



## KINTSUGI – IS HY, OF IS HY NIE?

In die museumbedryf is die gedagte aan gebreekte porselein gewoonlik iets vreeslik, maar in dié geval was dit ‘n brokkie hoop.

Die realiteit is dat breekware wel breek, of dit nou ‘n kepie, ‘n kraak, of ‘n hele bord is wat in twee gekloof is. Dit beteken dikwels die einde van ‘n porseleinstuk se waarde. Selfs al word die breuk herstel, is dit moeilik om die bewys daarvan weg te steek. Baie mense sal die skerwe weggooi, en ander sal weer hul kreatiwiteit gebruik en iets nuuts daaruit skep. In Japan, vanaf so vroeg as die 16<sup>de</sup> eeu, is dit egter heeltemal ‘n ander saak. Daar bestaan ‘n hersteltegniek bekend as *kintsugi* (金継ぎ) of *kintsukuroi* (金繕い) – letterlik “om te heg met goud”.

Stukke porselein word weer aanmekaar geheg, en soms word die hele gaping gevul met lak en blink poeier van goud, silwer of platinum. So word die stuk nie net herstel nie, maar omskep in iets met ‘n unieke prag juis omdat dit gebreek was. Die barste wat mens andersins graag sou wou wegsteek, staan uit sodat die stuk se geskiedenis duidelik gesien en waardeer kan word. Sulke onvolmaaktheid is ‘n tipiese kenmerk van Japanese estetika, soos byvoorbeeld *wabi-sabi* (侘寂), waar verganklikheid, eenvoud, en leemte beklemtoon word. Daardie gevoel van melankolie in ‘n sonsondergang wat binne minute verby sal wees, maak dit *wabi-sabi*. Dieselfde gebeur met die blink letsels van *kintsugi*.

Dit was in Blettermanhuis se vertoonkas waar ‘n goudge vulde kraak in een van die antieke borde ons oog gevang het. Ons het gewonder of dié bord wat aan die Stellenbosch Museum geskenk is deur mev Lea Gabler, ‘n egte *kintsugistuk* is. Na nadere ondersoek, is dit egter vasgestel dat daar met goue

olie of akriel oor die kraak geverf is nadat dit met gom herstel is. Dit sou beslis ‘n unieke skat vir die Museum gewees het. Selfs al is die bord se hersteltegniek nie die ware Jakob nie, is dieselfde beginsels van waarde in gebrokenheid hier tentoongestel.

*Kintsugi* leer ons dat daar waarde is in onvolmaaktheid, en dat dit nie noodwendig sleg is as iets breek nie. Daar mag wel skade wees, maar dit hoef nie permanent te wees nie. Die skade kan herstel word. Ons moet dink hoe ons die beginsel van *kintsugi* in ons daaglikse lewens kan toepas veral as Suid-Afrikaners in die konteks van ons land se geskiedenis en die huidige gebrokenheid waarmee ons worstel.

In alle geval, onthou dat wanneer ‘n kosbare bord, koppie of porseleinstuk weer breek dit die blink lyntjie is wat die donker wolk só mooi maak.

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**VERSAMELING**



# PERSONEEL NUUS

## 'n Museum-staatmaker tree uit



*'n Staatmaker en lojaal op sy pos.*

Dit is soos die Bestuurder van die Stellenbosch Museum, mev Debbie Gabriels, mnr Pieter Rothman beskryf, wat aan die einde van September 2018 na net meer as twee-en-dertig jaar diens by die Stellenbosch Museum afgetree het.

Mnr Rothman het op 1 Augustus 1986 as 'n klerk by die Museum begin werk en een van sy take was om as assistent op te tree vir die destydse kurator, mnr Marius le Roux. Nadat hy vyf jaar by die Speelgoedmuseum gewerk het, was hy sedert 1995 die toesighouer oor die gidse by die Dorpsmuseum en ook in beheer van die ingangsportaal.

Tydens sy termyn het hy die inwyding van Grosvenor House en die Blettermanhuis meegemaak en ook die restourasie van die Erfurthuis as administratiewe sentrum van die Stellenbosch Museum. Hy was ook daar toe 'n kis plofstof deur die historiese argeoloog, Hennie Vos, by Blettermanhuis opgegrawe is.

Dit was die lekkerste ervaring vir hom om elke dag met besoekers kontak te maak, en hy het ook 'n besonder aangename verhouding met die toergidse gehandhaaf. Hy was ook baie gesteld daarop dat daar dwarsdeur die jaar, elke twee weke, 'n vars bos proteas uit Kylemore by die ingang van die museum was. Dit was altyd, en nog steeds 'n gespreksknoper met besoekers.

Besoekersgetalle het baie toegeneem die afgelope paar jaar, en dit raak die afgelope tyd taamlik besig by die Museum.

Hoe sien Pieter die toekoms van die Museum? Hy sou die Museum graag meer betrokke wou sien by gemeenskappe en sou graag meer leerders van plaaslike skole in die Museum wil sien. Graad 7 is die beste jaar vir laerskoolleerders om die Museum te besoek, maar hy sou ook na meer hoërskoolleerders wil uitreik.

Wat gaan hy nou doen? Eers 'n bietjie rus, en dan wil hy en sy eggenoot van 43 jaar, Cheryl, 'n bietjie deur die land toer. Die egpaar het vyf kinders en twaalf kleinkinders.

## IN MEMORIAM

Dit is met leedwyse dat die Museum ook afskeid moes neem van een van ons bekendste huisgidse, mev Seronie Swarts. Sy is in Januarie vanjaar oorlede na 'n siekbed.

Seronie het in Mei 2016 op 65 jarige ouderdom met pensioen amptelik uit diens getree maar het sedert Junie 2016 op 'n deelydse basis as aflosgids in Schreuderhuis en O.M. Berghhuis diens gedoen.

Toe Seronie se siekte haar in die steek begin laat, het sy in Oktober 2018 besluit om finaal die museum en haar geliefde Schreuderhuis, waar sy vir meer as 20 jaar al byna 'n miljoen besoekers verwelkom het, vaarwel te roep.





*From left to right:*

*Lorenzo Hendricks, Lulama Mqhitsana,  
Michellin Louw, and Natalie Cloete*

The above staff members completed the Tourist Guide Culture Site Guide training presented in November and February by the Livingston Tourism Academy. They are now registered Western Cape Museum Site Guides. The Board of Trustee and management of the Museum would like to thank these staff members for their dedication and perseverance to improve the quality of their service and their qualifications.

## MUSEUM RESEARCH LIBRARY OPEN TO ALL RESEARCHERS

The role of the Museum's library is to render an information service to Museum staff to facilitate scientific research. All bona fide researchers and members of the general public are also welcome to make use of the library for their own research purposes. No material may be borrowed from the library to assure that it is available to other researchers.

The library specialises in collecting scientific material to use for cultural historical research as well as material relating to the history of Stellenbosch. Information sources like books, periodicals, newspaper cuttings, archaeological reports and other reports are available; covering a wide range of subjects:

- Museology
- Transportation
- Folklore
- Clothing
- Khoikhoi and San
- Gardening
- Food and drink
- Kitchens and kitchen equipment
- Clothing
- Textiles
- Toys
- Fine arts
- Architecture
- Numismatics
- Ceramics
- Metalwork
- Clocks
- Firearms
- Antiques
- Crafts
- Rugs and carpets
- Needlework and handwork
- Glass
- Interior decoration
- Furniture
- Painting
- Travels
- Diaries
- Genealogy
- Heraldry
- Archaeology
- South African history
- History of the Cape
- History of Stellenbosch

With exception of the period 1987 - 1989, the library has a complete set of bound volumes of the *Eikestad News* since 1950.

For researchers interested in South African history, the publications by the Van Riebeeck Society (now named Historical Publications Southern Africa), the Brenthurst Series, and Karel Schoeman's series, *Kolonie Aan Die Kaap*, will be interesting.

For family researchers the complete set of *South African Genealogies* and *Genealogies of old South African Families* will be useful.

The library also houses the *Renata Coetzee Cookery Books Collection*. A comprehensive collection of books and cuttings on slave history is also available. The photocopy of the Van Der Bijl manuscript is useful for researchers interested in the owners of property in Stellenbosch between 1693 and 1860, and

owners of farms in the Stellenbosch district between 1680 and 1860.

The library's archival collection includes postcards, photographs and slides of buildings, documents, microfiche, plans and maps. The card catalogue and subject indexes may be used to access the library's vast collections.

## CLEANING BOOKS AND SHELVES

Keeping books clean significantly extends the period of their usefulness. Books should be cleaned on a regular basis, with the frequency of cleaning depending on how rapidly dust and dirt accumulate in book storage areas. Cleaning itself may damage fragile bindings, which may not be able to withstand the kind of handling required. Judgment in deciding when and to what extent books should be cleaned, is of utmost importance.

Organising a cleaning project and the procedures for cleaning books and shelves will vary depending upon several factors like the physical condition of the books, the amount and type of contaminants to be removed, the value of the books, and the scope of the cleaning to be undertaken.

To reduce the amount of dust and dirt that accumulates on books and shelving, floors in book storage areas should be kept as clean as possible. Floors should be vacuumed regularly. Sweeping is not recommended because it tends to stir up and scatter dust. Floors should be washed, and carpets cleaned when needed. It is essential to take precautions that prevent splashing of cleaning agents on books.

Dust cloths that are chemically treated to hold dust can be used to clean shelves but are not appropriate for cleaning books. Feather dusters redistribute the dust and are not useful for cleaning shelves or books. Heavy dust should be removed with a vacuum cleaner designed to prevent circulation of dust through the exhaust. A thick build-up of dust may require that

shelves must be washed with a detergent. One should be mindful in bringing water into book storage areas due to the risk of spillage. It is paramount that shelves must be dried completely before the re-packing of books, especially after they were cleaned with water.

Cleaning is usually most efficiently carried out by a two-person team. A cart, cloths and a vacuum cleaner will be required. The team works one shelf at a time from top to bottom, removing books in shelf-order and placing them on the cart with a bookend to support them. After this the shelf is thoroughly cleaned. Acidic inserts, such as bookmarks, scraps of paper, and pressed flowers, can be removed from books to prevent the acidity in the inserts from migrating into pages and causing irreversible damage. Paper clips and other damaging fasteners should be removed to assure that they do not stain or crease pages. Each book should be cleaned and then returned to the shelf according to its shelf order.

Book cleaning is a menial and time-consuming task but it is vital for the preservation of collections. Staff must be made aware of the importance of proper book cleaning to extend the period of their usefulness. It is of utmost importance that careful handling techniques are used as cleaning bears the potential of damaging books.