PAN

WORKSHOP FEEDBACK:

Sasha Wardell

Introducing our 2017 Biennale Judge:

ALESSANDRO PAPPADA

'How to'

CLAY WAX technique

EXHIBITION FEEDBACK:

The Force of Nature

NEWSLETTER
VOLUME 17 • ISSUE 4 • OCTOBER/NOVEMBER/DECEMBER 2016

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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.

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Please join us in welcoming our newest member

Sven Obholzer

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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_news@yahoo.com**

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

The last quarter of 2016 was super busy with the 'Force of Nature' exhibition here in Windhoek and The CSA National Council meeting in Johannesburg, PLUS the awe inspiring workshop by Sasha Wardell which took place in Swakopmund and Windhoek.

It was such a privilege to have been able to savour Sasha's broad knowledge and amazing techniques. She describes the Windhoek participants as the most curious of the attendees, as she could not, in some cases, even finish a sentence before a question came forward. It was an absolute pleasure to have had her as my house guest for 2 days. Thank you to Carola, Betsie and Mariki who treated Sasha to an authentic Swakopmund experience too.

Whilst in Johannesburg to attend the National Council meeting I attended the Corobrick National Biennale opening at the University of Johannesburg Art Gallery. Eugene Hön curated this spectacular ceramics display and the Gauteng regional committee did a magnificent job with the organisation and logistics. Sasha Wardell was the invited awards selector. Enjoy reading about it in the latest Ceramics SA issue.

This year PAN celebrates its pearl anniversary (30 Years)! We have a full schedule of wonderful events planned for you: workshops with Lydia Holmes and John Shirley; our 8th National Ceramics Biennale in July over which Alessandro Pappada will preside as our international judge, award selector and workshop presenter!

I would like to take this opportunity to thank my PAN committee for their contributions last year - when times are tough it's very difficult to lend a hand to any non-profit organisation. Uschi, Anita, Elke, Debi and Heleen a million times thank you for all your hard work!
Sadly Heleen has resigned due to her new work commitment and we wish her all the best in her future endeavours and creations.

May you and your families have a fantastic 2017.

Greetings

Izaan

PAN AGM
3 MARCH @18H00
73 Iipumbu Ya Tshilongo St. Academia. WHK

The Force of nature exhibition

Izaan Pauw

Izaan Pauw

Malissa van Zyl

Genie Albrecht

Deborah McCarthy

Carola Lorck

By Izaan Pauw

The Force of Nature theme Exhibition opened on Friday the 4th of November 2016 and the evening was suitably blessed with the first rain of the season. It was quite moving to see how grateful each and every person was for the rain falling as everyone stood in the rain chatting away and not running for cover. We had a fun evening with visitors enjoying casting their votes for the "Peoples' Choice Award"., Elke Le Roux won a years' free PAN membership – for her piece titled '*Fossil_Autum Crush*' we also raffled 3 pieces donated by Debi McCarthy and Elke Le Roux as well as a **NPPS** corporate goodie bag.

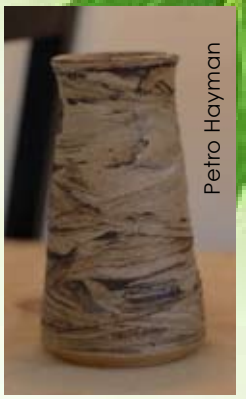
This exhibition was held in an old 1921 house in Klein Windhoek on the corner of Berg and Koch Street. Elke Le Roux's vision of turning this quaint little house into a formal gallery is definitely not too far off achieving in the future, it took the PAN committee the whole of Friday morning to turn this space, in to what I felt, was a very successful exhibition.

Our sponsor was **Namibia Professional Project Solutions (NPPS)** and we once again take this oppotunity in thanking them for their generous donation of N$10 200. Without the support of **NPPS** we would not have been able to make our event the prestigious evening it was, welcoming guests with gormet snacks and elegant drinks.

We had just less than 90 pieces on display for sale. We thank all 16 ceramicists and every contributing PAN member for your enthusiasm, digging deep into the 'Forces of Nature' for inspiration - all your work was obviously made with much love and attention to the theme and without you this exhibition would not have been possible.

Peoples' Choice Award Winner

Elke le Roux



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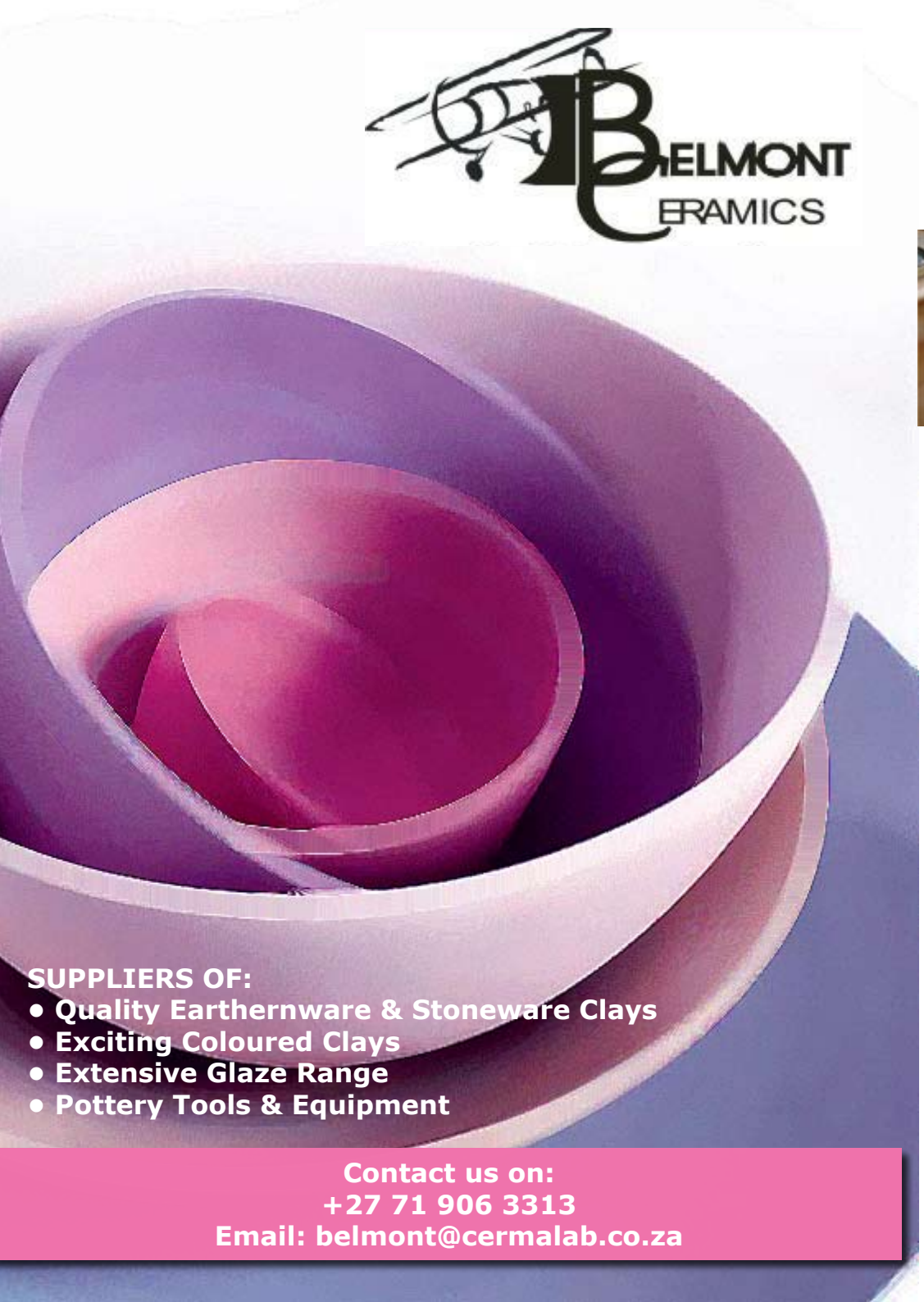

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Circa 1921 House Market

by Elke le Roux.

The previous night's rains laid the foundation for a day filled with an extraordinary display of pottery. The theme, Force of Nature, showcased the most creative pieces from an array of potters across Namibia. The circa 1921 house was a perfect setting for the main exhibition area, along with stalls selling ceramics, jewellery, clothing and unique succulent trees along the courtyard.

With its convenient location across from *Wilde Eend* and the *Bio Market* the exhibition saw plenty of visitors move through the space and supporting the stalls. Resulting in impressive sales throughout the day as well as a satisfied clientele, creating great awareness of the Potters' Association of Namibia, putting this art on the map.

We can't wait for the next one, thank you to every single potter, fan, supporter and helper to make this event an immense success!

Photography: Leon van Rooyen.

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!

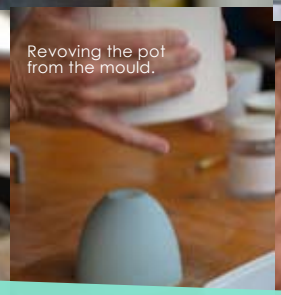
Left & below: Sasha talks through the process of making a mould.

Below demonstrates the amount of shinkage that occures.

Left & below: Colouring, stiring, slip consistency and pouring

Left & Below: The drying process & trimming the rim.

Revoving the pot from the mould.



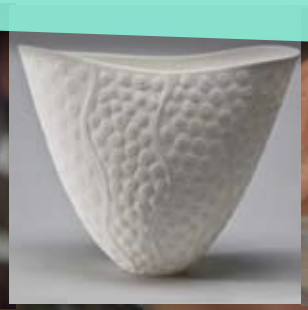
Sasha carving her 'Shoal' pattern into the blue slip layer

Here Sasha demonstrates how she paints with Latex ready for her water erosion method.

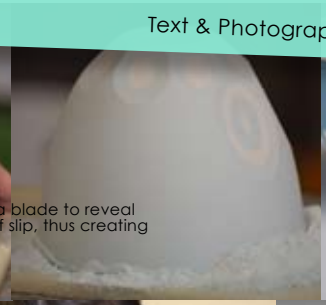
Sasha WARDELL WORKSHOP

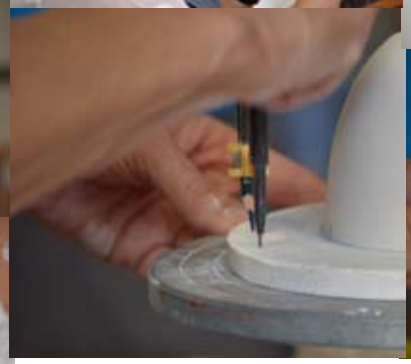
Text & Photography: Deborah McCarthy

Gently wiping away layers with a soft sponge, to reveal pattern.



Slicing areas with a blade to reveal coloured layer/s of slip, thus creating desired pattern.





Above Left : It is important when carving into plaster that a suitable mask is worn as not to inhale fine particles of plaster.
Left: Liquid Latex is used to create pattern for the water erosion method.
Above: Sasha shows us how to plot & plan for alterning her basic form to create a new shape.

Above & Right: Scraping away the plaster with a surform to create a new shape from which to make a new mould.

For more workshop feedback, please turn the page.

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Slipcasting WORKSHOP

WORKSHOP MATERIALS SPONSORED BY CPS

By Deborah McCarthy

To say I was excited about attending the Sasha Wardell workshop is an understatement. I have it on good authority that I was the first to hand in my registration form and pay my fee, so sleeping the night before I got to actually meet the ceramicist and fellow Brit I have been a fan of for a while now, just wasn't happening!

As the Windhoek crowd piled into Rosi Praetorius's little studio, we all huddled around Sasha as she started with a visual presentation giving us insight to her history with clay, along with a brief description of her working process.

Sahsa then proceeded with her demonstration and took us step-by-step through her slipcasting process she is famous for.
At this point, we all really wished we too could participate, getting our hands into this fascinating and complex process.

We listened attentively as she first talked us though her mould making process, taking us from the form making, which preferably made from either wood or plaster. This model is then used to form the final plaster mould from which pieces are then cast.
In her own work Sasha uses a bone china casting slip, however for this demonstration she used porcelain slip sponsored by CPS.

Once the mould is completed (Sasha had one she used that she had made previously), we were shown how to mix, colour and pour the slip in and out of the moulds. This created the base shape from which would evolve the piece to achieve the required colour and design.

She then went on to demonstrate 4 different effects she creates in her own work and how to achieve the results.

With camera phones flashing and participants eagerly butting in to ask questions, Sasha took us through her beautiful decorating processes of water erosion, slicing, etching and form altering.

The eager Windhoek crowd feverishly took notes and jotted down valuable tips on tools and products used, so no doubt CPS will be getting their orders shortly!

For those of you who didn't make either the Swakopmund or Windhoek workshop, you truly missed out on a great day and some valuable information.

The good news though, Sasha's book 'Slipcasting' is available to purchase online!
(ISBN: 978-0-8122-1998-2)

If you would like a recap of a few of the methods shown or to see what you missed, search YouTube for clips.

NOT TO BE MISSED!

JOHN Shirley

John has been working in ceramics since 1970. He is currently using bone china with a variety of surface treatments, including cutting, piercing and soluble salts. He runs a number of ceramic programmes and workshops and lectures at the University of Johannesburg on a part-time basis. He is a member of the International Academy of Ceramics and a fellow of Ceramics Southern Africa

Information & Images from www.johnshirleyceramics.co.za

Mould Making Workshop: 4-5 March 2017

This workshop presents an introduction to the mould making process and the revolutionary paper plaster method which has changed Johns approach to mould making forever.
Introduced to him by Sandra Black as taught by Trudy Golley, this is a great new method using about 75% less plaster than is usually used for mould making. In this workshop John will also be demonstrating and taking the mystery out of slip casting. You will learn how to make a casting slip from any clay body you are using and also how to adjust your casting slip for best results.
Booking details TBA.

"Working exclusively with bone china I am intrigued by the interplay of light with my work. I use a number of surface treatments to enhance the ethereal quality that I am aiming for."

Clay Wax technique

Scot Cameron-Bell has never been afraid of color. Living by the motto that "your art does not have to match your sofa," she has been creating brightly colored pottery for years. When she found some old pottery shards washed up on a beach, she was inspired to add a weathered, crackle effect to her colorful surfaces.

by Scot Cameron-Bell

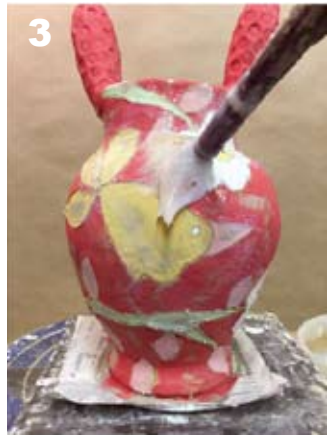
Designing a Surface

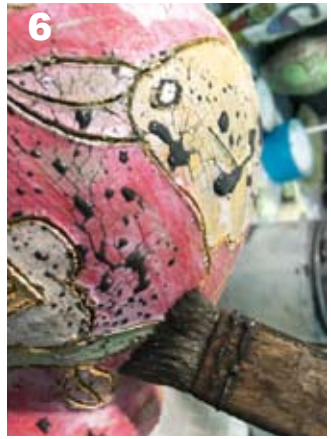
Remove the leather-hard vase from the moisture box. First, I sketch on the pot with intended drawings and color selections, then I lightly draw on the vase with a sharp wooden skewer to create a visible outline of the narrative. I paint the drawings with bright shades of AMACO, Duncan, and Spectrum commercial underglazes (1). When the underglazes are dry on the vase, I use a cosmetic sponge to gently wipe off some of the color to give the vase a weathered look (2).

Because I want a crackled surface to emphasize the weathered appearance, I coat the exterior with wax (I use Forbes wax) (3). After it dries, the wax cracks when manipulated. I find that more cracks result after I use thicker wax. I let the wax thicken by a exposing it to the air until it reaches a cream-like texture. After applying wax, I put the piece back into the damp box to dry the wax, but not let the clay dry out. I still need the vase to be flexible.

I carefully take the waxed vase out of the damp box. The surface should not be sticky. I begin to gently use my fingers or my long-handled handmade sticks to push out and shape the vase from the interior of the pot (4). Cracks will appear on the surface of the wax. At this point, I can decide how many cracks I want on the surface, then I let the vase dry under plastic for a few hours to set up.

Now, I use a wooden skewer to outline the drawing through the wax (5). Wearing rubber gloves, paint a black stain wash all over the vase. The black wash seeps into all the drawing lines and wax cracks (6). Let the vase dry overnight; then, put your gloves back on to wipe off the wash with a damp sponge. In addition, I wipe the surface with a green kitchen scouring pad sponge to soften the burrs created from the drawing stick. Allow the pot to fully dry. I bisque fire to cone 06, firing the ramp/cooling schedule as advised in the Skutt kiln manual.





Text and images: Pottery Making Illustrated

PS See how Scot Cameron-Bell designs her vases and learn about how she glazes her work in the January/February 2017 issue of Pottery Making Illustrated.

Rosa Smit
Swakopmund

I developed a passion and fondness for art after being introduced to the subject as a grade 5 pupil at school.

I remember my father bringing home a bag of clay for me, I immediately began to experiment by forming different objects - I had such fun building little houses and candle holders.
To this day the smell of clay reminds me of the freedom which only a child can experience, while playing with this medium.
Due to my parents relocating, I had to change schools and unfortunately art was not a subject offered. This left me yearning to always want to "create something".. There was always a small part inside me, let's call it "instinct" telling me that art is a part of my life and one day will be part of my day to day living.
As I grew up I found happiness in creating things such as gifts or decorations... even cooking!
As a teenager, I made my own clothing and dolls to give away or sell.

In later years (2009 - 2012) I had the opportunity to open up my own gift and decor shop in Windhoek. I handmade and sold a lot of products such as pallet furniture, crosses, lights and paintings on wood.

In 2013, still following my instinct, I decided to attend Barbara Bohlke Art School in Windhoek. Unfofortunately later that year we relocated to Swakopmund.
Still passionate about continuing art classes, I joined Nadine Downing, where I focused on sketching and foundations of drawing.

In 2014, I started pottery classes at Keramos Pottery Studio, with Sharon Flewellen, who has been teaching pottery since 1987.
Feeding my artistic passion and refining my skills I also attending classes at Uli's Art Studio as well as with artist Mitzi Maritz, who is my mentor with watercolours.

In October 2013 I participated in my first group exhibition, "*Creatures… Great and Small*". The exhibition was in aid of the S.P.C.A. and held at the National Art Gallery of Namibia (NAGN) in Windhoek.

In 2014 I took part in several exhibitions including the worldwide exhibition of *Imago Mundi-Luciano Benetton Collection- Namibia: Land of Memories and More*, for Contemporary artist of Namibia.
Other exhibitions include the *Visual artists of Namibia Annual Exhibition* and the *Triennial Bank Windhoek Competition.*

In 2015 I broadened my skills by attending a photography workshop held by Heidi Jansen.
I also participated in several exhibitions at the Fine Art Gallery in Swakopmund and the *Cosdef General Drawing Course* and *Cosdef "African Easter"* Exhibition.
With my skills learned from Sharon Flewellen, at Keramos Pottery Studio, I took part in the *7th Bienale Bank Windhoek Ceramic exhibition* - where I was awarded the *New Signature Award* as well as *3rd prize in sculpture*.
I participated in the *Visual Arts of Namibia Annual Group Exhibition* again in the year 2015, as well as became a committee member of the Visual Artists of Namibia (VAN).

In 2016 I took part in a group exhibition - *Out of The Blue,* with Mitzi Maritz and Anni Carlitz at the Fine Arts Gallery in Swakopmund.
I also proudly participated at *The Omaruru Artist Trail* as both a PAN and VAN member.
Later the same year I pursued my passion for painting landscapes, wild life and portraits by attending a workshops with Dieter Berner and Willie Jacobs.
I continue to paint and pot on a part time basis as art has become an important part of me – its certainly part of the balance in my life and I encourage anyone to believe in their dreams as hard work and dedication definitely pays off!

Members' Hints, Tips & Tricks

Email your hints, tips & tricks to pan_news@yahoo.com for our next issue!!

Can't see where you have applied your wax, latex or vaseline resist when decorating your pottery? Add a few drops of food colouring! The colour burns away with the resist once fired.
- Jacqui Jensen van Vuuren.

Do you know exactly how much your clay will shrink after firing? Make this 'clay ruler' to take out the guess work. Fire it and compare it to the original to calculate shrinkage percentage
- Izaan Pauw

Texture inspiration can be found just about anywhere these days!
These little leaves were first made by colouring the clay with stains, then pressed into a disposable razor to create this leaf pattern!
- Debi McCarthy.

Scraps from moulding profiles or picture frames make fabulous decorative ribs!
- Sharon Flewellen

With knitting making a come-back lately, why not use this simple decorating technique to add some quirky decoration to your pots!
- Debi McCarthy

Images courtesy of Pinterest and Google Images

Ever bought a teapot and the spout was wrapped in these little nets?
Don't discard them, instead pop them over your thumb and index finger as shown above when dipping your pots into glaze. Once the glaze has dried, rub the glazed area where you were holding gently with a dry finger to fill in the gaps, then fire. The net reduces the surface area where you were holding, so fewer touch-ups needed!
- Stienie van Rooyen

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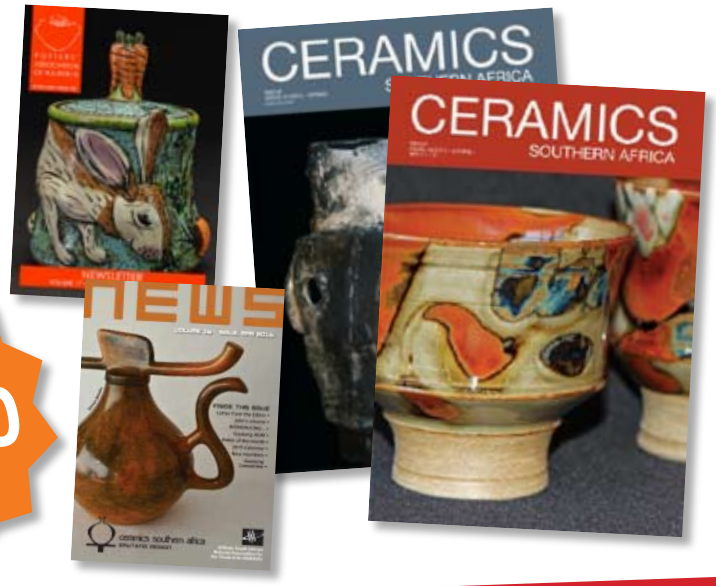

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Genie Albrecht
Windhoek

One very misty, rainy, cold and windy Tuesday backpacking through Wales, I took refuge in a little pottery studio in a small village way back in the 70s. I was kindly offered some soup, out of a magnificent "huggable" soup bowl/mug, by the potter. We had a lovely chat about being a potter, clays, pigments, firing and generally being creative. Whilst sipping this soup I wandered around his studio cum gallery looking at all the Anglo Oriental pieces he made, mainly with ash glazes. That day I fell in love with clay! I had to try it out. Of course I bought that very soup mug and knew that one day I would work with clay.

When I returned to live in Namibia in the early 80's I joined Doreen Hildenhagen, out at Avis, for weekly pottery classes and LOVED it. I liked the idea of tableware: pieces being handled, used and felt (all pottery pieces are used in one way or another). We talked about creating an association for potters. She felt we would learn from each other and resultantly I was one of the founding members of PAN. I was on this committee for about ten years as Secretary, Press release office, Vice-Chairperson and finally as Chairperson from 1987 – 1997.

"Throwing clay on the wheel is my passion. I love seeing how the form takes place and what the clay wants and feels. Sometimes when I have planned something, something entirely different emerges whilst the clay is travelling through my hands and another vessel is born. As an adult I still enjoy 'playing' with clay, shaping, forming, adding pieces, decorating and finally using the pieces.
The roundness of my pots reminds me of a mandala. The centre part is the "negative" and is patiently waiting to be filled with the "positive" when in use. My pots are never finished because they need to hold something, giving it the final touch to these creations! Both the contents and the pot must be in synch and complement each other. Only then is the vessel finally complete during the social gathering of a meal. On the other hand the vessels that are decorative are complete by just being in the eye of the beholder. I want my pots to be held, touched, used, looked at, be a conversation piece and above all enjoyed: hence my pots are to hold and behold. I am a tactile person; perhaps as I grew up, this sense of 'touch' didn't mature in me and I find myself, like children do, always wanting to "touch" and "feel" the ceramic object! The outcome of pots also depend on where they are placed in the reduction kiln; how high and next to which other objects and how long the firing reduction is. There are so many factors and each time it's like opening a Xmas box; one is never 100% sure of what to expect.

My inspiration and mentor for Anglo-Oriental work came from the wonderful South African potter, Andrew Walford. On a workshop here in Windhoek, he introduced us to reduction firing and assisted in firing our first gas kiln. Together we mixed glazes and used various pigments for uninhibited brush strokes, especially emphasising free wrist movements. Of course reduction firing lends itself to this beautifully.
My inspiration comes from my travels. Wherever I go, I find forms, shapes, textures and colours in buildings and their surroundings, but more so in the environment from which there is so much to draw. Attending workshops or visiting potteries are very rewarding and inspirational.

By profession I am the primary school art teacher at the Windhoek International School and also teach children from home about the wonderful feel of clay. I have also written and published two articles for the prestigious Ceramics Review Magazine in the UK: *"Potters of Caprivi"* and *"Pottery in Nigeria"*.

Exhibitions: I have taken part in various exhibitions for PAN and the Association of Potters for Southern Africa (APSA); assorted group exhibitions (and won some awards) including exhibitions for the Cancer Association of Namibia. My first solo exhibition of Pottery and Photography called *"Cameos of Fire and Ice"* was held at Studio 77 in November 2008 and another solo exhibition entailing firing pots in sagars filled with sea sand, called *"Geoscapes"* at the Omba Gallery in November 2010. My husband, Rolf and I have had several annual Home Studio Exhibitions in our studio in Pioneerspark. One never stops exploring and experimenting forms and glazes. So lucky me I have this passion for life!

NOT TO BE MISSED!

Sculptural Workshop: 20-21 May 2017

LYDIA Holmes

After many years I have returned to my preferred medium.....clay! I have enjoyed experimenting with clay again and have come to the conclusion that I really like sculptural forms. I am not a round pot person!

Text & Images: www.lydiaholmes.co.za

My interest in industrialisation and the effect it has on the environment and especially vulnerable species, reflects in my work as conservation is very close to my heart. I live within a conservancy in a natural environment which we try to keep free of alien vegetation. Grysbokkies and Blue Duiker have made their home here, along with many bird species, monkeys, tortoises, genets, hare, grey mongoose and the occasional porcupine.

Although my work sometimes appears whimsical and illustrative, it hides a distressing theme of man's abuse of his environment. I populate my work with surreal elements and juxtapose these with naturalism.

And then sometimes...I am just having fun with pattern and shape!

I have no formal art education but have pursued my interest in ceramics and pastels and have attended various workshops by local and overseas based artists.

I have taken part in various group exhibitions in Port Elizabeth.
The William Humpreys Art Gallery in Kimberley has acquired my work for their permanent ceramic collection in 2010 and 2011.

My work, "March of Folly" was selected as one of ten works to celebrate the permanent collection of the new Red Location Art Gallery at the Red Location Museum, Ibhayi, South Africa in 2011.
Booking information TBA.

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WORKSTATION

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

WORKTABLES

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CALENDAR 2017

JANUARY

- 27 Swakopmund DVD Evening

FEBRUARY

- 15 Windhoek DVD Evening @ Izaan 18H00 - 73 Iipumbu Ya Tshilongo, Acadamia.

MARCH

- 3 PAN AGM @ Izaan 18H00 - 73 Iipumbu Ya Tshilongo, Acadamia.
- 4-5 Mould Making workshop with John Shirley WHK

APRIL

MAY

- 18 Windhoek DVD Evening
- 20-21 Sculpture w/shop with Lydia Holmes WHK

JUNE

- 24-25 Decorating w/shop with Carola Lorck SWK
- 30 Bank Windhoek Triennial regional submissions

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

SEPTEMBER

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

OCTOBER

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

NOVEMBER

- 4 DVD Evening WHK and SWK

DECEMBER

EDITORS' favourites

Ceramics blogs, websites, groups... here I endevour to bring you the latest HOT LIST of who's who & what's what!

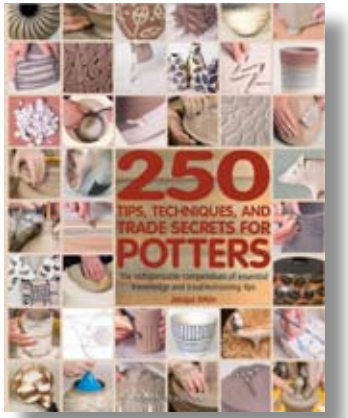
FACEBOOK

Check out the group ***MORE CLAY LESS PLASTIC!*** Here they invite people the world over to rethink their everyday utensils and substitute them with more natural, recyclable alternatives... seeking out craftsmen in their own countries to provide them with functional replacements!

WEBSITE

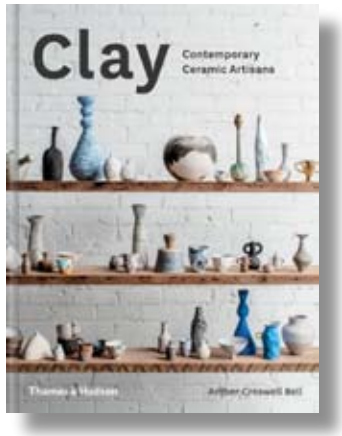
For a pop of vibrant colour with a tribal flavour, take a look at the **Elisabeth Maurland Studio** web page. Here you will find an array of wheel-thrown, hand-decorated pottery, stationery and textiles

BOOKS



250 Tips, Techniques, and Trade Secrets for Potters: The Indispensable Compendium of Essential Knowledge and Troubleshooting Tips.
– by Jacqui Atkin

With easy-to-follow directions and step-by-step photos and illustrations.
This handy book covers, slabbing, pinching, coiling, throwing, turning, and mould-making, using various clays. Creating surface decoration, with attention to colours, textures, and glazing.
ISBN 13: 9780764141164



Clay: Contemporary Ceramic Artisans
– by Amber Creswell Bell

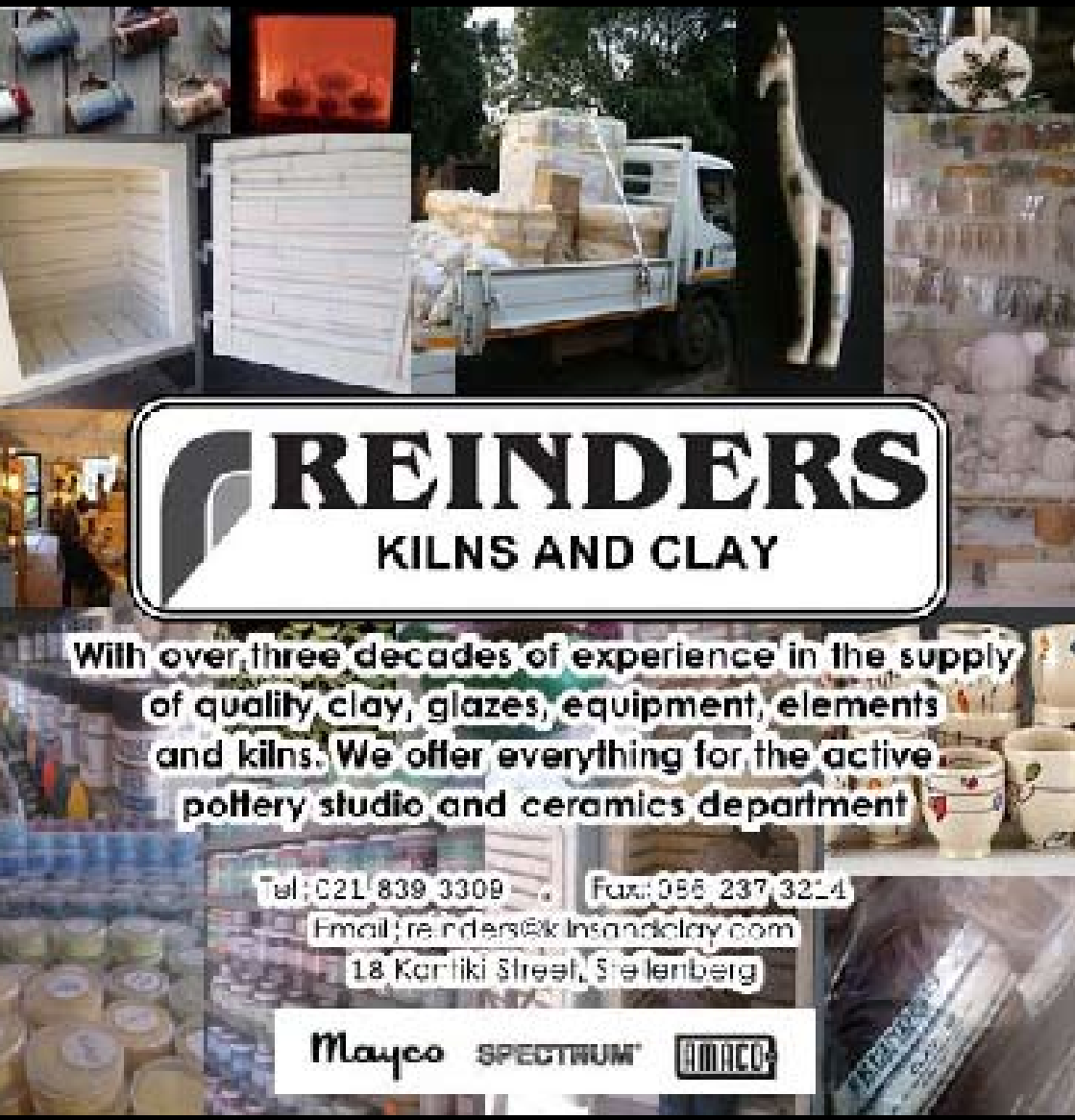
Captures the feel of the ceramicist's studio with new appreciation for the beautiful, functional, and accessible works being produced by a new generation of makers.
This book surveys the rich creative output of fifty of the top studio potters from around the world.
250+ colour illustrations.
ISBN-13: 978-0500500729

Ceramic Studio: Wheel Throwing
– by Emily Reason

Artist Emily Reason takes beginners through nine projects, including a mug, pitcher, teapot, and fluted baking dish. Starting from one of two fundamental forms (cylinder or bowl) she covers such basics as centering, pulling a handle, trimming, firing, and glazing. Colour bands throughout point the reader to related information on various techniques, while gallery sections provide inspiration.
ISBN-13: 978-1600592447

Handbuilt Pottery Techniques Revealed
– by Jacqui Atkin

Author and expert potter Jacqui Atkin instructs in coil, slab, mould, and pinch techniques to produce pots, bowls, vases, tiles, and other decorative pieces. Step-by-step colour photos with detailed captions guide handcrafters through each project from start to finish.
Many photos are of the cutaway type to show correct hand positions for controlling the clay, both inside and outside the form.
ISBN -13: 9781438001999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