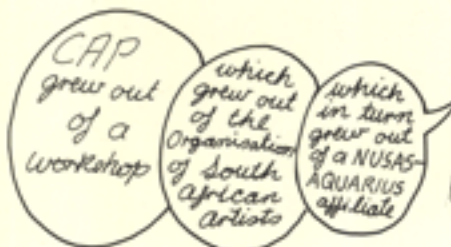




CAP IS 10

In 1977 seven people formed a trust with the aim of establishing an arts centre in Cape Town. A place was needed that would make opportunities available to anyone that was interested in developing their creative skills.

The idea for CAP started in 1975. Gavin Young, who was on the first board of trustees, was among the group of people who originally thought of a place like CAP



They set up in the old Starke Ayres building in Mowbray and called themselves

"The Workshop".

Seminars were held in the building by the Organisation of South African Artists from June to December 1975.

Cap gets ORGANISED

raises money
obtains lease
forms board
of trustees
hires co-ordinator



But did you know that many years ago, 1947 in fact, adult art classes were being held at 100 Chapel St. run by John Caplans.



film workshop and jobs

drama
printing
painting
sculpture

Derek Joubert took over as co-ordinator from Christine Walters in 1978. He was still co-ordinator when CAP moved to Chapel St. Derek remembers: "The building was empty, except for a local gang called the 'Wosey Boys' who hung out there. After some negotiation, they were persuaded to leave, but they took a good bit of the building with them".

For a while before, and a couple of years after the move to Chapel St., CAP was not very active. Then in 1982 the Botswana Arts Festival happened. Lionel Davis remembers: "A decision was taken by the Western Cape organisers that CAP should serve as a springboard for cultural events". This proved to be a turning point for CAP. The role of the artist was discussed in depth at the festival, and CAP began to redefine itself in terms of its direction as a training and service centre to all cultural workers. In the months that followed, the poster and t-shirt workshop established itself along those lines and incorporated a training and resource centre. It became an important focus of the Chapel St. building. This section of CAP has since expanded and moved to Community House in Salt River where it continues to operate as a training centre, while also printing posters for meetings, exhibitions, concerts, etc.

The Chapel St. building offers a full time three-year art course and several part time children and adult classes. All adult courses have a strong teacher-training component. In recent years CAP has expanded its activities to various townships. These are referred to as the Outreach Projects. Classes in art, drama, dance, and pottery are made available at these centres. The long term view is that these centres be supported and run in an autonomous way by the communities themselves.



HOW ONE PERSON CAME TO CAP, AND STAYED....





(1) SAZIBA amadaba NEMITHI
 (2) SA KHATHAEMACALENI
 (3) SA PEYINTA NGONIBALOM
 NYAMA
 (4) SIBE KAAMBHPHANGA
 PHEZUKWEPEYINTI
 (5) KWAPHUMAIPIKHITSHA
 EZINTI KAKHULU EZINCO
 MEKAYOKAKHULU
 CUTINGLINE
 RONNIE



JANUARY

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Jan 8
 Birth of ANC (1912)

Feb 28
 ANC Defiance
 Campaign (1952)

FEBRUARY

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HOW DOES SCREEN PRINTING WORK?

- It is a form of stencil printing.
- A frame is stretched tightly with a fine fabric (mesh).
- **FRAME + MESH = SCREEN**
- A stencil is put onto the mesh which blocks some of the mesh and leaves other areas open.
- The screen is laid down on top of the t-shirt and a "squeegee" pulls the ink across the inside of the screen.
- Ink is pushed through the open areas of the stencil onto the t-shirt beneath it to make a print.
- The screen is lifted; the t-shirt removed and hung up to dry. The process is repeated until all the t-shirts are printed.

WHAT YOU NEED

- **CARDBOARD** the cardboard box type, 35x35cm for the screen. Two pieces each 25x10cm for the squeegee. A piece to fit inside a t-shirt.
- **TEXTILE MESH** • **TEXTILE INK** • **A CUTTING KNIFE** • **A RULER** • **A STAPLER AND STAPLES** • **PACKING TAPE** the brown shiny kind
- **MASKING TAPE**
- **A SPOON AND A KNIFE** for the ink
- **LAPPIES** for cleaning.
- **A HANGING LINE** and a **TAP OR HOSE** for cleaning with.

• You can buy mesh and ink (as well as most other silkscreen supplies) from AUTOTYPE

HOW TO MAKE A CARDBOARD SCREEN AND SQUEEGEE

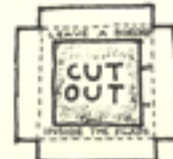
A screen is normally made of a metal or wooden frame with mesh stretched tightly across. A squeegee is the tool used to squeeze ink through the screen. It normally consists of a wooden or metal handle with a rubber edge. A cardboard screen and squeegee aren't very long lasting. If they go pop you can always remake them. (for the screen remove the mesh very carefully and use it again.)

THE SCREEN

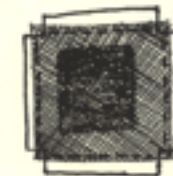
Cut your cardboard in a cross shape like this:



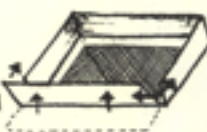
Cut a square shape out of the middle leaving about a 4cm border all the way around inside your flaps. Make sure that your design fits into cut-out square because this is the printing area.



Cover your whole cardboard frame with packing tape (on both sides) and especially along the inside edges.



Stretch your mesh firmly and evenly (make sure there are no folds) over the cardboard frame by stapling the mesh to the cardboard flaps.



Put the frame down so that the side to which the mesh is stapled lies on the underneath. Fold the flaps up to form a tray and tape together the corners. This should stretch the mesh drum-tight.

THE SQUEEGEE

Take 2 pieces of cardboard (cut about 25x10cm) and make sure that the corrugations run horizontally. Sandwich the 2 pieces together and fold along the middle corrugation. This is the printing ridge. Cover the whole tool in packing tape.



YOUR DESIGN

Your design should be composed of simple bold shapes in one colour eg. black print on a white t-shirt. You can only make about 50 prints with a paper stencil. After that it might fray or tear. If you want to print more do a print onto paper and once its dry cut a new stencil. Throw the old one away and begin again.

PAPER STENCILS

The idea behind the stencil is to block the mesh and prevent the ink from getting through the blocked areas. The unblocked or open areas allow the ink through and this makes the printed image.

Draw your design on a sheet of paper the size you want to print it. Use the knife to cut out the areas you want to print to everything that will be printed black on the t-shirt should be cut-away spaces on the stencil.



If you want to print black letters on a white ground then carefully cut away your letters. You will be left with a sheet of paper with holes in it - your stencil.

You could try to design the words **WITHOUT LOOSE MIDDLES**

If they do have floating pieces of the middle of the **A** save them and put them in position when you are ready to print.

(If you would prefer to print white letters on a black background, then save the cut-out letters - tape up the screen - leaving an open square and block out the word with the letters.)

4171540 - in the LION MATCH FACTORY, LOWER MAIN ROAD, OBSERVATORY. IF YOU LIVE ELSEWHERE ASK AROUND YOUR LOCAL PRINTERS.

PRINTING YOUR T-SHIRT

1 Put a piece of cardboard inside a t-shirt to stretch it and prevent ink from coming through onto the back.



2 Lay t-shirt (with board) on a table. Put the stencil (and any loose parts) in position on the t-shirt. Very carefully bring the mesh part of the screen down on top of the stencil. Make sure all the mesh is covered by paper as all holes will print.



3 Get someone to hold the screen so that it does not move while you print.



4 Put some ink at the taped up area at the far end of the screen. Make a firm pull towards yourself with the squeegee.

5 Make a second pull with the squeegee by pushing the ink back up the screen.

6 Lift the screen very carefully checking that the stencil has stuck. (the wetness of the ink acts like glue.) Reinforce this by using masking tape to stick the stencil to the back of the screen.

GOOD TEAM WORK MAKES EASY PRINTING. KEEP AS CLEAN AND TIDY AS POSSIBLE!



7 Check the print. If its faded press harder or use more pulls. If its blurred or very thick, print less or more softly. Note: For your first prints and if things go wrong, use old t-shirts or scrap fabric to sort out your problems.

8 Get someone with clean hands to take the t-shirt off the board and hang it up to dry. Meanwhile someone else should position the next t-shirt.

9 When you have finished printing **CLEAN THE SCREEN IMMEDIATELY** with cold water.

10 When prints are dry, iron them for five minutes with a hot iron to prevent the ink from washing out.



ICAP isibonisa indlela yokufunda isonka sangomso



MARCH

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- March 9 International Women's Day
- March 12 National Detainees Day
- March 21 Sharpeville 1960 Uitenhage 1985
- April 17 Federation of S.A. women

APRIL

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When the Nazis marched into Picasso's studio and confronted his painting of Guernica, they asked, "Did you do this?" He replied, "No, you did!"



For centuries artists have been portraying the atrocities of war. The full-time students were asked if they were influenced by such artists (e.g. Goya, Kathe Kollwitz), or if they thought that South African artists should forge a way on their own, and pay little attention to outside influences. They were also asked about long-established techniques, and how importantly they viewed them. This is some of the conversation that followed:

"You must pay attention to technique and texture in a painting. It helps you say something in a stronger way"



A South African Beat in '87

shout out
bang out the rhythm
noise, they say
mobilising, we say

and the words and the rhythm
spill out
guts bare on the floor
children dying outside the door
the blank space of the rhythm dead
the rhythm shut
eyes shut
not flowers
"mum-nee! mum-nee! mum-nee!"

where do you go
what do you do
with blood in the street
blood on their hands
blood in the gutters
blood on their heads
streaming out of their noses
out of their eyes
clogging their teeth
thickening their tongues
sticky
just like the patch in the street
where they threw that child from the lorry
"mum-my! mum-my! mum-my!"



you must think of drawing or painting what you see before thinking of technique"

"Look, I want to say something here. you shouldn't criticise artists who paint landscapes in this country. A true artist will show the tensions of what's happening no matter what the subject matter is"

"Ja, it's not always necessary to paint the buffels and casspiers in the townships. You must go behind the walls of the white peoples houses and into their minds. This is also a real picture of South Africa and maybe you'll find reasons for all the wrong"

"It's more important to show the world what's happening"

"Yes, people see all this stuff on T.V. overseas but they dont know why it's happening"

"They must look at Reagan"

"HEY! We're going way off the point. Does art history have an influence on your work?"



"The art historians are sitting like this with the gallery owners and they're controlling the art. There are also politics in art. We have to fight the gallery owners and make our own system so that we have control over our own work."



shout out
bang out the rhythm
the desperate
dancing
defiant rhythm
of doom
death
doom

Navis Smallberg '87



contributions on this page by Henry de Leeuw, Solomon Seko, Malibuwu Mfono, Mithathali Bodaza



MAY

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May 1 *International Labour Day*
 May 25 *African Liberation Day*
 June 1 *International Children's Day*
 June 16 *Soweto Uprising*
 June 26 *Freedom Charter 1955*

JUNE

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Wat gaan aan

Ek sê my broer
Doen dit! doenit!
Wys die wêreld
Ons kry swaar hier

Wie wil jou stop
Gaan aan maak geraas
9 o'clock in New York
10 o'clock in Manenberg
11 uur in Soweto
Tot 12 vir binne in Russia

Jy voel soos ons
Die pyn in die mag
Die intellektueel se pyn
Is 'n kop seer - haai

Ek sê my suster
Ons doen dit!
Ek sê my broer doen dit
Nou.....

Tyrone Appollis



Lungile Mhinyane



MUSIC COMPOSITION WORKSHOP

It started off as a jam session. People were learning instruments at CAP from the teachers, or they were learning on their own. Some of us already had experience, some people were just beginning. Saturday afternoons you could go to the yoga room and pick up a set of chords or a guitar riff from someone else, and play over and over again your favourite phrases with infinite variations - Dollar Brand tunes, soul numbers, jazz standards. The tunes either had no words or terrible lyrics. So the jam session was wordless and nobody talked much. Once in a while you would hit a streak where two or more people were playing stuff that sounded really tight, rhythmic and organized, but when you stopped it would vanish, never to be recalled. In short, it was going nowhere. And because of that, the same people never turned up each week, so there were chronic continuity problems.

It was inarticulate: the players weren't talking to each other, and there were no words in the songs. This is the problem with jam sessions.

Becoming articulate is a terrible problem. There are so many models on the air that it's like being in a global supermarket with an empty trolley. We started by asking the creative writing workshop for some songs. They were great: produced about seven pieces of paper with words on in a couple of weeks: at last - words! We chose one of the pieces, and somebody wrote the tune and a chorus, and so we had a solo singer with a choir of four, piano, flute, guitars. It worked. Then someone brought one of her own songs to work on. We started working instead of jamming. Suddenly you could hear a lot of talking: "What comes after the G chord? How about E-flat?... Will someone count us in, we never start on time...."

The idea was catching on: music is a process of work. Now we've got four pieces, four guitars, percussion, saxophone, flute, piano, bass and six voices in different combinations. There are about three more songs in the pipeline. The words of the songs? Here is a line from one of them: "Let the seeds of freedom be picked and spread through every land".



2.

You don't know
where you'll sleep tonight.
If you don't know
yourself
no-one else will find out.

Listen
to the sound
on the other side
of the telephone echo.
Choose your words
carefully.

Remember
to keep toothpaste
in your holdall
with the change of clothes.

Listen
to the early morning noises
of a strange house.
Hear
that loud knocking of the door
that sits there always
in the cold silence
in your chest.

Tidy yourself away
in the morning.
Break up
your overnight nest
and
move on -

Lots of people don't sleep
at home
anymore.

Anne Schuster





Thembinkosi Ntsele.

JULY

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*July 18
Mandela's
birthday*



AUGUST

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- Aug 6
Hiroshima Day*
- Aug 9
National
Women's Day*
- Aug 20
UPF launch*
- Aug 26
Namibia
Solidarity Day*



Ndithanda
bicycles
Yandinika
umhlakakhalu
Ndiyayithana
bicycles



I like bicycles. It gives me courage. I like it very much



SEPTEMBER

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Sept 3 Sebokeng 1984
 Sept 12 Steve Biko's death
 Oct 11 International
 Solidarity Day
 (political prisoners)
 Oct 15 Trojan Horse
 Oct 30 COSATU launch

OCTOBER

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The woman

A young and beautiful woman
grew up in this country
with happiness and love
with kindness and pride
that she never thought would vanish
young and beautiful woman

Things are changing now as you grow
because of the changes of this country
well, they changed long ago
before you were born
but you never noticed that they were
until you become of age
because you were young and beautiful

Today you can tell stories
today you can feel the pain
because you are old and not as beautiful as you were
because you are facing difficulties
woman, stand up and join the fight
fight for your rights and your pride
fight for yourself, me and them

Your child is talking woman
talking to you as a mother
because he believes that you'll listen
because he knows that you've experienced things
things like your neighbour's child
being taken away from her parents
taken by the merciless cultures

Vultures full of hatred and brutality
taken to the cells of cruelty and death
who took the child woman
woman its your husband you live with
why woman you let this madness continue
why can't you handle this situation
why can't you speak to him
he is your husband of course

Oh yes I know why woman
you say its not your husband
you say its not the man you share the bed with
he is not the man who supports your family
but your ideology is wrong woman
let not the woman who shares the bed with this man die

She depends on your help
because she is also a woman
let her behave like you do
let her live like other women do
let her feel the pain you feel
let her suffer as you suffer
but woman let her live for the new country
the country you expect after actions
woman organise her and her husband
Then Victory Will Be Certain!!!!

Contributions on this page by Kolani Somana, Tyrone Appollis, Harshana Mfono, Lieriel Davis, Reni van Sijbert, Benny Gool



In the CAP
creative
writing
workshops
this year, we
worked with
photographs,
drama, clay
colour, drums
and music to
enable people
to write more
spontaneously



The workshop session that produced the 'New Slogans' on the calendar page, was designed to make us aware of the power and effect of slogans. We had to think about how to write lines that were powerful enough to have an impact on people.

COSAW

Mavis Smallberg has kept us informed about COSAW since the last report. She said that there had been two National Executive meetings which had basically dealt with how to organize and draft a constitution. There had also been a lot of debate as to whether COSAW should remain a writer's group or open out into a general cultural organization. After some thrashing out, it was decided that as it started as a writer's congress, it should remain so. Mavis explained: "This of course does not exclude COSAW from working with or facilitating other cultural groups".

The Western Cape organized a working committee. The members are: Mavis, Annamarie Hendriks, Hein Willems, Mike van Graan, Rushdie Sears, Donald Parenzee, and Keith Gottschalk. Three sub-committees were formed: poetry, children's books, and publishing. Mavis was also happy to report that there has been a mutual interest between COSAW and some youth organizations to workshop together. Two of Mavis' poems were read at the Trojan Horse anniversary.

Finally, Mavis said: "COSAW have planned a newsletter and it is open to all contributors. So far all contributions received have been acknowledged. There was a good standard of work, and the contributors themselves have already held workshops".



We found and wrote up
some slogans. Then
we did some free
writing exercises.
Eg. starting each word
with a swear word
or "NO!" and then
writing for five minutes
This helped to take
the tension out of
writing. Then we
dropped the first
word and used all
the writings of the
day towards a poem

We passed our writing to someone else to read. They chose lines or phrases that they thought were strong and wrote them on the black-board. Most of the lines appear as a graffiti wall on the December/November calendar page.

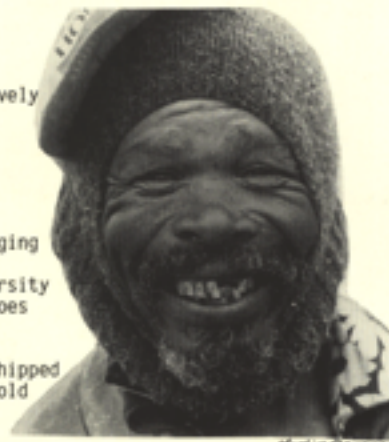




rest peacefully laughing old man with the wrinkled face
laughing, laughing, laughing.....
at pain, hunger, the cold, at life

at stirfy meide in mini-skirts
and fish-net stockings moving seductively
into the sordid night
oblivious of blackhands reaching out
for a shilling or a morsel of sorts

rest peacefully old man
laughing, laughing, laughing....
nostalgically at shoeless feet of begging
urchins running up to moving cars
at boerseuns who never made it to 'varsity
at boerseuns paying you sacks of potatoes
and kanneljies Dom Tas and Libertas
discarding you like an old machine
at medems feeding you left-overs in chipped
zinc plates and cold black coffee in old
condensed milk tins



rest peacefully laughing old man with the wrinkled face
laughing, laughing, laughing.....
through the agony of arthritic fingers and toes
through the rejection by wife, family, and society
laughing with your loving meth spirits bottle
laughing.....
at the illusion of life.

zaida harker - 1987

Poverty is group
upon group violence
The classroom that denies
My child a chance to
grow.
A neighbours furniture
thrown into the street
rotting in the rain
A migrant worker
begging for a job.
A woman denied a seat
The acrid smell of
Witpyp clouds
The overcrowded train
The schoolboy turned
gangster
Uriag his okapi
In tead of his brain
The millions denied
from day to day

Lionel Davis '87

NOVEMBER

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Nov 30
COSATU launch



Dec 4
NUM launch

Dec 10
Human
Rights
Day

Dec 16
Heroes Day

DECEMBER

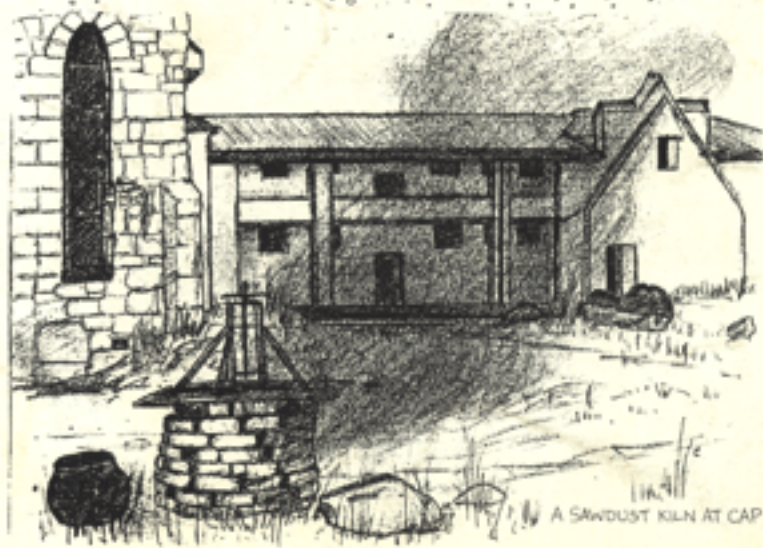
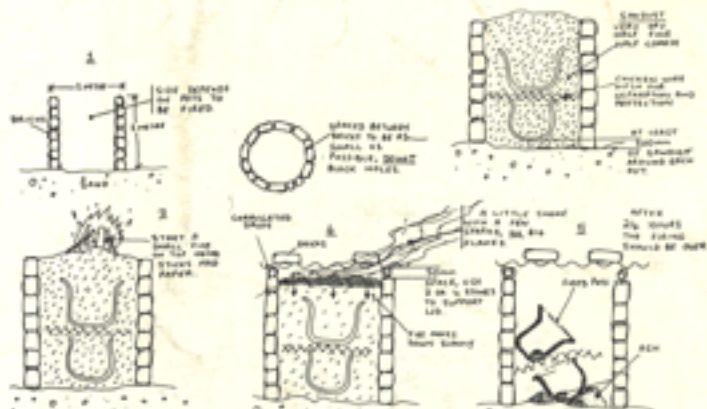
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Sometimes a project seems more difficult than it really is. Here are two that we would like to explain:

The Sawdust Kiln

We have shown how to make a sawdust kiln with bricks, but you can also fire pots in the same way using a large tin drum with holes punched all over the drum for air flow.

NB! You can get free sawdust from any timber yard



The Mural Project

In early March of 1987, CAP suggested to other future tenants of Community House that they would be interested in painting a mural in the building. A group was formed, made up of students, teachers, and other people associated with CAP, and it grew to about 25 members working for about four months during evenings, and over week-ends.

Making a mural was a new and unfamiliar task, and we had to solve the problems of working collectively on such a large scale. Through looking at the work of the Mexican muralists and others on slides, film and in books, and through long discussion, we arrived at decisions about theme, style and method, and gradually the designs evolved.

The passageway we planned to paint led to one of the meeting halls in Community House. This suggested, in shape and direction, the theme "People moving forward in the struggle". The space was divided into three main panels by windows and doors and we decided to design each panel as a separate section, which viewed in sequence would form a narrative.

The main panel links students with workers lifting a banner made up of symbolic tools. The opposite panel shows a suited figure with the Voortrekker Monument for a head holding Justice by the feet among the ruins of a crumbling parliament and rows of marching soldiers. A connecting panel shows figures distributing pamphlets over factories, houses and farms. In this way we tried, through a 'montage' of figures, tools, symbols, and landscapes, to indicate the combined progressive elements and the forces that oppose and threaten to crush them.

Out of this project we have formed a mural collective which plans to paint further murals and to develop information and resources on this form of expression. If you are interested in joining this group, please contact CAP.

Here is a brief summary of one method of making a mural (and avoiding some of the mistakes we made).

- 1. The Design.**
 - Measure the wall and make a scale-drawing of it. (The scale we are using here is 1 cm on the drawing = 5 cm on the wall, but you can use whatever scale is suitable).
 - * Decide on a theme and develop the design in this scale drawing.
 - * Make photocopies of your drawing before you add colour to it. (If you are very thorough at this stage, to draw and paint your design exactly as you want it to look makes it much easier when it comes to painting on the wall).
- 2. 'Gridding up'.**
 - Divide your black-and-white photocopy into blocks 5 cm x 5 cm.
- 3. To transfer the drawing to the wall.**
 - Divide the wall into blocks 25 cm x 25 cm, using a coloured chalk to draw the lines. Copy the scale-drawing onto the wall using the shapes in the blocks as your guide. Draw the outlines first with chalk. When you are satisfied that they are correct, draw them in black paint.
- 4. Colour mixing.**
 - * Before painting, mix up the full range of colours and shades.
 - * Use ordinary acrylic PVA paint from the hardware store. You will need stiff bristle brushes - artists oil painting brushes are best but expensive. Don't buy big brushes, the widest should probably be 1/4".
- 5. Painting the mural.**
 - Paint the mural following the colour drawing. When the mural is finished you can glaze it with polyurethane glaze (matt finish) to protect it from damage.





CAP CALENDAR AND NEWSLETTER

AL 2486 12266 Fol.

1988