PAN

THE BANK WINDHOEK NATIONAL CERAMICS BIENNALE

WORKSHOP FEEDBACK:

ALESSANDRO PAPPADA

NEWSLETTER

VOLUME 20 • ISSUE 3 • JULY TO DECEMBER 2017

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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 members:

Fanie Terblanche, Jackie Dall, Latitia Ruiz, Minette Van Zyl, Ingrid Pritzen and Hester and Gerrit Van Schouwenburg

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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

I hope you all had a peaceful festive season and that everyone is ready to experiment and create beautiful pots this New Year. The Ceramics SA National Exhibition will be taking place this year in Cape Town and is scheduled for opening on 11th November. I truly hope that we will have some great Namibian creations on display there too this year.

2017 was an eventful year for PAN, as well as for me, and we enjoyed 4 participating workshops with John Shirley, Lydia Holmes, Alessandro Pappada and Carola Lorck respectively. The year also marked PAN's 30th Anniversary and in July we hosted the 8th National Ceramics Biennale, again held at the NAGN in Windhoek. The Biennale was a massive success and we received great feedback from all our sponsors. I would again like to thank our main sponsor Bank Windhoek for their generous support, as well as Old Mutual, Portsmut Game, Cape Pottery Suppliers and Pottery Suppliers and Mail Order for their contributions towards our prestigious event.

The curating process for the Biennale was strict and not one piece was left unexamined. We received just less than 200 pieces and after the curating process was completed we were left with a collection of 128 pieces to exhibit. Only the very best were on display at the opening evening and I have to say our award selectors, Alessandro Pappada and Andrea Behnsen did a fantastic job. Entries were judged according to accepted international standards of innovation, technical competence, form, structure, use of medium, texture, pattern, lines and overall aesthetic value. I trust each participant appreciated the critique they received from the judges and will use this constructively to produce even more refined work for the 2019 PAN Ceramics Biennale.

Alessandro presented a two-day 'Silk Screen Printing on Clay' workshop in both Windhoek and Swakopmund, which some PAN members noted as one of the best workshops ever presented by this Association. Read more elsewhere in this newsletter about the workshops and what Alessandro had to say at the Biennale opening.

The PAN AGM will take place on the 7th of March and I hope to see all our new members at the meeting. As mentioned above, 2017 was an eventful year for me too as I became a first-time mom in November and little Cara is an absolute blessing. Unfortunately with my good news also comes bad news. The current economic climate in Namibia has forced my husband and I to make a few tough decisions: I will be stepping down as PAN Chairperson at the AGM this year; we will be traveling between South Africa and Namibia, spending long periods of time in South Africa. My heart is aching as I have come to love Namibia and its people so much during the past 7 years of living in this beautiful country. The other day a good friend said: "It's not 'Good Bye' but definitely 'Until I see you again'".

May the new PAN committee members successfully fill the shoes of those who served in 2017. Thank you to Estee, Elke and Melissa for a wonderful, hassle-free year. I will miss you girls terribly.

Izaan

Biennale 2017 -Opening words by Alessandro Pappada

'I would like to start off by saying a big thank you to PAN for inviting me to select and judge this prestigious event and thank you to Andrea who co-judged with me, it was wonderful working with you. Thank you to Elke and Danie who helped set up the exhibition. And thank you to the NAGN staff and for such a fantastic space.
A special thank you to all the artists who submitted work for the exhibition.

I know it can be a difficult to have your work judged but please do not be discouraged if you have not been selected. Rather see it as a learning experience. If you have any queries on our decision as to why we did not accept your piece I will most gladly explain.

When I came to Namibia I did not know what to expect, but I can honestly say that I am truly impressed with the quality of work. Even with some of the pieces that were not selected. There is massive potential. What I was most surprised with is the amount of new potters who submitted work, this is always really great to see.

Alessandro Pappada and Andrea Behnsen

Mouth vessels by Alessandro Pappada

There is something about clay that sets potters apart from other artists, like painters, photographers, designers etc. Most visual work is a form of "what you see is what you get", there is no risk as there is in pottery. It may take the same amount of time to paint a painting or carve a piece of wood as it does to sculpt something out of clay or to throw a vessel on the wheel.

But with ceramics you have to know the clay, it's not something that can be taught, you have to spend time with it, understand it. It's not a quick process. Only through practice and experience can you understand the clay.You make something ... not too thick ... too thin, dry it slowly ... hope it doesn't crack .... handle it with care, at the same time knowing all the chances of something going wrong. Then the big risk once it's dry, now it is out of your hands and you offer it up to the kiln gods to see if it is worthy of their approval. After that you do your glazing or decoration and offer it up a second time. You put a small part of our soul into every piece and when it is time to open up the kiln door ... you see the broken bits or the cracks ... that little part of you breaks too.

But we do it again and again.

I'm sure most of you know Hennie Meyer. I've worked with him for quite a while now and whenever some disaster happens during a firing he always asks me "why do we do it" and I always say to him "Hennie, we do it for the money". No. It's the passion and the excitement! We do it because of the risk of not knowing how it will turn out and sometimes, that one piece that comes out of the kiln is so amazing that it makes all those broken pieces worth it. It humbles us.

As we give the clay part of ourselves, it in return gives us that part back, as something more.
Something that is immortal.
Our fingerprints are forever recorded in clay.

Biennale
Award Winners

The National Bank Windhoek Ceramics Biennale opened on 27 July '17 and closed on 25 August '17 at the National Art Gallery of Namibia. Alessandro Pappada and Andrea Behnsen were our award selectors. 32 potters exhibited 128 pieces of which 66 Pieces were sold to the value of N$ 60 050.00.

We are proud to announce that the Namibian Arts Association purchased 5 pieces to add to their Heritage Collection. Congratulations to John Hunter, Anita Steyn, Annabelle Venter, Jacqui Jansen Van Vuuren and Mitchell Gatsi.

Premier Award

'Elephant Blue Bulls'
By John Hunter

Wheelwork, Sculpture, Stoneware,
Ash Glaze, Salt Glaze,
Woodfire Reduction

Purchased by the NAA Heritage Collection

Most Promising New Beginner

'Matt Blue'
By Sven Obholzer

Wheelwork, Stoneware, Oxidation

New Signature Award

'Crazy' server set
By Carl Narib

Wheelwork, Stoneware, Oxidation

Wheelwork 1st Prize

'Oatmeal Soup Tureen'
By Rosi Praetorius

Wheelwork, Stoneware, Oxidation

Wheelwork 2nd Prize

'Kaki Tea'
By Jacqui Jansen Van Vuuren

Wheelwork, Stoneware, Reduction

Wheelwork 3rd Prize

'Smokey Bowl'
By Carola Lorck

Wheelwork, Stoneware, Raku

Sculpture 1st Prize

'On the Hunt'
By Mitchell Gatsi

Sculpture, Earthenware, Oxidation

Purchased by the NAA Heritage Collection

Sculpture 2nd Prize and Peoples' Choice Award

'Growing Mind'
By Mitchell Gatsi

Sculpture, Earthenware, Oxidation

Sculpture 3rd Prize

'Lovebirds Love to be free'
By Annabelle Venter

Wheelwork, Sculpture, Stoneware, Oxidation

Purchased by the NAA Heritage Collection

Handwork 1st Prize

'Java Sea Pods'
By Deborah McCarthy

Slipcast Mould, Stoneware, Oxidation

Handwork 2nd Prize

'Summer Holiday'
By Elke Le Roux

Handwork, Stoneware, Oxidation

Handwork 3rd Prize

'Skape van Sy Weide'
By Anita Steyn

Handwork, Earthenware, Oxidation

Purchased by the NAA Heritage Collection

Rural 1st Prize

'Sanyambe Village POT 1'
By Elina Bainga

Coiled Handwork, Earthenware, Pit Fire

Rural 2nd Prize

'Sisheke Village POT 3'
By Emelda Sinvula

Coiled Handwork, Earthenware, Pit Fire

Rural 3rd Prize

'Mombochima Village POT 2'
By Feronica Mabuku

Coiled *Handwork, Earthenware, Pit Fire*

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SILK SCREEN PRINTING WORKSHOP WITH
ALESSANDRO PAPPADA

Notes By Alessandro Pappada
Images by Sharon Flewellen,
Rosa Smit and Izaan Pauw

Just after the Biennale opening in July, Alessandro Pappada presented 'Silk Screen Printing on Clay' workshops on consecutive weekends in Windhoek and Swakopmund respectively.

Alessandro started the workshop by showing us how to construct a 30cm x 30cm timber frame and how to stretch the mesh so that a straight smooth surface is created. He then demonstrated several printing and transferring techniques with slip onto soft slabs as well as how to construct and build with the printed clay.
After the demonstrations, we all then built our own screen printing frames and experimented with the different techniques. Herewith some of Alessandro's notes on the methods and techniques.

Alessandro in Swakopmund

Making a screen:
You need:

- 4 pieces timber cut at 45 degree angle at the ends.
- Staple gun or short tacs
- Hammer and nails
- Curtain netting (or mesh)
- Packaging tape

Nail the 4 timber pieces together; a 45 angle is not always needed, just make sure the frame is sturdy. To stretch the mesh start in the middle of one side, with one staple then stretch the mesh and fasten on the opposite side. Then repeat on the adjacent

Stertching of the mesh over the timber frame

sides. Then in the corners and then the middle of the first two points, then in the middel of the last points. Important! Always do the opposite sides of each staple. Seal the frame with packaging tape on the stapled underside, outer and inside edges of the frame.

Printing Techniques:

- **Masking Tape:**

Stick masking tape on the flat/top side of the screen to create a border around your image. Remember to use a double layer of masking tape as the screen needs to be slightly lifted off the clay. Turn the screen over and place flat/top side down on clay for printing.

Stick a double Layer of masking tape on the top part of the screen

Print done with black slip

Final Product by Mieke Droomer

- **Transparency stencil:**

Place a stencil on the clay where desired and the place the screen over.

Tracparency stencil

Place the screen over the stencil before applying slip

Print done with black slip

- **Shellac:**

Position an image you wish to print onto the screen and trace off the design with a pencil onto the mesh or stick the image loosely onto the screen. Be careful not to let the image touch the shellac or it will bleed over the edges of your deign and stick to the image.
Important! Always paint the shellac on the flat/top side of the screen.

Mieke Droomer painting shellac onto a screen

Final Product by Mieke Droomer

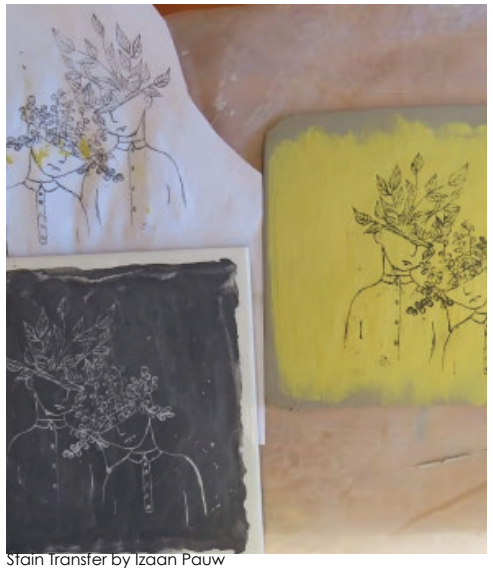
Shellac print by Hester Van Souwenburg

Other printing Techniques:

- **Stain Transfer:**

Make a mixture of 10 parts Manganese Oxide to 1 part Iron Oxide (Black or Red Iron). Add water and some binder (e.g. transparent glaze or CMC). Don't add too much water, as the mixture will become too thin; it must be a thick creamy consistency.

Using a large flat brush, paint the oxide directly onto a glazed tile and let it dry completely (stir the stain every time you dip the brush as it settles very quickly). Put a sheet of paper over the dry stain area and secure it to the tile with masking tape to keep it from moving around and smudging the stain. Use a pencil and draw or trace your image on the paper then lift if off and press it face-down onto the wet clay or slipped surface. NB! Allow the slip to dry a bit before applying your stained image.



Stain Transfer by Izaan Pauw

- **Underglaze paper transfer**

Paint underglaze onto paper, freehand or on top of an image.
NB! paint the last colour first.
Once all the underglaze has dried, apply a layer of slip over the whole painted area and also to your clay, allow the slip to dry slightly then press the image onto the clay, smoothing out all the trapped air. Carefully remove the paper off. The transferred image will be reversed.

Paper transfer by Alessandro Pappada

TIPS:

* Mix shellac with meths a day before needed. A thick mixture and constant stirring is important.
* If using a runny medium such as under-glaze, a binder or thickener must be added. Use CMC gum or try cornflour, milk powder and starch as alternatives.

* When using underglazes for paper transfer all the normal rules apply i.e. painting 3 layers or only 1 thick layer of underglaze.
* The consistency of slips for printing must be thick and creamy. Use a firm rubber kidney for pulling slip through mesh screen.

From left to right. Back row: Mariele Hlasek, Patience Rabe, Rinie Coetzee, Annie Olivier, Rosa Smit, Betsie van Rensburg. Front row: Karin Hughes, Anita Steyn, Alessandro, Carl Narib in Swakop.

From left to right: Christel Swanepoel, Carola Lorck, Rosi Praetorius, Uschi Bauer, Hester Van Schowenburg, Alessandro Pappada, Izaan Pauw, Sven Obholzer in Windhoek.

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Mould making workshop with

John Shirley

Article 2 of 2

Text & Photography: Jacqui Jansen Van Vuuren

At the beginning of March 2017, PAN hosted a wonderful mould making workshop presented by John Shirley from RSA. In part 2, we will look at one of the ways a mould can be used: namely slip casting. Slip casting is a technique where liquid clay is poured into a porous mould (Plaster of Paris) and poured out again, when a sufficient layer of clay has adhered to the sides of the mould.

First it's important to understand what the difference is between decorating and casting slip: decorating slip is clay mixed with water to a creamy consistency. It dries and shrinks in the same way as ordinary clay. Casting slip is also a mixture of clay and water with the addition of a deflocculant. Not to get technical: deflocculant helps to achieve a fluid clay (slip) consistency, without having to add a lot of water, but maintaining a high density. Deflocculant can either be sodium silicate or sodium dispex. Casting slip has a specific gravity of 1,65-1,75, meaning 1L of slip weighs between 1650-1750gr.

Casting slip can be bought ready mixed or you can make your own from your regular working clay.

Slip Casting

The bigger the mould the longer casting time a vessel may need

To do this: take a 10kg bag of plastic clay, chop it up and add it to a bucket with 2L of water and a teaspoon of deflocculant. Mix it well with a paint mixer to a creamy consistency and pour through an 80# or 100# sieve. If a weighed-out Liter of slip weighs between 1650-1750gr and has the consistency of double cream, it's ready to use.

If the slip weighs more than that and is too thick, then you can add some water and weigh out a Liter again. Do this until both the weight and consistency are correct. If the slip is too thick with the correct specific gravity, then a few drops of deflocculant may be added. And lastly if the slip is too fluid or too light, too much deflocculant was added or too much water respectively.

Once you have the perfect slip, it's ready to use.

Always make sure that the slip is well mixed before using it. It's also a good idea to pour the slip through a kitchen sieve into the mould, to catch any lumps that may have fallen into the bucket. Let the mould with slip sit until a sufficient wall thickness has

Pour slip out at an angle to prevent run lines

Let the mould rest inverted at the same angle as which you poured out the slip

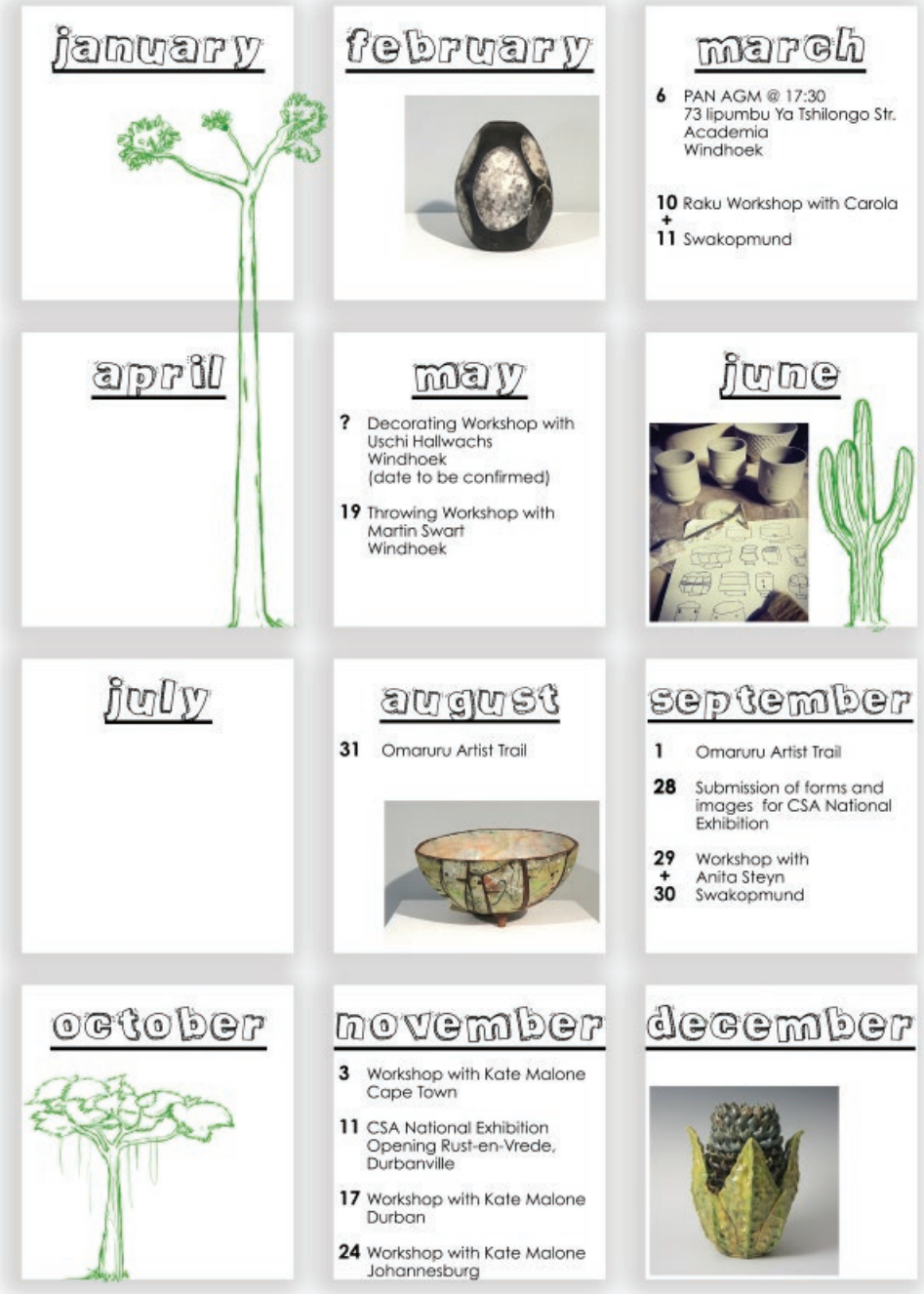
formed and pour the surplus out. The casting time for an espresso cup sized object is about 5min and for bigger objects up to 25min. The mould should be left upside-down at an angle for a couple of minutes to allow all the slip to flow out, otherwise runs may form on the inside. To prevent stalactites forming in your cast, let it rest inverted at the same angle at which you poured out the slip. Afterwards it may be turned right way up and left to dry until it has stiffened and released from the mould. Once the cast comes out of the mould the rim can be soothed with a damp sponge. Dry, bisque and glaze the object as usual.
The nice thing with a paper plaster mould is, you can cast straight away again.

Hints:

- To recycle casting slip: let it dry and add about 40% water. Mix this and add it to the same quanity of fresh casting slip.
- If your mould is starting to get a little damp from many consecutive casts: dust the inside with baby powder or cornstarch and brush away excess.
- Bone China casting slip: 50% Bone Ash, 25% Kaolin, 25% Potash Feldspar (bisque to 1260 Degr. C and glaze fire with Earthenware glaze.

Once the cast has stiffened it can be removed from the mould

Leather dry



Martin Swart

Martin was born on the 1st of September 1982 in the town of Nababeep in Namaqualand, in the Northern Cape, South Africa. He matriculated in 2000 at Highschool Alexander Bay and then he moved with his family to their family farm Rondeheuwel in the Overberg near Arniston, about 200 km from Cape Town to the South.

From 2002 until 2005 he studied Art & Design at Boland College in Paarl. In 2006 he rented space to work at a working pottery studio, Clay For Africa in Paarl.
At the end of 2006, he moved back to the family farm after 5 years in Paarl to start his own pottery studio on the farm, where he's been working ever since.

Martin has had 2 solo exhibitions at the Rust & Vrede Art Gallery in Durbanville, Cape Town in 2011 and 2013 respectively, and the third one is planned for early 2019. His work has also been accepted to numerous Ceramics Southern Africa Regional and National exhibitions. He's also been invited to take part in numerous other group exhibitions across South Africa.
In 2005 he was commissioned by the SABC programme Passela

to do work with 6 South African writers.
In 2006 he was commissioned to do work for the movie 10 000 BC and in 2010 did a large commission for 2010 FIFA Soccer World Cup that was held in South Africa.
In 2014 he was commissioned by celebrity chef Luke Dale Roberts to do work for his restaurant The Test Kitchen and Potluck Club.
He also regularly supplies the 5 star Boutique Hotel Coopmanhuijs in Stellenbosch with dinnerware.

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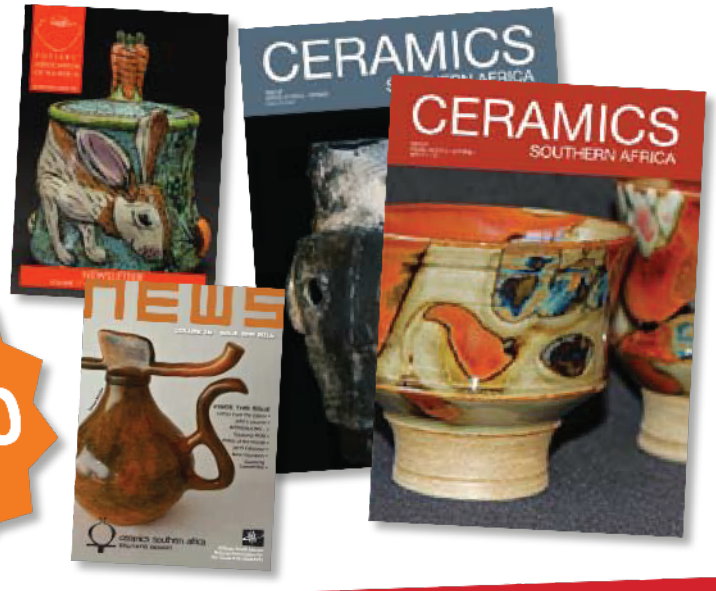
Membership



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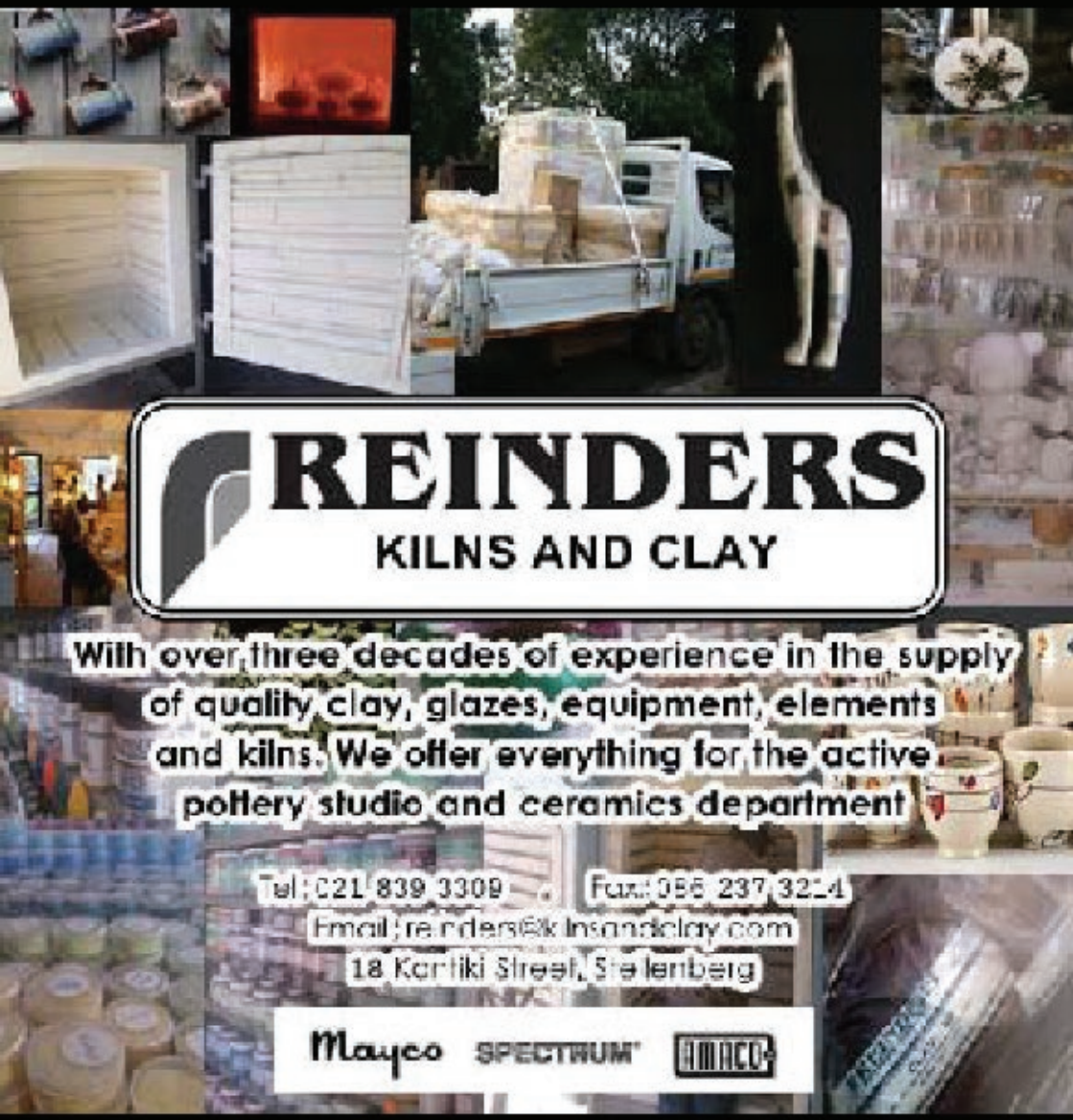
(Includes PAN newsletters and discounted rates for PAN workshops and exhibitions)

Couple: N$ 475.00
(Includes PAN newsletters, 4 x CSA magazines and discounted rates for PAN workshops and exhibitions)

Contact The Potters' Association of Namibia to join or renew
081 861 8869 pan@iway.na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