

Marietjie van der Merwe: ceramics 1960-1988

Lara Du Plessis

Dissertation submitted in partial fulfilment of the requirement
for the degree of Master of Art in Fine Arts

December 2007

Supervisor: Professor Ian Calder
Centre for Visual Art
School of Literary Study, Media and Creative Arts
University of KwaZulu-Natal: Pietermaritzburg

Supervisor's declaration

This MAFA dissertation is ready for examination.

A handwritten signature in black ink, appearing to read 'I. Calder', written over a horizontal line.

Professor Ian Calder

(MAFA supervisor)

Centre for Visual Art

December 2007

Declaration

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

A handwritten signature in black ink, appearing to read 'Lara Du Plessis', written in a cursive style.

Lara Du Plessis

Pietermaritzburg

December 2007

Abstract

This dissertation will contextualize and analyse selected works of the South African ceramist Marietjie van der Merwe (b1935 d1992; known professionally as Marietjie, aka Mariki, Marikie) between 1960-1988. The text consists of three chapters.

The first chapter will outline the life of Marietjie van der Merwe, discuss her political and religious affiliations and ends with a chronological outline of her ceramics. This introductory chapter will help the reader to gain an insight into her character and personality which influenced the work she produced.

The second chapter comprises two main sections. The first deals with the ceramists who influenced Marietjie's work. In her early art training years Laura Andreson, her teacher, played a key role in inspiring and influencing Marietjie's work. The Natzlers influenced Marietjie indirectly through Laura Andreson who in turn had been taught by them. Rudolf Staffel manipulated aspects in porcelain inspired Marietjie's later works of the 1980s. The second half of this chapter deals with the influence that Marietjie had on institutions and her students. The works of Katherine Glenday, a student and later colleague, are discussed and comparisons made. Marietjie van der Merwe's contributed significantly to the modernist foundations of South African studio ceramics, was mentor and studio advisor to the ceramists of Rorke's Drift Art and Craft Centre and was a lecturer at the former Department of Fine Art and History of Art, University of Natal. Links with Nordic countries and Malin Lundbohm (now Sellmann) are drawn. Throughout this chapter the artist's work is compared and discussed with that of Marietjie's.

This dissertation concludes with a documentary study of six selected pieces. Original photographs facilitate visually what is been discussed in the text. These samples are found in Iziko South African National Gallery, Tatham Art Gallery and from the private collection of Lara Du Plessis.

Acknowledgements

I should like to thank the following people who have helped to make this dissertation possible.

Firstly, I want to thank my academic supervisor Ian Calder, of the Centre for Visual Art, University of KwaZulu-Natal, Pietermaritzburg for his invaluable assistance and support.

I am extremely grateful to all the artists who responded to my request enabling me to find as much as I could on Marietjie van der Merwe, in writing and visually. To those who either supplied photographs of their own or allowed me to photograph Marietjie's work I thank. Many thanks go to Katherine Glenday who willingly gave up her time to discuss her own work and that of Marietjie van der Merwe's. To Cilla Williams for her time and direction and to Nana Wagner a friend and collector of Marietjie van der Merwe's ceramics. Their willingness to share their knowledge is greatly appreciated.

I wish to thank the following institutions and directors for allowing me free access to their collections and archives.

The Tatham Museum (Pietermaritzburg), for letting me photograph their collection. Ester Esmyol, curator of the Iziko South African Art Gallery (Cape Town), for her willingness to give of her time and information and allowing me to photograph ceramics in the museum's collection. The director of the Nelson Mandela Metropolitan Museum (Port Elizabeth), Melanie Hillebrand, for allowing me to take photographs of the museum's collection and gather information from the Association of Potteries Southern Africa (APSA) catalogue. The director of the Rust en Vrede Museum (Cape Town), Monique Ross for her assistance and allowing me to take photographs of the museum's collection. To the University of Cape Town Libraries: Manuscripts and archives, for assistance and access to Marietjie van der Merwe's personal papers.

Thanks to Marilyn Fowles, secretary of the Centre for Visual Art and Jenny Aitchison of the KwaZulu-Natal University library, and Alistair Nixon at the Audio Visual Centre for

their advice and assistance. More especially thanks to my family, colleagues and friends for all their support, encouragement and love while completing this dissertation.

Lara Du Plessis

Prefatory note

1. The actual body of the text is 84 pages. As documentary photographs and illustrations have been included within the body of the text, the final page count is 171 pages.
2. Throughout this paper, Marietjie van der Merwe, will be addressed as Marietjie, as this was her professional name.
3. This study focuses on selected ceramics of Marietjie van der Merwe mainly in the permanent collections of Iziko South African National Art Gallery. Other Museum collections are to be found in the Tatham Art Gallery, Rust en Vrede Museum, Nelson Mandela Metropolitan Museum and the Sasol Gallery. Supplementary works are in the private collections of Lara Du Plessis, Katherine Glenday, Nana Wagner, Ian Calder and Cilla Williams.
4. A glossary of words used in the text appears at the end of the dissertation. Glossary terms used originated in the books by Clark, G., L. Wagner, (1974), *Potters of Southern Africa*. Cape Town, and *The Potter's Dictionary of Materials and Techniques* by Hamer, F. (1975).
5. A list of figures cited in the text appears after the glossary.
6. A list of references cited in text appears after the glossary.
7. The appendix appears after the list of references.
8. In Chapter 3 page breaks occur before each ceramic piece being discussed.
9. As far as possible dates of work mentioned in this dissertation refer to the date of manufacture, as inscribed by Marietjie van der Merwe on the bases of her ceramics. Occasionally her early works are signed but not dated; however, some dates cited refer to museum accession dates (these are noted as such).
10. For economical reasons, colour photographs are limited to Chapter 3. Other illustrations are monochromatic (black and white).

Table of Contents

Abstract	i
Acknowledgements	ii
Prefatory note	iv
Contents	v
Introduction	1
Chapter 1: Context	3
The life of Marietjie van der Merwe	3
Affiliations	14
Chronological outline of Marietjie van der Merwe's ceramics	18
Chapter 2: Links	36
Ceramics and Art training: Laura Andreson	37
Ceramics and Art training influences: Otto and Gertrud Natzler	48
Contemporary influences on Marietjie's Ceramics: Rudolph Staffel	53
Marietjie van der Merwe's student: Katherine Glenday	59
Rorke's Drift Art and Craft Centre: the ceramics of the Pottery Workshop	65
Marietjie van der Merwe and Sweden	73
Chapter 3: Representative Works	78
Documentary study of six works	82
Conclusion	111
Glossary	114
List of Figures	119
Bibliography	129
Appendix 1	135
<i>Marietjie van der Merwe archival papers, in BC 1148 The HW Van Der Merwe Papers, Manuscripts & Archives: University of Cape Town Libraries.</i>	

Appendix 2

136

List containing all the works by Marietjie van der Merwe found in the National and Private collections.

National collections:

- *Tatham Art Gallery Collection*
- *Iziko South African National Gallery (ISANG)*
- *Sasol Gallery*
- *Rust en Vrede Gallery*
- *Nelson Mandela Gallery*

Private collections:

- *Katherine Glenday*
- *Cilla Williams*
- *Nana Wagner*
- *Lara Du Plessis*
- *Ian Calder*

Appendix 3

148

Glaze Recipes containing all ingredients used on Marietjie van der Merwe's ceramic works from 1974- 1987.

Appendix 4

158

Chronology: Selected highlights of the Rorke's Drift Art and Craft Centre from 1952-2007.

Appendix 5

164

Time line of Marietjie van der Merwe's life from 1935-1992. This time line shows life events, exhibition dates as well as photographs of works from specific years.

Ceramic works of Marietjie van der Merwe (1935-1992)

Introduction

This dissertation will contextualize and analyse selected works of the South African ceramist Marietjie van der Merwe (b1935 d1992; known professionally as Marietjie, aka Mariki, Marikie). This ceramist contributed significantly to the modernist foundations of South African studio ceramics, was mentor and studio advisor to the ceramists of Rorke's Drift Art and Craft Centre, and external examiner in the former Dept of Fine Art and History of Art, University of Natal when the discipline was first offered as a major within the BAFA degree.

Marietjie van der Merwe's works are represented in major South African museums and private collections, yet there are few formal assessments of Marietjie van der Merwe's creative achievements apart from a chapter in Garth Clark's book, *Potters of Southern Africa*, 1974.

The research will assess Marietjie van der Merwe's works generally in terms of her creative, technical and professional achievements as a ceramist, and will specifically document and evaluate a representative selection of her ceramics made between 1960 and 1988. These dates were chosen, as in 1960 Marietjie van der Merwe was first introduced to ceramics (while studying in the USA), and continued to practice up until 1988 when the onset of her terminal illness prevented her from working.

Research methods include historical analysis of ceramics based on published literature, personal interviews conducted in the field, a study of archival documents (including Marietjie van der Merwe's personal papers in the collection of the Manuscripts & Archives: University of Cape Town), and a physical and stylistic appraisal of her actual ceramics in public and private collections.

The findings will be presented in the form of chapters on the ceramist's life, outlining her aesthetic development and influences from her early training in the USA, and on

contemporary South African ceramists. A documentary study with original photographs and drawings of selected ceramics sampled from the collection of Marietjie van der Merwe's work in the Iziko South African National Art Gallery, the Tatham Art Gallery and a private collection, concludes the study.

Chapter one outlines the life of Marietjie van der Merwe. The text discusses her political and religious affiliations insofar as they influenced and inspired her ceramic works. It ends with a chronological outline of Marietjie van der Merwe's ceramics. This chapter will help the reader to gain an insight into her character and personality.

The second chapter comprises of two main sections. The first deals with the ceramists who influenced Marietjie's work. In her early art training years Laura Andreson, her teacher, played a key role in inspiring and influencing Marietjie's work. The Natzlers (Gertrud and Otto) influenced Marietjie indirectly through Andreson who in turn had been taught by them. This section concludes Rudolf Staffel's manipulated porcelain inspired Marietjie's works of the 1980s.

The second half of this chapter deals with the influence that Marietjie had in institutions and students. The works of Katherine Glenday, a student and later colleague, are discussed and comparisons made with Marietjie's ceramics. Marietjie van der Merwe's contributions as a mentor and studio advisor to the ceramists of Rorke's Drift Art and Craft Centre are also discussed, as are links with Nordic countries and Malin Lundbohm (now Sellmann) a Swedish former teacher at and director of Rorke's Drift Art and Craft Centre.

This dissertation concludes with a documentary study of six selected pieces. Original photographs taken by the candidate during fieldwork in various public and private collections are intended to provide visual evidence of issues raised in Chapters 1 and 2. Chapter 3 details some formal technological analysis of each piece studied. These examples are found in Iziko South African National Gallery, Tatham Art Gallery and from the private collection of Lara Du Plessis.

Chapter 1

Context

The life of Marietjie van der Merwe

Elizabeth Maria van der Merwe (better known as Marietjie van der Merwe, or as Marietjie/ Marikie as she signed herself on her professional ceramics) was born in Gwelo, Southern Rhodesia (now Zimbabwe) on the 29 September 1935 (Zaalberg 1985: 113). In this dissertation she will be referred to as Marietjie.

In 1956 at the age of 21 she came to South Africa and studied at the University of Stellenbosch where she completed both a teacher's diploma in Music (O.D.M.S.) and another in Church Organ Music. She also received diplomas in Afrikaans and English Speech (Van Der Merwe, CV, Tatham Art Gallery, 22 June 1983).

In 1957 she married Hendrick Willem van der Merwe who later became Director of the centre for Inter-group Studies at the University of Cape Town (Van Der Merwe, Resume, Tatham Art Gallery, 22 June 1983). In that same year she moved to Los Angeles, with her husband, who went as a teacher assistant at the University of California (Van der Merwe 2000: 32). While there she studied at the same University. It was here that she received her B.A. in Art and a M.F.A. specializing in Design in 1963. In her final year she studied under the ceramist Laura Andreson who greatly influenced her work. Marietjie exhibited in many student exhibitions as well as a combined show for staff and students at the Museum of Contemporary Craft in New York in 1963 (Van der Merwe, Private Papers, CV, 18 April 1973, Box 223, File A).

In 1959-1960 she registered as a private piano teacher in Esterhazy, Saskatchewan in Canada (Van der Merwe, Private Papers, CV, 18 April 1973, Box 223, File A). The extent to which she taught music in her professional capacity, however, is not known.

In 1962 Marietjie was accepted to attend a course on Scandinavian Design at the University of Oslo International Summer School (Van der Merwe, Private papers, CV,

Box 222, File B). It is not apparent what she learnt about ceramics while attending this course but further connections between Scandinavia and Marietjie and in particular her links with Sweden will be discussed in Chapter 2. However, the essay she wrote as an Art student at UCLA, in Autumn 1962 ('Contemporary European Pottery, with a close look at Scandinavia') expressed many ideas about Nordic design and aesthetics. This was after her visit to Norway in the Summer of that same year. Her visit and essay were premonitory ahead of her important work at Rorke's Drift Art and Craft Centre, and her close friendship with Malin Lundbohm (now Sellmann) later in her life.

In 1963 she returned from America and settled in Grahamstown (Clark 1974: 166) where she created her own studio and began to use her teaching skills. The following year she taught as a part time instructor in pottery, at the Department of Fine Art at Rhodes University (Van der Merwe, CV, Tatham Art Gallery, 22 June 1983). Clark notes that it was while she was in Grahamstown that 'she used an electric kiln and she worked in a dark red semi- stoneware' (Clark 1974: 166). The early stoneware bowl (Figure 120) in Chapter 3 may be an example of her work from this time.

Her first solo exhibition was held in 1966, at the Southern African Association of Arts Gallery in Cape Town. In the interim she built another kiln, this time an oil kiln, experimented with oil-pump compressors, various fans and burners, before the kiln worked to her satisfaction (Clark 1974: 166).

During 1969-1970 she returned to the United States, where she studied part time ceramics at the Chicago Art Institute while her husband was on sabbatical leave. She widened her knowledge of ceramic processes and experimented with lustres, raku and porcelain (Clark 1974: 167). These were not widely known processes and materials in South African studio ceramics at that time. On her return she used this knowledge in many ceramic workshops she gave in Cape Town and in her teaching at Rorke's Drift.

One of her most significant appointments was as Pottery Advisor to Rorke's Drift Art and Craft Centre Evangelical Lutheran Church Mission in Natal (Van der Merwe, CV,

Tatham Art Gallery, 22 June 1983). Although honorary, she maintained this important position, and continued to visit Rorke's Drift annually to advise, teach and consult about the Pottery, and to publicly promote its ceramists and their works until a few years before her death.

In 1972 Marietjie wrote a chapter on pottery for an Afrikaans series of books, *Keramiek: Die Kuns Van die Potterbakker* ('Ceramics: The Art of the Potter, abbreviated hereafter as *Keramiek*), for *Die Vrou*, 1972 (pp 233-274 vol. 5) (Van der Merwe, Personal Papers, Box 224, File B). Marietjie wrote this, characteristically, in her mother-tongue language (Afrikaans), in order to share her knowledge of ceramics. This publication is important as there were no publications in Afrikaans in South Africa on ceramics for beginners at that time (it should be noted that Nilant's book on *Contemporary Pottery in South Africa*, was published in 1963 in English). Whilst Marietjie's chapter may be viewed contentiously within the context of Afrikaner Nationalism's promotions of Afrikaans as the primary medium in South Africa, her inclusion of a section on indigenous ceramics goes beyond the bounds of that era's segregation policy. Her chapter is not merely an introduction to basic ceramics; she discusses and describes in minute detail every aspect from the types of clay and glazes that can be used to a simple wood kiln that could be built by a beginner in South Africa.

After a detailed section on clay and the history of porcelain pottery throughout the ages, she goes on to describe pieces of ceramic equipment and tools, starting with the wheel. The different types of wheels are discussed with their various advantages and disadvantages. This is followed by the method of constructing a simple combustion kiln. Photographs and line diagrams are used to illustrate the text whilst unfortunately these are not attributed, it may be assumed that they are taken in her studio, and of her authorship.

She describes the influence of the atmosphere within the kiln (whether oxidation or reduction) as having a marked effect on the colour and quality of the clay and glaze. This observation is important since reduction, as a process of firing, was just beginning in

South African studio ceramics. Another unusual firing technique for that era, was Raku, the unique process of firing and glazing. This method of firing and glazing was virtually unknown in South Africa at that time. Marietjie emphasises that this is an elemental method that appeals to those who want spontaneity in their work and who want to experiment with quick firing and glazing processes.

Her article describes the various types of clays, and their uses, using accessible terminology. Basic concepts of plasticity of clay and the changes that occur with the drying process are discussed. She mentions that the use of different clays allows for many different creative possibilities regarding the plasticity and shrinkage. Preparation of clay is discussed in a practical way, as is spiral kneading (this is an interesting technique that reflects her training in California; South African studio potters tended to use a 'bullshead' method of kneading, possibly as a result of the British heritage of Bernard Leach) (Personal Interview, Calder 2007).

In her section on methods of construction she provides step-by-step instructions about throwing. Comprehensive photographs, of Marietjie at work on a wheel, accompany the text. She emphasises the need to master the basic forms of a cylinder and bowl; whilst these are the fundamental forms at the basis of most complex ceramics in general, it is important to note that these two basic geometric forms characterise her own ceramics throughout her life. Examples are in Chapter 2 (Figure 29) and in Chapter 3 (Figure 120).

Her choice of sample forms in this text is significant because this demonstrates the favourites in her own productions. The construction of a milk jug, a bowl and a long necked vase is described in detail, also accompanied by photographs of Marietjie demonstrating how to create the forms. These typify the functional forms Marietjie became best known for: iconic utilitarian vessels, aesthetically pleasing and functional. Her ceramics were intended to be used in the home for every day use; later on (1985) she commented that she had been prompted by a colleague to change her focus from ('...rather stilted forms of my porcelain' in what she termed her 'traditional bottle-shaped vases' to 'making cylinders, pulling them up as tall as possible, twisting and reforming

[manipulating] their shapes') (Van der Merwe, Personal Papers, 'Statement on recent work', 1 April 1985, Box 226, File B).

She goes on to describe various types of glaze; she points out that glaze is used for two purposes: for decoration and for function (she mentions that glaze makes wares waterproof and smooths the surface for easier cleaning). Marietjie explains the chemistry involved in the three main components of glazes; glass formers, '*smelters*' [fluxes] and '*verstywers*' [stiffeners and stabilises] and outlines their functions. Marietjie's article also explains the main colouring oxides in glazes and gives details about their relative strengths as stains.

Her article also lists various types of special glaze such as feldspathic glazes, lead glazes, salt glazes, ash glazes and clay glazes '*kleiglasure*' (although she does not name it, Albany Slip is probably the material referred to (Personal Interview, Calder 2007).

It is clear from her descriptions and knowledge of the functional groups of ceramic chemicals that she is well-versed with Hermann Seger's theory of standard silicates (Personal Interview, Calder 2007). She took two courses in glaze chemistry during her ceramic studies at UCLA, another at the Department of Chemical Engineering at the University of Cape Town; details of these courses are discussed in the sections following.

Marietjie's text emphasises the utility of throwing, in terms of functional vases for the home: ceramics for everyday use. This is significant here because her earlier essay on Scandinavian ceramics emphasises the aesthetics of design rooted in the betterment of society; pottery was for 'more beautiful things for everyday life' (following Gregor Paulson's concept of 'what is functional is beautiful') (see the article on Gregor Paulson in *Crafts* Nov/Dec 2004: 26, Denis Hagströmer).

It is significant that her article makes no mention of sculptural ceramics. Her bias was specifically with throwing and pottery, and this is explicit in the title of her article '*Keramiek: die kuns van die pottebakker*'. She does not deal with handbuilding processes,

apart from the context of indigenous pottery in her final section on '*Die Bantoe se Pottebakkerskuns.*'

The article describes the pottery of various black peoples in Southern Africa. It is generalised, but she specifically mentions the Zulu, Xhosa, South Sotho (also 'Basoetoe'), Tswana, Venda, Hottentots and Pueblo Indians from New Mexico. It is likely that she had firsthand knowledge of Pueblo wares from her stay in California (although not mentioned in her article, Maria Martinez became the best-known ceramist of this group of indigenous American peoples). Marietjie discussed the book *The Living Tradition of Maria Martinez* (1977) by Susan Peterson, during her stay in the Ceramics Department at Natal University in 1982 (Personal Interview, Calder 2007). Her writing about indigenous African ceramics outlines very generally some methods used in constructing and firing pots. The specific sources of information about the diverse groups are not clear, and she gives no attribution for the accompanying photographs in her article; but she does mention the following institutions in Cape Town: Cultural History Museum, SA Museum, Cecil Michaelis, and the Department of Information.

This end section is interesting, not only for its inclusion, as a publication aimed specifically at Afrikaans women in the context of the apartheid era, but mainly because it would have been one of the very few (if not only) popular publications on black rural potters. Although F.G. E. Nilant in *Contemporary Pottery in South Africa* (1963) discusses the ceramics of black potters, his book was printed for English readers. Both were published in the decade before Garth Clark's book *Potters of Southern Africa*. The inclusion of material on indigenous peoples is important also because it coincides with the start of Marietjie's work at Rorke's Drift. Although she does not mention Rorke's Drift in her article it seems likely that her appointment in 1971 to the Art and Craft Centre as pottery advisor may have prompted her confirmatory section on the ceramics of black South African in the article.

This is one of two key texts produced by Marietjie; the other is 'Contemporary European Pottery, with a close look at Scandinavia' which Marietjie wrote in 1962, at the

University of California. It will be discussed in some detail in this dissertation in order to outline key concepts specifically in her ceramics, and to highlight her meticulous approach and study of materials and processes.

Texts and articles about Marietjie

Occasional articles were published about Marietjie in South African popular magazines, such as that in *Fair Lady* and the newspaper, *Die Burger*. The more formal study, by Garth Clark and Lynne Wagner in 1974, remains the only major published source about her work to date.

Her unpublished articles in the archives in the University of Cape Town library make it clear that she does not agree with Garth Clark's and Lynne Wagner's original text of their book. At their request, Marietjie worked extensively on the draft for this book, and made many significant corrections to errors of fact, although this was not finally acknowledged by Clark. (Her suggestions are found in the UCT archive 'Manuscripts: Southern African Potters by Lynne Wagner and Garth Clark' dated February 13, 1974). She made many constructive suggestions about the grouping and inclusion of certain studio potters ('...Walford could come second [within the chapter] since it is good to have someone between Bosch and Hym Rabinowitz whose pots are too similar to be grouped together in the book [thus]' which, if they had been accepted would have greatly enhanced the flow of the book, and would have made it more contextually accurate (Van der Merwe, Personal Papers, Box 224, File A).

Her critique states that she would have liked the potter's key dates to be mentioned together with their full names (except in chapters dealing with one specific potter where she felt then just their surname could be used). She also points out errors of fact, for example that Clark states that the book is only about thirteen people whereas nine potters from Rorke's Drift were included in Chapter 14.

She felt that Bosch should have been reviewed first in the book, giving him his rightful place of precedence, as she believed him to be the most mature and the best known potter

in South Africa. She also thought that more attention should have been given to his philosophy, and that his special glazes merited colour photographs. She went on to say that Andrew Walford should have come next as by placing Hym Rabinowitz straight after Bosch there was very little contrast in their work and that more variety would have been more effective.

Marietjie then proceeds to critique the text on each potter in turn and suggests points where Clark's writing was inaccurate or should be improved. Regarding other ceramists, she thought that both Alice Heystek and Bryan Haden should not have been 'left out'. The authors adopted many of Marietjie's suggestions, almost verbatim, but they were printed in the book without the proper acknowledgement she deserved.

Marietjie was Rorke's Drift longest serving mentor and pottery teacher (Calder 2000:6), and so her close links enabled her to detail many inaccuracies in Clark's book. The book is somewhat ambiguous since he mentions that the Pottery '...is part of the Arts and Crafts Centre founded in 1962...' This made it seem as though ceramics had been established from its inception; Calder (1999) points out that the Pottery Workshop only began in 1968.

She found that much of Clark's writing about the women potters of Rorke's Drift was not correct, particularly regarding the family connection of the Molefe family. She felt that a photograph of Dinah Molefe should be included to represent traditional Zulu pottery forms - a suggestion which Clark accepted. However, the published photographs of Dinah were in fact taken by Otto Lundbohm, a Swedish director of Rorke's Drift and professional photographer, a fact which Clark again did not attribute in the book.

Teaching and Learning

During 1973-1976 she taught as a part time teacher at the Frank Joubert Art Centre in Newlands, Cape Town and in 1975-1981 at Cape Towns Teacher's College (Van der Merwe, CV, Tatham Art Gallery, 22 June 1983).

In 1976 Marietjie took a course in Ceramic Engineering at the University of Cape Town (Van der Merwe, Personal Papers, Box 226, File B). The scientific course alerted her to the analysis and use of local ceramic materials, including Serina Kaolin, Blesberg Feldspar, and Namibian White Bentonite; groundbreaking knowledge that she put to use in her porcelain productions towards the end of her life (this is discussed in detail later in this chapter).

Her focus on porcelain coincided with her appointment (1975-79) as an External Examiner in Ceramics for the Department of Fine Art at the University of Natal. Here she met Hilda Ditchburn, head of Ceramics, and exchanged ideas and information about local clays and glazes that benefited many students at the Department.

In 1975 she wrote to Laura Andreson about her stoneware, expressing her concern with technical difficulties she experienced with both clay and glaze. 'During the last two years I have had progressively more and more trouble because my stoneware did not fire vitreous enough [that is materials in her clay body were not fusing adequately and so the wares remained porous] ...since I make mostly vases the waterproofing is very important ... they seal up after being fired twice ... about a third of the pots still leak while the body is 0.3% absorbent' (Van der Merwe, Personal Papers, 'Letter to Andreson', 12 March 1975, Box 225 File C).

The same letter mentions that she was dissatisfied with her porcelain experiments; 'with porcelain I had such bad luck it completely dampened my enthusiasm. Almost all the porcelain I have made with crystalline glazes have dunted' (Van der Merwe, Personal Papers, 'Letter to Andreson', 12 March 1975, Box 225, File C). Clearly this was not a good time for her ceramics in general.

In 1976 she accompanied her husband Harvey on his sabbatical leave of six months to Oxford. Writing about her experiences there, in her letter to Andreson, dated 16 May 1978 (Van der Merwe, Personal Papers, 'Letter to Andreson', 16 May 1978, Box 225, File C), mentions that she rented a wheel and used a Podmore's porcelain to make

ceramics, some of which she sold to the Oxford Gallery. She visited the Ashmolean Museum ('...I became quite familiar with the pots...', and the Victoria and Albert Museum where she saw Bernard Leach's retrospective and heard his lecture at the accompanying symposium ('...I enjoyed seeing the actual pots that one has seen in photographs'). In many ways, these professional contacts and stimulating experiences were extremely important reflexive experiences that paved the way for the mature ceramics she produced in the last years of her life.

In 1980 she attended the Pasadena City College and a summer school programme at California State University, Long Beach (Van der Merwe, CV, Tatham Art Gallery, 22 June 1983). Although little is known about what she did at the University Marietjie did, however, participate in a pit firing, as an essay titled 'Pit Firing' was found in her personal papers (Van der Merwe, Personal Papers, Box 222, File B).

Whilst Juliet Armstrong was on leave (Hilda Ditchburn had just retired from her post) during July to November of 1982 she was appointed a lecturer in ceramics at the University of Natal's Department of Fine Art, where she taught with Ian Calder. This period gave her opportunity to experiment with decorative methods in ceramics; this was partly a response to her environment in the Fine Art Department. As activities in the Painting and Printmaking studios drew her attention, she felt inspired by the examples of colourist images and mark-making to experiment with equivalents in ceramics. She tried commercial underglaze stains and overglaze enamels although these palettes and applied decorative processes were not within her usual techniques (Personal Interview, Calder 2007). Here she taught Katherine Glenday as a third-year Ceramics major student, and as a result of this in 1983, invited Glenday to work as an assistant in her studio. Katherine then helped Marietjie set up her new studio in Observatory in Cape Town (Personal Interview, Glenday 2006). Marietjie's mentoring and friendship also marked the last productive phase of her own ceramics. This is discussed in detail later on in this paper, in Chapter 2.

In 1984-1985, Marietjie was diagnosed with a terminal illness, and had surgery and radiotherapy for brain cancer (Van der Merwe, Personal Papers, Box 224, File B). This devastating illness debilitated her, and her deteriorating condition sapped her energy and creativity to the point when in 1988 she could no longer make ceramics.

Despite the severity of her illness, in 1986 Marietjie spent Spring and Autumn as resident artist at Woodbrooke Quaker's College in Selly Oak, Birmingham in England. Marietjie introduced the firing technique of Raku to the college. The van der Merwes also went on to a conference in North Carolina and South Dakota and for relaxation went hiking in the high Sierra Mountains in California (Van der Merwe, Personal Papers, Box 224, File B).

In 1988, Marietjie's cancer worsened and gradually her health deteriorated to the point where she could no longer make ceramics. She gradually lost the use of her right hand, her ability to swallow liquids, and then her ability to articulate and eventually to communicate. She needed assistance to sit down, stand up and walk. Family, friends and Lynette Ngxiki (domestic help) took care of her (Van der Merwe, Personal Papers, Box 224, File B).

Her last entry in the glaze book was 13 May 1988, a firing assisted by Katherine Glenday (this was noted in her ceramic recipe book 'Eclipse' 1983-1988, see Appendix 3, collection of Glenday). Marietjie died in 1992 (Van der Merwe, Personal Papers, Box 224, File B). In her tribute, Glenday said that Marietjie was humble and retiring but disciplined and set exceptionally high standards for herself, yet was patient and encouraging with her students. She continually strove to reach greater heights and perfection in her work. (Glenday 1992:5) (Van der Merwe, Personal Papers, 'Glenday 1992:5' Box 224, File C).

The most important things to Marietjie were her husband and family, quiet and solitude and time, time to spent on creating pottery which gave her a deep personal satisfaction. This personal satisfaction was derived from her desire to uplift human conditions in the service of social good and civic freedom. 'Her works reflect her lifestyle, individual

grace under the pressures of modern life, individual design in a mass-production society' (Van Biljon 1971) (Van der Merwe, Personal Papers, Box 224, File C).

Affiliations

Marietjie's creative work was influenced by the turbulent political climate of South Africa and also her strong inner religious convictions.

It was while a student at Stellenbosch that she met and married her husband Hendrik W. van der Merwe 'Harvey', (HW) a minister in the NG Church. Nelson Mandela stated after reading his memoirs: 'these memoirs tell the story of the gradual development of a Calvinist dissident to an anti-apartheid activist and Quaker peacemaker whose religious commitment and academic insight enables him to reach out to all sides of the conflict in South Africa' (Kriesberg. <www.human.mie-u.ac.jp/~peace/hendrik.htm>). This statement, coming from so great a man, sums up the dramatic change in Harvey van der Merwe's life over the years. He later became a director of the Abe Bailey Institute for Inter-racial studies. In 1957 the van der Merwes moved to Los Angeles so that he could do a doctorate in Sociology at the University of California (Van Biljon 1971) (Van der Merwe, Personal Papers, Box 224, File C).

The following six years in America had a great impact on both their lives for it was here that Marietjie started her degree in Fine Arts and it was at this time that Hippie sub-culture (known for its slogan, 'Make peace not war') had a great influence on them. Her husband states that: 'not the deviates of course, but the true culture which rejects achievement, success and materialism. I have disliked high social living since childhood and feel we must ask ourselves what effect our emphasis on snobbery is having on the people we are trying to help' (Van Biljon 1971) (Van der Merwe, Personal Papers, Box 224, File C).

Harvey van der Merwe was instrumental in arranging the first meetings between government supporters and the ANC in exile (Kriesberg. <www.human.mie-u.ac.jp/~peace/hendrik.htm>). In the personal biography, *Peace making in South Africa-A life in Conflict Resolution 2000*, Harvey van der Merwe describes in detail his personal

involvement and contribution, over many years, to the 'miracle' negotiated settlement achieved in South Africa which resulted in the first national democratic elections in 1994. Franklin Sonn said of Harvey van der Merwe that, he was 'the man who brought South African's enemies together' (van der Merwe 2000: 220).

Marietjie agreed with Harvey (HW) and believed that woman too must be able to do something in life which was both satisfying and fulfilling. Marietjie stated: 'too often, woman see material achievement and the possessions of things as the only way in which they can fulfil themselves. I sometimes think men need a liberation movement to free them from the incessant demands made on them by their wives' (Van Biljon 1971) (Van der Merwe, Personal Papers, Box 224, File C).

Her husband encouraged her to fulfil her dreams and never demanded she became bound to the roles of housekeeper. Her ceramic contribution to the publication *Die Vrou* should be viewed in this context.

After six years in Zambia and then the USA, Marietjie and her family returned to South Africa (1963) and settled in Grahamstown, where she began a studio.

Her major interests included classical music (her first degree was in music) and Jungian psychology. She was an active member of Jungian study group in Cape Town for many years and attended several workshops, conferences and retreats in South Africa and the United States of America, including Zen centres in California (Van der Merwe, Personal Papers, CV, Box 226, File B).

Later in her life she joined the Quakers (also known as the Religious Society of Friends) a religious group which started in England under their leader George Fox during the Puritan Commonwealth under Oliver Cromwell (Eliade 1987:129). The Quakers believe in a lifestyle of peace, non- violence and respect for all humankind. They work towards ending bitterness and strife between people of different creeds and races. This belief was in direct opposition to the Apartheid Government's policy of racial discrimination,

between 1960-1994 in South Africa, a fact which the van der Merwes were well aware when they joined the Friends.

Although it is remarkable that having grown up in a very conservative Afrikaner Calvinist environment Harvey van der Merwe played such a vital role in bringing two such vastly opposing conflicting parties to the negotiating table and finally to a settlement; it was as a Quaker that his faith and belief finally resolved his life, as he did in service to resolve the political dispensation in South Africa. It was as a Quaker and advocate of non-violence and peace that he was able to move away from staunch NG Calvinism to anti-apartheid activism that he brought together diametrically opposing parties in South Africa. Nelson Mandela said that it was because of people like van der Merwe that South Africans were able to enjoy a dramatic and peaceful transition to democracy.

For twenty-five years Harvey van der Merwe held the position of head of the Centre for Inter-group Studies at the University of Cape Town. In his bibliography one is given glimpses into the many committees he served on in order to bring about a peaceful settlement in South Africa, often at his own personal risk. Marietjie was party to this, and often accompanied Harvey in his many travels to Quaker Meetings, and meetings about conflict resolution. It was at such a meeting in Tanzania in the early 1970s that Harvey was first asked by Swedish supporters to recommend a ceramist as advisor to Rorke's Drift Art and Craft Centre; naturally he approached Marietjie as a result of this request (Personal Interview, Calder 2007).

When asked about how he felt about what he accomplished in politics he responded by saying that what he did was morally correct. His main aim was to build a long term policy of forming an improved society. He was a man who on the one hand sided with the weak and poor and on the other hand abhorred the abuse of power. The miracle achieved in South Africa in 1994 was due in no small measure to his courageous work.

This political involvement with the ANC enabled both husband and wife to become active in the work at Rorke's Drift Art and Craft Centre during the struggle era.

Marietjie's religious convictions enabled her to work in harmony with the black people she met at Rorke's Drift, and to commit herself to the Centre's aim to uplift and improve their work and daily lives. Her personal beliefs coincided precisely with those expressed in the Rorke's Drift manifesto (Personal Interview, Calder 2007). She believed in the inherent good of all humankind and treated all people with equal respect. Marietjie was proactive to change in South Africa, and suggested at a committee meeting for Potters' Association of the Cape, 19 March 1981, that they include 'non-white Members in the association'; she took up this responsibility and actively represented and promoted the interests of black ceramists at Rorke's Drift (Van der Merwe, Personal Papers, Box 222, File B).

In 1966 she received a birthday card from Nelson Mandela (then in Pollsmoor Prison) wishing her for her birthday and sending greetings to the rest of her family. This level of acknowledgement from the (then) banned and imprisoned ANC leader clearly recognised the breadth of her humanism, long before her involvement with the pottery workshop at Rorke's Drift.

When interviewing Katherine Glenday and Cilla Williams, both mentioned that the book, *On Death and Dying* by Elisabeth Kubler-Ross (1970) was one that had interested, inspired and comforted Marietjie.

Williams thinks that it was in 1969-1970 (during Marietjie's part time study of ceramics at the Chicago Art Institute while her husband was on sabbatical leave) that she met Elizabeth Kubler-Ross then at the University of Chicago giving seminars to students of medicine, sociology, psychology and theology.

Kubler-Ross's book considers the implications of terminal illness for the patient and for those involved in their care. Patients were invited to discuss their experiences openly and often found great relief in expressing their anger and fear of dying and through this found

peace and acceptance of the inevitable. Kubler-Ross distinguishes five stages of death, and through interviews with patients discusses the feelings of terminally ill people and the social attitude towards death and dying. An important conclusion reached in the book is that society does not deal with death and dying with an open attitude anymore. It is as if death is shunned in society, and in efforts to prolong life with medicine and new treatments. As a result, people are now confined to dying in hospitals rather than at home with family members. The irony is that Marietjie having read and espoused the philosophical ideas expressed in this book, died in 1992 of terminal cancer.

Chronological outline of Marietjie van der Merwe's ceramics

In the following section the candidate has divided the different technical aspects that are entailed in the making Marietjie's ceramics. These divisions are as follows; raw materials, stoneware and porcelain clay, form, equipment, kilns and glazing. These divisions will facilitate an outline of the main developments in her studiowares over the years.

It is most important to realise that when Marietjie came back to Grahamstown, South Africa in 1963 after having studied studio pottery in the United States of America at the University of California, it would have been extremely difficult to find local substitutes for ceramic raw materials as well as suppliers of tools and equipment in South Africa.

Raw Materials

Calder (Personal Interview, 2005) suggests that Marietjie was a pioneer in researching ceramic raw materials locally in South Africa for studio potters. It is important to draw attention to her letters (Van der Merwe, Personal Papers, Box 222, File C) to the National Chemical Research Laboratory (NCRL) in Pretoria, Kaolin (SD) in Johannesburg, the Edgars Plastic Kaolin Company, USA and the Geological Survey and Mines Department in Mbabane, Swaziland. These are all dated between 1965-1966, and detail Marietjie's requests for chemical analyses and the physical properties of various raw materials, including kaolins, ball clays, feldspars and stoneware clays from scientific and mining institutions.

In one of these letters dated 12 March 1965, from E.R Schmidt (Head of the ceramics unit) for National Chemical Research Laboratory (NCRL), he states that 'at present no beneficiated (washed) kaolins are sold in the Republic and beneficiation is usually done by the larger firms for their own use' (Van der Merwe, Personal Papers, Box 222, File C). This statement is significant because it confirms that ceramic raw materials, especially kaolin as the basis of porcelain (which Marietjie used at UCLA) were not readily available to studio ceramists in South Africa when she set up her first studio. In her porcelain recipes which follow later on in this chapter, it can be seen that kaolin makes up 55% of the ingredients which go into a porcelain body. Local raw materials only became known in the late 1960s and were, introduced into studios by potters such as Hym Rabinowetz and Esias Bosch (Personal Interview, Calder 2007).

Her ceramics of the 1960s (for example, the casserole dish and early stoneware bowl, illustrations Figure 68 and 120 discussed in Chapter 3) were mainly reduction stonewares. She moved through several experimental forms (bottles, bowls) and decorative effects (often glaze over slip, and glaze-over-glaze), to elusive trials with porcelain. Her struggles to perfect her clay and glazes persisted until the following decade when in 1977 David Leach told Marietjie about a white bentonite which was mined in South Africa (it is not known how he discovered this source of bentonite, presumably ahead of South African potters). Her experimental porcelain was not as white, nor as translucent as she would have liked. It took a while for her to find the location of the white bentonite in SWA (now Namibia), but once tried and tested, she was enthralled with the whiteness and translucency of the new porcelain body, and devoted most of her time to mastering its use. In 1981, white bentonite had evidently become more widely known, and her article in *Cape Potter* notes that supplies could be bought through P.S.M.O. (Potters Supplies and Mail Order) (Van der Merwe, Personal Papers, *Cape Potters*, no 18 Nov/Dec 1981; Box 224, File C). It was through Marietjie's appointment as external examiner that Hilda Ditchburn, senior lecturer in ceramics at the University of Natal, ordered a large supply of white bentonite for the University studio. Marietjie's practical knowledge of porcelain, interest in clays and glaze materials, and especially crystalline glazes stimulated Professor Ditchburn in her own work, and

teaching at University of Natal. Students such as Penny Human used porcelain for the first time in an advanced ceramics study in 1975 (Personal Interview, Calder 2007).

Her research into local sources of raw materials such as kaolin, feldspar, and white bentonite from Namibia paved the way for her new directions with porcelain. It is notable that whereas many ceramic raw materials had been previously imported from Britain (such as Ferro's, Wengers and Harrison Mayer) or the Continent (Degussa and Seger) by South African studios and potters in the 1960s, were from the 1970s increasingly sourced from local suppliers.

Hence Marietjie was at the forefront of developments to indigenise the use of local ceramics materials in South African studios. Her knowledge of ceramic science, gained at UCLA through Andreson, stood her in good stead as a self-reliant and creative ceramist in this regard. She acknowledges and thanks Andreson; a letter dated 12 March 1975 (Van der Merwe, Personal Papers, 'Letter to Andreson', 12 March 1975, Box 225, File C) says, '... I was equipped well at UCLA for going on my own. I am glad for those hours of glaze experiments I did for you. The discipline of such work which is often tedious made me used to the time spent on experimentation'. She had done a glaze engineering course at the University of California with many recipes for porcelain clay, although the melting point was still too high and she needed to bring this down to a lower temperature (Brands 1967) (Van der Merwe, Personal Papers, Box 224, File C). In South Africa, Marietjie also took a 'Laboratory Course in Ceramics' (this was noted in her ceramic recipe book, 'Croxley' 1974-1977, see Appendix 3, collection of Glenday) held at the Department of Material Science in the Engineering Faculty of the University of Cape Town in 1976 (Van der Merwe, Personal Papers, CV April 1985, Box 226, File B). In this course she experimented with different kaolins at different temperatures; her notes (this was noted in her ceramic recipe book, 'Croxley' 1974-1977, see Appendix 3, collection of Glenday) lists many trial recipes from sources in Bernard Leach, David Leach, Dora Billington, Sevres, Robert Fournier, UCLA porcelain, 'Far East Soft porcelain'. Her notes mention that she became 'fully aware of the exciting possibilities, degrees of whiteness, plasticity and translucency.'

Her breakthrough, however, came in 1977 with her discovery of white bentonite from Namibia 'which had a surprising degree of plasticity' (Van der Merwe, Personal papers, Box 226, File B). This technical discovery led to a creative breakthrough in her ceramics.

Marietjie's final porcelain recipe consisted of four ingredients, which varied in proportions from 1975 to 1987. Some of her recipes, found in her papers, were given in batch weights (parts/bags), whilst others are in percentages. Her article, 'Porcelain' published in *Cape Potter*, No 18 Nov-Dec 1981 (Van der Merwe, Personal Papers, *Cape Potters*, no 18 Nov/Dec 1981; Box 224, File C) mentions that her kaolin, feldspar and silica came from Continental China near Cape Town.

At first her porcelain body used ball clay, in addition to the more conventional kaolin, probably in an attempt to plasticise the body (Personal Interview, Calder 2007) (Her essay 'Keramiek' notes that ball clay is dark grey raw, and lighter grey when fired high, with 20% shrinkage, and is very plastic). Later, her discovery of white bentonite made it possible to dispense with this ball clay, and so she replaced this plasticising component with Namibian material. Marietjie generously shared her discoveries and introduced this special material to Ditchburn who she met when appointed as an External Examiner in Ceramics at the Department of Fine Art and History of Art, University of Natal.

Her porcelain recipes are as follows:

1975 Trial body	
Cape kaolin	48
[this is likely to have been Serina kaolin, although Marietjie does not say so here]	
Ball clay CM 'c'	5
['CM' probably refers to Cape Minerals in Dunswart, Transvaal (personal Interview: Calder 2007). Ball clay as highly plastic clay, light in colour and basis for many potting bodies. Ball clays have collected iron oxide and titania as impurities and therefore most are cream burning (Hamer 1975: 17).	
CM Feldspar	25
Silica 170mesh	17

In Marietjie's Glaze books (between August 1977 to the end of her production in 1988 she used David Leach's porcelain body. She notes:

Marietjie's porcelain body August 1977- 1988	
Kaolin	55
Bentonite	5
Bl. Feldspar	25
Quartz (170[mesh])	15

Below is the same recipe that Katherine Glenday gave at a workshop in Cape Town. She gave the participants the ingredients for Marietjie's porcelain body only the recipe used smaller quantities (her basic recipe quoted above divided by five). This workshop was reported by author Inger Murry in her summary of the workshop (Van der Merwe, Personal Papers, Inger Murry article in *Cape Potter*, pg 14, Box 224, File B).

Kaolin	11
Blesberg feldspar	5
Bentonite	1
Silica	3

It is interesting to note that Marietjie writes to Andreson in a letter dated 16 May 1978, that her 'porcelain body is prepared for me by a nearby factory and is ball milled because the ball clay lumps are so hard to break down' (Van der Merwe, Personal Papers, Box 225, File C). The 'nearby' factory is likely to have been Continental China, near Kuils River (Nilant 1963: 42). This ceramic producer was the largest producer of whitewares in South Africa, and had used local raw materials such as (kaolin, silica and feldspar) to make its commercial porcelain since 1951 (Nilant 1963: 42). The factories proximity to Marietjie studio made it possible for her to make the unusual request to use its facilities to produce and mill her porcelain. This is unusual in South African studio ceramics, since most potters dug and prepared their own earthenware and stoneware clays (Nilant 1963: 44).

Stoneware

Her use of prepared, factory clay predates her use of porcelain. In 1968, she notes that Blake brick 'steel blue clay' was one of the clays she used from Grahamstown (Van der Merwe, Personal Papers, Box 222, File A). Even after her move to Cape Town, she continued using this source of stoneware clay.

Porcelain

Marietjie started using porcelain as a production medium only after her move to Cape Town. As a material it was commonly used in whitewares produced by the local factory, Continental China (Nilant 1963: 42). Porcelain became more widely used by South

African potters (such as Thelma Marcuson, Esias Bosch and Andrew Walford; Clark 1974) in the 1970s. She commented on the differences between stoneware clay and porcelain, emphasising that porcelain gave a smoother product. She especially valued the whiteness of the porcelain, which showed through the glazes, and its translucency that it gave (which is not found in stonewares). The other formal qualities, such as its plasticity, enabled her to extend it to limits of form in any forming process. She said that although porcelain is thin and gives the appearance of being fragile, it is very strong when fired (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A).

Porcelain became the main medium that she used in her later years (from 1978 to the end of her life). Porcelain is more difficult to work with, and to throw on the wheel, and demands technical mastery. The kaolin in porcelain is less plastic than stoneware because kaolin, is a primary clay, and has large particles that are relatively non-plastic in comparison with the secondary clays at the basis of ordinary studio clays. The addition of bentonite to a porcelain body lends it the property of plasticity (Personal Interview, Calder 2007).

Marietjie liked her form to flow spontaneously into something natural-looking and the plasticity of porcelain clay made this possible. At first she had to trim her porcelain forms a great deal and she felt this made the end-result seem more calculated in appearance (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A). This impacted on her attempts to achieve a feeling of spontaneous form. With her mature works, from the early 80's onwards, she seems to have achieved her aims at spontaneity of thrown form, and she pulled up tall and thin forms using all her clay on the wheel, and hence seldom if ever trimmed the bases of her works (Personal Interviews, Calder 2007, Cilla Williams 2006, and Glenday 2006).

The main difference she found between the porcelain and stoneware clay was that porcelain could not be thrown to the same size as stoneware (although in practise both were thrown thinly). She found that porcelain gave a more uniform result (than stoneware, with its grog, and oxide speckles) and that consequently glazes were

smoother, and more colourful over the white porcelain body. This is illustrated in Figure 164, red bottle discussed in Chapter 3.

She felt that the plasticity of porcelain was good for throwing, but whilst she did not use plaster moulds in her work she thought that casting was the more suitable technique if the emphasis was to be on its translucency because the process allowed walls to be made extremely thinly (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A).

She felt that both stoneware and porcelain could be used for similar forms, angular or rounded (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A), and that both clays could be used equally for simple and complex shapes and decorations. Yet Marietjie states their different qualities, and concludes that stoneware lends itself to heavier handling. Implicitly therefore, stoneware suggests bulky form and a thick glazed surface (such as her thick glaze-over-glaze that typified her reduction wares) -not the visual delicacy that she sought in the last period of her work.

The one clay's asset is its whiteness and smoothness, the tactile quality and the richness of transparent, opaque and crystalline glazes over it. The other clay's asset is its richer colour and surface and more subtle glaze effects. Porcelain can have thinner rims than stoneware and can have translucent rims. Stoneware being darker and rougher than porcelain tends to suggest a more massive treatment. (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A)

Clay she says always has a freshness and vitality in retaining marks and processes of its formation, hence a beauty of directness of form and concept which she felt is both subjective and objective (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A). Marietjie's MFA statement cited Leach (1945: 19) in clarifying her statement, 'It is subjective in that the innate character of the potter, his stock and his tradition live afresh in work; objective in so far as his selection is drawn from the background of universal human experience'.

Form

Marietjie believed that clay, as a medium, enabled her to give physical expression to her ideas, through a process of wheel-forming (mainly) and plastic manipulation. It manifested forms that were both beautiful and useful (her attitude in a way paralleled Gregor Paulson's philosophy in Sweden discussed in Chapter 2 (there are many references to and articles on Gregor Paulson in *Crafts* Nov/Dec 2004: 26). It was this process of changing amorphous clay into something of beauty that excited her. (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A).

To her form was of the greatest concern, 'form as sheer abstract design to the exclusive of connotations and representations' (Van der Merwe, Personal Papers, cited in the MFA statement 'Rader :301', April 1963, Box 224, File A). Despite her striving towards technical mastery, it was not materials, techniques, glazes or decoration that were uppermost in her thoughts when creating ceramic forms, but that design (control) and chance (accident) both played important roles in creativity. Whilst she emphasised that the materials must best suit the form, she also felt that forms must be thrown spontaneously and even sometimes accidentally. Marietjie stated in her MFA statement, that the form must express the individual's insight and thinking (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A). 'We are capable of creating new and exciting forms. If they come from within, fashioned by our unique personalities, environments and experiences'. Marietjie implies that she felt much closer to a world of change, of growth and decay, of the unknown where elements of surprise occurred than a perfectly harmonious ordered world. In her personal notes she compares the former statement to the seeming spontaneity of a Chinese vase which, when freed from other influences is a 'dynamic harmony' compared to a Greek vase which seems static composition (Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A).

Marietjie's work conceptualised the utilitarian purposes of studio ceramics. In her UCLA MFA statement, she clarifies that she wanted form to be 'cleaner' (likely meaning uncluttered, and minimal, based on pure geometric forms such as the cube, cone, sphere

and cylinder). Functionally she aimed to produce useful vessels that were 'more impervious to liquids and with increased durability.' It is interesting to note in a later letter to Andreson (1975), that she feels her creative freedom is challenged by the constraints of production potters in South Africa, who she says are driven to 'make useful articles and be able to be financially supported by [their] own work' (Van der Merwe, Personal Papers, 'Letter to Andreson', 12 March 1975, Box 225, File C).

For her, aesthetics enhance the inherent beauty of thrown form, to make pleasing tactile pottery with varied colours (Van der Merwe, Personal Papers, UCLA Ceramic Department, Glaze, Box 224, File A). Again this is coincidentally in accord with the Swedish aesthetics of Gregor Paulson. Perhaps this is no coincidence, since during her mature formative stage as a ceramist, in 1962, Marietjie attended a course on Scandinavian Design at the University of Oslo International Summer School (Van der Merwe, Personal Papers, Box 222, File B). Her coursework paper is discussed later on in this dissertation; suffice to point out here is its thematic importance to the development of her synthesis of beauty and functionality in her mature ceramics.

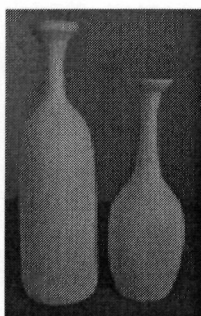


Figure 1. Marietjie van der Merwe. Two of Marietjie van der Merwe's bottle forms which are unglazed bisc from the Rust en Vrede Art Gallery. These show her strong love for bottle form. These are possibly two of her very last works as they have not been glazed yet, Collection: Rust en Vrede Art Gallery.
Photograph: Lara Du Plessis

Marietjie's stoneware forms were later criticised by a colleague, who commented on the 'rather stilted forms of her porcelain pieces.' She took this as a turning point in the development of her style, away from her traditional bottle shapes to the more abstract, cylindrical forms of her vases. Marietjie would pull the cylinders as tall as possible (some pieces are 30cms fired after shrinkage, so probably were more than 40cms when thrown)

twisting and reforming her thrown shapes by manipulating and deforming their symmetrical forms (Van der Merwe, Personal Papers, Box 226, File B).

Equipment

Marietjie threw her ceramics and used conventional tools familiar to studio potters. She describes her tools in the chapter, '*Keramiek: Die Kuns Van die Potterbakker*' ('Ceramics: The Art of the Potter'), for *Die Vrou*, 1972 (pp 233-274 vol. 5) (Van der Merwe, Personal Papers, Box 224, File B). Her tools were illustrated; the photograph shows a sponge-on-a-stick, bamboo knife, a wooden rib, needle, nylon thread, a stiff metal rib and a flexible metal kidney, and mentions that wooden tools and work surfaces are preferable in the studio. Most of her tools were acquired from aboard (for example in 1965 she ordered tools from Sculpture House in New York (Van der Merwe, Personal Papers, Box 222, File D).

Marietjie used her fingers and also her wooden tools to manipulate her thrown porcelain forms. She comments on this in the article in *Cape Potter*, dated Nov/Dec 1981 that 'the clay has a plastic quality which is interesting to explore on a soft, newly formed pot by ribbing and altering the clay with the fingers' (Van der Merwe, Personal Papers, *Cape Potters*, no 18 Nov/Dec 1981; Box 224, File C). A favourite tool for incising marks into the plastic walls was a small wooden 'potter's thumb' (Personal Interview, Calder 2007). In 1965 Marietjie imported wax resist (known as *Ceramel 'A'*) for her slips and glazes, from S. Paul Ward Ceramic Suppliers in California (Van der Merwe, Personal Papers, Box 222, File D). It is interesting to note that many of her early stoneware pieces (such as the red bulbous stoneware vase dated 1973, see Appendix 2 in the Tatham Art Gallery collection which has a wax resist motif; her porcelain vases have no resist motifs as she seems to have abandoned the technique entirely in the last decade of her work.

Marietjie's early studiowares used wax resist for decoration; her motifs tended to be abstract rather than figurative (like the calligraphic grasses, flowers, and birds, for example that became stock-in-trade on the reduction wares of potters in Clark's 1974 book, including Andrew Walford, Tim Morris, Esias Bosch, Sonja Gerlings and Hym

Rabinowitz). In her later wares she stopped using applied decoration, and in her porcelain, she rather manipulated the plastic clay itself to make repeat motifs.

Marietjie used carborundum paper to smooth the feet of her pieces after bisq firing, and to remove any sharp points from the walls. After firing, with crystalline glazes her porcelains would be given a final rubbing, to ensure an absolutely smooth surface (she wanted her wares to be 'as smooth as river pebbles' (Personal Interview, Calder 2007).

Marietjie used a modified Japanese Shimpo-type wheel (inherited by Glenday, who uses it to the present day). Her short wheel was adapted (in 1966 by the Grahamstown firm, Carpentry and Joinery; Van der Merwe, Personal Papers, Box 222, File D) and remounted in a tall wooden-panelled body, with a long drive-shaft. She added a five-ratcheted hand-control on the right hand side, attached to a foot-operated accelerator. The wheel had a separate on-off switch. She added a small wooden seat, and retained the original catch-pan.

Marietjie threw on wooden bats, attaching each bat onto a small pad of fresh clay centred directly on the wheel-head. The clay pad was retained for the whole throwing session, to facilitate for a quicker throwing production (having one pad eliminates time spent creating a new one for every bat to be placed on, hence continuous throwing process) (Personal Interview, Calder 2007). She used a Plaster-of-Paris bat extensively when throwing porcelain; this enabled her to knead-up and rapidly re-use clay trimmed during her throwing processes.

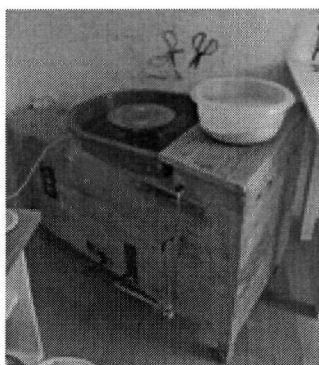


Figure 2. Marietjie van der Merwe's electrical wheel in Katherine Glenday's studio.
Photograph: Lara Du Plessis 2007

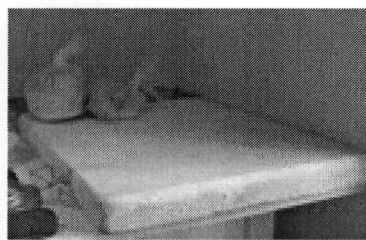


Figure 3. Marietjie van der Merwe's Plaster-of-Paris bat in Katherine Glenday's studio.
Photograph: Lara Du Plessis 2007

Kilns

On her return to South Africa, Marietjie found, the electric kiln too restricting so she set about making a $0,707\text{m}^3$ (25 cubic foot) catenary arch kiln with the aid of Paul Soldner's booklet (Clark 1974: 166). After many trials and errors she changed its design, and eventually produced a kiln that could reach the temperature of $1300\text{ }^{\circ}\text{C}$ necessary for stoneware. However, in her first kiln in Grahamstown, her glazes were ruined because she had unknowingly used firebricks to build the kiln that were impregnated with salt. She rebuilt using new bricks, although 'in retrospect she regrets not having had the insight to use the kiln, if only temporarily for salt glazing' (Clark 1974: 166). After a year of disappointments and frustration, the kiln finally worked. Examples of her first studio works have unfortunately not been sourced.

Ironically on the day of the first successful firing, her husband accepted a new post in Cape Town and within three months they had moved. In Cape Town in 1967, Marietjie built another 25 cubic foot kiln (Van der Merwe, Personal Papers, CV April 1985, Box 223, File A) fired with power-paraffin and diesel oil (Van der Merwe, Personal Papers, CV to Miss Driver 1969, Box 223, File A). Interestingly, this was the basis of the kiln that she built at Rorke's Drift Art and Craft Centre.

In a letter to Valerie Leigh (then Curator of the Tatham Art Gallery) on the 17 February 1973, Marietjie says that she was going to design and construct a 150 cubic foot kiln at

Rorke's Drift in February/ March of 1973 (Van der Merwe, Personal Papers, Box 223, File A). In another source, she mentions that this kiln had six (oil) drip burners (van der Merwe, Personal Papers, CV, April 1985, Box 226, File B). In Marietjie's letter to Laura Andreson dated 12 March 1975, she described the kiln at Rorke's Drift two years earlier:

I supervised the building of it by ordinary brick layers (three of them) and had to jump around the kiln all the time to watch every brick go down. They were more concerned with the appearance of the outside of the kiln. I constantly had to talk to them about firebricks, heat, different mortars. We used 4 different mortars at different places away from the heat. Now it is a source of amazement to see the kiln standing on its great big arch and withstand the stresses of firing. After some firings it had to be patched at the door and given some metal braces. (Van der Merwe, Personal Papers, letter to Laura Andreson, 12 March 1975, Box 222, File A)

Marietjie also had a small raku kiln at her Cape Town studio (Van der Merwe, Personal Papers, CV, April 1985, Box 226, File B); however, this was not a medium for exhibition works, rather one for experimentation and teaching.

In 1972 Marietjie mentions purchasing carborundum shelves from the Carborundum Universal Company in Port Elizabeth (Van der Merwe, Personal Papers, Box 222, File D); although expensive she could use these shelves both in electric and reduction kilns.

In her typed letter to Laura Andreson 16 May 1978 (the year is possibly misdated, and could be 1977), Marietjie states that she is 'seriously considering getting an electrical kiln of about 5cu ft' because her 'oil kiln is 25cu ft ... and takes so long to fill.' She also states that she wants better control of the temperature and cooling process in 'order to do better crystalline glazes' (Van der Merwe, Personal Papers, Box 225, File C). An invoice dated 27 May 1977 shows that she eventually bought a kiln with accessories from Wengers, London, these were receipted to her studio address in Rosebank, Cape Town (Van der Merwe, Personal Papers, Box 222, File D).

Glazes

Marietjie's training in America in glazing made her enthusiastic and eager to learn how to control a kiln's reduction and oxidation atmosphere during a firing. She conducted many

experiments in glaze testing and reformulated the recipes of her glazes in order to obtain the best results possible in both atmospheres.

She always strove to create her own glazes and to be resourceful in solving technical problems in ceramics, following the example of her teachers and the legacy of UCLA ceramics. In an interview with Brands (1967) she mentioned an additional glaze research course at the University of California, in which she developed her own glaze, that became known as 'Marietjie's Pearl' (Van der Merwe, Personal Papers, Box 224, File C).

She experimented with new glazes that complimented her bottle forms. Marietjie stated in her letter to Andreson dated the 12 March 1975 that the book of Herbert Sanders', *Glazes for special effects* (1975) 'is an inspiration' and was keen to 'try crystalline glazes' again, although Marietjie states that she 'prefers the smaller crystals'. This is a very interesting statement as her bottle forms she produced are bulbous forms and are often used as such with crystalline glazes, as the spherical form promotes the growth of the crystals (the size and shapes of crystals are stretched most across the curved form, between the shoulder and the belly of the bottle, and therefore visually more captivating to the eye).

Crystalline glazes require precise firing conditions so that the maximum growth of the crystals is obtained. An appreciation of the special effects of crystalline glazes, and profound understanding of glaze technology in general was promoted by Andreson and the Natzlers before her; this ceramics legacy was instilled in Marietjie during her studies at UCLA. An example of her crystalline glaze can be seen in Clark's *Potters of Southern Africa* (1974: 171), and in a crystalline glaze containing copper on a porcelain bowl which was made in America at the University of California, in 1963. In her letter Marietjie also goes on to say she was experiencing problems in 1973-1974 with her glazes; 'almost all the porcelain I have made with crystalline glazes have dunted' she asks Andreson for her advice, if whether the changing of Herbert Sanders frit source would have made a difference in the result, 'my Ferro catalogue don't list the same numbers of frits that he has in his glaze'. She also states that she wants to get a copper red

(a challenge to most ceramists, and something that she persevered with for many years, both in reduction and oxidation firings) yet complained that she 'gets only small patches of red, if ever'; her letter gives the recipe for a '... beautiful bright red and purple [glaze]' that she used as a part-time student of Chicago Art Institute during 1969-70 (Clark 1974: 167). As a ceramics lecturer at the University of Natal in 1982, Marietjie used several copper-red glazes over porcelain, using a local reduction agent (silicon carbide) fired in the studio's electric kilns (Personal Interview, Calder 2007). Examples of her copper-red glazes are in the collections of the Tatham Art Gallery and Iziko South African National Gallery (ISANG), Cape Town.

Marietjie mentions two glazes she has worked most with; '... the barium glaze (no.23 from UCLA) and a dolomite glaze (the last recipe in Rhodes' *Clay and Glaze*)' (Van der Merwe, Personal Papers, letter to Andreson, 12 March 1975, Box 222, File A). The barium glaze especially, was to prove most useful for the porcelains during her last decade. In a draft of her CV (although undated, possibly about 1974) she describes her favourite glazes as follows:

She has kept very much to one glaze, a barium matt glaze in which she varies the colours with copper or rutile in the glaze or cobalt slips used under the glaze. She also gets warm tones with spraying iron over this glaze. Another favourite glaze is magnesium matt glaze with a soft silky feel like a baby's skin. It is a dense off-white colour which becomes pinky mauve where it is thick and highlights the black spots from the stoneware clay fired in reduction. (Van der Merwe, Personal Papers, Box 224, File A)

Her descriptions emphasise tactile values; she mentions 'matt', 'soft', 'silky', 'baby-skin', 'thick' and 'dense'. Her words for colours include: 'warm' 'off-white', 'pinky-mauve' and 'black'. These terms emphasise tactile qualities and visual responses she wants to express and to elicit in her works. They are accurate particularly in her porcelain works, examples of which are in the collection of the Iziko South African National Gallery, Tatham Art Gallery, Rust en Vrede Museum, Nelson Mandela Metropolitan Museum, Sasol Gallery and private collections of Du Plessis, Glenday, Nana Wagner, Calder and Williams (some of which will be discussed in Chapter 3).

Regarding her curiosity about ceramic technology, Marietjie asks Laura Andreson to 'please write to me more about your lustre'; onglazes (lustres and enamels) were not her mainstay; that she wrote asking for information demonstrates her inquisitiveness about and love of the materiality of ceramics. She used underglaze stains in experimental porcelain and stoneware pieces at the University of Natal in 1982; during this time she also visited the studio of the ceramist, Lindsay Scott at Hillfold Pottery on the Midlands Meander, where she salt-glazed a few experimental pieces (Personal Interview, Calder 2007).

Glenday has in her collection Marietjie's glaze recipe books dating from 1974 to 1988 (her last year of production). These five spiral-bound books not only contain her recipes for porcelain, clay, slips, onglobes, and glazes but also have meticulous documented records of her glaze and bisc firings. They show how precise Marietjie was and demonstrate her desire to be able to record what happened to the pieces in the kiln depending on where the works were placed. Careful notes were taken each time and glazes were reformulated in order to get better results the following firing ('make up a batch with', 'aim for next firing', 'try using' and 'try adding ') (Appendix 3 gives examples of her glazes and porcelain bodies, their chemical ingredients as she recorded them). These glaze books hold vital information as they show what glazes she was experimenting with at different times depending on her studio, working environment or the various institutions at which she attended classes.

Exhibitions

Throughout the years Marietjie exhibited extensively locally and abroad. These exhibitions were high points in her professional career as a potter. Selected exhibitions include (a list appears in Appendix 5).

- Marietjie's first solo exhibition in South Africa. This was in Cape Town, at the South African Association of Arts Gallery in 1966 (Clark 1974: 166). This was important as it identified her as an important new female ceramist in South Africa

- She exhibited in 1972 in the International Academy of Ceramics in the Victoria and Albert Museum in London (Van der Merwe, Personal Papers, Box 223, File A)
- May 1973, Marietjie exhibited at the Tatham Art Gallery in Pietermaritzburg (Van der Merwe, Personal Papers, Box 223, File A), where Ditchburn probably saw her ceramics
- She exhibited two pieces in the 39th International Fair Florence 1975 (Van der Merwe, Personal Papers, Box 224, File A)
- In April 1975 she exhibited in the first National Exhibition of the Association of Potters of Southern Africa (APSA) titled 'Ceramics 75' (Van der Merwe, Personal Papers, Box 224, File A)
- 25 May -5 June 1975, Palermo Show, Italy (Van der Merwe, Personal Papers, Box 223, File A)
- 17 November- 4 December 1975 exhibited at the Bellville Gallery, Cape Town
Marietjie sold 21 works at this exhibition
- 1978, a two-person exhibition at the Gallery International, in Cape Town with Sonja Gerlings. At this exhibition Marietjie had 136 porcelain and stoneware works on display and sold 45 of them
- In September 1979, exhibited at the Gallery International 'Weaving- Rorke's Drift and Ceramics- South African Potters' (Van der Merwe, Personal Papers, Box 223, File A)
- In November 1984, Marietjie exhibited with Glenday at The Cameo Gallery in Stellenbosch. This was a very successful exhibition as Marietjie sold most of work. These were purchased for example by Williams (see Appendix 2, Porcelain Bowl in the Private Collection of Cilla Williams), and Nana Wagner (not only for herself but also for The Cameo Gallery)

Her religious and political affiliations had a great influence on inspiring the work Marietjie produced throughout her life time. Her training outside South Africa in America and Nordic countries inculcated her with extensive knowledge of raw materials and glazes unknown in South Africa in the 1960s and 1970s. Hence her intense search for

new materials and glazes made her a pioneer in this field in South Africa. In 1977 her work here in South Africa took a new direction, from her grogged red clay stoneware body to her white, translucent plastic porcelain. There is also a shift in her forms produced. This is directly linked to the type of clay body she was using at the time. The stoneware clay lacks the plasticity and the whiteness of porcelain and therefore her porcelain pieces are not as staid as the stoneware forms. The whiteness of porcelain contributes to the display of her unique glazes (see Appendix 3). Her participations in exhibitions, national and international, demonstrate her significance as a South African studio ceramist at a time of political unrest and lack of local raw material.

Chapter 2

Links

This chapter outlines Marietjie's creative interactions with people she worked with and the links between herself, her teacher and the various influences on the development of her ceramics. In the works of these artists one sees similarities of pure geometric form and the glazes. This will outline some modernist formalist attributes of ceramic design, the foundations on which Marietjie van der Merwe based her works.

There are several sections to this chapter, organised chronologically according to Marietjie's creative interactions. Firstly the influences on Marietjie's ceramics and art training. This section discusses Laura Andreson's work as a seminal influence on the development of Marietjie's ceramics. Andreson was a ceramic artist and lecturer at the University of California, Los Angeles. At this university that Marietjie was taught, influenced and inspired by Andreson's work, and continued a correspondence with Andreson on her return to South Africa. The ceramics of Otto and Gertrud Natzler are outlined as an important inspiration to Andreson which in turn impacted on Marietjie van der Merwe. Although indirectly Staffell, a painter and ceramist, was another important influence on Marietjie's use of porcelain and manipulation of the plastic clay. This became apparent while interviewing Glenday, a South African ceramist, who was taught by Marietjie and became a friend and colleague.

Secondly, some of the people and institutions that Marietjie was linked to and influenced by included Rorke's Drift and Malin Lundbohm (now Sellmann). Marietjie was appointed a consultant to the Pottery Workshop in 1971 at Rorke's Drift Art and Craft Centre. The affiliation with Malin Sellmann, a former Director of the Rorke's Drift Art and Craft Centre, whom Marietjie met at Rorke's Drift and later became a colleague and friend. The text will outline some links between Rorke's Drift Art and Craft Centre and Sweden, in order to clarify her development as a ceramist and a teacher. In 1982 Marietjie taught ceramics at the University of Natal in Pietermaritzburg and met Glenday as a student, later to become her studio colleague.

Ceramics and Art training: Laura Andreson



Figure 4. Laura Andreson. Trimming a pot, 1940. Collection: Laura Andreson Papers, 1902-1991, Smithsonian Archives of American Art. Photograph by Imogen Cunningham. (Source: <http://artarchives.si.edu/exhibits/clay/andrlaur4.htm>> March 2005)

Laura Andreson (1902-1999) had a long and distinguished career at the University of California, Los Angeles where she taught ceramics from 1933 until her retirement in 1970.

It was at this University, in 1963 that Marietjie began her training.

(http://www.crockerartmuseum.org/exhibits/exhibit_pages/Andreson_Rie.htm> March 2005).

When viewing Marietjie van der Merwe's and Andreson's works, there are many common denominators, indicating strong stylistic links that relates Marietjie van der Merwe's work to that of her teacher's, Andreson. In 1982, Marietjie donated the catalogue of Andreson's retrospective to the University of Natal's ceramic studio, intending this to be a reference work for students and staff.

Evident in Andreson's ceramics of the 1950's and 60's there was a term coined at the 1930 Stockholm exhibition, 'functionalist' which epitomises the idea that function must be the primary aspect which was considered before form and decoration (De Waal 2003: 66). According to Bernard Kester, there is no ambiguity in Andreson's creative work;

She considers herself to be essentially a functionalist in her attitude about form, and her motivation has been to create pottery to be used. Each wheel-formed work surrounds or encloses a volume of space, and the clear perception of that space expressed directly through contours, surface, and materials buoyancy is essential to vitality and aesthetics quality of each form. (Kester 1982: 12)

Andreson's work is typified by her love of bottle forms, bowls and bulbous shapes these were all to emphasise her glazes that she applied on them. These globular forms lend themselves to crystalline glaze because crystals expand when stretched over a large surface.

Marietjie was greatly influenced by Andreson's strong 'love of bottle shapes with narrow necks or bulbous forms' (Clark 1974: 166). These forms were visually pleasing and functionally stable, as the base was larger than the top. It was therefore functional in everyday use as vases for flowers, or as beautiful objects to adorn a living-room, typical functions for ceramic objects evident in interior design of the 1950s and 1960s (see Figure 5, 6 and 7). There is strong evidence of a link between architectural space, interior design and bottle forms in ceramics in the *Decorative Arts, Studio Year Book* of the era (especially in the 1955 edition, for example see Figure 6 and 7).

The bottle form is a form which has long fascinated potters. The form has many historical manifestations prior to the Song Dynasty (960-1278AD) (see example, Jun ware vase, Kerr 2004: 36) the Persians, Mesopotamians and Egyptians were using this 'mallet-shaped flask' (as it was called) (Tait 1991: 119).

Ceramics and glass bottles traditionally provided storage for medicine and scent (Kerr 2004: 10). Glass vessels which were blown were similar to that of the clay bottles produced on the wheel as both are given form by a centrifugal force, and the rotation of plastic material a central axis. Gravitational force draws and helps shape the belly of the bottle. The forms of glass bottles, with thin necks and bulbous bodies, were blown and shaped by hand in ways that were duplicated on the potter's wheel; this is an important parallel in discerning the visual basis of Marietjie's porcelain bottles.

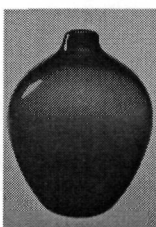
The bottle form was influenced in the 20th century by a common mechanical industrial aesthetic in the Bauhaus as the forerunner in production of new utilitarian designs.

Technological progress in society seemed to be the fundamental focus of the Bauhaus, 'by focusing on economy, speed and efficiency and keeping in view the technological possibilities had arrived at the concept of the factory' (Forgács 1991: 1). The Bauhaus was concerned with making designs and forms for everyday use which could be mass produced for the betterment of society.

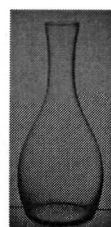
The following illustrations portray the extent to which the bottle form was popular, not only in glass but in ceramics particularly mid-century.



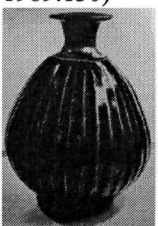
Glass made by Reijmyre, designed by Monica Bratt. Sweden. *Vase*, 1940-50. Height 18.2. Clear green glass, mould-blown. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989:130)



Glass made by Hadeland designed by Willy Johansson. Norway. *Vase*, 1958. Glaze. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989:51)



Glass made by Hadeland designed by Herbongard. Norway. *Carafe*, 1954. Glass. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989:84)



Bernard Leach. *Fluted stoneware bottle*. Undated. Stoneware. Photograph taken from the book *Pottery in Britain today* (Casson 1967)



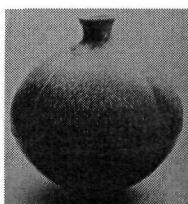
Krebs and Staehr-Nielsen. Denmark. *Vase*, 1951. Stoneware. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989:51)



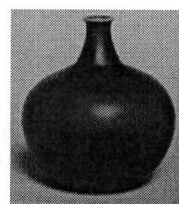
Designed by Stig Lindberg 1952, made at Gustavsberg, Sweden. *Vase*, 1953. Height 17.6. Stoneware with blue mottled glaze. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989:114)



Lucie Rie. *Stoneware flower vase*. Height of the pot on the left 35 cm, 1960. The pot on the right 20.5cm, 1977. Permanent collection of Boymans Museum in Rotterdam. Photograph taken from the book *Lucie Rie* (Birks 1987: 147)



John Dermer. Australia. *Bottle*, 1985. Salt-glazed Stoneware. Photograph taken from the book *The New ceramics, trends and traditions*. (Dormer 1986: 98)



Erich and Ingrid Triller, Tobo, Sweden. *Vase*, 1953. Height 10.8. Stoneware with green figured glaze. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989: 115)



Yaozhou ware, Northern Song Dynasty, 11th-12th century. Vase with caved flower design. Height 24cm. Collection: Eumorfopoulos collection, Victoria and Albert Museum. Photograph taken from the book *Song Dynasty Ceramics* (Kerr 2004: 52)



Lucie Rie. *Stoneware flower vase*, 1964. Height back vase 38.2 cm, front vase 34cm. Made in two pieces and squeezed oval. Feldspathic glaze over a dark clay containing manganese. Photograph taken from the book *Lucie Rie*. (Birks 1987: 122)



Kylliki Salmenhaara at Arabia, Finland. *Vase*, 1952. Height 10.8. Stoneware with green figured glaze. Collections of the Victoria and Albert Museum. Photograph taken from the book *Scandinavia Ceramics and glass in Twentieth Century* (Opie Hankins 1989: 58)

Figure 5. Example of bottle forms in world glass and ceramics

Walter Gropius, the Bauhaus architect, believed in mass production. He 'firmly believed there was no higher artistic task, no work more exalted, timely or appropriate for the artist than, bringing aesthetic quality to mass production' (Forgács 1991: 13). This mass production allowed for repeated, standardised designs and forms.

This vertical shape became very popular in interior design in the 50's and 60's as seen in *Decorative Arts, Studio Year Book, 1954-55* (Holme and Frost 1956: 24) as it added aesthetic quality to its functional use ('Bottles are more specifically intended to hold liquids and to protect them from evaporation or spillage' said Rhodes (1978: 49). Both Figures 6 and 7, show the aesthetic quality of the bottle shape used as visual accents to complement furniture such as display units and coffee tables in domestic interiors. It is

suggested that Marietjie was aware of this function, not only through Andreson's teaching, but also through her visit to Norway, and subsequent Nordic design connections through Rorke's Drift and Marlin Lundbohm (now Sellmann) in the 70's and 80's.



Figure 6. Note the bottle on the display unit. Photography taken from the book *Decorative Arts, Studio YearBook, 1954-55*. (Holme and Frost 1956: 24)



Figure 7. Note the bottle on the coffee table. Photography taken from the book *Decorative Arts, Studio YearBook, 1954-55*. (Holme and Frost 1956: 44)

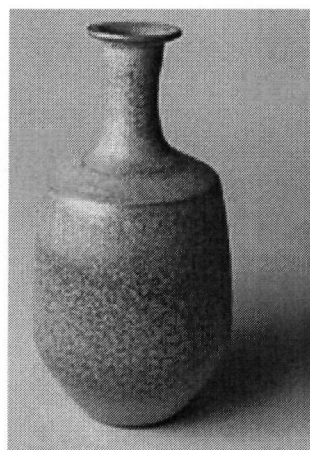


Figure 8. Laura Andreson. Bottle form. Lemon ash glazed porcelain bottle. 21.59cm x 8.2cm. Unidentified photographer. (source: <http://www.mingei.org/brclay.html> > March 2005)

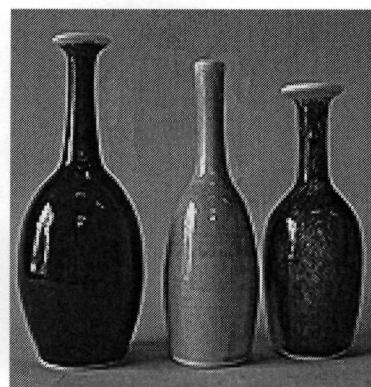


Figure 9. Marietjie van der Merwe. Three of Marietjie van der Merwe's thrown porcelain bottle Forms from the Tatham Gallery, 1983. Collection: Tatham Art Gallery. Photograph: Lara Du Plessis, 2005

The Figures 8 and 9 evidence strong visual links between Andreson's and Marietjie's ceramics. In these examples, wares are thrown on the wheel with porcelain. Their forms are bottle shaped and have similar proportions.

Empirical analysis of there forms and shape, is based on texts by Philip Rawson (1971), Anna Shepard (1956) and Daniel Rhodes (1978) that it is useful to divide into 3 functional parts the body (belly), neck and rim of the form. Andreson's bottle has a narrower base and a much more defined shoulder than Marietjie's. The necks of both their bottles are very similar in length and diameter. However, Andreson's bottle (see Figure 8) shows a join mark on the shoulder of the belly of the bottle, this suggests that it was made in two separate sections. Marietjie has used a shinier glaze than that of Andreson which is an earthy matt glaze (showing the influence of nature on her work).

The stylistic roots of Andreson's ceramics may be traced to her teachers in 1944, since she was taught by the Natzlers how to throw on the wheel. In 1957 she found porcelain to be a 'preferred medium' (Kester 1982: 10), and commented that:

I like the challenges of porcelain, its response to touch, its refined surface. This influenced the clarity of the forms which makes me eliminate the superfluous addition of too much decoration and too many ideas in one pot. My forms are inspired by the perfection of an egg and the thinness of its shell. (Herman 1984: 25)

This quotation manifests similarities with the work of Marietjie, particularly in her fondness for thin porcelain vessels, that also allowed light to enhance the form.

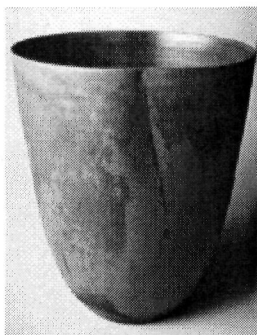


Figure 10. Laura Andreson. Matt glazed porcelain vase. 1980. 22.86cm x 20.95cm. Collection: Laura Andreson Papers, 1902-1999, from the Smithsonian Archives of America art. Unidentified photographer. diameter (Source: <http://netra.glendale.cc.ca.us/ceramics/andresonvase.html> March 2005)

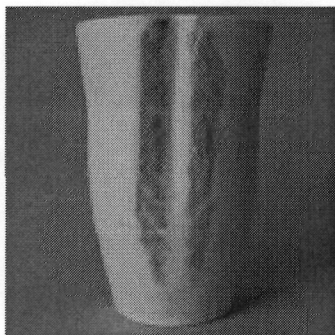


Figure 11. Marietjie van der Merwe. Manipulated sgraffito porcelain vase, 1983. 24, 5 x 44,5cm. Collection: Tatham Art Gallery. Photography: Lara Du Plessis, 2005

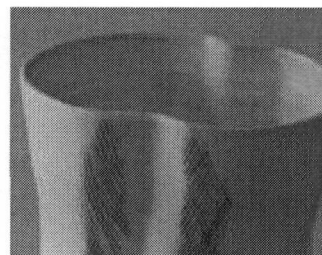


Figure 12. Marietjie van der Merwe. Close up of the details of Marietjie van der Merwe's manipulated sgraffito porcelain vase, 1983. 24, 5 x 44,5cm. Collection: Tatham Art Gallery. Photography: Lara Du Plessis, 2005

As seen above in Figure 10, 11 and 12 plastic manipulation in Andreson's thrown work is also a feature of Marietjie's later work. In plasticity of clay Andreson emphasises throwing rings, which like Marietjie's vases are stretched and distorted to create natural looking ridges: chance plays a part of the form's creation. To artist's like Marietjie it allows a very rigid classical form (example, cylinder and bowl) to be created on the wheel, then its plasticity allows the artist to bring chance, playfulness and surprise into its form. Marietjie also commented on the element of spontaneity in her work: 'I rarely think in terms of use or decoration value when I'm sitting at the wheel. I enjoy playing, to tell you the truth. I don't want to feel that I must make saleable pots or useful objects to pay off the kiln' (Van Biljon 1971).

Andreson forms were inspired by what she saw in her natural objects and surroundings and she tried to replicate that in her works; 'I derive my inspiration from forms found in nature, rather than from man-made objects such as industrial products, food and clothing' (Herman 1984: 25).

Natural forms, surfaces and textures were inspirational to contemporary modernists in South Africa; this has been commented on by Wilma Cruise(1991) as much as Clark (1974) in their writings. The ceramist Tim Morris used organic, earthy and muted colouration in his ceramics of the 1960's and 70's. He fired his work twice and kept glazing down to the basics 'he decorates with three high- clay 'house' glazes and a few oxides(iron, cobalt-rutile) is used with a sense of economy'(Clark 1974: 122). Unlike Marietjie he used figurative motifs and his decorative elements are taken from nature. Flowers, plants, birds and butterflies are drawn carefully with sweeps of his calligraphic brush (an example of this can be seen in his work entitled 'Ducks in Flight', Clark 1974: 122). Most of his pots are glazed partially, allowing the natural clay to show; having worked in the Jerusalem Museum he was aware of the fact that ancient pottery was made without glaze (Clark 1974: 122).



Figure 13. Hyme,Rabinowitz. 1974. Stoneware lidded jars and plate. Plate with an oatmeal-coloured feldspathic glaze, decorated in wax and then dipped in a tenmoku glaze. Photograph taken from the book *Potters of Southern Africa* (Clark 1974: 88).

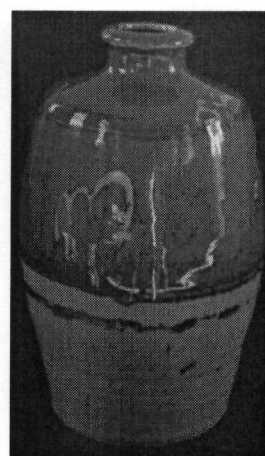


Figure 14. Hyme.Rabinowitz. *Vessel*, 34cm Reduction stoneware. Original photograph taken by Dorren Hemp. Photograph taken from book *Contemporary Ceramics in South Africa* (Cruise 1991: 46).

Tim Morris, Andrew Walford, Bryan Haden and Hyme Rabinowitz typify the so-called 'Anglo Oriental tradition' of studio potters in South Africa (Cruise 1991). These were characterized by gestural brush strokes, abstract calligraphy, reduction glazes and a natural earthy palette (seen in Figures 13 and 14). These potters of the 70's modernist 'traditionalists', 'concentrating on the repetitive, perfecting a technique, a shape, a decoration, a glaze' (Clark 1974: 9). This was in keeping with Leach, who stated that 'the

best pots were those that were distinguished by simplicity and appropriateness to function' (Cruise 1991: 41).

However, on arriving back in South Africa in 1963, Marietjie found herself (because of the lack of raw materials, porcelain, inadequate kilns) producing similar work to her South African contemporaries. Even though her forms seem light, her works (for example the red bulbous stoneware vase and early stoneware jug from the Tatham Art Gallery, see Appendix 2) of the 60's and 70's are visually 'heavy', laden with glaze over glaze like her South African contemporaries. It was only in the late 1970s that she expressed herself more freely in her porcelain work.

Marietjie would seem to be an 'expressionist', according to Clark. To the expressionist 'the craft is a means of an innovative, personal self- expression. The style here is extrovert' (Clark 1974: 9). Marietjie in a letter to Andreson, dated 12 March 1975, she wrote 'the choice of articles I wanted to make is mine and I should not feel so inferior to the other well organised production potters' (Van der Merwe, Personal Papers, letter to Laura Anderson, 12 March 1975, Box 222, File A). This quote asserts her individuality in striving to produce her own kind of ceramics at that time.



Figure 15. Laura Andreson. Unloading a kiln at UCLA, 1962. Photographic print; 26x 21cm. collection: Archives of America Art. Unidentified photographer. (Source: <<http://artarchives.si.edu/exhibits/clay/andrlaur4.htm>>March 2005)

There were only a few commercial glazes available which could be fired in a low temperature kiln. This limitation 'led her to undertake research in glaze chemistry and

firing practices' (Kester 1982: 9). Marietjie also strove to understand the technical and chemical processes involved in glazing previously discussed in Chapter 1.

In the 1940s, Andreson wanted to create subtle and organic finishes in low-fire works normally associated with high-fire works.

Her solution for this was to layer matte glazes over layers of liquid clay- called slips- that were coloured with metallic oxides. During firing, the minerals in the slips would burn through the vitreous coating, producing soft, muted colours and adding rich surface texture, decidedly organic in its effect.

(<http://www.crockerartmuseum.org/exhibit_pages/anderson_Rie.htm
>March 2005).

This method of creating complex ceramic surfaces is similar to that which Marietjie van der Merwe used.

Later works show that Andreson experimented with matt glazes which provided a soft palette of muted colouration and gave an earthy effect. Most of her glazes were greatly enhanced in colour and texture by the white purity of the porcelain clay body she used. She also 'constantly experimented in matt-crystal, copper-red, celadon, iron and matt glazes' (Herman 1984: 25). She also has a 'palette of fat and waxy ash reduction glaze that distinguished her finest works with visual and tactile appeal' (Kester 1982:11). Her sources of her range and palette of glazes were many and diverse. They included Chinese ceramics (Song celadons) Japanese tea wares which include Tenmoku glaze ('a dark brown stoneware glaze', Hamer 1975:293) derived from the vocabulary of English Studios of the 30's which included ceramists such as Bernard Leach, Michael Cardew, Katherine Pleydell-Bouverie (see Casson 1967:162) and from the American Studios: Vivika and Otto Heino and the California Studio Potter, Beatrice Wood (Davis MacNaughton 1994).

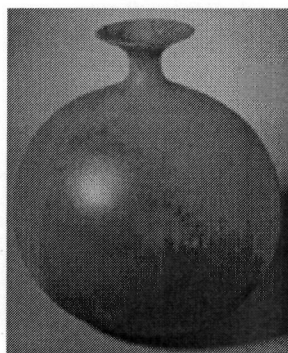


Figure 16. Laura Andreson, Yellow orange bottle. 1980. Porcelain, wheel- thrown and glazed. 21.6×19.1cm. photograph taken from the book entitled *Clay today Contemporary, ceramists and their work* (Lynn 1990: 32)

In the 1960's Andreson's interest in glaze surfaces is evident; her works were influenced by the translucent and opalescent colour found in seashells on the riverbeds and shorelines. She obtained this by combining silver, copper and cobalt nitrates produced through carefully controlled firing procedures.

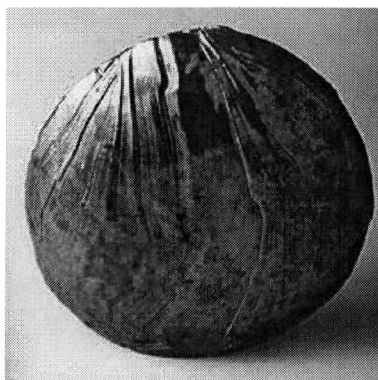


Figure 17. Laura Andreson. Luster glazed porcelain hollow form. 12.7cm x 13.8cm. Collection: Evangeline le Barron. Example of Laura Andreson's lustre form. Unidentified photographer. (Source: <<http://www.mingei.org/brclay.html>>March 2005)

Like her teacher, Marietjie van der Merwe's work also shows influences of matt and crystalline glaze, in addition to the reduced stoneware that was a feature of most South African studios of the 1960s and 70s. This interest in specialist glaze was unusual in South Africa at that time, the ceramics in Clark's book (1974) is characterized by

speckled celadons and calligraphic brushstrokes. 'Occasional use is made of celadon, tenmoku and crystalline glaze' (Clark 1974: 168).

Ceramics and Art training influences: Otto and Gertrud Natzler



Figure 18. Otto and Gertrud Natzler. Photography of both of them with their bottle forms. Otto and Gertrud Natzler Ceramic Exhibition Brochure – 1963. (Source: <http://www.vasefinder.com/bookstorepg14.html>>March)

Andreson was taught by Gertrud and Otto Natzler ceramists who came to Los Angeles after the German annexation of Austria. Here they lived by teaching while working on their ceramics. Gertrud Natzler worked as the master potter while Otto Natzler did the glazing. Gertrud Natzler's forms were simple and elegant as natural forms.

(<http://artscenecal.com/ArticlesFile/Archive/Articles2000/Articles0600/NatzlerA.html>> March 2005).

The Natzler's forms are thin and delicate, visually sensual and weightless, with a focus on the geometric form itself (sensations of buoyancy and grace that are evident in Marietjie van der Merwe's works in the Tatham Art Gallery collection and the Iziko South African National Gallery (ISANG). This is also characteristic in Andreson's works. A fondness of bottle shapes, cylindrical forms and vases. Andreson stated about her work; 'My forms are inspired by the perfection of an egg and the thinness of its shell. I derived my inspiration from form found in nature' (Herman 1984: 25) as were the Nazlers seen in Figure 19. The theme of natural bulbous form and crystalline matt glazed surface evident in Andreson's and Marietjie's work, a legacy that can be traced through the Natzlers.

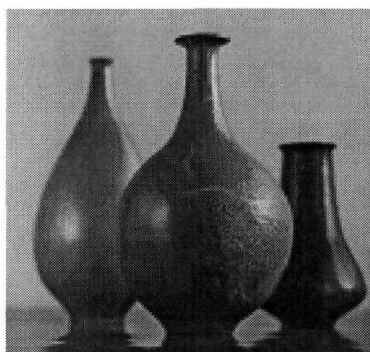


Figure 19. Otto and Gertrud Natzler. These are 3 works of the Natzler's emphasising their fondness of bottle shape forms. 1966. Unidentified photographer (Source: <http://imagehost.vendio.com/bin/imageserver.x/00000000/svevo50/NatzlerCeramics1>) March 2005)

Otto Natzler's glazes were innovative in their time (1930-70) and were created to complement each form which Gertrud created

(<http://artscenecal.com/ArticlesFile/Archive/Articles2000/Articles0600/NatzlerA.html>)

March 2005). The crystalline glaze was a visual replica of stars in the sky and the flawless striations of the hare's-fur glaze and special lustre surface are typical of Natzler's. Subtle crystalline glazes became central to Marietjie's work in the last decade of her life discussed in Chapter 1.

The Natzlers glazes were evidently often created in a reduction kiln atmosphere where an oxygen starved environment coaxes different colours from the same metal oxides in their clay or glazes (Hamer 1975: 248). This influences body and glaze colour to give iridescent glazes that give special qualities to the surface of the vessels created. Among these were their crater and lava glazes with their volatile explosive and bubbling surfaces giving the glazes a texture and tactile quality. The Natzler's palette often consisted of deep turquoise green, bronze patina, burnt orange, moss green, shimmering blue, deep reds and charcoal black glaze. These vessels encapsulate the Natzler's utmost refinements of form, colour and surface ([http:// artscenecal.com/Articlesfile/Articles2000/Articles0600/NatzlerA.html](http://artscenecal.com/Articlesfile/Articles2000/Articles0600/NatzlerA.html)) March 2005), as in Figure 20 and 21 below.

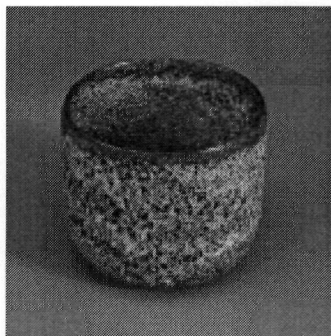


Figure 20. Otto and Gertrude Natzler. Straight – walled vessel covered in an indigo, ivory and brown volcanic glaze. 10.16cm x 11.43cm. Unidentified photographer. (Source: <http://www.liveauctioneers.com/auctions/ebay/27310.html>>March 2005)

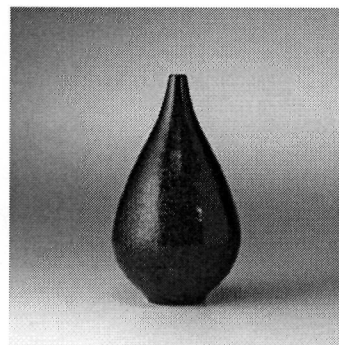


Figure 21. Otto and Gertrude Natzler. This vessel by the Natzlers shows the careful attention to choice of glaze and how it emphasised the form. The crystals are small on the neck as it is a compressed, compact surface and as the form expands so does the crystals, so the crystals are usually the largest on the belly (body) of the bottle. Teardrop form in fine indigo blue, crystalline glaze. (Source: <http://www.architonic.com>>June 2005)

Andreson also used glazes that would emphasis the earthy nature from which they originated. These are strongly evident throughout her career, as in her catalogue, *A Retrospective in clay* (Kester) glazes had a polished and stone like appearance. She often stated that she would find a glaze first then create a vessel which would best suit it and show off that glaze, a principle that the Natzler's seem to have originated.

This Figure 22 of the Natzler's show the love of bulbous shapes as well as a moss-like yellow green glaze. The date of this work, 1966, is contemporary with Marietjie's first studio in Grahamstown.

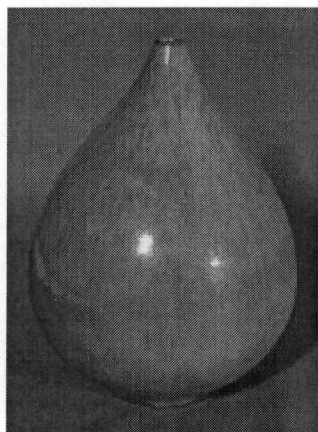


Figure 22. Otto and Gertrude Natzler. 1966. Glazed stoneware, 16.51cm x 10.16cm. Unidentified photographer. (Source: <<http://www.savvycollector.com/types/sculpture/natzlervase.jpg>> March 2005)

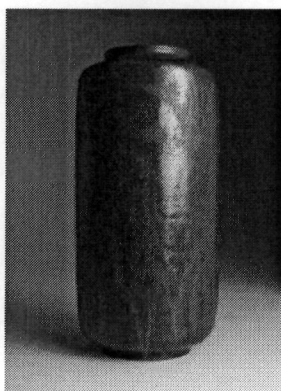


Figure 23. Otto and Gertrude Natzler. Natzlers' cylinder form. 27cm x 12.7cm Photograph: LiveAuctioneers.com, 2005 (Source: <www.liveauctioneers.com/auctions/ebay/850937.html>March 2005)

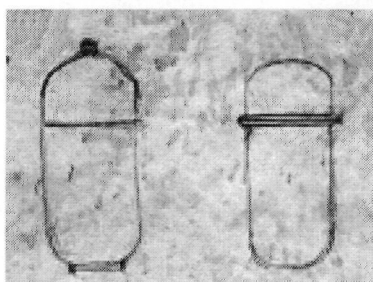


Figure 24. Laura Andreson. Pencil sketch of pots by Andreson, 1961. Collection: Laura Andreson Papers, 1902-1999, from the Smithsonian Archives of America art. (Source:<<http://artarchives.si.edu/exhibits/clay/andrlaur2.htm>>March 2005)

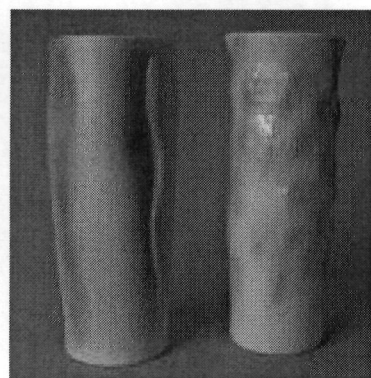


Figure 25. Marietjie van der Merwe. Two of Marietjie van der Merwe's Cylinder Forms from the Tatham Art Gallery, 1983. Collection: Tatham Art Gallery. Photographer: Lara Du Plessis, 2005

The images illustrated above (Figures 23- 25) show continuities through possibly a transmitted or taught concept of form in the ceramics of the three generations. The Natzlers, Andreson and Marietjie van der Merwe's pieces are similar in the geometry of cylindrical form. These tall narrow forms are functional in the sense of a limited vertical space, to sit within a specific display area or piece of well-designed furniture (like those photographed in the *Decorative Arts, Studio Year Books* through the 50's and 60's.

The bases of the Natzler's and Andreson's tall pots are similar in proportion. The Natzler's base reiterates the shape of the rim. Andreson has altered her base (note the pot on the left, resulting in an interesting visual correlation between the base and the lid's handle). The form on the right has no foot-ring at all. Marietjie has left her base unturned (a characteristic of some of her later work in porcelain). This was done for economical reasons as porcelain was an expensive material in South Africa.

Marietjie worked with this primal form (a cylinder) possibly because she wished to express something elemental in her own self (example of this is the tall cylindrical porcelain vase, seen in Chapter 3). This form gave her the means to express herself in a basic geometric pure form, not derivative of anything else. In this example no decoration other than that in-built was manifested when making and constructing on the wheel. Hence the use of throwing rings became the individual imprint left by her fingers.

All three forms show a distinct difference in the finish of the rim. The Natzler's finished the tall cylindrical form with a rim that is narrow in comparison to the body of the vessel. Andreson, on the other hand, completed her form with a closed lid obviously with the view of creating a type of storage vessel, and careful attention is given to the proportion of the lid; which is empirically one third of the size of the vessel. Marietjie has left her form completely open, but its narrow form and tall proportions relates to her wish to create ceramics that show basic thrown form, the cylindrical form, where all forms are based on the wheel because of the process of centering, opening out a lump of clay involves first making a cylindrical hollow form.

It is obvious in both the Natzler's and Marietjie's works shown here that they coincidentally showed strong interest in textured surfaces which they emphasised in their glazes. The Natzler's used a copper bronze glaze on the form while Marietjie used a white matt glaze and emphasised her manipulated surface with a grey blue commercial under glaze. The Natzler's work show glaze pour marks, splashes and the effect of drips. This is also seen in many of works by Marietjie (see example of the red bottle shaped vase, in Chapter 3).

Yet it can be seen that Marietjie's general vocabulary of forms and glazes derived from inherited ceramic traditions taught by the Natzlers and Andreson and present in the mainstream designs of the 50's and 60's.

The Natzlers, Andreson and Marietjie's pots were made for everyday use in the home, and hence there was a studied balance of form, texture and colour. They fitted into the modern home alongside modernists' furniture and contemporary art, they carried with them 'an aura of condensed modernity and a sense of private rather than public utterance' (De Waal 2003: 151). Their works were small intimate in scale and function, sculptural visual accent in the living room (examples of this is seen in Figure 6 and 7).

Contemporary influences on Marietjie's ceramics: Rudolph Staffel

When interviewing Katherine Glenday (Personal Interview, Glenday, May 2006), a past student and later close colleague of Marietjie's stated that she was interested in and inspired by the ceramic works of Rudolph Staffel.

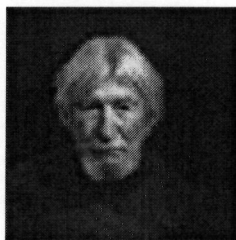


Figure 26. Portrait photograph of Rudolph Staffel.
(Source: <<http://www.pewarts.org/96/Staffel/>> May 2006)

Andreson represents a direct influence on Marietjie through her agency of her teaching and profession. The previous section explored this and explained that Marietjie's ceramics was also linked to that of the Natzlers, who had taught Andreson. This suggests that certain aspects of continuity in ceramics maybe transmitted across generations (in this instance, three) in modernist attitudes, form and technology.

Although indirectly in the example of another USA ceramist, Staffel, Marietjie found affirmations of new formal directions in the last phase of her work, in porcelain. Not only in ways that reflect her teacher's legacy in form and surface, but also extends these in new ways, the next section outlines Staffel.

Rudolph Staffel (1911-2002) a painter and ceramist, had a long teaching career at the Philadelphia's Tyler School of Art from 1940 till his retirement in 1978 (Winokur 1977: 25).

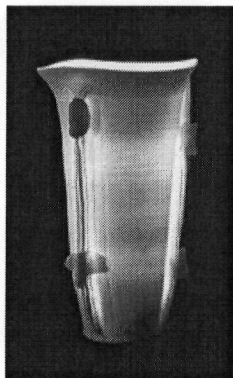


Figure 27. Rudolph Staffel. *Light Gatherers*, 1985. Translucent porcelain, wheel thrown and altered, 8" x 5" x 5 1/2". Typical example of work from his collection of work called 'the Light Gatherers'.
(Source: <<http://www.pewarts.org/96/Staffel/>> May 2006)

Above is a typical example of one of Staffel's works from the series of works he entitled 'Light Gatherers'. It is thrown on the wheel, and then manipulated. This thrown cylinder has horizontal throwing rings (made by the fingers when the form was pulled on the wheel) and manipulated with vertical indents stretching from the bottom to the top of cylinder pushing, prodding, pinching, and cutting in certain places of the thrown form, while the clay was still in its plastic (wet) stage. To these indentations Staffel has added porcelain appendages, which are seen at the top and lower down of the indents, which are darker as they are made of thicker porcelain. These vertical indents thin the wall and allow light to filter through. Although asymmetry is present in Andreson's work it was not a feature of her thrown forms. They tend to be regular in form and symmetrical.

Because of the form's manipulation the rim is irregular in shape. It is interesting to note the Staffel has reversed the light affect of the vessel as typically the inside of a form, e.g. bowl or cylinder is normally darker than the outside. The vessels he creates are lighter in the inside than the outside; this is an (inversion of the usual dim interior). Hence there are elements both of traditional functionalist symmetrical form in Staffel's work, to which he has added non-uniformity; an echo of the gesticulatory and expressiveness of Peter Voulkos in the 1950's and 60's, as explained in the book, *A Dialogue with Clay* (1978)

by Rose Slivka. Although Voulkos' revolutionary work in ceramics was known to Marietjie (Personal Interview, Calder 2007), particularly his signature manipulations of thrown form, her main interests was in pottery form. Marietjie's formal training under Andreson at the University of California instilled a sense of restraint in her, so she always retained the primacy of her basic geometric forms, and did not abandon their functionalism of pottery.

Light and translucency was also to become one of Marietjie's main areas of creative exploration. Staffel's interest in light originated when studying as a painter at the Art Institute of Chicago in 1931 (coincidentally Marietjie studied ceramics there during 1969-1970, Clark 1974: 167). He was inspired by a travelling exhibition of handblown German glass and became interested in working with that medium but later discovered pottery and the translucence of porcelain (<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142> May 2006). Marietjie writes about his work;

I remember reading about a potter who said that seeing the light coming through a piece of porcelain positively made him feel giddy. I, too, am really fascinated with this quality. Some pots look as if they have an inner light source and actually glow. (Van der Merwe, Personal Papers, Statement on recent work, 1985, Box 226, File 6)

Staffel's hand built ceramic pieces are more spontaneous whereas his thrown pieces are more staid. Their thinness is accentuated by 'grooves and perforations, their deformations are graceful' (<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142> May 2006). This elegance and thinness of thrown form can be seen in both artists thrown work below Figures 28 and 29.



Figure 28. Rudolph Staffel. *Light Gatherers*, 1980
Translucent porcelain. 7 3/4" x 5 1/4" x 5".
(Source: <<http://www.pewarts.org/96/Staffel/>> May 2006)



Figure 29. Marietjie van der Merwe. One of
Marietjie van der Merwe's Cylinder Forms from the
Tatham Art Gallery, 1983. Collection: Tatham Art
Gallery. Photograph: Lara Du Plessis, 2005

Strongly evident are 'hand made' marks present in both the pieces. In Figure 28, seen above, Staffel's piece is a thrown porcelain cylindrical form, manipulated from the inside as well as from the outside. This is visible by the vertical columns extending down the form and in one area on the top half of these columns. It seems that he also pinched the clay using his finger tips on the porcelain leaving node-like forms. The light which filters through the porcelain accentuates these manipulated areas (the throwing rings are visible forming horizontal bands around the piece). The rim is thin and has an organic feel to it as it waves in and out and flares out slightly at the top of the cylinder, in contrast to the round symmetrical base.

In Figure 29, seen above, Marietjie's piece is also a thrown porcelain cylindrical form and is manipulated, similar to that of Staffel's. Marietjie's piece is manipulated from the outside (probable being supported on the inside as pressure from manipulation is applied to the form) more than likely by a wood tool or finger. This manipulated indentations curve up the form in a vertical sinuous wavy line. These areas are accentuated by the commercial stains in a pale blue she sprayed along these indents. The rim's form mirrors to that of the circular symmetrical base.

Staffel stated about his work that '...you are not aware of push until you see pull, you are not aware of dark until you see light' (Winokur 1977: 28). Staffel's works show 'firmly finger-pressed' marks on his pieces similar to that of Marietjie's tall cylinder and bowl in the Tatham Art Gallery (<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142> May 2006).

Partly through the visual affirmations of Staffel's works Marietjie's work changed in the 1980's. She felt that a break from the staid functional forms of her earlier work had been prompted by the critical comments of a colleague; this coincided with the start of her porcelain, and signalled a break with her earlier stoneware:

I was very taken aback, however, when a colleague commented on the rather stilted forms of my porcelain pieces. This was a turning point in my style, away from my traditional bottle shapes vases. I started making Cylinders, pulling them up as tall as possible, twisting and reforming their shapes. (Van der Merwe, 1985, Statement on recent work, Personal Papers, Box 226: file 6)

The issue of de-formation of a thrown cylinder, and asymmetry, is shared in both Marietjie and Staffels' productions. In 1969 Staffel's works were described to as looking 'like something a child might make from cookie or biscuit dough' (<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142> May 2006).

Later in 1994-1996 his works, the interiors differ from the exteriors as they had 'ragged textured with clots and smears of porcelain' on the exterior while the interior was smoother with faint glossy glaze (<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142> May 2006).



Figure 30. Rudolf Staffel. *Light Gatherer*, 1978.
Translucent porcelain, slab constructed and hand built.
(Source: <<http://www.pewarts.org/96/Staffel/>> May 2006)

The appearance of playfulness, of simplicity and spontaneity in Staffel's work might have been a reason why Marietjie was also drawn to his work. Similar elements of this can be observed in the work of Glenday, to be discussed later in this dissertation.

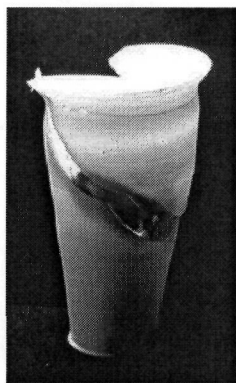


Figure 31. Rudolph Staffel. *Light Gatherer*, 1988. Translucent porcelain. 9 1/4" x 6". (Source: <<http://www.pewarts.org/96/Staffel/>> May 2006)



Figure 32. Marietjie van der Merwe. *Marietjie van der Merwe's tall cylindrical porcelain vase from the Tatham Art Gallery*, 1983. Collection: Tatham Art Gallery. Photograph: Lara Du Plessis, 2005

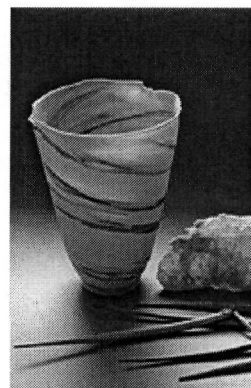


Figure 33. Katherine Glenday. *Katherine Glenday porcelain vessels. Thorns and light*, 2003. Unidentified photographer. (Source: <www.Katherineglenday.com> October 2006)

During 1968-1969 Staffel used very few colours in his work. He mainly used subdued greens and pale blues so his work presented a sense of over whelming whiteness (<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142> May 2006). By contrast Marietjie often used glazes which were saturated in colour such as copper reds and turquoises although the glazes were formulated especially for porcelain. During July to November of 1982, while she was a lecturer in ceramics at the University of Natal's Department of Fine Art, she also experimented in using commercial stains on her porcelain works and there are hints of subtle colours, of pale blues and purples applied on her forms. These were applied by airbrushing. Examples of this are seen on cylinders in the Tatham Art Gallery, where colours can be seen along the manipulated areas of thrown work (Personal Interview, Calder 2007).



Figure 34. Marietjie van der Merwe. Marietjie van der Merwe's Opalescent porcelain bottle from the Tatham Art Gallery, 1983. Collection: Tatham Art Gallery. Photograph: Lara Du Plessis, 2005

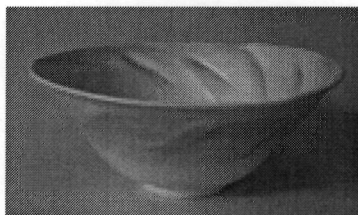


Figure 35. Marietjie van der Merwe. Marietjie van der Merwe's Porcelain bowl from the Tatham Art Gallery, 1984. Collection: Tatham Art Gallery. Photograph: Lara Du Plessis, 2005

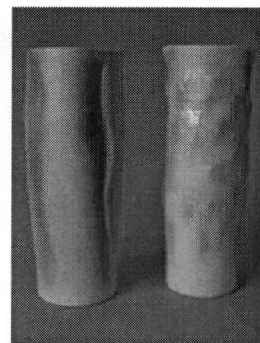


Figure 36. Marietjie van der Merwe. Two of Marietjie van der Merwe's Cylinder Forms from the Tatham Art Gallery, 1983. Collection: Tatham Art Gallery. Photograph: Lara Du Plessis, 2005

In comparing the work of Staffel and Marietjie it can be concluded that Marietjie was striving for this elemental spontaneity in her work. This is conveyed in her work been tall, narrow and cylindrical, and the gesticulatory of her manipulated porcelain. However, her innate sense of symmetrical form prevented her from manipulating her pieces to the dramatic extent that Staffel and Glenday achieved. This can be seen in Figure 31 and Figure 33. Notice how Staffel's and Glenday's forms have agitated manipulation and cut rims. Marietjie's rims by contrast appear quiet and stable, rather classical in appearance even though she has pushed and pulled the wall of her cylinder.

Marietjie van der Merwe's influence: Katherine Glenday

During the time that Marietjie van der Merwe was a lecturer at the University of Natal in Pietermaritzburg (July and November of 1982, Van der Merwe, CV, Tatham Art Gallery, 22 June 1983) she taught with Ian Calder. Katherine Glenday, one of her students became an accomplished porcelain ceramist.



Figure 37. Katherine Glenday. Standing in the studio in Kalk Bay holding some of her works. Unidentified photographer. (Source :<www.Katherineglenday.com> October 2006).

Glenday was born in 1960, in Cape Town and matriculated from St Mary's, Waverly, in Johannesburg in 1979. While completing her degree at the University of Natal during 1982, majoring in English, History of Art and Ceramics (Glenday, CV)

Glenday found Marietjie's attitude so affirming- I suppose you could call it 'liberating' (Van der Merwe, Personal Papers, Mary Kleinschmidt, 1984, Corobrick National Exhibition-Award winners, 10, Box 224, File B) that she went on to become her (unofficial) apprentice in Cape Town.

Glenday had seen a senior student throwing porcelain in the studio and wanted to try it out herself. 'I saw somebody work in my final year in porcelain and I was desperate to try it' (Personal Interview, Glenday, May 2006). Marietjie offered to help but also tried to persuade Glenday not to, because she did not think Glenday would be able to develop sufficient skills in the short time remaining before her final year examination and pass. However Marietjie helped give Glenday the motivation she needed to pass the course and as Glenday stated: 'Marietjie saved my bacon' (Personal Interview, Glenday, May 2006).

At that time Glenday did not realized what a great impact Marietjie would have on her life and the bond that would form between them.

During 1983 Glenday moved to Cape Town and was invited by Marietjie to work in her studio in Observatory, Cape Town. Glenday thought she 'had died and gone to heaven' (Personal Interview, Glenday, May 2006). Glenday helped to set up the studio and would pack kilns, make clay and in so doing learn the basics of running a studio.



Figure 38. Katherine Glenday. Standing in the studio in Observatory. Unidentified photographer. Photograph Collection: Katherine Glenday.

In 1984 Glenday and Marietjie van der Merwe had their first joint exhibition at The Cameo Gallery in Stellenbosch. This was the first solo exhibition for Glenday.

From 1984, Glenday went on to achieve numerous awards on a national and regional level, including The National Corobrick Award and The Modus Award for Ceramics Art, and her work came to be represented in a number of national collections for example: The Durban and Johannesburg Art Gallery, The Corobrick Collection, Pretoria and The Tatham Art Gallery, Pietermaritzburg. In 1992, Glenday was invited to be part of the International Exhibition of Ceramics Art in Taipeh (Glenday CV).



Figure 39. A group photograph showing from the far left, Harvey van der Merwe, Marietjie van der Merwe, front row left, Clive (Katherine Glenday's first husband) and Katherine Glenday. Unidentified photographer. Photograph Collection: Katherine Glenday.

Glenday still has and uses Marietjie's tools such as her electric wheel, plaster bats used for porcelain and glaze books. Glenday is currently working in her own studio in Kalk Bay in Cape Town.

Developments in Katherine Glenday's Work

Marietjie's influence on Glenday is evident still today, but Glenday adds hand built elements to her porcelain (such as marble inlays set into her thrown forms); she has also developed 'non-functional' expressions in her experimentation with new forms and in her use of non-ceramic materials combined with porcelain (such as sand, and water – the forms of which were a source of inspiration to Marietjie). Glenday's pieces are more overtly sculptural, and her work often uses the format of an installation; she continues to include sensopathic non-ceramic media with her ceramics, such as sound (musical gongs for instance), and dance-drama. Whilst creatively innovative and interesting, these issues are beyond the scope of this dissertation about Marietjie's ceramics.

In the early works of Glenday she 'experimented with porcelain slabwork, rolling it paper thin, cutting and carving it or using it as a canvas for her drawings' (Katherine Glenday's Personal Papers, Birgit Schrumpf, September 1989, *The Cape Potter*, number 47). She did this by placing porcelain between two cloths and rolling it out (the cloths prevent the porcelain from adhering). Different cloths were used to give different textures. In the beginning she stayed away from colour and only concentrated on the 'minutiae of surface texture, overlaying and translucency' (Katherine Glenday's Personal Papers, *National Ceramics*, number 32, 1995, 11). After firing she displayed these porcelain slabs against the light but that often caused problems so she decided to give up on this translucency and turned to an experimental use of colour. This translucent quality in her work is similar to Staffel's extremely thin ceramics. She rolled, painted, extruded and drew colour onto the white pure porcelain, often incorporating mixed-media as well. This developed her work and methods in new ways that departed from, and yet referred to Marietjie's aspirations in porcelain.



Figure 40. Katherine Glenday. Demonstrating how she works with slabs of porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.

In 1989 she held her first exhibition of vessels with the theme of translucency and water. In the beginning her thrown pieces were naïve yet she 'always chose translucency and lightness over perfect form' (*National ceramics*, number 32, 1995. Glenday, Personal Papers, 11). Glenday adds motifs to her pieces, these are often to 'make jokes and play games' on her vessels (just as Marietje did).

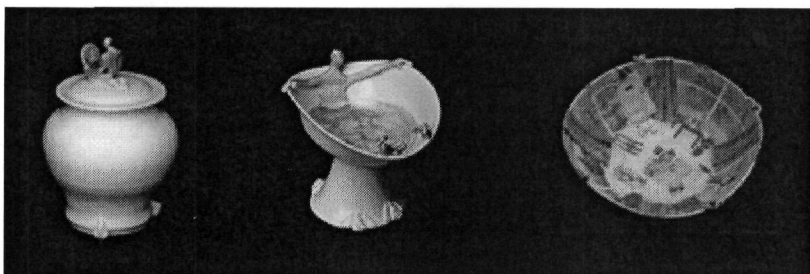


Figure 41. Katherine Glenday. *Triptych*. Porcelain vessel. Unidentified photographer. (Source: <www.katherineglenday.com> October 2006)

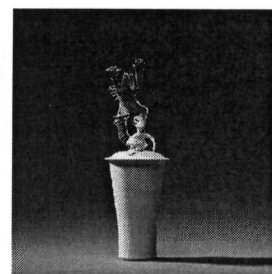


Figure 42. Katherine Glenday. *Shadow*. Porcelain vessel. 1999. Unidentified photographer. (Source: <www.katherineglenday.com> October 2006)

Since 2002 Glenday throws very thin vessels and uses nature to inspire her forms (based on plants, rocks, sea shells, kelp, and thorns). She manipulates or she adds coloured stained porcelain into her work in trying to emulate what she sees in nature, such as these examples describe their attributes (seen in Figures 43-45).

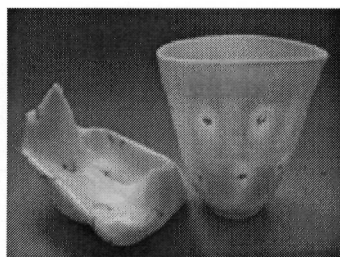


Figure 43. Katherine Glenday.
Porcelain vessel. 2002.
Photograph: Lara Du Plessis
2007

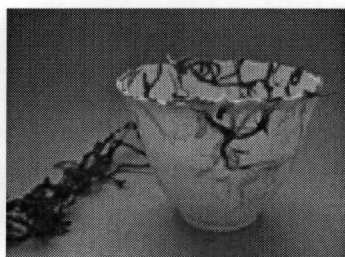


Figure 44. Katherine Glenday.
Porcelain vessel. 2002.
Photograph: Lara Du Plessis 2007

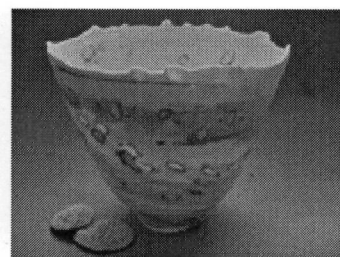


Figure 45. Katherine Glenday.
Porcelain vessel. 2002.
Photograph: Lara Du Plessis 2007

In August 2006 at the Irma Stern Museum Glenday's work, incorporated sound. She coordinated a collaborative exhibition where participants worked mainly with sound to challenge conventional paradigms of ceramics materiality on many levels, in exploring interaction between sound waves, paper, porcelain, air and dance.



Figure 46. Katherine Glenday, Katherine Glenday in front of her works depicting sound waves, 2006. Porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.



Figure 47. Katherine Glenday, *Stones*, 2006. Porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.

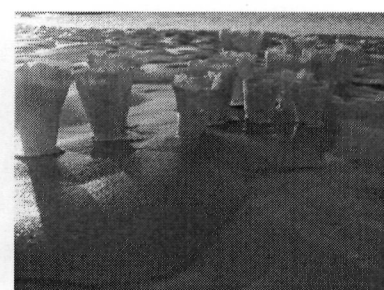


Figure 48. Katherine Glenday, *Sea vessels*, 2006. Porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.

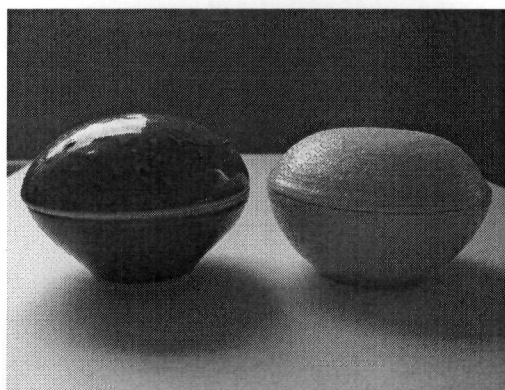


Figure 49. Marietjie van der Merwe's small lidded container is on the left and Katherine Glenday's is on the right. Photograph: Lara Du Plessis, 2007.

It is evident that both Glenday and Marietjie were drawn to the same properties of porcelain, fluidity of form, translucency as well as its plasticity.

Links with the Rorke's Drift Art and Craft Centre

Historical Overview

This section will outline the historical background of the Pottery Workshop at the Rorke's Drift Art and Craft Centre and Evangelical Lutheran Church, as well as establishing the involvement and influence of the ceramist, Marietjie. The history and outline of this arts and crafts centre is based on various researchers and publications, such as Clark (1974), Hobbs and Rankin (1999), Calder (1999), Sellström (2002) and Hosking (2005).

Although there are some publications on Rorke's Art and Craft Centre, very little is written of the involvement that Marietjie van der Merwe had on the development of its ceramics.

In 1968 Otto and Malin Lundbohm were appointed to the Art and Craft Centre. Lundbohm directed both the weaving workshop and also developed the screen printing process for fabric printing. Otto Lundbohm was principal from 1969 until they left in 1975. He taught the students intaglio and colour and relief printing was also introduced. This was the period when Marietjie came to Rorke's Drift as its ceramic advisor, and became a personal friend of Lundbohm (now Sellmann).

Before Marietjie arrived experiments with pottery had began in 1964 by Kerstin Olsson (now Kerstin Wasserthal), with clay was collected from the nearby Buffalo River. These first wares were fired by placing the ware on the ground and covering with dry brush and branches and then lit. The wares would turn a dark red in colour. Eventually Peder Gowenius got a bricklayer to build a wood fired kiln, but this eventually collapsed (correspondence between Kerstin Wasserthal and Ian Calder, 2003). Experiments were not conclusive and between 1964 and 1968 little more was accomplished and Kerstin Ollson left in 1966 (Personal Interview, Calder 2007)

Peter Tyberg arrived from Denmark in 1968 and officially began the Pottery Workshop. Firings and local clay (which were unstable) were some of the technical difficulties that Tyberg faced (Clark and Wagner 1974 and Calder 1999). However, he did make wheels and fire with coal in two small kilns. Tyberg taught the men the basics of throwing, Gordon Mbatha, Joel Sibisi and Ephraim Ziqubu joined the Pottery workshop; the men used kick wheels to produce their thrown work (Calder 1999). The women, including Dinah Molefe, did not throw, but made handbuilt ceramics in the traditions of local beer potters.

Involvement with Rorke's Drift Art and Craft Centre

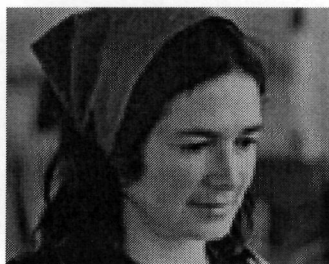


Figure 50. Marietjie van der Merwe. Portrait of Marietjie van der Merwe at Rorke's Drift. Undated Photograph: Otto Lundbohm.

In 1971, Marietjie van der Merwe was asked to help the Pottery and be a consultant for the Pottery Workshop at the Rorke's Drift Art and Craft Centre, until her death in 1992. While there, Marietjie resolved the technical difficulties in the studio by improving the recipe for clay body, enhancing the slips recipes, and repairing the kilns so they could

reach higher temperatures and achieve a more even heat distribution. Each of the improvements and influences which Marietjie made will be described below.

Before discussing her technical contributions to the pottery at Rorke's Drift it is necessary first to suggest ways in which Marietjie was influenced in her own ceramics when arriving there. The women at Rorke's Drift demonstrated their hand coiling method and technique to Marietjie. These forms were round and geometrical in shape (similar in their pure geometry of form to that of her own, yet hers were made on the wheel). The *Amasumpa* that the women added onto their pots were equivalent to Marietjie's manipulated nodules in her porcelain (note that this had been present in Andreson's work and was introduced to Marietjie long before she ever came to Rorke's Drift (as illustrated in figures below). The *Amasumpa* might have been encouraged by Marietjie, as this decoration was not typical of the incised motifs used by ceramists of the Rorke's Drift area pots (Personal Interview, Calder 2007).

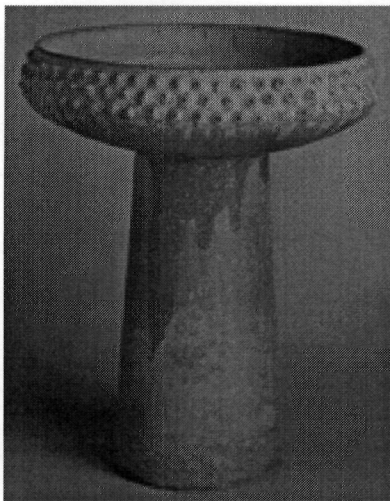


Figure 51. Andreson L. *Beige tall vase*.1964. 10inches in height. Wheel thrown and assembled. Photo collection: Minge international, Museum. Photo taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future

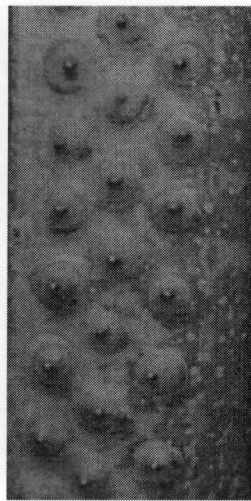


Figure 52. Andreson L. *Beige tall vase*.1964. 10inches in height. Wheel thrown and assembled. Close up of texture on the vessel. Photo collection: Minge international, Museum Photography taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future)

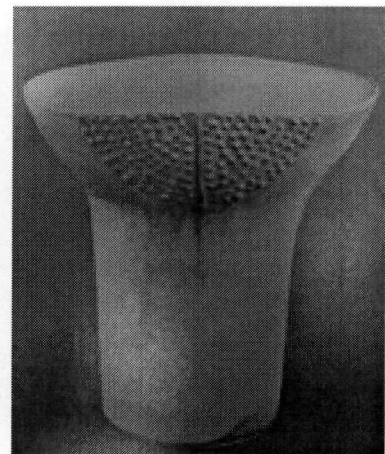


Figure 53. Andreson L. *Vase*.1979. 21.6× 22.2 ×21.6. Wheel thrown , porcelain with slip decoration and orange-lemon ash glaze, cone 10 reduction. Photo taken from the book *American Porcelain: New Expression in Ancient Art*, (Herman 1984: 25)

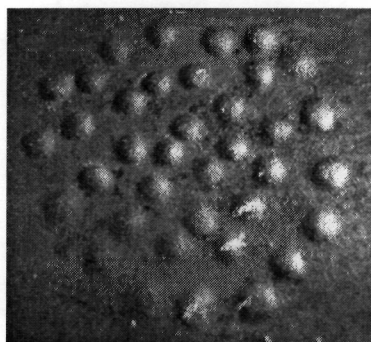


Figure 54. Amusumpa motifs, detail on a beer pot, Unknown Zulu ceramist, 1980's. Photograph: Ian Calder

The men's influence is not as clear as with the women, as Marietjie taught the men more than they influenced her. Marietjie never tried to emulate their 'graphic' style (seen in figure 35) which is present in their slip and intaglio motifs (Personal Interview, Calder 2007).

Clay body, Slips and Engobes

During 1964 the clay for the pottery workshop 'was collected by the river' (probably from the Buffalo River adjoining Rorke's Drift) (correspondence between Kerstin Wasserthal and Ian Calder, 30 May 2003). This clay was of a deep red colour and was pit fired, as reported by Kerstin Wasserthal (Olsson). Tyberg, who took over the pottery studio from Olsson, had trouble finding high-firing stoneware clay. Dirkie Offringa's thesis mentions that Tyberg was experimenting with clay found on a farm close to New Hanover which was white in colour (1988: 149). When Marietjie arrived in 1971 she changed the recipe to a more stable high-firing clay.

Tyberg's slip recipes include salt, used as a flux to sinter the surface (Personal Interview, Calder 2007). However, in 1971 Marietjie changed the studio's technology to stoneware, and she introduced new slip, glazes and a kiln. Although Clark mentions in (1974: 144) that this consisted of a black slip (4% Cobalt, 4% Manganese, and 6% iron) and an iron, yellow ochre and an umber slip for reduction. She writes in 1975 that Cardew IV glaze 'used at Rorkes Drift' works best over ochre slip and blue slip (Van der Merwe Glaze book, Appendix 4). Slips were applied in different ways either by painting on layers, or layering the different slips, or to apply on the slip and scratch a design into it (this is

known as sgraffito). In 1975 Marietjie's glaze books (Van der Merwe Glaze book, Appendix 4) records the recipe for engobes and mentions experiments with different glazes over these engobes.

Ochre Engobe		Blue Engobe	
Kaolin	25	Kaolin	25
Ball clay	20	Ball clay	20
Flint	30	Flint	30
Feldspar	17	Feldspar	17
Whiting	2	Whiting	2
Ochre	50	Talc	6
Talc	6	Cobalt oxide	2
		Zinc oxide	1
		Manganese oxide	1

Hand building

The women at Rorke's Drift Art and Craft Centre would produced hand built (coiled) works. This method was taught by Dinah Molefe, who was an accomplished beer potter from the adjoining Nqutu district, who had hand built *izinkamba* (beer pots) in the Zulu tradition (Calder 1999). A basic spherical shape was formed first before adding modelled motifs: nodules and clay coils as decoration. Slips were then painted in layers and often covered the whole form. Geometric designs were arranged in bands and were used to complement the form of the vessel. The women's motifs were based on those of local beer pottery traditions.

In a draft of her Curriculum Vitae, (Van der Merwe, Personal Papers, Box 224, File A) Marietjie states that she has been influenced by the Basotho women at Rorke's Drift, Her major inspiration came from 'Dinah Molefe who coils gently and patiently the most simple, beautiful and bulbous forms' and when Marietjie returned to Cape Town tried out this method for herself, 'she obtained remarkable satisfaction spending a few days coiling one or two big pots before the fast tempo of modern city life drives her back to the wheel'. It seems an anomaly that there is no sign of handbuilding done by Marietjie in archival photographs in private and museum collections visited by the candidate to date.

Marietjie did not change the basic spherical forms of Zulu beer pottery of the women of the studio. Her comments (above) indicate the high value she placed on the ceramic

traditions, and the knowledge and skills in hand-building. Clearly, though, her introduction of slips and glaze technology brought about changes, not so much to the methods of construction, but to the visual appearance of the women's ceramics. She also brought to the Rorke's Drift studio, ceramic reference works and picture books, and introduced the women to concepts about ceramic form and decoration from the world at large. This included Pueblo Indians from New Mexico ceramics (which she mentioned in her article in *Die Vrou* see Chapter 1 and 2) and in her letter to Andreson, dated 16 May 1978 (Van der Merwe, Personal Papers, 'Letter to Andreson', 16 May 1978, Box 225, File C), she mentions that the book written by Sylvia Leith-Ross, 1970, titled *Nigerian Pottery* was useful in showing the women coilers, the catalogue depicting different pots in Nigeria. Marietjie states; 'I found this book the greatest source of inspiration to introduce to the women coilers at Rorke's Drift. It is full of lovely traditional shapes and techniques of decoration'.

Consequently the Rorke's Drift hand-built vessels became more complex in form, with stacked components, and many added sculptural details and juxtaposed surface motifs (Ian Calder's research project will report on these innovations in his publication due in 2008).



Figure 55. Dinah Molefe coiling a vessel at Rorke's Drift. Undated. Photograph: Otto Lundbohm.



Figure 56. Dinah Molefe painting a vessel at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

Throwing

Throwing was introduced by Tyberg and the men of the studio used a heavy kick wheel, and simple unitary forms, such as plates or bowls were thrown under the influence of the Danish ceramist. Marietjie, however, showed the men how to throw more complex utilitarian wares, with attached handles, spouts and lids, and also how to make cups and saucers (Calder 1999:6). The wares were given more complex rims and foot-rings. These wares continued to be decorated with slip motifs; designs were figurative and would wrap around a pottery form. Ten new kick wheels were donated to the pottery in 1973 (Battiss 1977).



Figure 57. Unnamed male ceramist on the wheel, at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

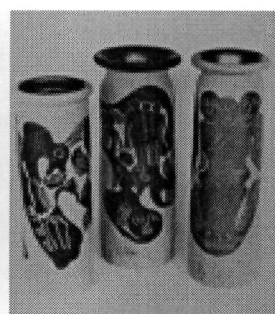


Figure 58. Three cylindrical ceramic vessels made at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

Kilns

Calder (2003) maintained that Tyberg experimented with higher firings using coal burning kilns, even though the firings were not reliable. Gordon Mbatha recalled the sound of vessels bursting during the firings (Calder 2003).

In March 1973 Marietjie completed a new kiln, 4247m paraffin updraft kiln, which fired with six drip fire burners (Clark 1974:144). This is similar to the kiln described in her chapters on pottery for an Afrikaans series of books, *'Keramik: Die Kuns Van die Potterbakker'* ('Ceramics: The Art of the Potter'), for *Die Vrou*, 1972 (pp 233-274 vol. 5). After that the glazes were standardised, and remained unchanged during Marietjie's lifetime.

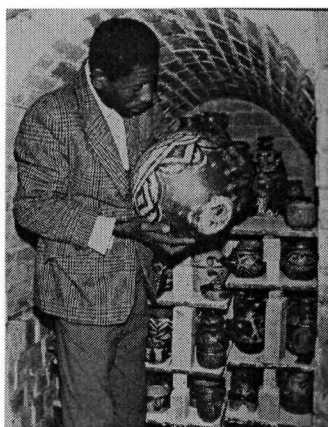


Figure 59. Joel Sibisi unpacking a kiln at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

Glazes

Marietjie van der Merwe introduced stoneware glazes, including a matt neutral kaolin glaze in 1971 (based on a Cardew recipe: 33% Feldspar, 22% Whiting, Kaolin and 10% Silica) (Clark 1974: 144) (these are different to the quantity given in her recipe book, see below). In her glaze book in 1975 Marietjie records four glazes about which she writes 'used at art centre' and 'same as the glazed used at Rorke's Drift' (Ian Calder also has a glaze based on the Cardew recipe used by van der Merwe). These are similar glazes used by many South African studio potters in the 1970s using local raw materials.

<i>Cardew IV</i> (1 Feb 1975) C/10 Same as Rorkes Drift "take to Art Centre"	<i>Kaolin Matt Glaze</i> (she rounded it off in her making of it)	<i>For Art Centre</i> (Oct 1975)	32 Made another test using Dolomite from the art centre	<i>Ian Calder's Cardew recipe</i> Based on the recipe used by van der Merwe.
Feldspar 33	C.M Feldspar 5.1	Whiting 3.2	Whiting 3.2	Feldspar 33
Silica 10	Flint 6.9 (BS Flint is best)	CM Feldspar 48.9	CM Feldspar 48.9	Whiting 22
Whiting 22	Whiting 16.9	Kaolin 25.1	Kaolin 25.1	Kaolin 35
Clay 35	Dolomite 17.2	Dolomite 22.4	Dolomite 22.4	Silica 10
	Kaolin 53.9			
Use over Co-Fe slip + ochre slip	Later added BS frit (Borax standard frit, Calder 2007) 10			

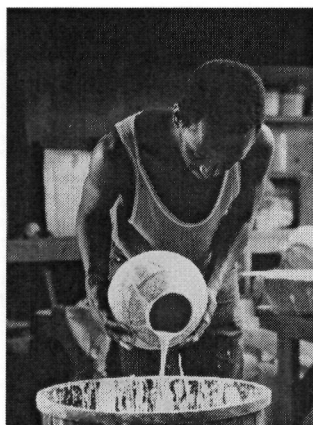


Figure 60. Gordon Mbatha glazing a vessel at Rorke's Drift. Photograph: Otto Lundbohm.

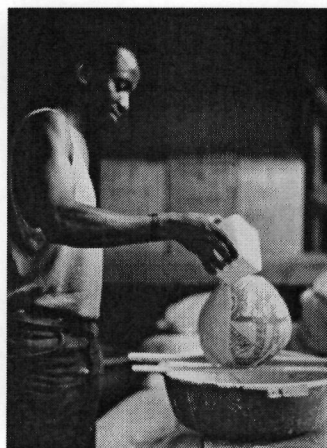


Figure 61. Gordon Mbatha glazing a vessel at Rorke's Drift. Photograph: Otto Lundbohm.

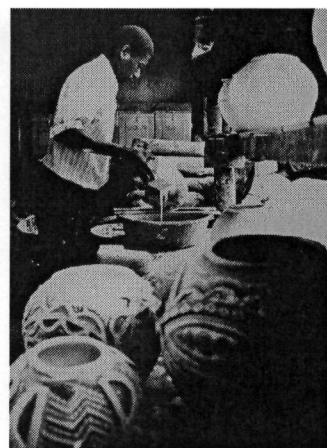


Figure 62. Joel Sibisi glazing a vessel at Rorke's Drift. Photograph: Otto Lundbohm.

Marietjie van der Merwe's technical knowledge made it possible to improve and change Rorke's Drift Studio work.

Links between Marietjie van der Merwe and Sweden

When Marietjie studied at UCLA, Nordic design had been long established. Stig Lindberg's Gustavsberg ceramics and printed textiles would have been as known to and admired by Marietjie's teachers as Bernard Leach. While Marietjie was at University of California she got her BA and MA specializing in Design in 1963. It is interesting to see traces of Nordic influences that have impacted on her sense of design and ceramics.

Below are photographs of small silkscreen prints that Marietjie created in 1961 for her 'Art Course 187' whilst at the University of California. In these examples her use of geometric repetitive motifs could have been easily mistaken for Swedish designs of the 1960s, such as found often in the fabric prints of Sven Fristedt (see print 257, *Oppo* in *Scandinavian Modern Design 1880-1980* (McFadden 1982: 201) (and later in the printed fabrics of Rorke's Drift). Both these prints below show repetitive abstract linear shapes, in muted colours of green, blue, yellow, red and orange. The motifs are geometric and repetitive and equal emphasis has been placed on the negative and positive spaces; these are formal elements of design that had been popularised as the hallmarks of Nordic designs of the 1950s and 60's.

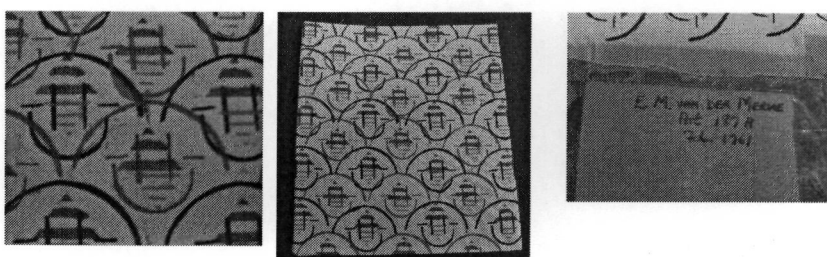
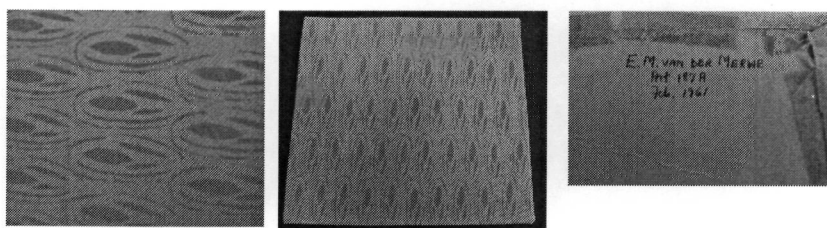


Figure 63. M. van der Merwe. *Silk screen prints*. 1961. Both the images above are made by Marietjie van der Merwe at the University of California, Los Angeles. Collection: UCT Manuscripts and archival library. Cape Town. Photograph by Lara Du Plessis, 2007.

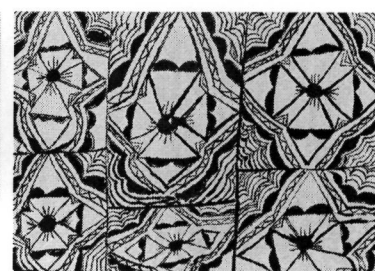


Figure 64. Example a Dinah Molefe textile design Rorke's Drift archive, not dated. Photograph by Ian Calder.

A key in the 'Nordic' connection in her work is the essay Marietjie wrote in 1962 entitled 'Contemporary European Pottery, with a close look at Scandinavia'. This long essay covers four Nordic countries (Iceland is not discussed in her paper) and considers issues of 'Industrialism and Individualism' in sections on Danish, Swedish, Finnish and Norwegian Ceramics.

She assesses the term 'Scandinavian Design' and suggests that this is defined by '... rich cultural, religious, legislative and language fellowship [of Scandinavia]. The strongest power is the language fellowship which cannot be overvalued' (Van der Merwe, Personal Papers, Box 222, File A, pg 7). Marietjie then comments on the roots of the Scandinavian motto for design 'more beautiful things for everyday living' (although not cited in her paper, the term was originally from Gregor Paulson) (see Hagströmer 2004: 26), and suggests that it was an idea used by the *Werkbund* association in Germany ahead of what later became a continental stamp of design following the Bauhaus.

Her reference to the potter Marguerite Wildenhain (p1) is important in her introductory section on 'Industrialism and Individualism.' In discussing the connections between form and function, she is in agreement with Wildenhain in promoting the rapidly changing values of contemporary modernity rather than retaining standards of beauty rooted in ancient cultures (such as the ceramics of Greece and China). Comparisons are made between ancient and contemporary ceramics in asking questions such as 'what comes first, form or function?' and 'must an object be beautiful: rare purity of form or must the object be functional to be valued?'

Marietjie compares industrialism and individualism in terms of functional pottery of that time, and attempts to define the 'dominant techniques and materials used, which shapes and styles prevail.'

Marietjie sees that Industrial art in Scandinavia has developed as an outcome of a revolution of machine-made and mass-produced articles that have changed concepts of individual craft and the connections between well-designed objects and society. She points out that Rococo, aristocratic symbols of status had been made by craftspersons by hand, and that such articles could now be copied and mass-produced in her contemporary industrial era, making it possible for many people to own the 'articles of desire' at a cheaper rate.

Marietjie discusses the impact of the Bauhaus in 1917 on the history of design (Van der Merwe, Personal Papers, Box 222, File A, pg 4). Marietjie mentions the 1925 Paris exhibition and the one in Stockholm exposition (1930) and how these created awareness for beauty.

Marietjie then describes the Danish, Swedish, Finnish and Norwegian ceramics in more depth and states the important trends, artisans and factories in their countries.

Marietjie visited Norway the following year, and found an opportunity to put design theory into practice in a course she attended in 1962, on Scandinavian Design at the

University of Oslo International Summer School (Van der Merwe, Private Papers, Resume, Box 222, File B). Hence an important facet of her art education had a basis in close readings, theoretical knowledge, and practices of Nordic design of the early 1960s. Later, in South Africa at Rorke's Drift, she connected in another significant way with a Nordic artist Marlin Lundbohm (now Sellmann) from Sweden. Lundbohm had trained at the foremost Swedish academy of design; at Konstfack in Stockholm, before being appointed a director at Rorke's Drift. Her education was as a fabric designer and art teacher, and many of the stylistic features of Marietjie's, ceramics and Lindberg's fabric-prints became, through Lundbohm, hallmarks of Rorke's Drift prints.

Although the Lundbohms left in 1975, their acquaintance started a friendship that lasted until Marietjie's death in 1992. In Marietjie van der Merwe's personal papers are many letters corresponding with Malin Lundbohm in Sweden.



Figure 65. Photograph from left to right showing Mangosuthu Buthelezi, Malin and an unidentified person at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

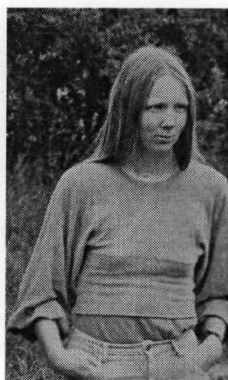


Figure 66. Photograph of Malin at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

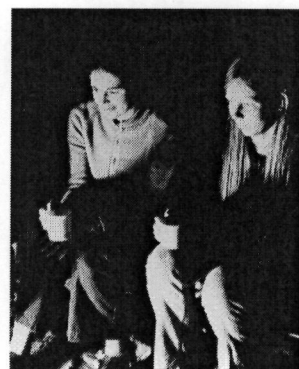


Figure 67. Photograph of Malin and Marietjie at Rorke's Drift. Undated. Photograph: Otto Lundbohm.

This chapter was divided into two main sections. Firstly, it dealt with the ceramists who played a significant role in influencing Marietjie's work. Andreson, her teacher in her early years, had a major input in inspiring the work she produced. This is evident in Marietjie's love of bottle forms and crystalline glazes which she used throughout her career. Marietjie was influenced by the Natzlers as they had taught Andreson. Their

experience and knowledge was therefore indirectly passed on to Marietjie. Marietjie's later works were inspired by Staffel's manipulated porcelain works.

The second section of this chapter dealt with the influence that Marietjie had on institutions and students. The ceramic vessels of Glenday, a student and later colleague, were discussed and comparisons made. Marietjie's influence to the modernist foundations of South African studio ceramics, was made evident in this chapter as well as her significant role as a mentor and studio advisor to the ceramists of Rorke's Drift Art and Craft Centre.

Besides visiting Norway in 1962, Marietjie attended a course on Scandinavia Design in Stockholm. Her association with Nordic countries was strengthened when Malin Sellmann, fabric designer and art teacher came from Sweden to Rorke's Drift Arts and Craft Centre. Many of Marietjie's ceramics shows stylistic features common to Sellmann fabric prints.

Chapter 3

Documentary study of 6 representative works

The first two chapters summarised Marietjie van der Merwe's career, ceramic work in general, the people that influenced Marietjie's ceramics and art training as well as some of the people and institutions that Marietjie was linked to and influenced.

In this chapter the works in the catalogue will be described and analysed using terminology and aesthetic principles or taxonomy which is discussed in books such as *Ceramics for the Archaeologist* by Anna Shepard (1956), *Ceramics* by Philip Rawson (1971) and *Pottery Form* by Daniel Rhodes (1978). These books discuss some fundamental principals of ceramic forms in ways that facilitate a formal and visual analysis of Marietjie's ceramics. They proved invaluable to the candidate in providing formal technical and conceptual terms of reference in understanding Marietjie's complex processes of transforming raw clay into a vessel.

Daniel Rhodes' book *Pottery Form* (1978) is one of three books which Rhodes wrote about ceramics and which Marietjie knew, since Rhodes' books were the standard reference works on clay and glaze in her era. He has concentrated on the affects of techniques on form and how forms change to fulfil a utilitarian functions. 'Techniques of forming, such as throwing, modelling and coiling give to pottery its particular substance, feel, tactility and energy. The function of pots has given rise to their structure, to the arrangement and relationship of parts' (Rhodes 1978: ix). The book is well illustrated and pieces were specifically made for this book to illustrate a wide variety of pottery form (for example: bowls, jugs, plates and pots with lids). He also deals with processes (wedging and kneading the clay to the complete form) and includes throughout photographs, and illustrations. Glazes and decorations are touched on in this book, but expanded in his other publications.

Rhodes' book is useful in analysing Marietjie's forms as in bowls, cylinders and bottle forms. In the absence of documentary photographs of Marietjie at the wheel, his investigation of the construction of standard pottery forms (in terms of basic geometric form) is analogous to the conventions of manufacture used by Marietjie on the wheel.

Although not a ceramist herself, but from a scientific background in archaeology, Shepard sought to regularise the analysis and description of ceramic objects, in particular to categorise shapes and forms according to taxonomic principles (in the relationship of parts to the whole). The book is an in depth analyses of the composition, sources and properties of clay. She emphasises the complexity of clay with its numerous minerals substances and impurities. She states that the ceramist needs to know scientific changes of clay during firing (and remarks that a ceramist can be called a chemical engineer). Her text divides ceramic processes, and techniques. Her most useful section, in the context of this dissertation, concerns the taxonomy of pottery form. This is valuable because it is difficult to describe a three dimensional vessel, therefore, by dividing it into components it makes it easier to understand, how it was constructed, assembled and therefore to unravel Marietje's basic principles of form. In Marietje's work, applying Shepard's methods allows one to analyse some fundamental aspects of form for an accurate description.

'The limiting factors in proportion of a vessel are its functional requirements' (Shepard 1956: 237); Marietje would probably have agreed with this statement. She was aware of making ceramic pieces that were not just beautiful in proportions but functional.

Ceramics by Philip Rawson (1971), discusses the aesthetics of form and functional principles of pottery. Rawson emphasises the materiality of ceramics, and connects material (clay) to aesthetics, 'the clay-body from which the pot is made is functionally connected with the way it is made, and hence with its final aesthetic effect' (Rawson 1971: 14). The connection between raw materials and pottery processes and concepts tended to be overlooked in ceramics publications of the 1970's. As far as glazes are concerned he states that they establish highlights on the form that correspond to the major contours and planes giving the viewer a greater perception of shape and volume.

A ceramist decides how to proportion a vessel based on an innate or otherwise a learnt awareness for the subdivision of a vessel's components into discrete proportions, based on principles of utility. According to Rawson the standard potter's catchphrase is 'make sure your pot doesn't divide in two at half its height' (Rawson 1984: 117). It is possible to analyse the divisions of a juxtaposed pot by recognizing a 'metrical scheme' or 'beautiful proportions' (Rawson 1984: 117). All three authors noted that anthropomorphic terms are often designated to these different parts of the vessel, for example foot-ring, belly, and

neck: Symbolic analogies to the human body (Rawson (1971), Shepard (1956) and Rhodes (1978).

To properly understand a finished ceramic piece, the observer needs to trace a ceramist's processes from raw clay to fired work, and analyse construction of a vessel according to proportions and glazes used. His statement, 'The visual shapes of vessels embody what are perhaps the most important aspects of ceramics; and they are those which need to be most comprehensively illustrated' (Rawson 1984: 91) reiterates the importance of understanding the many constructional stages which the final work has gone through. Hence in the sections below, the juxtaposition of text and photographs is intended to more fully analyse and describe the ceramics of Marietjie.

By far the most of Marietjie's works were thrown on a wheel; hand built works are rare (one piece is in Clark's book (Clark 1974: 177). One of the basic forms of any wheel thrown ceramic is the sphere, given the rotation of the clay wall about the vertical axis of the wheel (Rawson 1984: 113). As it spins the potter guides the clay with hands to apply pressure so that the clay becomes centred (centrifugal force helps achieve this). Thereafter the potter's fingers push down in the centre of the clay to hollow the clay and to establish the thickness of the base. After centering, the interior is widened with a spreading motion of the hand inside the form; the sides of the form are then pulled up, usually with the use of a left hand in the interior and the right hand on the exterior wall to guide the wall upward into a basic cylindrical form (Marietjie was right handed). The amount of pressure applied varies the width of the wall, and finally the walls are given a vessel's form according to an iconic template of utility based on aspects of function (such as storage, eating and drinking) (Personal Interview, Calder 2007).

Two works in this chapter were chosen because, the candidate wanted to compare two contrasting pieces of Marietjie's, one an early stoneware and another a later porcelain work. Both works are from the private collection of Lara Du Plessis. Three works from that of the Iziko South African National Gallery (I.S.A.N.G). Two of these works (one stoneware and one porcelain) were specifically chosen as they are from her earliest work, while studying in America, showing the influence of Laura Andreson and proving that she had already been introduced to porcelain prior to coming to South Africa. The other is a later porcelain bottle form, which portrays her red copper glaze which she strove to achieve

for most of her career. An example of her cylindrical manipulated porcelain form From the collection at the Tatham Art Gallery and made later in her mature career, will be reviewed.

The candidate aims to describe each piece from the base up to the rim, then the vessel's interior, and to make observations regarding Marietjie's methods of construction, clay, identifying features, form, surface and signature in each instance. Where necessary for reasons of clarity, the analytical formal tools outlined in Rhodes, Rawson and Shepard will be applied to the examples of Marietjie's ceramics chosen for discussion in this chapter.

The basic outline for the description of each work follows a set format; descriptive details include:

- The title of work, and accession number, height, circumference and a date of the piece according to museum records in public collections. The base of the work and identifying inscriptions, (which include marks of signature) will be described
- Form (volume), profile (shape) and structure (constructional features)
- Interior of the ceramic form (vessel)
- Features of the rim
- Glazes and methods of glazing
- Decorative features (whether innate or applied)
- Brief historical contextualisation in reiteration of Chapters 1 and 2.

In the sections to follow page breaks occur before each ceramic piece being discussed.

Casserole dish



Figure 68. Casserole dish in Iziko South African National Art Gallery (I.S.A.N.G).

Purchased by the Iziko South African National Art Gallery (I.S.A.N.G)
from H.W. van der Merwe on 28 March 1991

Museum accession number- 91/140(b)

Height 16cm

Diameter 24cm

Date probably 1962

This casserole dish has been photographed in Clark's book *Potters of Southern Africa* (1974: 171). Clark recorded its date of production as 1962. The casserole dish is thrown in light clay and white speckles of grog are visible in the clay, seen in Figure 71.



Figure 69. Casserole dish

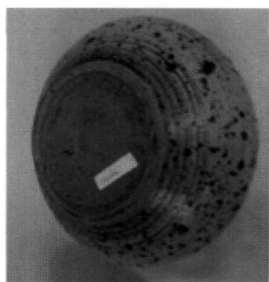


Figure 70. Turned base and foot-ring.



Figure 71. A side view of foot-ring.

The base has been turned as seen in Figure 71. The well of the foot-ring is not very deep but its curve continues the exterior spherical form of the bowl. The foot-ring diameter is wide and gives stability to the utilitarian dish. It has been trimmed to a bevel on either side making the foot-ring neater and so it appears lighter; it is similar to the rim in thickness. Marietjie has also signed her work Marieki, yet she has not dated this piece.

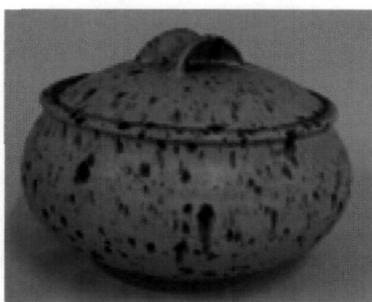


Figure 72. Side view angle of casserole dish.

Rhodes commented in the late 70's that, 'the casserole is a popular and useful pottery form' (Rhodes 1978: 121). Its function as a baking and serving vessel is usually with heated food, so side handles for a suitable firm grip, and domed lid with a large central knob are usual features of this container form. As a popular studio form the pottery casserole had a double function, as both cooking and serving vessel ('oven to table'). It can withstand high temperatures of baking and at the same time beautify the table at meal time as a centrepiece. The dish is simple in shape as a hemisphere. Marietjie's form has a deep interior seen in Figure 73 this creates a generous reservoir for food. The dish consists of one smooth curve. There is no manipulation to this form apart from its throwing rings which emphasize the circular circumference of the bowl.

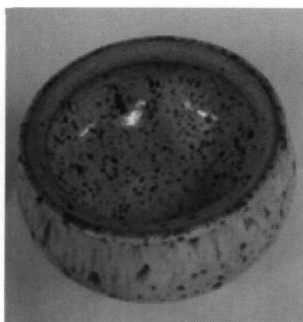


Figure 73. Interior from above.

The casserole's opening is large and practical for serving. Throwing rings are visible in the interior of the dish, yet the walls of the inside are smooth especially under the gallery which makes for easy cleaning. A gallery supports the lid.

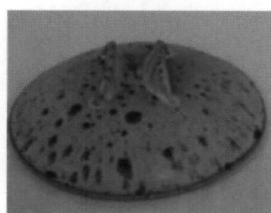


Figure 74. Top of the lid

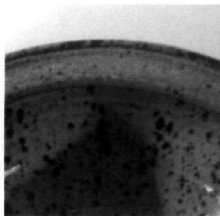


Figure 75. Side view of gallery of dish.



Figure 76. Side view of rim.

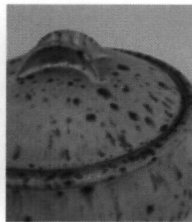


Figure 77. Lid; knob



Figure 78. Inside of lid.

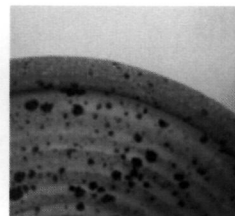


Figure 79. Rim of lid.

The domed lid continues the profile curve of the casserole dish. It fits precisely onto the gallery on the inside rim of the dish. The inside of the lid has throwing rings made by Marietjie's fingers; the outside of the lid by contrast is smooth and was probably turned to accurately follow the curvature of the dish itself.

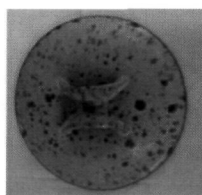


Figure 80. Lid, showing complex knob.

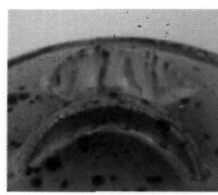


Figure 81. Side view of knob of lid.

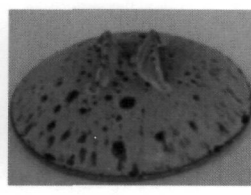


Figure 82. Knob on lid of casserole dish.

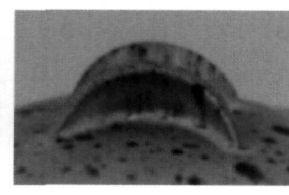


Figure 83. Side view of the edge of knob.

The knob of the lid is not conventional; it was thrown in a single small bowl which was then sectioned into two halves and repositioned with rims facing outwards. These two curved pieces were attached to the top of the lid, with the outside of the curve facing outwards allowing to give a firm grip, which was also sculptural and architectonic in form.



Figure 84. Glaze on casserole dish.

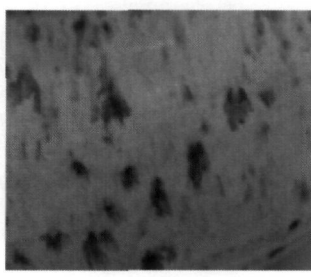


Figure 85. Detail of the texture of glaze.

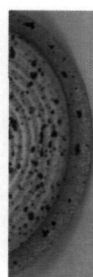


Figure 86. Inside lid

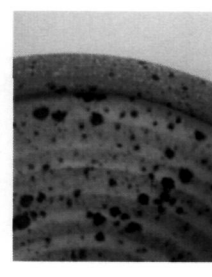


Figure 87. Inside lid, showing unglazed rim and speckles in glaze.

The glaze is cream in colour smooth satin matt stoneware glaze with large dark speckles. It appears to have been applied evenly (as there are no visible pour marks). Figure 85 shows a close up of the brown runny speckles in the glaze that adds interesting variety and runs into the creamy glaze. Clark recorded that Marietjie's piece was a 'stoneware casserole with a reduction fired magnesium glaze. Spots are caused where the iron in the clay was drawn through the glaze by the reducing action of the fire' (Clark 1978: 171). These speckles were evidently caused from metal oxides in the clay when the particles in the clay body reacted with the glaze, causing it to melt and run. As the metal oxides are not evenly spaced in the clay, the speckles are scattered irregularly, and this gives a spontaneous, natural look to the surface quality. This quality is similar to the crystalline glazes used by the Natzlers and Andreson.



Figure 88. Inside of lid.



Figure 89. Side view

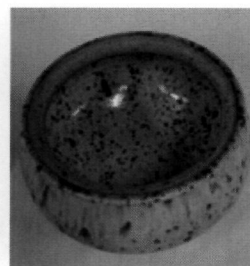


Figure 90. Top view.

The glaze in the inside of the casserole dish is lighter in colour and shinier than that on the outside. It could suggest that it was more thinly applied, therefore allowing more of the iron in the clay to show through. The rim of the lid and that of the gallery of the casserole dish are unglazed; possibly both pieces were fired together in the kiln. This would allow Marietjie to place the lid onto the gallery during the final glaze firing and by doing so would prevent warping or distortion of the lid allowing an accurate fit of lid and casserole. The throwing lines are also more prominent in the interior of the casserole dish and the glaze pools in these circular lines. Where the glaze is thicker it is lighter in appearance and darker where the glaze is thinner.

This stoneware casserole dish is an example of an early thrown functional ware by Marietjie. The particular glaze used has not yet been seen on any other work that the candidate has recorded to date, and might be rare, but also relates to a global stock-standard vocabulary of reduction ware: heavily grogged clay, muted cream glaze with iron speckles. The thrown forms of her casserole and its lid are also conventional, yet the sculptural thrown knob is unique with its inventive mirrored forms. In this example it is important to note her use of stoneware, in the early 1960's as it relates also to the establishment of her first studio in South Africa.

Tea set



Figure 91. A tea set, Iziko South African National Art Gallery (I. S.A.N.G).

Purchased by the Iziko South African National Art Gallery (I.S.A.N.G)

Museum accession number- 91/142

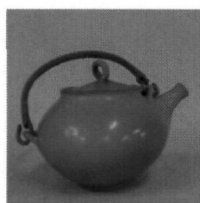


Figure 92.
Teapot



Figure 93.
Milk Jug



Figure 94.
Sugar bowl



Figure 95.
Cup and Saucer

This thrown porcelain tea set consists of a teapot, milk jug, sugar bowl and four cups with their saucers. The date written on the base is December 1962 which is the year of its production. This is a very important set of work as Marietjie brought it back from Los Angeles, America, when she completed her MFA Degree at the University of California (UCLA) under the ceramist Laura Andreson.

This tea set is also thrown in porcelain which is significant, as it is evidence that prior to her return to South Africa (1963) she had foreknowledge of porcelain bodies and associated glaze materials.

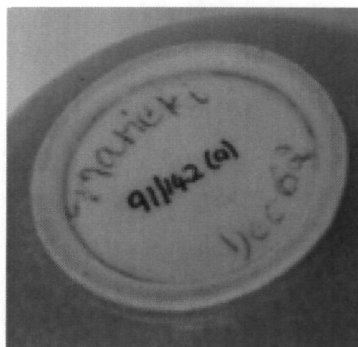


Figure 96. Base of teapot

The base of the teapot is the only piece in the set that has the date on it. It is turned and the glaze has been rubbed into the signature and the date so that it stands out against the white porcelain. Marietjie has signed her name Marieki; this form of her name was started when she was in America probably because her American audience could not pronounce her name with the Afrikaans 'tjie' at the end so she changed it to 'ki'. The foot-ring has been turned and bevelled (but the well is shallow).

The teapot



Figure 97. Teapot

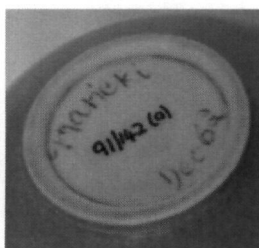


Figure 98. Base of teapot



Figure 99. Spout of teapot



Figure 100. Lug of teapot

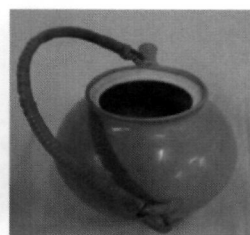


Figure 101. Teapot without lid



Figure 102. Flange of lid

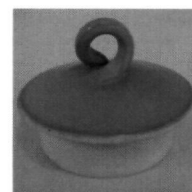


Figure 103. Lid and its knob

'The teapot presents a special challenge for the potter. He must bring a number of parts into relationship and make them work together both functionally and aesthetically. Body, foot, lid, knob, handle and spout must be brought together into one consistent form' (Rhodes 1978: 135). This quote summarizes the challenges in design Marietjie was faced with in making the complex form of this teapot. The date suggests that it may have been a set project during the course of her advanced studies in ceramics at UCLA.

The teapot swells gently outwards from the foot-ring. Marietjie has kept the teapot's body simple in form without any bulges. The interior is smooth and has no ridges or angles which would interfere with pouring. The rim is rounded and smooth.

The teapot has a top-slung bamboo handle (a bail); Marietjie has chosen an unusual asymmetrical arrangement of lugs for the handle. Two lugs are made from coiled porcelain one positioned just above the spout on the shoulder and the other (on the opposite side of the teapot) half way up the body. This is practical as the handle drops to the side and does not interfere with the lid when the pot is refilled.

The knob like the lugs, of the lid is made of coiled porcelain and twisted into a loop and this adds an interesting small sculptural form to the lid. This is unusual as it was handbuilt, rather than the thrown-and-turned examples of conventional studioware. There is a flange below the lid to secure it when the teapot is tilted forward for pouring.

The spout is a tube-like form, with conventional notches, joined onto the upper shoulder of the teapot. The spout blends into the body with no visible joins (Rhodes 1978: 135). The spout, being so high up, allows for more water in the reservoir. The rim of the spout is round and smooth to prevent dripping. To strain tea leaves Marietjie made a sieve of tiny circular holes cut into the wall of the teapot within the inside of the teapot.

Milk jug

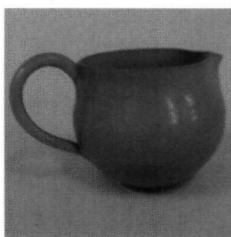


Figure 104. Milk
jug



Figure 105. Side of milk
jug



Figure 106. Milk jug

The jug is also thrown in porcelain. According to Rhodes there are four different parts of a jug; the body, neck, spout and handle (Rhodes 1978: 81). This jug has a full bulbous form, with a generous reservoir to hold the milk. The spout protrudes from the neck. Following standard studio conventions, this would have been formed by Marietjie placing her forefinger in the interior of the plastic clay at the neck and pulling outwards in line with the handle (although this was added after). In this movement she created a funnel shaped throat which directs and guides the liquid out of the belly, into the neck and through the tiny narrow pulled spout. Opposite to the spout, is a coiled handle not the usual pulled handle, (this resembles 'ancient Greek' handles (Rhodes 1978: 89). It springs from the neck near the rim's edge and arches outward to rejoin the middle of the body, allowing easier gripping of the handle. The rim of the vessel is smooth with no sharp edges that would have made the spout drip after pouring (Rhodes 1978: 81).

Sugar bowl

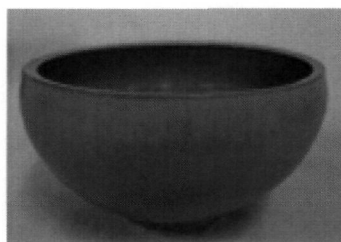


Figure 107. Side view.

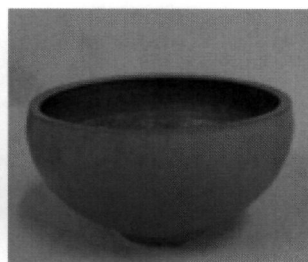


Figure 108. Side view.

The sugar bowl is also thrown in porcelain (it is an unusual sugar bowl as it has no lid). The sugar bowl has a large curved belly as a reservoir and stands on a small foot-ring. The rim has been flattened straight instead of a rounded rim.

Cups and saucers



Figure 109. Side view of cup and saucer.



Figure 110. Base of cup.



Figure 111. Side view of cup and saucer.



Figure 112. Above view of cup and saucer.

The cups are all thrown in porcelain and whilst they are similar in form, are all slightly different in size as each one is individually thrown. The inside of these bowl-like cups are smooth with no sharp corners or edges. The handles are formed by coiled porcelain, with smooth joins blended into the wall. The arch of the handle is designed so that holding, by using a forefinger and thumb, is made easier (Rhodes 1978: 134). The rims of the cups are rounded and thin and have no sharp edges to make drinking comfortable when in contact with the lips. The cups' foot-rings are quite high as to allow for them to sit in the saucer's well easily (Rhodes 1978: 127).



Figure 113. Saucer.



Figure 114. Throwing rings on saucer.



Figure 115. Side angle of saucer.

The saucer is in the form of a small plate with a raised wall that encloses a shallow central well (seen in Figure 114 above) for the cup's foot-ring. This allows the cup to sit steadily on the saucer without falling off, when tea is handed around. When observing Figure 115 above one notices that the rim of the saucer curves up slightly for easier ability to lift the

saucer and cup from the table top and to catch any spillage. Throwing rings are evident in the saucers of this set.

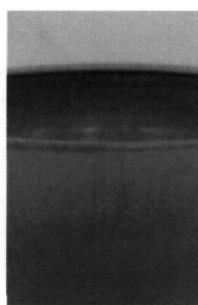


Figure 116.
Glaze on cups.



Figure 117. Glaze pour mark
below spout.

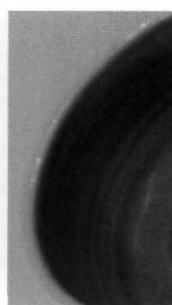


Figure 118. Glaze on
inside of lid.

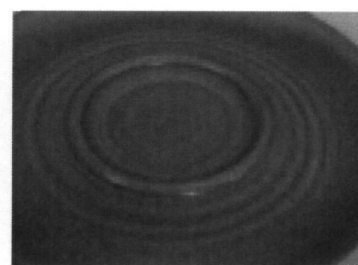


Figure 119. Glaze pooling in
throwing rings.

In Clark's book *Potters of Southern Africa* (1974: 167), Clark photographed and recorded that the glaze Marietjie used as, 'an opaque feldspathic glaze containing 4% iron giving it an orange-yellow colour. Reduction fired to 1300°C'. This colour is evident only where glaze and porcelain body meet on foot-rings. In most places it is evenly poured on, but in some places pour marks are evident, for example just below the spout (shown in Figure 117) on the curve surface of the teapot. It appears that where the glaze is thicker it is greener than where it is thinner. There are bright red orange speckles in the glaze (maybe rutile crystals), and this can be seen in the interior of lid of the teapot (seen in Figure 118). The glaze also pools in areas, where it has settled during firing on the throwing rings on the saucers and the interior of sugar bowl. The smooth glaze, a semi-matt also suggests that the glaze was slightly fluid during firing.

This is a complete tea set, and as such in its execution of a complexity of multiple thrown forms in the difficult medium of porcelain, with accurately repeated profiles in cups and saucers, and demands on the mastery of pottery design, it is a successful manifestation of her advanced studies in ceramics. It is a valuable link between her student work in America and her studio work in South Africa. The unusual features of asymmetrical lugs, coiled handles, the well in saucer, the high quality of glaze and its crystalline accents, shows Marietjie's creative engagement.

Early stoneware thrown bowl



Figure 120. Early stoneware thrown bowl.

Personal collection of Lara Du Plessis

Purchased by the Lara Du Plessis in 2006 from the 'The Cameo' Art Gallery

Height 7.5cm

Diameter 26.25cm

Date probably 1963

This undated bowl, thrown in red clay, was probably made in the late 1960's by Marietjie van der Merwe. The date is a speculative date as the type of clay used in this piece was similar to that which she used in Grahamstown (1963). This is substantiated in Clark's statement 'she used an electric kiln and she worked in a dark red semi- stoneware' (Clark 1974: 166). The red clay has changed to a darker brown reduction; this suggests that it is of a high firing, probably stoneware (1200°C-1260°C).

The bowl has a spherical form with a gentle gradient from base to rim. The interior form has a continuous curve from the centre to the thick rounded rim. This is in contrast to Marietjie's later porcelain bowls which have thin walls and rims.



Figure 121. Base of early stoneware thrown bowl



Figure 122. Side view of foot-ring.

The foot-ring has been turned and is shallow. The well follows the inside profile in sloping down from a central point towards the wall of the foot-ring. The foot-ring has been neatly bevelled on the inside and outside and is similar to the thickness of the rim. The well has not been polished and the turning rings are visible. The foot-ring gives a steady support to the upper parts of the bowl. The work is signed 'Marieki'.



Figure 123. Side view.

There is no additional manipulation to this form (in comparison to her later porcelain works) apart from its throwing rings on the outside and inside of the bowl.

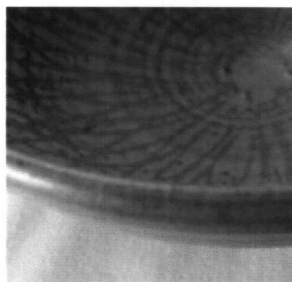


Figure 124. Rim from above.

The rim is rounded and slightly thicker than the walls of the bowl. There are no sharp edges on the rim and the glaze adheres smoothly.

The bowl has a barium matt stoneware glaze with a blue sgraffito design (slip inlay) on the inside. The glaze seems to have been applied evenly; either by dipping or pouring, but no pour marks are visible. The clay body darkens the appearance of the glaze as is apparent in some areas of the bowl. The throwing rings catch the glaze and where the glaze is thicker it appears lighter especially around the foot-ring where glaze has pooled, here it is more opaque and almost blue cream in colour. The glaze in the inside is not as smooth as the outside as there seems to be bits of clay breaking through the glaze. These are tiny dark spots in appearance as seen in Figure 125.

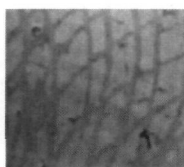


Figure 125. Close-up of sgraffito design and glaze.

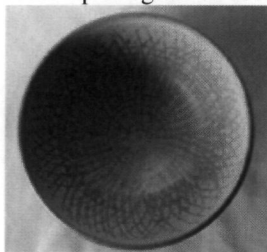


Figure 126. Above view showing pattern.

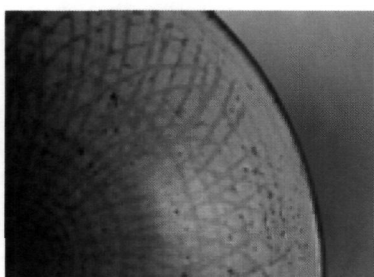


Figure 127. Above view showing pattern.

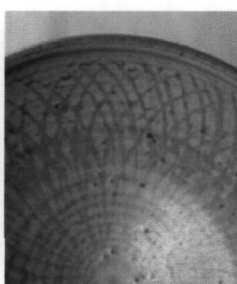


Figure 128. Above view showing pattern.

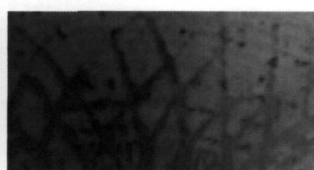


Figure 129. Close up of the glaze.

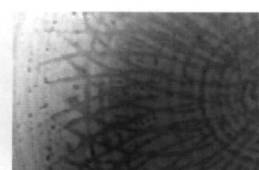


Figure 130. Above view showing pattern.

The interior of the bowl has an intricate linear design in a darker shade of blue. It seems as if Marietjie sgraffito the design using a sharp long tool. This repetitive design is cross hatched lines extending from a central point in the middle of the bowl. The lines radiate in one direction and are reversed in the overlay, forming a mesh. These lines are to be consistent in weight, although seem thicker where many occur on top of one another. The design radiates from the centre of the bowl right to just below the rim. To achieve this, a banding wheel might have been used to get the precision of the lines created in the geometric design. Marietjie would have placed a blue slip (slip inlay) into this sgraffito design. The slip is of cobalt oxide bearing which gave the design a blue appearance. Then the bowl would have been placed back on the wheel and the interior turned to reveal the design.

This early stoneware thrown bowl is probably one of her first red stoneware when Marietjie arrived in Grahamstown after training in America in 1963. It also shows her interest in experimenting with commercial colours shown on the designs on the bowl.

Andreson also produced a similar bowl with sgraffito lines into glaze (Figures 131 and 132 below).

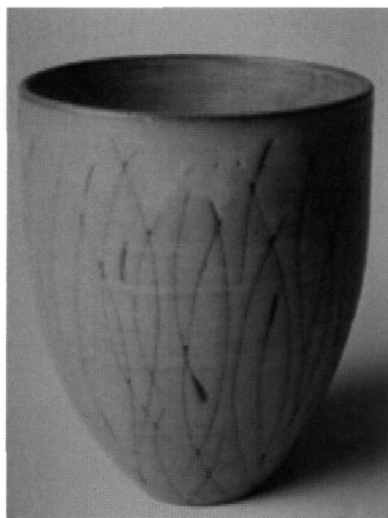


Figure 131. L. Andreson. Matt glazed earthenware vase. 1962. 7 ½ x 6 ¼ inches. Collection Helen Andreson. Photograph taken from the book *Laura Andreson: A Retrospective in Clay* (Kester 1982:22).

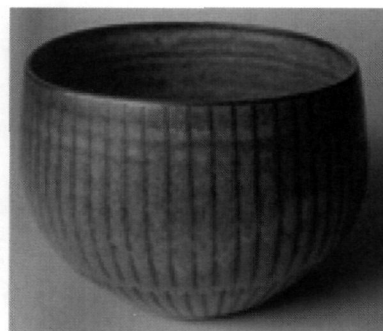


Figure 132. L. Andreson. Matt glazed stoneware bowl. 1953. 6 ½ x 9 inches. Collection Helen Andreson. Photograph taken from the book *Laura Andreson: A Retrospective in Clay* (Kester 1982:18).

Pale blue bottle

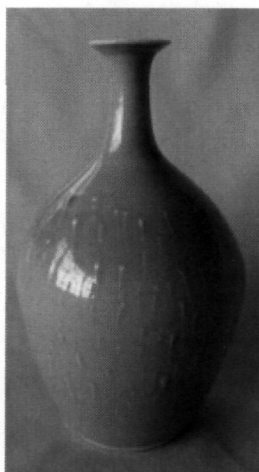


Figure 133. Pale blue bottle.

Personal collection of Lara Du Plessis

Purchased by Lara Du Plessis in 2006 from 'The Cameo' Art Gallery

Height 16,7cm

Diameter 15.5cm

Date probably 1980

This thrown porcelain bottle was probably made in the 1980's by Marietjie van der Merwe, and is not signed. The date is a speculative based on the assumption that Marietjie started using porcelain in the 1980's (as discussed in Chapter 1)



Figure 134. Base of pale blue bottle.

Unlike in her other porcelain works of Marietjie van der Merwe (for example, her 1982 porcelain in the collection of Tatham Art Gallery Collection). The base has been turned and has a foot-ring.

As the glaze is pale blue it is easy to identify the horizon of the glaze on porcelain, especially as the glaze has pooled around the base.

Marietjie has signed this work 'Marieki' and added a 'B' letter opposite her signature. This suggests that the work may have been a test piece as a version of porcelain body. This signature and mark 'B' was inscribed when the porcelain body was still plastic.

The vessel is bottle-shaped with a bulbous belly which curves into a narrow neck with a small and flared rim. It was probably thrown all in one as there is no join visible. This is a complex form as the wider the body of the bottle the more boldly the curve of its shoulder is stated. It is therefore more difficult to successfully bring in the neck and finish it without it collapsing during construction, especially as the walls are so thin.



Figure 135.
The belly form
of pale blue
bottle.



Figure 136.
Close up of where
belly and neck
join.



Figure 137. Rim.



Figure 138. Pale blue bottle.

The spherical curved belly extends to a sloping shoulder which is an ideal surface for the formation of texture in a crystalline glaze. The narrow neck extends vertically for almost one third of the proportion of the height. It widens outwards to form a trumpet-shaped rim. The width of the narrow neck is about one fifth of the width of belly. This contrast between the expansion (belly) and the contraction (neck) visually expresses the different pressures exerted by Marietjie while throwing the bottle form.



Figure 139. Rim from
Above.

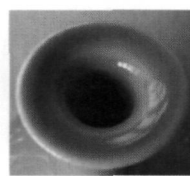


Figure 140. Looking
down into pale blue
bottle.

The edge of the rim is has been flattened. It would have been formed from the clay extended (pulled) from the neck, which would be a narrow long conical form extending

from the bulbous belly of the bottle. Marietjie would have placed a sponge on stick inside the neck and carefully pushed the wall of the neck in an outward motion forcing the rim to change direction into a horizontal position.



Figure 141. Close up of glaze.



Figure 142. Close up of glaze.



Figure 143. Close up of glaze.



Figure 144. Close up of glaze.

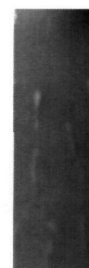


Figure 145. Close up of glaze.

The pale blue bottle has a shiny glaze surface. The glaze is consistent and smooth in texture therefore one can assume that it has either been sprayed on or poured. The thickness of the glaze determines the lightness or darkness of the blue. In places, such as the rim and the decorative trailed motifs, the white of the porcelain body is seen through the glaze. This is caused as the glaze is fluid and runs off sharp edges, as can be seen in Figure 142 above. Rhodes said that 'the rounded, compact form of the bottle, with perhaps an almost flat surface area presents an ideal surface for the display of glaze and potters whose interest centres on richly coloured or textured glazes often use the bottle for their principal form' (Rhodes 1976: 50). Hence the thickness of the glaze on the shoulder and around the rim is darker blue because the glaze has pooled more there, then fades into lighter blue at the bottom.



Figure 146. Slip trailed motifs under pale blue glaze

Figure 146 shows a detailed photograph of the surface of the belly of this pale blue bottle. These white marks are randomly placed around the belly of the bottle, probably trailed on the bottle whilst in a leather-hard stage, likely to have been made from porcelain slip (a liquid form of clay) applied with a slip-trailer. Tapering made from a movement consisting by applying a drop of slip on the thrown surface then carrying this motion downwards to form the raised mark.

The pale blue glaze often pools around the textures making the glaze darker around these textured areas. The raised markings are whiter as the glaze ran down, because of gravity, making the raised surfaces appear lighter. The white textured marks are raised and tactile (creating the raised surface).



Figure 147. Glaze covering surface.



Figure 148. Glaze covering surface.



Figure 149. Glaze covering surface.

The above Figures 147 to 149 show three different angles of the pale blue bottle showing the variation of glaze on different surface areas.

This pale blue porcelain bottle was chosen as it shows the typical bottle shape form Marietjie is well known for. The bottle form was one which was influenced by Andreson (already discussed in Chapter 2). This is an example of her later porcelain work. It shows how she has used applied decoration to manipulate the surface as well as creating an interesting glaze variation.

While at the University of Natal, in 1982 Marietjie made the small brown bottle (see Figure 151 and 152) similar to the pale blue piece discussed above (see Figure 150). The similarity of the textured surface is noticeable in both bottles. An interesting feature of the small brown bottle is the dimpled areas with a slip 'thorn' placed in the centre of these indents. In her blue bottle the raised motifs were applied with a slip-trailer is similar to those of the small brown bottle. It is interesting to note how the texture of the small brown bottle resembles that used by Andreson in her work seen in Figure 153 and 154 below.



Figure 150. van der Merwe. M. Pale blue bottle



Figure 151. van der Merwe. M. Small brown bottle. 1982. Manipulated porcelain. Collection: Ian Calder. Photography: Lara Du Plessis 2007.



Figure 152. van der Merwe. M. Small brown bottle. 1982. Close up showing interesting features in the Manipulated indented areas. Collection: Ian Calder. Photography: Lara Du Plessis 2007.

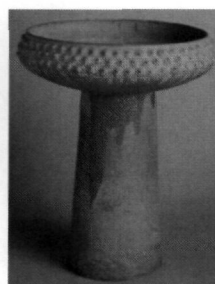


Figure 153. Andreson L. *Beige tall vase*. 1964. 10 inches in height. Wheel thrown and assembled. Collection: Minge international, Museum. Photograph taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future

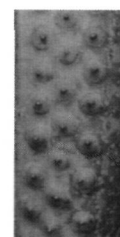


Figure 154. Andreson L. *Beige tall vase*. 1964. 10 inches in height. Wheel thrown and assembled. Close up of the texture found on the vessel. Collection: Minge international, Museum. Photograph taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future

Tall cylindrical porcelain vase



Figure 155. Tall cylindrical porcelain vase, Tatham Art Gallery Collection.

Museum accession number- 715/83

Purchased by the Tatham Art Gallery in 1983

Height 27,5cm

Diameter 31cm

Date 1982

This tall cylindrical vase, thrown in porcelain and manipulated by hand, was made in 1982 by Marietjie van der Merwe, whilst at the University of Natal (Personal Interview, Calder 2007)

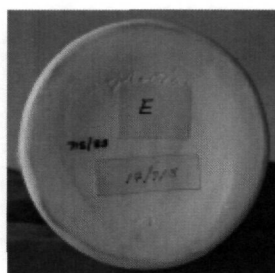


Figure 156. Base of Tall cylindrical porcelain vase.

The base has not been turned but the porcelain is finely polished smooth. The base gives a steady support to the upper parts of the vase. In her usual manner it is signed Marieki and dated it 82.

The body of the vase is made up by the tall thrown cylindrical shape. The surface has been manipulated with the indents of a 3 or 2 way lines allocated closely together running down the form. These were presumably made by pushing a fork shaped tool and supporting the inside wall with the hand whilst pushing outwards creating the marks on the outside wall as well as an outwards curve. These lines have been applied spontaneously and are irregular in width and length.

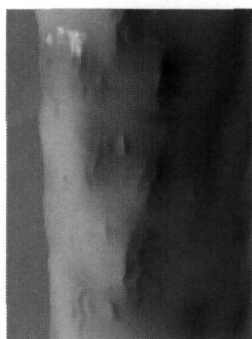


Figure 157. Close up of manipulated surface.



Figure 158. Interior, showing small indented marks



Figure 159. Manipulated walls of vase from outside.



Figure 160. Outside surface showing large marks

Among these lines are other smaller ones which have been pushed from the inside. They might have been made by an end of a metal clip or a closed stapler pushed in the inside of the vase walls. This leaves the inside with many tiny deep cuts, scarring the smooth interior. The vase was thrown as throwing rings are visible.



Figure 161. Close up of irregular shaped rim.

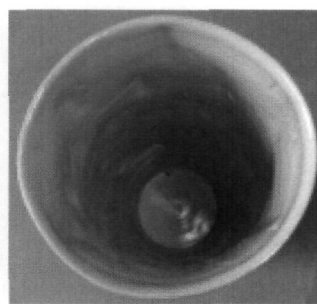


Figure 162. Interior showing textured walls.

The rim is irregular in shape as the manipulation has made it curve either inwards or outwards, simulating the wavy textured marks on the walls. The edge of the rim is rounded and smooth to the touch.



Figure 163. Tall cylindrical porcelain vase.

The base glaze is a shiny white glaze with sprayed puffs of blue/ grey colour. The commercial stain, a pale purple tint, was airbrushed onto the manipulated clay motifs. This emphasised their shallow relief. Her use of stains here (rather than oxides) is consistent with her experiments with powder stains during her stay in the Ceramics Department (Calder: 2007) (as discussed in Chapter 1). It is presumed that the whole vase both inside and outside was glazed in a shiny white glaze, then sprayed with a commercial underglaze on the textured way areas, highlighting these parts.

The tall cylindrical porcelain vase was thrown and manipulated by hand. Porcelain is a difficult medium to work with. This thinness and height that Marietjie achieved in this piece demonstrates Marietjie's mastery of throwing porcelain.

This cylindrical form shows her experimentation with manipulated form. Her use of commercial glazes emphasises these textured areas. Interesting visual and tactile elements are present in creating this dynamic form. This is typical of her porcelain of the 1980's, and its connections with Staffel's porcelains are evident.

Copper-red bottle

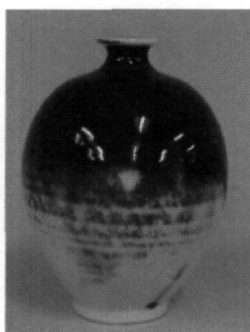


Figure 164. Copper-red bottle, Iziko South African National Art Gallery (I. S.A.N.G.).

Museum accession number- 91/144

Purchased by Iziko South African National Art Gallery (I. S.A.N.G). from H.W.van der Merwe 28 March 1991

Height 13,5cm

Diameter 9.5cm

Date 1983

This thrown porcelain bottle (example of her later work) was made in 1983 by Marietjie van der Merwe.



Figure 165. Base of copper-red bottle.

The base has been turned. Marietjie would have had to use a chum, to protect her long bottle necks. A chum is used to hold the piece when turning, this allows the piece to rest on its shoulder instead of its fragile neck (a chum is a hollow conical form which is thrown on a wheel, this allows the shoulder part of the bottle to be supported while the base is turned). Different sized chums can be made according to the length of the bottle's neck and diameter of the shoulder (Rhodes 1978: 58). The base gives a steady support to the upper

parts of the vessel under the base Marietjie has signed her work, Marieki and inscribed it 83 to indicate its date of manufacture.

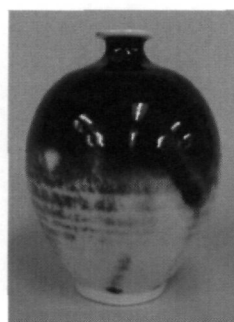


Figure 166. Copper-red bottle from base to rim.

The spherical curved body extends from the base, into a swollen bulbous form. 'The elements of the form which make up the bottle, a voluminous body surmounted by a small neck or a opening, create a dynamism or tension more pronounced than the more relaxed proportions of the jar or vase' (Rhodes 1978: 49). Marietjie's bottle exemplifies Rhodes' quotation with its voluminous body and small neck. Marietjie would have planed her final form of the body prior to the shaping of the neck, because once the neck is formed, adjustments to the interior of the body is no longer possible (inaccessible). Because of this bulbous wide body of the bottle the curve of its shoulder is accentuated which makes it very difficult to successfully complete the narrow neck without collapsing. This shoulder of the swollen bulbous form is the ideal surface to display glaze.



Figure 167.
Belly form of
copper- red
bottle.



Figure 168. Neck of
copper-red bottle.

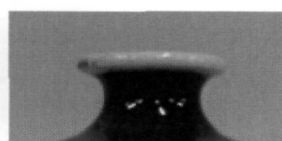


Figure 169. Rim of copper-
red bottle.

The short narrow neck extends from the bulbous spherical shoulder. It widens outwards to form a trumpet-shaped rim. This contrast between the expansion (belly) and the contraction (neck) visually express the different pressures exerted by the potter (Marietjie) while

throwing the bottle form. Functionally this narrow neck would prevent the liquids from spilling out of the bottle.

The edge of the rim is rounded and thin. It would have been formed from the clay (pulled) from the neck, which would be a narrow long conical form extending from the bulbous belly of the bottle. Marietjie would have drawn up the plastic clay using a sponge-on-a-stick inside the neck and carefully pushed the wall of the neck in an outward motion forcing the rim to change direction into a horizontal position. Marietjie could also have used a tool.



Figure 170.
Close up of
glaze on
copper-red
bottle.

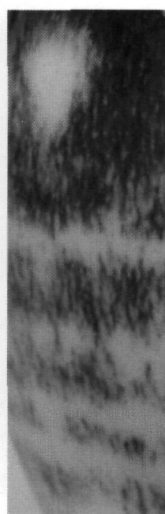


Figure 171.
Close up of
glaze on
copper-red
bottle.

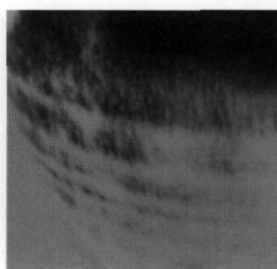


Figure 172. Close up of
glaze on copper- red
bottle.

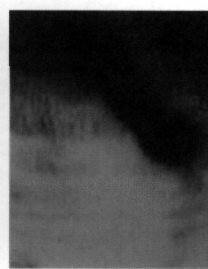


Figure 173. Close
up of glaze on
copper- red
bottle.

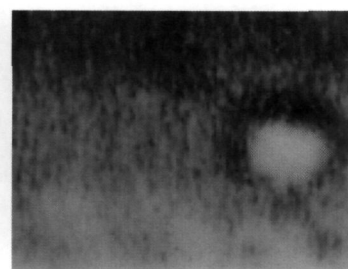


Figure 174. Close up of glaze
on copper-red
bottle.

The glaze is shiny and red/purple from the local reduction of copper. South African potters like Tim Morris and Andrew Walford, used to fill a whole kiln with reduction firing. Marietjie was exceptional in using local reduction agents in the glaze (silicon carbide in an electric kiln) (Personal Interview, Calder 2007). The glaze has been poured on and is uneven. In parts it shows the white of the porcelain body. Pour marks are visible. When examined closely the glaze is speckled and frothy in texture. The glaze is a deeper purple at the neck then fades into red and then white at the bottom. The rim is also whiter with a mottled deeper purple running towards the inside suggesting that the copper reduction and colour was strongest only where the glaze pooled during firing.

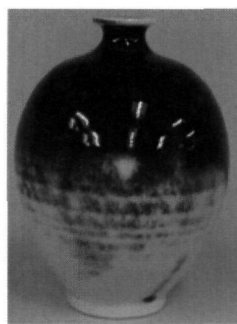


Figure 175. Copper-red bottle showing glaze surface.



Figure 176. Copper-red bottle showing glaze surface.

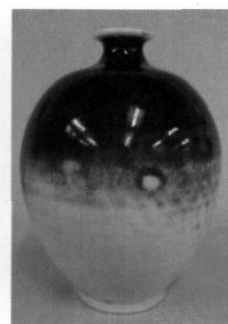


Figure 177. Copper-red bottle showing glaze surface.

Marietjie was obsessed with obtaining copper red glaze and it is seen on many of her works each varying slightly in colour. Examples of these glazes can be seen in the Tatham Art Gallery, a red copper porcelain bottle (1984) and purple bottle shaped vase (1983).

This copper red bottle (1983) is an example of her later work. The voluminous body is completed with a small neck. It was very carefully planned as once the neck was formed no alterations could be made to the bulbous wide body. Marietjie probably used the form as it is an ideal surface to display her copper red glaze.

In chapter three the candidate has chosen six finished pieces to trace Marietjie's processes from raw clay to finished fired work. Each piece is described from the base up to the rim. The outline of the description of each work follows a set format. She has analysed the construction of the different vessels according to proportions and glazes used. The six pieces were specifically chosen to show the differences between Marietjie's early stoneware forms and that of her later porcelain ones.

The following pieces of Marietjie were selected because of their particular uniqueness. The casserole dish was thrown in light grogged clay. It has a sculptural thrown knob and no side handles which made it distinctive and was one of her early student pieces, 1962. The tea set is made in porcelain and dated in 1962. This date is significant as it is evidence that she had foreknowledge of porcelain bodies prior to returning to South Africa in 1963. The early stoneware bowl probably 1963 was thrown in red clay. It has a thick rounded rim in contrast to her later porcelain bowls and shows accents in design (sgraffito). In the 1980s,

the pale blue bottle is a typical example of her bottle shaped form and shows textural slip trailed motifs which give it a visual and tactile quality. The tall cylindrical vase (1982) is thrown in porcelain and manipulated by hand and shows a change in Marietjie's forms. Marietjie's copper red bottle (1983) shows not only her love of bottle forms but the way in which the glaze is displayed on this form's surface. Throughout her career she strove to obtain this red copper glaze.

Conclusion

Chapter 1 of this dissertation surveyed the life of Marietjie van der Merwe, political and religious convictions. Much of her work was created during the turbulent Apartheid era in South Africa, as a Quaker she believed in a lifestyle of peace, non violence and respect for all humankind.

On her return to South Africa she sought materials and glazes which in the 1960s and 1970s were not yet widely available in South Africa.

In 1977 her work took a new direction when she produced a white translucent plastic porcelain using white bentonite in a recipe given to her by David Leach. The plasticity of this porcelain allowed her to produced fragile pieces and her whiteness contributed to the display of her unique glazes. There was also a shift in the forms she produced from her symmetrical bottle forms to her tall manipulated asymmetrical cylindrical pieces.

Chapter 2 was divided into two sections, Firstly, at the people who influenced Marietjie's ceramics and art training and secondly her creative interaction with people she worked with and the institutions she influenced was discussed.

Her teacher, Laura Andreson at the University of California continued to inspire and influence her work (similarities between them and their love of pure geometric form which is emphasised by the glaze used). Longenecker stated about Andreson, 'her development has been one of refinement' (Kester and Longenecker 1982:86) it could just as well have been written about Marietjie.

The ceramics of Otto and Getrude Natzler are outlined as an important inspiration to Andreson which in turn impacted on Marietjie van der Merwe. Hence the works from all of these artists show continuity and similarity in the ceramics of the three generations. All three artists show a similar approach in their respective works.

An important influence on Marietjie's work was Rudolph Staffel, a painter and ceramists. His usage of porcelain and manipulation of plastic clay inspired her. This became apparent in her late porcelain works.

Chapter two dealt with the influence and links that Marietjie had with some of the people and institutions including Rorke's Drift. It was concluded that Marietjie van der Merwe resolved most of the technical problems in the studio and that she continued to be influential in studio work for two decades ' her association with pottery, she was the longest serving mentor and pottery teacher' (Personal Interview, Calder 2005). Rorke's Drift played a part in her development as a ceramist and a teacher.

In 1982 while a lecturer at the University of Natal she met Katherine Glenday who became not only her student but later a colleague. Much of Marietjie's knowledge was passed onto Glenday when she went to work in Maritjie's studio. To this day she uses Marietjie's wheel and glaze books.

In Chapter 3 a number of selected works of Marietjie's are reviewed. One can conclude by examining the two works in the private collection of Lara Du Plessis that Marietjie's early work was mainly in stoneware and that of her later works were made of porcelain. This shows her progression as a ceramist and mastery of skills she acquired over the years.

The three works from the Iziko South African National Gallery (I.S.A.N.G) showed a range of skills from Marietjie's earliest work, while studying in America, showing the influence of Andreson and proving that she had already been introduced to porcelain prior to coming to South Africa. The other a later porcelain bottle form, portrays her red copper glaze which she strove to achieve for most of her career.

The tall cylinder from the Tatham Art Gallery was chosen from the collection as it is an example of her cylindrical manipulated porcelain work seen much later on in her career. This form shows Straffel's influence on her later porcelain manipulated works, of textural surfaces and how light can be used to emphasis the textured areas.

The candidate had to choose works from many different sources as there are few collections that have a wide range spanning Marietjie's career as a ceramist. So by drawing

on particular pieces from different sources the candidate has been able to get a broader and more accurate perception of Marietjie's ceramic transformation through the years.

Books facilitated a formal visual analysis of Marietjie's work, provided a vocabulary of formal technical and conceptual terms of reference in order to describe the complex processes of transformation, from raw clay into a finish glazed piece.

From her continuous striving for perfection, both in form, sourcing materials in South Africa and the technical aspects of glazing, one can conclude that she was a pioneer in this field of work in South Africa. One can conclude that from the 1960's-1980's she became one of the foremost studio ceramists in South Africa and exhibited extensively through out this country and abroad.

Glossary

Items in this section are cited from *Potters of Southern Africa* (Clark, G. & Wagner, L. 1974) and *The Potter's Dictionary of Materials and Techniques* (Hamer, F. 1975).

- Amasumpa* Small pellets of clay are placed on the exterior surface of the vessel to form hemispherical nodules, or a flattened panel of clay is carved with criss-cross grooves to form pyramidal *amasumpa*. *Amasumpa* nodules can also be formed from inside the vessel, a matchstick being used to push the malleable inner surface of clay wall outwardly (Armstrong and Calder 1996:111)
- Ash Glaze* Glaze in which the ashes of trees, grasses or other plants are used principally as fluxing agents (to promote fusion) for high temperature glazes (Clark 1974:198)
- Bisc and bisque* Hard Biscuit. Unglazed fired pottery (Hamer 1975: 24)
- Biscuit* Is unglazed fired ware (Hamer 1975: 24)
- Body* Materials from which the pot is made. A mixture of clay and non-plastic materials that has suitable malleable and firing properties (Clark 1974:198)
- Burnishing* Polishing leather hard clay by rubbing with a hard object like a smooth pebble, the back of a spoon or a strip of spring steel. Pinched and coiled pots are often burnished (Hamer 1975: 41)
- Celadon Glaze* Glaze, originating in china, fired in a reduction atmosphere. The subtle pale grey- green glaze is obtained from a small percentage (usually 1% to 2%) of iron (Clark 1974:198)
- Chuck* A thrown and/or turned form which is centred and stuck onto the wheelhead where it is used to hold a pot for turning. The chuck should be fairly soft cheesehard condition in which it is slightly sticky and thus grips the pot. (Hamer 1975: 55)
- Chum* A thrown and/or turned form which is centred and stuck onto the wheelhead where it is used to hold a pot for turning (Hamer 1975: 55)
- Chun* A pale blue, opalescent stoneware glaze (Hamer 1975: 56)
- Coiling* A hand building technique. One method of coiling is to use clay which has been rolled into coils and then layering them one on top of the other to create the desired form (Clark 1974:198)
- Crackle Glaze* Crazing used intentionally as a form of decoration and sometimes emphasised by staining the cracks (Clark 1974:198)
- Crawling* Bare patches where glaze has failed to adhere to the clay, or where the glaze has retracted into drops (Clark 1974:198)
- Crazing* A fine network of cracks in the glaze caused by differences in contraction between the body and glaze during cooling, or delayed expansion of the body (Clark 1974:198)
- Crystalline Glaze* Characteristic of these glazes are crystals formations which develop during the slow cooling of the kiln (Clark 1974:198)

- Dolomite* A calcium magnesium carbonate used as a flux in a glaze (Clark 1974:198)
- Dunting* Cracking of pottery caused by stresses which form during firing and cooling. The resulting crack is called a dunt. (Hamer 1975: 107)
- Earthenware* A low-fired body which is non- vitreous and opaque. Fired between 1050°C and 1180°C (Clark 1974:198)
- Engobe* Another name for a coloured slip (Clark 1974:198)
- Feldspathic Glaze* Glazes containing feldspar as the primary flux. Feldspar is the principal flux in stoneware glazes (Clark 1974:198)
- Filter- Press* Equipment for dewatering clay (Clark 1974:198)
- Fluidity* The property of a liquid to be able to flow or move freely without the hindrance of friction (Hamer 1975: 130)
- Flux* The ingredient in glaze which promotes the fusion of the silica by lowering the melting-point (Clark 1974:198)
- Fly Ash* Ash carried by draught through a kiln and which may be deposited on the ware resulting in glazed surface (Clark 1974:198)
- Glaze* Smooth, glasslike surface layer on the fired clay body. It is applied to the clay body, usually after the initial bisque- firing, and melted on during the glaze firing (Clark 1974:198)
- Grog* Crushed fired clay of various degrees of fineness added to clay bodies to give strength, reduce shrinkage or provide a textured surface (Clark 1974:198)
- Hand Building* Technique of building with clay where the wheel is not used (Clark 1974:198)
- Handle* The handle is the first part of a pot to be touched by user. It is therefore a focal point of the pot and is both functional and decorative. It should be so conceived. There are two types of handle: loop and lug (Hamer 1975: 152)
- Hare's fur glaze* A variety of tenmoku glaze which has visual qualities resembling a hare's fur (Hamer 1975: 154)
- High- temperature glazes* One which matures above 1200°C (Hamer 1975: 155)
- Iron spot* Rust spot. Small areas of iron oxide crystallization which occur on the surface of reduction glazes (Hamer 1975: 165)
- Jug* A container for storing and pouring liquid (Hamer 1975: 166)
- Kaolin Glaze* Glaze rich in kaolin giving a typical matt surface (Clark 1974:198)
- Kick wheel* Potter's wheel propelled by a kicking motion of the foot (Clark 1974:198)
- Kidney* A flat kidney-shaped piece of rubber for pressing slabs of clay into or onto moulds. There are various shapes and degrees of hardness (Hamer 1975: 281)

- Kneading* An action of preparation involving the rolling of plastic clay upon itself with stretching and spreading. By kneading, a lump of clay is thoroughly mixed and air bubbles expelled (Hamer 1975: 170)
- Leather- Hard* The halfway stage between wet and dry clay (Clark 1974:198)
- Lid* A hygienic cover which provides a visual focal point and a stimulus for tactile appreciation (Hamer 1975: 179)
- Low- temperature glaze* One which matures in the range up to 1050C° (Hamer 1975: 187)
- lug* A lug is a piece of clay attached to the pot and usually modelled in place. Its function is assisting lifting, carrying and directionally controlling the pot (Hamer 1975: 152)
- Lusters* Metallic surface on glaze. The pure metal is deposited on the glaze surface by many different methods but all involve reduction from an oxide or a resinate to the pure metal (Hamer 1975: 187)
- Manganese dioxide* A metal oxide used as a colourant for bodies and glazes. It is black and gives black, brown and purples (Hamer 1975: 193)
- Mutton-fat Glaze* Glaze resembling the thick semi- transparent quality of mutton fat (Clark 1974:198)
- Ochre* Gall clay. An iron oxide ore and ferruginous clay (Hamer 1975: 205)
- Once Fired* Bisque- firing and glaze- firing combined in one firing (Clark 1974:198)
- Oxidation* Fired in a clear atmosphere with a plentiful air- supply(Clark 1974:198)
- Oxide* Generally refers to the colouring oxides used to colour the clay, slip or glaze. Most commonly used are: iron which gives brown or green; Manganese which gives brown or blue; cobalt which gives blue; and copper which gives green (Clark 1974:198)
- Pinched Pots* Small pots made by depressing and shaping clay with the thumbs and fingers (Clark 1974:198)
- Porcelain* A high- fired vitreous white body with translucent quality due to its glassy nature. Fired between 1250°C and 1400°C (Clark 1974:198)
- Press Moulding* Forming plastic clay in a plaster mould by pressing it against the mould face (Clark 1974:198)
- Pug Mill* Mechanical aid in working the clay to achieve consistency and expel trapped air (Clark 1974:198)
- Pyrometric cones* Sticks or pyramids of ceramic material which deform at a given temperature and are used to gauge heat at kiln temperature (Clark 1974:198)
- Raku* A low -fired glazed pottery by direct process which involved putting the pots into and taking them out of the red hot kiln (Hamer 1975: 241)

- Reducing or Reduction Atmosphere* The creation of an oxygen starved atmosphere in kiln during firing. This causes oxygen atoms to be drawn from oxides thus influencing body and glaze colour (Clark 1974:198)
- Resist* The action whereby a coloured decoration as slip or glaze is prevented from adhering to selected parts of the pot (Hamer 1975: 251)
- Rutile* Mineral giving a distinctive mottled appearance to a glaze (Clark 1974:198)
- Saggbar* Refractory box in which ware is set in the kiln for support and protection from combustion gases (Clark 1974:198)
- Salt Glazes* Achieved by throwing common salt into the hot firebox of kiln when the highest temperature is reached. The sodium chloride decomposes and combines with the silica of the clay to form a thin glaze coating with an orange- peel texture (Clark 1974:198)
- Sgraffito* Technique of decoration consisting of scratching the clay surface (Clark 1974:198)
- Shape* The two dimensional qualities of a pot or ceramic. These can be analysed as silhouette, outline, contrasts of colour of tone, proportion and angles (Hamer 1975: 263)
- Slab Built* Building from slabs of clay (Clark 1974:198)
- Slip* Clay mixed with water to a smooth liquid consistency, sometimes coloured with a coloured oxide, and used decoratively over the clay body (Clark 1974:198)
- Slip-casting* A pottery forming process which uses moulds to give the forms and uses liquid clay (slip) (Hamer 1975: 2751)
- Spout* A projection on a pot to assist pouring. Spouts are of two types, the open or jug type and the closed tubular type used on teapots (Hamer 1975: 281)
- Stoneware* High- fired vitreous body which is fired between 1200°C and 1350°C (Clark 1974:198)
- Tea pot* A pot for infusing and serving tea. It is usually lidded pot of compact form with a spout and handle (Hamer 1975: 290)
- Tenmoku* A high -fired reduced iron glaze, which varies in colour from black to red depending on the thickness of the glaze, obtained from the addition of about 10% iron oxide to the glaze (Clark 1974:198)
- Throwing* Technique of making pottery on the wheel (Clark 1974:198)
- Turning* Trimming, skimming, shaving. Removing unwanted clay to achieve a particular form, thin a pot wall or create a foot-ring (Hamer 1975: 303)
- Ukhamba / Utshwala* Rounded vessel with small base used to drink and serve Zulu beer, (Armstrong and Calder 1996:112)
- Izinkamba*

Wax Resist Decorative technique of wax design applied to pottery surface to repel subsequent applications of slip, glaze or liquid pigments (Clark 1974:198)

Wedging Working a plastic body to achieve consistency and expel trapped air (Clark 1974:198)

List of illustrations

The catalogue list is ordered as follows:

List #. Artist. *Title*. Date. Medium/Media. Dimensions. Collection Public/ Private. Picture source and date.

- Fig. 1.** Marietjie van der Merwe, *Two unglazed bottles*, undated. Thrown porcelain, Collection: Rust en Vrede Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 2.** Marietjie van der Merwe, *Marietjie's wheel in Katherine Glenday's studio*. Collection: Katherine Glenday. Photograph Lara Du Plessis, 2007.
- Fig. 3.** Marietjie van der Merwe, *Marietjie's Plaster-of-Paris in Katherine Glenday's studio*. Collection: Katherine Glenday. Photograph Lara Du Plessis, 2007.
- Fig. 4.** Laura Andreson, *Trimming a Pot*, 1940. Collection: Laura Andreson Papers, 1902-1991, Smithsonian Archives of American Art. Photograph by Imogen Cunninham. (Source: <<http://artarchives.si.edu/exhibits/clay/andrlaur4.htm>>March 2005).
- Fig. 5.** *Example of bottle forms in glass and world ceramics*.
- Fig. 6.** *Interior design*. (Source: photograph taken from the book *Decorative art, the studio year book, 1954-55*. (Holme and Frost 1956:24).
- Fig. 7.** *Interior design*. (Source: photograph taken from the book *Decorative art, the studio year book, 1954-55*. (Holme and Frost 1956:24).
- Fig. 8.** Laura Andreson, *Bottle form*, 1973. Lemon ash glazed porcelain bottle. H 21.59cm; W 8.2cm. Unidentified photographer. (source: <<http://www.mingei.org/brclay.html>>March 2005).
- Fig. 9.** Marietjie van der Merwe, *Three thrown porcelain bottles*, 1983. Porcelain. Tatham Gallery, Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 10.** Laura Andreson, *Matt glazed porcelain vase*, 1980. Porcelain, H 22.86cm; W 20.95cm. Collection: Laura Andreson Papers, 1902-1999, from the Smithsonian Archives of America art. Unidentified photographer. (Source: <http://netra.glendale.cc.ca.us/ceramics/andresonvase.html> March 2005).
- Fig. 11.** Marietjie van der Merwe, *Manipulated sgraffito porcelain vase*, 1983. Porcelain, H 24, 5; W 44,5cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 12.** Marietjie van der Merwe, *Manipulated sgraffito porcelain vase*, 1983. Porcelain, H 24, 5; W 44,5cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 13.** Hyme Rabinowitz, *Stoneware lidded jars and plate*, 1974. Oatmeal-coloured feldspathic glaze decorated in wax and then dipped in a tenmoku glaze. (Source: photograph take form book entitled *Potters of Southern Africa* (Clark 1974:88).
- Fig.14.** Hyme Rabinowitz, *Vessel*. Reduction stoneware. H 34cm. Original photograph taken by Dorren Hemp. (Source: Photograph take form book entitled *Contemporary Ceramics in South Africa* (Cruise 1991: 46).
- Fig. 15.** Laura Andreson. *Unloading a kiln at UCLA*, 1962. Photographic print, H 26; W 21cm. Collection: Archives of America Art. Unidentified photographer. (Source: <<http://artarchives.si.edu/exhibits/clay/andrlaur4.htm>>March 2005).
- Fig. 16.** Laura Andreson, *Yellow orange bottle*, 1980. Porcelain, wheel- thrown and glazed. H 21.6; W 19.1cm. (Source: photograph taken from the book entitled *Clay today Contemporary, ceramists and their work* (Drexler Lynn 1990: 32).
- Fig. 17.** Laura Andreson. *Luster glazed porcelain hollow form*, 1969. Porcelain, H 12.7cm; W 13.8cm. Collection: Evangeline le Barron. Unidentified photographer. (Source: <<http://www.mingei.org/brclay.html>>March 2005).
- Fig. 18.** Otto and Gertrud Natzler. *Photography of both of them with their bottle forms*. Otto

- and Gertrud Natzler Ceramic Exhibition Brochure – 1963. (Source: <http://www.vasefinder.com/bookstorepg14.html>>March).
- Fig. 19.** Otto and Gertrud Natzler, *Three bottle shape forms*, 1966. Unidentified photographer. (Source: <http://imagehost.vendio.com/bin/imageserver.x/00000000/svevo50/NatzlerCeramics1>>March 2005).
- Fig. 20.** Otto and Gertrude Natzler, *Straight – walled vessel*. Indigo, ivory and brown volcanic glaze. H 10.16cm; W 11.43cm. Unidentified photographer. (Source: <http://www.liveauctioneers.com/auctions/ebay/27310.html>>March 2005).
- Fig. 21.** Otto and Gertrude Natzler, *Teardrop form*. In fine indigo blue, crystalline glaze. (Source: <http://www.architonic.com>>June 2005).
- Fig. 22.** Otto and Gertrude Natzler, *Bulbous shaped vessel*, 1966. Glazed stoneware, H 16.51cm; W 10.16cm. Unidentified photographer. (Source: <http://www.savvycollector.com/types/sculpture/natzlervase.jpg>> March 2005).
- Fig. 23.** Otto and Gertrud Natzler, *Natzlers' cylinder form*. H 27cm; 12.7cm. Photograph: LiveAuctioneers.com, 2005 (Source: www.liveauctioneers.com/auctions/ebay/850937.html>March 2005).
- Fig. 24.** Laura Andreson, *Pencil sketch of pots by Andreson*, 1961. Collection: Laura Andreson Papers, 1902-1999, from the Smithsonian Archives of America art. (Source: <http://artarchives.si.edu/exhibits/clay/andrlaur2.htm> >March 2005).
- Fig. 25.** Marietjie van der Merwe, *Two Cylinder Forms*, 1983. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 26.** Rudolph Staffel, *Portrait photograph of Rudolph Staffel*. (Source: <http://www.pewarts.org/96/Staffel/>> May 2006).
- Fig. 27.** Rudolph Staffel, *Light Gatherers*, 1985. Translucent porcelain, wheel thrown and altered. (Source: <http://www.pewarts.org/96/Staffel/>> May 2006).
- Fig. 28.** Rudolph Staffel, *Light Gatherers*, 1980. Translucent porcelain. (Source: <http://www.pewarts.org/96/Staffel/>> May 2006).
- Fig. 29.** Marietjie van der Merwe, *Cylinder Forms*, 1983. Porcelain. Collection: Tatham Art Gallery. Photograph: Lara Du Plessis, 2005
- Fig. 30.** Rudolph Staffel, *Light Gatherer*, 1978. Translucent porcelain, slab constructed and hand built. (Source: <http://www.pewarts.org/96/Staffel/>> May 2006)
- Fig. 31.** Rudolph Staffel, *Light Gatherer*, 1988. Translucent porcelain.(Source: <http://www.pewarts.org/96/Staffel/>> May 2006).
- Fig. 32.** Marietjie van der Merwe, *Tall cylindrical porcelain vase*, 1983. Porcelain. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 33.** Katherine Glenday, *Thorns and light*, 2003. Porcelain. Unidentified photographer. (Source: www.Katherineglenday.com> October 2006).
- Fig. 34.** Marietjie van der Merwe, *Opalescent porcelain bottle*, 1983. Porcelain. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 35.** Marietjie van der Merwe, *Porcelain bowl*, 1984. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 36.** Marietjie van der Merwe, *Two Cylinder Forms*, 1983. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 37.** Katherine Glenday, *Standing in the studio in Kalk Bay holding some of her works*. Unidentified photographer. (Source: www.Katherineglenday.com> October 2006).
- Fig. 38.** Katherine Glenday, *Katherine Glenday standing in the studio in Observatory*. Unidentified photographer. Photograph Collection: Katherine Glenday.
- Fig. 39.** A group photograph showing from the far left, Harvey van der Merwe, Marietjie van

- der Merwe, front row left, Clive (Katherine Glenday's first husband) and Katherine Glenday. Unidentified photographer. Photograph Collection: Katherine Glenday.
- Fig. 40.** Katherine Glenday, Katherine Glenday demonstrating how she works with slabs of porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.
- Fig. 41.** Katherine Glenday, *Triptych*. Porcelain. Unidentified photographer. (Source: <www.katherineglenday.com > October 2006).
- Fig. 42.** Katherine Glenday, *Shadow*, 1999. Porcelain. Unidentified photographer. (Source: <www.katherineglenday.com > October 2006).
- Fig. 43.** Katherine Glenday, *Porcelain vessel*, 2002. Photograph by Lara Du Plessis, 2007.
- Fig. 44.** Katherine Glenday, *Porcelain vessel*, 2002. Photograph by Lara Du Plessis, 2007.
- Fig. 45.** Katherine Glenday, *Porcelain vessel*, 2002. Photograph by Lara Du Plessis, 2007.
- Fig. 46.** Katherine Glenday, Katherine Glenday in front of her works depicting sound waves, 2006. Porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.
- Fig. 47.** Katherine Glenday, *Stones*, 2006. Porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.
- Fig. 48.** Katherine Glenday, *Sea vessels*, 2006. Porcelain. Unidentified photographer. Photograph Collection: Katherine Glenday.
- Fig. 49.** Katherine Glenday and Marietjie van der Merwe, Marietjie van der Merwe's small lidded container on the left and Katherine Glenday's on the right. Photograph by Lara Du Plessis, 2007.
- Fig. 50.** Marietjie van der Merwe, Portrait of Marietjie van der Merwe at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 51.** Laura Andreson, *Beige tall vase*, 1964. Wheel thrown and assembled. H 10 inches. Photograph collection: Minge international, Museum. (Source: photograph taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future).
- Fig. 52.** Laura Andreson, *Beige tall vase*, 1964. Wheel thrown and assembled. H 10 inches. Photograph collection: Minge international, Museum. (Source: photograph taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future).
- Fig. 53.** Laura Andreson, *Vase*, 1979. Porcelain with slip decoration and orange-lemon ash glaze. (Source: photograph taken from the book *American Porcelain: New Expression in Ancient Art* (Herman 1984: 25).
- Fig. 54.** Amusumpa motifs, detail on a beer pot, Unknown Zulu ceramist, 1980's. Photograph by Ian Calder
- Fig. 55.** Diana Molefe, Diana Molefe coiling a vessel at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 56.** Diana Molefe, Diana Molefe painting a vessel at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 57.** Unnamed male ceramic potter on the wheel, at Rorke's Drift. Undated. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 58.** Three cylindrical ceramic vessels made at Rorke's Drift. Undated. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 59.** Joel Sibisi, Joel Sibisi unpacking a kiln at Rorke's Drift. Undated. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm
- Fig. 60.** Gordon Mbatha, Gordon Mbatha glazing a vessel at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm
- Fig. 61.** Gordon Mbatha, Gordon Mbatha glazing a vessel at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 62.** Joel Sibisi, Joel Sibisi glazing a vessel at Rorke's Drift. Photograph Collection: Otto

- Lundbohm. Photograph by Otto Lundbohm
- Fig. 63.** Marietjie van der Merwe. *Silk screen prints*, 1961. Silk screen. Collection: UCT Manuscripts and archival library. Cape Town. Photograph by Lara Du Plessis, 2007.
- Fig. 64.** Example a Dinah Molefe textile design Rorke's Drift archive, not dated. Photograph by Ian Calder.
- Fig. 65.** Marlin Lundbohm, Photograph from left to right showing Mangosuthu Buthelezi, Malin and an unidentified person. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 66.** Marlin Lundbohm, Photograph Marlin at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 67.** Marlin Lundbohm and Marietjie van der Merwe, Photograph Marlin and Marietjie at Rorke's Drift. Photograph Collection: Otto Lundbohm. Photograph by Otto Lundbohm.
- Fig. 68.** Marietjie van der Merwe, *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 69.** Marietjie van der Merwe, *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 70.** Marietjie van der Merwe, *Casserole dish* showing turned base and foot-ring. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 71.** Marietjie van der Merwe, Side view of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 72.** Marietjie van der Merwe, Side view of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 73.** Marietjie van der Merwe, Interior of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 74.** Marietjie van der Merwe, Top of lid of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 75.** Marietjie van der Merwe, side view showing gallery of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 76.** Marietjie van der Merwe, side view showing the rim of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 77.** Marietjie van der Merwe, showing the knob of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 78.** Marietjie van der Merwe, showing the inside of the lid of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 79.** Marietjie van der Merwe, showing the rim of lid of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.

- Fig. 80.** Marietjie van der Merwe, showing complex knob of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 81.** Marietjie van der Merwe, showing side view of the knob of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 82.** Marietjie van der Merwe, showing the knob of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 83.** Marietjie van der Merwe, showing side view of the edge of the knob of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 84.** Marietjie van der Merwe, texture of the glaze of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 85.** Marietjie van der Merwe, texture of the glaze of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 86.** Marietjie van der Merwe, interior of lid of the glaze of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 87.** Marietjie van der Merwe, inside of lid showing raw clay body *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 88.** Marietjie van der Merwe, interior of the lid showing unglazed clay body of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 89.** Marietjie van der Merwe, side angle of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 90.** Marietjie van der Merwe, above view of *Casserole dish*. Thrown, light groged clay, glazed ceramics. H 16cm; W 24cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 91.** Marietjie van der Merwe, *Tea set*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 92.** Marietjie van der Merwe, *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 93.** Marietjie van der Merwe, *Milk Jug*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 94.** Marietjie van der Merwe, *Sugar bowl*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 95.** Marietjie van der Merwe, *Cup and Saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 96.** Marietjie van der Merwe, base of *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis,

- 2007.
- Fig. 97.** Marietjie van der Merwe, *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 98.** Marietjie van der Merwe, base of *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 99.** Marietjie van der Merwe, Spout of *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 100.** Marietjie van der Merwe, lug of *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 101.** Marietjie van der Merwe, *Teapot* without lid, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 102.** Marietjie van der Merwe, flange inside the lid of *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 103.** Marietjie van der Merwe, the lid and knob of *Teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 104.** Marietjie van der Merwe, the *Milk jug*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 105.** Marietjie van der Merwe, side of *Milk jug*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 106.** Marietjie van der Merwe, the *Milk jug*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 107.** Marietjie van der Merwe, side of *sugar bowl*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 108.** Marietjie van der Merwe, side of *sugar bowl*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 109.** Marietjie van der Merwe, side view of *cup and saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 110.** Marietjie van der Merwe, base of *cup*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 111.** Marietjie van der Merwe, side view of *cup and saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 112.** Marietjie van der Merwe, above view of *cup and saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 113.** Marietjie van der Merwe, *saucer*, 1962. Thrown, porcelain, glazed ceramics.

Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.

- Fig. 114.** Marietjie van der Merwe, throwing ring on *saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 115.** Marietjie van der Merwe, side angle of *saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 116.** Marietjie van der Merwe, glaze on *cups*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 117.** Marietjie van der Merwe, glaze pour mark below *spout of teapot*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 118.** Marietjie van der Merwe, glaze on the inside of *lid*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 119.** Marietjie van der Merwe, showing glaze *saucer*, 1962. Thrown, porcelain, glazed ceramics. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 120.** Marietjie van der Merwe, *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 121.** Marietjie van der Merwe, base of *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 122.** Marietjie van der Merwe, side angle of foot-ring *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 123.** Marietjie van der Merwe, *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 124.** Marietjie van der Merwe, above the rim of *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 125.** Marietjie van der Merwe, close up of sgraffito design in the interior of *The early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 126.** Marietjie van der Merwe, above *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 127.** Marietjie van der Merwe, above *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 128.** Marietjie van der Merwe, close up of pattern on *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 129.** Marietjie van der Merwe, close up of glaze on *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.

- Fig. 130.** Marietjie van der Merwe, close up of pattern on *Early stoneware thrown bowl*. Thrown, red stoneware glazed ceramics. H 7,5cm; W 26,25cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 131.** Laura Andreson, *Matt glazed earthenware vase*, 1962. Collection: Helen Andreson. (Source: photograph taken from the book *Laura Andreson: A Retrospective in Clay* (Kester 1982:22).
- Fig. 132.** Laura Andreson. *Matt glazed stoneware bowl*, 1953. Collection: Helen Andreson. (Source: photograph taken from the book *Laura Andreson: A Retrospective in Clay* (Kester 1982:18).
- Fig. 133.** Marietjie van der Merwe, *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 134.** Marietjie van der Merwe, the base of *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 135.** Marietjie van der Merwe, the belly of *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 136.** Marietjie van der Merwe, the neck of *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 137.** Marietjie van der Merwe, the rim of *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 138.** Marietjie van der Merwe, *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 139.** Marietjie van der Merwe, side angle of the rim of *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 140.** Marietjie van der Merwe, above the rim of *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 141.** Marietjie van der Merwe, close up of the glaze on the *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 142.** Marietjie van der Merwe, close up of the glaze on the *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 143.** Marietjie van der Merwe, close up of the glaze on the *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 144.** Marietjie van der Merwe, close up of the glaze on the *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 145.** Marietjie van der Merwe, close up of the glaze on the *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 146.** Marietjie van der Merwe, close up of the textured surface on the *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du

Plessis. Photograph by Lara Du Plessis, 2007.

- Fig. 147.** Marietjie van der Merwe, *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 148.** Marietjie van der Merwe, *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 149.** Marietjie van der Merwe, *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 150.** Marietjie van der Merwe, *Pale blue bottle*. Thrown, porcelain glazed ceramics. H 16,7cm; W 15.5cm. Collection: Lara Du Plessis. Photograph by Lara Du Plessis, 2007.
- Fig. 151.** Marietjie van der Merwe, *Small brown bottle*. Thrown, porcelain glazed ceramics. Collection: Ian Calder. Photograph by Lara Du Plessis, 2007.
- Fig. 152.** Marietjie van der Merwe, close up of texture on *Small brown bottle*. Thrown, porcelain glazed ceramics. Collection: Ian Calder. Photograph by Lara Du Plessis, 2007.
- Fig. 153.** Laura Andreson, *Beige tall vase*, 1964. H10. Wheel thrown and assembled. Collection: Minge international, Museum. (Source: photograph taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future).
- Fig. 154.** Laura Andreson, *Beige tall vase*, 1964. H10. Wheel thrown and assembled. Collection: Minge international, Museum. (Source: photograph taken from *Ceramic Monthly*, V42 May 1994 pg 62- 63 article Heirlooms of the Future).
- Fig. 155.** Marietjie van der Merwe, *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 156.** Marietjie van der Merwe, base of *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 157.** Marietjie van der Merwe, manipulated surface of *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 158.** Marietjie van der Merwe, small indented marks on surface of *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 159.** Marietjie van der Merwe, showing manipulated walls of *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 160.** Marietjie van der Merwe, textured surface of *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 161.** Marietjie van der Merwe, top half *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 162.** Marietjie van der Merwe, *Tall cylindrical porcelain vase* from above, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by Lara Du Plessis, 2005.
- Fig. 163.** Marietjie van der Merwe, *Tall cylindrical porcelain vase*, 1983. Thrown porcelain, glazed ceramics. H 27,5cm; W 31cm. Collection: Tatham Art Gallery. Photograph by

Lara Du Plessis, 2005.

- Fig. 164.** Marietjie van der Merwe, *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 165.** Marietjie van der Merwe, the base of *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 166.** Marietjie van der Merwe, *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 167.** Marietjie van der Merwe, the belly of *The red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 168.** Marietjie van der Merwe, the neck of *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 169.** Marietjie van der Merwe, the rim of *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 170.** Marietjie van der Merwe, close up of the glaze on *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 171.** Marietjie van der Merwe, close up of the glaze on *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 172.** Marietjie van der Merwe, close up of the glaze on *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 173.** Marietjie van der Merwe, close up of the glaze on *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 174.** Marietjie van der Merwe, close up of the glaze on *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 175.** Marietjie van der Merwe, *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 176.** Marietjie van der Merwe, *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.
- Fig. 177.** Marietjie van der Merwe, *Copper- red bottle*. 1983. Thrown, porcelain, glazed ceramics. H 13,5cm; W 9,5cm. Collection: Iziko South African National Art Gallery. Photograph by Lara Du Plessis, 2007.

Bibliography

- Armstrong, J and Calder, I. 1996. 'Traditional Zulu Pottery.' *Zulu Treasures, AmaGugu kaZulu: kings and commoners (exhibition catalogue)*, KwaZulu Cultural Museum, Ondini and Local History Museum, Durban: 107-114
- Battiss, W. 1977. ELC Art and Craft Centre at Rorke's Drift. *African Arts* 2. (1),38-42
- Birks, T. 1987. *Lucie Rie*. London, Alphabooks Ltd.
- Calder, I. 1999. *The inception of Rorke's Drift Pottery Workshop: tradition and innovation*. Paper presented at the, SAAAH Annual Conference, Pietermaritzburg. University of KwaZulu-Natal.
- Calder, I. 2000. *The inception of Rorke's Drift Pottery Workshop: tradition and innovation*. Paper presented at, 15th Annual Conference of the SAAAH. Pietermaritzburg. University of KwaZulu-Natal:
- Calder, I. 2007. *Rorke's Drift Pottery Workshop: crafting freedom*. Paper presented at the African Ceramics Colloquium, Kimberley, June 2007. Pietermaritzburg. University of KwaZulu-Natal:
- Calder, I. A. Johansson. 2007. *Craft Freedom*. Chronology: Selected highlights of Rorke's Drift Art and Craft Centre. Unpublished NRF-SIDA research project Pietermaritzburg. University of KwaZulu- Natal.
- Casson, M. 1967. *Pottery in Britain Today*. London, Devonshire Press.
- Conrad, J. 1973. *Ceramics Formulas: The Complete Compendium: a guide to clay, glaze, enamel, glass and their colours*. Macmillan.
- Cox, G. 1941. Laura Andreson. *California Arts and Architecture*, January.
- Cruise, W. 1991. *Contemporary ceramics in South Africa*. Cape Town, Struik publishers.
- Clark, G. 1978. *Ceramics Art: Comment and review 1882-1977*. Canada, Clarke, Irwin and company limited.
- Clark, G., L. Wagner. 1974. *Potter's of Southern Africa*. Cape Town, ABC press.
- Davis MacNaughton, M. 1994. *Revolution in Clay*. London, University of Washington Press.
- Dormer, P. 1988. *The New Ceramics: Trends and Traditions*. London, Thames and Hudson.
- De Waal, E. 2003. *20th Century Ceramics*. London, Thames and Hudson.
- Eliade, M. 1987. *The Encyclopaedia of Religion*. New York, Macmillan Publishing Company. 12, 129-133.

Forgács, E. Bátki J. 1995. *The Bauhaus Ideas and Bauhaus Politics*. Budapest, CEU Press.
Hagströmer, D. 'Gregor Paulson' in *Crafts*, Nov/Dec 2004: 26

Hamer, F. 1975. *The Potter's Dictionary of Materials and Techniques*. London, Pitman Publishing.

Herman, L.E. 1984. *American Porcelain: New Expressions in an Ancient Art*. Oregon. Timber Press.

Hobbs, P. Rakins, E. 2003. *Rorke's Drift 'Empowering Prints'*, Twenty years of Printmaking in South Africa. Cape Town, Double Storey Books.

Holme, R., K. Frost. 1955. *Decorative art 1954-5:44th Annual issue of the studio year book of furnishing and decoration*. London and New York, The Studio publication.

Hosking, S. 2005. *Tradition and Innovation: Rorke's Drift Ceramics in the Collection of Durban Art Gallery*. Pietermaritzburg, University of KwaZulu-Natal.

Kerr, R. 2004. *Song Dynasty Ceramics*. London, V and A Publications.

Kester, B. Longenecker, M. 1982. *Laura Andreson: A Retrospective in Clay*. USA, Mingei International Museum of World Folk Art.

Kubler-Ross, E. 1970. *On Death and Dying*. London and New York, Tavistock Publications Limited.

Lawton, C. *Bantu Pottery of Southern Africa*. Pietermaritzburg, University of KwaZulu-Natal.

Leach, B. 1945. *A Potter's Book*. London. Faber and Faber. (Cited in Kester, B. Longenecker, M. 1982. *Laura Andreson: A Retrospective in clay*. USA, Mingei International Museum of World Folk Art.)

Leith-Ross, S. 1970. *Nigerian Pottery*. Ibadan University Press.

Lynn, M. 1990. *Clay Today: Contemporary Ceramists and their work*. Los Angeles. Los Angeles Country Museum of Art.

Mcfadden, D. 1982. *Scandinavian Modern Design 1880- 1980*. New York, Harry N, Abrams, publishers

Nilant, F. 1963. *Contemporary pottery in South Africa*. Cape Town, Balkema

Offringa, D, C. 1988. *Die Evangelise Lutherse Kerk kuns-en handewerksentrum, Rorke's Drift*. Unpublished masters thesis. Universiteit van Pretoria, Pretoria.

Opie Hawkins, J. 1989. *Scandinavian, Ceramics and Glass in the Twentieth Century*. London, Victoria and Albert Museum.

- Peterson, S. 1997. *The Living Tradition of Maria Martinez*. New York, Kodansha International Ltd.
- Rader, M. *A Modern Book of Esthetics*. (Cited in Kester, B. Longenecker, M.1982. *Laura Andreson: A Retrospective in clay*. USA, Mingei International Museum of World Folk Art).
- Rawson, P.1971. *Ceramics*. London, Oxford University Press.
- Rhodes, D. 1978. *Pottery Form*. Britain, Pitman Publishing
- Sanders, H. 1975. *Glaze for Special Effect*. Watson- Gutill Publisher.
- Sellström, Tor. 2002. *Sweden and National Liberation in South Africa. Volume II: Solidarity and assistance 1970-1994*. Stockholm, Elanders Gotab.
- Shepard, A. 1956. *Ceramics for the Archaeologist*. Washington, Carnegie Institution of Washington.
- Slivka, R. 1978. *Peter Voulkos, A Dialogue with clay*. Canada, Little, Brown and Company
- Tait, H. 1991. *Five Thousand Years of Glass*. London, British Museum Press.
- van der Merwe, H. 2000. *Peace making in South Africa; A life in Conflict Resolution*. Cape Town, Tafelberg Publishers Limited.
- van der Merwe, M. 1972. *Die Vrou*, Keramiek: Die Kuns Van die Potterbakker (Ceramics: The Art of the Potter) (pp 233-274 vol. 5)
- Zaalberg, M. 1985. *The 1985 Year Book of South African Ceramics*. Cape Town / Johannesburg, Corobrik by Perskor.

Articles

The following references are all to be found in the Archival collection of Marietjie van der Merwe's personal papers found in BC 1148 The HW Van Der Merwe Papers, Manuscripts & Archives: University of Cape Town Libraries.

Van der Merwe, CV, Tatham Art Gallery, 22 June 1983.

Box 222

Van der Merwe, Personal Papers, Box 222, File A.

Van der Merwe, Personal Papers, van der Merwe, M. 1962. Contemporary European Pottery: With a close look at Scandinavia. (Box 222, File A).

Van der Merwe, Private papers, Resume, Box 222, File B.

Van der Merwe, Personal Papers, Box 222, File D.

Box 223

Van der Merwe, Personal Papers, CV to Miss Driver 1969, Box 223, File A.

Van der Merwe, Private Papers, CV, 18 April 1973, Box 223, File A.

Box 224

Van der Merwe, Personal Papers, Box 224, File A.

Van der Merwe, Personal Papers, UCLA Ceramic Department, Glaze, Box 224, File A.

Van der Merwe, Personal Papers, MFA statement, April 1963, Box 224, File A.

Van der Merwe, Personal Papers, cited in the MFA statement 'Rader :301', April 1963, Box 224, File A.

Van der Merwe, Personal Papers, Box 224, File B.

Van der Merwe, Personal Papers, Inger Murry article in *Cape Potter*, pg 14, Box 224, File B.

Van der Merwe, Personal Papers, van der Merwe, M. Keramiek: Die Kuns Van die Potterbakker (Ceramics: The Art of the Potter), for *Die Vrou*, 1972 (pp 233-274 vol. 5). (Box 224, File B).

Van der Merwe, Personal Papers, 'Glenday, K. 1992. Obituary. *National Ceramics Quarterly*.19 (Box 224, File C).

Van der Merwe, Personal Papers, Birgit Schrumpf, *Cape Potters*, no 18 Nov/Dec 1981; Box 224, File C.

Van der Merwe, Personal Papers, Van Biljon, M. 1971. Free Wheelers. *Fair Lady*. September. (Box 224, File C).

Box 225

Van der Merwe, Personal Papers, Box 225, File C.

Van der Merwe, Personal Papers, 'Letter to Andreson', 12 March 1975, Box 225 File C.

Van der Merwe, Personal Papers, 'Letter to Andreson', 16 May 1978, Box 225, File C.

Box 226

Van der Merwe, Personal Papers, Brands, A. 1967. Baking with a difference for this housewife. *Post*. 10 July. (Box 226, File A).

Van der Merwe, Personal Papers, Green, E. 1978. Contrast of Ideas in joint show of pottery. *The Argus*. 21 November. (Box 226 File A).

Van der Merwe, Personal Papers, Box 226, File B

Van der Merwe, Personal Papers, 'Statement on recent work' 1 April 1985, Box 226, File B.

Van der Merwe, Personal Papers, CV April 1985, Box 226, File B

Articles from Katherine Glenday's Personal Papers

Glenday, K. 1990. Curriculum Vitae.

Guassardo, M. In conversation with Katherine Glenday. *National Ceramics*. 1995 vol 32 pp11-14.

Schrumpf, B. Cape potters. *The Cape Potter*. 1989 vol 47, Western Cape, association of Potters of South Africa pp 10.

Winkokur, R. The light of Rudolph Staffel. *Craft Horizon*. 1977. pp25-29.

Internet

Crocker Art Museum. 2000. *The Ceramic Art of Laura Andreson & Lucie Rie*. Accessed on: 22 March 2005.

<http://www.crockerartmuseum.org/exhibits/exhibit_pages/Andreson_Rie.htm>.

Deirdre C. Stam and Angela Giral, eds. Fall, 1988. Linking Art Objects and Art Information. *Library Trends* 37, no. 2. Accessed on: 4 September 2007.

<<http://www.clir.org/pubs/reports/cpaarth/cpaarth.html#historians>>

Fletcher, Valerie. 1998. *Adapted from A Garden for Art*. Accessed on: 20 June 2005.

<<http://hirshhorn.si.edu/collection/gardens/hepworth.html>>

Koplos, Janet. 1998. *Rudolph Staffel at the Philadelphia Museum of Art- Philadelphia, Pennsylvania- Review of Exhibitions- Brief Article*. Accessed on: 20 May 2006.

<http://findarticles.com/p/articles/mi_m1248/is_v86/ai_20148142>

Kriesberg, Louis. 2001. *Obituary*. Accessed on: 23 July 2005. <www.human.mie-u.ac.jp/~peace/hendrik.htm>

Zimmerier, Kathy. *Gertrud and Otto Natzler*. Accessed on: 18 March 2005.

<<http://artscenecal.com/ArticlesFile/Archive/Articles2000/Articles0600/NatzlerA.html>>

Interviews

Calder, Ian. Centre for Visual Art, University of KwaZulu-Natal, Pietermaritzburg, 2005, 2006 and 2007. (Personal interview with the candidate about Marietjie van der Merwe).

Glenday, Katherine. Studio in Kalk Bay, Cape Town, May 2006 and 2007. (Personal interview with the candidate about Marietjie van der Merwe).

Williams, Cilla. Studio in Claremont, Cape Town, May 2006. (Personal interview with the candidate about Marietjie van der Merwe).

Appendix 1

Marietjie van der Merwe archival papers, in BC 1148 The HW Van Der Merwe Papers,
Manuscripts & Archives: University of Cape Town Libraries,

http://www.lib.uct.ac.za/mss/existing/Finding%20Aids/bc_1148_the_hw_van_der_merwe_papers.htm, July 2005

MARIETJIE VAN DER MERWE: POTTERY AND CERAMICS		Box
File A	Scandinavian ceramics, 1962	222
File B	Potters Association of the Cape	
File C	Papers relating to her glazing and clay, 1951-1966	
File D	Purchases and orders, 1966-1978	
File A	Exhibitions and correspondence, 1963-1989	223
File A	Items written by Marietjie van der Merwe (includes comments on <i>Southern African potters</i> by Garth Clark, 1974)	224
File B	Articles Opening address International Exhibition, 1972 Kathy Glenday papers Notes, jottings, artwork Photographs and negatives	
File C	Magazines, articles and books	
File A	Newsletters	225
File B	Correspondence, 1956-1991	
File C	Miscellaneous correspondence, 1965-1996	
File A	Brochures and press clippings	226
File B	Brochures and press clippings	
MISCELLANEOUS		
File A	Nederlands Zuidafrikaanse Vereniging Amsterdam, 1985	227
File B	European Centre for Common Ground, Belgium	
File C	European Monitoring Centre Correspondence with Dr Beate Winkler Reports 1993/4 and correspondence, 1998	
File D	Various papers originating in the USA, 1993 and 2000	
File E	Guiron, Gerard: <i>Breaking the iron bonds</i> (PhD thesis)	
File F	Hanson, Greg: <i>A Retrospective on the Centre for Intergroup Studies</i> , Oct 2000	
PHOTOGRAPHS (oversize)		

Appendix 2

List of the works by Marietjie van der Merwe found in the various collections of:

National Collections:

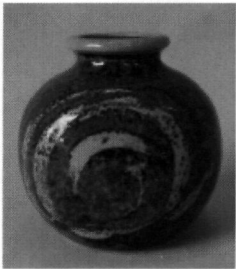


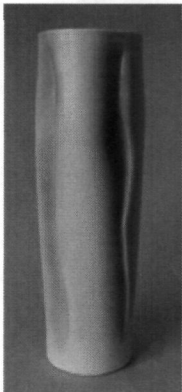
1. **Tatham Art Gallery Collection**, in Pietermaritzburg (10 works in all)
2. **Iziko South African National Art Gallery Collection (SANG)**, in Cape Town (12 works in all)
3. **Sasol Gallery**, in Stellenbosh (2 work in all)
4. **Rust en Vrede Gallery**, Durbanville, Cape Town (11 works in all)
5. **Nelson Mandela Gallery**, in Port Elizabeth (4 works in all)

Private Collections:

1. **Katherine Glenday**, in Cape Town Kalk Bay (6 works in all)
2. **Cilla Williams**, in Cape Town, Claremont (4 works in all)
3. **Nana Wagner**, in Cape Town, Stellenbosh (8 works in all)
4. **Lara Du Plessis**, in Pietermaritzburg (2 works in all)
5. **Ian Calder**, in Pietermaritzburg (1 work)

National Collections:

Tatham Art Gallery Collection, in Pietermaritzburg (10 works in all)

Accession number	Picture	Description	Date
588/73		Van Der Merwe, Marietjie. <i>Small red bulbous stoneware vase.</i> Thrown, stoneware, glazed ceramics. H 12,5cm, D 39, 5cm.	1973
589/73		Van Der Merwe, Marietjie. <i>Early stoneware jug.</i> Thrown, stoneware, glazed, ceramics. H 25,5cm, D 39,5cm.	1973
713/83		Van Der Merwe, Marietjie. <i>White porcelain vase.</i> Thrown, porcelain, glazed ceramics. H 24,5cm, D 44,5cm.	1983
714/83		Van Der Merwe, Marietjie. <i>White cylindrical porcelain vase.</i> Thrown, porcelain, glazed ceramics. H 26,6cm, D 35cm.	1983

715/83



Van Der Merwe, Marietjie. *Tall
cylindrical porcelain vase.*

Thrown porcelain, glazed
ceramics. H 27,5cm, D 31cm.

1983

716/83



Van Der Merwe, Marietjie. *Red
copper porcelain bottle.*

Thrown porcelain, glazed
ceramics.

H 22,5 cm, D 28 cm.

1983

717/83



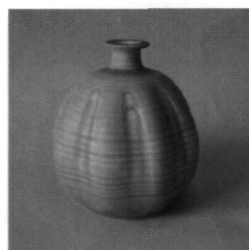
Van Der Merwe, Marietjie.
Opalescent porcelain bottle.

Thrown porcelain, glazed
ceramics.

H 21cm, D 21,5cm.

1983

718/83



Van Der Merwe, Marietjie.
Turquoise porcelain vase.

Thrown, porcelain, glazed
ceramics.

H 13cm, D 38cm.

1983

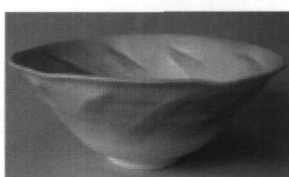
726/83



Van Der Merwe, Marietjie.
Purple bottle shaped vase.
 Thrown, porcelain, glazed
 ceramics.
 H 19,6cm, D 23,5cm.

1983

771/84



Van Der Merwe, Marietjie.
Porcelain bowl. Thrown,
 porcelain, glazed ceramics.
 H 11 cm, D 78,3cm.

1984
 Donation
 by Mr and
 Mrs
 Fransen

Iziko South African National Art Gallery Collection (SANG), in Cape Town (12 works
 in all)

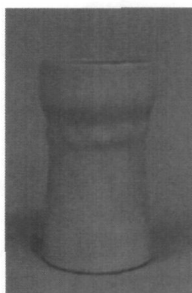
**Accession
 number**

Picture

Description

Date

90/459



Van Der Merwe, Marietjie.
Porcelain manipulated cylinder.
 Thrown, porcelain, glazed
 ceramics.
 H 11 cm, D 6,4cm.

1984
 Donated
 by Mr E.
 Plaut

90/534



Van Der Merwe, Marietjie.
Jug.
 Thrown, glazed, stoneware
 ceramics.
 H 23,8 cm, D 17,5cm

1974
 Donated
 by Mr
 David
 Freedman

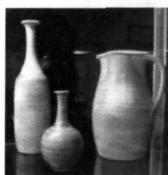
90/535



Van Der Merwe, Marietjie.
Tall stoneware vase.
 Thrown, glazed, stoneware
 ceramics.
 H 31,7 cm, D 9,2cm

1973/4
 Donated
 by Mr
 David
 Freedman

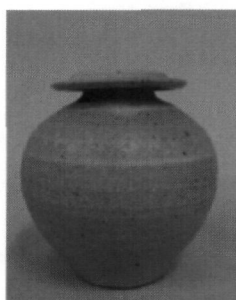
90/536



Van Der Merwe, Marietjie.
Small stoneware vase.
 Thrown, glazed, stoneware
 ceramics.
 H 15,7 cm, D 8,5cm

1974
 Donated
 by Mr
 David
 Freedman

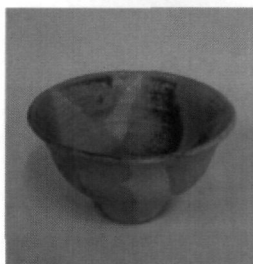
90/727



Van Der Merwe, Marietjie.
Stoneware vase. Thrown,
 Stoneware, glazed ceramics.
 H 11,2 cm, D 10,5cm.

1960
 Donated
 by Mr
 David
 Freedman

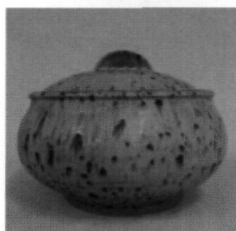
90/728



Van Der Merwe, Marietjie.
Stoneware bowl. Thrown,
 Stoneware, glazed ceramics.
 H 8,7 cm, D 15cm.

1960
 Donated
 by Mr
 David
 Freedman

91/140(b)



Van Der Merwe, Marietjie.
Stoneware Casserole bowl.
 Thrown, Stoneware, glazed
 ceramics.
 H 16 cm, D 24cm.

1962
 Purchased
 from Prof
 H.W. van
 der
 Merwe.

91/141



Van Der Merwe,
 Marietjie.
Small bowl.
 Thrown, glazed ceramics.
 H 5,8cm, D 13.8cm

1963
 Purchased
 from Prof
 H.W. van
 der
 Merwe.

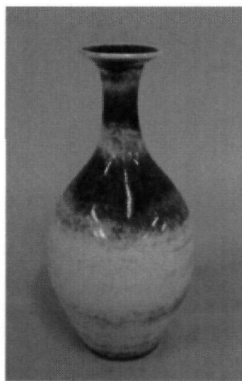
91/142



Van Der Merwe, Marietjie.
Porcelain Tea set. Thrown,
 porcelain, glazed ceramics.

1963
 Purchased
 from
 H.W. van
 der
 Merwe

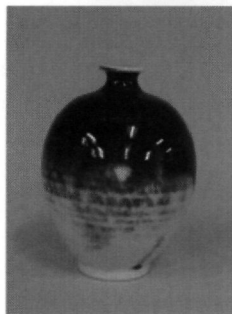
91/143



Van Der Merwe, Marietjie.
Porcelain vase. Thrown,
 porcelain, glazed ceramics.
 H 12 cm, D 10,5cm.

1984
 Purchased
 from Prof
 H.W. van
 der
 Merwe.

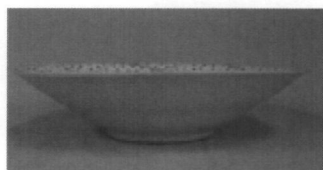
91/144



Van Der Merwe, Marietjie.
Porcelain vase. Thrown,
 porcelain, glazed ceramics.
 H 13,5 cm, D 95cm.

1983
 Purchased
 from Prof
 H.W. van
 der
 Merwe

91/145









Van Der Merwe, Marietjie.
Porcelain bowl. Thrown,
 porcelain, glazed ceramics.
 H 5,8 cm, D 25,1cm.

1989
 Donated
 by Prof.
 H.W. van
 der
 Merwe

Sasol Gallery, in Stellenbosh (2 work in all)

Accession number	Picture	Description	Date
Porcelain bottle		Van Der Merwe, Marietjie. Thrown, glazed ceramics.	
Porcelain bowl		Van Der Merwe, Marietjie. Thrown, glazed ceramics.	

Rust en Vrede Gallery, Durbanville, Cape Town (11 works in all)

Accession number	Picture	Description	Date
86/61		Van Der Merwe, Marietjie. <i>Jug</i> , Thrown early stoneware glazed ceramics.	1970
86/60		Van Der Merwe, Marietjie. <i>Bowl</i> , Thrown early stoneware, glazed ceramics	1970
86/58		Van Der Merwe, Marietjie. <i>Jar</i> , Thrown early stoneware glazed ceramics	1975
89/5		Van Der Merwe, Marietjie. <i>Porcelain vase</i> . Thrown, porcelain, glazed ceramics.	1976
L91/1		Van Der Merwe, Marietjie. <i>Porcelain cylinder</i> . Thrown, porcelain, glazed ceramics.	1982
86/26		Van Der Merwe, Marietjie. <i>Porcelain oval vase</i> . Thrown, porcelain, glazed ceramics.	1984

86/25



Van Der Merwe,
Marietjie. *Porcelain
manipulated vase.*
Thrown, porcelain,
glazed ceramics.

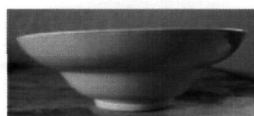
1984



Van Der Merwe,
Marietjie. *Porcelain
small manipulated
vase.* Thrown,
porcelain, glazed
ceramics.

1988

L91/2



Van Der Merwe,
Marietjie. *Porcelain
bowl.* Thrown,
porcelain, glazed
ceramics.

1988

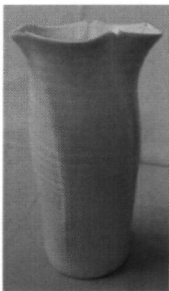



Van Der Merwe,
Marietjie. *Small
Porcelain bisc
bottle.* Thrown,
porcelain, glazed
ceramics.



Van Der Merwe,
Marietjie. *Large
Porcelain bisc
bottle.* Thrown,
porcelain, glazed
ceramics.

Nelson Mandela Gallery, in Port Elizabeth (4 works in all)

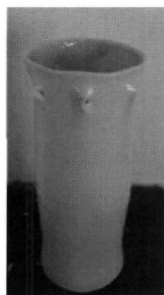
Accession number	Picture	Description	Date
C42		Van Der Merwe, Marietjie. <i>Porcelain cylinder.</i> Thrown, porcelain, glazed ceramics.	1984 (Donated by APSA (East Cape), 1984)
C36/1 C36/2 C36/3		Van Der Merwe, Marietjie. <i>Porcelain red copper bottles.</i> Thrown, porcelain, glazed ceramics.	1984 (purchased from the artist ex APSA exhibition, 1984)

Private Collections:**Katherine Glenday**, in Cape Town Kalk Bay(6 works in all)

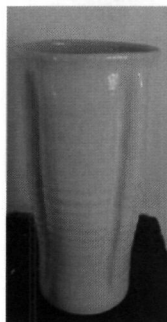
Van Der Merwe, Marietjie.
Porcelain red copper bottles.
Thrown, porcelain, glazed ceramics.



Van Der Merwe, Marietjie.
Porcelain bottles. Thrown, porcelain, glazed ceramics.



Van Der Merwe, Marietjie.
Porcelain cylinder. Thrown,
porcelain, glazed ceramics.



Van Der Merwe, Marietjie.
Porcelain cylinder. Thrown,
porcelain, glazed ceramics.



Van Der Merwe, Marietjie.
Porcelain jug. Thrown,
porcelain, glazed ceramics.



Van Der Merwe, Marietjie.
Porcelain Tea pot. Thrown,
porcelain, glazed ceramics.

Cilla Williams, in Cape Town, Claremont (4 works in all)



Van Der Merwe, Marietjie.
Porcelain cylinder. Thrown,
porcelain, glazed ceramics.

1984



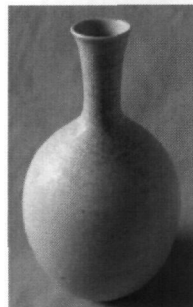
Van Der Merwe, Marietjie.
Porcelain cylinder. Thrown,
porcelain, glazed ceramics.

1984



Van Der Merwe, Marietjie.
Porcelain Bowl. Thrown,
porcelain, glazed ceramics.

1983



Van Der Merwe, Marietjie.
*Porcelain bottle (spotty
titanium copper carbonate
glaze)*. Thrown, porcelain,
glazed ceramics

Nana Wagner, in Cape Town, Stellenbosh (8 works in all)



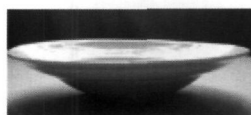
Van Der Merwe, Marietjie.
Porcelain Tea pot. Thrown,
porcelain, glazed ceramics.

1983



Van Der Merwe, Marietjie.
Porcelain bowl. Thrown,
porcelain, glazed ceramics.

1985



Van Der Merwe, Marietjie.
Porcelain bowl. Thrown,
porcelain, glazed ceramics.

1986



Van Der Merwe, Marietjie.
Porcelain bowl. Thrown,
porcelain, glazed ceramics.

1983/84



Van Der Merwe, Marietjie.
Porcelain cylinder. Thrown,
porcelain, glazed ceramics.

1984



Van Der Merwe, Marietjie.
Porcelain cylinder. Thrown,
porcelain, glazed ceramics.

1984



Van Der Merwe, Marietjie.
Stoneware jug. Thrown,
Stoneware, glazed ceramics.



Van Der Merwe, Marietjie.
Stoneware bowl. Thrown,
stoneware, glazed ceramics.

Lara Du Plessis, in Pietermaritzburg (2 works in all)



Van Der Merwe, Marietjie.
Pale blue Porcelain bottle.
Thrown, porcelain, glazed
ceramics



Van Der Merwe, Marietjie.
Early Stoneware bowl.
Thrown, stoneware, glazed
ceramics.

Ian Calder, in Pietermaritzburg (1 work in all)



Van Der Merwe, Marietjie.
Brown Porcelain bottle.
Thrown, porcelain, glazed
ceramics

1982

Appendix 3

Glaze Recipes containing all ingredients used on Marietjie van der Merwe's ceramic works from 1974- 1987. These were taken from a five spiral bound note books give to Katherine Glenday when Marietjie died. These note books not only contain the recipes of glazes but also recorded documentation of each glaze and bisc firing and note on how to rectify any problems found in the glazes. Information and or recipes cited in this section are catalogued by first entry, by year, according to their appearance in one, or more of Marietjie van der Merwe's five glaze notebooks.

The five note books are:

1. 'Croxley' 1974-1977
2. 'Croxley' 1975-1977
3. 'Croxley' 1978-1981
4. 'Eclipse' 1982-1983
5. 'Eclipse' 1983-1988

Porcelain bodies tested -1974/ April 75 (Glaze book 1. 'Croxley' 1974-1977)

Sevres porcelain 1280°C	Hard porcelain	Rhodes 1300c (forc/10 use less flint than feldspar)	U.C.L.A. porcelain body	Borichs 1300°C
Kaolin 40	Kaolin 50	Kaolin 40	EPK 39.2	Kaolin 37
Feldspar 35	Feldspar 25	Ball clay 10	Ch. Ch ball clay 6.8	Ball clay 10
Silica 25	Silica 25	Feldspar 30	Kingman feldspar 21	Bentonite 3
		Flint 20	Nephyline syenite 21	Custer spar 20
			Silica 12	Nephyline syenite 5
				Flint 25

Bernard Leach V1	V2	David leach	Fournier	Dora Billington
Kaolin 45	25	Kaolin 53	Kaolin	Kaolin 55
Ball clay 17	33	Bentonite 5	Ball clay} 60	Bentonite 5
Feldspar 25	30	Feldspar 25	Feldspar 25	Feldspar 25
Silica 13	12	Silica 17	Silica 15	Silica 15

1975 Trial body	
Cape kaolin	48
Ball clay CM "c"	10
CM Feldspar	25
Silica 170mesh	17

Porcelain body, August 1977	
-----------------------------	--

CB3		David Leach
C. Kaolin	40	Kaolin (serina) 55
Cr. Ball clay	10	Bentonite(Am) 5
Blesberg. Feldspar	35	Feldspar(blesberg) 25
Silica(170)	15	Quartz (170) 15

Marietjie's porcelain body Feb 1979- 1987	
Kaolin	55
Bentonite	5
Blesberg. Feldspar	25
Quartz (170)	15

Ochre Engobe		Blue Engobe	
Kaolin	25	Kaolin	25
Ball clay	20	Ball clay	20
Flint	30	Flint	30
Feldspar	17	Feldspar	17
Whiting	2	Whiting	2
Ochre	50	Talc	6
Talc	6	Cobalt oxide	2
		Zinc oxide	1
		Manganese oxide	1

Marietjie had also experimented with:

luster firing

Raku firing

Salt firing

Glaze recipes**1974-1977** (Glaze book 1. 'Croxley' 1974-1977)

B a – I C9/10	Mint	Jean Celadon	Clear 2
Blesberg Feldspar 50	Feldspar 20	Blesberg Feldspar 61.3	Feldspar 27
Shaw Barium carbonate 20	Whiting 13	Whiting 7.5	Ball clay (B13) 14
Cape Kaolin 10	Barium carbonate 14	Cape Kaolin 4.9	Kaolin 7
Super fine Flint 6	Koalin 20	Flint 29.3	Whiting 20.5
Whiting 10	Flint 33	Red Iron 1.5	Silica 31.5

Icy 15/5/78	Kuan Chun /K.C.	C 16	Celadon II
Blesberg Feldspar 52	Blesberg Feldspar 49	Whiting 27	Whiting 11.6
Whiting 13	Flint 28	Cape Kaolin 6	Cape Kaolin 15.3
Zinc 8	Whiting 14	Silica 37	Silica 30
Barium carbonate 21	Ash (wattle) 9	Blesberg Feldspar 31	Blesberg Feldspar 39.5
Cape kaolin 10	Yellow ochre 2.5	Red Iron 2	Red Iron 2
Rutile 2	Bentonite 2		
V2 Icy Copper (As above with no Rutile but) Copper carbonate 2			

Sp TiO/ Spotty Titanium	Ash 99	Red Matt	Red Copper
Blesberg Feldspar 47	Ash 40	Blesberg Feldspar Or soda feldspar 25	V1 Soda frit 13.6
Zinc 7.5	Blesberg Feldspar 40	Dolomite 15	Blesberg Feldspar 96
Whiting 8.3	Kaolin 20	China clay 25	Whiting 24.6
Barium carbonate 19.7		Bone ash 10	Zinc oxide 6
Ball Clay (B13) 9.4		Flint 25	Tin oxide 2
Titanium dioxide 8.1		Iron oxide 10	Flint 42
			Copper carbonate 0.6
			Bentonite 6
			V2 Silicon carbide 0.3

Black copper and soda feldspar = copper red

Raw glaze(transparent)	Semi –Matt (recipes by Leipoldt)	Matt 1	Matt 2
Feldspar 60	Feldspar 25	Feldspar 36	Feldspar 17.6
Whiting 10.7	Silica 22	Silica 12.3	Kaolin(calcined) 26.1
Kaolin 5.6	Whiting 14	Whiting 13	Kaolin 3.6
Silica 23	Dolomite 8	Zinc oxide 2.5	Whiting 11.8
	Kaolin(calcined) 15	Barium carbonate 1.6	Silica 14.6
	Kaolin 7	Talc 23.6	Zinc oxide 21.8
	Zinc oxide 5	Ball clay 9.9	
	Barium carbonate 2		
Chinese Blue	Crystalline(Norton)	Background colour/crystal colour	Oxides
Feldspar 39.52	Whiting 3.9	Pink/ light green crystal	0.50 CaO
Kaolin 15.30	Kaolin 18.2	Tan/ blue	0.25 CO
Whiting 11.60	Flint 4.5	Slate blue/grey	0.5 FeO
Flint 29.97	Frit 16(Norton) 73.4	Yellow/grey	0.5 MnO
Red Iron 0.88	Water 100	Ochre /green and blue	0.5 CrO
Copper Carbonate 0.31			
Manganese 2.40			

Transparent 2	Transparent 3	Crystalline (in Norton pg 248)	Copper Red (in Norton pg 248)
Blesberg feldspar 46	Blesberg feldspar 60	Potassium Carbonate 40	Sodium Carbonate 6.8
Super fine flint 84	Whiting 10.7	Sodium carbonate 6.7	calcium carbonate 5.9
Whiting 27	Kaolin 5.6	Barium carbonate 12.4	Boric oxide 2.6
Dolomite 24	Silica 23	Zinc oxide 57.5	Cupric oxide 5.9
Kaolin 21		Titanium dioxide 19.7	Soda feldspar 46.7
Barium carbonate 6		Potter's flint 89.5	Potter's flint 17.8

1975-1977 (Glaze Book 2. Croxley' 1975-1977)Luster firing 2nd and 4th Nov 77

Experimented with Raku

Cardew IV (1 feb 1975) C/10 'Same as Rorke's Drift' and 'take to Art Centre'	Kaolin Matt Glaze (she rounded it off in her making of it)	For Art Centre (Oct 1975)	32 made another test using Dolomite from the art center -maybe to check if was working
Feldspar 33	C.M Feldspar 5.1	Whiting 3.2	Whiting 3.2
Silica 10	Flint 6.9 (BS Flint is best)	CM Feldspar 48.9	CM Feldspar 48.9
Whiting 22	Whiting 16.9	Kaolin 25.1	Kaolin 25.1
Clay 35	Dolomite 17.2	Dolomite 22.4	Dolomite 22.4
	Kaolin 53.9		
Use over Co-Fe slip +ochre slip	Later added BS frit 10		

Mg I	Rigby celadon Oxford glaze firing 11th March 77	Jim's juice	Dolomite glaze
CM Feldspar 25	Zinc 2.7	Red Iron 30	Feldspar 50
Whiting 11	Calcium carbonate 13.6	Rutile 60	Kaolin 25
Talc 15	Barium carbonate 10.8	Ball clay 10	Dolomite 22
Old cape Kaolin 14	Blesberg Feldspar 38.4		Whiting 3
Silica 25	Cape Kaolin 3.4		
	Silica 31.2		
	Red Iron 1.5		

Vics	Barium Glaze
Cape Kaolin 25	Feldspar 52
Blesberg Feldspar 55	Whiting 13
Whiting 20	Zinc 8
Silica 10	Barium carbonate 21
Titanium oxide 5	Kaolin 10
	Rutile 2

1976

Fritt 546 1100°C
Ferro frit 546 85
Whiting 5
Kaolin 10

References of Books at the back

1978-81 (Glaze book 3. 'Croxley' 1978-1981)

Marietjie states: 'Glaze records from July 1978,

For the next 2 months concentrate on oxidation firing in electric kiln'

Hilda Ditchburn August 1978 Alumina matt	Ash +talc	Kawai kaki	Matt 3
Dolomite 22	Wood ash 35	Kaolin 7.5	Blesberg Feldspar 31.5
Cornish stone 41	Feldspar 35	Whiting 15	Calc Kaolin 6.5
China clay 29	Kaolin 15	Silica 36.5	Cape kaolin 8.5
Whiting 4	Talc 15	Feldspar 30	Whiting 18
Bentonite 4		Red Iron 11	Silica 12.5
Rutile 3			Zinc 2
			Barium carbonate 17.5

Pearl	Leipoldt Crystal
Feldspar 54.5	Lead bisilicate 12.8
Zinc 2	Barium carbonate 19.8
Barium carbonate 12	Zinc 21.7
Frit 12	Feldspar 19.8
Whiting 8	Kaolin 4.7
Ball clay 3.5	Silica 14.2
Titanium oxide 7	Nickel 2.8
Copper carbonate 0.5	

1980

Lizard	Ba 4	Sp TiO/ Spotty Titanium+ Nickel	Chouinard celodon V1
Blesberg Feldspar 54.6	Blesberg Feldspar 50	Blesberg Feldspar 47	Whiting 21.3
Zinc 5.5	Barium carbonate 20	Zinc 7.5	Silica 35.8
Barium carbonate 11.84	Serina kaolin 18	Whiting 8.3	Kaolin 21.7
BS Frit 5.	Flint 15	Barium carbonate 19.7	Feldspar 30.0
Whiting 4.45	Whiting 10	Ball Clay (B13) 9.4	
Ball Clay(B13) 3.42		Titanium oxide 8.1	V2
Titanium oxide 7.31		Black nickel 2	Calc kaolin 10
Copper carbonate 1			Kaolin (change from V1) 10
Manganese carbonate 2			

Peter lane (white matt)
Feldspar 65
Kaolin 5
Barium carbonate 20
Dolomite 10

1981

Val Barry white zinc	Bony + ½ Myrtle	Ruth Duckworth Ash glaze	Des Copper Red
Feldspar 18	Blesberg Feldspar 60	Blesberg Feldspar 40	Feldspar 21.3
Whiting 12	Kaolin 20	Cape Kaoline 38	Frit 54
Kaolin 31	Whiting 20	Whiting 20	Whiting 10.6
Flint 15	Silica 10	Wood ash (wattle) 20	Flint 35.1
Calc zinc 23	Titanium oxide 5	Black copper oxide 0.1	Nepheline Syenite 24.8
	Myrtle 0.5		Tin 1.0
			Copper carbonate 0.3
			Silicon Carbide 0.3
			Bentonite 3
Storr White+ Nickel	Peach Ash	CU Red (CM 1970)	Mary Roger white 1250°C-1260°C
Blesberg Feldspar 139.5	Ash 40	Soda feldspar 53	Feldspar 48
Calc zinc 16.28	Feldspar 40	Whiting 15	Dolomite 19
Barium carbonate 49.25	Kaolin 20	Talc 4	Kaolin 27
Whiting 30.00	Titanium oxide 10	Zinc 5	Silica 3
Nickel 5%		Kaolin 6	Bone ash 3
		Flint 17	
		Tin oxide 1	
		Copper oxide 0.3	
		Silicon Carbide 0.3	

Kona VI-3 Red	Clear Glaze cone 9 (article from <i>Cape Potters</i> no 18 Nov/Dec 1981. Van der Merwe, Personal Papers, Box 224, File B) given to her in 1977 by David Leach
Albite 30	Feldspar 20
Blesberg Feldspar 28.8	Whiting 13
Whiting 12	Barium carbonate 14
Talc 5	Kaolin 20
Zinc 5	Silica 33
Kaolin 6	
Silica 10	
Frit (f510) 2.0	
Tin oxide 0.6	
Copper carbonate 0.3	
Silicon Carbide 0.3	

1982 (Glaze book 4. 'Eclipse' 1982-1983)

26 Oct 82 Salt firing

Gold fleck	Woo	Blue spot	Tenmoku
Blesberg Feldspar 54.61	Blesberg Feldspar 35	Feldspar 50	Whiting 20
Zinc 5.5	Whiting 5	Zinc 8	Kaolin 9
Barium carbonate 11.84	Dolomite 15	Whiting 8.7	Flint 33
BS frit 5.00	Barium carbonate 1	Barium carbonate 21	Red clay 5
Whiting 4.45	Colemanite 2	Ball clay(B13) 10	Feldspar 26
Ball clay 3.42	Kaolin 15	Rutile 7.7	Red Iron 5
Titanium oxide 7.31	Flint 27	Copper carbonate 1.1	
Red Iron 7	Red Iron 10.5	Bone ash 5.2	

Nickel glaze Hilda Ditchburn 83 V1	V2	David leach celadon (Ying ching)
Feldspar 32	Feldspar 53	Feldspar 25
Talc/ steallite 5	Whiting 5	Whiting 25
Whiting 10	Zinc 12	Hontshool 25
Zinc 10	Barium carbonate 16	Kaolin 25
Barium carbonate 20	Kaolin 5	Silica 25
Kaolin 16	Silica 9	Tin oxide 2
Silica 7	Black nickel 1	Red Iron 2
Black nickel 2		

David Middle Brooke
low salt clay
C/08 -012(use rock salt)

Ball clay (B13) 15

Seron Kaolin 55

150 silica 18

Whiting 10

Bentonite 3

1983-1988 (Glaze book 5. 'Eclipse' 1983-1988)

(Marietjie was experimenting with commercial stains)

Cloudy Pink blue II	Little field old blood copper C/10	Pale blue	Copper red U.C.L.A.
Soda frit 510 3	Ferro frit 510 13	Whiting 20	Feldspar 42.6
Bentonite 2	Soda feldspar 45	Silica 30	Kaolin 1.4
Whiting 20	Whiting 14	Kaolin 20	Silica 26.6
Flint 30	Kaolin 6	Feldspar 30	Whiting 2.6
Blesberg Feldspar 40	Flint 25	Colemanite 5	Colemanite 8.8
Talc 5	Tin oxide 1	Grey stain 0.5	Dolomite 8.8
Silicon carbide 0.5	Copper Carbonate 0.2		Zinc 1.7
Copper carbonate 1	Silicon carbide 0.2		Barium carbonate 4.4
Tin oxide 1			Tin oxide 2.6
			Copper carbonate 0.5
			Silicon Carbide 0.3

Lucie Rie Opaque Opal	Black matt (mirrow black)	Chun Purple	Honey Green
k. feldspar 64	Feldspar 42	Feldspar 26	Whiting 21
Dolomite 13	Dolomite 13	Flint 30	Silica 36
Whiting 13	Ball clay 8	Whiting 15	Kaolin 10
Kaolin 12	Barium carbonate 2	Kaolin 2	Feldspar 30
Tin oxide 6	Flint 20	Ball clay 5	Cal kaolin 10
	Manganese 2	Soda frit 15	Copper Carbonate 2.0
Copper oxide 2	Cobalt oxide 3	Barium carbonate 4	Umber 2.5
	Iron chromate 1	Tin oxide 1	
	Red iron 4	Copper Carbonate 0.5	
		Silicon carbide 0.3	
Pale blue V2	Barium college glaze/Ivory matt	Ditchburns white 1986	Cornwall st Tried it in England
Whiting 21	Blesberg Feldspar 26	Feldspar 32	Cornwall stone 85
Silica 36	Nephiline syenite 26	Talc 5	Whiting 15
Kaolin 10	Whiting 13	Whiting 10	
Feldspar 30	Zinc 8	Zinc 10	
Cal.kaoline 10	Barium carbonate 21	Barium carbonate 20	White matt
Pale blue= Red Iron 0.3	Kaolin 10	Kaolin 16	Cornwall stone 60
Cobalt oxide 0.1	Rutile 2	Silica 7	Dolomite 20
Manganese 0.8	BS frit 5		Kaolin 20

Transparent Matt (cone 9-10) (article from <i>Cape Potters</i> no 18 Nov/Dec 1981. Van der Merwe, Personal Papers, Box 224, File B) given to her in 1977 by David Leach	Transparent shiny (cone 9-10)
Feldspar 50	Feldspar 40
Barium carbonate 20	Silica 27
Kaolin 18	Zinc oxide 8
Silica 15	Whiting 10
Whiting 10	Dolomite 7
	Kaolin 10

Last entry in glaze book was 13 May 1988

Appendix 4

Cited in Calder and Johansson, 2007. *Craft Freedom*. Chronology: Selected highlights of Rorke's Drift Art and Craft Centre.

Chronology: *Selected highlights*

1952	The Swedish artist and teacher Bertha Hansson travels to South Africa where she meets bishop Helge Fosseus . Together they elaborate on the idea of a craft education in Zululand. The aim is to empower women and to strengthen material culture tradition.
1959	The project takes form. The initial idea is to start a craft school that will later finance a fine art school.
1961	<p>Following the support of the <i>Swedish Committee for the Advancement of African Arts and Crafts</i> in response to the appeal of Bishop Helge Fosseus, founders Peder and Ulla Gowenius are recruited to go to South Africa to set up a community art and craft development project in an impoverished rural area of KwaZulu.</p> <p>This is the first project in South Africa to receive official Swedish support.</p> <p>‘To nurture the unique artistic heritage of Africa. To extend, with new influences, this heritage so that it will find its rightful place in a changing society. To ensure that it grows with changes in society and that its products will find increasingly profitable outlets. To assist in raising the standard of living by extending its teaching influence, especially in the workshops, where employment is created for local people..’ (H. van der Merwe, 1973)</p>
1962	<p>Peder, an art teacher and Ulla, a textile artist begin their work at the Ceza Hospital near Umpumulo under the sponsorship of the ELCSA.SER [Evangelical Lutheran Church of South Africa, South Eastern Region]. Patients in the TB-ward and maternity ward are taught sewing, strip weaving and spinning. Peder tries out different art forms with male patients. Amongst the Gowenius’ first pupils are Azaria Mbatha and Allina Ndebele.</p> <p>‘How do we make oppressed people aware of their situation, of their own strength, creating an interest in their own future and a commitment to concepts of self-reliance, freedom and independence?’ (Peder Gowenius (1977). <i>This is our life</i>. Denmark: National Museum of Denmark.)</p>
1962-63	The project moves from Ceza hospital to Umpumulo and a Art and Craft Advisors course is started. In 1963 the project moves once again to Rorke’s Drift also the home of the Oscarsberg mission station established by CSM missionaries in (then) Zululand. Rorke’s Drift (in isiZulu: Shiyane) was also

	<p>the historical site of the battle between British colonial forces and Zulu warriors following the battle of Isandlwana in 1879—the historical turning point that finally brought the Zulu kingdom into British colonial control.</p> <p>The Art and Craft Advisors course is extended and the Weaving Workshop is established to finance the school. Qualified Art and Craft advisors are employed by the church or in local hospitals to help patients by providing occupational therapy during their recuperation.</p>
1962-70	<p>During this period of establishment, there are many successful international exhibitions of Rorke's Drift:</p> <ul style="list-style-type: none"> ▪ Konstfack University College, Stockholm, Sweden 1962, 1963 and 1964 ▪ Röhsska Design Museum Gothenburg, Sweden 1965 ▪ Museum of Modern art in Stockholm Sweden, 1966 ▪ Malmö Museum, Malmö, Sweden 1966 ▪ Louisiana Art Museum Denmark 1967 ▪ Art Biennale in Venice, Italy. 1968 ▪ Contemporary African Art London, Great Britain 1969 ▪ Touring exhibition in Canada 1969-70 ▪ National Museum Stockholm, Sweden 1970
1964	<p>Staff of the Art and Craft Centre are joined by Eva Svensson, a sewing teacher Kerstin Olsson, graduated from Konstfack and Marianne Hessle who teaches weaving with Ulla Gowenius.</p>
1964-68	<p>Allina Ndebele studies weaving at Stenebyskolan in Sweden and Azaria Mbatha studies at the Konstfackskolan in Stockholm and then they return to teach at Rorke's Drift. Art and Craft Advisors graduates Nellie Ndlala, Serafina Ndlovu and Tobile Xakasa also studies at Stenebyskolan on Swedish scholarships</p>
1965-70	<p>Rorke's Drift works are exhibited in South Africa for the first time in Durban in 1965 at Art South Africa Today and Alliance Francaise. Exhibitions of this period were:</p> <ul style="list-style-type: none"> ▪ Art South Africa Today Durban 1965 ▪ Alliance Francaise Durban 1965 ▪ Gallery 101 Johannesburg 1966 ▪ NSA Gallery Durban 1967 ▪ Art South Africa Today Durban 1967 ▪ The South African National Gallery, Cape Town, 1967 Opened by Professor H. van der Merwe—a prominent mediator between ANC leaders-in-exile and the South African Nationalist government -the show is described by critic Neville Dubow as '...one of the most significant exhibitions ... for some time' ▪ Durban Art Gallery 1968 ▪ Tatham Art Gallery Pietermaritzburg 1968 ▪ Durban Art Gallery, 1970 In purchasing Rorke's Drift works, the

	<p>institution makes South African history in becoming the first museum to actively acquire the work of black artists</p> <ul style="list-style-type: none"> ▪ The Art Gallery Pretoria 1970 ▪ The Art Hall Port Elizabeth 1970
1966	<p>A major tapestry is commissioned for the Royal Society in London, Great Britain. The tapestry is called <i>In the Beginning, Creation</i> or <i>The Four Elements</i>, designed by Lidness Mahlaba and Victoria Mncube. The commission makes the Centre economically viable and gives it international and national recognition. Plans are made for a Fine Art School and additional workshops.</p>
1967-68	<p>The <i>Swedish Committee for the Advancement of African Arts and Craft</i> is transformed into the foundation Afro Art. The aims of the foundation was aid to self-aid and increased cultural exchange. The Afro Art shop opens in Stockholm, with a permanent display of Rorke's Drift works.</p>
1967	<p>Azaria Mbatha experiments with textile printing. He later teaches silk screening at Rorke's Drift Fine Art School and in the Textile Printing workshop; finally moving to Sweden in 1970.</p>
1968	<p>Lillemor and Ola Granath replace Ulla and Peder Gowenius. Lillemor teaches weaving, crocheting and knitting; Ola teaches art and directs the Centre and the Fine Art School. Ola introduces etching as a printmaking process to the Fine Art School.</p> <p>Peder and Ulla Gowenius move to Lesotho, where they establish Thabana li Mele community arts development project—and later a similar centre at Entswe la Odi, in Botswana.</p> <p>With the knowledge and insight brought to each centre by the Gowenius', the establishment of these sites—together with Rorke's Drift—were extremely significant in the history of Southern African arts and crafts development.</p>
1968	<p>Rorke's Drift Fine Art School opens—at a time when apartheid institutions deny formal art training to black South Africans. There are many distinguished graduates over the years, including, Azaria Mbatha, John Muafangejo, Dan Rakgoathe, Bongiwe Dlhomo (one of the Schools' few women artists), Musiweyixhwala Tabete, Cyprian Shilakoe, Caiphas Nxumalo, Vuminkosi Zulu, Eric Mbatha and Tony Nkotsi.</p>
1968	<p>The Pottery Workshop opens. Gordon Mbatha (who had begun with the Weaving Workshop) starts training on the potter's wheel (and becomes Workshop supervisor), he is joined by Ephraim Ziqubu and Joel Sibisi who also learn throwing. Already expert ceramists from the neighbouring Nqutu region, Dinah Molefe and other women of her family join the Workshop as studio hand builders—using traditional Zulu and Sotho coiling methods that are indigenous to the region.</p> <p>The gendered division of studio work—women coiling, men throwing—is</p>



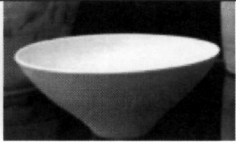
	<p>maintained to the present.</p> <p>The Pottery is supervised by mechanical engineer Peter Tybjerg from Denmark. However, technical difficulties with local clays and kiln construction delay the success of the Pottery.</p>
1968	The Textile Printing Workshop is established. Printing on fabric had earlier been used in the Arts and Crafts Advisors course in the sewing class, using block and lino cut prints. With the Workshop silk-screen printing is introduced.
1968	The Art and Craft Centre Showroom (an exhibition hall) and office is completed—and is still in use today
1969	Anne and Ole Nielsen from Denmark replaced Peter Tybjerg as pottery advisors.
1970	<p>Malin, an artist and Otto Lundbohm, an art teacher, take over from Lillemor and Ola Granath. The Lundbohms return to Sweden in 1975.</p> <p>During this time of rapid development and expansion, the Art and Craft Centre's teaching staff included seven African, and five Nordic teachers. In addition there are 150 spinners, dyers and weavers, 10 potters and 30 students at the Fine Art School.</p>
1971-92	Renowned South African ceramist, Marietjie van der Merwe (d 1992), is appointed studio consultant to the Pottery Workshop. She resolves the studio's technical problems and establishes studio processes still in use today.
1971	Uno and Lillemor Johannson arrive to help the Lundbohms at the Centre. Uno assists with administration, and Lillemor with teaching in weaving and dressmaking. They stay until 1976.
1973	American missionaries Reverend Carroll and Gabrielle Ellertson also come to help the Lundbohms. Gabrielle later undertakes studies in Fine Art at the University of South Africa, and teaches in the Fine Art School at Rorke's Drift. The Ellertsons eventually direct the Centre after the Lundbohms return to Sweden in 1975 and they leave Rorke's Drift in 1979.
1974	Eric Mbatha (no relation to Azaria) begins to teach printmaking at the Fine Art School.
1975	Jules and Ada van der Vijver , both Dutch graphic artists resident in Cape Town, South Africa, assume teaching duties at Rorke's Drift. During his term of office, Jules invites many prominent South African artists (such as Walter Battiss , Cecil Skotnes , Bill Ainslie , and David Goldblatt) to lecture at the Centre and arranges visits and exchanges to the studios of prominent local artists. The van der Vijvers leave Rorke's Drift in 1978.




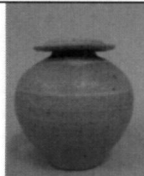



1975	Jessie Dlamini is appointed supervisor of the Weaving Workshop and Maggie Dlomo supervisor of the Textile Printing Workshop.
1975	American critic Clement Greenberg judges the Art South Africa Today exhibition—officially sponsored by the apartheid Nationalist government to mark the twenty fifth Republic Festival—in which Rorke's Drift works are separated (with many other craft and 'naive' works) from 'progressive' mainstream art in especially devised marginal category.
1979	South Africans Keith and Antionette van Winkel are appointed to direct the Centre. Keith runs the Fine Art School, and Annemarie works in the Weaving Workshop. The van Winkels leave at the beginning of 1981.
1979	Philda Majozi and Eammah Dammann are appointed supervisors of the Weaving Workshop.
1981	Jay Johnson from the USA is appointed Principal of the Centre.
1981	Malin Lundbohm (later Sellman) returns to Rorke's Drift to teach and work. At several times during the period 1986 to 1991, Malin brings her considerable experience of arts and crafts development to assist in the ANC's Dakawa Refugee Camp in Tanzania. With the unbanning of the ANC later in the early 90s, Malin becomes the first Director of the Dakawa Art and Craft Centre in Grahamstown, South Africa. In this work, she is assisted by Princess Ngcobo who is recruited from Rorke's Drift. Hence the legacy of Rorke's Drift is transported into new contexts.
1982	The Fine Art School closes, but the Pottery, Weaving, and Fabric Printing Workshops remain in production to the present.
1984	Twenty major Rorke's Drift tapestries are installed at the KwaZulu Legislative Assembly building in Ulundi. Designed by well-known Rorke's Drift artists like Elliza Xaba, Joel Sibisi, Cathrine Zigubu, Gordon Mbatha and Philda Majozi and woven by Victoria Buthelezi Mary Shabalala, Rosta Ndawo Esther Nxumalo, Elliza Xaba, Beatrice Zwane, Cathrine Zigubu, Eamma Mpanza Philda Majozi, R Xaba and R Mbatha.
1985-89	Göran Skoglund from Sweden is appointed manager the of the Centre and Ulla Skoglund , a textile teacher, works in the workshops.
1985	The last major international exhibition of Rorke's Drift—Afrikansk Konst, in Gothenburg, Sweden—featuring tapestries, fabrics and ceramics from the Centre together with the work of fibre weavers from Hlabisa, KwaZulu.
1992	The African Lutheran Church assumes control of the Centre from the Swedish ELC Mission. Reverend Mthembeni Ruben Zulu is appointed manager of the Centre.
1994	The first free democratic elections in South Africa.



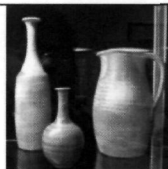
2000	A ceramics development project at Rorke's Drift Art and Craft Centre is sponsored by the South African Department of Arts, Culture, Science and Technology in collaboration with Ian Calder of the Centre for Visual Art, University of Natal: Pietermaritzburg.
2007	<p>Senior staff of the Centre are:</p> <ul style="list-style-type: none"> • Reverend Mthembeni Ruben Zulu Director • Sibeko Elizabeth Tyler. Book.keeper • Celumusa Nxumalo. Supervisor of the Showroom • Mirriet Mtshali. Supervisor of the Fabric. Printing Workshop • Joel Sibisi. Supervisor of the Pottery Workshop • Philda Majozi and Eamma Damane, joint Supervisors of the Weaving Workshop.


Appendix 5


The Time line of Marietjie van der Merwe's life (1935-1992). Which also includes Exhibition dates and photographys of work done in percific years.

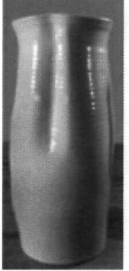













Date	Event	Comment	Source	
1935	Born in Gwelo, Zimbabwe, 29 th September		Zaalberg 1985:113	
1956	At the age of 21. Came to Cape Town to study Music at the University of Stellenbosh.		van der Merwe, Resume, Tatham Art Gallery, 22 June 1983	
1957	Married Hendrick Willem van der Merwe		van der Merwe, Resume, Tatham Art Gallery, 22 June 1983	
	Went to the USA			
	Studied at the University of California- BA and MA was taught by Laura Andreson			
	Exhibition Several student shows and at a student show at the Museum of Contemporary Craft in New York 1963	This was in a resume sent to the Tatham Art Gallery on the 18 April 1973	Personal papers Box 223 file A	
1959-1960	Registered Private Piano teacher, Esterhazy, Saskatchewan Canada	Birth of Daughter 1960	Resume Personal papers box 222 file B	
1962	Attended a course on Scandinavian Design at the University of Oslo International Summer School		Resume Personal papers box 224 file B	
	 ISANG	 ISANG	 ISANG	
1963	Came back to South Africa. Settled in Grahamstown. Started own Studio- electric kiln, dark red stoneware was produced.	(Resume, to Miss Driver 1969 states that she built a kiln firing with liquid petroleum gas in Gramstown and another firing with power paraffin and diesel oil in Cape town. Personal papers Box 223 file A) Birth of son	Clark 1974:166	

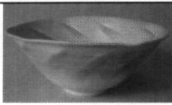


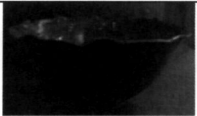


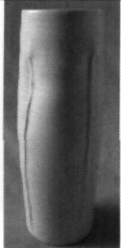
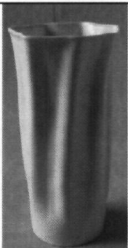



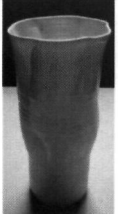
				
	ISANG	Private collection Nana Wagner	Private collection Nana Wagner	ISANG
1964	Taught as a part time pottery instructor at the University of Rhodes		van der Merwe, Resume, Tatham Art Gallery, 22 June 1983	
1965		Birth of Son		
1966	Solo Exhibition Cape Town, at the Southern African Association of Arts Gallery, Cape Town		Clark 1974:166	
	Exhibition Republican Art Festival, Pretoria		Resume Personal papers Box 224 file A	
1967	Moved to Cape Town			
1969-1970	Studied part time ceramics in Chicago Art Institute	Experimented with lusters, porcelain and Raku Also met Elisabeth Kubler-Ross	Clark 1974:167	
	October Exhibition of Contemporary South African Pottery at the Durban Museum and Art Gallery	In a letter dated 15 July 1969 to Miss Driver the Curator of the Durban Museum and Art	Personal papers Box 223 file A	
1970				
	Rust en Vrede	Rust en Vrede	Private collection Lara Du Plessis	
1971 till 1992	1971-1992 Marietjie is Appointed as Studio consultant to the pottery workshop		van der Merwe, Resume, Tatham Art Gallery, 22 June 1983	
	Exhibition Republican Art Festival, Pretoria		Resume Personal papers Box 224 file A	
1972	Writes a chapter on pottery for the Afrikaans series of books, 'Keramiek: Die Kuns Van die Potterbakker' for Die Vrou.			

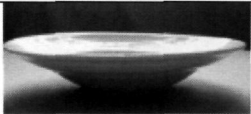


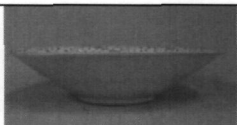
	Exhibition, South African Entry to the International Academy of Ceramics in the Victoria and Albert Museum, London	This was in a resume sent to the Tatham Art Gallery on the 18 April 1973	Personal papers Box 223 file A	
1973 till 1976	1973-76 Taught as a part time teacher at Frank Joubert Centre in Newlands Cape Town		van der Merwe, Resume, Tatham Art Gallery, 22 June 1983	
	In a letter to Miss Leigh, curator of the Tatham art Gallery in Pietermaritzburg. Marietjie states that she is leaving to go to Rorkes Drift on the 17 Febuary 1973 and that they are building a larger new kiln and will be there till end of March	This was in a resume sent to the Tatham Art Gallery on the 18 April 1973	Personal papers Box 223 file A	
	May 1973 Exhibition at the Tatham Art Gallery, Pietermaritzburg		Personal papers Box 223 file A	
	August 1973 Exhibition at the Goodman Gallery in Johannesburg		Personal papers Box 223 file A	
	Exhibition Craft Exhibition SA Association of Arts, Cape Town		Resume Personal papers Box 224 file A	
	 Tatham Art Gallery	 Tatham Art Gallery	 ISANG	
1974	Exhibition in Worcester		van der Merwe, Resume, Tatham Art Gallery, 22 June 1983	
	September Exhibition at the Tatham Art Gallery, Pietermaritzburg		Personal papers Box 223 file A	
1975 till 1981	1975-81 Taught as a part time teacher at Cape Town Teacher's College			
	1975-79			

	External Examiner for the Department of Fine Art University of KwaZulu Natal			
	23 February Exhibition of two of Marietjies pots in the 39 th International Fair Florence 1975		Personal papers Box 223 file A	
	7 March Exhibition at the Society of Industrial Artists and Designers of South Africa. Called 'Design Spectrum 75'		Personal papers Box 223 file A	
	6 -19 April Exhibition of the first National exhibition of the Association of potters of Southern Africa Called 'Ceramics 75'	Marietje received a cheque for R104, for her sold pots in this Exhibition	Personal papers box 222 file B	
	14 May Marietjie gave a slide show 'The History of Ceramics' at the Frank Joubert Art Centre		Personal papers box 222 file B	
	25-5 June Exhibition Palermo Show, Italy		Personal papers box 223 file A	
	 Rust en Vrede			
1976	Extra mural student in ceramic Engineering at the university of Cape Town		Personal papers box 226 file B	
	14-16 May Went on a field trip with the Potters Association of the Cape.		Personal papers box 222 file B	
	29 November-4 December Exhibition of Potters Association of Cape	Marietjie exhibited 5 Stoneware vases	Personal papers box 222 file B	
	17-4 December Exhibition at Bellville Gallery, Cape Town	Marietjie sold 21 works	Personal papers box 223 file A	

				
	Rust en Vrede			
1977	<p>Marietjie letter requesting to hire a wheel from Rayefco Ltd, London oxford 10/2/77</p> <p>With a permit to import a kiln and accessories on the 27/5/77 to her address in Rosebank S.A.</p>	Meet David Leach	Personal papers box 222 file D	
1978	<p>13 November- 1 December Exhibition Gallery International Marietjie van der Merwe and Sonja Gerlings</p> <p>A letter dated 7/7/78 stating that Marietjie gave a workshop in Port Elizabeth for East Cape Potters Association</p>	Marietjie had 136 porcelain and stoneware works on display and sold 45 of them.	Personal papers Box 223 file A	
1979	10 September Exhibition at the Gallery International called 'Weavings- Rorke's Drift And Ceramics- South African Potters'		Personal papers Box 223 file A	
1980	She attended the Pasadene City College and summer program at California State University, Long Beach	Marietjie wrote an essay on Pit Firing as she participated in at the Summer School Ceramics course at California State University, Long Beach June 1980	<p>van der Merwe, Resume, Tatham Art Gallery, 22 June 1983</p> <p>Personal papers box 222 file B</p>	
1981	13 May Marietjie gave a talk and slide show called 'My experience overseas in Pottery' for the Association of Potters of Southern Africa		Personal papers box 222 file B	
1982	July – November KwaZulu Natal	This is when she met Katherine Glenday		

	University lecture			
	7 April Exhibition at The Yellow Door Gallery in Cape Town		Personal papers box 223 file A	
	 Rust en Vrede			
1983	Katherine Glenday started to work in her studio			
	19 September Exhibition in Wellington	Other exhibitors were Bryan Hayden, Hym Rabinowitz, David Steele, Jonathan Blumberg and Graham Bolland	Personal papers box 223 file A	
 Tatham Art Gallery	 Tatham Art Gallery	 Tatham Art Gallery	 Tatham Art Gallery	 Tatham Art Gallery
 Tatham Art Gallery	 Tatham Art Gallery	 ISANG	 Private collection Cilla Williams	 Private collection Nana Wagner
 Private collection Katherine Glenday	 Private collection Katherine Glenday	 Private collection Nana Wagner		
1984	29 October- 10 November exhibition with Katherine Glenday at The Cameo in Stellenbosch Marietjie had brain		Personal papers box 223 file A Personal papers box 224 file B	

	surgery and radiotherapy in 1984-1985			
 Tatham Art Gallery	 ISANG	 ISANG	 Sasol	 Sasol
 Rust en Vrede	 Rust en Vrede	 Nelson Mandel Gallery	 Nelson Mandel Gallery	 Private collection Cilla Williams
 Private collection Cilla Williams	 Private collection Cilla Williams	 Private collection Katherine Glenday	 Private collection Katherine Glenday	 Private collection Katherine Glenday
 Private collection Katherine Glenday	 Private collection Nana Wagner	 Private collection Nana Wagner	 Private collection Lara Du Plessis	
1985	Marietjie gave a slide show at the South African National Gallery	How she makes her porcelain cylinders	Personal papers box 226 file B	
	 Private collection Nana Wagner			
1986	Spent a year in Resident artist at WoodBrooke Quakes College in Selly Oak Birmingham England. Then went for conferences in North Carolina and South	She 'brought' raku pottery to WoodBrooke	Personal papers box 224 file B	

	Dakota, and went hiking in the high Sierra Mountains in California.			
	 <p>Private collection Nana Wagner</p>			
1987				
1988	She gradually became weaker; both Physically and Mentally and in 1988 discontinued doing pottery.		Personal papers box 224 file B	
	 <p>Rust en Vrede</p>	 <p>Rust en Vrede</p>		
1989	 <p>ISANG</p>			
1990				
1991				
1992	Marietjie died due to brain cancer.			