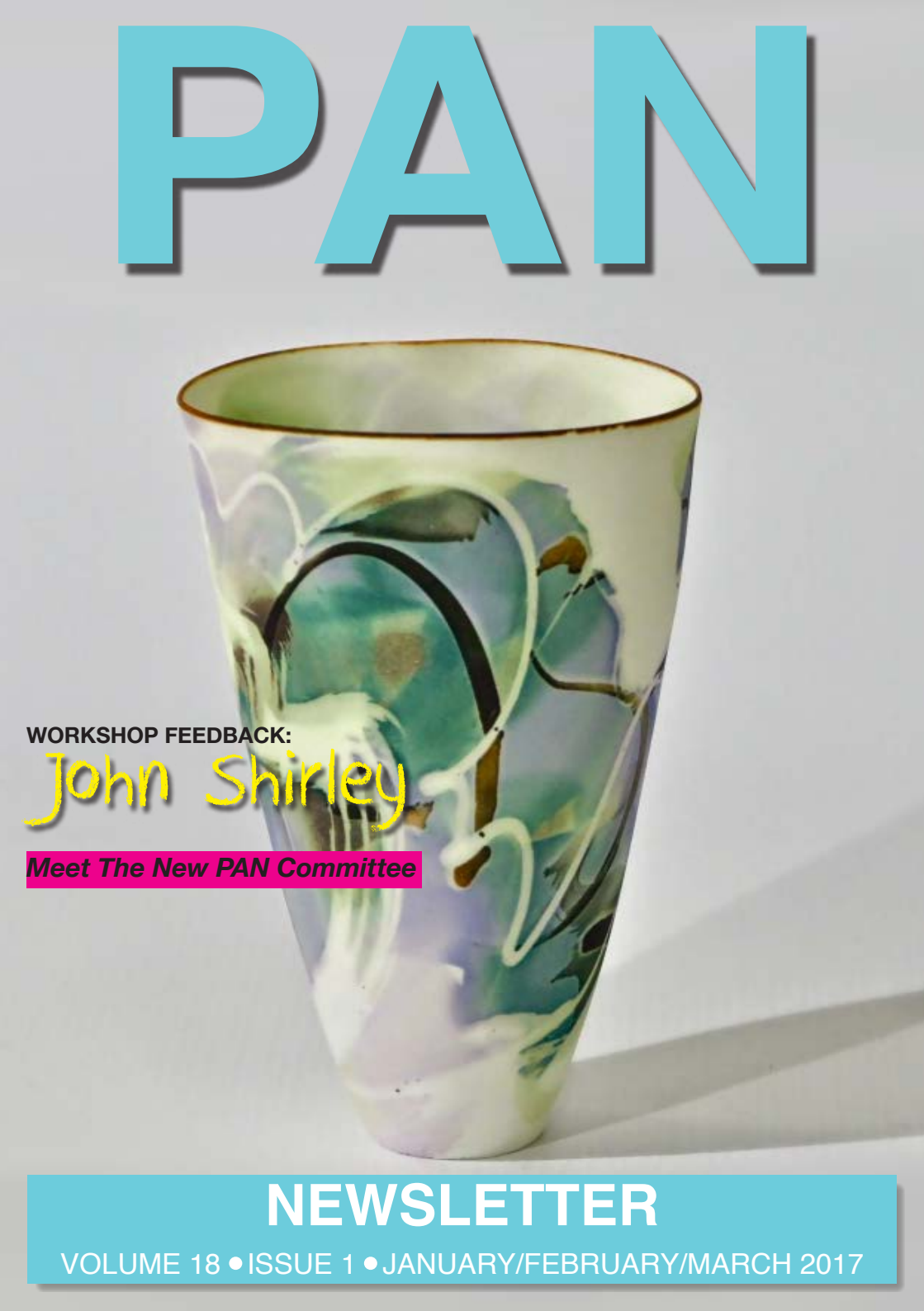
PAN



WORKSHOP FEEDBACK:

John Shirley

Meet The New PAN Committee

NEWSLETTER

VOLUME 18 • ISSUE 1 • JANUARY/FEBRUARY/MARCH 2017

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2017
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Committee
13

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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

www.pan.iway.na

Please join us in welcoming our newest members

HILDEGARD BECKER, ANNI CALITZ, RINIE COETZEE, ZITA COETZEE, LIVIU AND MIHAELA ENACHE, IRMELA LöSCH, ALETTI LOWE, PATIENCE RABE, IMME STEINMEISTER, MELISSA VAN ZYL, CHRISTEL VILJOEN AND ANNABELLE VENTER

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pan@iway.na | 081 126 1655 | www.pan.iway.na | Potters' Association of Namibia

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

So far 2017 has been quite an eventful year, with our first workshop and dvd evenings that already took place. I'm ecstatic to hear that some people have already started working on their Biennale pieces, which should please be ready for entry on 22nd July.

Our AGM on the 3rd of March coincided with John Shirley's mould-making workshop. What a pleasure it was to host John as our guest at home - my husband and I enjoyed his company and appreciated his dry sense of humour. Having personally hosted visiting potters a few times now, we have enjoyed getting to know them better and found them to be kind people .

What a pleasure it was to host John as our guest at home - my husband and I enjoyed his company and appreciated his dry sense of humour. We are proud to announce that, in celebration of PAN turning 30 this year, the committee decided to bestow Honourary Life Membership to Genie Albrecht and Sarie Maritz, who are both founding members of PAN in 1987. Including Sharon Flewellen our association now has 3 life members.

Anita Zimny, Uschi Bauer and Debi McCarthy stepped down from the committee. Uschi and Anita thank you so much for all the years of dedication to PAN, we will miss you very much. Debi thank you for setting up and raising the standard of our newsletter to magazine level in 2016, we hope to follow in your footsteps.

Happy potting. I hope to see at least 15 people at the Lydia Holmes workshop on 20 and 21 May. It promises to be quite an adventure!

Izaan

Corrections to the previous PAN newsletter (volume17-issue4).
RE: Force of Nature Exhibition. The following vessels were incorrectly labeled in the article.

Uschi Bauer

Uschi Ahrens

Mould making workshop with

John Shirley

Article 1 of 2

Text & Photography: Jacqui Jansen Van Vuuren

In March PAN hosted a wonderful mould making workshop presented by John Shirley from RSA. Not only were we treated to his world of mould making and slip casting, but also his unwavering ability to inspire and teach. What makes his mould making technique so unique is that he uses paper pulp, which means you use up to a third less plaster. Not only is the mould quite a bit lighter than a full plaster one, but you can use it the next day. Another advantage is that you can cast up to 10 times from a mould in a single day. John started mould making and slip casting bone china in 2000, and these are some things that we learned from him:

•John usually starts with a leather hard clay prototype thrown upside down on the potter's wheel, but anything else smooth can be used: milk cartons, plastic or glass tumblers, bowls, as long as it has a shape without undercuts or deep impressions.

•If a prototype other than clay is used, it's important to brush a little dishwashing liquid over it to prevent the plaster from sticking to it. It is not recommended to use a greasy release medium like Vaseline, because it will impede the mould's ability to absorb water when using the mould.

•The mould is made in several layers: first a plaster "milk coat" followed by consecutive coatings of paper plaster. The prototype is placed upside-down on a pad of clay or a non-absorbent surface. To prevent the milk coat from running off onto the floor, build a clay retaining wall around the prototype, about 3cm away and 2cm high.

John Shirley

Preparing a clay retaining wall around the protype

•The milk coat is a thin layer of pure plaster that should cover the entire surface of the prototype. Irrespective of the layer or use of the mould, the ratio of water to plaster remains the same: 1,3kg plaster to1L water. First measure the water then add the weighed out plaster to the water. It is important to let this sit for at least 3 min, but can be left for more than 10 min if you do not move or stir the contents.

•After 3 minutes mix it by hand to a consistency of heavy cream and pour it over the prototype. It's important not to touch this layer before it has set.

•Once the first coat has set, the paper plaster layer can be applied. This layer is mixed to the consistency of Greek yogurt.

•John uses 650 grams plaster, 500ml water and 12 squares of 2-ply toilet paper. It's recommended not to mix a larger quantity as it sets so quickly and you won't be able to apply all of it before it is set.

Pouring the first milk cout over the prototype

Paper plaster layer

•John pulps the measured water and counted squares of toiletpaper with a stick blender then adds the plaster to the pulp. This mixture can be mixed by hand immediately.
•Once the correct consistency is reached, he applies it in an even layer, with his hands, over the milk coat and makes sure that it's smooth without sharp points.
•The batch for the next layer can be mixed right away, in the same way as the previous. The walls of the mould should be about 1,5-2cm thick, depending on the size of the mould.
•Remove the retaining wall and prototype once the plaster has set and cooled down, after about an hour. Cut and smooth off any sharp corners and jagged edges using a Surform grater or knife.
•It's important to wash the inside of the mould with water, especially if a release agent was used.
•To get a super smooth cast, the mould can be sanded with very fine wet-and-dry sandpaper.
•If you are pressed for time to use the mould, it can be dried overnight in a 60˚C domestic oven.
•The following day the mould will be dry and you can cast your first object.

In the next newsletter, we'll look at the actual slip casting process, with recipes, techniques and much more.

Testing the paper plaster's consistency

John making sure that the surface is smooth without any sharp edges

Workshop Materials sponosred by CPS

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Participation workshop

Photography: Izaan Pauw

Some of the participants' huddle around John to look at the revealing of the first mould

Lesley Crawfort, Sarie Maritz and Betsie Van Resnburg

Preparing their plaster milk couts from left to right: Sven Obholzer, Estee Maritz, Sarie Maritz and Anita Steyn

From left ro right: Christel Viljoen, John Shirley, Pieter Van Tonder and Sven Obholzer

Debi McCarthy and Rosa Smith showing a completed paper plaster mould

Elke Le Roux having a tea break

Betsie Van Rensburg during the luch break

From left ro right: Lesley Crawford, Uschi Bauer, Rosa Smith, Debi McCarthy and Sven Obholzer

LYDIA HOLMES - TWO DAY WORKSHOP

Loosen up with crackers (the kaboom kind) and an intuitive small sculpture with eyes tightly shut

- Imprint..tear...build...a small armature based paper clay **animal/bird** sculpture (participation)
- Roll...join...indent...add...a cylindrical sculpture (participation).
- Sculpting solid - hollowing out (or not) and putting together again. (This can be an animal. human. inanimate object or abstract)
- A demonstration of. and a participation session...."how I sculpt my fat boys referencing my own body" ...bring a smallish mirror! This is a two part sculpture

You will need to bring:

A newspaper. a few sosatie (or chop) sticks and about a metre of thin string.

Something to imprint - lace. lino cut. stencil. lettering or other stamps. some rough sandpaper etc. (we can share!)

Some sculpting tools. small brush. water bowl/bottle (or your whole box of tricks!) Pieces of towel or cloth to keep small working parts wet. Plastic bags. A rolling pin & a smallish mirror. Inside of a few toilet roll or foil/kitchen towel inners. Pencil and a few sheets of paper. A wooden dowel about 1 - 2 cm in diameter and about 40 cm long. A few small sponges (the ones inside medicine bottles are fine)

For the cylinders: A wine bottle - empty is fine!

Things to ponder on before hand: Research/collect/photograph what you plan to sculpt. Animal/Bird sculpture - try to find an image of a skeleton of your particular choice. Consider the time available and practicality of your sculptures.

....and for fun.....Recycled or semi hard clay you don't feel like recycling or using.....3 tennis ball sizes. You are also more than welcome to bring new clay.

Meet the 2017 PAN Committee

Izaan Pauw (PAN Chair and Treasurer)
Architect by profession

'I struggle to sit still therefore I not only do ceramics after hours but also crochet anyting.'

Elke Le Roux (PAN Vice Chair)
Architectural Artist by profession

'I have a passion for industrial relics and I love good company with a glass of wine.'

Estee Maritz (PAN Secretary)
Civil Engineer by profession

'always distracted by the details, slightly obsessed with fleecy blankets, collector of all things kitch and cheesy and lover of slightly skew stoneware pottery.'

Melissa Van Zyl
Lawyer by profession

'I have green fingers and love anything and everything that's whimsical.'

Stienie Van Rooyen

Windhoek

One of my most memorable birthday presents ever was a surprise package from my husband, Quinton. A few vouchers for pottery classes were dangling from a bouquet of red roses!Pottery had previously been but a concept to me – little did I know how it would get me hooked, utterly and thoroughly! With just a piece of clay on a wheel, not knowing what to expect, and then to start spinning the wheel, seeing what happens, seeing what takes shape before my very eyes, with my very own hands. It is a liberating experience every time my hands touch the moist, natural and divine clay. The mystery of creating what could be a masterpiece - or a spectacular failure - takes me to a place that I want to visit often.

I love nature, and everything natural. I want to shape, make, finish and protect it and everything surrounding it. The element of unknown in how the final product will emerge amazes and surprises me every time I put my hand to clay. The slow spinning of the wheel has a magical effect of my well-being. If you've never felt the sensation of wet, spinning clay under your hands… Well, you've been missing one of life's ultimate satisfying pastimes. For just a moment, it reminds me of carefree childhood days.

When I am alone in my studio with only my thoughts, my clay and my wheel, I go to a place I wish my best of friends could experience. It relaxes and excites me in equal measure. To relax in not knowing what could be created at this very moment, and to be excited for what could come out of the kiln eventually – it's quite exhilarating. I might have received some accolades for my pottery over the past seven years, but accolades are ultimately not what pottery – or life! – is about. It's the personal experience of creating something useful from nothing.

Every time I start throwing on the wheel, and touch the clay, I feel like a beginner. And every failure confirms I am but a beginner at this wonderful hobby. But, every so often, a masterpiece emerges from the kiln, and I know I am a 'pro', even if only in my own mind. A pottery studio is truly a never-ending cascade of feelings in a never-ending feeling of cascades.

And yet all these experiences would never have been possible without Master Potter Rosie Praetorius, the perfect host, teacher and mentor.Pottery does another very special thing that few people may be truly aware of: it forges friendships that are as timeless as the art it produces!

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

Alessandro PAPPADA

Alessandro is a full time ceramicist living in Durbanville. At school he studied art at the Tygerberg Art Centre, subsequent to which he majored in ceramics at the Boland College in Paarl under the guidance of Dr Ralph Johnson.
He currently works as a studio assistant with his mentor, Hennie Meyer, while simultaneously producing work from WHOW studios. His work consists mostly of stoneware pieces, which are hand built from slabs.

The sculptural pieces that he produces exhibit elements of mechanical movement and have an oxide finish to evoke the look of metal in different stages of rust and decay. Alessandro's functional items have been described as having a medieval industrial appearance. He has won numerous young artist awards for his work.

We are thrilled to confirm that Alessandro will be our Biennale 2017 selector and judge!

SUMMARY OF THE 2017 AGM MINUTES

Chair's Annual Report 2016:

2016 Events:

a) Workshops, Demonstrations & DVD Evenings

Michael Chandler from Cape Town presented a two-day participation-decorating workshop on 24 and 25 April 2017 at John Muafangejo Art Centre in Katutura. Although his workshop, organised by Frieda Lühl of The Project Room, was not a PAN event, 6 members attended.

"Triggering your Creative Impulse" a one-day participation workshop, presented by Ralph Johnson from Cape Town on 18 June, was attended by 17 people at Carola's studio in Swakopmund.

Sasha Wardell from the UK arrived in Swakopmund on 29 November 2016 and presented a one-day demonstration workshop on 30 November 2016 at Carola's studio. 9 people from attended. Sasha travelled to Windhoek and presented the same demonstration workshop at Rosi's Studio on 3 December 2016. 21 people attended.

Three DVD evenings took place in 2016 / 2017.

b) Fundraising

No fundraising events were planned for 2016. The balance of the Biennale account (held at Pointbreak) and Bank Windhoek sponsoring N$ 50 000 towards the event is sufficient.

c) Exhibitions

A theme exhibition titled 'The Force of Nature' opened on Friday evening 4 November until the following afternoon was held at a 1912 house in Klein Windhoek which will soon be transformed into a gallery by Elke Le Roux.
14 Members and 2 Non-members entered their work. A total of 90 pieces were on exhibition. 26 Pieces were sold to the value of N$ 19 305.00. Even though it rained quite a bit, it was a fun filled evening.

d) Markets

Two Windhoek City Markets in which PAN participated made a loss of N$ 360.00 and will therefore not take part again.

e) Omaruru Artists' Trail

PAN participated for the first time in September. We were allocated a space in the Wronsky Haus and 6 members sold 63 pieces worth N$ 14 265.

f) Ceramics Southern Africa and CSA Magazine

National Council Meeting:
The National Council meeting was held on 10 November 2016 in Johannesburg. Izaan Pauw represented PAN at the meeting. Jerice Doeg stepped down as National Chair and Ralph Johnson was elected as the new chair. We thank Jerice for all the years she dedicated to Ceramics Southern Africa (to which PAN is affiliated) and wish her all the best.

Ceramics Magazine SA:
Editor of CSA Ceramics magazine, Lydia Holmes, requested we urge people to advertise their studios, galleries, exhibitions, events etc in the magazine. She also appealed to PAN members to submit their own personal journeys and or profiles for publication.

f) Website

Franz Klein our new website manager was introduced to PAN by Anita Zimny last year. Franz has updated the PAN website to an interactive platform, loading new events every month and keeping our calendar up to date. He charges a website management fee of N$ 150 per month.

g) Membership

An extension of 90 days after the renewal deadline of 1 March '17 will be granted to members to pay their annual fees. Defaulters will loose their membership including all the benefits thereto. We currently have 52 paid up members and the incentive of a free one-year membership to members if they sign up three new members is still available.

I want to take this opportunity to Thank Sharon Flewellen for bringing 5 new members to PAN this year.

h) Newsletter

Debi McCarthy took over and redesigned the newsletter at the start of last year. Debi as editor, together with Sharon Flewellen as proofreader, they raised the quality of the newsletter to world-class standards. Every issue brought positive feedback from workshop presenters Ruthanne Tudball, Sasha Wardell and Anton Bosch. Lydia Holmes the editor of the CSA magazine and Jerice Doeg also commended us on the great quality, not to mention the loads of PAN members who sent appreciative, positive feedback. Unfortunately Debi resigned in January for personal reasons. Compiling a newsletter, sourcing and researching information for articles, features, workshops, events etc, requires a lot of devoted time.

The current committee propose that the newsletter be reduced to only 2 issues. This is added to the agenda for open discussion and voting.

PLANS FOR 2017

1) Workshops

6 Workshops are confirmed:

4 & 5 March:
John Shirley from Johannesburg Weekend participating **mould-making** at Rosi Praetorius' studio in Windhoek.

20 & 21 May:
Lydia Holmes from Port Elizabeth - **"sculpture"** participating weekend in Windhoek at Rosi Praetorius' studio.
24 & 25 June: Carola Lorck - participating weekend **"decorating"** at her studio Die Tonfabrik, Swakop.

29 & 30 July: Biennale guest Alessandro Pappada from Cape Town - **"screen printing on clay"** participating weekend in Windhoek at Rosi's studio.
5 & 6 August: Alessandro presents the same workshop at Die Tonfabrik, Swakop.

21 & 22 October: Carola Lorck - participating weekend **"naked raku"** in Swakop.

2) Fundraising

As PAN is a non-profit organisation we continuously need to raise money to manage the affairs of our Association well, giving our members value for their money. As the membership fees do not cover the running costs of the organisation it is very important for us to earn an additional income by fund-raising projects.

3) 8th National Bank Windhoek Ceramics Biennale and 30th PAN anniversary

Our Biennale will take place from 27 July to 25 August this year in the National Art Gallery main gallery. This is earlier than before in order to avoid clashing with the Bank Windhoek Triennial also to be held at NAGN.

Alessandro Pappada, from 'Whow Studio' in Durbanville, who majored in ceramics at Boland College under Ralph Johnson, accepted our invitation to be the guest exhibition selector and opening speaker. We have not yet found a suitable local to act as assistant exhibition selector.

We are very thankful to Bank Windhoek

for their support and generous sponsorship of N$ 50,000 for our 8th Biennale and for continuing to invest in ceramics.

This year PAN is 30 years old. The committee has not planned any special celebration activity to commemorate this milestone, however we will celebrate at the Biennale opening evening on 27 July.

We would like to attract school students to take part in the Biennale this year by introducing a new entry category for 'Most Promissing Junior Potter'

The report was accepted (motioned by Uschi Bauer and seconded by Elke Le Roux).

4. Treasurer's Financial Report

Balance Sheet as at 28th February 2017, indicates a Total Asset Value of N$ 93 089.40 which is an increase of N$ 35 968.83 from the previous financial year. This amount includes moneys already received for the John Shirley workshop and 25 annual membership fees.

Profit & Loss Statement for the period, indicates an overall loss of N$ 5 326.17. The loss is due to bank charges for 2016 N$ 5 595.33.

General Expenses for running costs were N$ 11 701.07 (Accounting Fees, Bank Charges, Stamps, Stationery, Post Box Rental, Website fees, CSA Affiliation Fees), which is decrease of N$ 1 341.09 compared to the previous year.

Membership fees for the year 2016 were not increased, and stayed at:

- Single Members N$ 350.00,
- Couples N$ 400.00 and
- Pensioners/Students N$ 220.00.

The running costs per member (including 4 CSA magazines) in 2016 amounted to N$ 522.80 each.

2017 membership fees have now been increased by 10% as follows :

- Single Members N$ 390.00
- Couples N$ 440.00
- Pensioners/Students N$ 240.00.

PAN will again pay the CSA affiliation fee of N$ 20.00 per paid-up member.

Conclusion:

We must regularly raise funds to keep the Association afloat; to keep membership fees low and to afford inviting potters to Namibia to present workshops.

The report was accepted (motioned by Elke Le Roux and seconded by Uschi Bauer).

5. New Matters / Motions to be considered:

a) PAN Newsletter

The current standing committee proposed to reduce the quantity of newsletters to 2 issues a year instead of 4.

- Sarie Maritz said that information is more important than colour and layout: the newsletter should communicate. It will be a regressive step to reduce the number of issues per year.
- Genie Albrecht stated that it would be sad to reduce the quality as PAN currently has a beautiful newsletter.
- Elke Le Roux suggested that the newsletter should consist only of relevant information such as exhibitions, workshops, calendar of events and feedback about these.
- It was decided that personal articles will be sent to the CSA magazine for publishing and the newsletter information will only be kept to relevant information.
- Genie Albrecht thanked Debi McCarthy for a world-class newsletter *'it has been a joy to read through the newsletter the last year and Debi did a fantastic job of it'*. If PAN one day generates enough money, we should be able to pay someone to do the work.
- It was decided to keep the newsletter issues to 1 quarterly per year.
-

b) Omaruru Artists' Trail

- PAN has again booked an exhibition space for 21 to 23 September, we have not been allocated a space yet.
- A larger area than last year is available in the hope that more members will participate. Individual members will be able to have their own table to promote themselves.
- It is a great event for Artists in Namibia and PAN members to come together for the same cause.
- It is an ideal venue and event for PAN members and other artists to come together for the same cause. Members who do other forms of art will be allowed to sell this together with their ceramics at the PAN stall
- PAN will take 10% commission on all ceramics sold.

c) Development Fund

- According to the PAN Constitution the Development Fund is defined as follows: *After all annual budgetary requirements, both current and projected have been met; any surplus profits accrued shall be placed into a Development Fund. Such surplus profits, or any portion thereof, shall be invested into a special interest-bearing account with a recognised Institution, by the officers of the Executive Committee, as it deems fit to the benefit and purpose of the Development Fund. The purpose of this fund is, in the furtherance of the Associations' objectives, to give financial support to a deserving person or persons in terms of education, materials, or skills development.*
- A young man named Carl Narib contacted a few PAN members for a possible internship; he is the grandson of late Cecilie Naris who was the founder of 'Pots of Hope' in Kamanjab.
- Carl spent some time in Denmark as an au pair and after hours 'studied' different art forms including ceramics, later also acting as assistant to his Danish ceramics tutor.
- Carl has now retuned to his home in Swakop to complete his matric year at school and is seeking an internship at Sharon Flewellen's studio in Swakopmund.
- Betsie Van Rensburg, Sharon Flewellen and Elke Le Roux all vouched for him, he truly has a talent to invest in.
- PAN will be able to assist with funding clay/material and firings at Sharon's studio. Sharon must provide PAN with an invoice for Carl's materials and/or firings in order for us to keep control of the money.
- It was agreed that PAN will start with an amount of N$ 2 000 which will be paid out to Sharon as Carl needs it.
- In return PAN would like regular updates on the pieces being produced and how Carl plans to sell the items to generate his own sustainable production process.

d) Honourary Life Memberships

Izaan Pauw announced that that, in honour of PAN's 30th Anniversary, the committee will bestow Life Membership to Genie Albrecht and Sarie Maritz, who were both founding members of PAN in 1987.

Life membership means that one does not pay membership fees anymore, but still receive newsletters, correspondence and CSA magazines. However other fees, such as workshop and exhibition entry fees, etc, must still be paid.

- Genie and Sarie both thanked PAN for the privilege.

e) Namibia Arts Association

Elize Van Huyssteen gave a talk on the newly revived NAA and would like as many PAN members as possible to join the Namibia Arts Association. She distributed pamphlets and the constitution of the NAA.

This organization was founded 70 years ago and has a wonderful visual arts collection stored at the NAGN.Sharon Flewellen is the only PAN member whose work forms part of the collection.

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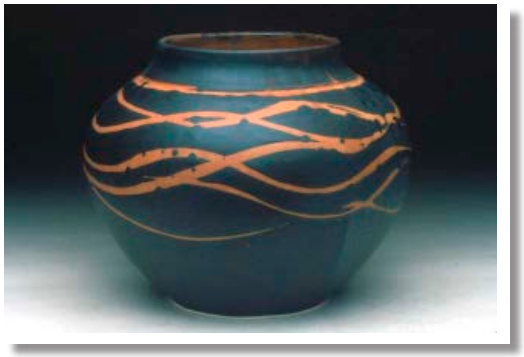
Members' Hints, Tips & Tricks

Wax resist recipe:
Melt 1 pack of stick candles with one cup of paraffin in an electric pan or fondue pot. Use this to resist glaze on feet of pots or when resist in needed in your decorating process.

-Jacqui Jansen van Vuuren

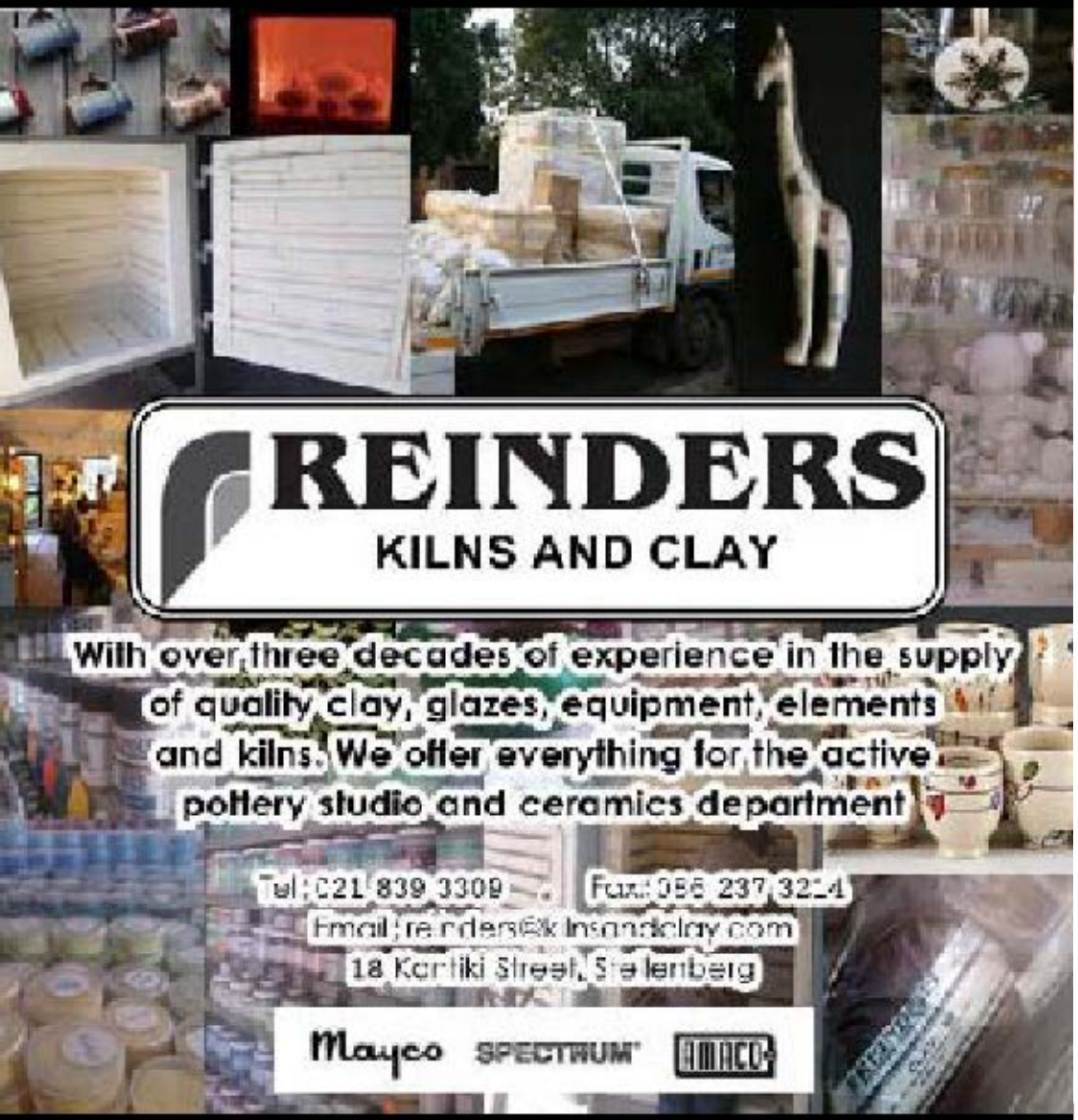


If you have mixed too much plaster to use for a mould, pour it in the bottom of an ice-cream tub. As plaster always adheres to itself, layers can be built up until you have a sufficient thickness to cut and carve out stamps, sprigs or a texture board.

-Jacqui Jansen van Vuuren

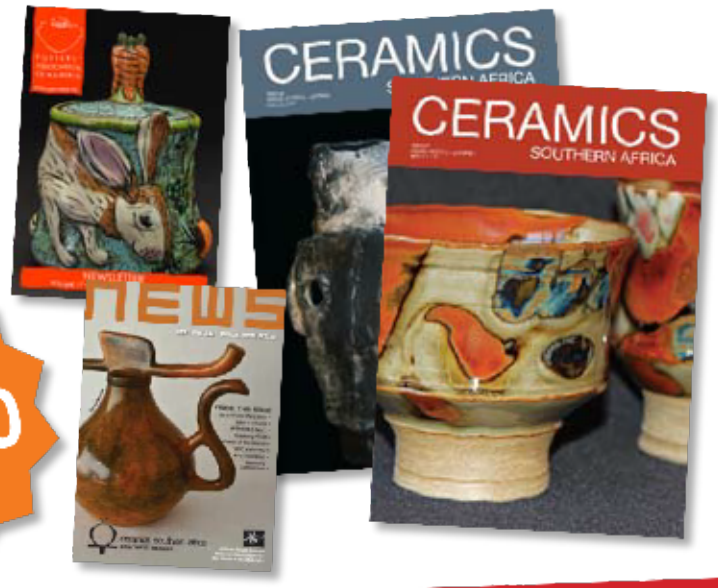
Use a moist chamois between a pottery wheel and a bat. The resistance when throwing on the wheel will cause the bat to stick to the chamois and the chamois to the wheel.

-John Shirley



POTTERS' ASSOCIATION OF NAMIBIA

Membership



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- 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

POTTERS' ASSOCIATION OF NAMIBIA

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NB: It is upon the member themselves to ensure all contact information is correct in order to receive any PAN information, newsletters and workshop/exhibition news. Should your details require updating please contact Izaan Pauw immediately to ammend your contact details.

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NB: PAN will grant members 90 days to pay their fees where after they will lose their membership and will not receive newsletters, magazines or any other information passed on via e-mail.

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