PAN

WORKSHOP FEEDBACK:

Lydia Holmes and Carola Lorck

NEWSLETTER

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MISSION statement

The main objective of the ***Potters' Association of Namibia*** is primarily to foster the art and craft of pottery and ceramics in every way.
We encourage the development, recognition, appreciation of pottery and ceramics; we hold exhibitions, publish regular newsletters, and distribute related magazines.
Furthermore, by providing practical workshops, technical information, skills development, arranging and encouraging social interaction, we support the interests of like-minded people.

POTTERS' ASSOCIATION OF NAMIBIA

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Please join us in welcoming our newest member:

ERICA COGILL

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Ps:

Would you like to contribute to the PAN newsletter?
We welcome all suggestions, articles, hints, tips & tricks along with your submissions for our exposure pages.
Please send any suggestions to: **pan@iway.na**

Disclaimer:
Neither the Editor, PAN Committee members, nor the contributors to this newsletter will be held responsible for any errors that may creep in unnoticed.
The personal opinions freely expressed are not necessarily those of the Association.
We welcome, and are most grateful for any contributions to this newsletter. However, the Editor reserves the sole right to edit, and/or refuse unsuitable material submitted for publication.

Words from the Chair

Dear Members

This years' events cup is half full and the most exciting part of PAN's calendar is still to come. Since the last newsletter appeared we have had two workshops which were well attended by our members and even a few non-members.

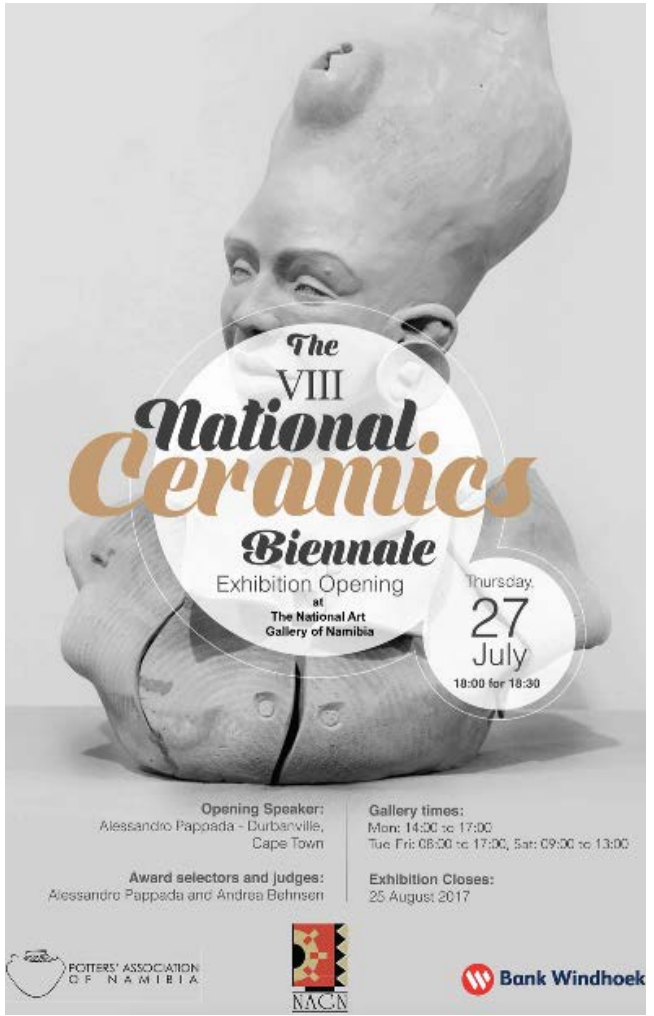
Lydia Holmes' visit to Namibia was very enriching and her mantra: "ALWAYS CREATE FOR YOURSELF and if people love it that's great - if they don't at least you had fun doing it", definitely had an impact on my way of thinking and creating. Thank you Lydia for being such an awesome guest, we hope to see you again next year!

In celebration of PAN's 30th birthday we have offered new apron designs which have been welcomed by members! Thanks for the 21 orders already received.

The Biennale is upon us and the committee is hard at work with the exhibition preparations as well as the 2 workshops by Alessandro Pappada. Please remember **the Biennale entry date is Saturday 22 July between 9:00 and 12:00 at the NAGN - Main gallery.**

I would like to request every PAN member to attend the Biennale opening and to please bring all your friends and family members.

Izaan



Sculpture by Mitchell Gatsi

LYDIA HOLMES visits Namibia

Text By Annabelle Venter
Images by Annabelle Ventrea d Izaan Pauw

On the 20th of May this year, Namibian clay lovers gathered once again at Rosi's studio for a weekend of exploring new sculpture techniques with Lydia Holmes from South Africa.

Lydia started the workshop with a little background and slides about herself and her work. She lives on a nature conservancy outside Port Elizabeth, where she holds the chair of the Eastern Cape branch of Ceramics Southern Africa and is also editor of the Ceramics South Africa magazine. These two positions are in themselves enormously time consuming and one wonders how Lydia has time for the beautiful sculptures she is well-known for! The fact that she only started ceramics as recently as 2008 was certainly an inspiration for us all.

Lydia explained that conservation issues are very close to her heart, in particular vulnerable and endangered species. Her work may seem whimsical but hides a 'distressing theme of man's abuse of his environment'. She is deeply inspired by the earth, patterns, the sky and the stars. She works in porcelain, sometimes adding fibre glass strands and glass bead inserts.

Lydia Holmes

Title: See No Evil Hear No Evil Speak No Evil
By Lydia Holmes

Lydia wants to 'minimize the mark of man on clay as one would minimize man's mark on the earth'. She feels that John Higgins has strongly influenced her work and guided her to release her perfectionists' hold on the clay.

The practical session got off to a bang with us rolling little balls of clay into interesting shapes, decorating them with textures we'd brought along. We made holes in the middle and inserted fire crackers then set them alight for a big bang! The intention was to see how beautifully they could explode and expand, enhancing the surface details in the process.

Before the fire cracker bang

After the fire cracker bang

Moving on to more practical issues, Lydia shared with us that she bisque fires her paper clay to 1040 degrees Celsius and does the final firing to 1200 degrees Celsius. This includes the Lise Fine stoneware from Belmont as well as CPS's super white porcelain. This was of interest to me as I had thought porcelain needed to fire higher. But of course for sculptural work that may not be necessary. The high bisque temperature of 1040 she explained, was to prevent the oxides she later applied from being absorbed too much.

Our first piece was to be an animal of our choice and we rolled slabs with imprints of all manner of textures. We then made an armature from crumpled and tied wet newspaper (the newspaper must always be wet otherwise the clay dries over a rigid form and later cracks). Little slabs were torn off and draped over each other to form the

body, stuck lightly together with slip or water. Legs were fashioned from solid clay coils and added to the creatures. Some participants managed very easily identifiable animals while the rest of us tried to just produce something that hung together!! It was certainly trickier than Lydia made it look, and I noted with interest that the more experienced or long time potters struggled the most with this task! A hot tip here is to use a clay prop under the animal's belly which you can then fire along with the sculpture so that the legs don't splay outwards.

Lydia showed us another trick for getting the ears of an animal just right. Ears are always a tube shape she explained, and you can roll the clay around a pencil or something similar, to get the shape just right, then flesh them out as needed. Attach these tubes with a little bit of clay behind the ear.

The afternoon session began with another useful tip regarding proportions. Lydia had made a board showing how human proportions can generally be divided into 6 to 7 parts which equals into 'head' high. This is to help us get the perspective right when sculpting the human figure – so often the head comes out too large, or perhaps the arms are too long and out of proportion. Another common fault is making

Wet crumpled newspaper tied together to initiate the shape and proportion of the animals' body

Pieces of torn porcelain paperclay draped over each other complete the body. Note the clay prop under the body

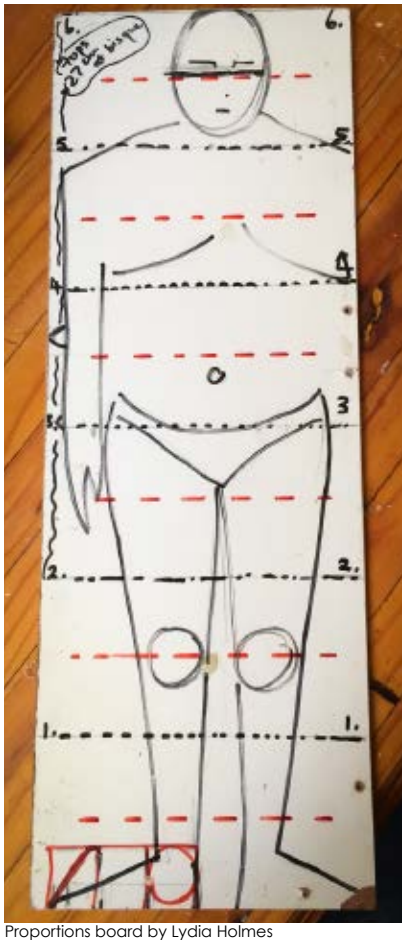
'Beast' by Lydia Holmes

Glazed Porcelain Paper Clay 'Beast' by Lydia Holmes

the face too large, so she recommends starting small so you can enlarge it later on.

By now we had enough information to proceed to modeling the human figure. Or so we thought! We began by rolling out slabs for arms and legs and a body slab. We made a ball for the head and a flat piece to join the legs. We formed the hollow legs (these limbs needed to be hollow as it was bigger than the little animals we made in the morning) and keeping them separate, attached the flat piece to form one piece for the lower body. We made holes in the top and laid it down to dry. These parts will all be best dried flat, arms and bent bits supported with fibre-frax, to minimize any movement and therefore cracking, during the drying and bisque firing process.

Here we needed to give close attention to the muscles and movement of our figures, marking out the backbone, pushing out the breasts, and defining hip bones. The belly button should be in line with the top of the hip bones. Make the buttocks slab longer than you need it and just fold it in – this makes a more natural cleavage than you can ever sculpt! Next we added the arms to the torso, cutting holes to insert the arms into, and closing the shoulders with a coil. The torso should be the same width from front to back as from side to side, and we used a 'stake' inside to keep the chest cavity open. Next was to make sure the torso fitted over the legs! These remain in two separate parts for



Proportions board by Lydia Holmes

Body Parts by Annabelle Venter

the firings with holes in the hidden surfaces to release the air.

Finally the head is the tricky part and Lydia demonstrated two ways of doing eyes, either adding coils and little eyeballs from the outside, or pressing eyeballs out through a slit from inside the head. For this last magic feat, Lydia cut the back of the head off, hollowing it out from inside, before closing it up again once the face was complete. Here we needed to give attention to the jaw line and cheekbones, as well as keeping those proportions in mind.

We left the workshop on Sunday afternoon with new skills and enthusiasm to complete our sculptures at home.

Thank you Lydia for coming to Namibia to enrich our experiences with clay!

Lydia demonstrating the art of sculpting hands and fingers

Lydia demonstrating two ways of sculpting eyes

Definition of muscles and joints

How to 'fold' a buttocks by Debi McCarthy

Demonstartion process on the way

Participants hard at work sculpting their human forms

Lesley Crawford, Debi McCarthy, Rosi Praetorius, Phia Van Greunen, Glen Steenkamp, Andri De Klerk, Anita Steyn, Annabelle Venter, Lydia Holmes, Rosa Smit, Imme Steinmeister. Carl Narib, Ester Smith, Melissa Van Zyl and Izaan Pauw

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2017 APRON

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DEVELOPMENT FUND RECIPIENT:

"Who is Carl Narib ?..."

By Sharon Flewellen

I was intrigued by an incoming email in February with the subject line "young potter" and, reading on, became impressed by the perfectly worded introduction letter, with polite request for studio internship by this unknown "young potter", who identified himself as Carl Innocent Narib

I mulled over this never-before-considered possibility of having an "intern" in my studio to mentor. Although I have between 20 and 24 students regularly attending weekly classes, my own personal time in the studio is very preciously guarded. I prefer to work alone and was therefore reluctant to accept Carl's proposal. However, I contacted Mariki Grobler and Betsie van Rensburg who accepted my invitation to come to tea and meet with this young potter, and to discuss possibilities for him.

We had a pleasant and productive meeting, with many ideas mooted for Carl's pottery experience in Swakop. I agreed to have Carl join my two evening groups as well as privately on Saturday mornings.

And the rest, as they say, is history!

19 year old Carl Narib grew up in Windhoek at the feet of his late grandmother Cecilia Naris who had her own little pottery studio in Katutura; clay work was thus embedded early on in his life. (The first-ever recipient of financial assistance from our Potters' Association was Cecilia Naris in November 1989.)

After completing Grade 11 in 2014 Carl left for Denmark with a German family for two years as an au pair to their two little boys. Here he was fortunate enough to join part-time classes with one of Denmark's best-known production potters Bjarne Puggard who taught Carl wheel work and some rudimentary decorating methods. Carl also attended art classes at the 'Holbaek Kunst Hojskole'.

Carl at the Lydia Holmes workshop

Carl Narib with Rosa Smit - Thank you to Rosa, who brought Carl to Windhoek for the workshop.

Carl returned this year to live here in Swakop and is doing his matric at a local high school. He is articulate, is a high achiever at school and has many outside interests apart from his burning passion for clay. He is also involved with his mother at a community development organisation in Kamanjab called "Pots of Hope", where he assists during his school holidays in developing their pottery skills.

Carl is a polite, bright, confident, charming and talented young man and it's been nothing less than a great pleasure having him with me in the studio. He gets on well with all my students and is liked by all. Carl's wheel-work is skilled and competent but, through no fault of his own, lacks experience of the finer subtleties of finishing techniques such as decorating and glazing. He eagerly absorbs everything he comes into contact with in my classes, takes prolific notes and reads my ceramic reference books. We enjoy the quiet one-on-one time together in the studio on a Saturday morning.

In March I requested the Committee for consideration from PAN's Development Fund to enable Carl to join our Association and thereby benefit by attending workshops and getting as much pottery exposure as possible. PAN agreed to assist and Carl has already joined in two workshops from which he has learnt much. In my personal capacity I am sponsoring Carl's tuition fees and material and firing costs incurred in my studio. This young man is very deserving of every available assistance and opportunity in furthering his ceramic education and thereby achieving his dream of one day having his own teaching studio. I am grateful to PAN for recognising this.

Carl has enthusiastically produced work for our forthcoming Biennale and looks forward to attending the opening event in Windhoek.

DECORATING WORKSHOP WITH

CAROLA LORCK

Text By Izaan Pauw
Images by Carola Lorck
and Izaan Pauw

For those of you who may not know Carola Lorck, she served for 8 years as PAN's previous chairperson.She lives in Swakopmund and runs her own ceramic studio called Die Tonfabrik. She not only still produces her own work and accepts commissions but she also presents participation workshops when she has free time on her hands.

Last September Carola visited Hannelore Göttinger who organises various ceramic workshops in St. Nikolai im Sausal, in Austria. Carola attended two workshops: Decorating with Ute Nau-Müller and Raku firings presented by Peter Klube and Susanne Altzweig. At PAN's request Carola agreed to present workshops to our members to pass on the knowledge she had gained in Austria. Carola's first week with Ute was dedicated to building up layers of colour using liquid wax resist, underglazes and glazes as well as adding marks and lines.
The second week's workshop entailed raku firing. Please be on the lookout for a second workshop by Carola in October called 'Naked Raku'.

Carola Lorck

Work by Ute Nau-Müller

A little back ground about Ute Nae-Müller:
'Ute Nae-Müller was born in Dresden, Germany in 1960. Having originally studied Chemical Engineering, she gravitated towards the arts with studies in painting and graphics at the Academy of Fine Arts, Dresden in 1998/1999. She became a member of the Association of Artists as a freelance ceramicist in 2003 and has since developed a considerable portfolio of ceramic vessels and sculptural objects. Her early work also involved doing mosaic sculptures in public places. All her ceramic art still displays mosaic aspects, but are now also mixed with raku, which has become a more prominent feature over the last years.'

(http://www.lameridiana.fi.it/pottery-workshops-ute-naue-mueller-24-16.htm)

The decorating workshop opened on the 24th of June - a lovely sunny Saturday morning at Die Tonfabrik in Swakopmund.

Carola gave a short presentation about her time in Austria. By all accounts not only did the participants learn a lot about decorating techniques, they also had lots of fun at cheese and wine evenings. The grapes for the wine are harvested from Hannelore's estate and brewed on site. What a great combination wine and ceramics!

Carola's workshop concentrated on 3 techniques of decorating onto bisqued items with hot and cold wax resists and underglazes and glazes.

Technique 1. Cold Wax Resist Liquid and Underglazes:
Step 1. Paint the whole bisqued piece with black underglaze (or any other colour underglaze of your choice).

Cold Wax Resist Liquid

Apply liquid wax resist over black underglaze base coat

Using cold wax resist liquid in a small nozzle slip trailer, draw a design on the underglazed surface and allow to dry.

Step 2. When the wax resist has set dry (it usually becomes transparent), wash all the underglaze off.

Step 3. Your design, now defined by the wax resist, is ready to be filled in with other underglaze colours. The original wax resisted outlines keep further layers of colour within your pattern's boundaries.

Step 4. After 'colouring-in' the pattern and before a glaze layer is added you have one of two choices:

- If you want the whole piece to be transparent glazed you must first bisque fire it again before glazing and firing it as usual.
- If you would like the initial black underglazed areas to give a mock raku effect, paint only on the coloured underglazed areas with a transparent brush-on glaze. Then glaze fire it as usual.

Carola's piece which she completed at the workshop with Ute Nae-Muller

Make sure the cold liquid wax resist has set before washing the underglaze off

Vessel ready to be coloured-in with different colours underglaze

Complete design and cover with trasparent brush-on glaze

Technique 1 - demonstartion piece by Carola Lorck

Technique 2. Cold wax resist, Underglazes and Glaze:

Step 1. Complete steps 1 to 2 as with technique 1

Step 2. Fill some of the pattern openings with either

- an underglaze, cover with transparent brush-on glaze and add a coat of wax resist **OR**
- a coloured brush-on glaze and cover with wax resist.

Step 3. You now have several colours (either undergalze or glaze or both) covered with wax resist.

Step 4. As soon as the wax resist has dried dip the whole vessel into a glaze of your choice.

Step 5. The initial black underglazed areas will also have a matt mock raku effect with different glazed colours in between.

Technique 2 - demonstartion piece by Carola Lorck

Technique 3. Hot Wax Resist and Glazes:

Step 1. Cover the whole item with a glaze of your choice and draw a pattern/image over the glazed surface with hot wax. Note: Make sure the wax is very hot so that it it penetrates and seals the glaze down to the bisque.

Cover a bisqued item with glaze and paint a hot wax design on it

Step 2. After completing wax design, wash all glaze off. This leaves the wax resisted glaze pattern visible. Let item thoroughly dry before final step.

Step 3. Dip your piece into a second colour glaze and fire as usual.

Remove glaze with a wet sponge

Thank you to Carola for her

willingness to share her knowledge and techniques with us.

We always enjoy visiting Die Tonfarbik.

Technique 3 - Glaze fired demonstration piece by Carola

From left to right: Carl Narib, Mariele Hlasek, Uschi Bauer, Betsie Van Resnburg, Carola Lorck, Rosa Smit, Antia Kotze, Izaan Pauw

Rosa Smit applying underglazes to her cold wax resisted item

Completed piece by Rosa Smit

Carola demonstrating

Uschi Bauer

Completed pieces by Antia Kotze

Antia Kotze applying underglazes to her wax resisted design

Designs by Mariele Hlasek

Design by Carl Narib

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Mitchell Gatsi

Windhoek

My name is Mitchell, I am 25 years of age and a 2014 Diploma graduate from the College of the Arts and Crafts in Katutura, Windhoek. Apart from clay sculpting I am currently also a freelance book illustrator and wall mural painter.

In my final year at college I chose to major in ceramic sculpting and now I exhibit my sculptures at art competitions, group art exhibitions and any other major sponsored exhibitions such as the PAN National Ceramics Biennale.

My art creations are all based on a theme that I call single motherhood.

My theme focuses on the day-to-day struggles, and successes, single mothers constantly endure while raising their children single-handedly. The absence of the man / father figure could be due to many reasons including traditions and gender-based violence (these being the main issues in Namibia), domestic violence, wars, failed relationships, death, etc.
I portray all these issues with the clay in a surrealistic sculptural form.

I prefer clay as my chosen medium as I feel I can better express through it my message that mothers are fragile living beings. Some societies treat women badly, as some sort of lowly domestic tool .... mothers are to be valued with honour and great respect.

After the completion of sculptures, I normally bisque fire and then fire again for a second time for a stronger result. Sometimes I will traditionally pit fire them.

My main goal is that my work is viewed by the world as symbolic representation and inspiration for peace with women-kind.

Alessandro Pappada - Two Day Workshop

Windhoek - 29 and 30 July

Swakopmund - 5 and 6 August

This workshop encompasses various printing techniques with slip on slabs of clay, including demonstrations of hand-building methods using a variety of printing techniques.

The focus is mainly on silk screen printing and each participant will assemble their own silkscreen frame with materials specifically provided for this purpose by PAN.

YOU WILL NEED TO BRING

- 3 x Soft clay slabs (suitable for hand-building) +- 30cm x 30cm x 5 to 8 mm thick
- Masking tape
- Pencil and paper for drawing
- Duck tape, clear tape or packaging tape
- Cling wrap
- Rubber kidney (optional, a few will be supplied)
- Small hammer (not needed for Swakop participants)
- Craft knife
- Heavy-duty stapler gun (optional, a few will be supplied)
- Images of black and white designs / patterns (multiple copies)
- Miscellaneous items (brushes, jars, sponges, hand-building tools, etc)
- Your own refreshments for the day.

JULY

- 22 Ceramics Biennale Entry date
- 27 Ceramics Biennale opening at NAGN
- 29-30 w/shop with Alex Pappada WHK

AUGUST

- 5-6 w/shop with Alex Pappada SWK
- 18 Public ceramic demonstration NAGN
- 25 Biennale closes

NB: ART TALK on the 18th of August - PLEASE come and support Jacqui Jansen Van Vuuren and Elke Le Roux at the NAGN at 18:00 and watch them give a public demonstration on throwing and decorating techniques!

SEPTEMBER

- 1 Bank Windhoek Triennial opening NAGN
- 22-23 Omaruru Artist Trail

OCTOBER

- 21-22 Naked Raku w/shop with Carola Lorck SWK

NB: The Omaruru Artist Trail Festival takes place in September and there is limited space available, please book your space as soon as possible. Email pan@iway.na

NOVEMBER

- 4 DVD Evening WHK and SWK

DECEMBER

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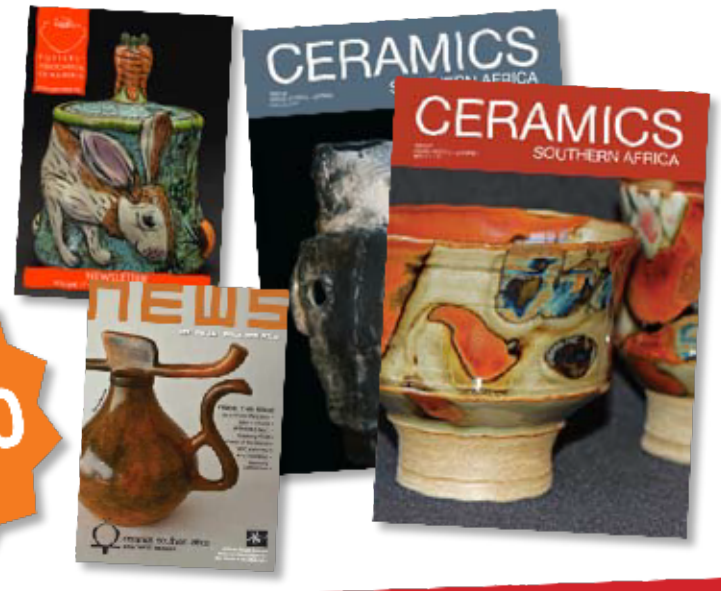

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Forgot to renew your membership? It's not too late!

Here is what you get for your buck:

- 4 x CSA magazines per year
- Regular CSA newsletters via email
- 4 x PAN newsletters via email
- Discounted rates for PAN workshops, exhibitions and CSA events
- Invitations to workshops & exhibitions
- Market Participation

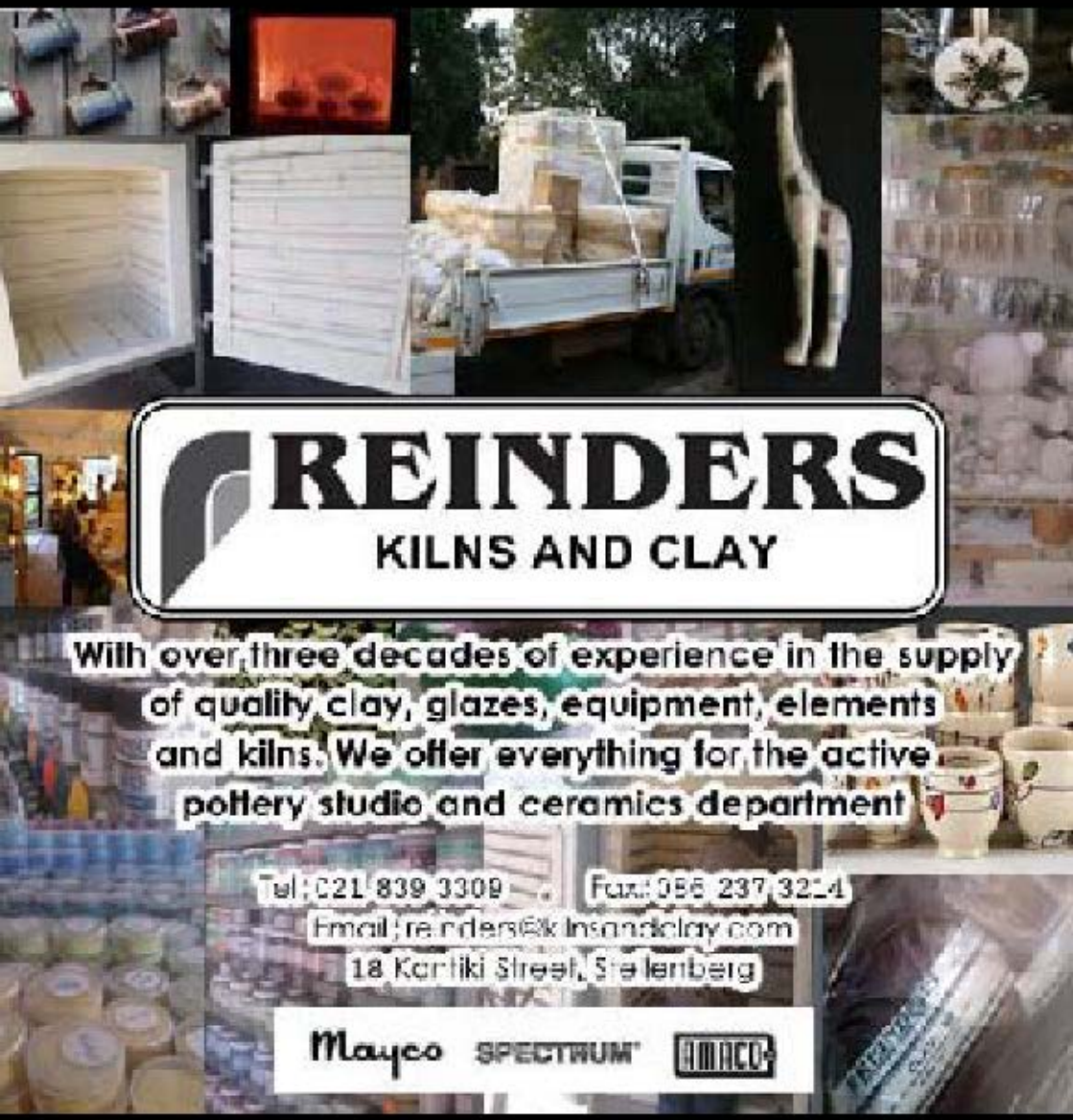
Single Member: N$ 390.00
(Includes PAN newsletters, 4 x CSA magazines & discounted rates for PAN workshops & exhibitions)

Bona fide student or Pensioner: N$ 240.00
(Includes PAN newsletters and discounted rates for PAN workshops and exhibitions)

Couple: N$ 440.00
(Includes PAN newsletters, 4 x CSA magazines and discounted rates for PAN workshops and exhibitions)

Friend of PAN: N$ 275.00
(Includes PAN newsletters and discounted rates for PAN workshops and exhibitions)

Contact The Potters' Association of Namibia to join or renew 081 126 1655 pan@iway.na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