



Sonnerad

NUUSBRIEF VAN DIE SA VERENIGING VIR KULTUURGESKIEDENIS
NEWSLETTER OF THE SA SOCIETY FOR CULTURAL HISTORY

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Geagte lede

Die jaar staan alweer einde se kant toe. Dit was 'n bedrywige jaar vir die Vereniging. As u nie self by die jaarlikse kongres in Riebeeck-Kasteel was nie, lees gerus in die nuusbrief oor die gebeure wat daar plaasgevind het. Prof Anton van Vollenhoven het die SAVK by die kongres van die *Internasionale Vereniging vir Kultuurgeskiedenis*, in Verona, gaan verteenwoordig. Lees gerus oor sy ervaring daar.

Die Raad wil lede aanmoedig om ander mense, wat 'n belang in die vakgebied van kultuurgeskiedenis het, uit te nooi om by die Vereniging aan te sluit.

Julle is welkom om deur die jaar vir my relevante berigte vir plasing in die *Sonnerad* te stuur. Dankie aan almal wat tot hierdie maand se interessante nuusbrief bygedra het.

Groete
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Dear members

Yet another very busy year for the SASCH is coming to an end. In this edition of the *Sonnerad* you can read about the events that took place at the annual SASCH conference in the picturesque Western Cape town of Riebeeck-Kasteel and about Prof Anton van Vollenhoven's experiences at the *International Society for Cultural History's* conference, in Verona, where he represented the SASCH.

The Council would like to encourage members to invite people who are interested in cultural history, to join the Society.

You are welcome to send any relevant articles for publication throughout the year. Thank you to everyone who contributed to this month's exciting newsletter.

Regards
Petra Luus
Editor
petra@kultuurtuiste.org.za

❖ **Jaarlikse nasionale kongres van die Suid-Afrikaanse Vereniging vir Kultuurgeskiedenis**



Kongresgangers voor die Royal Hotel. Foto verskaf deur Annemarie Carelsen.

Deur ons voorsitter, prof Kobus du Pisani

Vanjaar se kongres is op Vrydag 16 en Saterdag 17 September 2022 by die Royal Hotel op Riebeek-Kasteel gehou. Dié dorp is een van die oudste dorpe in die land en is geleë in die skilderagtige Riebeekvallei met sy koringlande en wingerde aan die hange van die Kasteelberg.

Die hooftema van die kongres was "Die belang van visuele bronne vir kultuurgeskiedenis". Tydens die ses sessies is 15 referate oor uiteenlopende onderwerpe gelewer deur kultuurhistorici, ander historici, argitekte, argeoloë, museumkundiges en erfenispraktisyne. Belangrike aspekte van visuele bronne het na vore gekom:

- Dit het duidelik geblyk dat daar 'n groot verskeidenheid visuele bronne tot kultuurhistorici se beskikking is, insluitende tradisionele huisversiering, foto's, skilderye, beeldhoukuns, tapisserieë, kaarte, digitale planne en video's.
- Verder het referate aangetoon dat visuele bronne nie net as illustrasies by skriftelike dokumente aangewend word nie, maar in baie gevalle primêre bronne in hul eie reg is, wat 'n waardevolle bydrae tot historiese kennis kan lewer.
- Visuele bronne moet egter net so versigtig soos geskrewe bronne benader word, omdat hulle in sommige gevalle misleidend kan wees en in ander gevalle die subjektiwiteit en vooroordele van hul skeppers reflekteer.

- Daarom is die aangewese weg om visuele en skriftelike bronne as aanvullend tot mekaar te bestudeer om 'n meer akkurate weergawe van die geskiedenis daar te stel.

Daar was ook enkele oop sessies, waar onderwerpe buite die hooftema aangebied is.

Die SAVK se algemene jaarvergadering is tydens die kongres gehou, waar belangrike sake oor die vereniging se bedrywighede bespreek is en grondwetwysigings goedgekeur is.

Behalwe die akademiese aanbiedings was daar ook tyd vir sosiale verkeer. Vrydagnamiddag het Chris Murphy van die plaaslike museum ons op die dorpsplein ingelig oor interessante aspekte van die Riebeekvallei se geskiedenis. Daarna het die kongresdinee by een van die restaurante in die dorp plaasgevind. Retha Rix, 'n bekende verteller uit die kontrei, het ons met humoristiese vertellings vermaak. Na afloop van die laaste sessie op Saterdag het ons kospakkies ontvang, wat ons by die museum gaan nuttig het. Hier het Chris ons meer vertel oor gemeenskapsprojekte en die verbintenis van bekende figure (Jan Smuts en D.F. Malan) met die dorp. Ter afsluiting het die kongresgangers na die Eight Feet Village gegaan, bo in die nek bokant die Bothmaskloofpas aan die bopunt van die Du Toits se plaas Kloovenburg. Daar op die houtdek met die asemrowende uitsig oor die Riebeekvallei het ons mekaar gegroet.

Baie dankie aan die reëlingskomitee, bestaande uit Matilda Burden (sameroeper), Annemarie van Zyl, Petro Coreejes-Brink en Kobus du Pisani, wat gesorg het vir nog 'n suksesvolle SAVK-kongres.

Volgende jaar se kongres vind in Mei 2023 by die Erfenisstigting in Pretoria plaas. Ons sien uit daarna. Meer inligting sal binnekort verskaf word.

❖ **SAVK Eretoekenning**

Deur prof Anton C van Vollenhoven

Die SAVK Raad het dit goedgevind om net weer inligting oor ons eretoekennings aan lede deur te gee. As agtergrond kan vermeld word dat daar vroeër jare twee soorte toekennings was. Die eerste hiervan was erelidmaatskap en is aan persone toegeken wat besondere diens aan die Vereniging of die uitbouing van die Vereniging se doelstellings gelewer het. Uiteraard kon hierdie toekenning slegs aan lede toegeken word. Die tweede was 'n eretoekenning, wat gemaak kon word aan persone wat 'n wesentlike bydrae gelewer het tot die bevordering van die vakgebied Kultuurgeskiedenis. Hierdie toekenning was bedoel om erkenning aan nie-lede te gee.

Ongeveer 'n dekade gelede is hierdie twee toekennings saamgevoeg en bestaan daar tans net een vorm van eretoekenning binne die SAVK. Die toekenning kan aan beide lede en nie-lede van die Vereniging gemaak word. Indien die persoon wel 'n lid van die SAVK is, word erelidmaatskap, ingevolge die grondwet van die Vereniging, ook outomaties aan daardie persoon toegeken.

Die kriteria is steeds dat die toekenning gemaak word op grond van 'n uitsonderlike prestasie binne die vakgebied óf binne die Vereniging. 'n Motivering in hierdie verband kan aan enige raadslid gestuur word, wat dit dan met die nodige vertroulikheid met die raad moet opneem. Die

raad neem die besluit en lig die voorsteller dienooreenkomstig in. Die eretoekenning word by 'n gepaste geleentheid gemaak, byvoorbeeld tydens die jaarvergadering of kongres.

Die lys van eretoekennings wat in die verlede gemaak is, is soos volg:

Prof PG Nel

Dr Celestine Pretorius

Prof OJO Ferreira

Dr Hans Fransen

Prof PW Grobbelaar

Me Marie van Heerden

Mnr Martiens van Bart

Me Hester Dreyer

David Botes

Me Cecilia Kruger

Prof M Burden

Me Estelle Pretorius

Prof Anton van Vollenhoven

Me Leonie Marais

❖ **Kongres van die Internasionale Vereniging vir Kultuurgeskiedenis (ISCH), Verona, Italië, 2022**

Deur Anton C van Vollenhoven

Die 14de jaarlikse kongres van ISCH het van 2 tot 5 Augustus 2022 plaasgevind. Die tema was "Cultures of Belief and Unbelief" en die aanknopingspunt hiervoor was die kwessie rondom geloof in Covid-19, inentings al dan nie. Die volgende temas is aangespreek:

- Knowledge, information, and belief
- Philosophical grounds of belief and unbelief; scepticism
- Belief and unbelief conjoined (as believing in religion but not in magic, or vice versa)
- Beliefs and practice in ritual behaviour
- Communities of belief and the experience and agency of individuals
- The control and censorship of beliefs and historical contexts for unbelief
- Emotions, the senses, and faith
- Faith and the arts
- The material and visual culture of faith: objects and images, their usages and power
- Believing in myths and fables; willing suspension of disbelief
- Contested beliefs and the caricature of the beliefs of others
- Belief and unbelief in scientific knowledge and the cultural and political wars of the covid-19 pandemic in historical perspective
- *Creation.*

Sprekers en deelnemers het van verskeie Europese lande gekom, asook die Verenigde Koninkryk, VSA, Australië, Brasilië, Singapoer, Japan, Israel en Suid-Afrika. Drie van ons lede het referate gelewer. Twee hiervan is virtueel aangebied, nl.:

Dr Claudia Gouws van die NWU se titel was *Beliefs and practices in ritual behaviour of the/Xampeople in the Middle-Vaal region, South Africa*.

Dr Astrid Schwenke se tema was *The preservation of the Greater Princess Vlei Conservation Area: the role of myth in forging collective memory and identity in Cape Town, South Africa*.

Ek was by die kongres teenwoordig en my referaat was getiteld: *The contested history of the capital city of South Africa: historical knowledge, belief, and myth*.

Aangesien die SAVK en ISCH 'n samewerkingsooreenkoms het, is ek ook versoek om tydens die jaarvergadering meer oor ons vereniging en ons tydskrif te vertel. Die voorsitter, prof Ecaterina Lung van die Universiteit van Boekarest in Romenië, het die vertroude uitgespreek dat ons in die toekoms op meer gebiede sal kan saamwerk.

Die ISCH-konferensie vir 2023 word beplan vir 19-22 Junie, in Singapoer. Vir meer inligting oor die ISCH, kan hulle webwerf besoek word – <http://www.culthist.net>

Ek moet darem meld dat die voorblad van die jongste uitgawe van ons tydskrif ook op hulle webwerf verskyn!

- ❖ Beskikbare uitgawes van die *Tydskrif vir Kultuureskiedenis* is te koop. Die koste beloop R50 per tydskrif (posgeld uitgesluit). Kontak Petra Luus by petra@kultuurtuiste.org.za. / Available editions of the *Journal of Cultural History* are for sale. The cost is R50 per journal (postage excluded). Contact Petra Luus at petra@kultuurtuiste.org.za.
- ❖ Emile Coetzee, ons Boekresensie-redakteur, deel die volgende nuus rakende boekresensies: Die onderstaande lys van boeke is beskikbaar om geresenseer te word. Indien u in enige van die gelyste boeke belangstel, kontak my gerus via e-pos: 24117889@nwu.ac.za

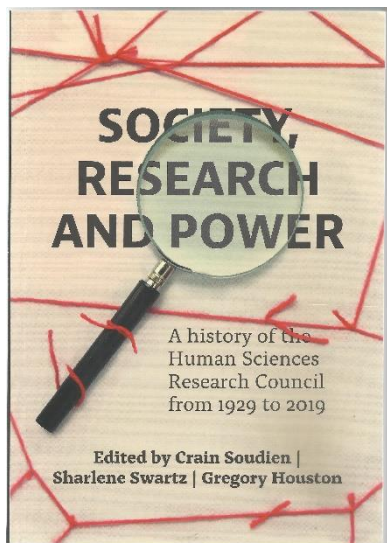
Lys van boeke vir resensies:

- Changuion, L. *Vasgevang! Die lewe van die Boere in die Suid-Afrikaanse krygsgevangenekampe gedurende die Anglo-Boereoorlog, 1899-1902* (Kraal Uitgewers, Pretoria, 2022)
- Heunis, V. *Krygsgevangenekuns in die Anglo-Boereoorlog* (Protea Boekhuis, Pretoria, 2022).

LIEF EN LEED

Die SAVK neem met leedwese kennis van die afsterwe van dr Jan Stemmet. Prof Burden se seun was ook onlangs in 'n motorongeluk, maar het gelukkig geen ernstige beserings opgedoen nie. Geluk aan dr Vicky Heunis, wie se boek oor Anglo-Boereoorlogkrygsgevangenekuns onlangs verskyn het.

Human Sciences Research Council / Raad vir Geesteswetenskaplike Navorsing



By Dr Astrid Schwenke

I would like to bring the publication *Society, research and power a history of the Human Sciences Research Council from 1929 to 2019*, (2021), edited by Crain Soudien, Sharlene Swartz and Gregory Houston, to your attention. This publication details the history of the Human Sciences Research Council (HSRC) / Raad vir Geesteswetenskaplike Navorsing (RGN), the largest human sciences institution in South Africa. The HSRC was established on the 1 April 1969 after the amalgamation or restructuring of various older

organisations since 1929. The last number of years the HSRC has undergone rapid changes.

For the 50/90 years celebration two projects were launched: the first was the abovementioned publication of the history of the HSRC and secondly an archival project addressing the dire state of the organisation's archival records was launched. This resulted in the project *50/90 years of humanities and social sciences*.

Myself and a colleague were appointed to organise the documents and add them to the HSRC Archive repository. As the institutional memory was of utmost importance, it was important that the documents pertaining to the co-called "Old" HSRC (1969 to 1990/1994) received particular attention. It was therefore particularly helpful that both of us were former employees of the HSRC. The Covid pandemic halted this endeavour. During my tenure I was responsible for two scientific contributions, both based on my findings in the archival collection.

Firstly, I was the keynote speaker at a national seminar with the following title: *The dialogue between the past and the present: the importance of the archives of the Human Sciences Research Council and its predecessors, the Bureau of Educational and Social Research and the National Council for Social Research, 1929 to 2019*. Secondly, I was responsible for chapter three in the above-mentioned publication titled: "A developmental prehistory of the HSRC, 1929 – 1969." In this chapter I detail the development of the Bureau of Educational and Social Research, the importance of the National Council for Social Research and finally the establishment of the HSRC with its eleven institutes: amongst others the Institute for Historical Research and the Institute for Research into Languages and the Arts. The Institutes became defunct in 1995.

Piketberg Museum en PPC De Hoek

Deur Marié Ehlers

Reeds in 2016 nader Johan Vorster, die destydse algemene bestuurder van PPC De Hoek, die komitee van Piketberg Museum oor die moontlikheid van 'n uitstalling en 'n boek oor PPC (Pretoria Portland Cement) se 100 jaar in Piketberg. Cape Portland Cement het reeds in 1921 dié kalkbrandery by Hermon-Piketberg Kalkmaatskappy gekoop en in Julie 1922 is die eerste sement vanaf dié aanleg verkoop. De Hoek, vernoem na die gedeelte van die plaas Rietfontein waarop die kalk ontdek is, en wat deur mnr. Christiaan Liebenberg aan CPC verkoop is, is tot vandag toe 'n baie belangrike deel van Piketberg se ekonomie en sosiale lewe.

Na vele onderhandelinge is professor Matilda Burden, kultuurhistorikus, museumkundige en erfeniskonsultant, genader om die navorsing vir die projek te doen, die uitstalling te ontwerp en op te stel, én die meegaande boek te skryf.

Baie maande se werk en navorsing, wat onderhoude, aanlegbesoeke en vele meer ingesluit het, asook bouwerk aan die nuwe uitstalruimte en vele terugslae as gevolg van Covid 19, het uiteindelik uitgeloop op die opening van 'n merkwaardige, permanente en grootliks visuele uitstalling, op 29 Julie 2022 by die Piketberg Museum. Die boek is reeds voltooi en word op 11 November 2022 by 'n geleentheid vir oudwerknemers van PPC De Hoek bekendgestel.

Piketberg Museum se komitee is opreg dankbaar vir die besonderse toevoeging tot die museum en onderneem om dit met waardigheid en trots te onderhou, versorg en ten toon te stel. Die uitstalling is modern en leersaam en dra by tot die bewaring van ons plaaslike erfenis.



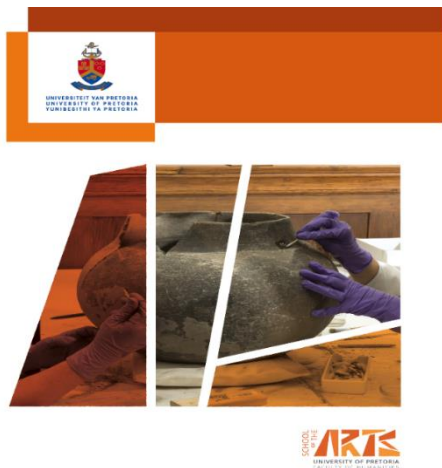
Prof Burden en haar assistent, Ingrid Maritz, besig om elke uitstal-item tot in die fynste detail (mm) se plek te vind. Van die artefakte moes deur 8 manne ingedra word. Daar is vier TV's in die uitstalling met meer as 150 foto's en video's oor onder andere 'die prosesse van sementmaak'.



Die uitstalling is 'n visuele fees met lig, glas en treffende items wat die besoekers op 'n reis deur PPC De Hoek neem. Mnr. Allan Winde, premier van die Wes-Kaap, was die eregas by die opening van die uitstalling.

Tangible Heritage Conservation

By Maggi Loubser



In 2019, after three years of intense planning, the first students entered for the Masters Programme in Tangible Heritage Conservation (THC). The first intake of three students graduated at the beginning of 2021. The second intake of five students have successfully completed their dissertations and will be graduating in 2022 while the nine from the 2021 intake are completing their dissertations this year. The 2022 intake consists of eight students and already shows significant growth.

The Andrew Mellon Foundation funded the curriculum development and provided seed funding for the programme's pilot phase. This programme is crucial for South Africa and Sub-Saharan Africa as there is no existing comparable programme. With the current international emphasis on decolonisation and restitution, cultural heritage objects removed from Africa during colonisation, will need to be returned to their rightful home. In Sub-Saharan Africa the skills and facilities to care for heritage objects are scarce and there are no academic programmes to train likely conservators. Most practising conservators in South Africa have been trained in Europe, using obsolete techniques and technology. They have disseminated their knowledge to interns who became very capable artisans, but methods and techniques have advanced over the past decades, and we need to embed the latest conservation practices. After 1994, when government funding had to be distributed amongst all galleries and museums in the country, individual budgets decreased, and more skills were lost. For some years, the South African Institute for Heritage Science and Conservation in the Eastern Cape offered short courses, but since 2014 their focus had shifted to a one-year, postgraduate diploma programme in Technical Conservation Studies. Subsequently, a serious shortage in training opportunities for both practising and prospective conservators developed, as there was no centre to lead such research and development.

For the THC programme to be relevant, it must be research focussed. We need to equip a new cadre of conservators with skills that they can implement in museums and conservation centres that will need their services.

At this point there would be three topics:

Building a database of materials and methods of African art

Artists use materials that are specific to the source and period of the artwork. With the analytical equipment and knowledge at THC and UP Museums, we are in a unique position to undertake detailed studies of different Southern African artists and their media to build a database. This is a unique project that will develop a greater understanding of the artistic method. An understanding of an artefact's composition is essential for carrying out best practices in preventative and restorative conservation based on sound scientific principles. Such databases

are indispensable for objective, evidence-based assessment of whether the creation of an artefact can be attributed to a particular period, region, or maker. While connoisseurship and provenance can provide key input on artefacts, they are vulnerable to manipulation, as shown repeatedly by high-profile forgery cases, such as the case of Wolfgang Beltracchi.

Studies currently pursued include:

Polychrome:

Lucky Sibiya; materials research and analysis, while also focusing on the study of provenance and connoisseurship, to be able to attribute specific artworks to the South African artist (Salome le Roux MSocSci, Danièle Knoetze MSocSci)

Bronze Sculptures:

Anton van Wouw (M Loubser PhD proposal to build a database built on chemical fingerprinting linking different sculptures to the foundries where they were cast).

Antique gold i.e., Mapungubwe and Tulamela:

Another proposed project in collaboration with UP Museums is elemental fingerprinting analysis of the Mapungubwe Gold Collection (MGC) by XRF, not only to expand on previous pilot research, but to enable UP to become the epicentre of a systematic scientific research programme dedicated to filling gaps in current research on the MGC. It would be an opportunity for UP, as the stewards of this globally relevant gold collection, to develop and build a credible comparative database to further geochemical investigations on its key archaeological gold collection which is due to be exhibited in the new Javett-UP Art Centre. Previous research was sporadic and was mostly only applied to surface gold beads and the results obtained from less than five gold samples. The potential for XRF, a non-destructive technique, would aid the characterisation of the trace composition or fingerprint of a much larger data set of about 207 gold samples from the MGC. XRF would also be able to confirm or expand on whether the MGC is indeed homogenous. In addition, the increase in gold theft, particularly in museums, is crucial and the application of XRF would facilitate unique identification signatures for the MGC in the event to mitigate risks evident to curating and researching such an iconic and valuable gold collection.

Pesticides in collections:

Some insecticides have proven to be hazardous to human health and the collections they seek to protect from pest attack. Hazardous material in museum collections is a well-known problem and historically many of these materials were incorporated into collections as pest prevention systems. However, the historical documentation of these processes is sparse and incomplete and, in some cases, non-existent, particularly in Africa. Davison Chiwara proposes to carry out a chemical analysis using X-Ray Fluorescence Spectroscopy of organic collections in Zimbabwe's museums to determine the chemical properties of the pesticides and their effect on collections and human health. He proposes to do this as his PhD project. As Maggi Loubser is a specialist in XRF, and has done this kind of work before, this is a feasible project and could easily be expanded to other museums in South and Southern Africa. (Davison Chiwara PhD candidate)

Curriculum development in the field of conservation

Isabelle McGinn (lecturer, THC) is currently pursuing her PhD research on curriculum development in conservation using the University of Pretoria's THC as a case study. Through a review of available local training and consultation processes to engage with various stakeholders, the thesis

identifies local conservation needs and challenges. A curriculum was developed in response to research findings, guided by a review of curriculum development theory in line with criteria for a transformed curriculum. The research contributes to archival knowledge of conservation as a profession in South Africa, where publications in the sector are scant. Although there are many international programs in heritage conservation, few have been analysed regarding their conception, curriculum development or adaptation, and how they are taught. The thesis addresses this knowledge gap and contributes an original body of knowledge on conservation education in South Africa and abroad.

Conservation laboratory for technical studies

All three these research focusses highly depend on a conservation laboratory.

Building a conservation laboratory to service museums and conservators across Southern Africa is a lengthy and very expensive process but is necessary to adress this gap in Southern Africa. It is crucial to maintain a balance between high quality equipment that will give us the most flexibility and information at the best price, and still be able to use the equipment sufficiently to train students and sufficiently prepare them for the workplace. We must also keep the variety of specific materials we will encounter across the continent in mind and prioritise accordingly.

The Mellon Grant has contributed to the acquisition of a Bruker Tracer5i X-ray Fluorescence Spectrometer. This is the basic tool used to identify the inorganic elemental composition of materials. It can also determine the pigment chemical compositions in paintings and be used for planning conservation treatments, understanding the materials used by a specific artist, eventually leading to attribution in collaboration with the provenance and history of an artwork. These instruments are routinely used to identify metals and corrosion products in sculptures and metallic objects and can identify toxins used in ethnographic collections and monitor decontamination efforts.

The THC Programme also has a stereo microscope and a Canon DSLR camera that has been modified (through the removal of filters in front of its detector chip) to enable it to detect ultraviolet and infrared radiation (up to ~1000 nm) in addition to visible light.

Student dissertation topics

Our student dissertation topics provide more information on the research areas in which we are developing our knowledge base. Where a student chooses a topic and we do not have the local skills, we appoint co-supervisors (local and international), who do have the applicable subject knowledge.

2020

- Salome Le Roux - 'A technical survey of Lucky Madlo Sibiyi's (1942-1999) materials and techniques employed in his carved and painted wood panel artworks'.
Supervisor: Maggi Loubser and co-supervisor Gerard de Kamper from UP Museums.
- Mabafokeng Hoeane - The spiritual significance and conservation of Dinkho tsa Badimo at the Ditsong National Museum of Cultural History.
Supervisor: Isabelle McGinn

- Emilia Zambri - Heritage and reconciliation within a post-colonial society, Cockatoo Island as a case study.
Supervisor: Maggi Loubser and co-supervisor Johan Swart from UP Architecture department.

2021

- Laura Esser - A case study of Diane Victor's soot drawings- how they are made, and what can be done to increase their longevity.
Supervisor: Isabelle McGinn and co-supervisor Soyeon Choi – Yale IPCH.
- Mampopi Namane - Assessment of Preservation and conservation practices in Lesotho National Archives.
Supervisor: Isabelle McGinn co-supervisor Mary Minicka – Western Cape Archives.
- Mabokang Mokotjo - Conservation and analysis of a Setlokoa cowhide dress.
Supervisor: Isabelle McGinn and co-supervisor: Nancy Child (Iziko).
- Henry Napandulwe Nakale - Oranjemund shipwreck: a composition analysis of the pewter artefacts and their conservation aspects.
Supervisor: Maggi Loubser and co-supervisor Jaco Boshoff: (Iziko).
- Daniéle Knoetze - The art of 'looking': A technical analysis of Alexis Preller's Man in the Sun.
Supervisor: Maggi Loubser and co-supervisor Karel Nel (Norval Foundation).

Community Outreach

As outlined, equipment of this quality is not available at any art institution in South Africa, and the output of this laboratory should extend much further than the THC programme. In collaboration with Southern African Museums, we could assist in the level of provenance research and technical studies, to grow the knowledge base of indigenous materials and techniques used in contemporary and antique Southern African art works.

Short courses in the relevant techniques will be organised to disseminate knowledge across the conservation community at a much faster rate than a few graduates a year. Through internships in Southern African museums, our students can also disseminate the knowledge regarding these analytical techniques to the audiences that need to adopt them.

Contract research has the potential to give commercial art dealers and insurers access to our knowledge and technology and assist them in elevating their provenance and attribution studies to a scientific basis and not just based on connoisseurship.

Other outreach projects

Johannesburg Holocaust & Genocide Centre: Students from the University of Pretoria have been assisting the Johannesburg Holocaust & Genocide Centre with its archive project: sorting, cataloguing, and packing historical items.

When the University of Cape Town's Library and Jagger Reading Room was severely damaged due to a runaway veld fire in April 2021, Isabelle McGinn and four of our second-year masters students immediately travelled there to be part of the salvaging team. Two of the students

involved had just returned with German conservator Tina Lühr to start off on the conservation part of the recovery process.

Our goal is to grow this programme into an established knowledge hub that could serve as an education platform and research base offering training to conservators and museums across South Africa and the continent. The conservation of African heritage depends on, and desperately need the assistance of conservation professionals. We also hope that the multidisciplinary approach of our programme helps in bringing museum directors, curators, conservators,, conservation scientists and the larger public together in a sphere where we speak the same language – the fact that a large part of our humanity is embedded in conservation of our heritage.

VOORTREKKERMONUMENT

Op Donderdag, 22 September 2022, is 'n splinternuwe permanente modeltreinuitstalling by die Voortrekkermonument bekendgestel. Dié uitstalling is in samewerking met die Noord-Transvaalse (NTVL) Modeltreinklub ontwikkel. Die Modeltreinklub is in 1949 gestig, in dieselfde jaar as wat die Voortrekkermonument ingewy is. Nou, 73 jaar later, het dié klub hom by die Voortrekkermonument kom vestig om sy liefde vir modeltreine en die geskiedenis van Suid-Afrikaanse spoorweë hier te laat voortleef. Die uitstalling is by die Voortrekkermonument se Pioniersentrum geleë.



Post Office Murals deur G. Osthoff

Post Office Murals of South Africa, geskryf deur prof. Gernot Osthoff, is 'n publikasie wat onmiddellik vanaf die pers Afrikana geword het. Enigiemand wat belangstel in geskiedenis, sosiologie, antropologie of kuns sal hierdie boek fassinerend vind. Dit is 'n maklik leesbare en goed nagevorste verslag van Suid Afrika se ryk erfenis van sosiale lewe.

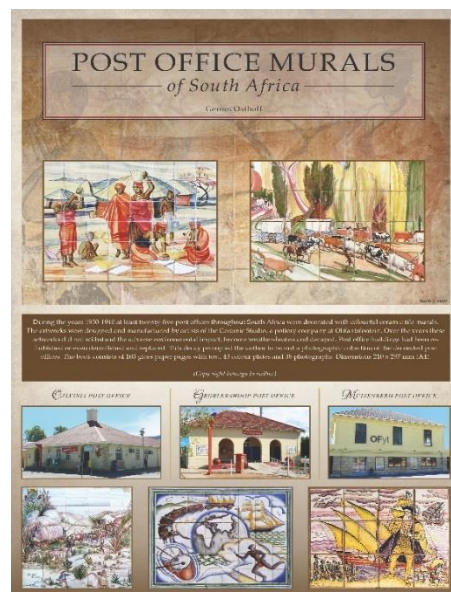
Hierdie boek is merkwaardig, want as jong seun wat in Parys grootgeword het, was die skrywer gefassineer deur die pragtige muurpaneel van die plaaslike poskantoor. As 'n aktiewe seëlversamelaar het hy dikwels die poskantoor besoek. Later in sy lewe het hy uitgevind dat ander poskantore met soortgelyke paneel versier is. Alhoewel die inligting beperk was, het dit nogtans ontwikkel tot 'n sewejaarlange intensiewe navorsingsprojek en reise van etlike duisend kilometers deur die hele Suid-Afrika om pragtige foto's en die geskiedenis van al die teëlpaneel op poskantore wat steeds bestaan te bekom. Die navorsing was tydig aangesien sekere poskantore reeds die prooi was van herbouing of totale sloping sonder enige inligting of berig van die kunswerke.

Die teëlpaneel had hul oorsprong in 'n keramiekstudio wat in 1926 deur Marjorie Johnstone en Gladys Short te Olifantsfontein gestig was. Beide was gevestigde kunstenaars en ander hoogs gekwalifiseerde keramiekkunstenaars het kort daarna by die twee aangesluit. Die Ceramic Studio het spoedig bekend geraak vir sy hoë gehalte teëls en het die aandag getrek van die staatsargitek Cleland. Hy het belangrike opdragte aan die Studio gegee soos die versiering van die Addington Kinderhospitaal en 'n aantal teëlpaneel vir poskantore, hospitale, howe en staatsgeboue regoor Suid-Afrika.

Al die kunstenaars het hul toegespits op Suid-Afrikaanse geskiedenis in die ontwerpe van hul muurpaneel. Die kunstenaars het die uitgebeelde temas behoorlik nagevors en elkeen het 'n tipiese natuurlandskap of geskiedkundige gebeurtenis vasgevang wat met die spesifieke dorp of gebied verband hou.

Wanneer georden, verteenwoordig die teëlpaneel 'n kunstig geïllustreerde kronologiese geskiedenis van Suid Afrika. Daar is beelde van natuur en diere, kultuur van inheemse volke, nedersetting aan die Kaap, Voortrekkers, konflikte tussen groepe, sending en onderwys, die begin van mynbou en industrialisering, sowel as landbou. 'n Kronologiese ontwikkeling van vervoermiddels kan ook gevolg word.

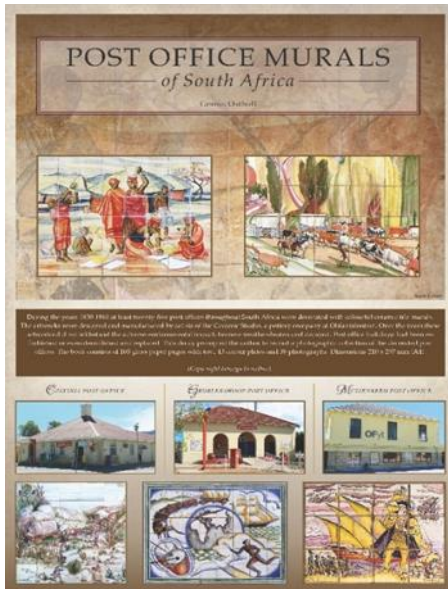
Vandag, 80 jaar later, is dit belangrik om daarop te let hoe goed die temas van die paneel nagevors was. Elke besonderheid van hoe die dorp tot stand gekom het, of die sosiale aksie of kleding van die figure weergegee in die paneel, is in die fynste besonderhede ontleed. Hierdie inligting is in verskeie gepubliseerde bronne geverifieer om die korrektheid daarvan te verseker.



Hierdie korrektheid is nie net tot die krediet van die skrywer nie maar ook tot die verskeie kunstenaars van die Ceramic Studio.

Post Office murals of South Africa is 'n landskapsformaat A4-boek, gelamineerde enkelkante met 80 mm flappe aan beide kante. Dit bestaan uit 96 bladsye deurgaans in volkleur gedruk met 3 gevoude insetsels (18 bladsye) 881 x 210 mm. Die grootte van die boek is 297 x 210 mm. Die boek is te koop teen R450 BTW ingesluit. Navrae kan gerig word aan gernotsthoff@gmail.com of selfoon by 0711303572

Post Office Murals by G. Osthoff



Post Office Murals of South Africa, written by Prof. Gernot Osthoff, is a publication that instantly became Africana when it rolled off the press. Anyone interested in history, sociology, anthropology, or art will find this book captivating. It is an easily readable and well-researched account of South Africa's rich social inheritance.

This book is remarkable because, as a young boy growing up in Parys, the author was fascinated by the beautiful murals of the town's local post office. As an active stamp collector, he often visited the post office. Later in life, he learned that other post offices were decorated with similar murals. Though this information was rather sketchy, it nevertheless gave rise to a seven-year intensive research project and several thousand kilometres of travelling all over South Africa to obtain beautiful

photographs and the history of all murals on existing post office walls. This research was very timely since six post office buildings had already fell prey to refurbishment or were demolished, without any information or record of the artworks.

The murals originate from a ceramic studio established in 1926 by Marjory Johnstone and Gladys Short at Olifantsfontein. Both were established artists, and other equally highly qualified ceramic artists soon joined them. The Ceramic Studio soon became known for its high-quality tiles and drew the attention of the then government architect Cleland. He commissioned important projects for the studio, such as the decoration of the Addington Children's Hospital and numerous pictorial tile panels for post offices, hospitals, court buildings and government offices throughout South Africa.

All the artists concentrated on South Africa's history in the design of their murals. The themes displayed were properly researched by the artists and everyone captured a typical natural scene or historic occurrence relating to the relevant town or region. When assembled in order, the murals present an artistically illustrated chronological history of South Africa. There are scenes of nature and animals, indigenous people's culture, the settlement at the Cape, pioneers, conflicts between various groups, mission and teaching, the beginning of mining and industrialisation as well as agriculture. A chronological development of the mode of transport can also be followed. Today, 80 years later, it is interesting to note how well the themes of the murals were researched. Every detail of how the town came into existence or the social action or clothing of the figures

portrayed in the murals was dissected in the minutest detail. That information was tested against many published sources to ascertain the conciseness of what the murals portray. This conciseness is not only to the author's credit but also to the various artists of the Ceramic Studio.

Post Office murals of South Africa is a landscape A4 format book, laminated single sided with 80mm flaps on both sides. It consists of 96 pages printed in full colour throughout plus 3 x folded inserts (18pgs) 881 x 210mm. Size of the book is 297 x 210 mm. The book is sold at R450 vat inclusive. Inquiries can be directed to gernotsthoff@gmail.com or by Cell phone at 0711303572

Road Trip SA

Die Suid-Afrikaanse Erfenis- en Toerisme-slimfoontoep

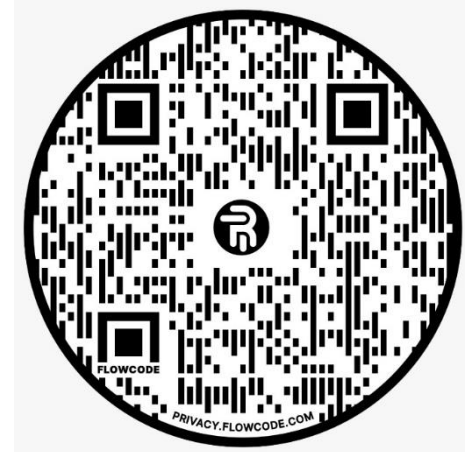
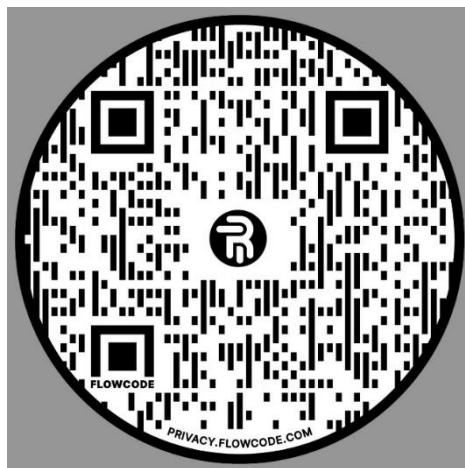
Road Trip SA is 'n handige slimfoontoep wat vir enige gebruiker presies aandui waar Suid-Afrika se besienswaardighede geleë is. Ook word elke gelyste besienswaardigheid met 'n kort verduideliking aangevul. Verskillende kategorieë word op die toep gedek, onder andere museums, Anglo-Boereoorlogbesienswaardighede, Groot Trek-besienswaardighede, Angolese Bosoorlogbesienswaardighede, grafte van belangrike historiese figure, natuurreservate, botaniese tuine, Suid-Afrikaanse besienswaardighede in die buiteland, historiese kerke en selfs spookhuise. Daar is reeds oor die 3 000 besienswaardighede op die toep en die aantal groei weekliks!

Laai gerus die Road Trip SA toep van Google Playstore (vir Android-fone) af, of van Appstore (vir Apple-fone) of besoek die webtuiste www.roadtriprsa.co.za. Ook die QR-kodes langsaan kan gebruik word. Indien u enige besienswaardigheid sien wat nie op die toep verskyn nie, neem gerus 'n foto, merk die koördinate (indien moontlik) en stuur die inligting vir die Road Trip SA span by:

historian@roadtriprsa.co.za

Hierdie toep is nie alleenlik handig vir die publiek nie maar kan ook gebruik word vir toeristegids opleiding, vir skooltake en kan ook deur die geskiedenis/toerisme of erfenisbestuur studente gebruik word.

Ontdek Suid-Afrikaanse erfenis met Road Trip SA.



Road Trip[®]
south africa



Hierdie uitgawe van die *Sonnerad* is saamgestel en versorg deur Petra Luus.
Taalversorgers: Estelle Pretorius (Afrikaans)
Cecilia Kruger (Engels)

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