Potters' Association of Namibia

www.pan.iway.na

Newsletter

Volume 16, Issue 3:
July, Aug, Sep 2014

OUR MISSION

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.

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Next newsletter deadline:
15 October 2014

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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 retains the sole right to edit, and/or refuse unsuitable material, submitted for publication.

GREETINGS FROM THE CHAIR

The first half of the year is over and time flies by in huge strides. I hope you are all able to fight the winter's coldness and manage to get the one or other pot made in your studios. It needs quite some self motivation and convincing to enter the cold studio and then also work with the wet, cold clay. The fact that I get warm quickly once the wedging starts, makes the thought easier. Then heated water for throwing is also another option to overcome the icy temperatures and then of course once started working and getting into the spirit of the clay the cold is forgotten.

This year has had some interesting workshops on offer. In May Ruthanne Tudball from Great Britain, presented a workshop in Swakopmund. John Hunter put some interesting reading together on this workshop.

At the end of June a few members gathered at Sarie's studio to attend a sculpture workshop presented by Val Garber. Val demonstrated and assisted in the modeling of her faces on pots. Izaan Pauw has given us an insight and I think the one or other is a bit spiteful that they did not make it, once they have read her report and seen the pictures.

For those who are working on their entries to the National Exhibition, to be opened at "The Great Cellar, The Alpen Estate" in Constantia, Cape Town on Sunday 16.11.14, will find all the necessary information on submitting their entries further on in this newsletter. It would be great if Namibia is represented on this prestigious exhibition.

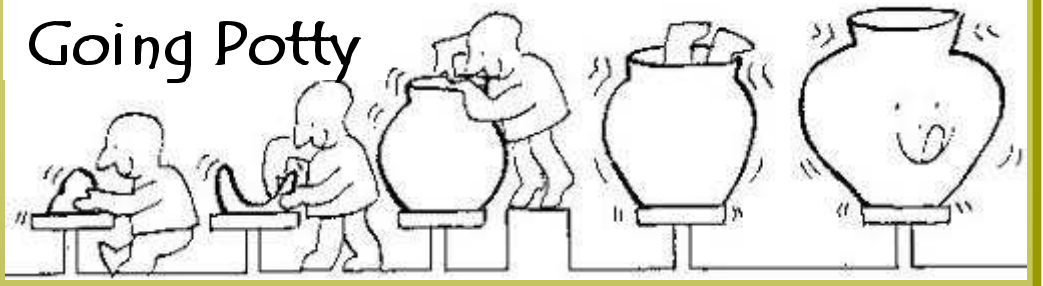
I hope everyone will find something interesting to read in this newsletter and feels inspired to continue playing and creating with clay.

For now I wish you all a good start into spring and keep those creative minds working.

Yours in potting

CAROLA

Going Potty



Searching the Web for Inspiration – by Maryke Maree

Here are links to interesting videos and tutorials we 've found on the web, as many of the newest PAN members have only been doing pottery for a year or two and will benefit from the tips and tricks presented there. Some of the veteran PAN potters have also expressed the need for guidance to useful websites as they find the overload of information on the internet too difficult to filter.

From Flat to Round:

Screen Printing Glaze Patterns onto Pottery - by Susan Kotulak, January 17, 2011 Through a happy accident, Susan Kotulak adapted a screen printing technique for use on pottery, such as the vase above.

http://ceramicartsdaily.org/clay-tools/decorating-tools/from-flat-to-round-screen-printing-glaze-patterns-onto-pottery/

Ceramic Art Lesson Plan:

Ink Transfers on Clay - by Doug Gray, July 23, 2010

Ink transfer to clay for carving/glazing purposes.

Http://ceramicartsdaily.org/education/ink-transfers-on-clay/

Pierced Perfection

by Terry Hogan

Http://firewhenreadypottery.com/2013/03/terry-hogan-even-more-pierced-perfection/

A Dropped Pot Leads to an Interesting New Form - by Rick Berman, November 2, 2011

Blow air into the flattened pot and see what happens.

http://ceramicartsdaily.org/pottery-making-techniques/wheel-throwing-techniques/stop-drop-and-roll-a-dropped-pot-leads-to-an-interesting-new-form/

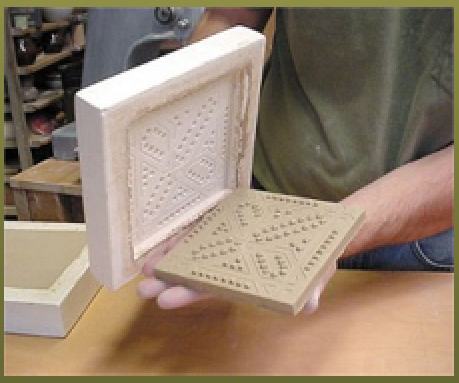
Texture tools and sample by bptakoma, via Flickr Http://www.flickr.com/photos/bptakoma/3498233279/

Simple Pottery Tools

"Ball Opener"

Published on Jan 6, 2014

This short clip shows a simple effective tool for opening a ball of clay that creates a bottom of even thickness. Https://www.youtube.com/watch?V=ot_ozbh54-k



Making Multiples:

Cavity Molds for Handmade Ceramic Tiles - by Gary Carlos, November 21, 2012

Making plaster cavity molds for tile makes it easy to consistently produce tiles of the same design and thickness.

Http://ceramicartsdaily.org/ceramic-supplies/ceramic-molds/making-multiples-cavity-molds-for-handmade-ceramic-tiles/

Flat Tiles The Easy Way

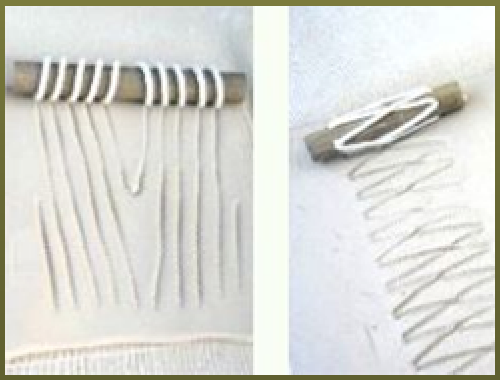
by Laura Reutter, March 3, 2008

How to create a flat tile. Guides prevent children from rolling off the edge of clay and making it too thin

Http://ceramicartsdaily.org/pottery-making-techniques/making-ceramic-tile/flat-tiles-the-easy-way/

Making spoons from a mold

Lovesown.com



Cool ideas for building textures

Http://www.pinterest.com/ctinapple/

brent®

WORKSTATION

• Adjustable height or forward and back positions
• 2 cut-outs for cup holders

WORKTABLES

• Adjustable height and rotation
• One table with cut-out for cup holder

(optional leg extensions)

LEG EXTENSION KIT

• Adjustable from 82.6 to 95.3 cm
• 6cm heavy gauge steel tubing

BOOTIES

• Set of tree leg risers
•raises your wheel 5 or 10.2cm

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Membership News

At the last AGM it was voted to change the membership cycle. From now on it will run from the 1stMarch 2014 until 28thFebruary 2015.

Anita has sent out invoice with the amount due by you until February 2015. **Thank you** to those who promptly paid their outstanding membership fee.
However there are a few members who still need to pay the outstanding amount. We herewith remind you once again of settling your membership, remember if you are not a paid up member you will be charged non-member fees as workshops and exhibition participation.

Please e-mail your name and payment advice to pan@iway.na, once you have made your payment. It's very difficult to trace a payment without a name.

Please be reminded that if you get three potters to sign up with PAN in one year, you get a year's membership for free. Just ask the respective potter to mention that you introduced them to PAN.

PAYMENTS:

The annual membership fee can be paid either by posting a cheque to us or depositing it directly into our account at: Standard Bank, Swakopmund Branch #082172, Current Account #240211073 Please fax the deposit form together with completed membership form to: 088643215

Bank Windhoek Kidz Fun Fair & Family Expo
31 October & 1 November 2014
Doc Jubber Hockey Fields

If you are available and enjoy playing with clay and kids then the PAN committee would be greatful for your help on this weekend.

As in the past years, loads of kids come the PAN clay stand at the Kidz Fun Fair to enjoy playing with clay. However we cannot do this without a great number of helpers.

If you are able to assist please contact Betsie van Rensburg (cell 081 279 5927 or fischreiher@iway.na) and let her know which times you can be available.

THANK YOU VERY MUCH!!!

Photographing work for CSA exhibitions 2014

Corobrik National Exhibition

Selection will be by image. You may enter 3 works one of which may be a set 3 views of each work (which may include a detailed view).

If work is selected we would like to use one image of one piece for the catalogue. To keep the look of the catalogue uniform we would like all the images taken against a neutral or grey background. Avoid any background patterns or textures.

We are recommending that if possible each region engage a competent photographer to photograph all work to be entered for the exhibition.
Each work be numbered and the works then captured on a flash drive or CD. These to be sent to me at Ralph Johnson 13 Chesham Road Claremont, Cape Town 7708
A list of images with names corresponding to numbers to be included.

If images are sent via email please send to Jeanne Crooke at crooke@me.com Please ensure full names included in email.

Entry forms and payment
When sending images for selection the entry form /s must also be sent either with the flash drive or CD or via email with emailed images. Payment to be made at the same time preferably via EFT.

(Entry forms will be emailed later).

Images for CSA-Iziko Smoke Fired Vessels Exhibition 2014

This exhibition will also be selected by image. You may enter 3 works (one of which may be a set)
3 views of each work
The same criteria for photographing these works as above.

These images to be captured on a separate flash drive or CD clearly marked CSA- Iziko exhibition. Alternatively these images can be emailed as above.

Entry forms for this exhibition will be sent via email later.

NOTE:

Images for both exhibitions may be sent from:
13 October to 17 October 2014

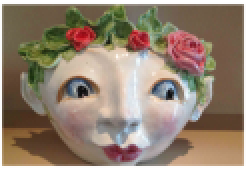
17 October is last day for acceptance of images.

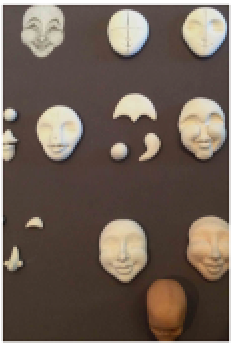
Vases with Faces by Val Garber

Report by Izaan Pauw

Sarie Martiz opened up her lovely home and studio in Windhoek to accommodate Val Garber's 'Vases with Faces' workshop. The workshop kicked of on a very cold Saturday morning in June, but with tea, cookies, Val's warm smile and big hart the morning soon became cozy and productive.

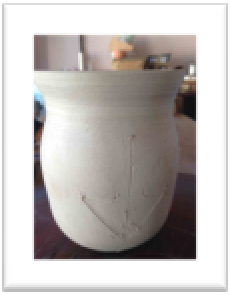
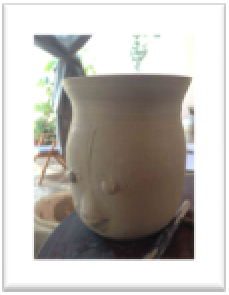
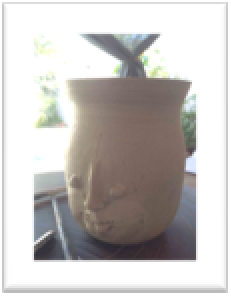
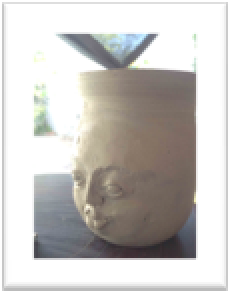
The morning started with Val first explaining the anatomy of the face and what pieces of clay should be added to the leather-hard vessels, that we prepared before hand, to generate a proportional face. She also explained how to manipulate the proportions of the face to create certain characters, for example the lower the eyes are positioned the younger the character will look. Val's vases with faces are absolutely mesmerizing as each and every face has its own special character.





After the briefing Val started with a demonstration explaining every step in detail and one could truly appreciate that she has fully grasped the essence of expression. She explained the importance of studying faces on a daily basis, looking at different cultures and how the composition of the face changes. Val demonstrated her unique way of constructing a clay face, which is made up out of the following components: eyes, a nose, eyebrows, cheeks, mouth, dental bone and chin.

These elements are individually shaped and added to the leather hard vessel with paper clay and smoothed into each other… tada! There you have a face, absolutely amazing.

Val finished the demonstration and we again had tea, coffee, cake and cookies (by the way, Val makes a pretty incredible red velvet cake). Hereafter, we started with our own faces, after watching Val I thought it would be a peace of cake. It was obviously not as easy as it looked. Val was so patient walking around and assisting us one by one, trying not to jump in and 'reconfigure' faces. We soon realized that it most probably takes years of experience before the anatomy of the face is understood as well as Val knows it. The day ended with some half and some full faces, we covered our work and left for home.

Sunday morning we arrived back at Sarie's studio and we were fortunate enough to spend her birthday with her, what a special day it was! The rest of the day we fiddled with our clay faces and Val assisted where she could, some of us even started with a second character. Close to one o'clock we started cleaning up, after which we had a quick photo session that was just as much fun as the workshop.

Thank you to Sarie for making her studio available for this great workshop.

Ruthanne Tudball Workshop in Swakopmund Wonky Pots

By John Hunter

Tuesday 17, June 2014

As I sit writing this I am at my studio sitting outside on an old plastic chair in front of my wood-fired salt kiln watching the pyrometer climb as I add wood to the firebox. It's 9 A.M. and because one of the gas burners I use to candle the kiln overnight went out the kiln was only 80ºc when I arrived at 6:30 this morning. Now with wood only it is at 350ºc. I'll keep ya'll appraised as I make progress through the day. I am finally firing the faceted pots I made at my workshop in March.

Out here in Namibia we have to work hard to keep appraised with the world of ceramics outside of our borders. Not a lot of potters make their way here on the international teaching circuit, so, when I got an email from Ceramics South Africa promoting Ruthanne's itinerary in South Africa doing a number of workshops I began to inquire if she would be willing to come up to the desert and visit us Bedouins. - Just a minute while I throw in a few more slabs of wood. - Ok, as I was saying, Ruthanne was coming to RSA. Having lived in Windhoek now for almost 20 years I

haven't followed the rise and fall of ceramic stars like Ruthanne. She is surely a rising star. When I saw that she fires her wood kiln in the UK with soda I was even more interested in meeting her and gleaning a few tips from such an internationally know artist. But even more alluring than all that, she hails from my home state of California, from the town of Sierra Madre. near Los Angeles where I am from. - 400ºc , time for more wood.- Anyway, PAN offered to pick up the costs of bringing her in and changing her ticket and Ruthanne agreed to make the detour for a one day workshop at the coast at our beloved chairman's studio in Swakop. For us in Windhoek, it's always a blessing to have a real reason for a short trip to the sea and eat fresh oysters on the jetty. - 414ºc - have to take it slow past the 2nd quartz conversion between 500-600c - then I crank it up. - I use shipping pallets to fire the kiln. Its the only " free" source of wood available in Namibia. -

On the day of the event, I, of course, arrived late, and so missed some of Ruthanne's intro and slide show. Just late enough to be asking stupid questions all day. So for the rest of you who weren't there either, here is a brief synopsis of Ruthanne's career as a Master Potter. Immediately after graduation high school she married an English exchange student and moved with him to the UK - 390- oops wasn't paying attention. Wood kilns don't fire themselves. Your getting the drift now. Throw in a couple boards and then sit down, type a sentence or two and up to toss in more wood. Quite a workout. - 470c. ah, that's better. -

Back to Ruthanne, I wonder if we can call her Ruthie or Ruth? probably not. So here she is in the UK with the love of her life, he's at university, she has to take a couple of semesters of high-school over because they won't give her

credit for her US education it being so sub-standard and all, and they are broke. So broke that even though she is able to rent a potters wheel, have I mentioned that she uses one of those rare beasts like Hamada used, a hand and stick powered momentum wheel; she has no money to fire her pots. - top of kiln is 700ºc - bottom is only 200ºc - so I move the trick shelf to direct flames to bottom and continue. - top 930ºc - bottom is 330ºc. and going on. - Anyway, for the first 2 years of potting, Ruthanne taught herself to throw and never fired a piece. This, I think we should institute as a law for all new ceramicists. Think of all the energy we would save and the absence of all those early ugly attempts at pottery. Yea! No more ashtrays to give to Mom or Uncle Henry. Her first kiln was a small electric affair and she began the long journey of learning about glazing.

After graduating from Reading University where she studied English Literature, Ruthanne got some training at Goldsmith College in London and learned to do soda-firing and developed a marvelously unique way of potting. It was such an inspiration to watch her work. So unconventional and spontaneous. First of all, she uses the wheel turning clockwise. After a severe injury to her right hand she was forced to relearn how to throw with her left hand as her outside hand. Quite a feat (or hand). Rosie Pretorius provided her a Shimpo wheel which has the feature of being able to turn either clockwise or counterclockwise for the workshop. A big thank you to Rosie! - 440 on bottom. 800 on top! - Despite all the years she has lived in the UK she has retained her

beautiful California accent but uses many British idioms, so its hard to tell where she is from. Ruthanne came to renown as a potter when she was included in a book featuring 10 new up and coming potters. She was recommended by John Leach, the son of the famous English pioneer of the modern craft pottery movement. Ruthanne's book "Soda Glazing" (pub. A&C Black, 1995) is on my wish list.

Back to the workshop: - Bottom 520c..- 11:33AM -

While at Goldsmith's, partly because of the limits of time and partly as a self imposed discipline, Ruthanne decided to finish all her work when it was just thrown and only use the clay from the wheel. So, as she demonstrated we got to see how she accomplished this. Ruthanne works with very soft clay and throws with an abundance of slip rather than clear water. She was constantly lubricating the clay as she threw by squeezing the slip that had accumulated on her hands and reusing it on the surface of the clay. It gave a very gooey look to her pots while she worked with them. She also had some very unique tools made from bamboo and porcupine quills as ribs and needles. All very natural. Most potters of some

years experience have developed a style that can't be accomplished by using out of the box tools. So it was useful to see how she tweaked her pots with her hand made tools.

Ruthanne works deliberately and slowly. - Hmm... - somehow while writing my kiln has dropped 100 degrees and needs more wood to keep it rising. one of the disadvantages of a wood kiln. They need constant attention! - She isn't trying to make so many pots per hour like an American potter I know. Ruthanne has an intense concentration while she works. Like I said she uses the clay on the wheel to form all the parts of the pot she is making. For example a teapot. As she throws the initial shape of a cylinder she firstly forms a round shape at the top of it and removes it to be the piece she will later use to pull the handle right off the wet form without waiting for it to dry at all! Remarkable. - 872c top 600 bottom - now its time to go fast! - Then she made the spout and put it on. Amazing! Wonky beautiful pots.

When she finishes throwing the pots she facets them while still on the wheel either with the wheel still or moving slowly to give a curved appearance to the facet. This creates a sense of movement to the piece even when off the wheel. The tools she uses to face the pots are cheese cutters. Just like the ones my mom had in her kitchen when I was growing up with the exception

that the wire instead of being straight and taught was twisted or bent depending on the tool. - 936c – Ruthanne creates a very organic, variegated surface on her pots this way; one, that when colored with either a white or black slip and coated with vapor in her soda kiln is reminiscent of nature. She is inspired by Nature and while in Namibia was able to visit and photograph some of the desert lichen near the salt deposits North of Swakop. In her slide show earlier she showed us pictures of a trip to Japan where she had been invited to demonstrate and exhibit her work. The natural surroundings and "old world" feel of the potteries with their water powered clay crushers made from bamboo were an inspiration to us all as we were reminded of the age-old techniques of the art of hand made ceramics. Her own Studio in England, Temple Pottery, not only houses her kiln room and showroom but her hand powered momentum wheel which looked very much like the ones used in Hamada's own studios. There are some great You Yube Videos of her working. look at https://www.youtube.com/watch?v=P2F1o9keLxw for an example.

Personally, for me the workshop was truly a pleasure. I asked many questions, got thoughtful answers and enjoyed watching a potter of excellence work right before our eyes.

My firing took longer than expected: here are the final hours. It was too hard to finish the article on Ruthanne and fire at the same time.

-1080c 3:06 P.M. top. This is the hard part of the firing as the higher temperatures are only gained by a constant feeding of smaller pieces of pine into the mouth of the dragon!

- 16:53 cone 9 down on top at front. - 1100ºc

- 17:16 cone 10 down 1115ºc - 18:38 cone 12 down 1130ºc

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PAN EVENTS 2014

SEPTEMBER

05.09.14 Official Opening of the Bank Windhoek Triennial at the NAGN, Windhoek

OCTOBER

17.10.14 Entries to be submitted for CSA National Exhibition

31.10. & 1.11.14 Bank Windhoek Kidz Fun Fair @ Dan Joubert Station, Windhoek

NOVEMBER

16.11.14 Opening of CSA National Exhibition * Cape Town

22.11.14 Demonstration Workshop by Magdalena Odundo @ Rosi's Studio in Windhoek