africa and established herself as a free-lance commercial photographer and photographic journalist.

Having heard of the Kalahari Studios successful showing at the Rand Easter Show, Mertens introduced herself to Klopcanovs and Vestman in approximately 1951, at one of the Studio's first exhibitions in Cape Town (Mertens 1999). Throughout the 1950s and early 1960s she embarked on field trips, but lamented that her commercial work was very demanding and that she could not go away for extended periods (Mertens 1999). However, her appointment to the post of lecturer in photography at Stellenbosch University in 1964 enabled her to utilise winter breaks for field trips and her summer holidays for developing her photos (Mertens 1999).

Mertens published seven books, and was represented in eleven other photographic books ([University of Stellenbosch] 1973:3). Many of her books focus on the documentation of identities, whether geographic or 'tribal'. The majority of her publications focussed on images of various African 'tribes' such as The Zulu, African Elegance, The Xhosa, Pride of the Amaxhosa and the Children of the Kalahari.

Mertens was also commissioned to produce photographs for promotional books on some South African cities, such as Cape Town and Stellenbosch. The textual preambles and the photographs in the latter two books, as well as German Culture at the Cape, highlight notions of white colonial identity in Southern Africa. For example, in his introductory remarks on Stellenbosch, W.A. de Klerk describes the 'charming' town as 'built by a Northern race [*sic*], developed under a Southern sun...' (de Klerk quoted in Mertens 1966:[2]).

Mertens' works are to be found in, among others, the East London Museum, the Port Elizabeth Museum, the Campbell Collections in Durban, the Rautenstrauch Museum in

Cologne, Germany (Mertens 1999), the South African National Gallery, Cape Town (Martins 1999) and the Basler Afrika Bibliographien, Switzerland (Meischer 1999) Mertens was admitted to the Fellowship of the Royal Photographic Society of Great Britain in 1970 ([University of Stellenbosch] 1973:1).

## 8.5 Appendix 5 - Some exhibitions in which Aleksanders Klopcanovs participated

Klopcanovs' paintings were selected and displayed in the following exhibitions.

- 1961 Johannesburg.
- 1963 South African Association of the Arts (SAAA), Durban - Group exhibition.
- 1964 SAAA, Johannesburg - arranged by the Pieter Wenning Gallery (now the Everard Read Gallery). This group exhibition featured various Cape artists including Alexis Preller and Gordon Voster. Klopcanovs exhibited landscapes and portrait heads (Dubow 1963).
- 1964 Peter Wenning Gallery - solo exhibition - Klopcanovs sold all forty-two works on exhibition (Hardy 1993). It was probably at this exhibition that Klopcanovs made £17 000 (Hardy [1992] d).
- 1969 Peter Wenning Gallery, Johannesburg, solo exhibition.
- 1973 Terence McCaw House, Hout Bay.
- 1976 South African Association of the Arts Gallery, Carlton Hotel, Johannesburg (Winder 1976 a).
- 1976 Blairgowrie, Johannesburg - group exhibition (Hardy 1992).
- 1978 New Shell Gallery, Cape Town - group exhibition. The exhibition was organised by the artist Norah Cochrane, who enlisted fifteen other artists to raise funds for the South African National Tuberculosis Association (SANTA) ([No author] 1978).

## 8.6 Appendix 6 - Some exhibitions and festivals in which the Kalahari Studio participated

- 1950 South African Association of the Arts, Cape Town. ([No Author]1950).<sup>26</sup>
- 1950 S.A. Industries Exhibition, hosted by the Witwatersrand Agricultural Society (now known as the Rand Easter Show), Johannesburg ([No Author] 1955:39). The Kalahari Studio was awarded a gold medal and was acknowledged by General Jan C. Smuts, 'who was so impressed with the work that he stopped and made an impromptu speech in which he extolled the importance of allowing such talented immigrants into South Africa' (No Author 1962). Klopcanovs then presented Smuts with two pieces of Kalahari Ware (Cooper 1955).
- 1952 Van Riebeeck Tercentenary Festival Fair, Cape Town. The Kalahari Studio exhibited on its own stand (Nilant [1962], illus. Gers 1998:11, fig. 12.). Their participation was acknowledged on a certificate with the inscription '300 years of progress' (Van Riebeeck Tercentenary Festival Fair 1952).<sup>27</sup> It is argued that participation in this fair was crucial to the ideological development of Klopcanovs. The significance of this fair, and further analysis of the stylistic changes evident in their work, is investigated in Chapter 5.3.2 of this dissertation.
- 1953 Central African Rhodes Centenary Festival Fair, Bulawayo, Rhodesia (now Zimbabwe).

---

<sup>26</sup> Other studios present included Grahamstown Pottery and Leta Hill. Other media represented at this exhibition included beadwork, photography, weaving, jewellery and illustration ([No Author] 1950).

<sup>27</sup> The certificate has an illustrated border with symbols of progress and technological motifs including a car, an aeroplane, a tractor and a mine (Van Riebeeck Tercentenary Festival Fair 1952).

1953 Fourth International Exhibition of Ceramic Arts, Washington DC, which was organised by the Washington Kiln Club and the Smithsonian Institute. This exhibition also featured other ceramists of international stature such as Peter Voulkos ([Smithsonian Institution] 1953).

1954 Fifth International Exhibition of Ceramic Arts, Washington DC. The studio's participation in this event was at the invitation of the Kiln Club of Washington DC (Nilant [1962], [No Author] 1955:39). According to a newspaper article:

The South African exhibit attracted widespread attention and, of the twenty-six countries taking part, was most favourably reviewed by the Washington Press, as well as being singled out in a television broadcast.<sup>28</sup>

1954 South African Association of the Arts, Arts and Crafts Exhibition. Other artists who participated in this exhibition include Audrey Frank (Linnware), Helen de Leeuw, A. and J. Hamburger (Graham Kilns), Miss Methley (Linnware), E. Bosch, Michael Gill (Linnware) and Thelma van Schalkwyk (Linnware) (South African Association of the Arts 1954).

1955 *Exposition Internationale des Chefs d'Oeuvre de la Céramique Moderne* in Cannes, France, South African Representative. The Kalahari studio won three diplomas, two were for 'honour' [*sic*] and a gold for South Africa (Nilant 1963:43, Nilant [1962]).

1955 'Buy South African' Campaign Banquet ([No Author][1955]). In excess of seven hundred guests were invited to the banquet. Guests included members of the cabinet and leaders of industry and commerce. Kalahari ware bowls and platters were used to serve snacks, hors-d'oeuvres and fruit and the main courses ([No Author][1955]).<sup>29</sup>

---

<sup>28</sup> This newspaper article is from the Kalahari Studio newspaper clipping file, in the South African National Gallery Library. It has no reference details.

<sup>29</sup> Other ceramic studios involved in the manufacture of 'table appointments' for the banquet included 'Grahamstown Potteries Ltd.[*sic*], Silwood Ceramics, Johannesburg, and SA Glazing Co. (Pty) Ltd., Boksburg' ([No Author] [1955]).

- 1955 Centenary Exhibition of S.A. Crafts, [S.A. Association of the Arts, Pretoria]. The Kalahari Studio exhibited four platters that were designed by Klopcanovs. Prices were very high for the Kalahari works. One platter cost £15, while another platter cost £13. By way of comparison, the most expensive bowl by Joan Methley on that same exhibition cost £2/2/- and a coffee set by A. Hamburger cost £2/16/- (Centenary Exhibition of South African Crafts [Catalogue] 23 August - 9 September 1955).
- 1956 International Hobbies and Handicrafts Fair, London. This exhibition toured various centres in Britain, and afterwards the South African Trade Commissioner in London organised that the wares be exhibited in Western Europe (Information Officer for Cultural Affairs, State Information Office, Department of External Affairs 1956).

## 8.7 Appendix 7 - A listing of the travels of Aleksanders Klopcanovs between 1969 and 1977 <sup>30</sup>

January 1969	Italy, Greece, England, France, Belgium and Sweden
July - September 1970	Spain, Portugal and England
October 1970	Nice, France
November 1970	Italy and Greece
March - May 1971	Italy, Sweden, France, and England
July - October 1972	Italy, Greece and Sweden
November 1973	Italy
October 1975	Italy
October - November 1976	Italy
August 1977	Italy

---

<sup>30</sup> This information is derived from A. Klopcanovs' passport. The author was not able to obtain a copy of Vestman's passport and could not thus establish her travels. However, it is noted that Klopcanovs was responsible for sales and would have travelled more frequently and extensively than Vestman.

## 8.8 Appendix 8 - Biographical synopses of some of the employees of Grahamstown Pottery, listed according to status

### Jürgen Hamburger (d.1997)

Jürgen Hamburger was born in Germany. He trained as a pottery apprentice, and later studied ceramics under Marguerite Wildenhain.<sup>31</sup> Hamburger worked in various German ceramic studios before he opened his own pottery near Berlin.

In 1938 Hamburger left Germany due to increasing anti-Semitic persecution, and was appointed to the Grahamstown Art School as the Pottery Instructor (Way-Jones 1998). In 1940, together with a Mr. Cornforth, he established the first 'Grahamstown Pottery'. Cornforth provided the capital and was responsible for building their first tunnel kiln (Steele-Gray 1997).

The first 'Grahamstown Pottery' was not financially successful, as their production methods were not streamlined and the management was disorganised (Steele-Gray 1997). Hamburger sold Grahamstown Pottery to Steele-Gray in 1948, and established Hamburger's Pottery. Hamburger's Pottery, which was briefly known as the Graham Kiln, closed in approximately 1977 (Way Jones [1994]). Jürgen Hamburger died in Grahamstown in 1996 (Way-Jones 1998).

---

<sup>31</sup> Wildenhain (1896-), who was born in Lyons, France, attended the Berlin School for Applied Arts from 1917-1919, the Weimar Bauhaus from 1919-1925 and received her Master's degree in 1926 from Halle Saale. She worked as a ceramics teacher and porcelain designer in Germany before emigrating to the United States of America in 1940. Wildenhain was associated with the Pond Farm Pottery, Guerneville, California, both as a former owner, director and teacher. Her ceramics have been exhibited internationally and are in many public and private collections. Wildenhain published two books; The invisible core: A Potter's Life and Thoughts (1973) and Pottery: Form and Expression (1986). She championed the cause of integrity and craftsmanship in ceramics (<http://shop.barnesandnoble.com/booksearch...> author biography. 29 November 1999).

### **Norman Steele-Gray (1916- )**

Norman Steele-Gray was born in England, where he attended Oundle School, and later graduated from the North Staffordshire Technical College, Stoke-on-Trent. In 1936 he came to South Africa, when he was offered a position at National Ceramic Industries at Lawleys,<sup>32</sup> in Johannesburg, a firm which primarily manufactured salt-glazed industrial and sanitary ceramics (Steele-Gray 1997). Upon completion of his contract, Steele-Gray was employed at the Cullinan Refractories, Olifantsfontein, as the Technical Manager, and later as the General Manager of the Refractory. While at the Refractory, he was responsible for £1 750 000,00 worth of extensions (Steele-Gray 1998).

In 1948 the board of J. R. Howie, of Kilmarnock, in Scotland, invited Steele-Gray to join their board and direct the reconstruction of their ceramics plant, which had been destroyed during the Second World War. Steele-Gray rebuilt the sanitaryware plant and put it into operation. The unfavourable climate and the election of a Labour government resulted in his returning to South Africa (Steele-Gray 1998, Steele-Gray 1997).

In 1949 Steele-Gray went into partnership with Charles Berry, and formed a consulting company called Gray-Berry. While on a visit to Grahamstown, Steele-Gray was approached for assistance by the management of Grahamstown Pottery, as the company was experiencing financial problems. Steele-Gray returned to Johannesburg, raised capital and bought a controlling interest in the business (Steele-Gray 1997).

In 1957 Steele-Gray was appointed a Fellow of the Institute of Ceramics, England. He was Chairman of the Ceramics Industries Association of South Africa.<sup>33</sup> For six years he attempted, unsuccessfully, to obtain significant government protection for the local ceramics industry (Steele-Gray 1998).

---

<sup>32</sup> Consult Appendix 8.1, studio number 24 for further information about National Ceramic Industries.

<sup>33</sup> Steele-Gray could not recall the dates of his chairmanship of the Ceramics Industries Association of South Africa (Steele-Gray 1998, Steele-Gray 1997).

### France Marot (1921- )

France Marot was born in Tongaat, Natal, to French-Mauritian parents. She completed a Bachelors Degree in Commerce at the University of Natal, Durban, before enrolling for a Higher National Diploma in Education, specialising in the teaching of commercial subjects. Upon completion of her Diploma, she taught for three years at Warner Beach, in Natal (Marot, F. & Marot, R. 1998).

Dissatisfied with teaching, Marot enrolled in a ceramics course at the Natal Technical Art School. She was taught by Sylvia Baxter, Nils Andersen (1897-1972),<sup>34</sup> and Ernest and Sylvia Fincher. Marot attended additional evening drawing classes conducted by Mary Stainbank (1899-1997).<sup>35</sup> On graduating, she joined the staff of the Natal Technical College as a pottery 'instructress', which position she held for approximately eighteen months (Steele-Gray 1955:2). In either 1949 (Marot, F. & Marot, R.1998) or 1951 (Steele-Gray 1955:2), Steele-Gray visited the Natal Technical College and recruited Marot to head the Design Department of Grahamstown Pottery.

In 1952 Marot and two friends holidayed in England and Europe, including a brief sojourn in Scandinavia. Marot claimed that this holiday was not influential in terms of her designs, it was merely a recreational holiday (Marot, F. & Marot, R. 1998). In August or September 1956, Marot and her sister, Reneé, departed for a year abroad. They spent the bulk of the year in London, but also travelled in Europe (Marot, F. & Marot, R. 1998). Upon her return, Marot worked on a free-lance basis for Grahamstown Pottery. Marot's mother was critically ill and she spent prolonged periods in Durban with her. Marot worked for the Pottery until it went into liquidation in 1965 (Marot 1996).

---

<sup>34</sup> From 1924-1928 Andersen studied under Alfred Martin at the Natal Technical Art School. He studied ceramics at the Natal Technical Art School from 1938, and taught ceramics at the Durban Tech. from 1942-1944 (Berman 1983:36,37; Ogilvie 1988:13,14). His oeuvre is also considered in Chapter 5.1.2.2.

<sup>35</sup> Marot's relationship with Stainbank is considered in Chapter 5.1.2.6 and 5.4.1.

### Hester W. Locke (née Dreyer) (1920-1996)

Locke was born in Adelaide, Cape Province. She graduated from the Grahamstown Training College with a Primary School Teaching Certificate, followed by a certificate in Infant School Teaching. Locke was then appointed to a teacher training post at the Healdtown Methodist Mission, where she was responsible for training black teachers. It was here that she met her future husband who was training teachers in sports instruction. Then followed a brief sojourn at the King William's Town Teachers' Training College (Locke 1997).

Upon her marriage in 1945, Locke moved to Grahamstown where the renowned ichthyologist, Dr. J. L. B. Smith, commissioned her to work as an illustrator for his first publication. Locke and other illustrators accompanied Smith to Mozambique where they spent the winter of 1946 near Lorenzo Marques (now Maputo) and on Inhaca Island. She worked for Smith until the publication of The Sea Fishes of South Africa in 1949. The first edition contained approximately twelve of Locke's sketches (Locke, E. 1998, Locke 1996).

In 1949 Locke and her husband travelled in Europe for six months (Locke, E. 1998). In Scandinavia she visited internationally renowned potteries, weaving studios and designers which were to influence her designs in terms of the incorporation of organic decorative motifs and forms.<sup>36</sup> Later that year, Locke was employed as a paintress at Grahamstown Pottery. Initially Locke was employed in a part-time capacity, but was soon promoted to full-time employment (Locke 1997, Locke 1996). She was later appointed to the post of Superintendent of the Art Department, where she was responsible for all the hand-decorated wares (Locke 1996).

In 1965, the year that Grahamstown Pottery went into liquidation, Locke travelled to England and Scandinavia. She visited numerous potteries and businesses that were associated with the

---

<sup>36</sup> Neither Eugene Locke nor Hester Locke could recall which potteries, weaving studios and designers Locke visited. It is quite likely that she visited either Upsala Ekeby or Gustavsberg, as these studios were located close to their base, Stockholm (Locke, H. 1998, Locke 1997, Locke 1996, Locke, E. 1988). Wares that were decorated by Locke which reflect Scandinavian affinities are in the author's private collection.

ceramics industry, such as manufacturers of transfers and ceramic decorating machines (Locke 1997, Locke 1996). An edited version of a transcript that she produced for Steele-Gray upon her return, is presented in Appendix 8.9. In this transcript Locke considers ceramic design and decoration in Scandinavia and reflects on her visits to various English potteries and factories in 1965. It is noted that this visit was undertaken by Locke in her personal capacity. She did not receive financial assistance or sponsorship of any sort from Grahamstown Pottery.

### **Kay A. Duncan**

Kay Duncan was a graduate of the Fine Arts Department of Rhodes University (Locke, H. 1997). She was employed by the South African Education Department. According to Nilant, the Superintendents of Grahamstown Pottery's Art Department were Hester Locke and Kay Duncan (1963:43). This statement was disputed by Steele-Gray and Locke, who claimed that Locke was the Superintendent of the Art Department, and that Duncan was merely a paintress. In addition, they insisted that Duncan was not employed at the Pottery for as long as Locke (Locke 1997, Steele-Gray 1996). Neither Steele-Gray, Locke nor Marot could provide any further information regarding Duncan, including her current location, and her dates of employment (Steele-Gray 1997, Locke 1996, 1997 and Marot 1996). Duncan designed and decorated figure 5.4 and decorated figure 5.6.

### **Sam Bloor**

Sam Bloor was a graduate of, and part-time lecturer at, the North Staffordshire Technical College. He was formerly employed as the Works Manager at the Spode Works, Staffordshire, England. Bloor was employed as the Works Manager at Grahamstown Pottery (Nilant 1963:43,44). He is now deceased. Neither Locke, Steele-Gray nor Marot could recall in which year he died (Locke 1997, Steele-Gray 1998, Marot 1997).

### **John Edwards**

John Edwards was educated at Rydal School and Dulwich College, England. He then graduated from the North Staffordshire Technical College and was later employed as the Chemist at Grahamstown Pottery ([No Author] 1953:28). According to Marot, he did not work for a long period at the Pottery, before returning to Staffordshire. Marot could not supply dates for his arrival and departure (Marot, F. & Marot, R.1998).

### **Alfred Adams**

Alfred Adams was employed as Works Manager at Grahamstown Pottery. Adams was previously employed for twenty-three years as a potter at Bullers, Minton, England ([No Author] 1953:28). Adams, like Edwards, did not work for a long period at the Pottery, before he returned to Staffordshire. Marot claimed he worked at Grahamstown Pottery from approximately 1948-1953 (Marot, F. & Marot, R. 1998).

### **Ludos de Pian**

Little is known about Ludos de Pian, who was employed as the Chemist at Grahamstown Pottery upon the departure of John Edwards (Marot, F. & Marot, R. 1998).

### **Kay Cope-Christy**

Kay Cope-Christy worked as a paintress for Drostdy Ware. She decorated numerous of the *Bushman* series, among other wares. Her initials, KCC, which appear on the verso of various wares, identify wares that she decorated, for example figure 5.5.

### **Jane Krone (nee van der Riet)**

Jane van der Riet, the daughter of Justice van der Riet, worked as a paintress for Drostdy Ware. She was employed by the Pottery while she was studying at Rhodes University (Marot,

F. & Marot, R.1998). She decorated numerous of the *Bushman* wares. Her initials, JvdR, appear on the bases of wares that she decorated.

### **Margaret Scott**

Margaret Scott, from Swaziland, worked as a paintress for Drostdy Ware (Marot, F. & Marot, R.1998). The wares that she decorated are identifiable by the application of her initials, MS, on the verso of various wares, for example figure 5.1.

### **Leila Simpson**

Leila Patricia Simpson, the only child of Frank B. and Jessie Mary Simpson, was born in Hull, England, in 1931. She was a sculptor by profession. Simpson was employed as a paintress and a designer at Drostdy Ware. While in the employ of the Pottery, Simpson took an overdose of sleeping tablets. On 16 October 1959 Steele-Gray found her unconscious in the room that she shared with France Marot, at 127 High Street, Grahamstown (Steele-Gray 1996). Simpson subsequently died at the Settlers Hospital, Grahamstown (Le Roux 1997). Locke described Simpson as a free-spirited woman who cared for all. She was 'years ahead of her time.' She used to go dancing in the local townships with black men (Locke 1996).

Simpson was responsible for designing transfers that depicted black people as individuals rather than as a generalised, amorphous 'other', that characterised the dominant tradition of the white designers of the Drostdy Ware studio, as is evident in figure 5.8. Her wares are further discussed in Chapter 5.4.2.

### **Annette Southey**

Annette Southey worked as a paintress for Drostdy Ware. She decorated numerous of the *Bushman* wares, which are identifiable by the application of her initials, AS, on the verso of various wares. Southey now resides in Kenton (Steele-Gray 1996).

### **Unidentified paintresses**

There are many paintresses that have not been identified. The former staff of Grahamstown Pottery are elderly and cannot recall various staff members who may have been temporary or part-time. For example, the identities of J.W. (figure 6.1), M.P. (figures 5.2 and 5.7c), E.M.S. (figure 5.3), and E.B.T. (figure 5.7b) are unknown. In Appendix 8.9 which recounts Locke's trips to various English potteries and ceramic factories, a certain Helen is mentioned. The author was not able to ascertain the identity of Helen.

### **Robert (Bob) James Connolly (1907-1981)**

Crescent Potteries and Grahamstown Pottery utilised the services of Bob Connolly, a free-lance illustrator and cartoonist.<sup>37</sup> His cartoons were made into transfers and applied to beer mugs (Marot, F. & Marot, R.1998). The author never found any signed or initialled cartoon images to substantiate this claim.

### **Gerard de Witt**

It was claimed that Gerard de Witt, an artist who was 'well known in both London and Cape Town,' worked as a free-lance artist for Grahamstown Pottery ([No Author] 1953:27). However, Marot did not recall him (Marot, F. & Marot, R.1998), and the author was not able to trace any signed or initialled images to substantiate this claim.

### **Hans Kumpf**

Kumpf worked as a free-lance designer of images of wildlife for transfers produced by both Crescent Potteries and Drostdy Ware. Douglas van der Horst, Cape Town, owns tiles decorated with hand-coloured transfers of antelope and other African animals. The transfer contain the artist's signature in the lower right corner (Pers. Obs. 1999).

---

<sup>37</sup> Consult Schoonraad, M. & E. 1989:89-95 for further information on Connolly.

## 8.9 Appendix 9 - Notes made by Hester Locke on ceramic design, particularly Scandinavian design and decorating trends, and comments on her visits to various English potteries and factories in 1965

**Note:** Locke's original text has been transcribed verbatim, all the headings and underlining appeared in the original document. In certain places, Locke transcribed key words only. Where possible, the author has reconstructed the sentences and marked inserted text with [ ]. In some places Locke's notes were illegible, and in other instances, incomplete. The author has, in these instances, reconstructed the text in the third person, and transcribed page references to indicate that substantial reconstruction has been undertaken. Commas were added by the author as Locke did not use much punctuation.

### 'Design

I think that, perhaps, a few words about design will be interesting. In Scandinavia, where the standard of public taste is highly sophisticated, there is a marked tendency for manufacturers to use sophisticated colour groupings and semi-abstract motifs. By this I mean that they would, for example, use a deep strong forest green instead of what I call a kitchen green. They make frequent use of dark browns or deep honey tones to match the many interesting wood surfaces so freely used in these lands of birch, beech and elm.

When using [a] transfer of [a] stamped decoration they invariably use very muted neutral tones of grey and beige and one other colour. When they hand decorate they use one colour only and, right now, a strong cobalt blue, once again, seems to be the top favourite. Both Rörstrand and Arabia have a cobalt blue, hand-decorated top seller right now.

I paid some very interesting visits to design centres and to the big department stores in Stockholm, Copenhagen, and Helsinki. I went to Paul Bergman, Nordiska<sup>4</sup> and Stockmans. I really studied the ware which is being currently produced. Cups invariably have one flat surface which can be easily decorated. I very rarely saw a cup with a simple curved outline like our [model number] 160. Coffee and teacups alike are straight-sided for at least part of

the way. The tendency is to put a continuous band of patterning round the cup and put a plain band of colour on the saucer somewhere between the rim and the well of the saucer, or to have a saucer sprayed with one of the colours in the band of patterning. The pattern was always made up of a repeat of a very simple motif, like a simple leaf or a stylized flower, or just a little star or line shape. *The essence was simplicity* [present author's italics]. For practical reasons the pattern frequently [had] natural breaks so that three or four strips could be used instead of one long curved motif. This trend can also be seen very clearly in the new designs produced by British firms like Spode and Wedg[ood] [*sic*]. Spode's *Royal College* shape dinner-ware is being decorated in just this way, notably, the designs [are] known [as] *Gothic, Persia, Brussels* and *Provence*. Wedg[ood] also has a black and gold pattern with a Greek key-motif which falls into this category. Even Minton's produce dainty floral patterns in a series of decorative squares placed continuously round the article.

At the Pottery School this tendency was very much in evidence and whilst I feel quite sure that Rosebuds and Bluebells will sell as long as the English countryside exists, *there is a very marked trend towards non-representational applied design*' [present author's italics].

[Locke's writing was illegible here] '[Present] trends show that market research is paying off. Coffee pot handles are made so as to avoid burnt fingers, lids balance perfectly on knobs and meat dishes make carving a possibility instead of a hazard to the table linen. Coffee cup saucers hold spoons instead of allowing them to slip into the well and ... [Locke's notes on design end here, it appears that one or more pages are missing from the text which she gave the present author in late 1997]

### **Notes on trips to various English potteries and ceramic factories**

After three hectic but intensely interesting weeks in Stoke I find myself in the quiet countryside of Somerset where I am visiting friends who live in a charming house near Weston-Super-Mare. Here I enjoy[ed] not only the peace and quiet but also the use of my hosts' excellent tape recorder. Unfortunately I did not bring with me the notes I made in Stoke after my various visits. However, I still feel that the impressions that I gained are

sufficiently fresh for me to make a worthwhile recording. It is indeed so easy to forget valuable details when so many new impressions are constantly being collected, that I am anxious to record what I have remembered for the benefit of Grahamstown Potteries.

Actually, my story begins in London, where I visited Johnson Mattheys, and where Mr. Frank received me cordially and made me most welcome. He took me to a small but attractive showroom adjoining the studio and [to the] office of Neville Wynn, their chief designer, with whom we spent about an hour. We discussed the unpredictability of public taste and the unwillingness of buyers to buy new designs that were different. As a case in point he showed me a new series of transfers based on classic Greek motifs in black and reddish-brown and some Greek-style lettering decoratively used. This series had been well received at exhibitions by the general public, but so far not a single buyer had bought it. He also mentioned, as did many other design studio leaders in Stoke, the vast difference between what the art school designers produced, and what the buying public found acceptable. In fairness to Dr. German, I may add that the North Staffordshire Technical Institute did much to dispel this half-truth - but more about this later. I watched some of [Neville] Wynn's artists at work and my admiration for their work is boundless. I was most surprised to find them working with great skill and accuracy to very little more, and in most cases, no more than the actual size. Considering the daintiness of most of their patterns, this called for great manual skill and accuracy. [Neville] Wynn's general complaint was that modern art school students cannot draw and I think that much of this criticism is justified as the pottery and textile students can usually get away with bold impressionistic sketches - in any case the present vogue is to shy away from any representational drawing which is considered pretty-pretty. I learnt later during my visit to Stoke just how many skilled designers in the industry are, in fact, trained.

After a wonderful lunch with senior staff in the staff dining-room, I went through some open stock patterns with Mr. Dobson. Most of these were redundant stock being sold very cheaply and these will have reached Mr. [Steele-]Gray by now. I included the larger units with a view to decorating jug sets. I left, having arranged to visit the Burslem works two days later. Both Mr. F[rank] and Mr. Deering were due to be there then.

I arrived in Stoke [*sic*] and was met by Mr. Vincent Davies, who took me to lunch at the North Staff[ord]s[hire] Hotel. We just had time for a lightning visit to the Federation Club where I saw the tile map of the five towns and, of course, the Queen's Vase, etc. The displays of china, both here and in the hotel foyer, left one in little doubt as to what the city's claim to fame is.

My first visit was to Minton's ([as] arranged by Vincent Davies.) This remarkable factory is fast becoming an anachronism and, according to well-informed opinion in Stoke, the nature of their ware and the high cost of producing such elaborate hand-decorated ware, which is reflected in the comparatively small annual profit margin shown by the company, points to an inevitable decline, and it is freely predicted that unless they accept the principles of large-scale mechanisation they are doomed! They certainly make some very lovely patterns and not all of them are old by any means. Some of their modern litho's are charming and, of course, the quality of their ware is wonderful. It was here that I saw, for the first time, the turned rings (of which Mr. B[loor] often spoke), which keep their cups from warping. I was taken [a]round by one of their chemists who was delighted to find that I understood what he was telling me. In the decorating department I watched the application of lithos and learnt the difference [between] stick-on and slide-off lithos. The method of painting a background colour and one other [colour], and filling in the third by hand, was freely used. Speed was not a great factor here and no-one seemed to work under any stress. The operators were unflinching[ly] courteous and proud and ready to talk about their own skill. I spoke, for example, to a woman who has been using agates and blood-stones for burnishing gold for 46 years! I also watched raised gold bands being made by the acid method. Today a Johnson Matthee transfer can produce an effect so similar that only an expert would know the difference. I was just in time to see a car emerge from their decorating tunnel kiln and realised with astonishment how much burnished gold is used. This, of course, is dull gold when fired.

Mr. and Mrs. Davies took me to dinner at Federation House and there I met the Johnson Mat[thee] contingent and made final arrangements for my visit the next morning. My earliest impressions of J[ohnson] M[atthee] were borne out by the Burslem works. Everyone, from

the well-briefed doorman upwards, gave you the feeling that this was a secure, well-ordered business house which is satisfied with nothing but the best. Mr. Frank, Mr. D[avies] and Works Manager, Mr. Box, then had a discussion with me and while I tried to tell them of our needs and aspirations, they told me of their future plans now that their amalgamation with Blythe was an accomplished fact. (Stock market) [*sic*]. They fully understand and appreciate the problems of short runs, but so conscious are they of the importance of customer relationships that they are fully prepared to establish and run a factory within a factory to produce (at a loss) short runs of screen transfers.

... [I then met with] Mr. Freeman [the] designer ([whose] work dovetails with Neville Wynn) and [his] team. I tried to establish what type of artwork would save additional cost from our side and I realised that no matter what we sent them there were bound to be changes somewhere along the line. They are very anxious to have clear colour specifications and are quite happy to use cross references to past jobs, e.g. "green as for tree on Toronto University crest."

I longed to have Reg[inald] G[riffith] with me as some of the photographic work was lost on me. They appear to make several blurred[?] negatives and they blank out one colour at a time, using photopake [*sic*], an opaque substance used for making dia-positives. Perfect register is ensured this way. This master negative is used to make the positive and a massive unit costing thousands is used for repeating this positive at predetermined regular intervals on a full-sized sheet of film. 3/16" is allowed around sides and between motifs.

[These] huge cameras [are used by] publishing houses [as they] ensure perfect negatives, crisp prints and good positives. [The] screens [and] frames were [manufactured by an] engineering firm. [The] stainless steel [frames contain] 200[*sic*] mesh [at] 30/- a foot. [The] film [used was] Universal five star, either presensitised or natural. [For] exposure [a] bank of lights and a series of revalising [*sic*] baths with spray [used for] washing [the film] at [a] fixed temperature. [The] application of film to steel is by digital pressure and immediately effective. They use a roller over it a few times, using blank newsprint as an absorbent and the screens are then allowed to dry.

I have notes on the screen fillers and spatters [*sic*] they use but I'm afraid they are in London. Lacquer is considered too brittle.

Cover coat screens are of 90 mesh Phosphor Bronze and the solvent used is acetone [*sic*].

The most important factor in the stencil application is that each frame is placed against a registering cover in the correct apposition [*sic*] to the punch marks down the side of the printed sheet and each stencil (which has four fixed crosses in the corners) is applied in exactly the same position relative to the edge of the screen. As the frames are identical and unmoveable [?], this is possible. This absolves the printer of any responsibility regarding registr[ation]. Each colour automatically registers perfectly, provided that the sheet is placed with the disappearing slots protruding through the punched holes. This correct and unvarying placing of the print on each sheet is a prerequisite of spot cover coat printing. It would just not be feasible to register each sheet applying cover coat, and this is the chief reason Helen<sup>38</sup> and I could not insist on this form of cover coat or the use of Thermaflat paper for the Poinsettia design. (More on this in my report on Britains - the paper manufacturers.)

[For] printing [a] squeegee [was used]. Girls [were employed in] feeding, drying [and operations concerned with] checking quality.

Needless to say cover coat takes place drying [and] sorting....

[It is] interesting to note how frequently parallel firms reach the same point of development at approximately the same time. J[ohnson] M[atthee] have just made their test in silver printing...'

Locke's following visit was to Wedgwood, Barlaston, where Mr. Box showed her the operations. She noted that the 'modernised factory' had a 'beautiful decorating department'(7). She noted that this was the first time she had witnessed the use of underglaze

---

<sup>38</sup> The identity of Helen is considered in Appendix 8 in the section entitled, 'Unidentified paintresses'.

transfers and biscuit [*sic*] filler. The factory also decorated wares by hand painting decorations and through the use of gilding machines. She noted that ‘they too are finding their newest art school inspired fruit motif, to be a bit of a flop’ (7).

Locke claimed that ‘in retrospect I feel that the weakest part of this factory is its factory floor organisation, once the decorating stage is reached, a great pile-up of ware seemed to cause a blockage at the third firing stage’ (7).

Locke noted that she also visited the Richards tile group (8), and claimed that they manufactured floor tiles, plain tiles, and glazed tiles. The factory was mechanised and ‘monorails’ were used to avoid carrying. The operation was flawlessly organised, particularly their enormous warehouses. She explained that the large warehouses were used to carry stock, as dealers tend not to carry stock.

Locke next visited Malkins. ‘Mr. Kirkham, ([who] works [at] M[alkins]) spoke to me for approximately one hour, showing me sketches and samples of machines and their products. I tended to have reservations about some of his claims, especially as regards output, but later in the day I found that he had, in fact, been almost painfully conservative.

I have a full catalogue of all their machines and he promised to mail some samples to Mr. [Steele-] Gray, so I’ll not enumerate the various machines, but I am convinced that the flatware stamping machine, the cup-decorating machine and the lip-banding machine could completely revolutionise our whole factory. I examined the machines in the engineering department and then saw them at work at a series of factories, [including] Washington Potteries, Biltons and Cartwright and Edwards... ‘(9)

‘During the following days I asked various people in the industry what they thought about the Malkin machines and Mr. Cole of Wengers, Dr. German and Mr. Bennett as well as various other Works Managers were unanimous in their verdict that it is impossible to make pottery profitable in this day and age without decorating machines.

As a visit to Bennetts is the natural follow-up I'll describe this next. I was in fact introd[uced] to Mr. B[ennett] by one of the staff of William Boulton. He was friendly and helpful and I asked him a series [of questions] which I'll try to recall.

- 1 [I asked about the availability of] Artwork. [They suggested that they would have no problem in] allowing us to see designs by airmail and making a selection. They would be prepared to design for us and we would be charged for the designs we choose.  
[There is a] huge range of designs.
- 2 Price - ± £2 each.
- 3 [They supplied me with a] rough idea about [the cost of] engravings. Composite patterns made up of several repeats would of course necessitate one engraving only ± £8 for [*sic*] ± £30. All-overs are expensive but no repeats of diff[erent] dimensions are required. 9" plate, 6" saucer - all of one engraving. Large complicated all-over giving a linen effect might cost £80 for a 9" to 10" dia[meter]. Engraving.
- 4 Life of the rubbers - 6 weeks - doing 600 doz. pieces a day. [A] total of 18 000 doz. pieces (216 000). Repeats of rubber [are] very cheap. [My guide at William Boulton] showed me a pattern he did for Röstrand of Sweden [involving the] stamping [of] lacquer and dusting on the colour strip to show... [Locke's handwriting was illegible here]. The shaped pads can be made by each factory - it is a very simple operation and Malkins would supply an instruction leaflet. He also showed me his latest work for back-stamping and hedging. I have a sample to bring home. I was very hard put to it to tell the difference between Murray Curvex and Malkin stamped designed. Also, the Murray Curvex cannot stamp gold.

My next visit was to Ben Capper's printing works. [Capper's] litho's [were] very complicated and I was a little out of my depth, but it was interesting to see the essential differences between screen and litho samples.

[At] William Boulton, Mr. Frith cordially received [me]. [They had] no dec[orating] machines. [I then visited] Empire Porcelain, Nelson Potteries, Barratt's of Staffordshire and Wedgwood of Etruria. All of these firms have at least two and up to six Murray machines in addition to one or more back-stamping machine.

Barratt's now employ two printing teams instead of twenty, as they did formerly, but as irregular shapes and hollow wares still has to be printed by hand, the Murrays [have not] take[n] over completely. [The factory's] results [were] excellent [due to the] quality of [their] engraving [and] photo engraving. [I was] most impressed by [the] ability of the back-stamping machine to hedge cups. [The hedging was] very good [and the back-stamping machine could produce] very fine detail. Mr. Bloor knows a great deal about the Murray so I need not go into great details. Also, as the initial outlay is so great, this is the type of machine which will have to stay in the dream department for yet awhile. It is interesting to hear that Barratt's who, amongst other factories, produce Blue Willow, turn out 1000 dinner services a week in this pattern alone.

My next visit was to Brisco House, where I found that Mr. Cameron is no longer a director, but I was received by a Mr. Porter [and] Mr. Dinelaw [of the] (sales) [department]. [They] took me [to] Barratt's of Staffordshire. A discussion about the merits of steel bats ensued but Mr. Thistle was against using them as they tend to become pitted and impurities collect in these hollows and later splutter and cause small chips to stick to the wares. Incidentally, the steel bats were being used in the rotary type of kiln used by Alf Clough at Cartwright and Edwards.

Continuing our walk through Barratt's, we examined the biscuit [*sic*] kiln and I must say [that] I've never seen a kiln packed so densely before. Sometimes they fire a whole run of cups only and then follow it with a run of flatware, graded acc[ording] to size.

In their decorating department I saw hand gold stamping and I was interested to note that they used a glass slab and not a gelatine pad. I also saw a simple but effective device for the stamping of dipped ware by the dipper himself, i.e. [using] one hand. I have a sketch of this. I also sketched the on-gl[aze] transfer trays used at Barratt's. They seemed to be very simple and make [production] very effective. This huge factory is several storeys high but a series of lifts reduces it to the equivalent of a single storeyed building. Once again a tremendous stress was laid on the free and unhindered movement of wares. Every stillage was a steel trolley on four wheels. The credo of this and all the highly mechanised factories [that I visited] was a man who carries something is NOT working.

The cup dryers were accessible from two sides, so that the cup handlers stripped the moulds and worked at the handling machine directly behind the semi-automatic cup-maker. At times the only moving things on a whole section of factory floor were the belts and the monorails.

I know that by now Mr. [Steele-]G[ray] will have received a letter from Briscresco House so I'll not say any more about the kilns except that, according to Mr. Dinclaw, there is a sudden swing back to tunnel decorating kilns as opposed to electric intermittents.

My visit to Wengers was a most enjoyable and fruitful one. After a brief chat to Mr. Cole he handed me over to Mr. [Steele-]Gray's jovial friend Mr. Paddy Wenger, who was very helpful. I was taken to the testing department, where Mrs. Brooks demonstrated the use of Widfire enamel colours and [they] allowed me to try [some]. I then went into the lab[oratory] and had a v[ery] in[teresting] talk to the chief chemist and his assistant. They introduced me to a new series of opaque onglaze airspraying colours (in the Widfire group) which produced first class results and were v[ery] inexpensive ± 11/- per lb. Also, they did not require highly skilled sprayers. The range included the magnificent soleium [sic] red which I later saw used at Barratt's. I also asked them to send me a version of this red for silk screening purposes.

After a visit to their astounding museum I was taken home by one of the staff, having promised that we would write if we have any problems. By the way, they have a full range of colours for use on both the Murray Curvex and the Malkin machines. They also warned me off their aeroset colour range and they told me that this colour [range] has a limited shelf life and they frequently have to recondition clients' stock.

By this time I was nearing the end of my allotted time at Stoke and I still had to see Britain's and if possible the Pottery School. I was a bit worried about how to reach the Cheddleton mills, so I phoned and discussed it and was told that the mill at Ched[dleton] made paper but it was coated at the Ivy House Mill in Hanley, and also [that] the sales and administrative people were there. I went to Ivy house by appointment and saw Mr. Edge, the Sales Manager, and the M[anaging] D[irector], whose name now suddenly eludes me completely.

They gave me a talk about the history and evolution of Duplex paper and the later development of Thermaflat which was a direct result of J[ohnson] M[atthee]'s invention of cover coat. I was shown over their magnificent warehouses and the extent of their trade left me breathless. Incidentally, they consider J[ohnson] M[atthee] to be the best S[ilk] [s]C[reen] painters in the world and Xaiver Leipold the best Litho transfer manufacturers. They gave me a useful hint as to how to avoid cutting out transfers if an all-over layer of C[over] C[coat] has been applied. Using one of those small rotary cutting wheels which printers use for cutting tissue, score lightly around each motif so as to just break through the C[over] C[coat] layer and then soak the whole sheet as for a J[ohnson] M[atthee] sheet of spot covered transfers. My final visit was to Dr. German [of the Pottery School] and for the first time my courage failed me, so I took my troubles to kindly Jerry Stewart, who smoothed out everything by making an appointment for me. I talked to Dr. G[erman] then to one of his staff, and then later to another German, a Mr. Pauch, whose interests coincided exactly with mine in that he was teaching reproduction methods for ceramic decoration.

Dr. German joined us again at this point and told me that quite a number of firms were doing S[ilk] [s]C[reen] printing on tissue as we were doing at G[rahamstown] P[ottery] for our animal series. This surprised me somewhat as I had never seen any ref[erence] to this in the lit[erature] that has reached me. I questioned him re[garding] medium and col[our] and he told me [that] Wengers [would have more information]. [Dr. German] phoned Paddy W[engers?] and asked to add ...[It appeared that Locke was distracted and never completed this sentence].

Dr. G[erman] who is a consultant for Stav. [?] Flint [Locke's handwriting was illegible here] in Norway, also told me to try and see some direct screening on shaped articles. This, he said, I could probably do in Germany. I'm going to try and see if De G[ussa] can arrange this for me. We ended our discussion with a chat about decorating machines and as I've mentioned before Dr. G[erman] feels that they have become an indispensable part of modern pottery manufacture.

I know that very little that I have recorded will be new to Mr. [Steele-]G[ray] or Mr. B[loor], but I feel making this recording will enable them to assess the extent and probable value of my work in Stoke. Personally, I feel very pleased that I was able to go and it certainly was a most enriching experience. I would also like to pay a tribute to the people who received me so kindly and gave so generously of their time and experience. I would also like to convey the many greetings of their friends and business associates to Mr. [Steele-]G[ray] and Mr. Bloor.

## 8.10 Appendix 10 - Biographical synopses of some of the employees of Crescent Potteries, listed according to seniority

### Albrecht Schließler (1924- )

Albrecht Schließler was born in Germany in 1924. His father, the sculptor Otto Schließler (1885-1964),<sup>39</sup> was Professor of Fine Arts at Karlsruhe Academy. Although Albrecht Schließler studied in Munich, his education was disrupted by the Second World War. From 1947-1950, he trained as an apprentice at the Mosbacher Majolika Fabrik in Mosbach. The factory manufactured a diverse range of products, including *kaggel* ovens, vases, ashtrays and figurines. Upon completion of his apprenticeship, he was engaged by Kurpfalz Keramik in Mannheim. In 1951, Schließler was employed as a production assistant and designer at the ceramics factory, Schriessheimer Keramik Manufaktur, in southern Germany. Schließler also undertook contract work for various art galleries, including the Rheinisches Museum, reproducing sculptural pieces (Schließler 1997).

In 1952 Schließler came to South Africa to conduct a feasibility study of the possibilities of Rosenthal establishing a ceramics factory in South Africa. The study was commissioned by the widow of Philip Rosenthal, of Rosenthal Ceramics, Germany. Schließler worked in a laboratory in Rivonia, Johannesburg, for one year, testing local clay specimens. In approximately 1954, Schließler joined Crescent Potteries as a 'boy Friday.' Initially he was responsible for cleaning, design, mould-making and the technical aspects of production. Two years later Schließler was made a joint director with Shain. In this capacity, Schließler was in charge of the entire production cycle, including supervision of the designers and painters,

---

<sup>39</sup> Otto Schließler was trained at the Academy of Art in Karlsruhe, where he became a 'master student' of Professor Hermann Volz. He concluded his studies in 1912 and then taught evening classes at the Karlsruhe 'Trade School'. Between 1914 and 1918 he was a soldier in the First World War, after which he set up a studio in a castle in Schwetzingen. In 1920 he married Gertrude Körner, a painter and sculptor from Wiesbaden. She supported him financially and he enjoyed recognition and had several large exhibitions. In 1922, in Wiesbaden, Schließler was awarded the 'Ernest Ludwig' prize. In 1927 he was awarded the first prize at an exhibition presented by the Ministry of Culture in Baden, Germany. In 1928 he won the gold medal at the German Exhibition in Düsseldorf ([No Author][No date].

mould-making, modelling, glazing and firing. Schließler was responsible for design before Isaac Witkin arrived and again for a period when Witkin left (Schließler 1997).

Schließler worked at Crescent until 1960, when he returned to Germany. In Germany, he worked as a freelance pottery designer and he assisted in the production of 'trick films'. In 1962, Schließler returned to South Africa. He was offered his previous position at Crescent Potteries and a senior position at Grahamstown Pottery, but chose to return to Crescent Potteries (Schließler 1997).

Shain described Albrecht Schließler as 'the master potter' and 'Mr. Crescent' (Shain 1997). Schließler designed over one hundred items, including vases, ashtrays, bowls, figurines, jug and basin sets, tankards, condiment sets and wall-plaques (Shain 1997). The Pottery was sold in May 1993, on Schließler's retirement (Schließler 1997).

### **Morrie Shain (1922- )**

Morrie Shain was born in Johannesburg in June 1922. From 1954-1956 he attended evening classes in Commercial Art and Fine Art at the Johannesburg Technical College, where he studied under Maurice van Essche (1906-1977). Before joining Crescent Potteries, Shain worked as a sales representative for Sax Toys, Krugersdorp. Shain was responsible for the financial management, sales and marketing of Crescent Potteries (Shain 1997).

### **Isaac Witkin (1936- )**

Isaac Witkin was born in Johannesburg in 1936. He was a graduate of the Johannesburg Technical College. Witkin worked as an assistant to the sculptor Herman Wald (1906-1970)<sup>40</sup>

---

<sup>40</sup> Herman Wald, a Hungarian, was a sculptor of busts, animals, figures and Biblical scenes. Mediums used by Wald included bronze, marble, wood, fibreglass and terracotta. He studied from 1924-1928 at the Budapest Academy, Hungary, from 1928-1931 at the School of Arts and Crafts, Vienna, in 1931 he studied in Berlin; and from 1932-1933 he studied in Paris and London. Wald undertook numerous public commissions. His sculptures are represented in various local and international collections (Ogilvie 1988:728,9).

in Johannesburg for a year. Witkin worked as a designer for Crescent from 1955-1957 despite the fact that he had never undertaken a formal training in ceramics before his employment at the Pottery (Witkin 1997).

Witkin claimed that he 'was given free reign as far as design was concerned so long as it had an African motif' (Witkin 1997). He designed 'African' ceramic masks<sup>41</sup> which were intended to hang on the wall. These masks reflected a synthesis of various West and Central African masks, and are named after local 'tribes', such as *Zulu Boy*. Witkin also designed a series of black totemic figurines<sup>42</sup> that resembled various ritual and fetish objects from West and Central African nations. In addition, Witkin designed various wares that were decorated with 'abstract' motifs. Nilant declared that Witkin had 'a flair for abstract designs, and all designs in this category, which make up about half of the output of Crescent Potteries, are his' (1963:49).

Upon leaving Crescent Potteries in 1957, Witkin emigrated to England. From 1957-1960 he studied at St. Martin's School of Art, in London, under Anthony Caro (1924- ), and worked as an assistant to Henry Moore (1898-1986) from 1961-1963. He taught at Maidstone and St. Martin's Schools of Art from 1963-1965, and in 1965 he was awarded the first prize at the Paris Biennale (Witkin 1997). In the 1960s, in the United Kingdom, Witkin gained a reputation as a 'significant constructivist [sculptor], one of the group associated with Caro' (Berman 1996:162).

Witkin moved to the United States of America, where he was appointed Artist in Residence at Bennington College, Vermont, in 1965. He taught sculpture at Bennington College for the next thirteen years, and simultaneously taught at the Parsons School for Design in New York City. In 1981, he won a Guggenheim Fellowship (Witkin 1997).

Witkin has exhibited internationally in numerous group and solo exhibitions and has undertaken seven major public commissions. His works are in numerous public collections,

---

<sup>41</sup> Illustrated in *Crescent Potteries* [c.1959]:3 and [No Author] 1958:15.

<sup>42</sup> Illustrated in *Crescent Potteries* [c.1959]:1 and [No Author] 1958:14.

including the Tate Gallery (London), San Francisco Museum of Modern Art, Fine Arts Museum (Sydney), National Museum of American Art (Washington DC), and The Israel Museum (Jerusalem). He has not exhibited in South Africa and he visits the country infrequently. In 1981 he visited the University of the Witwatersrand and lectured on his work (Witkin 1997).

### **Durant Basi Sihlali (1935-)**

Durant Sihlali was born in Germiston in 1935. Sihlali did not finish high school, due to financial constraints following the death of his parents, and entered the commercial art market. During this period he painted souvenirs, scarves, and clay-casts with 'African' images (Kuhn 1974:54). Sihlali studied at Alpheus Kubeka's (1927- ) School of Art, at the Chiawelo Art Centre, in Moroka, Transvaal, from 1950-1953, and at the Polly Street Art Centre, Johannesburg, from 1953-1958 and from 1955-1958 he studied under Sidney Goldblatt (1919-1979). From 1952 Sihlali participated in numerous solo and group exhibitions in South Africa, the former West Germany, Israel, Greece, the United Kingdom, the United States of America, France, Australia, Botswana and Sicily (Ogilvie 1988:606). His works are represented in public and private collections (Ogilvie 1988:606).

In the 1950s and early 1960s, for a period of eleven years, Sihlali painted souvenir wooden plaques, ceramics, mother-of-pearl coasters and lampshades for Atlanta Wholesalers (Sihlali 1997).<sup>43</sup> From 1955-1958, Sihlali painted souvenirs for Baroness von Treskow, who, according to Sihlali, 'acted as a kind benefactress' (1997), and assisted in the organisation of some of Sihlali's earliest painting exhibitions. The souvenirs he produced included hand-painted landscapes, animals and indigenous scenes on bone china plates that were imported from Rosenthal, Germany.

Sihlali worked in a full-time capacity at Crescent Potteries from approximately 1960-1962. He continued to work for them from 1962-1964 in a free-lance capacity. Shain lived near

---

<sup>43</sup> Sihlali could not recall the exact dates he was employed by Atlanta Wholesalers (Sihlali 1997).

Sihlali and would transport Sihlali from his home to the Pottery. In other instances, a batch of two hundred to seven hundred items would be delivered to Sihlali's abode and he would decorate them. During this period he also worked for Majolica Pottery (Sihlali 1997) and studied under Ulrich Schwanecke (1932- ) from 1965-1966 (Ogilvie 1988:606).

Sihlali currently lives and works in Johannesburg as a professional artist. He mainly makes works of art from paper pulp and various fibres. For further information about Sihlali, particularly his recent work, consult Richards (1998:81-97) and Sarrazin (ed) 1994.

### **Albert Brown (d. 1960)**

Albert Brown was born in England. He was trained and employed as a 'public modeller', making 'clay-sketch' prototypes for mass production. He furthered his studies in the evenings and was later employed in the modelling section of the Royal Crown Derby Porcelain Company. He then joined a large Continental firm that produced a variety of sanitary, domestic and fancy ceramics. Brown emigrated from England to South Africa and became a lecturer at the Johannesburg Technical College (Nilant 1963:48,49).

Brown joined Crescent Potteries in 1952. He was one of the original directors, the designer and mould-maker. Isaac Witkin succeeded him as designer in 1955. Brown left the Pottery in 1958. According to Sihlali, there was a personality clash between Brown and Schließler, which ultimately resulted in Brown leaving the firm (Sihlali 1997). Albert Brown died in approximately 1960 in Johannesburg (Schließler 1997).

### **'Stompie' Ernest Manana**

'Stompie' Ernest Manana was employed as a painter, but was soon promoted to designer status. He supervised the decorating department at Crescent Potteries (Schließler 1997, Sihlali 1997). Manana was responsible for designing various caricatures of African faces (illus. [Crescent Potteries] [1959]:3), cartoon-like images that depicted rural African scenes (illus. [No Author] 1958:14), and various images that were used in the *African* series, for example the fisherman (coll. M. Shain 1997) and an image of a woman carrying a water pot on her

head (illus. [No Author] 1958:14)(Shain 1997). Manana is currently employed as a semi-professional jazz trumpeter (Sihlali 1997).

### **Memling Morningstar Motaung (1935-1985)**

Memling Morningstar Motaung was born in Germiston in 1935. He was a painter of township scenes, figures and portraits, and worked predominantly in watercolour and oil paint. He studied briefly under Cecil Skotnes (1926- ) and was a founder member and past chairman of the Katlehong Art Society. Motaung exhibited in South Africa, the United Kingdom, the United States of America and the former West Germany (Ogilvie 1988:461).

Motaung was employed by Crescent from the late 1960s until 1985, while simultaneously working as a freelance modeller and designer of transfers (Sihlali 1997). In the 1970s Motaung designed wares that depict African animals and ceramic products that feature a bass relief embossed image of African animals. Motaung had an alcohol abuse problem and died in prison in Johannesburg in 1985 (Schließler 1997, Sihlali 1997).

### **Nicodemus (Darius) Molefi**

Nicodemus Molefi was one of the first employees of Crescent Potteries. He joined in 1952 and left the firm when it closed down. He was responsible for the manufacture of slips and glazes and assisted in all aspects of production. He presently lives in Johannesburg and has silicosis, a lung disease frequently experienced by people employed in the ceramics industry (Molefi 1997).

### **Robert (Bob) James Connolly (1907-1981)**

Bob Connolly,<sup>44</sup> a cartoonist for the Rand Daily Mail newspaper, Johannesburg, designed cartoons for Crescent Potteries from approximately 1965 to 1993. These cartoons were made

---

<sup>44</sup>

Consult Schoonraad, M. & E. 1989:89-95 for further information on Connolly.

into transfers and applied to ceramic wares, including mugs and tankards. The cartoons were generally in poor taste, for example the *Sabrina and friends* series that depicted imagery of blonde women with large bare breasts. Connolly also created a range of cartoons for the Kruger National Park, for example *Trunk call* which depicted a man speaking down an elephant's trunk (coll. Schließler 1997).

### **Isaac Sello**

Sello was employed as a sprayer and later as a driver for Crescent Potteries (Molefi 1997). Neither Shain, Schließler, Molefi nor Sihlali can provide any further information about Sello, and the author was unsuccessful in attempts to locate Sello (Schließler 1997, Shain 1997, Sihlali 1997, Molefi 1997).

### **Hans Kumpf**

Kumpf worked as a free-lance designer of images of wildlife for transfers produced by both Crescent Potteries and Drostdy Ware. Morrie Shain owned some of Kumpf's original sketches of antelope and lions (Pers. Obs. 1997).

**8.11      Appendix 11 - A random survey of the reproductions of Southern San parietal iconography on the *Bushman* wares of the Kalahari Studio, Drostdy Ware and Crescent Potteries**

In November 1998 the author conducted a random survey of *Bushman* wares in public and private collections. The following categories were utilised to analyze the imagery: hunting scenes, herding scenes (i.e. cattle with herders), wildlife (i.e. the image excluded Bushmen), and other (i.e. images that did not fall into one of the above categories, such as an image of a solitary smoking Bushman that was produced by Crescent Potteries). A total of eleven Kalahari *Bushman* wares were surveyed. A total of fifteen Drostdy *Bushman* wares were surveyed and two Crescent *Bushman* wares were surveyed. A table was generated and the findings were presented as percentages. The findings illustrate that hunting images predominate in the *Bushman* wares of all three studios. Caution is, however, expressed regarding the data relating to Crescent Potteries’ *Bushman* wares. As noted, the author is only aware of two relevant items from that studio, and these findings are therefore tentative at best.

	HUNTING	HERDING	WILDLIFE	OTHER
KALAHARI	82	0	9	9
DROSTDY	73.3	6.6	13.3	6.6
CRESCENT	50	0	0	50

Note: The numerical values contained in the table are expressed as percentages.

**8.12      Appendix 12 - South African studio ceramics in the collections of local heritage institutions**

This section considers the position of local studio ceramics in the collections of South African heritage institution's. A questionnaire was sent to a selection of relevant<sup>45</sup> heritage institutions in South Africa. The majority of the institutions surveyed were public museums and art galleries, but a few relevant private institutions were also approached, such as the Sasol Art Collection and the Standard Bank Art Gallery. A table was produced to illustrate some of the findings of the survey.

Of the twenty questionnaires sent out, fifteen were returned in various degrees of completion. Only twelve of the questionnaires that were returned contained sufficient relevant data. The Port Elizabeth Museum, the East London Museum and MuseumAfrika, Johannesburg, supplied insufficient data to warrant their inclusion in a table on the following page.

---

<sup>45</sup> Questionnaires were only sent to museums and galleries that might potentially collect ceramics, including studio ceramics. Specialist museums, including house museums, and theme museums such as the Robben Island Museum, the Voortrekker Monument Museum (Pretoria), and the Toy Museum (Stellenbosch) were not considered relevant, and hence not approached.

**A survey of the ceramic holdings of twelve South African heritage institutions, January 1998**

	Ceramics (C18-C20) / entire collection	English & Continental (C18 – C20) / ceramics	S.A. (ethno., fine art & studio) / ceramics	S.A. studio ceramics / S.A. ceramics
ALBANY Grahamstown	-	[74.70]	12.30	86.13
ANNE BRYANT * East London	6.66	0	100	40
DURBAN ART GALLERY	11.42	6.70	70.73	9.19
GERTRUDE POSEL * Johannesburg	3.57	0	100	0
KING GEORGE VI * Port Elizabeth	10.68	1.08 (Continental)	88.58	8.53
LOCAL HISTORY Durban	0.00077	74.27	7.35	18.42
NAT. CULTURAL HISTORY Pretoria	0.001818	[70.8]	18.34	2.2
SA CULTURAL HISTORY Cape Town	5.95	-	[6.3]	[95]
SA NATIONAL * Cape Town	1.15	9.78 (Continental)	81.52	2.66
SASOL * Johannesburg	7.6923-03	0	100	0
TALANA Dundee	-	0.0026 (English )	-	-
TATHAM * Pietermaritzburg	26.24 #	13.51	81.45	50.00
<b>AVERAGES</b>	6.568	22.80	67.15	23.37

**Note** All values listed in the table on the following page, are expressed as percentages.

**Key** \* Gallery, all other institutions listed are museums.

[ ] Incomplete data was supplied and the value was estimated on the basis of the supplied information.

# This figure included the Peter Millin Study Collection which was not formally accessioned.

## Reading the survey

In the first column of the table an institution's holdings of eighteenth to twentieth century ceramics were considered as a percentage of the entire collection. The entire permanent collection of an institution may include ceramics, ethnographic material, cultural history items, natural and local history objects in certain instances, and paintings and other artistic genre in other instances.

In the second column of the table, an institution's holdings of eighteenth to twentieth century English and Continental ceramics were considered as a percentage of their ceramic holdings. This was done in order to eliminate non-western ceramics (for example Asian and South American) from the survey, and possibly highlight an Eurocentric bias in certain institutions. These include, for example, the Local History Museum, Durban (74.27 %) and the Albany Museum, Grahamstown (approximately 74.7 %).

In the third column of the table, an institution's holdings of South African ceramics (including ethnographic, fine art and studio ceramics) are considered as a percentage of the relevant institution's ceramic holdings. This was undertaken in order to eliminate non-western, English and Continental European works from the survey data. It is noted that many local heritage institutions have a high percentage of indigenous ceramics in their ceramic holdings. These institutions include, for example, the Sasol Art Collection (100 %), the Gertrude Posel Art Gallery (100 %), King George VI Art Gallery (88.58 %), the South African National Gallery (81.52 %) and the Tatham Art Gallery (81.45 %).

In the fourth column of the table, an institution's holdings of South African studio ceramics are considered as a percentage of the relevant institution's holdings of South African ceramics. This was undertaken in order to eliminate locally produced ethnographic and fine art works from the survey data. The figures are generally very low, for example, the Gertrude Posel Art Gallery (0 %), the Sasol Art Collection (0 %) and the South African National Gallery (2.66 %). The following section contains further comments on these values expressed in the last two columns.

### **Analysis of data from the survey of the ceramic holdings of twelve South African heritage institutions**

The results of the questionnaire reflect a lack of ceramics in the collections of almost all the heritage institutions surveyed. The findings also reflect the individual characters of the various heritage institutions in South Africa. For example, art galleries, art museums and cultural history museums often have larger collections of ceramics than ‘general’ museums that cover natural science and local history, which lack ceramics. Certain local history museums in older cities and towns with British ‘colonial’ associations have significant English and Continental European ceramics collections, for example the Albany Museum, Grahamstown, and the Local History Museum, Durban.

Many of the percentages expressed in the last two columns of the table appear very high. It should be noted that these figures must be considered in the light of those in the first column. For example, at the Local History Museum, Durban, the ceramic holdings of their collection comprise 0.000777 % of their entire permanent collection, and their ceramics holdings are composed largely (74.27 %) of English and Continental ceramics. Thus the figure representing South African studio ceramics, expressed as a percentage of their South African ceramics (18,42 %), is actually somewhat insignificant as it represents a minimal number of ceramics.

It is interesting to note that while the Tatham Art Gallery, Pietermaritzburg, has a relatively large ceramics collection, 38.5% of the Tatham’s studio ceramics collection consists of the Peter Millin Study Collection, which is on loan to the Gallery, and therefore not formally accessioned as part of their collection.

### **Reasons for the relative absence of South African studio ceramics in local heritage institutions**

Firstly, there is very little published information available on South African studio ceramics. Bibliographic records bear scant reference to the local studio ceramics industry that

flourished from the late 1940s to the early 1960s. This is exemplified by texts, such as Cruise (1991), Zaalberg (1985) and Lawston (1967). Before 1997, when this research was initiated, Hillebrand [1991], Thornton (1990), Heymans (1989), Thornton (1973), Vermeulen (1983), and Nilant (1963) were the only researchers to consider aspects of South African studio ceramics. Hillebrand and Heymans only considered one studio, namely Linnware (formerly known as The Ceramic Studio). The dissertations by David and Katherine Thornton do not focus on the period under investigation and David Thornton's dissertation primarily considers industrial ceramics and technical matters.

Secondly, studio ceramics are not collected by many South African heritage institutions because of out-dated modernist canons, which regarded studio ceramics as 'commercial', or 'mass produced' as opposed to 'pure' or 'fine art' ceramics. In addition, modernist hierarchies considered ceramics to be inferior to other artistic disciplines, such as painting. These claims are easily dismissed, as what is considered to be 'commercial' is an entirely relative value. In a capitalist economy, all artists need to sell their art to survive, unless the fortunate artist is of independent financial means.

Some institutions argue that the ceramics were 'mass produced' under industrial conditions and merely hand-decorated. Their industrial or mass production demeaned their status as art objects. The argument is not valid as today many artists' materials are 'mass' produced; for example, the primed canvas board of a painter, the processed wax, plaster, or clay of a sculptor, or the film of a photographer. In all of these instances, the fact that an artist used an industrially prepared medium does not detract from the aesthetic status of the final product. Lastly, the notion of inferiority is negated by the advent of a postmodernist paradigm that seeks the deconstruction of the centralised, logocentric master narratives of European culture in favour of heterogeneous metanarratives (Ashcroft, Griffiths, Tiffin 1995:117).

## **Motivations for the collection of South African studio ceramics by local heritage institutions**

South African studio ceramics are vital signifiers of South Africa's cultural history, in terms of their representation of a specific 1950s socio-historical moment or *zeitgeist*.<sup>46</sup> The three studios under investigation presented various views of the 'other', which revealed important aspects of contemporary social history. Studio ceramics from the 1950s are thus of historical and sociological interest, as they reflected various negotiated visions of the African 'other', as well as moments of resistance when the dominant paradigms were arrested.

During a period when black artists were bound by the shackles of the Nationalist government's Apartheid legislation, significant black South African artists, such as Durant Sihlali and Memling Morningstar Motaung, earned their livings by working in these studios.

As noted in Chapter 1.3, many local ceramic studio, including the Kalahari Studio, Drostdy Ware, Crescent Potteries, Hamburger Pottery, Continental China, Majolica Pottery, Liebermann Pottery, The Old Jar Pottery, Zaalberg Potterij and Transvaal Ceramics were pioneered by immigrants and expatriates. Their wares reflected the vital skills and expertise contributed by these individuals.

All three studios under investigation produced ceramic wares that are viewed by many to be beautiful or aesthetically significant. The Kalahari Studio, in particular, is noted for its sophisticated integration of international modernist design trends with South African imagery. The studios under consideration 'borrowed' selectively from European design traditions, but their imagery is clearly local. Frequently, attempts were made by some of the designers to ensure their images reflect a high degree of 'authenticity'.

---

<sup>46</sup> The German word *zeitgeist* is often used to refer to this 'spirit of an era' - the major beliefs and values of a culture during a specific time. According to Nachbar & Lause; 'Many cultural analysts use the dividing yardstick of decades to describe changing national *zeitgeists* so that [in the United States] the 50s became the Age of Conformity, the 60s the Age of Youth and Rebellion, the 70's the 'Me' Decade, and the 80s the Decade of Greed...' (1992:4).

Lastly, South African studio ceramics are important because, in many instances, they constitute what Stephen Selmon terms ‘Second-World’ texts, which are in danger of disappearing as they are not ‘sufficiently pure’ in their ‘anti-colonialism’, and often revealed the ‘radical ambivalence of colonialism’s middle ground...’ (Selmon 1990:107), as noted in Chapter 7. This ambivalence is at the heart of many of the wares produced by the Kalahari Studio, Drostdy Ware and Crescent Potteries.

### **Recent Developments in South African heritage institutions**

In 1998 and 1999 various factors have contributed towards a growing realisation by many South African heritage institutions that studio ceramics from the 1950s are of national significance. These factors include the travelling exhibition, ‘South African studio ceramics: a selection from the 1950s’ (Gers 1998), articles by the author in the antiques and collectibles journal *Reflections of Yesteryear* (Gers 1998 a,b and c), presentations by the author at the Conference of the South African Association of Art Historians in 1997 (Gers 1997) and 1998 (Gers 1998d), the South African Museums Association in 1998 (Gers 1998e),<sup>47</sup> and the media publicity surrounding the sale of the many of the ceramics contained in the Klopcanovs estate by Stephan Welz & Co. In Association with Sotheby’s [*sic*], Cape Town (as considered in Chapter 1.4). While institutions such as the Tatham Art Gallery (Bell 1999), the South African National Gallery (Siebert 1999) and the South African Cultural History Museum (Esmoyel 1999) tried to purchase ceramic wares at the above-mentioned sale, their bids were unsuccessful, as inflated prices were attained (Birstowe 1999). Despite the record prices established by the sale, it is noted that the King George VI Art Gallery has acquired numerous significant ceramic wares from the Klopcanovs estate that were exhibited on the exhibition, ‘South African studio ceramics: a selection from the 1950s’.

---

<sup>47</sup> The author presented the preliminary findings of her survey of studio ceramics in the collections of South African Heritage Institutions. This paper was not published. The findings of this research formed the basis of this appendix.

## 9 LIST OF FIGURES

### Key

All the photographs were taken by the author. The following information is provided, where possible:

- Name of studio, designer or decorator, where available
- Title and date of manufacture, where known
- Physical description of item
- Subject matter depicted on item
- Technical information relating to manufacture and decoration
- Dimension in millimeters (length x width x depth) or as specified
- Inscriptions on base
- Owner, provenance
- Bibliographic reference source for image, where applicable
- Additional information

## 9.1 CHAPTER 1



1.1 Rosenthal, Germany, designed by Beata Kuhn

1935

Asymmetrical vases

Porcelain body with incised holes. Exterior decorated with glaze circular motifs

Dormer 1993:1



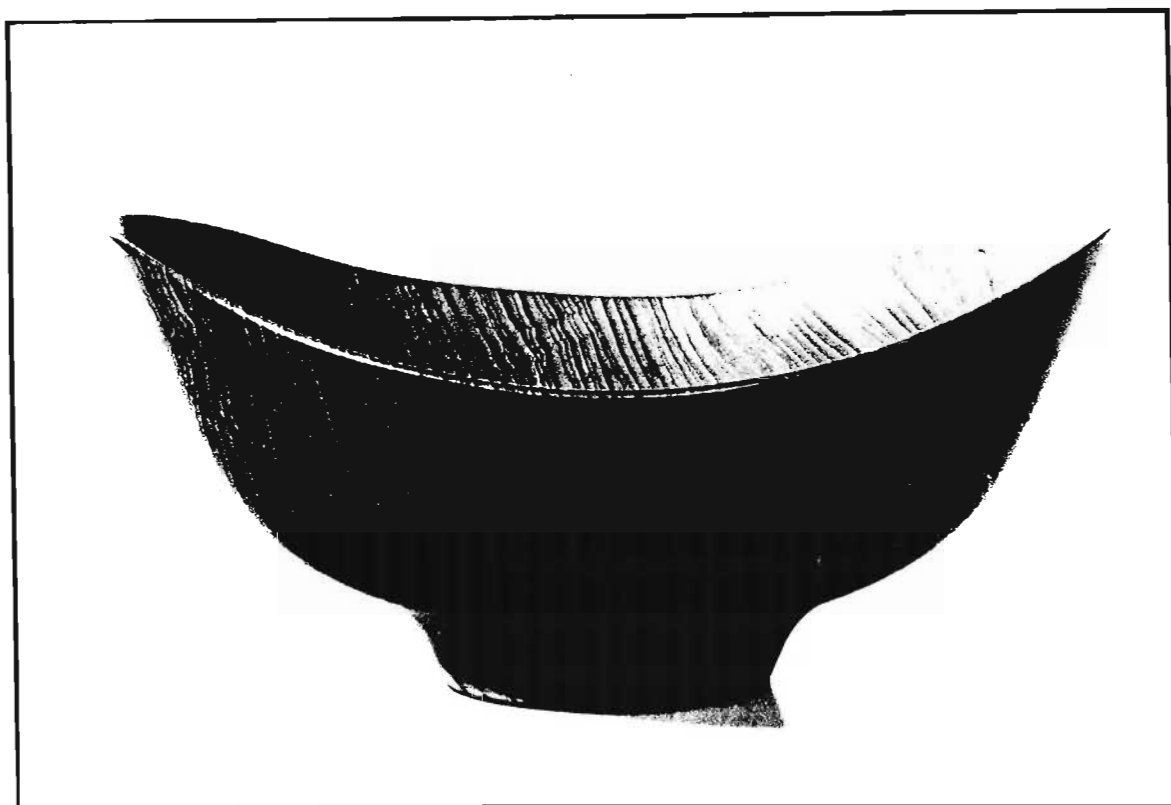
1.2 Rosenthal, designed by Klaus Bendixen

1950s

Asymmetrical vase

Vase decorated with motifs derived from surreal art

Powell and Peel 1988:58



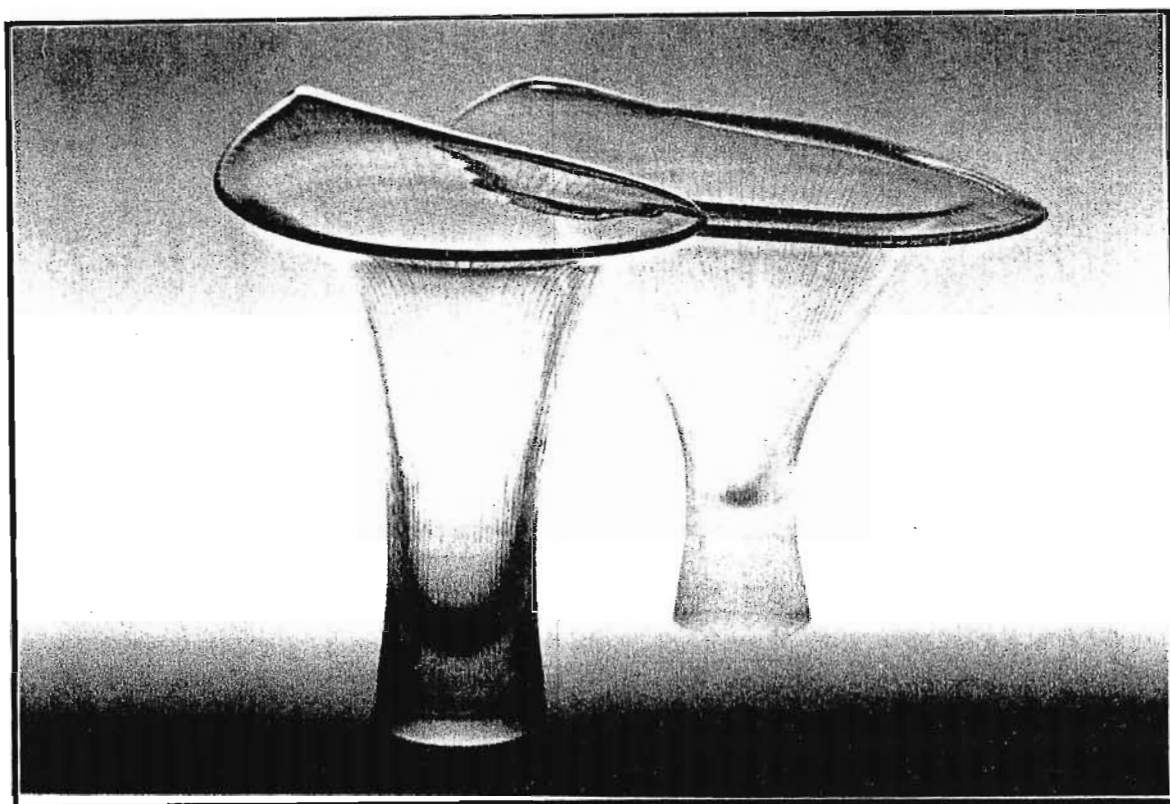
1.3 Finn Juhl (b.1912)

*Teak bowl.* 1949.

175 x 370

Det Danske Kunstindustrimuseum, Copenhagen, Denmark

McFadden (ed) 1982:15



1.4 Iittalan Lasitehdas, Iittala, Finland, designed by Tapio Wirkkala (1915-1991)

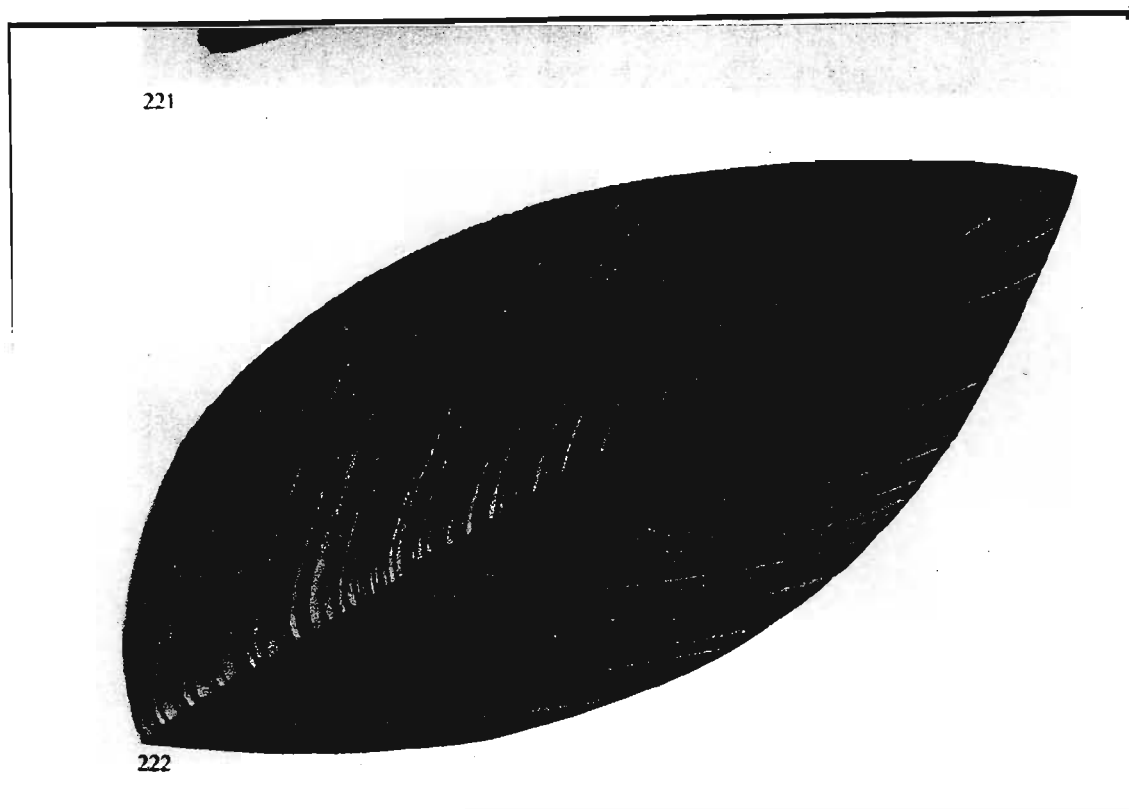
*Chanterelles* 1946-47

Glass vases

210 x 130

Iittala Museum, Finland

McFadden (ed) 1982:143



1.5 Tapio Wirkkala

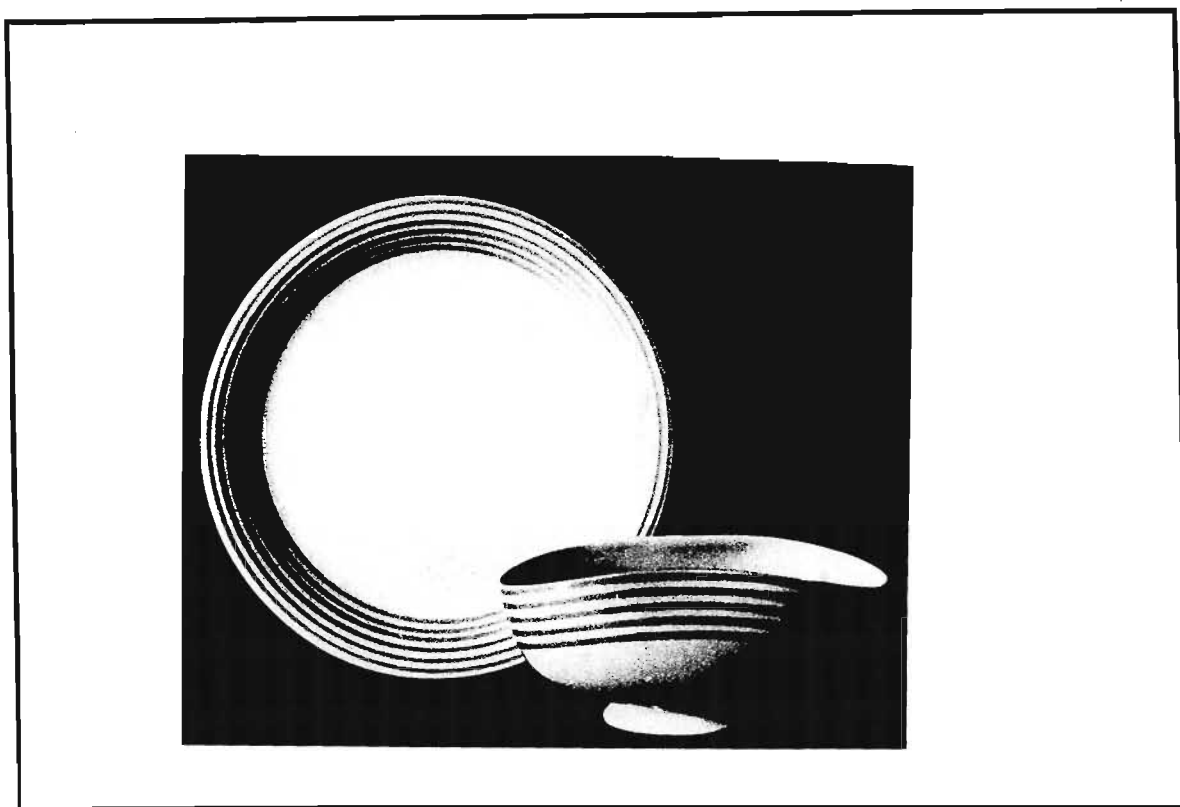
Laminated wood platter

Maximum diameter: 450

Taideteollisuumuseo, Helsinki, Finland

Anker 1982:223

This work was awarded a Grand Prix at the 1951 Milan Triennale



1.6 Gustavsberg, designed by Wilhelm Kåge (1889-1960)

*Gray Lines* 1944

Table ware.

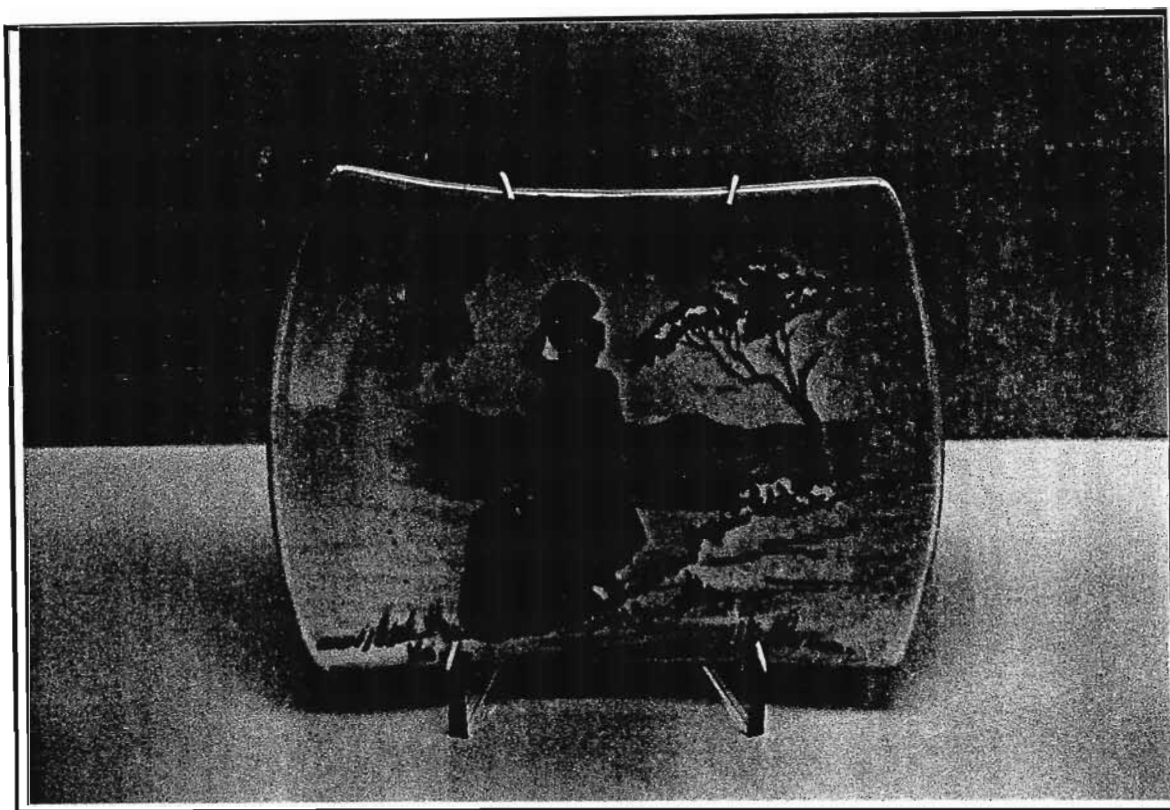
Flintware

Bowl Ø 190, plate Ø 245

Nationalmuseum, Stockholm

McFadden (ed) 1982:132

## 9.2 CHAPTER 5



5.1 Grahamstown Pottery, Drostdy Ware, decorated by Margaret Scott

Rectangular plate

Depicts two rural Xhosa women

Slip-cast vessel with under-glaze brown transfer that has been hand-decorated with coloured pigments and glazed with transparent earthenware glaze

167 x 162 x 20

Drostdy Ware, Made in South Africa. / South African Native Life./ Hand Decorated M-S./ 16 [impressed]

Tatham Art Gallery, Pietermaritzburg, Peter Millin Study Collection



5.2 Grahamstown Pottery, Drostdy Ware, designed by France Marot

Rectangular platter

Depicts Zulu woman

Slip-cast vessel with underglaze brown transfer that has been hand-decorated with coloured pigments and glazed with transparent earthenware glaze

230 x 150 x 280

France Marot. Zulu Woman. No 19 N8 280. MP. Hand Coloured Transfer. Drostdy Ware. Made in South Africa.

Clive Newman, Port Elizabeth



### 5.3 Grahamstown Pottery, Drostdy Ware, designed by France Marot

Round plate

Depicts a Zulu woman grinding corn

Slip-cast vessel, dipped into brown engobe, with sgraffitto decoration and glazed with transparent earthenware glaze

255 x 25

France Marot. Hand Decorated. E.M.S. Zulu woman grinding corn #1007 N2: Drostdy Ware, Made in South Africa Drostdy Ware. Made in South Africa..

Gordon Radowsky, Cape Town.



5.4 Grahamstown Pottery, Drostdy Ware, designed by Kay Duncan

Round wall plate

Depicts a leaping springbok with flowering aloe in left lower section

Slip-cast vessel, dipped into black engobe, with sgraffito decoration and glazed with transparent earthenware glaze

268 x 35

Kay Duncan. Hand Decorated. Springbuck [sic] No 1000 XA1

National Cultural History Museum, Pretoria, Acc. HG 12196



5.5 Grahamstown Pottery, Drostdy Ware, designed by France Marot, decorated by Kay Cope-Christy  
Round wall plate

Depicts five tropical fish

Slip-cast vessel, dipped into black engobe, with sgraffitto decoration and glazed with transparent earthenware glaze

250 x 28

France Marot. Hand Decorated. K.C.C. Drostdy Ware, Made in South Africa by Grahamstown Potteries. Ltd.

S.A. Cultural History Museum, Cape Town, Acc. 92/693

The surface of this plate is not smooth, small 'pricks' occur where the artist has pressed too hard with burin when marking image onto vessel, and transparent glaze has not filled the holes



#### 5.6a Grahamstown Pottery, Drostdy Ware

Round wall plate

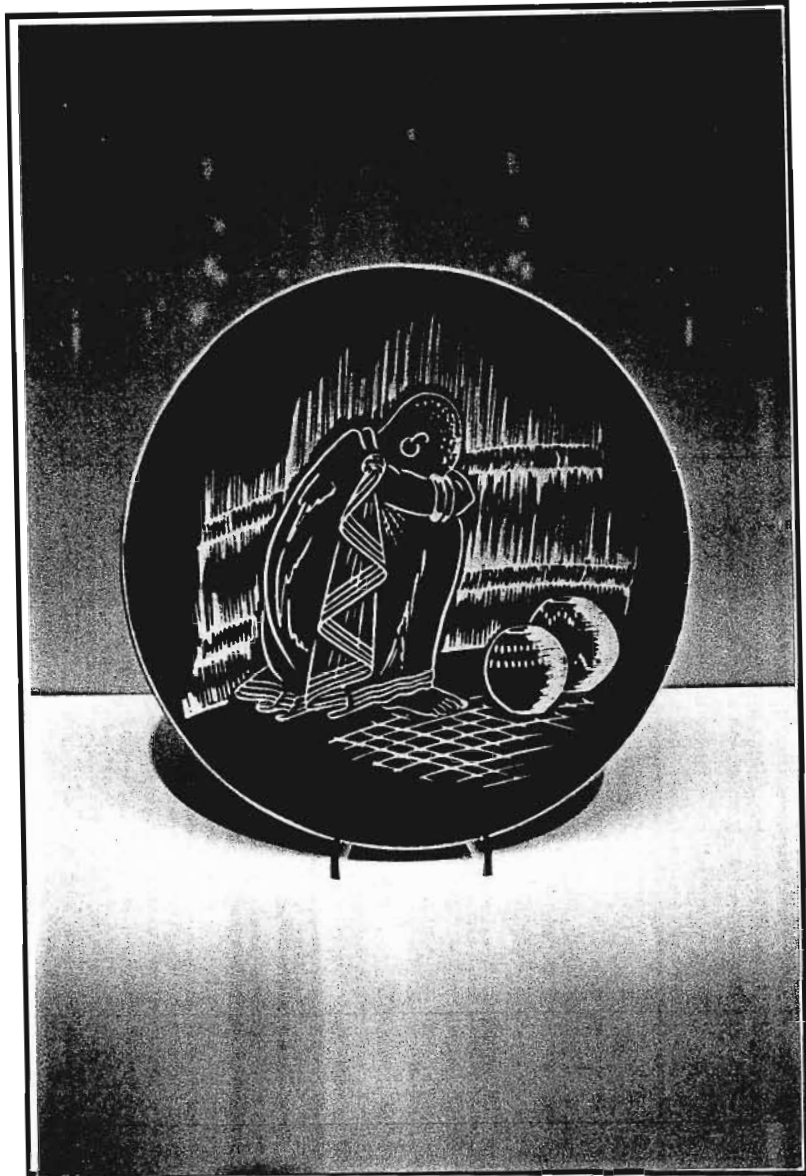
Depicts an African man in front of a reed screen or inside in a 'hut', seated with his arms and head on his knees

Slip-cast vessel, dipped into black engobe, with sgraffitto decoration and glazed with transparent earthenware glaze

c.265 x 28

[Inscriptions unknown]

Illustrated in Drostdy Ware [c.1950].



5.6b Grahamstown Pottery, Drostdy Ware, designed by France Marot, decorated by Kay Duncan

Round wall plate

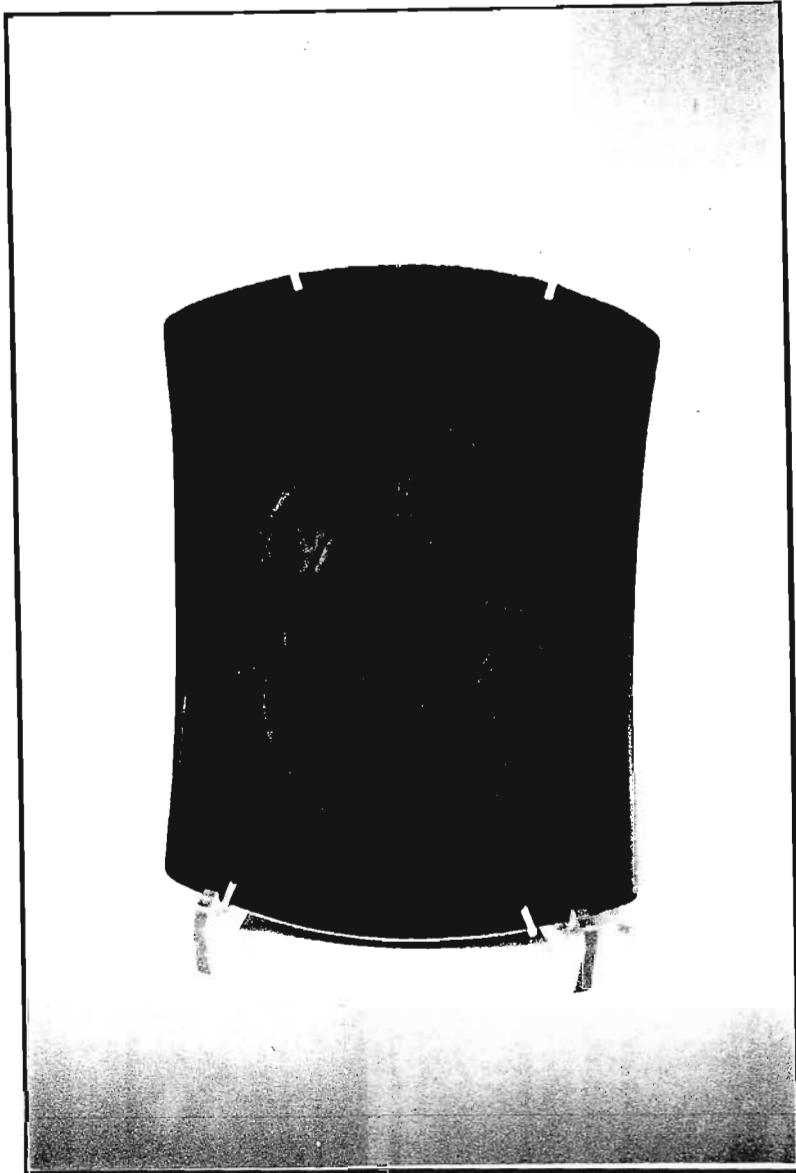
Depicts an African man in front of a reed screen or inside in a 'hut', seated with his arms and head on his knees

Slip-cast vessel, dipped into brown engobe, with sgraffitto decoration and glazed with transparent earthenware glaze

265 x 28

France Marot. Hand Decorated. K.A.D. Inqilika. No 1007 N1. Drostdy Ware, Made in South Africa.

King George VI Art Gallery ex Helene Müller. Port Elizabeth.



5.7a Grahamstown Pottery, Drostdy Ware

Rectangular platter

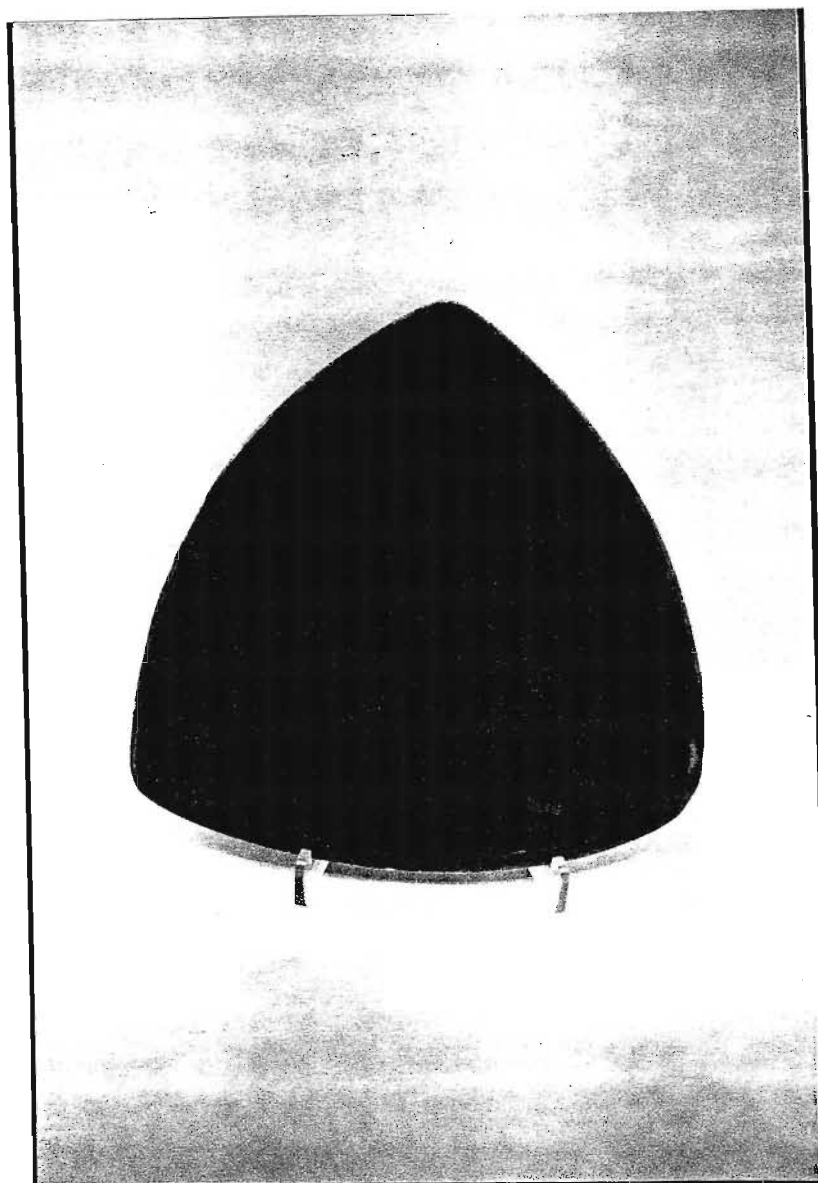
Depicts an African woman holding a pot

Slip-cast vessel, dipped into green engobe, with black hand painted decoration, and glazed with transparent earthenware glaze

170 x 127 x 18

Pondo Woman / Drostdy Ware Made in South Africa.

Collection of the author, ex Prof. M. and Mrs L. Watson, Port Elizabeth.



5.7b Grahamstown Pottery, Drostdy Ware, designed by France Marot

Triangular plate

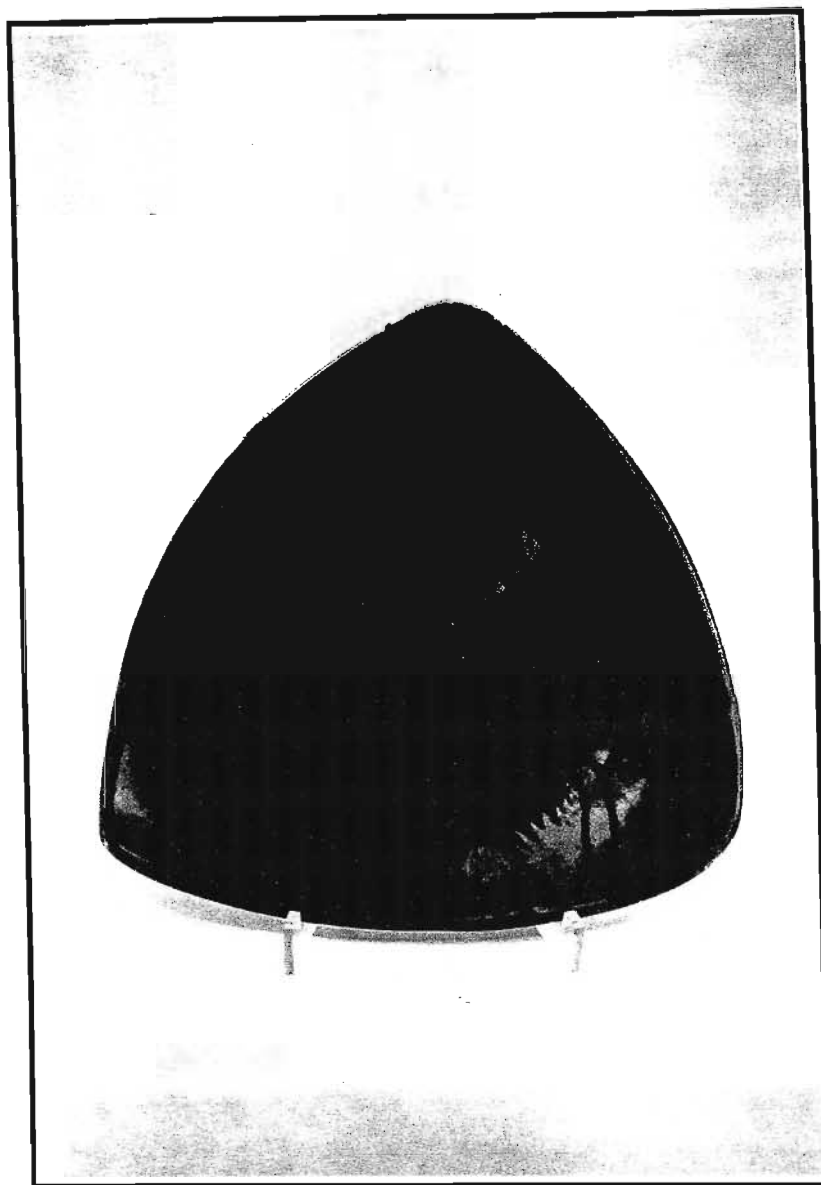
Depicts a seated Ndebele woman

Slip-cast vessel, white clay body, upper surface covered with turquoise slip, decorated with black (under-glaze) hand-painted image

213 x 205 x 25

Ndebele Woman. France Marot. Hand Painted. E.B.T. Drostdy ware. Made in South Africa

Clive Newman, Port Elizabeth



5.7c Grahamstown Pottery, Drostdy Ware, designed by France Marot

Triangular plate

Depicts a seated Zulu woman

Slip-cast vessel, white clay body, upper surface covered with light brown slip, decorated with black (under-glaze) hand-painted image

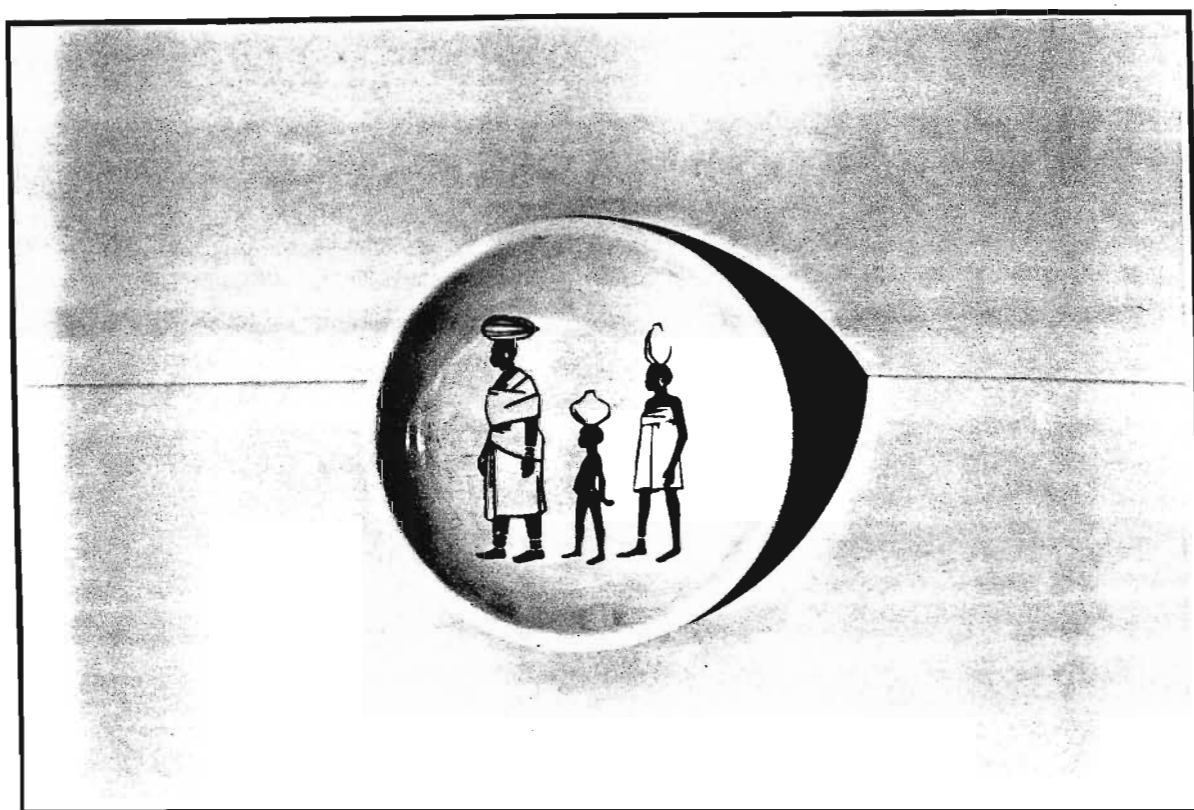
Light brown background with black line drawing of a seated woman

217 x 220 x 28

France Marot. Hand Painted. E.B.T. Zulu Girl. #280. M.P. Drostdy ware

Made in South Africa

Gordon Radowsky, Cape Town



5.8 Grahamstown Pottery, Drostdy Ware, designed by Leila P. Simpson.

Round plate

Depicts an African woman, a girl and a child

Slip-cast vessel, glazed pink with black on-glaze transfer

c.65 x 20

Drostdy Ware [impressed]

(Late) Hester Locke, Port Alfred



5.9a Professor Wilhelm Kåge (1869-1960)

Round plate and bowl

Bowl decorated with sgraffitto cross-hatching and painted highlights. Plate depicts a naked woman

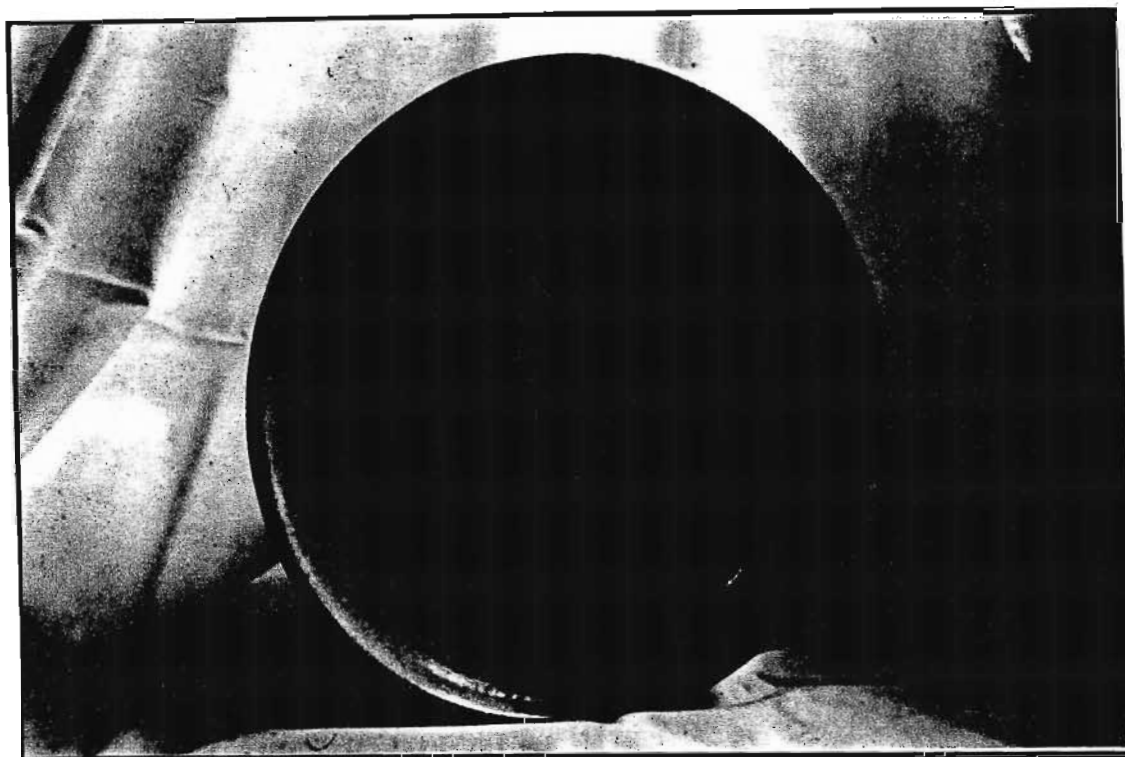
Manufacture techniques unknown, plate possibly wheel thrown

[Dimensions unknown]

[Inscriptions on base unknown]

[Provenance unknown]

This image is derived from a slide in the collection of the South African National Gallery. The slide is marked 'Kåge 1949'.



5.9b Possibly Elma Vestman

Round plate

Depicts a naked woman

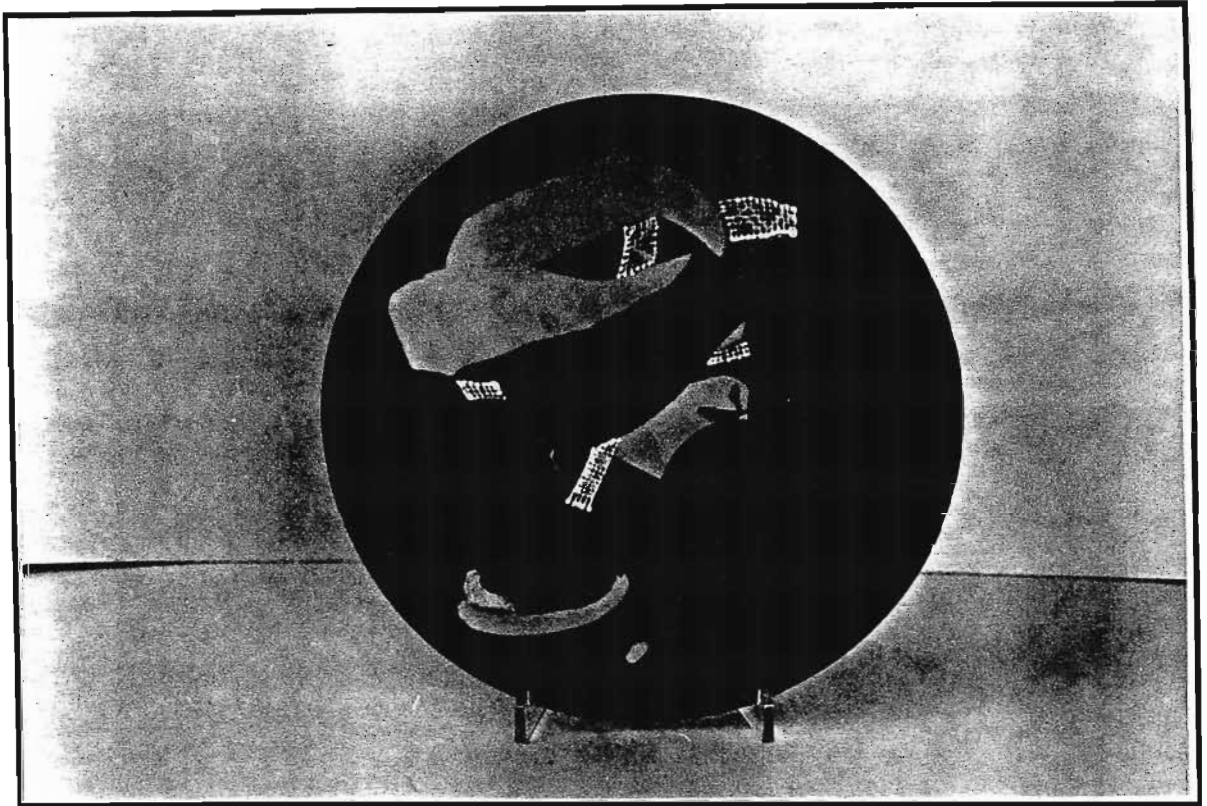
Possibly wheel thrown, glazed in grey, white and black

[Dimensions unknown]

[Inscriptions on base unknown]

[Provenance unknown]

This image is derived from an unmarked slide in the collection of the South African National Gallery.



#### 5.10 The Kalahari Studio

Wall plate

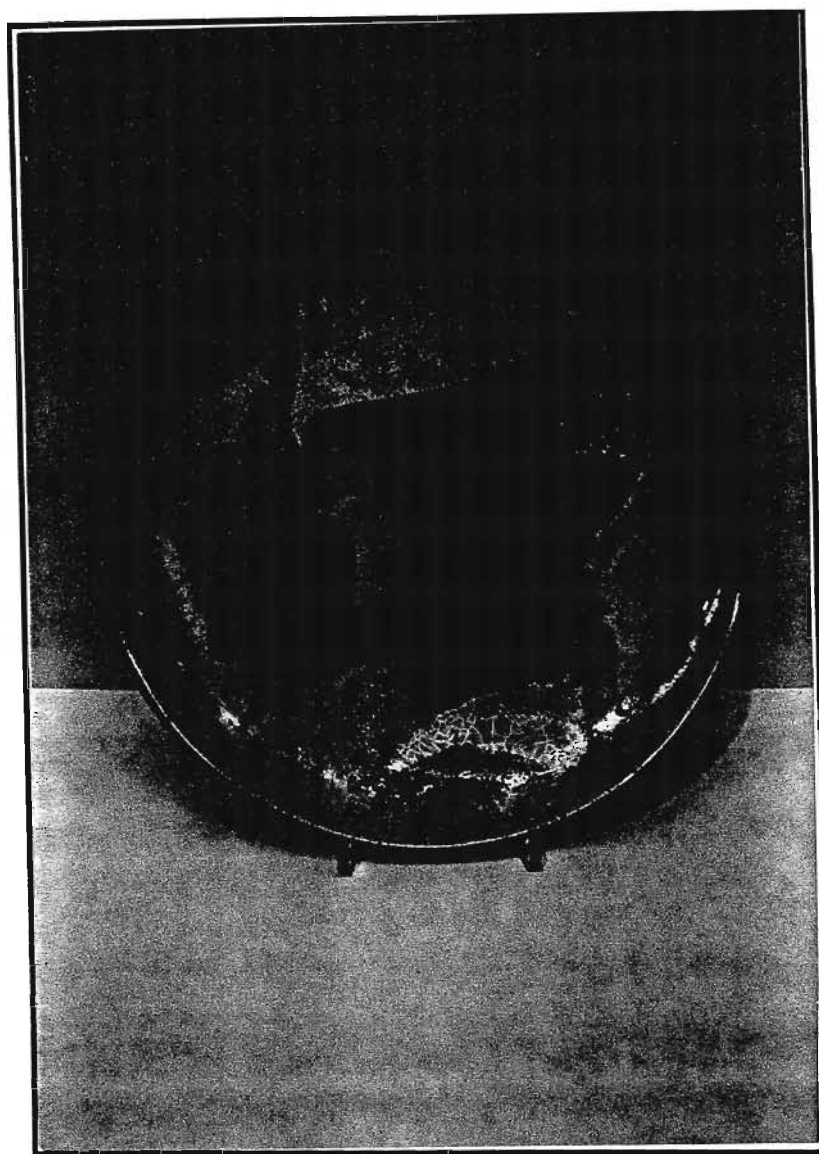
Depicts the profile of an African person with a large jaw, wearing a turban with beaded details

Earthenware body, surface decorated with painted matt glazes

Viz. 450 x 35

KALAHARI

Private collection



### 5.11 The Kalahari Studio

#### Round plate

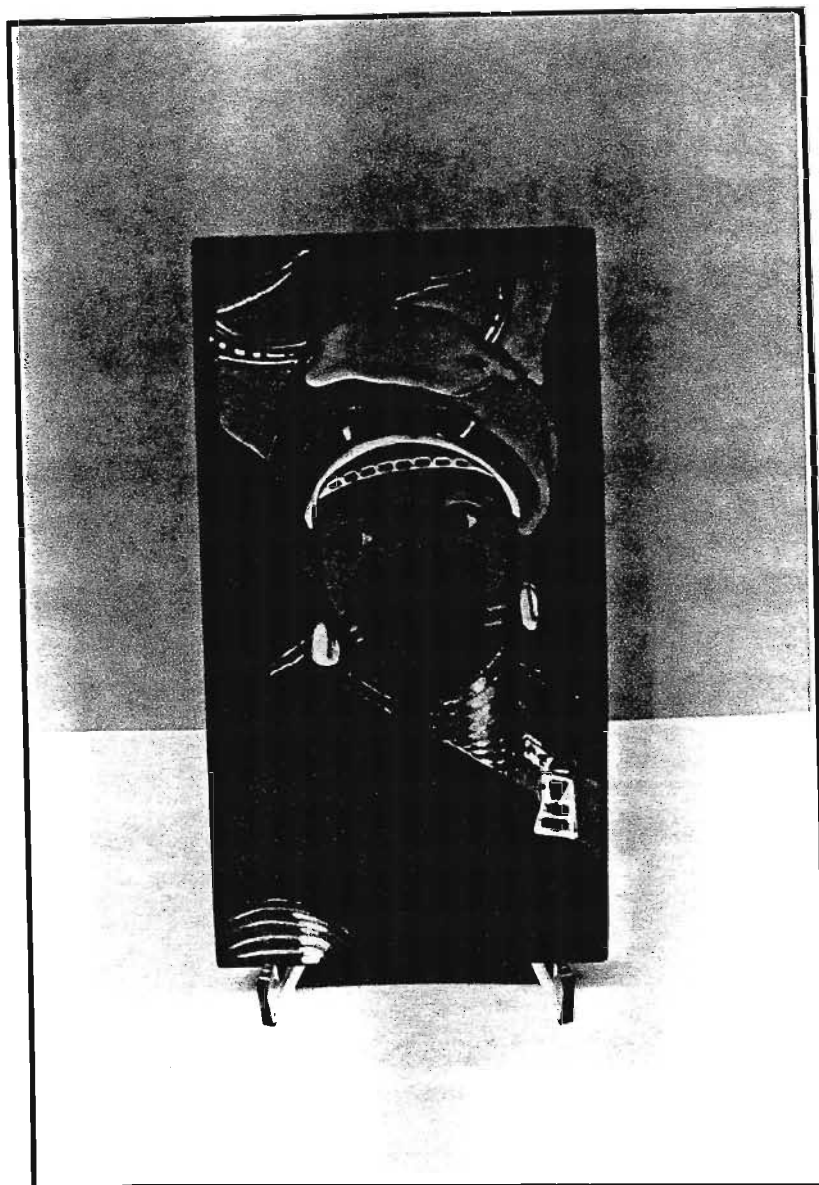
Depicts head of an African woman with large jaw and blue head-dress, blue-grey background

Slip-cast earthenware body, surface painted with matt, gloss and raku glazes

Ø 430

KALAHARI

Estate of A. Klopcanovs



### 5.12 The Kalahari Studio

#### Tile

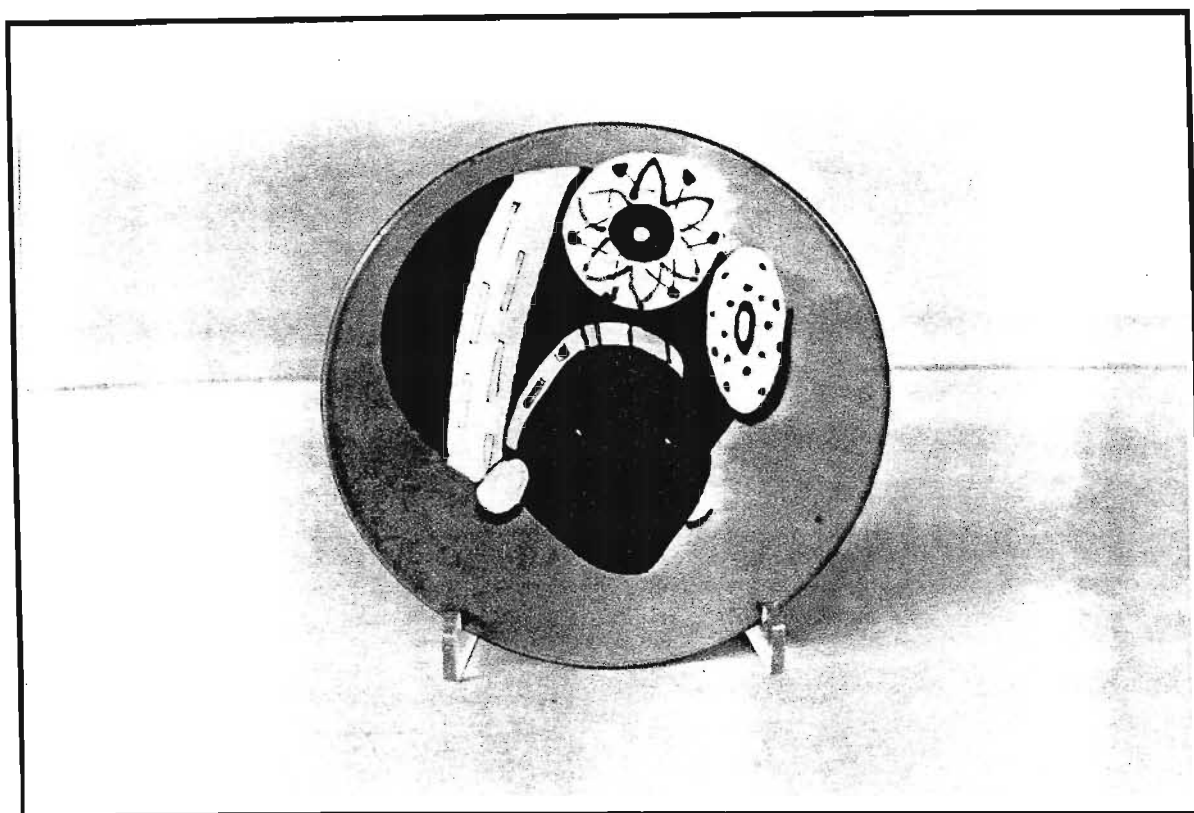
Depicts an African woman with neck-rings and turban

Earthenware, slab-moulded, image defined by raised ridges which act as outlines, matt and gloss glaze decoration

240 x 135 x 25

KALAHARI

Geoff Burr, Burr and Muir Antiques & Collectibles, Cape Town



### 5.13 The Kalahari Studio

#### Round plate

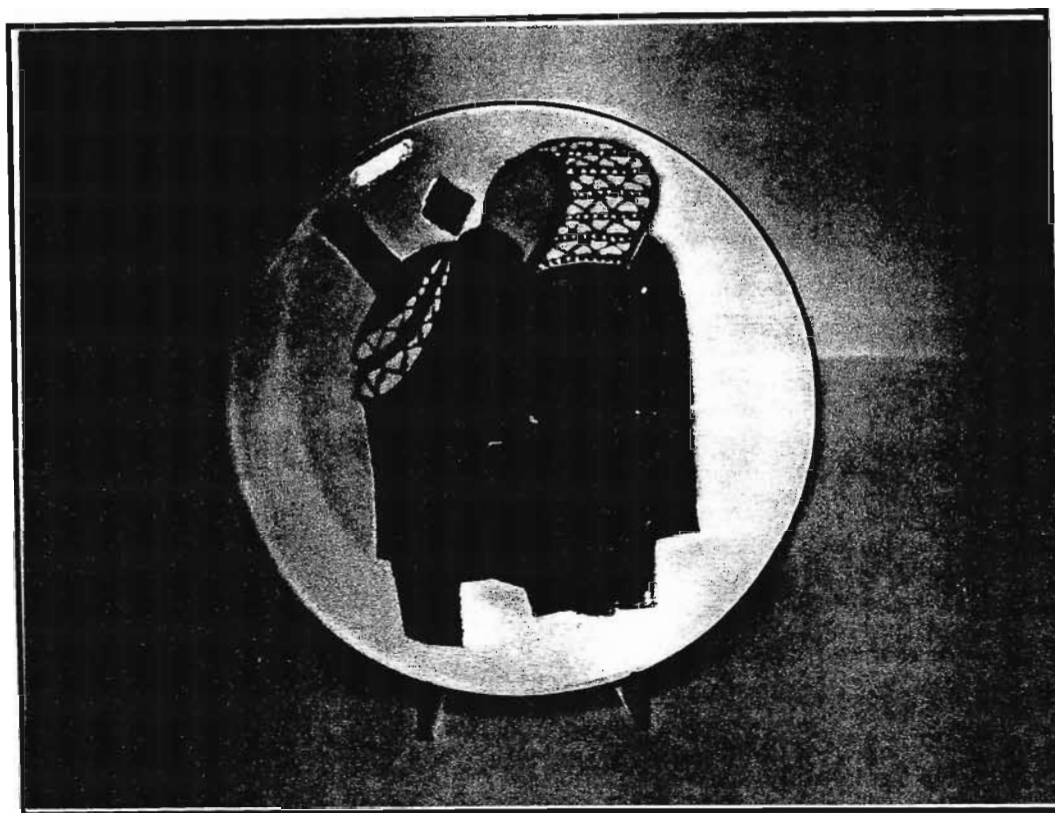
Depicts an African woman wearing a 'neo-Zulu' headpiece with two white disks and a white head-band

Earthenware body, drape-moulded, surface painted with matt and gloss glazes

255 x 32

KALAHARI

Tony O'Hagan, Hermanus



#### 5.14 The Kalahari Studio

Wall plate

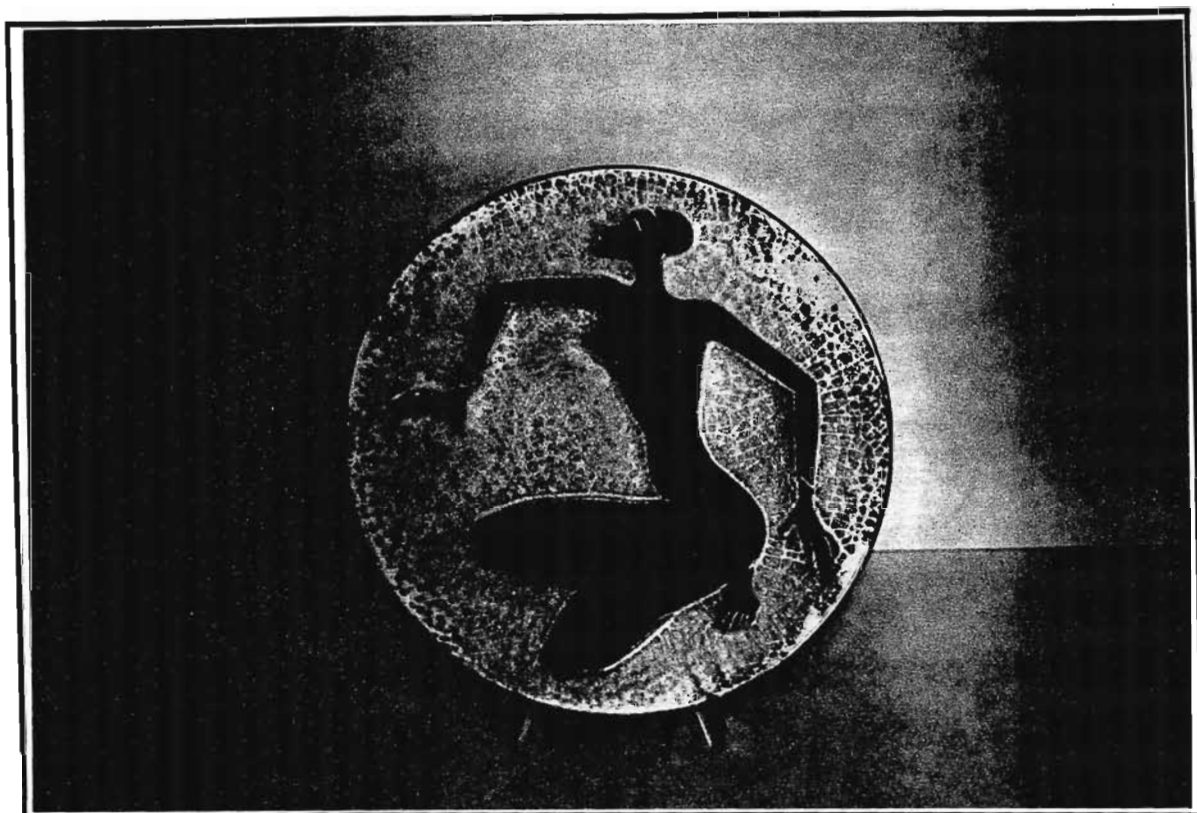
Depicts an African woman with an elaborate bun coiffure

Earthenware, slip-cast, surface painted with matt and gloss glazes

208 x 23

KALAHARI

Gordon Radowsky, Cape Town



5.15 The Kalahari Studio

Round plate

Depicts a naked African woman, in a squatting posture, with raised arms

Earthenware, slip cast, with bas relief image, terracotta body with ochre crackle glaze background

200 x 25

KALAHARI

Antonio Fiori, Hermanus



5.16 The Kalahari Studio

Round plate

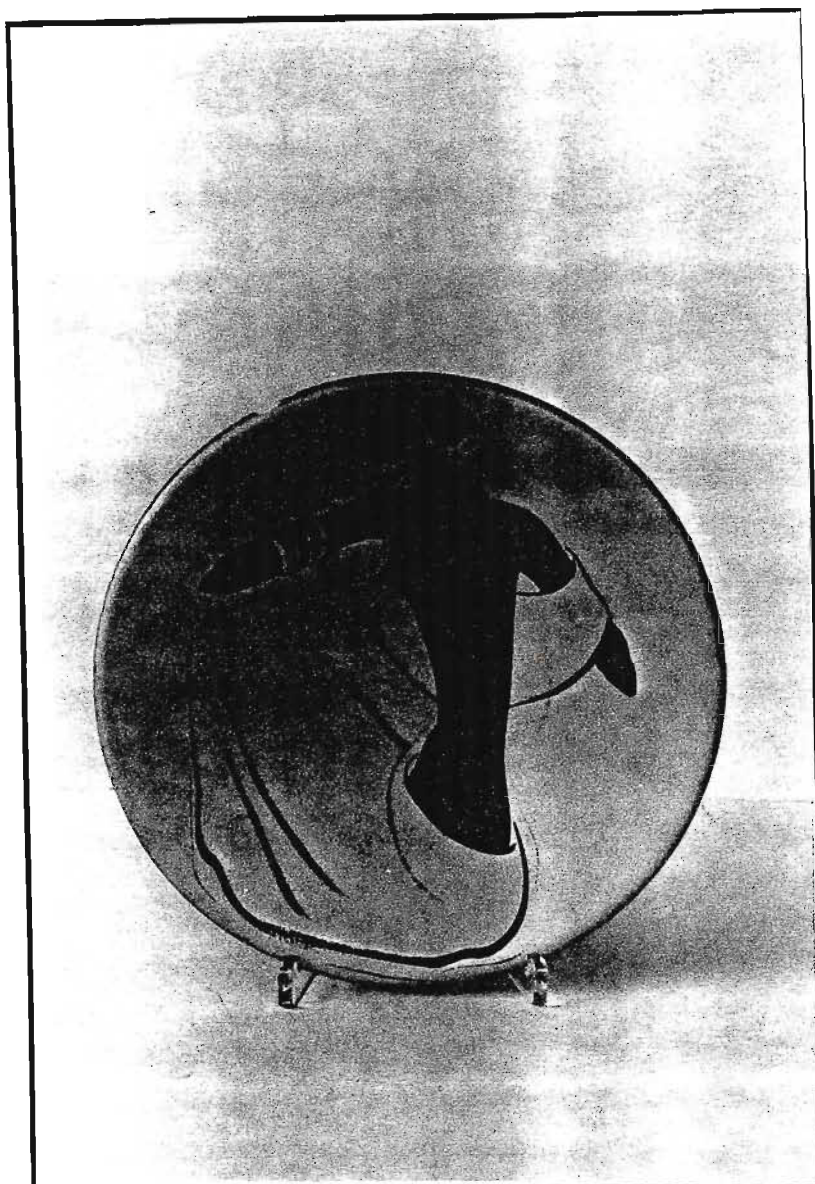
Depicts a seated African woman with thick white necklace

Earthenware, slip cast, featuring gloss glazed white background. terracotta image, with painted matt black engobe highlights

345 x 50

KALAHARI

Geoff Burr, Burr and Muir Antiques & Collectibles, Cape Town



### 5.17 The Kalahari Studio

Round plate

Depicts a seated African women

Earthenware, slip cast, featuring matt glazed pale blue background, terracotta image, with matt black engobe outlines and highlights

viz. 345 x 50

KALAHARI

Antonio Fiori, Hermanus



5.18 The Kalahari Studio

Round plate

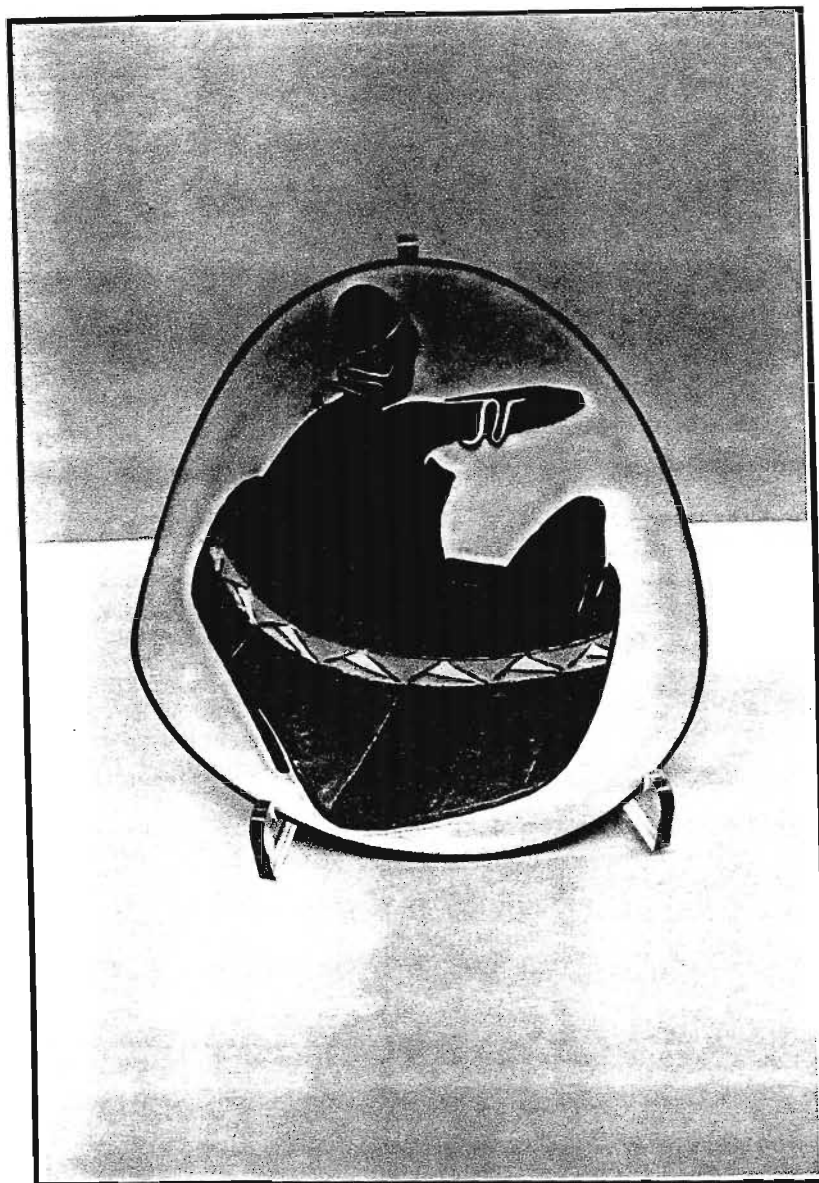
Depicts a nude African woman, surrounded by decorative leaf border

Earthenware, hump-moulded, matt terracotta surface with gloss white glaze decoration

180 x 30

EAK

Gail Visser, Franschoek



### 5.19 The Kalahari Studio

Soft triangular-shaped plate

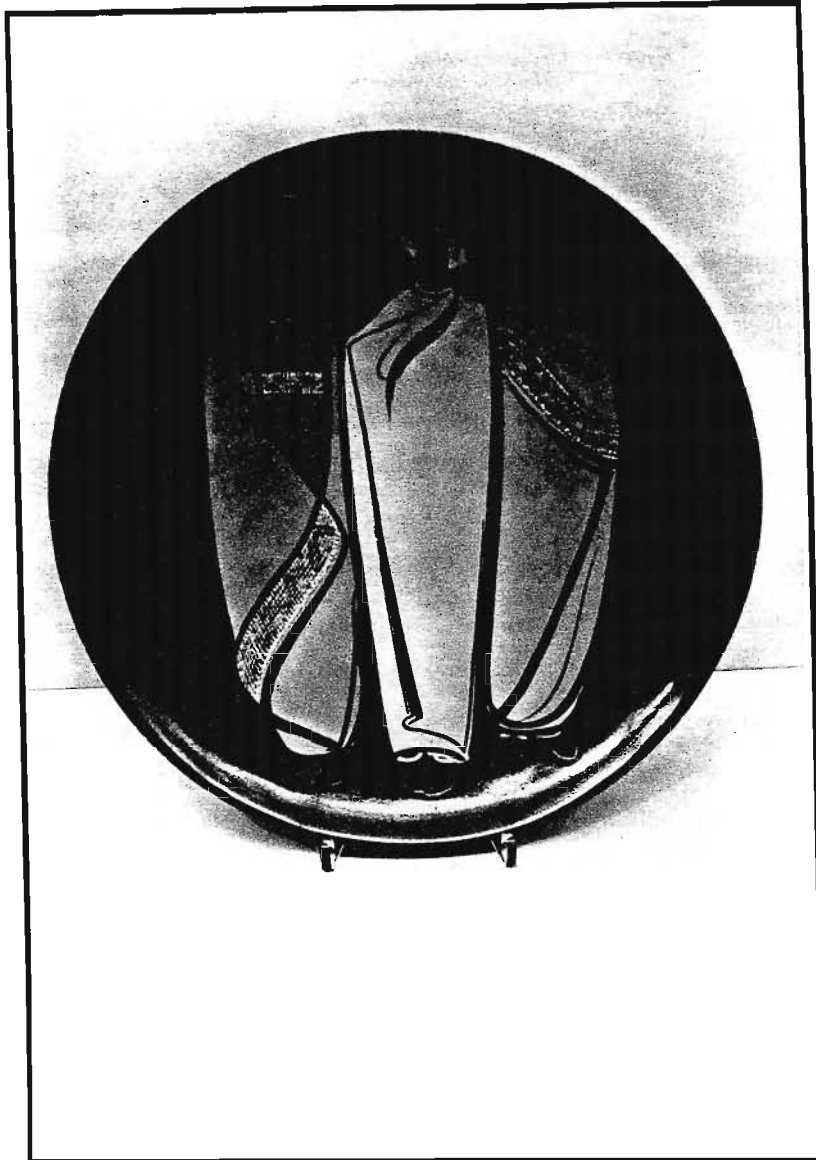
Depicts an African woman seated in a tub

Earthenware, slip-cast, image defined by raised ridges which act as outlines, matt and gloss glaze decoration

145 x 137 x 23

KALAHARI

Gordon Radowsky, Cape Town



#### 5.20 The Kalahari Studio

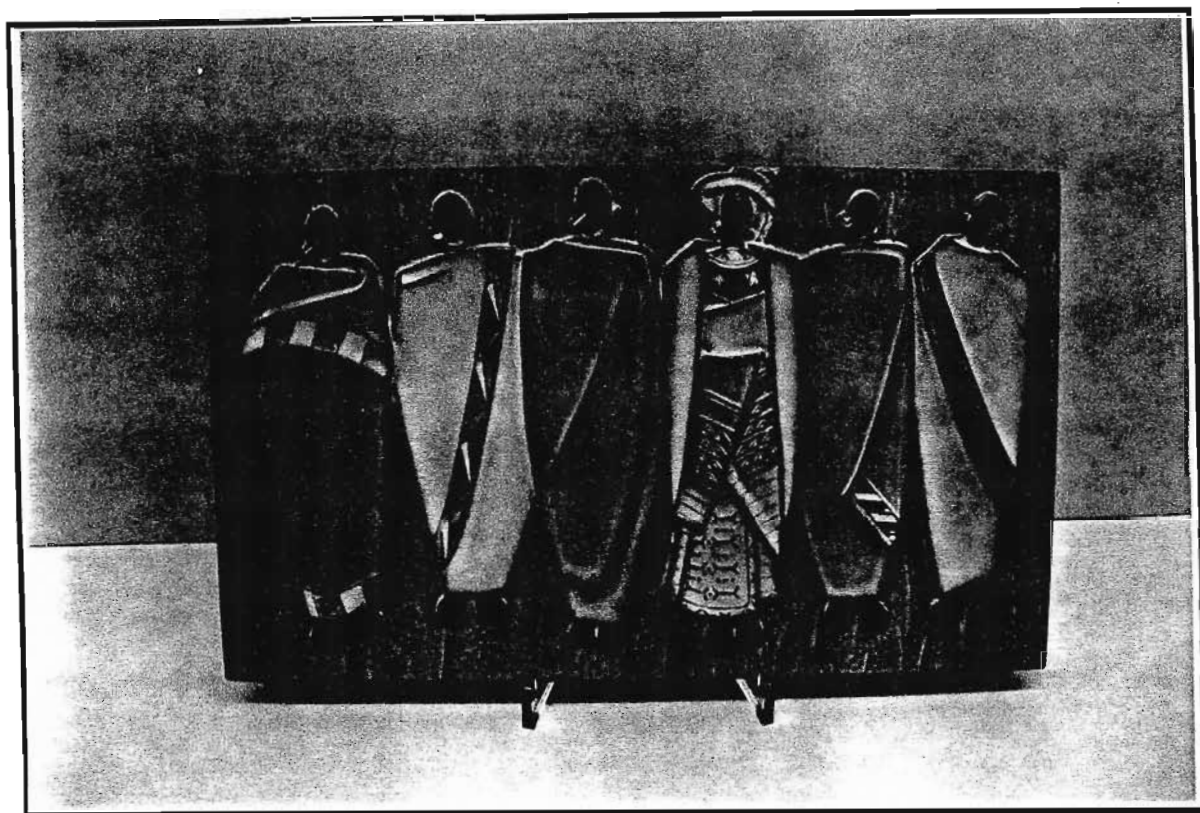
##### Round wall plate

Depicts three standing African women who are adorned in pale grey, yellow and pink robes  
 Earthenware, grey glazed background with unglazed terracotta area to denote figures with  
 matt glazed blue, yellow and pink areas

435 x 85

KALAHARI

Geoff Burr, Burr and Muir Antiques and Collectibles, Cape Town



### 5.21 The Kalahari Studio

Tile

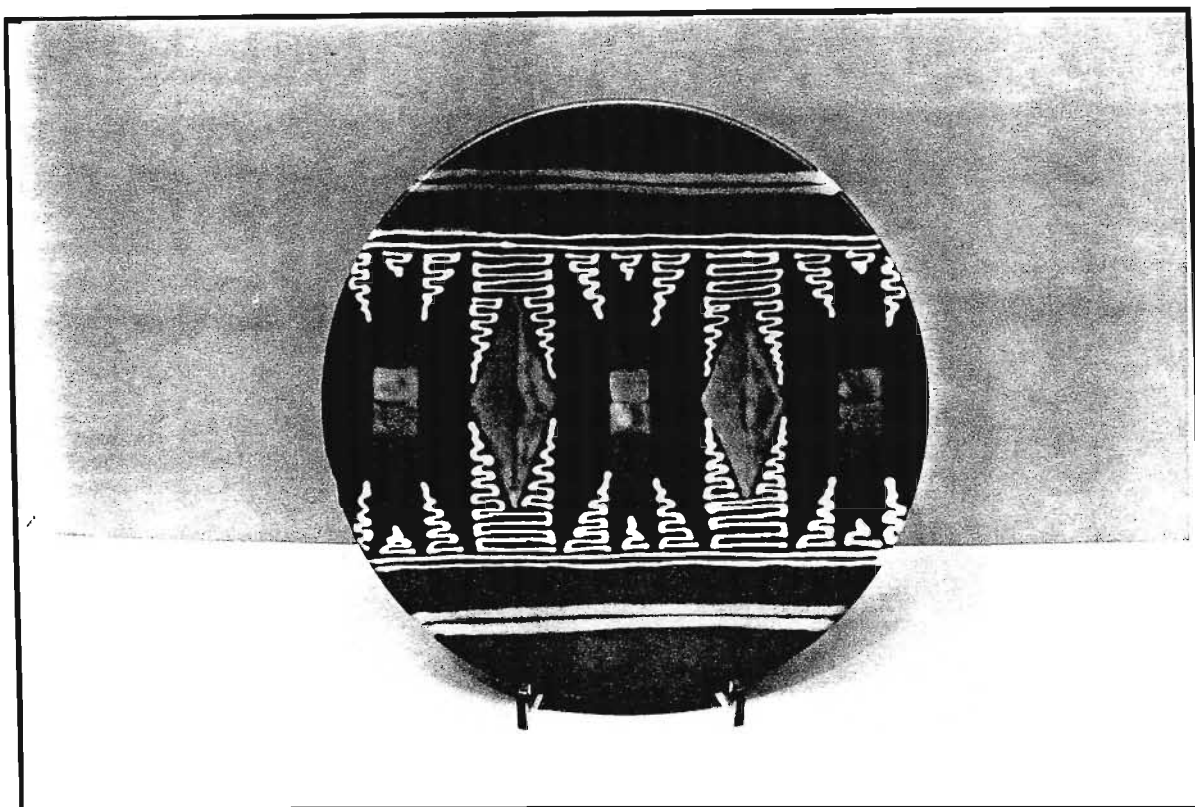
Depicts six women in beige cloaks

Earthenware, slip-cast, image defined by raised ridges which act as outlines. matt glaze decoration

350 x 210 x 15

KALAHARI, MADE IN S.A.

Gordon Radowsky, Cape Town



### 5.22 The Kalahari Studio

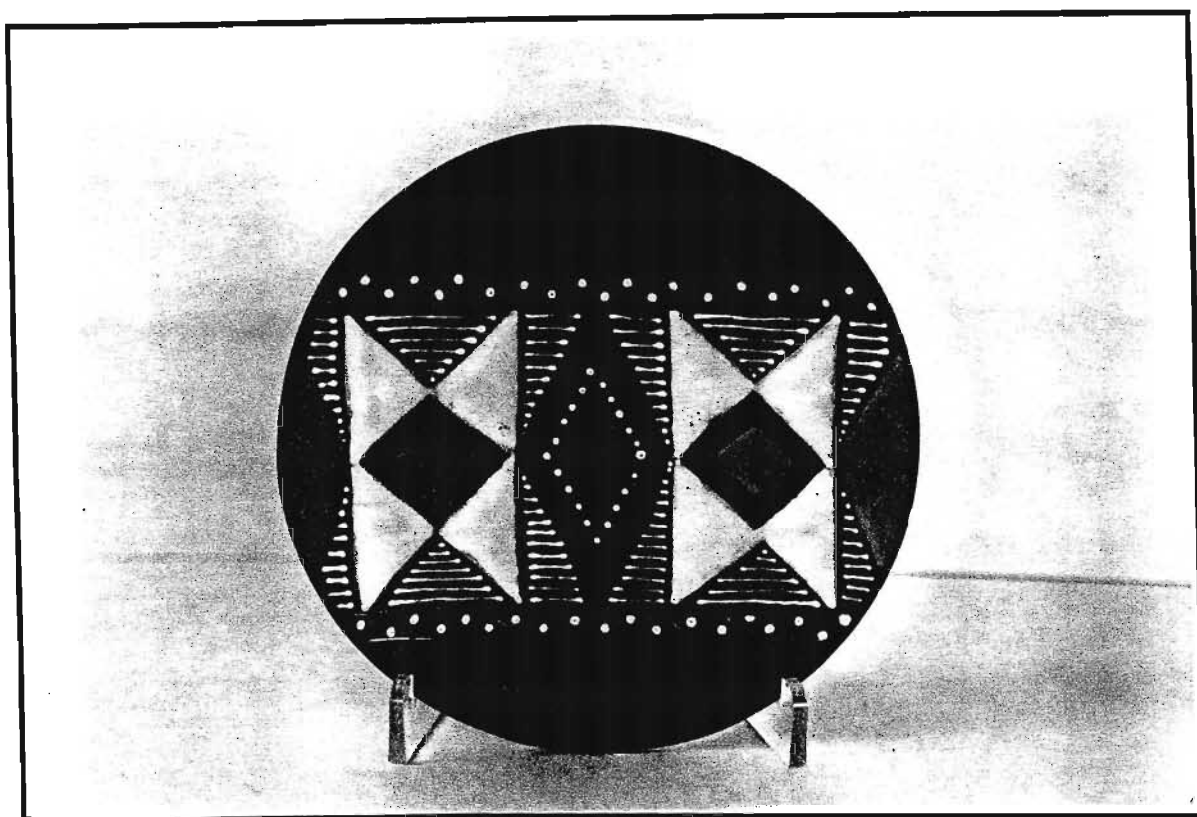
#### Round plate

Earthenware, slip-cast with glazed ochre bands at top and bottom with multi-coloured geometric designs in central band. White slip trail decoration in central band

285 x 35

KALAHARI

Tony O'Hagan, Hermanus



### 5.23 The Kalahari Studio

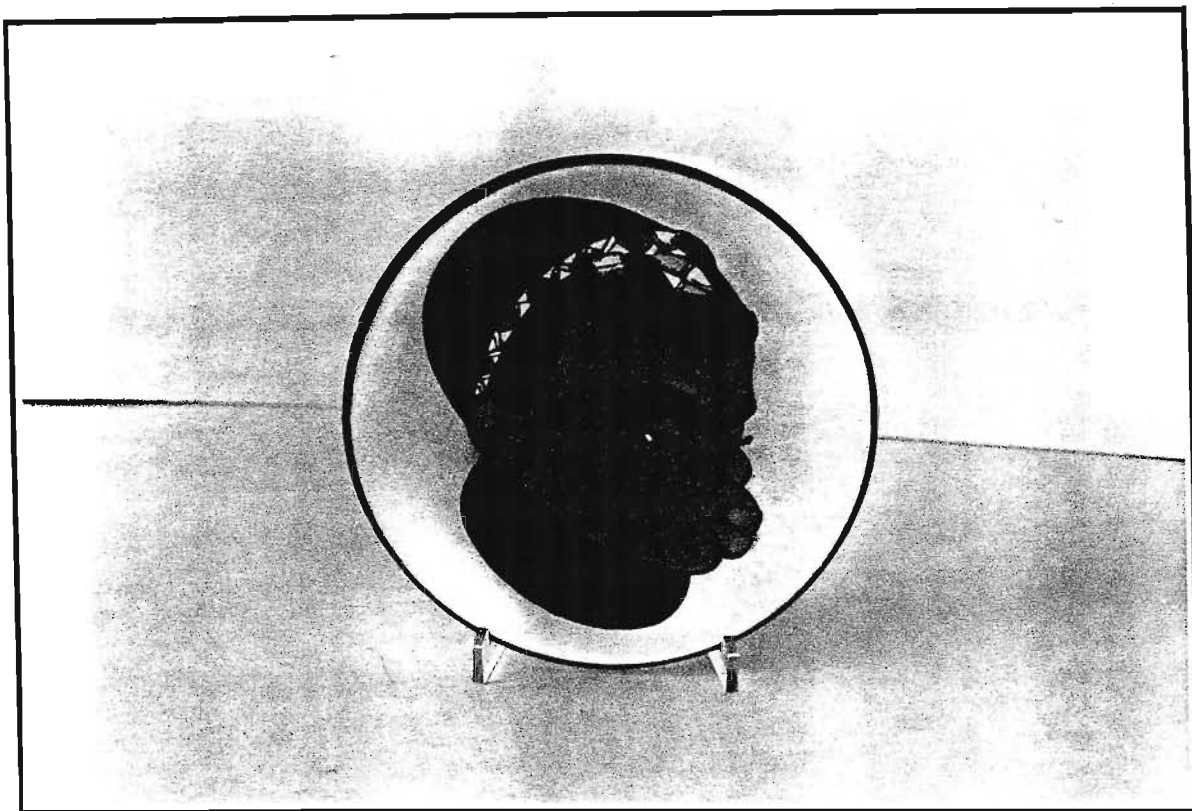
#### Round plate

Earthenware, slip-cast, with upper and lower bands of black glaze, and central terracotta band that is decorated with a yellow and blue glaze geometric pattern and white slip trailing

140 x 27

KALAHARI

Antonio Fiori, Hermanus



5.24 The Kalahari Studio

Round plate

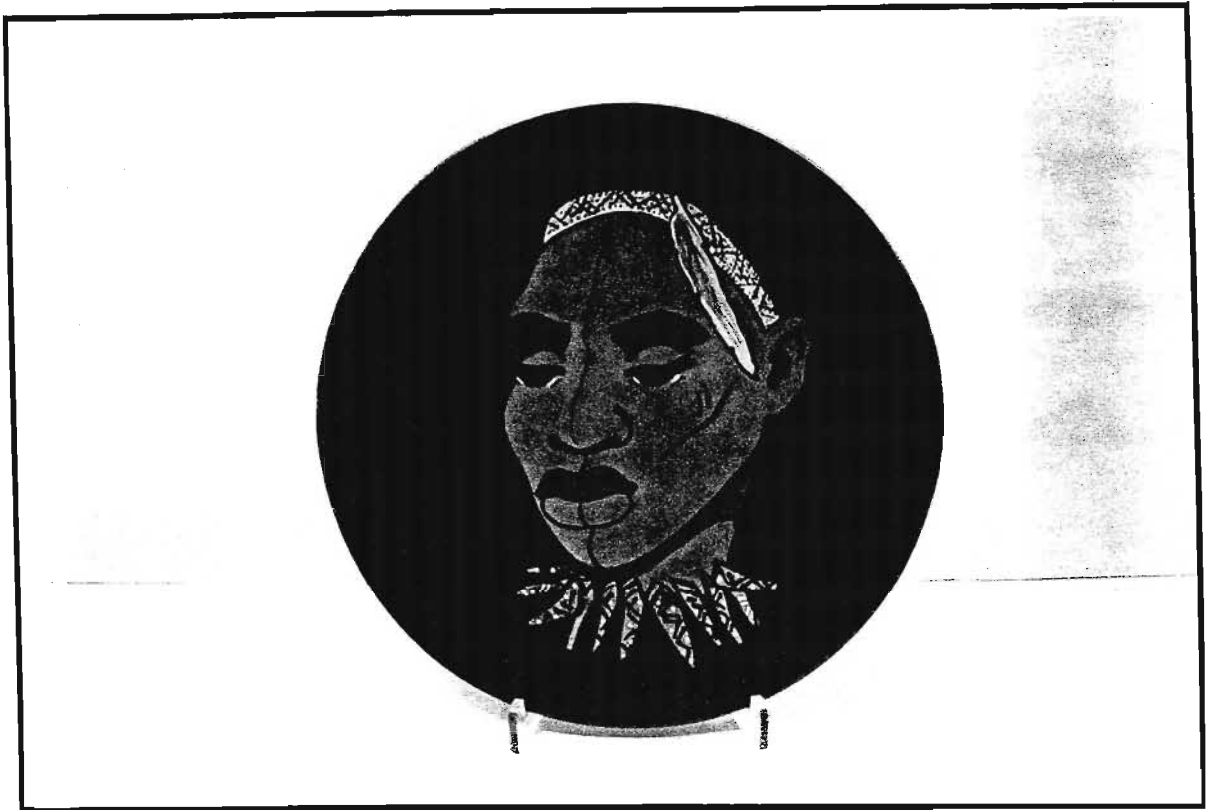
Depicts a young boy with cobalt blue neck-band and head-band

Earthenware, draped moulded, decorated with matt glazes

205 x 27

KALAHARI and embossed stamp

Tony O'Hagan, Hermanus



### 5.25 The Kalahari Studio

Round plate

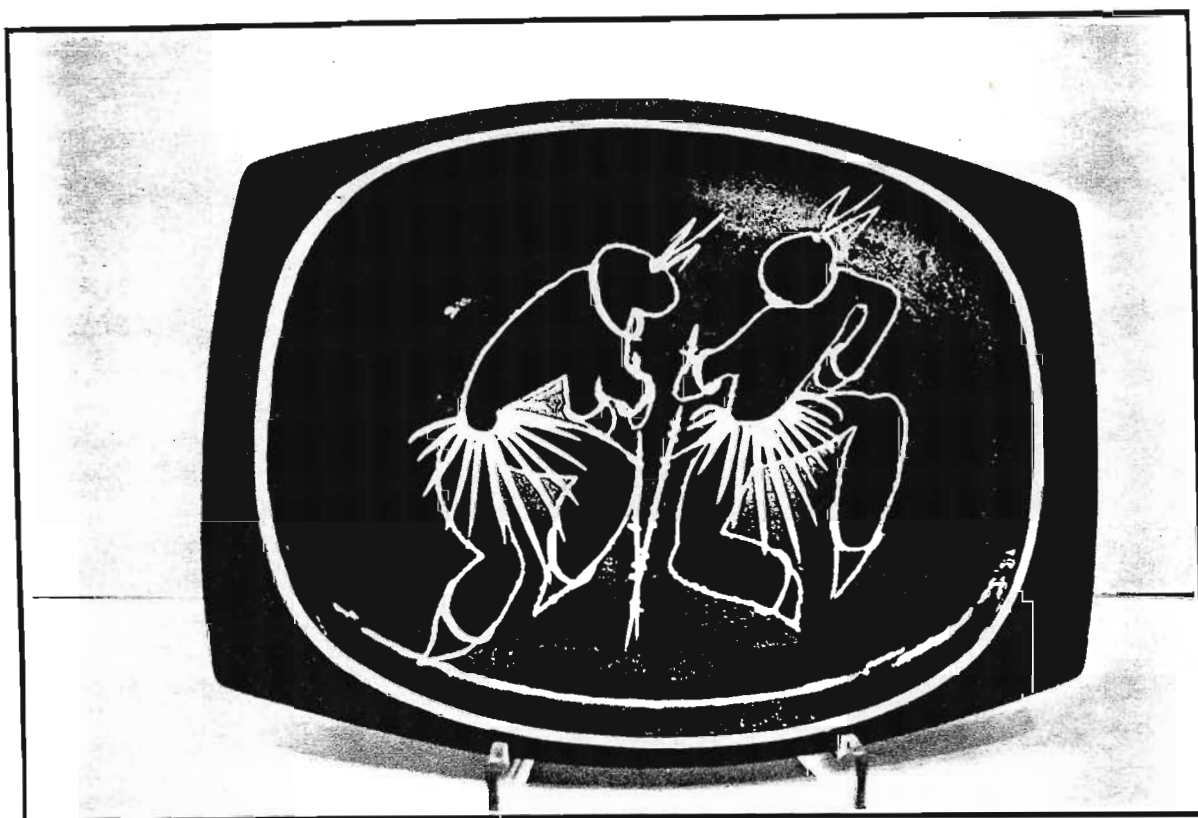
Depicts the head of an African, wearing a beaded headband with a feather

Earthenware, slip-cast, decorated with matt glazed black background, and matt oxide or engobe highlights

260 x 34

KALAHARI

Clive Newman, Port Elizabeth



### 5.26 Crescent Potteries

Rectangular platter

Depicts two African dancers

White earthenware, slip-cast, dipped in terracotta engobe with unglazed terracotta rim. Glazed interior features sgraffito decoration

192 x 360 x 30

A103. Hand painted. Crescent

Gordon Radowsky, Cape Town



### 5.27 Crescent Potteries

#### Jug

Depicts seated mother and child

White earthenware, slip-cast, glazed with gloss glazes, sgraffitto decoration

235 x 130 (base)

A70. Crescent

Gordon Radowsky, Cape Town



### 5.28 Crescent Potteries

#### Jug

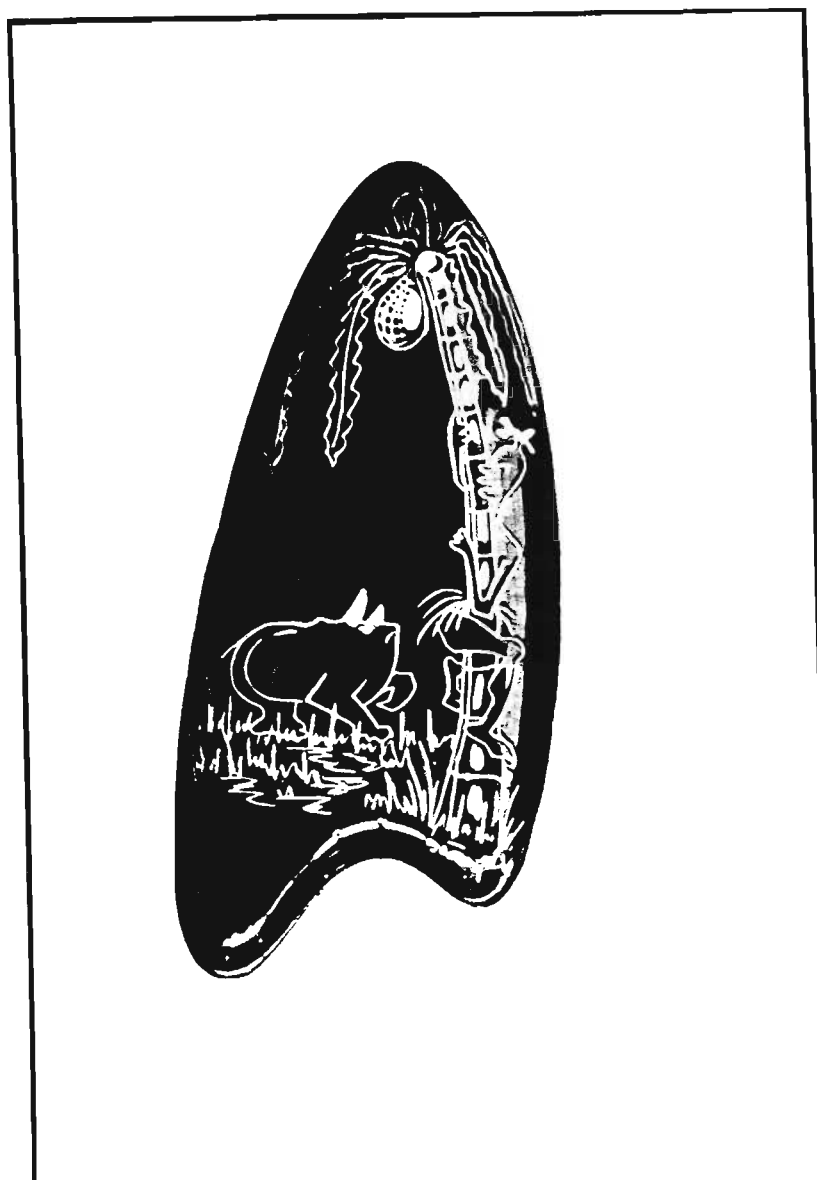
Depicting seated African smoker with fantastical cap

White earthenware, slip-cast, gloss glazed vessel with sgraffitto decoration

235 x130 (base)

A70. Crescent

Gordon Radowsky, Cape Town



5.29 Crescent Potteries, designed by 'Stompie' Manana

Platter (with metal handles which have been removed for photograph)

Depicts a rhinoceros chasing an African man up a palm tree

White earthenware, slip-cast, gloss glazed interior and exterior with sgraffitto decoration on interior

260 x 120 x 35

Back: Hand-painted [sic] CP. Front: Stompie

Gordon Radowsky, Cape Town



5.30 Linnware, produced by A. Klopcanovs in 1948

Round platter

Depicts a young boy with white and blue ear-plug

Earthenware, wheel thrown

317 x 38

Linn Ware [sic] A.K. 48

Clive Newman, Port Elizabeth



5.31 Men's shirt with 'Hawaiian' motif  
1950s  
United States of America.  
Steinberg and Dooner 1993:125



5.32 Curtain fabric

*Grotesque*

Early 1950s

Holme and Frost [1951]:103



5.33 Dougie Field  
1950s  
Lamp base  
Represents the bust of an African woman  
England  
Hillier 1975:144



5.34 Unknown artist, Imiboniso Mohair Tapestries c.c.

c.1999

Handspun and woven pure mohair tapestry

Depicts a Xhosa woman with prognathous jaw who is smoking a pipe

c. 600 x 700

Momento's of Africa, Port Elizabeth Airport, 16 November 1999

## 9.3 CHAPTER 6



## 6.1 Grahamstown Pottery, Drostdy Ware

Palette shaped platter

Depicts two large eland, one browsing, one reclining

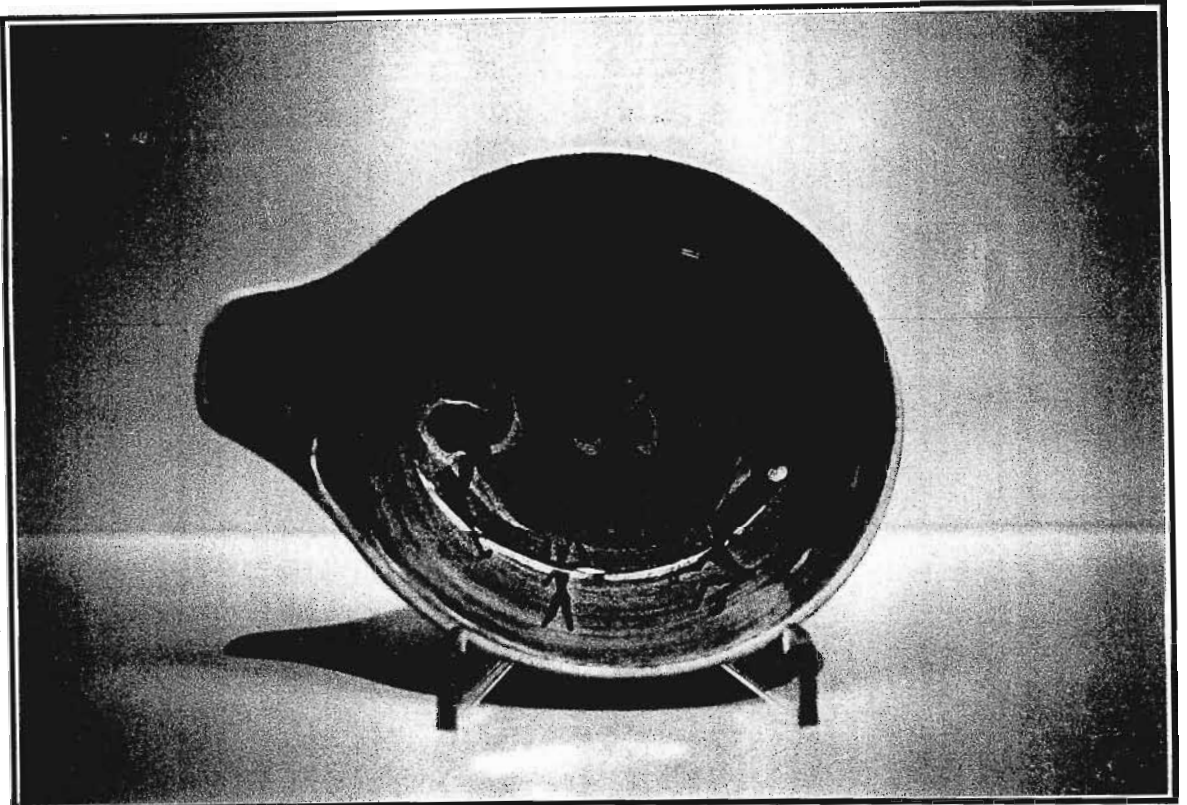
Slip-cast, white earthenware, surface sprayed cream, and then decorated with underglazes or iron and other metal oxides

167 x 162 x 20

Bushman rock painting. JW. Hand Painted Reproduction. Drostdy

Carolyn Birch, Pietermaritzburg

Imagery derived from Helen Tongue's 1909 publication entitled Bushman Paintings



## 6.2 Grahamstown Pottery, Drostdy Ware

Small bowl with handle

Depicts three 'Bushman' hunters and two ostriches

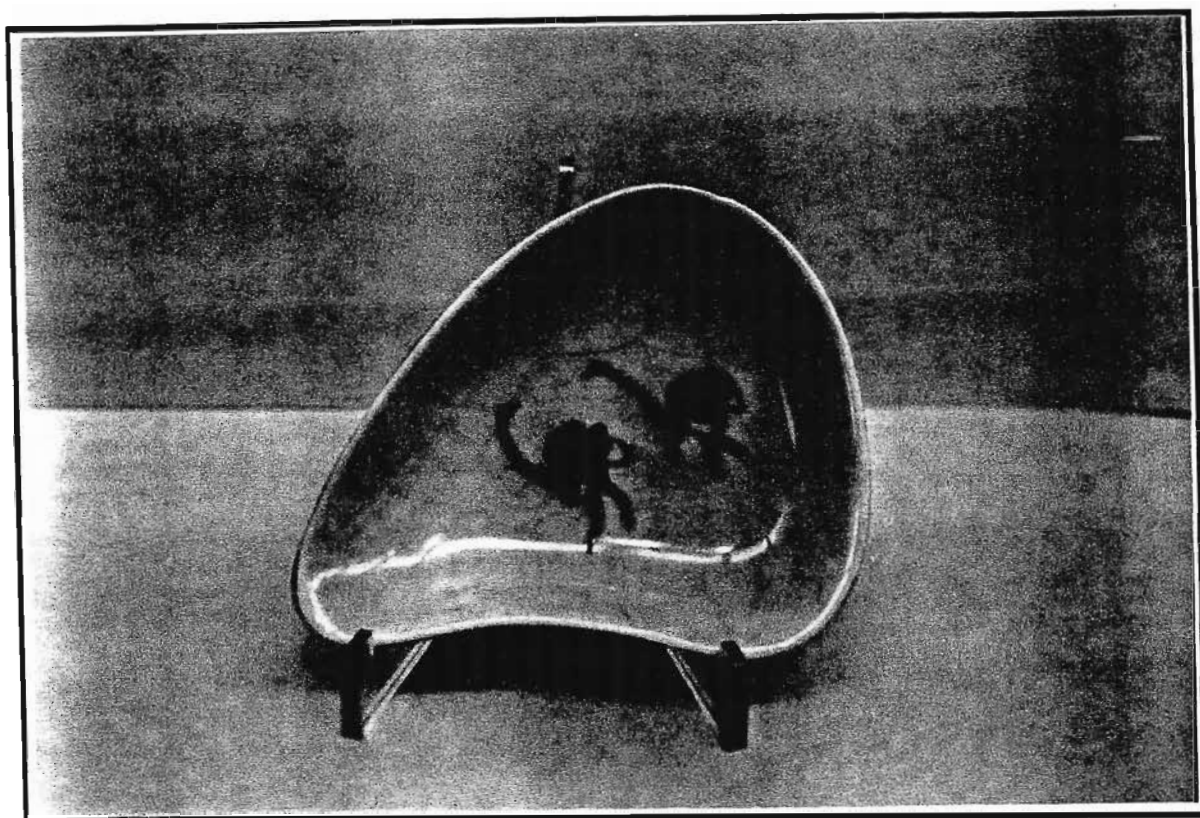
Slip-cast, white earthenware, surface sprayed cream, and then decorated with underglazes or iron and other metal oxides

150 x 115 x 45

Bushman rock painting. Hand painted. Made in South Africa. Drostdy 79B

Tatham Art Gallery, Pietermaritzburg, Peter Millin Study collection

According to Locke a bowi in this shape is known as a 'curry bowi'



6.3 Grahamstown Pottery, Drostdy Ware

Free-form platter

Depicts two ostriches

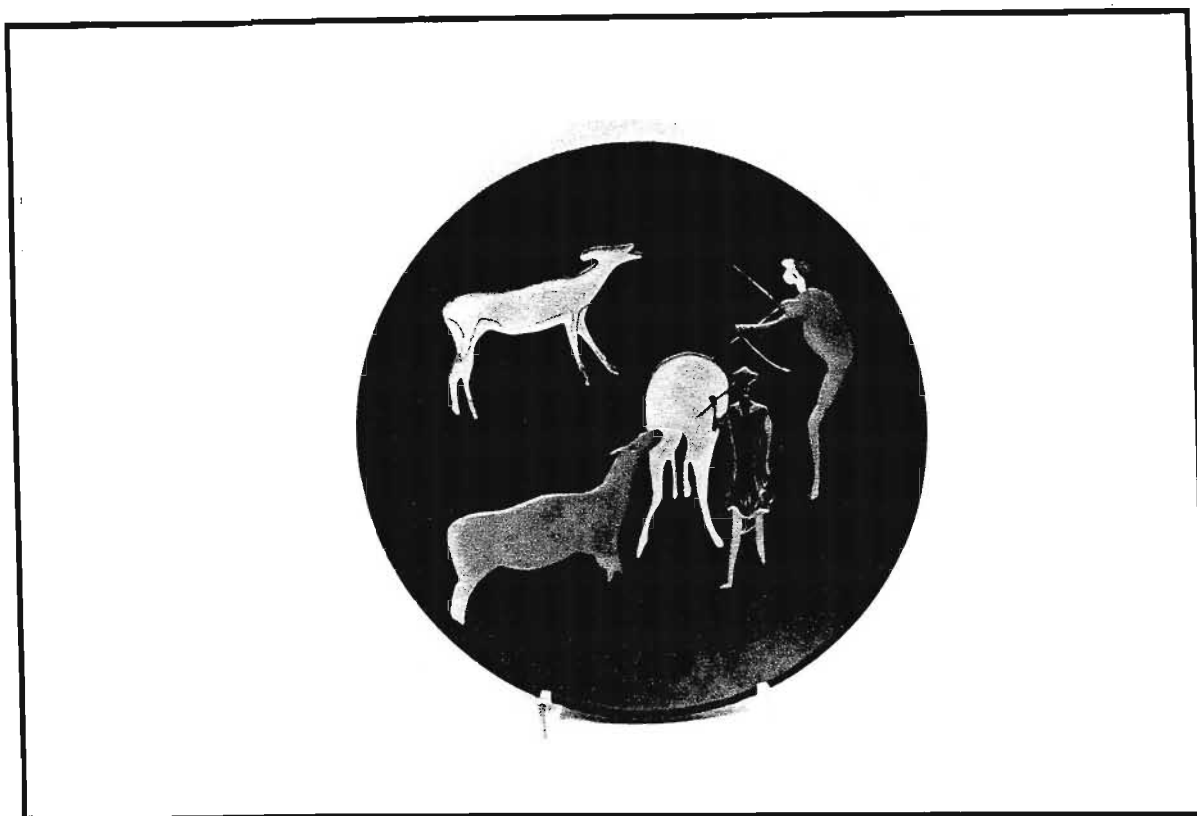
Slip-cast, white earthenware, surface sprayed cream, and then decorated with on-glaze transfer

125 x 175 x 25

Drostdy Ware. Made in South Africa.

Gordon Radowsky, Cape Town

Imagery derived from Helen Tongue's 1909 publication entitled Bushman Paintings



#### 6.4 The Kalahari Studio

##### Round platter

Depicts two 'Bushmen' and three multicoloured antelope against a black background.

Antelope are white, yellow and brown, and a brown 'Bushmen' is depicted with bow and arrow, another wears a blue tunic and hat

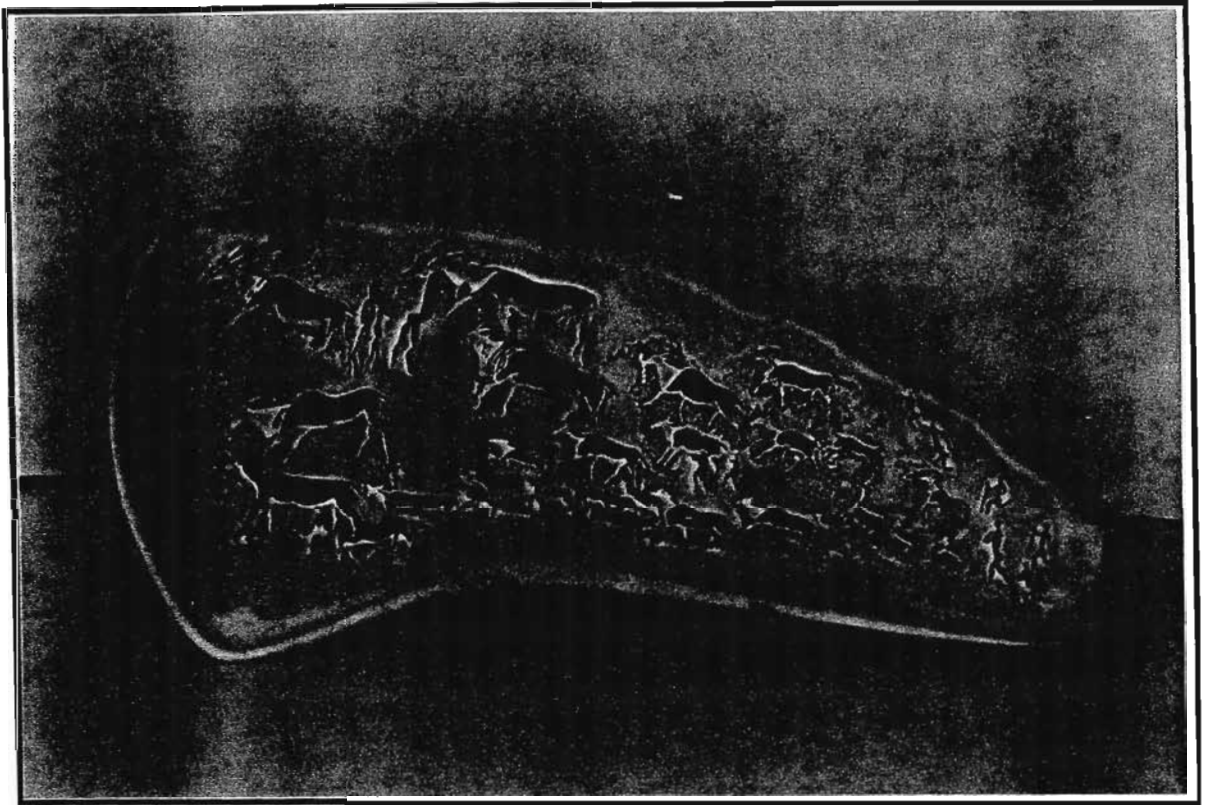
Earthenware, slip-cast, black matt glazed background, with 'Bushman' imagery defined by raised ridges which act as outlines, matt glaze decoration

260 x 38

KALAHARI

National Cultural History Museum, Pretoria, Acc. HG16922

Imagery derived from Helen Tongue's 1909 publication entitled Bushman Paintings



#### 6.5 The Kalahari Studio

Free-form platter

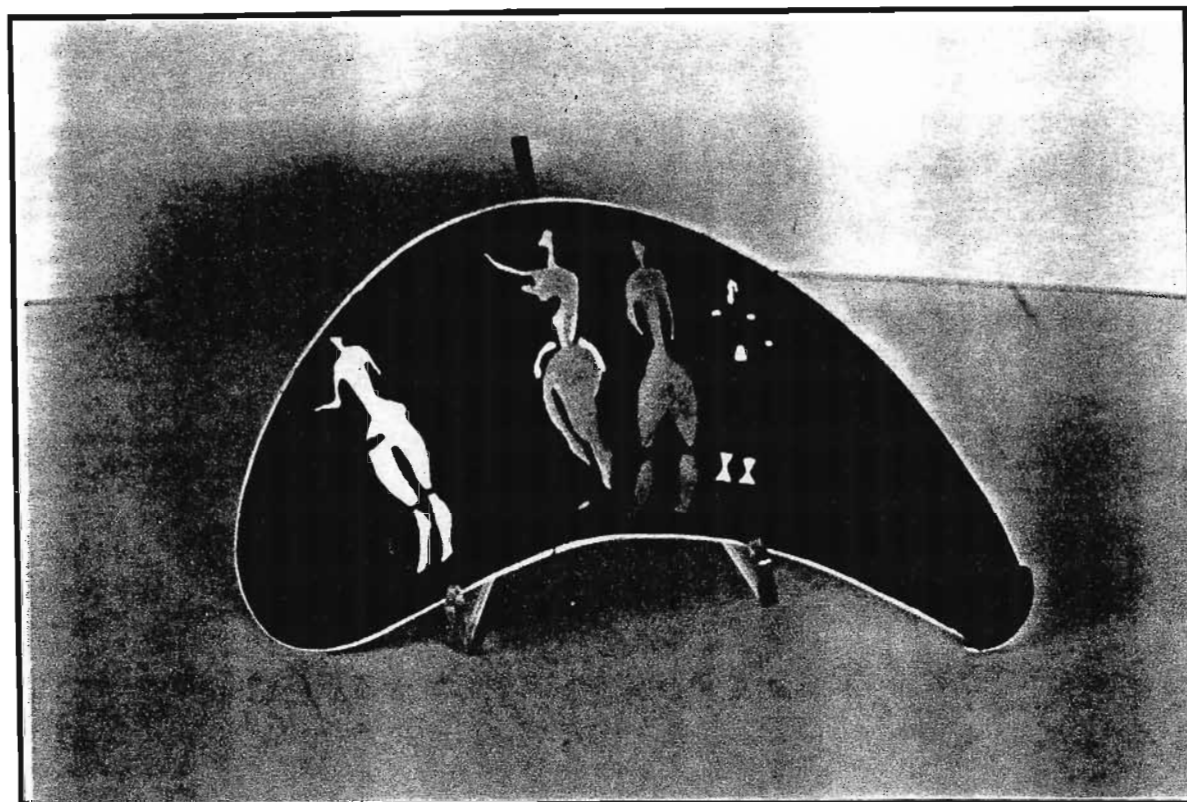
Depicts 'Bushman' with antelope and eland

Earthenware, slip-cast, with 'Bushman' imagery defined by raised ridges which act as outlines, gloss and matt glaze decoration

460 x 210 x 48

KALAHARI MADE IN S. AFRICA

Antonio Fiori, Hermanus



#### 6.6 The Kalahari Studio

Boomerang-shaped platter

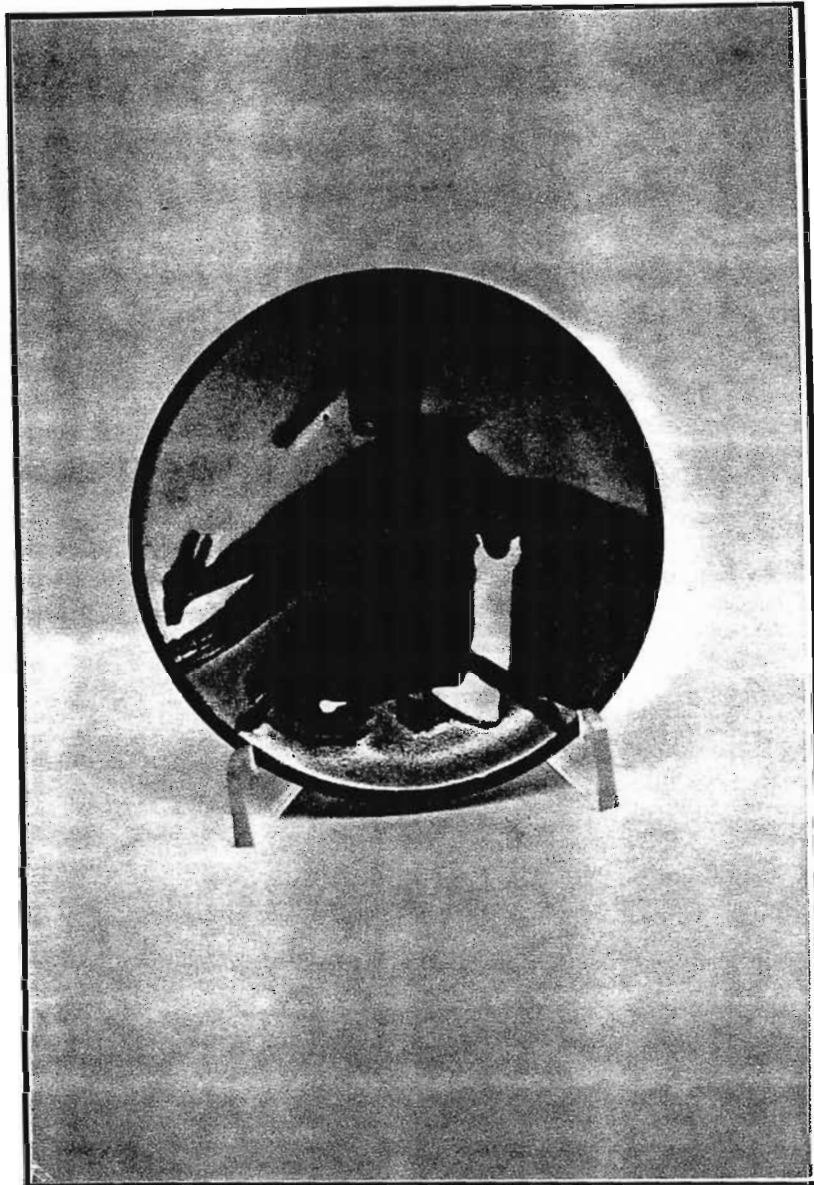
Depicts multi-coloured 'Bushman' figures, one bearing a large spear

Earthenware, slip-cast, decorated with gloss and matt glazes

260 x 115 x 27

KALAHARI

Tony O'Hagan, Hermanus



### 6.7 The Kalahari Studio

Wall plate

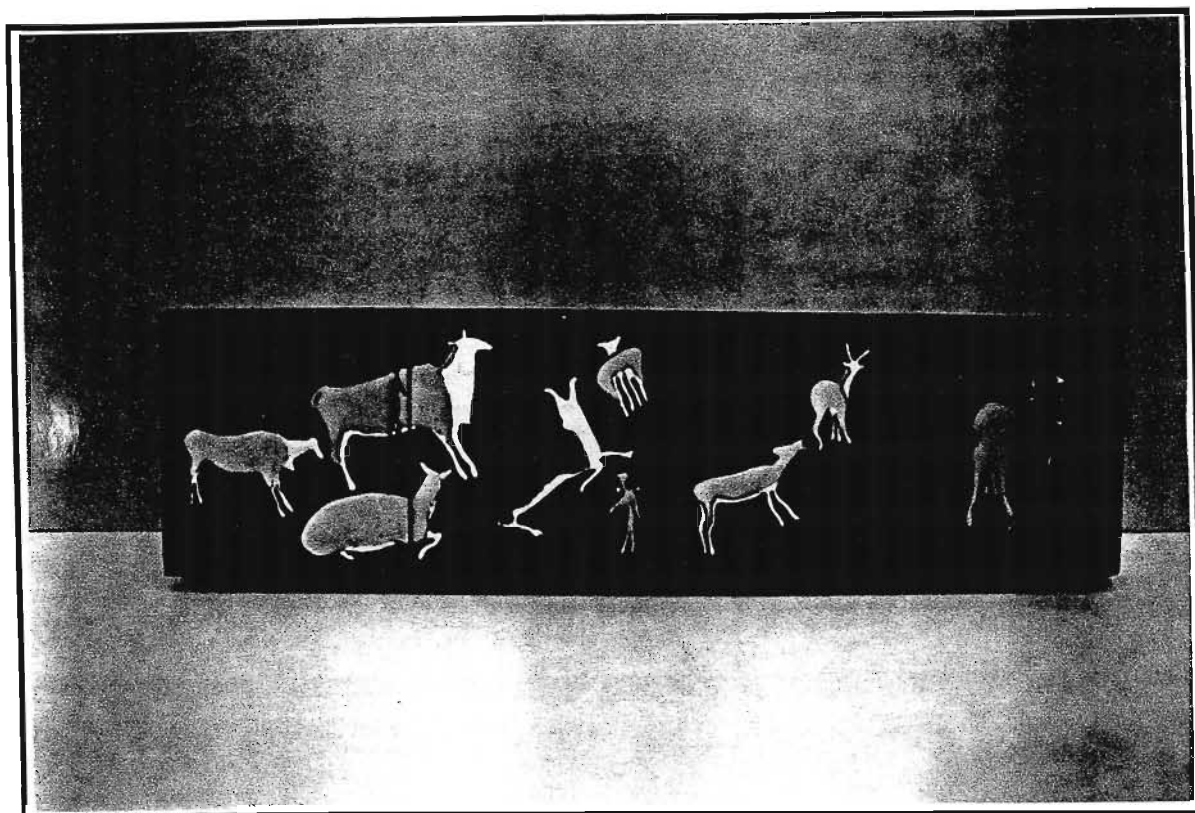
Depicts a 'Bushman' figure with two antelope in background

Earthenware, slip cast, decorated with gloss and matt glazes

240 x 30

KALAHARI

Gordon Radowsky, Cape Town



#### 6.8 The Kalahari Studio

Ceramic tile panel in wooden frame

Depicts pastel-coloured antelope and eland and black 'Bushman'

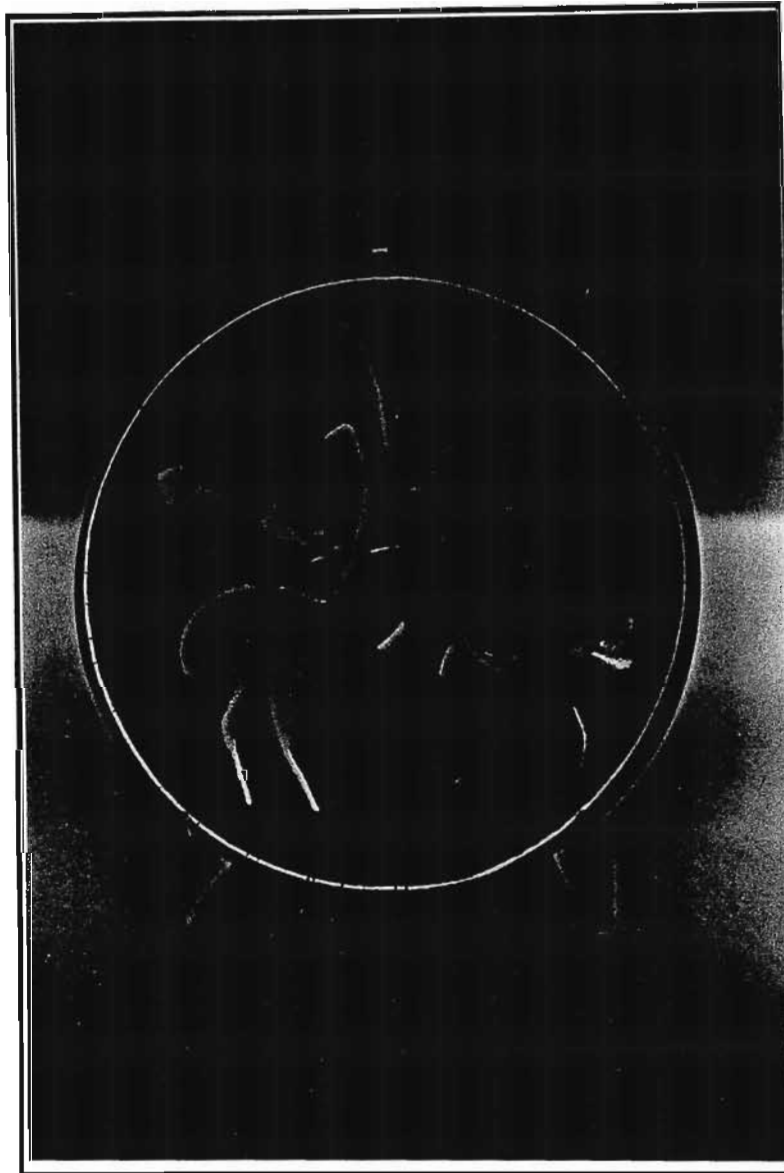
Three earthenware tiles or slabs, with matt grey glazed background, figures and animals painted with gloss glazes

410 x 115 x 30

KALAHARI

Geoff Burr, Burr and Muir Antiques & Collectibles, Cape Town

Imagery derived from Helen Tongue's 1909 publication entitled Bushman Paintings



6.9 Kalahari Studio

Round plate

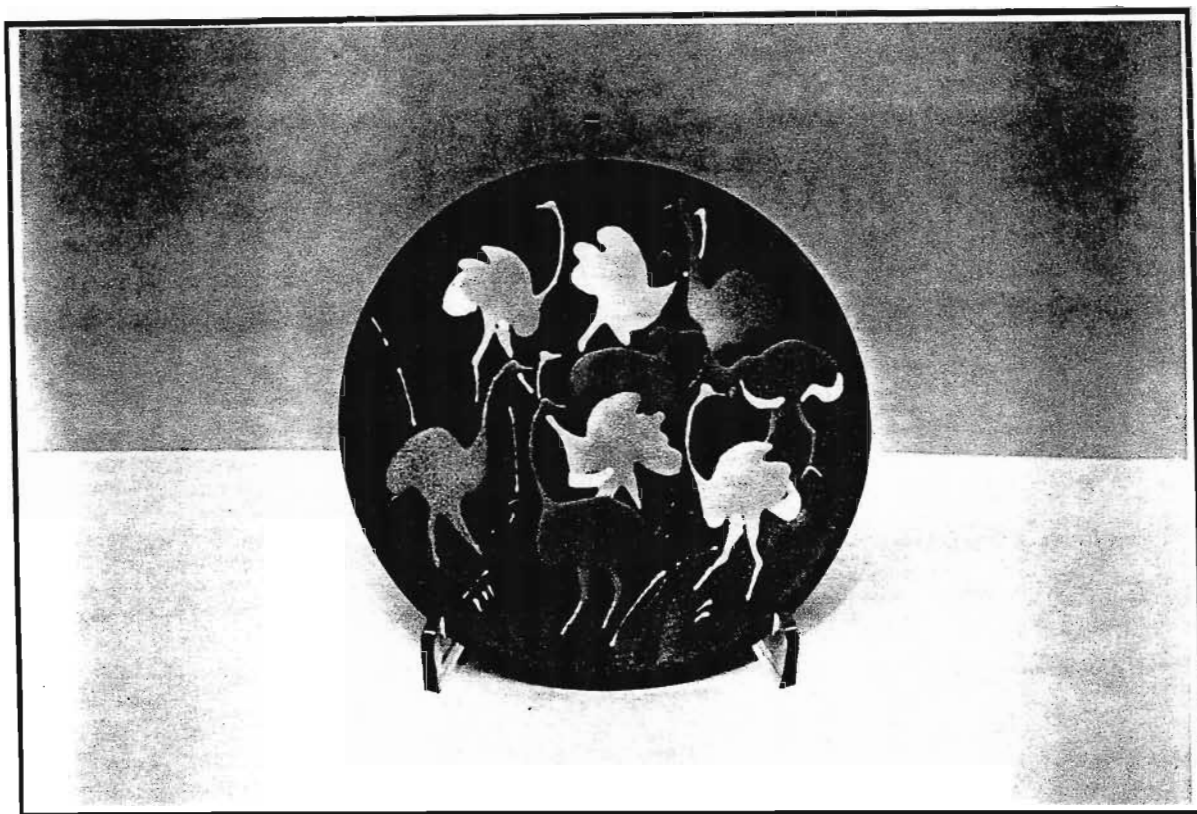
Depicts four yellow and cream ostriches against terracotta background

Earthenware, slip-cast, with unglazed background and gloss yellow and white glaze decoration

110 x 20

KALAHARI

Veikla Grivainis, Cape Town



6.10 The Kalahari Studio

Round plate

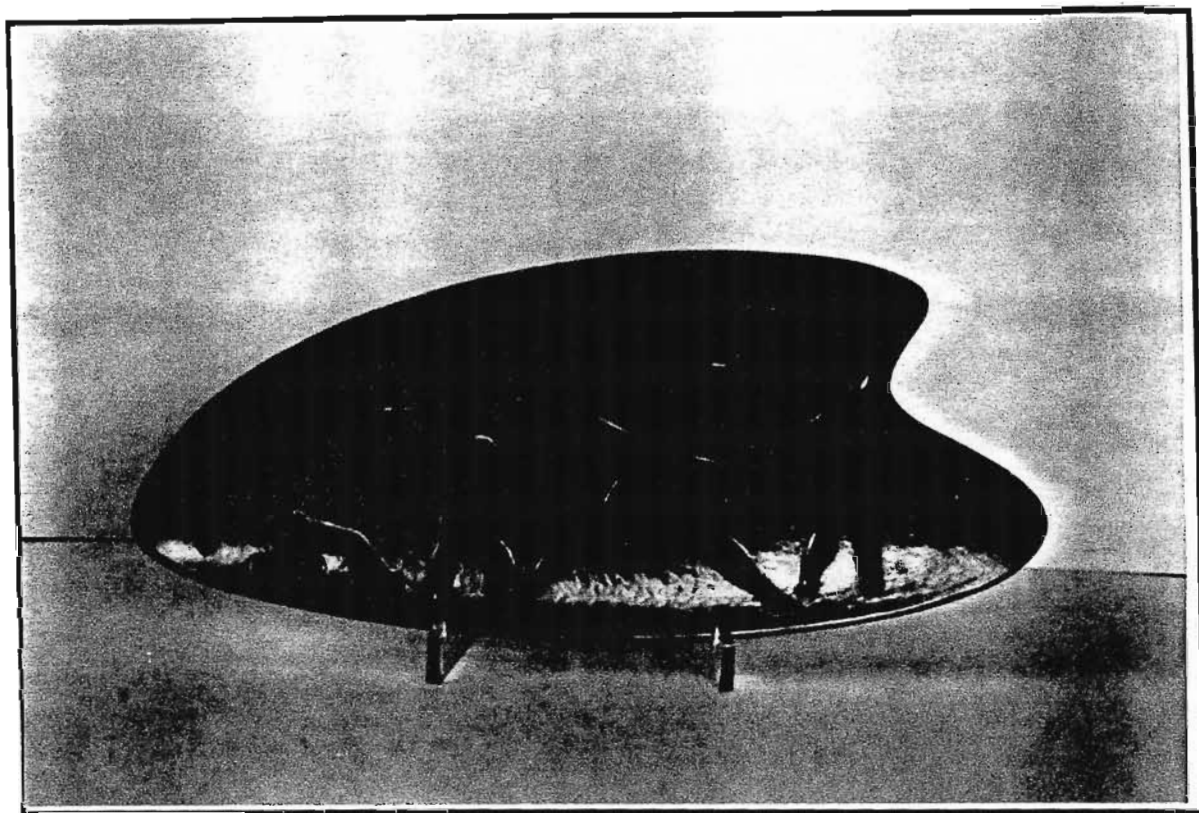
Depicts pastel yellow, pink, and blue green ostriches and three black 'Bushman' figures

Earthenware, slip-cast with gloss glaze decoration

viz. 250 x 230

KALAHARI

Geoff Burr, Burr and Muir Antiques & Collectibles, Cape Town



6.11 The Kalahari Studio

Palette-shaped wall plate

Depicts seven 'Bushmen'

Earthenware, slip-cast with bas relief motifs, decorated with matt glazes

250 x 40

KALAHARI

Geoff Burr, Burr and Muir Antiques & Collectibles, Cape Town



6.12 The Kalahari Studio

Free-form ashtray

Smooth-surfaced vessel with terracotta 'Bushman' frieze along one length of the ashtray

Earthenware, slip-cast, with bas relief frieze

165 x 160 x 54

KALAHARI

Antonio Fiori, Hermanus

## 10 SELECT BIBLIOGRAPHY

### 10.1 Art history, material culture and critical theory

- Appiah, K. A. and H.L. Gates, Jr. 1995. Identities. Chicago: University of Chicago Press.
- Archer, M.S. 1988. Culture and Agency. Cambridge: Cambridge University Press.
- Arnason, H.H. 1988. A History of Modern Art. Third edition. London: Thames and Hudson.
- Barrett, M. (ed). 1979. Ideology and Cultural Production. London: Croom Helm.
- Berck, B. [1991] Museums: rethinking the boundaries. Museum. Paris: UNESCO Vol. XLIV. No. 174 (2). 69-72.
- Brenkman, J. 1987. Culture and Domination. London: Cornell.
- Crane, D. (ed). 1994. The Sociology of Culture: emerging theoretical perspectives. Cambridge (Ma): Blackwell.
- Bugner, L. (ed). 1989. The Image of the Black in Western Art. Cambridge (Ma): Harvard University Press.
- Danto, A., R.M. Gramly, M.L. Hultgren *et al.* 1989. Art/artifact: African Art in Anthropology Collections. New York: Centre for African Art.
- Edwards, E. 1999. Photography and the Performance of History. Paper presented at the conference 'Encounters with Photography: Photographing people in Southern Africa 1860 to 1999', 14-17 July 1999, South African Museum, Cape Town.
- Edwards, E. (ed). 1992. Anthropology and Photography, 1660-1920. New Haven: Yale University Press.
- Foster, H. 1985. The 'Primitive' Unconscious of Modern Art. Frascina, F and J. Harris. (eds). Art in Modern Culture: An anthology of Critical Texts. 1992. London: Phaidon. pp.199-209.
- Goedl-Roth, M. 1972. World Cultures and Modern Art. Munich: Bruckmann.
- Goodheart, E. 1973. Culture and the Radical Conscience. Cambridge: Harvard University Press.
- Hebdige, D. 1979. Subculture: The meaning of Style. London: Methuen.
- Hobsbawm, E. and T.O. Ranger. 1983. The Invention of Tradition. Cambridge: Cambridge University Press.
- Hughes, R. 1981. The Shock of the New: Art and the Century of Change. London: B.B.C.
- Huyghe, R. (ed). 1961. Larousse Encyclopedia of Modern Art. London: Paul Hamlyn.
- King, A.D. (ed). 1991. Culture, Globalisation and the World-System. New York: Macmillan.
- MacCannell, D. 1976. The Tourist: A New Theory of the Leisure Class. New York: Schocken Books.
- Melling, J. and J. Barry. (eds). 1992. Culture in History: Production, consumption and values in historical perspective. Exeter, Devon: University of Exeter Press.
- Miller, D. 1997. Material Cultures. London: UCL.
- Miller, D. 1987. Material culture and mass consumption. Oxford: Basil Blackwell.
- Mudimbe, V.Y. 1988. The Invention of Africa. Bloomington: Indiana University.
- Nachbar, J and K. Lause. (eds). 1992. Popular Culture: an introductory text. Bowling Green: Bowling Green State University Popular Press.
- Paudrat, J. 1984. The Arrival of Tribal Objects in the West from Africa. Rubin, W. (ed). 1984. "Primitivism" in 20<sup>th</sup> Century Art: Affinity of the Tribal and the Modern. New York: Museum of Modern Art. Vol. 1. pp.125-175.

- Rejai, M. 1991. Political Ideologies: A Comparative Approach. Armonk (N.Y.): Sharpe.
- Rubin, W. 1984. Picasso. Rubin, W. (ed). 1984. "Primitivism" in 20<sup>th</sup> Century Art: Affinity of the Tribal and the Modern. New York: Museum of Modern Art. Vol.1. pp.241-344.
- Rubin, W. 1984. Modernist Primitivism: An Introduction. Rubin, W. (ed). 1984. "Primitivism" in 20<sup>th</sup> Century Art: Affinity of the Tribal and the Modern. New York: Museum of Modern Art. Vol. 1. pp.1-81.
- Schapiro, M. 1953. Style. Preziosi, D. (ed). 1998. The Art of Art History: A Critical Anthology. Oxford: O.U.P. pp. 143-149.
- Tomaselli, K.G. 1997. A contested Terrain: Struggle through Culture. Pietermaritzburg: University of Natal Press.
- Weston, R. 1996. Modernism. London: Phaidon.
- Williams, R. 1989. The Politics of Modernism: Against the New Conformists. London: Verso.
- Wuthnow, R. 1984. Cultural Analysis. Boston: Routledge and Kegan Paul.

## 10.2 Art history - Southern Africa and 'othering', excluding ceramics

- Alexander, L.1990. Frederick I'Ons Retrospective Exhibition. Port Elizabeth: King George VI Art Gallery.
- Alexander, L., E. Bedford and E. Cohen. 1988. Paris and South African Artists: 1850-1965. Cape Town: South African National Gallery.
- Alexander, F.L. 1962. Art in South Africa: Painting, Sculpture and Graphic Work since 1900. Cape Town: A.A. Balkema.
- Andersen, J and A.R. Goliath. (eds). 1989. South African Art News Index: 1983 - 1988. Cape Town: South African National Gallery.
- Arnold, M. 1996. Women and Art in South Africa. Cape Town: David Philip.
- Arnold, M. 1995. Irma Stern: A feast for the eye. Vlaeberg: Fernwood.
- Arnold, M. 1989. The spirit of the Picture: Thoughts on the paintings of Battiss. Battiss and the spirit of Place. Portoria: University of South Africa Art Gallery. pp.36-50.
- Arnott, B. 1969. Lippy Lipshitz: A biographical commentary and documentation of the years 1903-1968 with a catalogue raisonn  . Cape Town: Balkema.
- Bedford, E. 1998. Paris and South African Artists 1919-1939. Alexander, L. Bedford, E. and E. Cohen. 1988. Paris and South African Artists. Cape Town: South African National Gallery. pp.25-58.
- Bensusan, A.D. 1966. Silver Images - History of Photography in South Africa. Cape Town: [s.n.].
- Berman, E. 1996. Art and Artists of South Africa. Halfway House: Southern. Third edition.
- Berman, E. 1983. Art and Artists of South Africa. An illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors and Graphic Artists since 1875. Cape Town: A A Balkema.
- Berman, E. 1975. The Story of South African Painting. Cape Town: A A Balkema.
- Bester, R. 1997. Insecure Shadows: CPSA Mission Photographs from Southern Africa c.1875-1945. Unpublished Masters Thesis. University of the Witwatersrand, Johannesburg.

- Bester, R. 1994. Snapshots in the Desert: Narrating space in early twentieth century mission photographs. South African Association of Art Historians, Tenth Annual Conference, 1994, University of Stellenbosch. Stellenbosch: University of Stellenbosch. pp. 115-121.
- Bester, R., Enwezor, O., Godby, M. *et al.* 1998. Democracy's images: Photography and visual art after Apartheid. Umeå: BildMuseet.
- Bosman, E.C.L. 1968. Coert Steynberg. Pretoria: J.L. van Schaik.
- Brown, J.A. 1978. South African Art. Cape Town: Macdonald
- Bryant, A.T. 1949. The Zulu people before the white man came. Pietermaritzburg: Shuter and Shooter.
- Bull, M and J. Denfield. 1970. Secure the Shadow - the story of Cape photography from its beginning to the end of 1870. Cape Town: [s.n.].
- Bunn, D. 1999. Open Letter: Land and Lives Opening Address: Re.: Brittle Surfaces. Bonani. 30 (1). pp. 18-21.
- Calder, I. 1989. A missing link: a review of early 20th century primitive taste in art. South African Association of Art Historians 5th Annual Conference, 1989, University of Natal, Durban. Durban: University of Natal. pp. 111-117.
- Coetzee, N.J. 1991. J.H. Pierneef: Landscape and Ideology. Draft version. Printed for the King George VI Art Gallery, Port Elizabeth, July 1991.
- Cohen, E. 1988. Early Training and french Vision in South African Art Prior to 1920. Paris and South African Artists. Cape Town: South African National Gallery. pp. 10-24.
- Davison, P. 1998. Museums and the reshaping of Memory. Nuttall, S and C. Coetzee (eds). 1988. Negotiating the past: The making of memory in South Africa. Cape Town: Oxford University Press.
- de Jager, E.J. 1973. Contemporary African Art in South Africa. Cape Town: Struik.
- de Kok, V. 1960. Our Heritage / Ons Erfenis. Cape Town: Nasionale Boekhandel Bpk.
- Delius, A.R. 1963. Preliminary sketch. Lewis, N. 1963. Studio Encounters. Cape Town: Tafelberg. pp. [1]-[3].
- Delmont, E. and J. Dubow. 1995. Thinking through Landscape. Colonial Spaces and their Legacies. Panoramas of Passage: Changing Landscapes of South Africa. Washington DC and Johannesburg: Meridian International Centre and University of the Witwatersrand Art Galleries.
- Dubow, N. (ed). 1991. Paradise: The Journal and Letters of Irma Stern, 1917-1933. Diep River: Chamelion.
- Engel, E.P. (ed). 1980. Edoardo Villa: Sculpture. [Johannesburg]: United.
- Faris, J. 1999. Photographic Encounters: Leni Riefenstahl in Africa. Paper presented at the conference 'Encounters with Photography: Photographing people in Southern Africa 1860 to 1999'. 14-17 July 1999, South African Museum, Cape Town.
- Fischer, R. 1998. The Native Heart: The architecture of the University of Pretoria campus. Judin, H and I. Vladislavi'c (eds). Blank: Architecture, apartheid and after. Cape Town: David Philip.
- Fischer, R.C., S. Le Roux and E. Marais (eds). 1998. Architecture of the Transvaal. Pretoria: University of South Africa. pp. 221-235.
- Fransen, H. 1982. Three Centuries of South African Art. Johannesburg: AD. Donker.

- Geary, C. M. 1999. Life Histories of Photographs: Constance Stuart Larrabee's Images of South Africa (1936-1949). Unpublished paper presented at the conference 'Encounters with Photography: Photographing people in Southern Africa 1860 to 1999', 14-17 July 1999, South African Museum, Cape Town.
- Godby, M. 1997. Photographs of Labour in the South African Gold Mining Industry c.1950: Imaging the Economic Foundations of the Apartheid State. Making Art, Making Meaning. The Proceedings of the Thirteenth Annual Conference of the South African Association of Art Historians. Stellenbosch: University of Stellenbosch.
- Gordon-Brown, A. 1975. Pictorial Africana. Cape Town: Balkema.
- Graburn, N.H. 1976. Ethnic and Tourist Arts. Cultural expressions from the Fourth World. London: University of California Press.
- Gravett, W. 1971. François Krige: Drawings. Cape Town: Tafelberg.
- Grossert, J.W. 1968. Art Education and Zulu crafts. Pietermaritzburg: Shuter and Shooter.
- Hall, M. Earth and stone: archaeology as meaning. Nuttall, S and C. Coetzee (eds). 1988. Negotiating the past: The making of memory in South Africa. Cape Town: Oxford University Press.
- Hagg, G. 1989. Coert Steynberg en die opkoms van die Afrikaner-nationalisme: 1930-1940. South African Journal of Art History. 4(1 and 2) June 1989. pp.12-19.
- Hammond-Tooke, W.D. 1997. Imperfect Interpreters: South Africa's Anthropologists 1920-1990. Johannesburg: Witwatersrand University Press.
- Harmsen, F. (ed). 1996. Cecil Skotnes. Cape Town: South African National Gallery.
- Harmsen, F. 1985. Looking at South African Art: A guide to the study and appreciation of art. Pretoria: J.L. van Schaik.
- Hayes, P., Hartman, W. and J. Silvester. 1998. Photograph, history and memory. Hartman, W., Silvester, J. and P. Hayes (eds) The Colonising Camera: Photographs in the making of Namibian History. Cape Town: University of Cape Town.
- Herwitz, D. 1998. Modernism at the Margins. Judin, H and I. Vladislavić (eds). Blank: Architecture, apartheid and after. Cape Town: David Philip. pp.405-421.
- Hillebrand, M. 1998. Discussion with the author, King George VI Art Gallery, Port Elizabeth, August 1998.
- Hillebrand, M. [1989] Mary Stainbank Retrospective Exhibition. [No place]: [S.N.]
- Hillebrand, M. 1986. Art and Architecture in Natal. Unpublished PhD. Thesis. University of Natal, Pietermaritzburg.
- Huddleston, S. 1996. George Pemba: Against all odds. Johannesburg: Jonathan Ball.
- Huntley, M. 1992. Art in Outline: An introduction to South African Art. Cape Town: Oxford University Press.
- Japha, D. 1998. The social programme of the South African Modern movement. Judin, H and I. Vladislavić (eds). Blank: Architecture, apartheid and after. Cape Town: David Philip. pp.422-443.
- Jeppe, H. 1963. South African Artists. 1900-1962. Johannesburg: Afrikaanse Pers-boekhandel.
- Johannesburg Art Gallery. 1988. The Neglected Tradition: Towards a New History of South African Art (1930-1988). Johannesburg: Johannesburg Art Gallery.
- Johannesburg Art Gallery. 1987. Sculpture by Edoardo Villa: 1985-1987. Johannesburg Art Gallery: [Johannesburg]

- Jolles, F. 1987. Zulu Earplugs - A study in Transformation. African Art. Vol. XX, No.2, pp. 46-50.
- Kenndy, R.F. 1965. Africana Repository. Cape Town: Juta.
- Kennedy, C.G. 1993. Art, architecture and material culture of the Zulu Kingdom. Unpublished PhD thesis, Los Angeles: University of California.
- Klopper, S. 1989. 'George French Angas' (Re)presentation of the Zulu in '*The Kaffirs Illustrated*'. South African Journal of Culture and Art History. Vol. III (1) pp.63-73.
- Koloane, D. The Polly Street Art Scene. Nettleton, A. and D. Hammond-Tooke. (eds). 1989. African Art in Southern Africa: From Tradition to Township. Johannesburg: A.D. Donker. pp. 215-231.
- Leeb-du Toit, J. 1998. Incentives for Artistic Production: Contextualising incentives for the acceleration of artistic production and patronage of Zulu -speakers in KwaZulu-Natal c.1920-1940. Umbumba: Aspects of indigenous ceramics in KwaZulu-Natal. Pietermaritzburg: Tatham Art Gallery.
- Levinsohn, R. 1984. Art and Craft of Southern Africa. Craighall: Delta.
- Lewis, D. 1946. The Naked Eye. Cape Town: Kosten.
- Lewis, N. 1963. Studio Encounters. Cape Town: Tafelberg.
- Liebenberg-Barkhuizen, E.J. 1998. 'Self' and 'other': Some portraits by Mary Stainbank. Umbumba: Aspects of indigenous ceramics in KwaZulu-Natal. Pietermaritzburg: Tatham Art Gallery.
- Lissoos, S. 1986. Johannesburg Art and Artists: Selections from a Century. Johannesburg: Johannesburg Art Gallery.
- Lutrin, D. 1998. Walter Battiss' "African Identity": A Primitivist Invention? Negotiating Identities. Proceedings of the 14th Annual Conference South African Association of Art Historians. 15-17 July 1998. Pretoria: University of South Africa. pp.73-79.
- McClelland, L. and L. Alexander (eds). 1985. Women Artists in South Africa. Cape Town: South African National Gallery.
- Meintjes, J. and R. Pritchard. 1991. South African Reserve Bank Art Collection. Johannesburg: South African Reserve Bank.
- Meyer, G. 1999. Author's interview with Glen Meyer, former lecturer, Photography Department, Port Elizabeth Technikon. 27 March 1999.
- Miles, E. 1997. Land and Lives: a story of early black artists. Cape Town: Human and Rousseau.
- Nettleton, A. 1989. The not-so-new: 'Transitional art' in historical perspective. South African Association of Art Historians 5th Annual Conference, 1989, University of Natal, Durban. Durban: University of Natal. pp.51-59.
- Nettleton, A. and D. Hammond-Tooke (eds). 1989. African Art in Southern Africa: From Tradition to Township. Johannesburg: A.D. Donker.
- Nienaber, P.J. 1951. Skone Kunste in Suid Afrika. 1951. Johannesburg: Afrikaanse Pers-boekhandel. Deel 1.
- Nilant, F.G.E. and M. Schoonraad. 1976. Biografie: Suid Afrikaanse Kunstenaars. No. 3. Pretoria: University of Pretoria.
- Ogilvie, G. 1988. The Dictionary of South African Painters and Sculptors. Johannesburg: Everard Read.

- Ozynski, J. 1979. South African Painting and its quest for an identity. The State of the Art in South Africa: Conference, July 1979. Cape Town: University of Cape Town.
- Peters, W. 1998. Houses for Pretoria: An Appreciation of the Houses of the 1950s by Hellmut Stauch. Fischer, R.C., S. Le Roux and E. Marais (eds). Architecture of the Transvaal. Pretoria: University of South Africa.
- Pieterse, J.N. 1992. White on Black: Images of Africa and Blacks in Western Popular Culture. New Haven: Yale University Press.
- Plaut, H. 1998. Telephonic communication between the author and Helen Plaut, Cape Town. 6 June 1998
- Proud, H. 1998. Harry Trevor: The South African Years. Cape Town: South African National Gallery.
- Proud, H and B. Feinberg. (eds). 1996. George Milwa Mnyaluza Pemba Retrospective Exhibition. Cape Town: South African National Gallery.
- Raditlhalo, S. 1999. Authorising, Authority and Representation: on the culture of photography in South Africa. Paper presented at the conference 'Encounters with Photography: Photographing people in southern Africa, 1860-1999', 14-17 July at the South African Museum, Cape Town. Publication forthcoming.
- Rankin, E. 1996. Teaching and Learning: Skotnes at Polly Street. Harmsen, F. (ed). 1996. Cecil Skotnes. Cape Town: South African National Gallery. pp.65-83.
- Rankin, E. and E. Miles. 1989. The role of the missions in art education in South Africa. South African Association of Art Historians 5th Annual Conference, 1989, University of Natal, Durban. Durban: University of Natal. pp.74-81.
- Rankin-Smith, F. and J. Charlton. 1999. Text for 'Emergence' exhibition. Johannesburg: Standard Bank.
- Rosen, R. 1996. The Good, the Bad and the Ugly: An investigation of the Imagery of Outsider Groups, with particular reference to the Police Museum, Pretoria. Conference Proceedings of the Second Conference of the South African Association of Art Historians (SAAAH) 17-19 July 1996. Johannesburg: University of the Witwatersrand. pp.28-36.
- Schönfeldt, J. 1992. Curio and authentic works of art. New Directions in South African Sculpture: Proceedings of the first National Sculpture Symposium, 10-13 September 1991. Cape Town: Michaelis School of Fine Art, University of Cape Town.
- Schoonraad, M. and E. Schoonraad. 1989. Companion to South African Cartoonists. Johannesburg: AD Donker.
- Schoonraad, M. 1988. History of the New Group. Nuwe Groep / New Group 1938-1954. Cape Town: South African National Gallery.
- Sibbett, C.J. 1952. Modern Art as I see it: Pathological or a prose. Lantern. August 1952. pp.43,44.
- Silverman, M. 1988. "Ons bou die Bank: Nationalism, architecture and Volkskas Bank. Judin, H and I. Vladislavić (eds). Blank: Architecture, apartheid and after. Cape Town: David Philip. pp.128-143.
- Skawran, K.M. 1989. Walter Battiss and Africa: Images and Symbols. Battiss and the spirit of Place. Pretoria: University of South Africa Art Gallery. pp.4-21.

- Southwell, M. 1997. Magic by Design: Technology transformed. Image & Text: Journal for Design. 1997 (7).
- Spiro, L. 1989. Gerard Sekoto: Unsevered Ties. Johannesburg Art Gallery: Johannesburg.
- Steynberg, C. 1982. Coert Steynberg: 'n Outobiografie. Roodepoort: CUM.
- Stevenson, M and D. Viljoen. 1999. Southern African Art, 1850-1990. Johannesburg: B.C.I. Fine Art.
- Strydom, M. 1993. François Krige. Cape Town: Human and Rosseau.
- Thompson, J.N. 1951. Gwelo Goodman: South African Artist. London: George Allen and Unwin.
- University of Cape Town. 1979. Conference proceedings of the State of the Art in South Africa. Michaelis School of Art, University of Cape Town. 16 - 20 July 1979.
- van der Horst, D. 1999. Author's interview with Douglas van der Horst, Cape Town. 18 July 1999.
- van der Veen, T. 1992. Historical changes in Pacific Arts. Accessed on the internet. <http://www.kun.nl/cps/12/nb12f.html> 15 November 1999.
- Van Essche, M. 1947. Modern Art. Argus. 1 October 1947.
- Verstraete, F. 1989. Township Art: Context, Form and Meaning. Nettleton, A. and Hammond-Tooke, D. (eds). 1989. African Art in Southern Africa: From Tradition to Township. Johannesburg: A.D. Donker. pp.152-172.
- Vogel, S. 1991. Africa Explores: 20th century African Art. New York: Prestel.
- Wemyss, D. 1998 a. Author's communication with Dianna Wemyss, Antiques writer for the South African Garden and Home Magazine. 14 January 1998.
- Wemyss, D. 1998 b. Author's interview with Dianna Wemyss, Antiques writer for the South African Garden and Home Magazine. Cape Town. 4 June 1998.
- Werth, A.J. 1973. Die invloed van Primitivisme op die Beeldende Kunste met besondere verwysing na Suiderlike Afrika. Unpublished PhD Thesis. University of Pretoria.
- [W.H.K.] 1934. The Arts of South Africa. Durban: Knox.
- Wirz, A. 1999. Author's interview with Albert Wirz, Lecturer, Humboldt University at Berlin, Cape Town, 16 July 1999.
- Zaverdinos, A. and J. Leeb-du Toit. 1995. Gerard Bhengu: 1910-1990: A Retrospective Exhibition. Pietermaritzburg: Tatham Art Gallery.

### 10.3 'Bushman' discourse

- Andrew, K. 1949. Abbe Breuil's Brandberg theory: white tribe thousands of years ago. The Argus. 20 August 1949.
- Battiss, W.W. 1948. The Artists of the Rocks. Pretoria: Red Fawn.
- Battiss, W.W. 1939. The Amazing Bushman. Pretoria: Red Fawn.
- Battiss, W.W. *et al.* 1958. The Art of Africa. Pietermaritzburg: Shuter and Shooter.
- Barnard, A. 1996. Laurens van der Post and the Kalahari Debate. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. p.239-247.
- Bleek, D.F. 1930. More Rock Paintings in South Africa. London: Methuen.

- Breuil, A.H. 1955. The White Lady of the Brandberg. London: Trianon Press.
- Brokensha, M. 1957. He paints like the Bushmen on stone. Argus. 16 February 1957.
- Buntman, B. 1998. 'Primitives', paintings and paradoxes: Representations of Southern San Imagery on South African Studio Ceramics from the 1950s. Gers, W. 1998. South African Studio Ceramics: A selection from the 1950s. Port Elizabeth: King George VI Art Gallery.
- Buntman, B. 1998 b. (Lecturer Department of Fine Art and History of Art, University of the Witwatersrand, Johannesburg.) Interview with the author, Johannesburg. 15 November 1997.
- Buntman, B. 1996. a. Bushman Images in South African Tourist Advertising: The Case of Kagga Kamma. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.271-280.
- Buntman, B. 1996. b. Selling with the San: Representations of the Bushman People and Artefacts in South African Print Advertisements. Visual Anthropology. Vol. 8 (1), pp.33-54.
- Burkitt, M.C. 1928. South Africa's Past in Stone and Paint. Cambridge: Cambridge University Press.
- Burland, C.A. 1947. Rock Painting and Our Prehistory. Cape Times. 13 March 1947.
- Cape Times Chief Reporter. 1951. New Rock Painting Discoveries: Evidence of "Foreigners" Before Bushman [sic]. Cape Times. 26 January 1951.
- Cape Times Correspondent. 1948. Exhibits of Modern and Primitive Art. Argus. 28 December 1948.
- Dowson, T. 1996. Re-production and Consumption: The Use of Rock Art Imagery in Southern Africa Today. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.315-322.
- Dowson, T.A., Ouzman, S. Blundell, G. and A. Holliday. 1994. A Stow site revisited: Zastron District, Eastern Orange Free State. Dowson, T.A. and D. Lewis-Williams. 1994. Contested Images: Diversity in Southern African Rock Art Research. Johannesburg: Witwatersrand University Press. pp.177-188.
- Dowson, T.A., Tobias, P.V. and J.D. Lewis-Williams. 1994. The Mystery of the Blue Ostriches: Clues to the Origin and Authorship of a Supposed Rock Painting. African Studies. Vol. 53 (1), pp.3-38.
- Dunn, E.J. 1931. The Bushman. London: Charles Griffin and Co.
- Dutton, D. 1995. Mythologies of Tribal Art. African Arts. Vol. XXVIII (3) Summer 1995. pp.33-43.
- Eastern Province Society of the Arts and Crafts. 1938. 22nd Annual Exhibition Catalogue. Port Elizabeth: Eastern Province Society of the Arts and Crafts.
- Farini, G.A. 1886. Through the Kalahari Desert: a narrative of journey with a gun and camera, and notebook to lake N'gami and back. London: Sampson Low, Marston, Searle and Rivington.
- Frobenius, L. 1933. Madsimu Dsangara. Oxford: O.U.P.
- Gers, W. 1996. Walter Whall Battiss: An African Artist. Exhibition Catalogue. Port Elizabeth: King George VI Art Gallery.
- Glenn, I. 1996. The Bushmen in Early South African Literature. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.41-51.

- Godby, M. 1996. Images of //Kabbo. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.115-126.
- Gordon, R. 1997. Picturing Bushmen. The Denver African Expedition of 1925. Cape Town: David Philip.
- Gordon, R. *et al.* 1996. Fashioning the Bushman in Van Riebeeck's Cape Town, 1952 and 1993. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. p.261,2.
- Griffin, M. 1958. [s.n.] Argus. 15 April 1958.
- Guenther, M. 1996. From 'Lords of the Desert' to 'Rubbish People': The Colonial and Contemporary State of the Nharo of Botswana. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.225-238.
- Hahn, C.H.L., Vedder, H. and L. Fourie. 1928. The Native Tribes of South West Africa. London: Frank Cass.
- Harlech, Lord. 1942. Cape Town's Treasures II. The Michaelis Collection. Argus. 11 February 1942.
- Heymans, J. A. 1997. Author's interview with Riana Heymans, Researcher, Voortrekker Monument Museum, Pretoria. 14 November 1997.
- Johnson, T., Rabinowitz, H. and P. Sieff. 1959. Rock Paintings in the South-West Cape. Cape Town: Nasionale Boekhandel Bpk. p.8,9.
- Jones, N. 1949. The Prehistory of Southern Rhodesia. Cambridge: Cambridge University Press.
- Jones, N. 1926. The Stone Age in Rhodesia. Oxford: O.U.P.
- Landau, P.S. 1996. With Camera and Gun in Southern Africa: Inverting the image of the Bushmen, c.1880 to 1935. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.129-143.
- Lewis-Williams, D.J. 1996. "The Ideas Generally Entertained with regard to the Bushmen and their Mental Condition." Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.307-314.
- Lewis-Williams, D. and Dowson, T. 1989. Images of Power: Understanding Bushman Rock Art. Johannesburg: Southern Books.
- Lichtenberg, A. 1998. Author's Telephonic interview with the Ms A. Lichtenberg, Researcher, National Cultural History Museum, Pretoria. 21 September 1998.
- Marais, D. 1953. Cave Artist of 20<sup>th</sup> Century. Cape Times. 20 June 1953.
- Maughan-Brown, D. 1983. The noble savage in Anglo-Saxon colonial ideology, 1950-1980: Masai" and "Bushmen" in popular fiction. English in Africa. 10(2):55-77.
- Montreal, O. 1949. Bushman Art. Cape Times. 8 November 1949.
- Morris, A.G. 1996. Trophy Skulls, Museums and the San. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.67-79.
- Moszeik, O. 1910. Die Malerein der Buschmänner. Berlin: Dietrich Reimer.
- [No Author] 1953. Stonemason Artist. Argus. 9 November 1953.

- [No Author] 1952. Abbe [sic] Breuil Describes Centuries of Cave Art. Argus. 5 January 1952.
- [No Author] 1950. Oldest Art Form in S. Africa. Explorer brings copies to Cape Town. Cape Times. 2 November 1950.
- [No Author] 1949. Bushman Art for National Gallery? Director's Talks in Pretoria. Cape Times. 1 November 1949.
- [No Author] 1948. a. Rock Drawings of 'White Lady'. Cape Times. 28 February 1948. a. City to See Cave of Rock paintings. Cape Times. 23 January 1948.
- [No Author] 1948. b. Preserving Union's Early Art. Cape Times. 9 March 1948.
- [No Author] 1947. Rock Paintings Found on Devil's Peak. Cape Times. 3 March 1947.
- [No Author] 1946. a. Minister Praises Bushman Art. Cape Times. 25 April 1946.
- [No Author] 1946. b. Miss Bleek on Rock Paintings. The Cape Argus. 2 May 1946.
- [No Author] 1944. Mystery of Bushmen Paintings: Possibility that Art was carried from Spain. Cape Times. 11 October 1944.
- [No Author] 1937. Natal Mercury. 16 July 1937. p.8.
- Obermaier, H. and H. Kuhn. 1930. Bushman Art: Rock Paintings in South-West Africa. Oxford: O.U.P.
- Pager, H. 1971. Ndedema: A documentation of the Rock Paintings of the Ndedema Gorge. Graz: Akademische Druck.
- Penn, N. 1996. "Fated to Perish": The Destruction of the Cape San. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.81-92.
- Rheinallt Jones, J.D. and C.M. Doke. 1937. Bushmen of the Southern Kalahari. Johannesburg: University of the Witwatersrand Press.
- Rosenthal, E. and Goodwin, A.H.J. [1953]. Cave Artists of South Africa. Cape Town: A.A. Balkema.
- S.A. Press Association. 1941. Bushman Art: A Remarkable Comparison. Cape Times. 4 July 1941.
- Schoonraad, M. 1985. Battiss and Prehistoric Rock Art. Skawran, K.M. and M. Macnamara (eds). 1985. Walter Battiss. Craighall: A.D. Donker. pp.40-55.
- Shaw, E.M. 1953. Fifty Years' Work on Bushman Paintings. Cape Times. 2 January 1953.
- Skawran, K.M. (ed). De Arte. October 1971. No. 10. Pretoria : University of South Africa.
- Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town.
- Skotnes, P. 1994. The visual as a site of meaning: San Parietal painting and the experience of Modern art. Dowson, T.A. and D. Lewis-Williams. 1994. Contested Images: Diversity in Southern African Rock Art Research. Johannesburg: Witwatersrand University Press. pp.315-329.
- Smith, A.B. and R.H. Pfeiffer. 1992. Col. Robert Jacob Gordon's Notes on the Khoikoi 1779-80. Annals of the South African Cultural History Museum. Vol. 5 (1), Feb. 1992. pp.1-56.
- Smith, McLean, Lewis-Williams *et al.* 1997. Author's interview with Dr Ben Smith, Rory McLean, J. David Lewis-Williams and Geoff Blundell, Lecturers, Rock Art Unit, Archaeology Department, University of the Witwatersrand, Johannesburg. 10 November 1997.

- Stow, G.W. 1964. The native races of South Africa: A history of the Intrusion of the Hottentots and the Bantu into the Hunting Grounds of the Bushmen, the Aborigines of the Country. London: Swan Sonnenschein.
- Stow, G.W. and D. Bleek. 1930. Rock Paintings in South Africa. London: Methuen.
- The Argus Correspondent, Paris. 1953. Forty Thousand years of Modern Art. Argus. 26 April 1953.
- The Art Critic. 1949. How the primitive artist got his colours. Argus. 13 November 1949.
- Tongue, M. H. 1909. Bushman Paintings. Oxford: Clarendon.
- University of the Witwatersrand, Rock Art Unit. 1998. Rock Art Archive: South Africa's Heritage. Pamphlet.
- van Rijssen, W.J. 1994. Rock Art: The Question of Authorship. Dowson, T.A. and D. Lewis-Williams. 1994. Contested Images: Diversity in Southern African Rock Art Research. Johannesburg: Witwatersrand University Press. pp. 159-175.
- Willcox, A.R. 1956. Rock Paintings of the Natal Drakensberg: Natal and Griqualand East. London: Max Parrish.
- Wilmsen, E. 1996. Decolonising the Mind: Steps Towards Cleansing the Bushman Stain from South African History. Skotnes, P. (ed). 1996. Miscast: Negotiating the Presence of the Bushmen. Cape Town: University of Cape Town. pp.185-189.

#### 10.4 Ceramics – Crescent Potteries

- Buntman, B. 1997. a. Author's interview with Barbara Buntman, (Lecturer, Department of Fine Art and History of Art, University of the Witwatersrand), Stellenbosch. 15 September 1997.
- Calder, I. 1997. Author's interview with Ian Calder, (Senior Lecturer, Centre for Visual Art, University of Natal), Pietermaritzburg. 22 September 1997.
- Calder, I and J. Armstrong. 1994. Northern Nguni (Zulu) Pottery in KwaZulu-Natal: Amasumpa traditions. Proceedings of the Tenth Conference of the South African Association of Art Historians held on the Campus of Stellenbosch University, 14-16 July 1994. Stellenbosch: University of Stellenbosch.
- Crescent Potteries. [c.1959] [Catalogue of] African Ceramics. [Johannesburg].
- Kuhn, J. 1974. Twelve shades of black. Cape Town: Don Nelson.
- Millin, P. 1996. a. Author's interview with Peter Millin, Ceramics collector and antique dealer, Pietermaritzburg. January 1996.
- Millin, P. 1996. b. Author's interview with Peter Millin, Ceramics collector and antique dealer, Pietermaritzburg. February 1996.
- Molefi, N. 1997.a. Author's telephonic interview with Nicodemus Molefi, Former employee of Crescent Potteries, Johannesburg. 3 July 1997.
- Molefi, N. 1997.b. Author's interview with Nicodemus Molefi, Johannesburg. 15 November 1997.
- Nilant, F.G.E. [1962]. Unpublished research notes on Crescent Potteries.
- [No Author] 1958. Here's Africa - in clay. The South African Exporter. September 1958. p.14,15.
- [No Author] 1958 a. Demand for South Africa's Uranium. The South African Exporter. September 1958. p.15.

- [No Author][No date] Otto Schließler: Zeichnungen eines Bildhauers. [Translated into English by Vivian Trobek. 28 July 1997.]
- Richards, C. 1998. Cross Purposes: Durant Sihlali's art of allegory. Geers, K. (ed). 1997. Contemporary South African Art: The Gencor Collection. Johannesburg: Jonathan Ball. pp.81-97.
- Sarrazin, M. (ed). 1994. Durant Sihlali: Mural Retrospective. 1960-1994. Johannesburg: The Artist's Press.
- Schließler, A. 1997. Author's interview with Albrecht Schließler, Krugersdorp. 2 July 1997.
- Shain, M. 1997. Author's telephonic Interview with Morrie Shain, Johannesburg. 17 April 1997.
- Shain, M. 1997. Author's interview with Morrie Shain, Johannesburg. 1 July 1997.
- Sihlali, D. 1997.a. Author's telephonic interview with Durant Sihlali, Johannesburg. 3 July 1997.
- Sihlali, D. 1997.b. Author's telephonic interview with Durant Sihlali, Johannesburg. 5 August 1997.
- Sihlali, D. 1997.c. Author's interview with Durant Sihlali, Johannesburg. 15 November 1997.
- van Zyl, S. 1996. Author's interview with Sylvia van Zyl, Director, Port Elizabeth Museum. Port Elizabeth. October 1996.
- Watson, L. 1998. Author's informal interview with Lynnley Watson, Ceramist and former Lecturer, Department of Ceramic Design, Port Elizabeth Technikon. 8 February 1998.
- Watson, L. 1997. Author's interview with Lynnley Watson, Ceramist and former Lecturer, Department of Ceramic Design, Port Elizabeth Technikon, Port Elizabeth. 5 March 1997.
- Watson, M. 1998. Author's informal interview with Professor M.B. Watson, Head of Department of Educational Psychology, University of Port Elizabeth, and collector of ceramics manufactured by Suzy Cooper. 17 April 1998.
- Witkin, I. 1997. Author's correspondence with Isaac Witkin, Vermont, United States of America. 31 March 1997.

## 10.5 Ceramics – Grahamstown Pottery, Drostdy Ware

- Drostdy ware [Catalogue] [c.1950] African ceramics from the colourful continent. [s.n.]
- Gavshon, H. 1997. Author's telephonic interview with Harriet Gavshon, Johannesburg. 2 September 1997.
- Gers, W. 1997. Images of gender and the 'other' on the domestic ceramics of Drostdy Ware. Proceedings of the 1997 Conference of South African Art Historians Association. Stellenbosch: University of Stellenbosch.
- Harkness, R. 1998. Author's interview with Ruth Harkness, Port Elizabeth. 2 September 1998.
- Hoentsch, J. 1996. Author's telephonic interview with Jürgen Hoentsch, Continental China, Cape Town. 7 November 1996.
- Le Roux 1997. Author's telephonic interview with Ms Le Roux, Reading Room, Cape Archives, Cape Town, regarding the contents of the estate papers of Leila Patricia. Simpson (Ref:2035/59) 12 February 1997.
- Locke, E. 1998. Author's interview with Prof. Eugene Locke, Port Alfred. 11 February 1998.
- Locke, H. 1997. Author's interview with Hester Locke, Port Alfred. 5 September 1997.

- Locke, H. 1996. Author's interview with Hester Locke, Port Alfred. 16 November 1996.
- Marot, F and Marot, R. 1998. Author's interview with France and Renée Marot, Umhlanga Rocks. 18 April 1998
- Marot, F. 1996. Author's interview with France Marot, Umhlanga Rocks. 29 December 1996.
- Mills, N. 1998. Author's interview with Natalie Mills, Port Elizabeth. 10 September 1998.
- Morecom, G. 1998. Author's interview with Geraldine Morecom, Anthropologist, East London Museum. 6 May 1998.
- Moulton, H. 1996. Author's telephonic interview with Harold Moulton, Port Elizabeth. Researcher for South African Breweries Centenary Center, Johannesburg. 12 May 1996.
- [No Author] 1963. An old craft becomes a young industry. The Caltex Circle. Vol. 4. No. 2. April 1963, pp.15.
- [No Author] 1962. Industry with its roots in history. Eastern Province Herald. 3 September 1962. p. 11.
- [No Author][1957] A visit to the home of ...Drostdy Ware, Grahamstown Potteries Limited, Grahamstown, C.P. [sic] [Grahamstown Pottery]: [Grahamstown].
- [No Author][1955] Pottery the world is ordering. Grahamstown - the Spirit of Progress; 1820 - 1955. Johannesburg: Municipal Public relations Bureau.
- [No Author] 1953. Twenty-fold expansion in Five years. The South African Exporter. August 1953. pp.25-28.
- [No Author] 1880. Pondoland. The Natal Recorder. 1 April 1888. IV Year, No 43.
- Omar, R. 1997. Author's interview with Rooksana Omar, Director, Kwa Muhle Museum, Durban.
- P.H.W. [Boshoff]. 1950. S.A. Applied Arts on View. Cape Times. 6 February 1950.
- Smith, McLean, Lewis-Williams *et al.* 1997. Author's interview with Dr Ben Smith, Rory McLean, J. David Lewis-Williams and Geoff Blundell, Rock Art Unit, Archaeology Department, University of the Witwatersrand, Johannesburg. 10 November 1997.
- Steele-Gray, N. 1998. Author's interview with Norman Steele-Gray, Kenton-on-Sea. 11 February 1998.
- Steele-Gray, N. 1997. Author's interview with Norman Steele-Gray, Port Elizabeth. 14 February 1997.
- Steele-Gray, N. 1996 a. Author's telephonic interview with Norman Steele-Gray, Kenton-on-Sea. 10 November 1996.
- Steele-Gray, N. 1996 b. Author's interview with Norman Steele-Gray, Kenton-on-Sea. 16 November 1996.
- Steele-Gray, N. 1955. Reply to F.G.E. Nilant's Questionnaire on Pottery in South Africa.
- Way-Jones, F. 1998. Interview with Fleur Way-Jones, Albany Museum, Grahamstown. 10 April 1998.
- Way Jones, F. 1995. Correspondence to Mrs E. Lastovica. 6 Jan 1995.
- Way Jones, F. [1994]. Typed notes on South African Ceramics Industry. Albany Museum, Grahamstown.

## 10.6 Ceramics – English studio ceramics

- Buckley, C. 1990. Potters and Paintresses. London: Womens Press.
- Burton, A. 1976. Josiah Wedgwood : A Biography. London: Deutsch.

- Clement, A. 1997. Correspondence between the author and Alexander Clement, Curator, Sir Henry Doulton Gallery, Stoke-on-Trent, England. 12 March 1997.
- Hill, S. 1993. Crown Devon: The History of S. Fielding and Co. Stratford Upon Avon: Jazz.
- Irvine, L. 1988. Series Ware. Vol. 4. London: Richard Dennis. pp.119-123.
- Peat, A. 1992. Midwinter: A collectors guide. Dumfriesshire: Cameron and Hollis.
- Rice, P and C. Gowing. 1989. British Studio Ceramics in the 20th century. London: Barrie and Jenkins.
- Watson, O. 1990. British Studio Pottery: The Victoria and Albert Museum Collection. London: Phaidon.

## 10.7 Ceramics - the Kalahari Studio

### Bibliographic Reference Sources and Interviews

- Albrecht, E. 1949. Klei in die hand van die potterbakker: twee immigrante skep 'n nuwe standaard in ons land. Sarie Marais. 21 December 1949. p7,8,9,16.
- Bell, B. 1999. Author's telephonic communication with Brendan Bell, Director, Tatham Art Gallery, Pietermaritzburg. March 1999.
- Birstowe, A. 1999. Kalahari Ware's comeback after 40 years in the wilderness. Sunday Times. (Gauteng Metro Section). 7 February 1999.
- Cheales, R. 1969. An artist with a gossamer touch. Star. 1 July 1969.
- Cumming, F. 1973. Meetings with Peninsula artists. The Natal Witness. 4 April 1973.
- Dubow, N. 1963. Pieter Wenning Gallery: First Art show is mixed bag. The Cape Argus. 10 January 1963.
- Esmoyel, E. 1999. Author's telephonic communication with Ester Esmoyel, Senior Curator, South African Cultural History Museum, Cape Town. March 1999.
- Grivainis, V. 1998. Author's interview with Veikla Grivainis, Pinelands, Cape Town. 13 January 1998.
- Hansen, I and V. Grivainis. 1995. Author's interview with Mr and Mrs I. Hansen and Mrs Veikla Grivainis, Pinelands, Cape Town. March 1995.
- Hardy, P. 1996. Author's interview with Patty Hardy, Curator, Natale Labia Museum, Muizenberg, Cape Town. 18 March 1996.
- Hardy, P. 1995. Author's telephonic interview with Patty Hardy, Curator, Natale Labia Museum, Muizenberg, Cape Town. December 1995.
- Hardy, P. 1993. Unpublished notes from interview with Mr A. Klopcanovs. 5 April 1993.
- Hardy, P. 1992. Unpublished notes from interview with A. Klopcanovs. 17 June 1992
- Hardy, P. [1992 a] Unpublished notes from interview with Mrs Andrews.
- Hardy, P. [1992 b] Unpublished notes from interview with Dr A. Camphor.
- Hardy, P. [1992 c] Unpublished notes from interview with Mrs H. Cohen.
- Hardy, P. [1992 d] Unpublished notes from interview with Dr and Mrs Gersholowitz.
- Hardy, P. [1992 e] Unpublished notes from interview with Mrs Grovê.
- Hardy, P. [1992 f] Unpublished notes from interview with Mrs Jill Jensen.
- Hardy, P. [1992 g] Unpublished notes from interview with Mr A. Klopcanovs. July 1992.
- Hardy, P. [1992 h] Unpublished pencil notes from interview with Mr A. Klopcanovs
- Hardy, P. [1992 i] Unpublished notes from interview with Mrs H. Kopke.
- Jordan, B. 1997. Mystery thief spirits away a dead artist's memories. Sunday Times. 21 December 1997.

- Kettering, K. 1998. Domesticating Uzbeks: Central Asians in Soviet decorative art of the twenties and thirties. Barringer, T. and T. Flynn. 1998. Colonialism and the Object: Empire, Material Culture and the Museum. London: Routledge. pp. 95-110.
- [Klopcanovs, A and E. A. Vestman.] c.1955. Kalahari Studio. 27 Pepper Street, Cape Town. Typed notes.
- Mertens, A. 1999. Author's telephonic interview with Alice Victoria Mertens, Stellenbosch. 29 March 1999.
- Mertens, A. 1975. The Zulu. Text by Hilgard Schoeman, photographs by A. Mertens. Cape Town: Purnell.
- Mertens, A. 1973. African Elegance. Text by Fergus Gray, photographs by A. Mertens. Cape Town: Purnell.
- Mertens, A. 1973. The Xhosa. Text by Joan Broster, photographs by A. Mertens. Pride of South Africa [Series], no. 10. Cape Town: Purnell.
- Mertens, A. 1966. Stellenbosch. Cape Town: Nasionale Boekhandel Bpk.
- Michel, A.S. 1982. Union of Soviet Socialist Republics. The New Book of Knowledge. Danbury (Conn.): Grolier. Vol. 19:27-51.
- Newman, C. 1998. Author's interview with Clive Newman, collector of South African studio ceramics and Zulu beadwork and artifacts, Port Elizabeth. 5 June 1998.
- Nilant, F.G.E. [1962] Unpublished research notes on the Kalahari Studio.
- [No author] 1978. Cape Times. 18 November 1978.
- [No author] 1964. b. Art in Industry. 1961. South African Panorama. November p.20-21.
- [No author] 1964. a. The economy of line. Rand Daily Mail. 10 October 1964.
- [No author] 1962. Artist's ceramic castle amid the tall pines. The Cape Argus. 21 December 1962.
- [No author] 1961. Ceramic artist's unusual house. 1961. The Cape Times. 12 July 1961.
- [No author] 1955. Klei uit die Kaapse strate is hul kos. Die Huisgenoot. 10 Oktober 1955. p.39,40.
- [No author] 1953. Ceramics for U.S. 1953. The Cape Times. 25 August 1953.
- [No author] 1950. S.A. Applied Arts on View. Cape Times. 6 February 1950.
- Radowsky, G. 1998. Author's interview with Gordon Radowsky, Cape Town. 14 January 1998.
- Reinhardt, M. 1961. Potters place art first: Indigenous theme in ceramics. Data. December 1961. p.6.
- Siebert, K. 1999. Authors telephonic communication Kim Siebert, former Curator of Collections, South African National Gallery, Cape Town. March 1999.
- Siebert, K. 1998. Author's interview with Kim Siebert, former Curator of Collections, South African National Gallery, Cape Town. 16 January 1998.
- Siebert, K. 1996. Author's interview with Kim Siebert, former Curator of Collections, South African National Gallery, Cape Town. 18 March 1996.
- Siebert, K. [1992] Unpublished notes from interview with Mr A. Klopcanovs.
- [Siebert, K. and P. Hardy.] 1992. Kalahari ware. National Ceramics Quarterly. No 21. September 1992. p.16.
- [Siebert, K. and P. Hardy.] [1992] Kalahari ware. Typed notes.
- Swart, I. 1998. Author's interview with Ilze Swart, Belville. 7 January 1998.

- [University of Stellenbosch] 1973. Alice Mertens. Exhibition of Photography. 20/8-30/8/1973.  
[Stellenbosch]: Department of Creative Arts, Section of Graphic Design,  
University of Stellenbosch.
- Van Greunen, A. 1997. Naakstudie van Klopcanovs verdwyn: Kosbaar stuk blykbaar gesteel.  
Rapport. 21 December 1997. p.10
- Von Zelewski, A. 1998. Author's interview with Armin Von Zelewski, Franschhoek. 9  
January 1998.
- Von Zelewski, A. 1998. a. Author's interview with Armin Von Zelewski, Franschhoek. 2  
April 1998.
- Watson, L. 1998. Technical notes on the Kalahari Ware Studio. Gers, W. 1998. South African  
Studio Ceramics: A selection from the 1950s. Port Elizabeth: King George  
VI Art Gallery. pp.11-14.
- Winder, H.E. 1976 a. Must be seen to be believed. Rand Daily Mail. 14 September 1976.
- Winder, H.E. 1976 b. Strength, humour, colour and excitement. Rand Daily Mail. 30  
November 1976.

### Catalogues

- [No author] 1955. Centenary Exhibition of S.A. Crafts [Catalogue] 23 August - 9 September  
1955.
- [No author] 1955. South African Jewellery and Gift Counter. May - July 1955. Vol. 2 No. 4.
- [No author] 1954. South African Jewellery and Gift Counter. November 1953 - January 1954.  
Vol. 1 No. 2.
- [Smithsonian Institution] 1953. [Catalogue of the] Fourth Annual International Exhibition of  
Ceramic Arts: Pottery, Enamel, Ceramic Sculpture, Stained Glass. 1-28  
September 1953. Washington DC: Smithsonian Institution.
- South African Association of the Arts. 1954. Arts and Crafts Exhibition [Catalogue]. 22 June-  
5 July 1954.

### Miscellaneous Documents

- Arthur E. Abrahams and Gross. (Attorneys, Notaries public and Conveyances) Letter to Mr  
A. Klopcanovs. Constantia Nek. 19 August 1983.
- Certificate of Registration of a trade mark. 17 Feb 1954. Caspareuthus, A. Department of  
Labour, Cape Town. 1950. Certificate of Registration of Kalahari Studio. 1  
September 1950.
- Cooper, H.W.A. (Secretary of J.C. Smuts). 1955. Letter of thanks to Alexander Klopcanovs  
for pieces of pottery presented at the Witwatersrand Agricultural Show.  
1955.
- Coulter and Co. (Solicitors, Notaries, Public and Conveyances) 1978. Letter to E.A.  
Klopcanovs, Switzerland. 9 April 1978.
- Cullinan, R.V. 1947. Letter to Major General I. P. de Villiers, Chairman, Immigrant Selection  
Board, Department of the Interior. 15 September 1947.
- Deed of Sale for ceramic glazes and equipment. Sale of goods from A. Klopcanovs to H.  
Sattler and N. Kalnins. 9 October 1973.
- Deed of Sale for an erf in the Cecelia Forest Reserve, in Constantia Nek, Cape Town. 1  
February 1964.

- Inspector of Factories, Department of Labour. 1950. Certificate of Inspection. 1 September 1950.
- Information Officer for Cultural Affairs, State Information Office, Department of External Affairs. 1956. Letter to Mr and Mrs Klopcanovs. 13 September 1956.
- Kettle, E. 1947. Letter to Elma Vestman. 8 October 1947.
- Moolman, H. M. 1953. Letter from Embassy of the Union of South Africa, Washington D.C. to Mr A. Klopcanovs. 3 November 1953.
- Standard Property Association. 1950. Lease Agreement between Standard Property Association and A.E. Vestman and A. Klopcanow [sic] for Factory Premises. 15 May 1950.
- Van Riebeeck Tercentenary Festival Fair. 1952. Certificate of the participation of the Kalahari Studio in the Festival Fair.

## 10.8 Ceramics – South Africa, including the Nilant Archives

- Abrahams, G. 1994. Coarse Earthenware of the VOC Period: 18<sup>th</sup> century pottery excavated from the Grand Parade at the Cape. Annals of the South African Cultural History Museum. Vol. 6, No.1, February 1994.
- Armstrong, J. 1996. *Umsamo Ceramics*. South African Association of Art Historians 12th Annual Conference, 1995, University of Natal, Pietermaritzburg. Pietermaritzburg: University of Natal. pp.21-24.
- Bell, B. and I. Calder (eds). 1998. Ubumba, aspects of indigenous ceramics in KwaZulu-Natal. Tatham Art Gallery, Pietermaritzburg: Albany.
- Calder, I. 1998.a. Authentic icons: figurative ceramics in KwaZulu-Natal. Negotiating Identities. Proceedings of the 14th Annual Conference of the South African Association of Art Historians, 15-17 July 1998, University of South Africa, Pretoria. Pretoria: University of South Africa. pp.14-18.
- Calder, I. 1998.b. Continuing tradition and innovation in KwaZulu-Natal figurative sculpture: Hezekile Ntuli and contemporary ceramics. Bell, B. and I. Calder. (eds). 1998. Ubumba, aspects of indigenous ceramics in KwaZulu-Natal. Tatham Art Gallery, Pietermaritzburg: Albany.
- Calder, I. 1996. Zulu Warriors, Nguni cattle and wildlife: the ceramics of Hezekile Ntuli at the Natal Museum, Pietermaritzburg. South African Association of Art Historians 12th Annual Conference, 1995, University of Natal, Pietermaritzburg. Pietermaritzburg: University of Natal. pp.3-6.
- Calder, I and J. Armstrong. 1994. Northern Nguni (Zulu) Pottery in KwaZulu-Natal: *Amasumpa* traditions. Proceedings of the Tenth Conference of the South African Association of Art Historians held on the Campus of Stellenbosch University, 14-16 July 1994. Stellenbosch: University of Stellenbosch.
- Clark, G. and L. Wagner. 1974. Potters of Southern Africa. Cape Town: Struik.
- Cruise, W. 1991. Contemporary Ceramics in South Africa. Cape Town: Struik.
- Duffey, A.E. 1991. Die Pottebakkerskuns in Suid-Afrika. Unpublished Article.
- Duffey, A.E. 1986. Afrikana Keramiek. Suid-Afrikaanse Tydskrif vir Kunstgeskiedenis. 1(3 and 4) Julie 1986, pp.37-42.
- Gers, W. 1998. South African Studio Ceramics: A selection from the 1950s. Port Elizabeth: King George VI Art Gallery.

- Gers, W. 1998.a. SA Pottery: South African pottery studios: Grahamstown Pottery, Drostyd Ware. Reflections of Yesteryear. Vol, 1, No. 1. pp.18-20.
- Gers, W. 1998.b. SA Pottery: South African pottery studios: the Kalahari Ware Studio. Reflections of Yesteryear. Vol, 1, No. 2. pp.12-14.
- Gers, W. 1998.c. SA Pottery: South African pottery studios: Crescent Potteries. Reflections of Yesteryear. Vol, 1, No. 2. pp.12-14.
- Gers, W. 1998.d. Latvian Immigrants Negotiating a South African Identity. Negotiating Identities. Proceedings of the 14th Annual Conference of the South African Association of Art Historians, 15-17 July 1998, University of South Africa, Pretoria. Pretoria: University of South Africa. pp.28-36.
- Gers, W. 1998.e. Studio Ceramics in the collections of South African Heritage Institutions. Paper presented at the South African Museums Association National Conference, Kruger National Park, 1998. Unpublished.
- Heymans, J.A. 1989. Pottebakkerswerk in Suid-Afrika met spesifieke verwysing na die werk wat vanaf 1925 tot 1952 by Olifantsfontein gedoen is. Unpublished M.A. Thesis. University of Pretoria.
- Hillebrand, M. [1991]. The Women of Olifantsfontein: South African Studio Ceramics. Cape Town: South African National Gallery.
- Lawton, A.C. 1967. Bantu pottery in Southern Africa. Annals of the South African Museum. Vol. 49, no.1.
- Lovell, B.M. 1959. Letter from Silwood Ceramics to F.G.E Nilant. 21 January 1959.
- Maney, A. 1995. Collecting ceramics: Marginal or Mainstream? Fine Art Theory 4 Research Project. Unpublished.
- Millin, P. 1998. Interview with the author, Pietermaritzburg, 28 December 1998.
- Muirhead, J.M. 1959 a. Letter from The Ceramic Industries Association of the Transvaal Chamber of Industries to Dr F.G.E Nilant. 10 March 1959.
- Muirhead, J.M. 1959 b. Letter to members of the Ceramic Industries Association of South Africa. 28 April 1959.
- Muirhead, J.M. 1960. Letter from The Ceramic Industries Association of the Transvaal Chamber of Industries to Dr F.G.E Nilant. 12 February 1960.
- Nilant, F.G.E. 1963. Contemporary Pottery in South Africa. Cape Town: Balkema.
- Nilant, F.G.E. 1960. Steun Gevra vir Pottebakkers. Die Transvaler. 29 January 1960.
- Nilant, F.G.E. 1958 a. Ons Pottebakkers Verdien Steun. Die Transvaler 21 October 1958
- Nilant, F.G.E. 1958 b. Circular letter to all potteries and ceramic manufacturers. 8 December 1958
- Nilant, F.G.E. [1956]. [List of] Pottery factories in South Africa in the 1950s.
- [No Author] 1946. [Exhibition review.] Argus. 9 December 1946.
- [No author] 1955. Centenary Exhibition of S.A. Crafts [Catalogue] 23 August - 9 September 1955.
- [No Author] 1959 a. Potters cannot face Jap. competition. [sic] Sunday Times. 10 May 1959.
- [No Author] 1959 b. Pottebakkersbedryf 'Regering Blaas Nuwe Lewe In'. Die Vaderland. 8 Oktober 1959.
- P.H.W. 1950. S.A. Applied Arts on View. Cape Times. 6 February 1950.
- Raad van Handel en Nywerheid. 1958. Letter to Dr F.G.E. Nilant. 12 November 1958.
- Reusch, D. 1996. Reflections concerning pottery from KwaMabaso, Msinga. Zulu Treasures, AmaGugu kaZulu: kings and commoners. Exhibition Catalogue. KwaZulu Cultural Museum, Ondini and Local History Museums, Durban.

- Rosenthal, E. 1961. Tankards and Traditions. Cape Town: Howard Timmins.
- Sorgdrager, A.J.E. 1963. Some Economic aspects of the Pottery Industry in South Africa.
- Nilant, F.G.E. 1963. Contemporary Pottery in South Africa. Cape Town: Balkema.
- South African Association of the Arts. 1954. Arts and Crafts Exhibition [Catalogue]. 22 June - 5 July 1954.
- South African Bureau of Standards. 1961. Pottery Testing: Help for a growing Industry. South African Standards Bulletin. October 1961. Vol. 15. pp.26-28.
- Stephan Welz and Co. In Association with Sotheby's. 1999. Auction results for sale of Decorative and Fine Arts held in Cape Town on 11,12 October 1999. [Cape Town]: [Stephan Welz and Co. In Association with Sotheby's.]
- Stephan Welz and Co. In Association with Sotheby's. 1999. Decorative and Fine Arts [Catalogue for Auction of held in] Cape Town, 11,12 October 1999. [Cape Town]: [Stephan Welz and Co. In Association with Sotheby's.] p.95.
- Stephan Welz and Co. In Association with Sotheby's. 1998. Decorative and Fine Arts [Catalogue for Auction to be held in] Cape Town, 20 October 1998. [Cape Town]: [Stephan Welz and Co. In Association with Sotheby's.] pp.25-30.
- Thornton, K.L. 1990. South African Pottery. Unpublished Dissertation for H.N.D. Studio Ceramics. Derbyshire College of Education, England.
- Thornton, R.D. 1973. A survey of the South African ceramics industry. Unpublished M.Phil. Thesis. Leeds University.
- van der Merwe, H.J. 1962. Letter from The Ceramic Industries Association of the Transvaal Chamber of Industries to Dr F.G.E Nilant. 1 June 1962.
- Vermeulen, T.F. 1983. Die Potterbakkerskuns van Natal met spesiale verwysing na die mees invloedryke pottebakkers buite die provinsie se grense. Unpublished MA Thesis. University of Natal.
- Von Klemperer, M. 1998. Saving our potting heritage. The Natal Witness. 21 April 1998.
- Zaalberg, M. (ed). 1985. 1985 Yearbook of South African Ceramics. Cape Town: Perskor.

## 10.9 Ceramics – reference and technical

- Clarke, G. (ed). 1979. Ceramic Art: comment and review, 1882-1977: an anthology of writings on modern ceramic art. New York: Dutton.
- Cosentino, P. 1990. The Encyclopaedia of Pottery Techniques. London: Headline.
- Fournier, R. 1992. Illustrated Dictionary of Practical Pottery. London: A and C Black.
- Hamer, F. and J. Hamer. 1991. The Potter's Dictionary of Materials and Techniques. London: A and C Black. Third edition.
- Hamer, F. and J. Hamer. 1986. The Potter's Dictionary of Materials and Techniques. London: A and C Black. Second edition.
- Hamer, F. 1975. The Potter's Dictionary of Materials and Techniques. London: Pitman. First edition.
- Hannah, F. 1986. Ceramics. London: Bell and Hyman.
- Preaud, T. and S. Gauthier. 1982. Ceramics of the twentieth century. Oxford: Phaidon.
- Savage, G and H. Newman. 1985. Illustrated Dictionary of Ceramics. London: Thames and Hudson.

## 10.10 Colonial and post-colonial discourse

- Ashcroft, B, G. Griffiths, and H. Tiffin. (eds). 1995. The Post-colonial studies reader. London: Routledge.
- Bhabha, H. 1990. Nation and narration. London: Routledge.
- Bhabha, H. 1984. 'Of Mimicry and Man: The Ambivalence of Colonial Discourse'. October. Vol. 28. pp.125-133.
- Boehmer, E. 1995. Colonial and Postcolonial Literature: Migrant metaphors. Oxford: OUP.
- Clifford, J. 1997. Routes: Travel and Translation in the Late Twentieth Century. Cambridge (Ma.): Harvard University Press.
- Clifford, J. 1988. Histories of the tribal and the Modern. The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art. Cambridge (Ma.): Harvard University Press.
- During, S. (ed). 1993. The Cultural Studies Reader. London: Routledge.
- Fee, M. 1989. Who can write as Other. Ashcroft, B, G. Griffiths, and H. Tiffin. (eds). 1995. The Post-colonial studies reader. London: Routledge. pp.242-245.
- Griffith, G. 1994. The Myth of Authenticity. Ashcroft, B; G. Griffiths and H. Tiffin. (eds). 1995. The Post-colonial studies reader. London: Routledge. pp.237-245.
- Hall, S. 1989. New Ethnicities. Ashcroft, B, G. Griffiths, and H. Tiffin. (eds). 1995. The Post-colonial studies reader. London: Routledge. pp.223-227.
- Harasym, S. (ed). 1990. The post-colonial critic: Gayatri Chakravorty Spivak: interviews, strategies, dialogues. New York: Routledge.
- Goldie, T. 1989. The Representation of the Indigene. Ashcroft, B, G. Griffiths, and H. Tiffin. (eds). 1995. The Post-colonial studies reader. London: Routledge. pp.232-236.
- Holst Peterson, K. and A Rutherford. (eds). 1986 A Double Colonisation: Colonial and Post-Colonial Women's Writing. Mundelstrup: Dangaroo.
- Minh-Ha, T. 1995. No Master Territories. Ashcroft, B, G. Griffiths, and H. Tiffin. (eds). 1995. The Post-colonial studies reader. London: Routledge. pp.215-222.
- Mitchell, T. 1989. Orientalism and the Exhibitionary Order. Preziosi, D. (ed). 1998. The Art of Art History: A Critical Anthology. Oxford: O.U.P. pp. 455-472.
- Oboe, A. 1994. Fiction, History and Nation in South Africa. Padova: Supernova.
- Said, E.W. 1993. Culture and Imperialism. London: Chatto and Windus.
- Said, E.W. 1978. Orientalism. London: Penguin.
- West, C. 1993. The new cultural politics of difference. During, S. (ed). 1993. The Cultural Studies Reader. London: Routledge. pp.203-217
- Young, R. 1990. White Mythologies: Writing History and the West. London: Routledge.

## 10.11 Design and the 1950s

- Anker, P. 1982. Mid-century: Years of international triumph. McFadden, R.R. (ed). 1982. Scandinavian Modern Design 1880-1980. New York: Abrams. pp.139-190.
- Attfield, J. 1990. FORM/female FOLLOWS FUNCTION/male: Feminist Critiques of Design. Walker, J.A. (ed). 1990. Design History and the History of Design. London: Pluto. pp.199-225.
- Branzi, A. 1984. The hot house: Italian New Wave design. London: Thames and Hudson. pp.39-50.

- Collins, M. 1987. Towards Post Modernism: Design since 1851. London: The Trustees of the British Museum. pp.86-107.
- Conway, H. 1987. Design History: A student's handbook. London: Unwin and Allen.
- Dormer, P. 1993. Design since 1945. London: Thames and Hudson. pp.153-177.
- Hannah, F. Twentieth Century Design: Ceramics. London: Bell and Hyman.
- Holme, R. and Frost, K. (eds). [1955]. Decorative Art 1954-55. London: The Studio.
- Holme, R. and Frost, K. (eds). [1956]. Decorative Art 1955-56. London: The Studio.
- Hopkins, H. 1963. The New Look. London: Secker and Warburg.
- Horn, R. 1985. Fifties Style: Then and Now. New York: Columbus.
- Jackson, L. 1991. The New Look: Design in the Fifties. London: Thames and Hudson.
- King, T.H. 1993. Beyond the man-made: gender issues in design and design education. Design Education for developing countries. Conference of Professional Design Educationists. 28 June - 1 July 1993 Technikon Natal, Durban. [Pretoria]: SABS.
- Lampbirth, A. 1999. Modern Romance. The Royal Academy Magazine. 62/Spring 1999. p.32.
- Lassen, E. 1982. The early 20th century: Design in transition. McFadden, R.R. (ed). 1982. Scandinavian Modern Design 1880-1980. New York: Abrams. pp.87-107.
- MacCarthy, F.A. 1982. British Design since 1880: A visual history. London: Lund Humphries. pp.123-142.
- Marsh, M. 1997. Miller's: Collecting the 1950's. London: Reed.
- McFadden, R.R. (ed). 1982. Scandinavian Modern Design 1880-1980. New York: Abrams.
- Niblett, K. 1990. Dynamic Design: The British Pottery Industry 1940-1990. Stoke-on Trent: City Museum and Art Gallery.
- Powell, P. and L. Peel. 1988. '50's and '60's style. Secaucus (Nj): Chartwell.
- Sparke, P. 1995. As long as it's pink: The sexual politics of taste. London: Harper Collins. pp.165-197.
- Sparke, P. 1986. An Introduction to Design and Culture in the Twentieth Century. London: Allen and Unwin. pp.130-162.
- Sparke, P. *et al.* 1986. The New Design Source Book. London: Little, Brown and Company. pp.130-162.
- Steinberg, S. and K. Dooner. 1993. Fabulous Fifties: Designs for Modern Living. Atglen (Pa): Schiffer.

## **10.12 Gender studies and feminism**

- Broude, N. and M. Garrard (eds). 1982. Feminism and Art History: Questioning the Litany. New York: Harper and Row
- Doumato, L. 1980. The Literature of woman in art. The Oxford Art Journal. Vol. 31(1) pp.9974-77.
- Friedman, M. 1990. The Social Construction of Gender: Historically Changing Meanings of (White) Femininity and Masculinity, 1910-1980. Critical Arts. Vol. 5, No. 2. pp.67-111.
- Hein, H. and C. Korsmeyer. (eds). 1993. Aesthetics in Feminist Perspective. Bloomington: Indiana University Press.
- Heller, N.G. 1987. Women Artists: An illustrated History. London: Virago.
- Kaufman, L.S. 1993. American Feminist thought as century's end: a reader. Cambridge (Ma): Blackwell.

- MacCormack, C. and P. Strathern. (eds). 1980. Nature, culture and gender. Cambridge: Cambridge University Press.
- Moore, H.L. 1988. Feminism and Anthropology. Cambridge: Polity.
- Nochlin, L. 1989. Women, Art and Power and other essays. London: Thames and Hudson.
- Parker, R. and G. Pollock. 1981. Old Mistresses: Women, Art and Ideology. London: Routledge and Kegan Paul.
- Peterson, N.G. and J.J. Wilson. 1978. Women Artists: Recognition and Reappraisal from the Early Middle Ages to the Twentieth Century. London: The Womens Press.
- Pollock, G. 1988. Vision and difference: Femininity, feminism and histories of art. London: Routledge.

### **10.13 Postmodernism**

- Best, S. and D. Kellner. 1991. Post-modern Theory: Critical Interrogations. London: Macmillan.
- Featherstone, M. (ed). 1988. Theory, Culture and Society: Explorations in Critical Social Science. (Special Issues on Postmodernism) Vol. 5, Numbers 2-3, June 1988. London: Sage.
- Featherstone, M. 1991. Consumer Culture and Postmodernism. London: Sage.
- McRobbie, A. 1994. Postmodernism and popular culture. London: Routledge.
- Waugh, P. (ed). 1992. Postmodernism: A Reader. London : Edward Arnold.

### **10.14 South African ethnographic studies and material culture**

- Hammond-Tooke, W.D. 1974. The Bantu-speaking Peoples of Southern Africa. London: Routledge and Kegan Paul. Second Edition
- Morecom, G. 1998. Author's interview with Geraldine Anthropologist, East London Museum. 6 May 1998.
- Schapera, I. (ed). 1967. Western Civilisation and the Natives of South Africa: Studies in Culture Contact. London: Routledge and Kegan Paul.
- Schapera, I. (ed). 1966. The Bantu-speaking Tribes of South Africa. Cape Town: Maskew Miller.
- Schoeman, H. 1975. The Zulu. Cape Town: Purnell.
- Shaw, E. M. and N. J. van Warmelo. 1988. The Material Culture of the Cape Nguni. Annals of the South African Museum. Vol 58. Part 4. August 1988. Cape Town: South African Museum. p.838.
- Tyrrell, B. 1971. Suspicion is my name. Cape Town: T.V. Bulpin.
- Tyrrell, B. 1968. Tribal Peoples of Southern Africa. Cape Town: Books of Africa.

### **10.15 South African history**

- Adam, H. and H. Giliomee. 1979. The Rise and Crisis of Afrikaner Power. Cape Town: David Philip.
- Beinart, W. 1994. Twentieth-Century South Africa. Oxford: Oxford University Press.
- Davies, R., O'Meara, D. and S Dlamini. 1984. The Struggle for South Africa. A Reference Guide to movements, organisations and institutions. London: Zed Books. Vols. 1 and 2.

- Dubow, S. 1995. Scientific Racism in Modern South Africa. Cambridge: Cambridge University Press.
- Gordon, R.J. 1991. Serving the Volk with Volkekunde – On the Rise of South African Anthropology. Jansen, J.D. (ed). Knowledge and power in South Africa: Critical perspectives across the disciplines. Johannesburg: Skotaville.
- Kingston, M.E. 1993. Afrikaner Nationalism and Urban Industrial change: Urban ideology, state policy and the apartheid ideal. Unpublished PhD Thesis. Harvard University, Cambridge (Mass).
- Liebenberg, B.J. and S.B. Spies. (eds). 1993. South Africa in the 20th Century. Pretoria: J.L. van Schaik.
- Marks, S. 1980. The Myth of the Empty Land. History Today. 30(1); pp.7-12.
- Marks, S. and S. Trapido (eds). 1987. The politics of race, class and nationalism in twentieth century South Africa. Harlow: Longman.
- Oakes, D. (ed). 1994. Reader's Digest Illustrated History of South Africa: The real story. Cape Town: Reader's Digest Assoc. Ltd.
- O'Meara, D. 1996. Forty lost year: The Apartheid state and the politics of the National Party. 1948-1994. Randberg: Ravan.
- Omer-Cooper, D.J. 1994. History of Southern Africa. London: James Currey.
- Posel, D. 1991. The making of Apartheid: 1948-1961: Conflict and Compromise. Oxford: Clarendon.
- Rassool, C. and L. Witz. 1993. The 1952 Jan van Riebeeck tercentenary festival: constructing and contesting public national history in South Africa. Journal of African History. 34:447-468.
- Sharp, J.S. 1981. The Roots and Development of *Volkekunde* in South Africa. Journal of Southern African Studies. 8(1) pp.16-36.
- Unesco. 1967. Apartheid: Its effects on education, science, culture and information. Paris: UNESCO.
- Vail, L. 1989. The Creation of Tribalism in South Africa. London: James Currey.
- van der Watt, L. 1997. 'Savagery and civilisation': race as a signifier of difference in Afrikaner nationalist art. De Arte. April 1997. Vol. 55. pp.36-77.
- van der Watt, L. 1996. Art, gender ideology and Afrikaner nationalism: A history of the Voortrekker Monument tapestries. Unpublished MA Thesis. University of Cape Town.
- Witz, L. 1993. 'n Fees vir die oog': Looking in on the Jan van Riebeeck tercentenary festival fair in Cape Town. South African Historical Journal. Vol. 29, pp.5-27.
- Worden, N. 1994. The making of Modern South Africa: Conquest, Segregation and Apartheid. Oxford: Blackwell. Second edition.

## 10.16 Sundry references

- Albaugh, R.M. 1968. Thesis Writing: A Guide to Scholarly Style. Totowa (N.J.): Littlefield, Adams and Co.
- Campbell, W.G. and S.V. Ballou. 1978. Form and Style: Theses, Reports, Term Papers. Boston: Houghton Mifflin.
- Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers. 1993. Chicago: University of Chicago Press. 14th Edition.
- Fischer, R. 1985. English Xhosa Dictionary. Cape Town: Oxford University Press.

Haad, D.E. 1996. Guidelines for writing a Dissertation or Thesis. Vanderbijlpark: Vaal Triangle Technikon.

Schwarz, C. 1994. The Chambers Dictionary. Edinburgh: Chambers Harrap.

The New Encyclopædia Britannica. Micropædia. Ready Reference and Index. 1984. 15th Edition.