

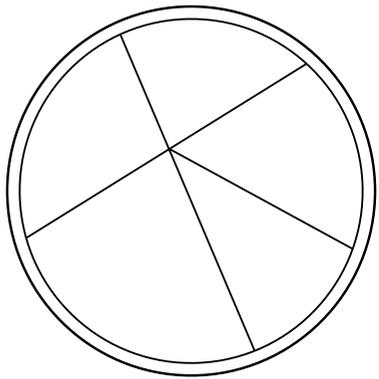


SOUTHERN  
GUILD

2017



# THE FUTURE OF SOUTH AFRICAN DESIGN



# SOUTHERN GUILD 2011

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PACO

PEDERSEN & LENNARD

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PIERRE CRONJE

PORKY HEFER

SILVIO RECH & LESLEY CARSTENS

STUDIOMAS

TONIC

WANGA NGWANE

WAYNE BARKER

WILLOWLAMP

XANDRE KRIEL







# FOREWORD

Nku Nyembezi-Heita, CEO Arcelor Mittal South Africa

We are proud of our association with Southern Guild in the drive to further develop the use of steel in the arts.

We have all come to take the various industrial and commercial applications of steel as an unremarkable part of everyday life. The versatility of steel makes it suitable for a wide variety of applications spanning construction, packaging, transport and manufacturing, to name but a few. It is only over the course of the last 50 years that steel has become more commonly used as an art medium. Its advantages - primarily durability and malleability - have caused many artists to make it their material of choice. Not only does steel lend itself to large-scale work,

it is equally adept and rewards hand detailing as well. Supporting the use of steel beyond industrial and commercial applications is the reason we have chosen to partner with Southern Guild. We are proud of the ground-breaking work that artists under its umbrella produce and what it means for how steel will be perceived for generations to come. We are also excited at having works of art crafted out of steel exhibited at the FNB Art Fair this year. Our association with Southern Guild will showcase steel in its most alluring and artistic form, and we are also

...we are also thrilled that Trevyn and Julian McGowan, who founded Southern Guild, have taken the initiative to help budding young artists find their feet and reach new markets.

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ArcelorMittal has taken the lead in developing the use of steel beyond traditional industrial use. A recent example is the ArcelorMittal Orbit, which will be a centre piece of the 2012 London Olympics. The sculpture - constructed from a continuous looping lattice of tubular steel - will stand 115m high and consume 1,500 tons of steel.

We are pleased that in South Africa, we are able to

extend our brand into this new and vibrant market as a result of our relationship with Southern Guild.

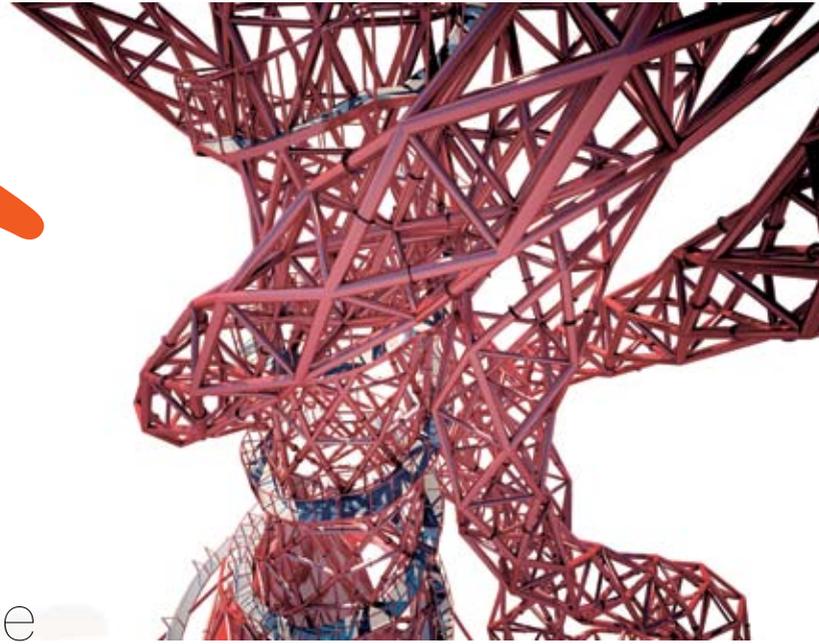
We wish Southern Guild and all its artists the best of luck in the year ahead and hope that our association will be mutually beneficial.





# ArcelorMittal

Approximately 85% of the world's wind turbines are made of steel and one in three of the turbines use ArcelorMittal steel.



It is only when you stop and think about it that you realise just how pervasive steel is in our lives. From the cutlery you use at home, the casings of tinned food, beverages and other products, burglar proofing and other home and office security devices to door handles, book cases and hockey poles, it is literally in every part of our day-to day life. There is also state-of-the-art industrial machinery, big steel beams that are a feature of big ticket construction projects such as stadia, dams and avant-garde architectural buildings. Not forgetting the beautiful steel garden furniture of the seventies that bring memories of family days in the garden in summer.

Some of the world's iconic architectural and design projects are made of steel; the Sydney Harbour bridge in Australia, the Nelson Mandela bridge in Johannesburg, the San Francisco bridge in the USA, the Eiffel Tower in Paris, the beautiful gigantic clock at Big Ben in London and the gangly giraffe-like structures that epitomise the Mbombela Stadium in Nelspruit are but a few of such examples.

ArcelorMittal South Africa – a subsidiary of ArcelorMittal, the global leader in steel production – is the leading steel producer on the African continent and plays a critical role in making sure that the manufacturing industry has continuous access to steel to enable it to fulfil its obligations, some of which spawns the projects listed above.

ArcelorMittal South Africa has been in existence since the early 1900's and its oldest plant, Vereeniging Works, will be celebrating its centenary in November 2011. Of the two African operations out of the 66 across the world, ArcelorMittal South Africa is the largest operation, with another operation based in Liberia.

In South Africa alone, the company accounts for the production of approximately 70% of steel in the market. ArcelorMittal South Africa also exports steel into markets in East Africa, SADC and the Middle East.

ArcelorMittal has played a major role in the development programme in preparation for the 2010 FIFA World Cup, as steel was a major component in the building of stadia, roads, the Gautrain and other infrastructure projects. This is closely followed by the automotive sector which accounts for 14% of local revenue.

The steel giant is headquartered in Vanderbijlpark in the Vaal Triangle, also the site of its largest operation locally. Its other plants are based in Vereeniging in the Vaal, Newcastle in Kwazulu-Natal, and its youngest, state-of-the-art plant



The 115 metre artwork will be a feature of the Olympics and later the London Skyline. The Orbit has been built using steel from all continents where ArcelorMittal has operations, including Africa.

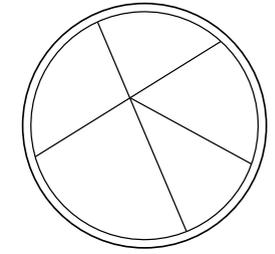
in Saldanha, on the west coast of the Western Cape. Market segmentation for the global company makes for interesting reading, particularly in Europe where steel products from ArcelorMittal are used in a third of all automotive products produced. European car manufactures are by far the second largest, after construction, consumers of the steel giant's products.

## The art of steel

As mentioned earlier, steel is an integral part of the design and architectural world. The next time you take a ride in the Gautrain, the gleaming steel, the rails and most of the features are made of steel. Perhaps the most iconic use of steel in our lives is in its use for Nelson Mandela's towering statue at the Nelson Mandela Square, Sandton City. In its support of steel use across diverse products, ArcelorMittal has been involved in two distinct projects. The first is the commissioning of the ArcelorMittal

orbit, a world-class project/first for the 2012 London Olympics. The 115 metre artwork, by Turner Prize winning artist Anish Kapoor, will be a feature of the Olympics and later the London Skyline. The Orbit has been built using steel from all continents where ArcelorMittal has operations, including South. Secondly, the company has just announced a major sponsorship for Southern Guild, an organisation aimed at helping foster and market steel based art. Southern Guild is home to some of South Africa's pre-eminent art talent, some of whom already producing notable steel art pieces. It is also a fitting coincidence that some of the steel art that artists from Southern Guild uses for their signature pieces comes from scrap metal. Scrap metal is an integral part, and most importantly very sustainable and environmental friendly way of making steel. The Southern Guild partnership will also ensure that ArcelorMittal South Africa is involved in the discovery and development of new artists in South Africa through the Southern Guild Foundation which is being launched this year.

# SOUTHERN GUILD



Foreword by Trevyn McGowan



On arriving back in South Africa in 2002, after twenty two years in Britain, we were touched by a strong sense of something about to unfold, a new pulse beating and a coming together of a clan, or tribe, on the threshold of a new era.

In this place of the birth of humanity, only recently reborn as a Nation, we were acutely aware of the ancestral lineage of the craftsmen: of ceramic artists, weavers, carvers and makers, who having undertaken years of dedication, were

coming of age with a tangible sense of identity.

A new crop of designers were emerging with totally unique voices and standpoints, each positioned

independently of any global zeitgeist or movement.

We were tangibly moved – by the importance of it all, the possibilities ahead, the thrilling, satisfying

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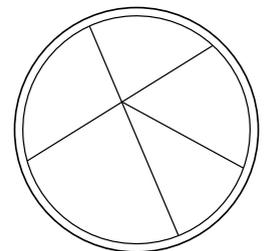
...we were touched by a strong sense of something about to unfold, a new pulse beating and a coming together of a clan, or tribe, on the threshold of a new era.

experience of working with minds and talents that excited and challenged us. After several years of exploring the South African Design Industry and working with a wide array of talents and disciplines, and numerous international retail giants, it became clear that a platform was needed to showcase the very best, the pinnacle of what our design world was capable of. Not only did this forum not yet exist, but the provocative, stimulating nature of the intended convergence meant limitless possibilities for designers that

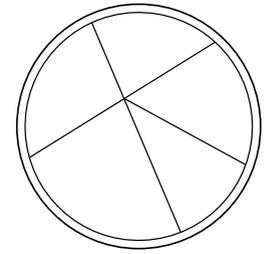
had hitherto been working in somewhat isolation. In 2008 Southern Guild was founded, for the first two years working in partnership with Artlogic, the directors of the FNB Joburg Art Fair. We set out to invite the people who energized us, by the way they worked and thought, to belong to the Guild each year. Alongside the predominantly design and craft led participants, we included artists, architects, jewelers and fashion designers who we believed would synergize with our collective. Coming together to

show alongside their peers, with a brief that was simply: produce brand new work, don't consider price, materials, production run requirements or commercial viability but simply give us what you have always wanted to make, that elusive dream piece that is more about who you are, and your heart, than being a contender for your next range, energized all involved and produced some extraordinary results. This liberating, 'free-fall' request, and the knowledge that the work would be exhibited alongside the

risk-taking pieces of fellow participants, meant that each designer pushed themselves just that much harder and the industry was galvanized to explore new territory. Over 150 new products have been launched by Southern Guild over the last three years, some of these are one-off items or limited editions, and others are covetable additions to the ongoing catalogue of products. Our Guild members total 86 people and represent some of the most interesting talents working in their fields. Each year new members



I would like to give an incredibly heartfelt thanks to our sponsors ArcelorMittal South Africa who have made an extraordinary difference to our functions as a Guild this year, from launching the Design Foundation, to broadening the possibilities for our members, and partnering with us to attend Design Miami. Their vision, commitment and belief in us has been an immense support and inspiration.



and new design pieces will be added, strengthening the collective, growing the industry and providing inspiration for a whole new up and coming generation.

As one of the highest recognitions in the international design world, Southern Guild has been invited to participate in Design Miami/ 2011 – the premier marketplace for collectable design, amid which the most reputable international design galleries present curated exhibitions of museum-quality furniture, lighting and objets d'art,

attracting the highest level of private and public collectors of historical and contemporary design.

2011 also sees the launch of a Design Foundation in Southern Guild's name. An organization established to fund education and skills training, grants for product and business development and industry led advice and assistance for deserving candidates. A respected group of design professionals and business leaders have been appointed to the board of the Foundation to ensure that all funds are responsibly

and effectively utilized.

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- Trevyn McGowan

Li Edelkoort and I have worked with Trevyn McGowan for 7 years and she is one of the country's best resources when it comes to contemporary art, design and craft. She has mastered the fine balance between craft and its commercial success in the design and art worlds, without compromising creative vision or the quality of the craftsmanship. The success of the Southern Guild's collection at the Joburg Art Fair is a good example of **HOW ARTISTS, DESIGNERS AND CRAFT CREATORS PRODUCE UNIQUE AND SPECIAL ITEMS THAT CONNECT TO SOUTH AFRICA'S POWERFUL SENSE OF HUMANITY**, and it mirrors an international trend Li Edelkoort sees taking place: the blurring of the borders between these three camps and the elevation of craft to become this century's creative medium, as collectible as design or event art.

- Philip Fimmano

Curator, Edelkoort Exhibitions



# ANATOMY DESIGN

Furniture designer

**Designer:** Andrea Kleinloog

**Product:** Light

**Product name:** Awkward Light

**Product dimensions:** 1930cm high, 1750cm & 600cm long

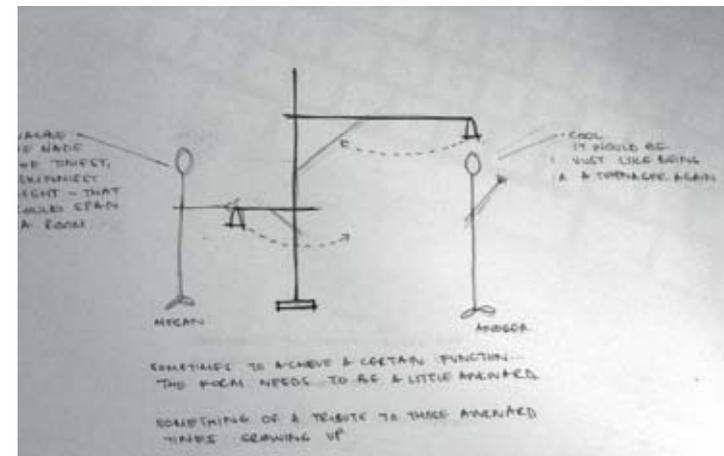
**Materials used:** Spun Brass, Hand brushed black steel, Black marble

**Credits:** Megan Hesse was very involved in the design and delivery of the lights.

“All gawky, with strange proportions,  
happily tucked in a corner.”



Andrea Kleinloog started anatomy design two years ago, first working out of friend Tiaan Nagel's shop before moving into her own little “fridge” space in 44 Stanley. The quirky designer, with her grey-platinum hair and self-professed aberration for color, won the Design of the Year for her lamp at Design Indaba two years running. For Southern Guild at this year's Art Fair she's created The Awkward Lamp. Just as her illustration depicts, the lamp, she says is like a teenager - “all gawky with strange proportions that is happily tucked in the corner.” On a more elemental note, the brass glows, the extended 2.5m arms allow the shades swivel out - reaching over sofa and coffee table alike and the double switches mean there's no fighting as to who switches on, who switches off. As she personally enters into marriage, rather ingenious.



# ANGUS TAYLOR

Sculptor





Based on the Japanese philosophy of the acceptance of transience, Angus Taylor's Wabi Sabi lights are hewn from stone that is left raw: within the Eastern theories nature is perfect and this beauty is celebrated. Taylor, a graduate of the University of Pretoria is known in South Africa and abroad for his powerful large works of sculpture that are often commissioned by local and national government as well as private sector with an understanding and accommodation for super scale. Spiked with copper piping and cleaved from the Belfast quarry in Mpumalanga, his Wabi Sabi lamps carry a story about Taylor's journey, about the earth they come from and of course, the light source and subject.

**Product:** Lights

**Product Name:** Wabi Sabi light

**Product Dimensions:** Wall space required

**Materials used:** Belfast granite, copper pot, cable, LED lights

**Collaboration:** Angus Taylor work in collaboration with Dionysus Sculpture Works Gauteng (DSW)



# ARDMORE

Collective

**Designers:** Fee Halsted in collaboration with Sondelani Ntshalintshali & Lovemore Sithole

**Product:** Four lamp bases and two urns

**Product names:** Leopards Acacia Flowers (a), Hoopoe 2011 (b), Leopards with young cubs (c)

**Product dimensions:** H33, L27, W9cm (a), H42, L26, and W15cm, 58, L45, W15cm (c)

**Materials used:** White earthenware clay thrown by Lovemore Sithole modelled and carved by Sondelani Ntshalintshali in glaze with transparent glaze in collaboration with Fee Halsted.



The award-winning and highly-collectable ceramic studio, Ardmore, has produced three table lamp bases for this year's Southern Guild. The lamp bases, made from white earthenware clay thrown by Lovemore Sithole, and modeled and carved by Sondelani Ntshalintshali in collaboration with Fee Halsted, are indicative of Ardmore's collaborative working ethic. Over fifty artisans are based at the Ardmore studio in Kwazulu Natal, some have been creating the highly collectable sculptural works since the very beginning - over 17 years ago. Each Ardmore piece is unique, however these lamps inspired by a friend's commission are particularly important. They are the first in this form, and stripped of the usual Ardmore rainbow, the natural white highlights the shapes and fine sculptural work.

Christies in London labels the art pieces 'modern day collectables'



# BRETT MURRAY

Artist



South African artist Brett Murray is known for his often satirical, provocative work. His most recent exhibition, entitled *Hail to the Thief* continued his acerbic attacks on abuses of power, corruption and political dumbness. The previous show, *Crocodile Tears*, sought to parody Mbeki's still-born African Renaissance. *Hail to the Thief* uses the populist imagery and language currently in vogue with the present powers that be, to mock and goad. In both cases Murray produced bronzes, etchings, paintings and silk-screens to form part of a vitriolic and, he says, "hopefully, succinct censure of bad governance". They are attempts to humorously expose the paucity of morals and greed within the ruling elite.

In a nut shell...taking the piss.

**Product:** Knuckle duster

**Product name:** Persuasion

**Product dimensions:** 2 units each : 113 mm x 65 mm x 18 mm

**Materials:** Gold-plated cast bronze and enamel

“These knuckle-dusters are an imagined accessory for the new tender-entrepreneurs, shouting socialist slogans while greasing palms.”



# BRONZE AGE

Sculptor and industrial designer

**Designer:** Charles Haupt and Otto du Plessis

**Product:** Setting unit/bench

**Product name:** the magic mushroom bench

**Product dimensions:** 2.4m by 800mm by 500mm

**Materials used:** Bronze and wood

**Credits:** Credits to Gerick Terblanche and David Tempelhoff for their work on the project.





Sculptor and industrial designer Charles Haupt and Otto du Plessis have been recently fascinated with all things fungi. Indeed, one particularly mythical looking morel was the inspiration for their magical mushroom bench. Made out of wood and covered with brass fungi, the bench easily transcends from in to out, living and dreaming spaces. Bronze Age, started by the freelance sculptor and former industrial designer in 2005, is known as one of the leading multifunctional foundries in the country offering lost wax and sand casting, mould making, restoration and courses. They undertake commissions for many of South Africa's leading sculptors while at the same time exploring their own sculptural and design journey, often examining and reinterpreting botanical shapes.



# CERAMIC MATTERS

## Ceramic artists

“Most people use designed furniture to show off,” says Anthony Harris, one half of Ceramic Matters. “We wanted to create something that would relate more to architectural situations, that was more relevant to where it was placed.” The result? An upholstered pot. Made from white ceramic bisque, the internally glazed pots have an organic texture reminiscent of knit - perfect for interior placement. This conceptual take should come as no surprise to those familiar with the fantastical work of Gerhard Swart and Anthony Harris. Collaborators for more than 30 years they have created ceramic wallpaper, organic matter, skeletons, tattooed forms and architectural detailing that all belie the fragility of the material they are made from to create a new reality of touch and perception.

**Designers:** Gerhard Swart and Anthony Harris

**Product:** 3 Vases

**Product name:** Padded Space

**Product dimensions:** 40 cm high x 25 cm diameter

**Materials used:** Glazed and unglazed white Earthenware





# CONRAD BOTES

Artist

**Product:** Shoe Cabinet

**Product name:** Shoe Cabinet

**Product dimensions:** 1200mm h x 760mm w x 320mm d

**Materials used:** Laminated ply wood, oil based paint on glass, legs made of white oak



Conrad Botes' wife likes beautiful shoes.  
So much so he built her a shoe cupboard.

# DAHILA HULME

Artist

**Product:** Kitchen work table

**Product name:** Kitchen work table

**Product dimensions:** 600mm w x 2450mm l X 900mm h

**Materials used:** structure - 3mm mild steel; legs, chopping boards and drawers - Oregon rafters. Surface - Laminam (a 3mm thick porcelain ceramic product that is 100% natural and food safe)

**Collaboration:** Andreé van Zyl Snr and André van Zyl Jnr of L&G Engineers in Ficksburg supplied workspace and assisted with some of the welding.





Dahla Hulme

Namibian Dahla Hulme lives in the Free State town of Rosendal and likes to cook. A lot. Enough to fantasise about the perfect cooks' table. A table with multi-layers for storage and a network of spaces into which slide chopping boards. Her aim was to make something that was not only functional and practical, but also beautiful and organic. The steel top is covered in a heat and chip-resistant material, Laminam, and the heavy wooden legs bow in a natural curve. Covered with herb baskets the table sits in a country kitchen; layered with recipe books and butchers knives, an easy city loft.



# DAVID MANANDO

Wire artist

**Product:** Lights

**Product name:** HORN, after Isamu Noguchi and HEART, after Ingo Maurer

**Dimensions:**

**Materials used:** Wire, copper and trade beads

**Collaboration:** Julian McGowan



David Manando



Isamu Noguchi Original

In the true African tradition of re-use and re-purposing, the original structures for two lights by world renowned lighting designers, Ingo Maurer and Isamu Noguchi, are utilized for new versions of iconic pieces.

Using copper and African trade beads, Zimbabwean born David Manando has skilfully re-interpreted Maurer's Mamo Nouchie Kokoro's and Noguchi's Akari light sculpture's pleated paper forms.

The combination of

precision engineered German components and spiritual Japanese construction with energized, dynamic African handwork and ancestral stone and beads creates a tension and vibrancy.

It has been written, "Ingo Maurer is an 'outsider', a designer rare to find: he adds provocation and fun to our ever so smooth design world".

This collaborative effort unites three very distinct design worlds, and does so with joyfulness, humour and reverence.



Ingo Maurer Original



# DOKTER & MISSES

Furniture and household product designers

**Designers:** Adriaan Hugo and Katy Taplin

**Products:** Desk lamp (a), outdoor seating (b), standard lamp (c)

**Product names:** Tugboat (a), Rocking Chair (b), Locomotive(c)

**Desk lamp:** 80 x 155 x 670 mm (a), various (b), 250 x 250 x 2000 mm (c)

**Material:** sprayed mild steel and perspex (a), rock (b), sprayed mild steel and perspex (c)

## WONDER JET DIVE

Rocking Chair = monolithic + solid + heavy =  
caveman + Magaliesburg = living in a cave = cultural  
metaphor for a modern human who displays traits  
of extreme ignorance or uncivilized behavior.

Locomotive + Tug boat = machine + electricity +  
chimney = railway + canal + factory = Industrial  
Revolution = major turning point in human history  
exhibiting unprecedented sustained growth.

banana + angelfish + retweet + stiffy + backrub + woot! + like  
+ piña colada + wiki + parrot + Fred + piercing + lunch break +  
Eric Clapton = call us on the landline + we'll pick up if we're in.



Dokter & Misses

# DYLAN LEWIS

Sculptor

“The hand grasps the world it creates. In serving its master, it reflects his being, as if through a mirror, in a thousand and one ways.”



American critic, author, translator and aesthete, Walter Sorell resonates deeply with world acclaimed sculptor Dylan Lewis.

In particular Lewis is intrigued with Sorell's work: “*The Story of the Human Hand*”, in which he states: “As the servant of our bodies and the instrument of our minds, the hand has always been part of our physical and intellectual life; reacting exactly to every tremor of emotion, responding to outside stimuli faster than we can speak. It's story is an index of the story of the human race.”

Known predominantly for

his bronze animal sculptures it is with the same nuance and tension Lewis has captured the mythological and manifest propensities of the human hand.

The Cape-based sculptor is one of only a few global artists to have had more than one solo exhibition at Christies in London.

Nurtured by a family of artists and inspired by his mother and grandmother, Dylan Lewis first became a painter and it was only after the death of his father, well known sculptor Robin Lewis that he started to explore sculpture.

**Product:** Table

**Product name:** Gesture 1

**Product dimensions:** 1800mm L x 1100mm w x 500mm h

**Materials used:** Bronze and glass



Dylan Lewis

# EGG

## Design

**Designers:** Greg and Roche Dry

**Product:** Cabinet

**Product Name:** Septerye Cabinet

**Product dimensions:** 800mm x 800mm

**Materials used:** American Walnut, Brass, Semi Precious Gem Stones (Septerye stones from Madagascar)

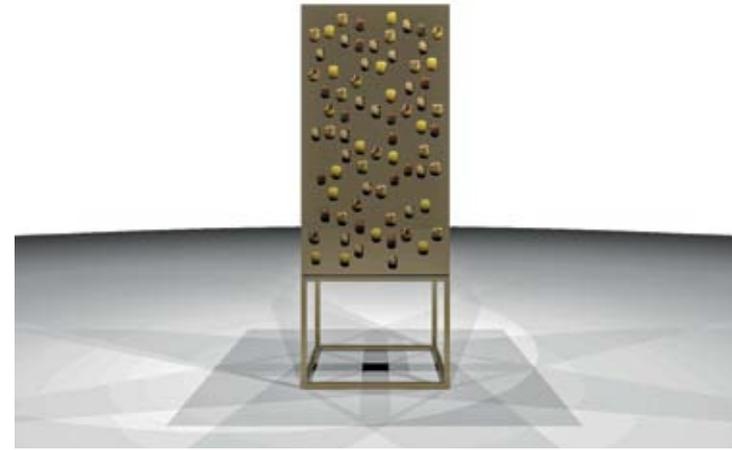


Made from American Walnut and Madagascan Septarian, the Egg Cabinet is a movement on modern marquetry, a question on ultimate luxury and something very special in which to contain equally covetable goods.

Its easy to over-intellectualise a piece of furniture and if you want to Greg has all sorts of commentary on the state of luxury today - the bandied and irrelevant dispensation of the label. But essentially Egg's jewelled cabinet feeds into the design house's basic dictum: to do something instinctual, organic, luxurious and more often than not use rare, atypical, interesting materials to create something that immediately has a point of difference.

This year, the cabinet is a considerable statement piece: it's understated in its simplicity and elegance but is ultimately luxurious. It is also a starting point for further exploration on the theme for the multi-award winning Durban-based design house.

“This cabinet is a three dimensional jewelry piece made with 2kg of rare and semi-precious stones and brass.”



Egg

# ENOCK NGWENYA

Wire artist

<b>Exhibitor:</b> Enock Ngwenya
<b>Product:</b> Round table
<b>Product name:</b> Odeon
<b>Product dimensions:</b> 400mm h x 1800mm d
<b>Materials used:</b> 4mm -2,5mm -1,3mm - 0,9mm wire

Living in White River, Enock began working with wire when he was eight years old, making toy cars for himself and his friends, and in 1991 he began to produce furniture for the commercial marketplace. Finely and precisely spinning wire into sculptural shapes, there is an elegance and ease to his work that has brought him international recognition. His work has been exhibited in Brazil, Germany, Vietnam, Qatar, Burkina Faso and

France and he has undertaken very large pieces for several of these showcases. He has a rhythm to his crafting, seeing in his mind's eye the finished piece and taking pleasure as the shape emerges. He enjoys the freedom of working for long hours, with the satisfaction of the finished item as the result.

This round table is naturally spun around a structural frame to create an at once-light yet solid, air free centre piece.





Enock Ngwenya

# FLY-PITCHER

Design Studio



Piers Mansfield-Scaddan's *Arche lamp* is a reinterpretation of our understanding of archetypes. Working from within an architectural language, the lamp is an approximation of the classic *angle-poise* style in sleek anodized aluminum with white LED lighting. Conflict is constructed by folding and tessellating the surface as a means of creating stiffness with the minimum energy required to resist deflection or stressing of the material. Its aesthetic appeal, although

edgy, is not at odds with an understanding of the construction, but rather in sympathy with it. British-born Mansfield-Scaddan graduated cum laude in Sculpture from the Durban Institute of Technology in 1996 and apprenticed under South African conceptual minimal artist Jeremy Wafer. Following a twelve-year period in London he returned to South Africa and set up the Fly-Pitcher Design Studio with Nicola Polmans.

**Designer:** Piers Mansfield-Scaddan

**Product:** Floor light

**Product name:** Arche lamp

**Product Dimensions:** 1500x400x900mm

**Weight:** 15kgs

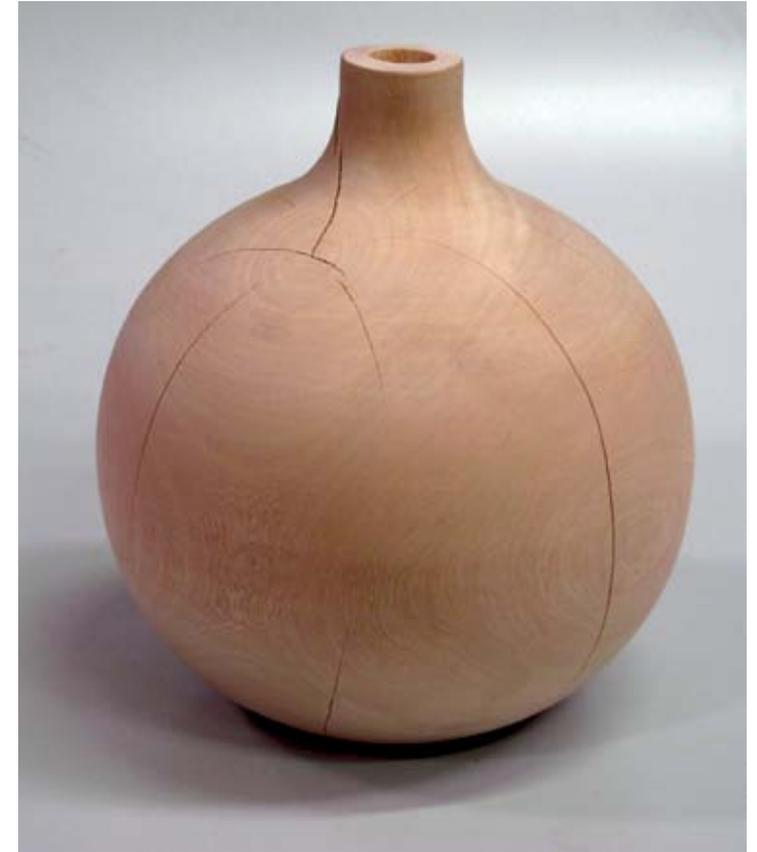
**Materials used:** Anodized aluminum with LED lighting.



Fly-pitcher

# GOET

Wood turners and furniture makers



GOET Furniture and Design is the brainchild of architect Georg van Gass and furniture manufacturer Zander van Niekerk. Georg is the principal architect of GASS Architecture Design Studio and Zander is the owner of One Good Turn, a wood-turning studio he owns with his father expert wood-turner Schalk van Niekerk.

Together Zander and Georg produce a selection of

smalls and everyday pieces that exemplify timeless design and expert craftsmanship; in this case a contemporary interpretation of traditional South African vessels. Stripped to essence the iconic shapes and basic forms are left as is, or finished with natural steel or spray, adding a jolt of colour.

Spanning generations, ideals and materials, Goet is at once inherently South African, and easily timeless.



“We also wanted to use the same form for different uses - for example using a vessel as a sculptural “object” on a table, as well as being able to use it as a light fitting shade.”

Goet

**Designers:** Zander van Niekerk & Georg van Gass

**Product:** Set of vessels, lights and a coffee table cluster

**Product names:** GOET Southern Lights, GOET Southern Vessels, GOET Southern Coffee Table Cluster

**Product dimensions:**

Vessel 1 - 300mm d x 180mm h

Vessel 2 - 180mm d x 300mm h

Vessel 3 - 200mm d x 240mm h

The lights are the same shapes and sizes as the vessels

Table 1 - 400mm d x 450mm h

Table 2 - 500mm d x 450mm h

Table 3 - 600mm d x 450mm h

**Materials used:** Solid Jacaranda, Eucalyptus and Duco

# GREGOR JENKIN

Designer



**Product:** Wardrobe

**Product name:** Engrained

**Product dimensions:** 2000mm l x 2500mm w x 2600m h x 500mm d

**Materials used:** Plywood & Valchromat



Award winning designer Gregor Jenkin has a new found fascination with utility architecture and its relativity to furniture. Engrained, a wardrobe inspired by feed and grain silos, is made from a composite of materials including plywood and velcro and taps into Jenkin's essential inquiry into making the everyday unusual.

Working within a small team in his new Woodstock studio (a former synagogue) Jenkin takes tools to materials to produce a sum of various parts. This return to hands-on creation brings buyer and maker closer together. The studio's attention to process, mixed with Jenkin's irreverent reimagining of everyday objects, is the foundation for an authentic set up that produces niche products. Occasionally political, often humorous and always incisive, the array of short-run products released in ranges is wry but sophisticated, accessible and yet strange.

Gregor Jenkin ●

# GREYMETA

Engineer



MAGIC – Part 1 (08:43 am 18 June 2010, just outside Ogies)  
It all started while driving along a pot-hole infested roads, I experienced a MOMENT! A thought! A “WHAT IF?”! The image below sparks the thought and the rest, as they say is HISTORY.

I drove past this STRUCTURE, stopped the car, grabbed my camera and walked back to the inspiration. I must have taken at least 20 photographs of this “bridge” before I jumped into my car and continued driving.



MAGIC – Part 2 (10:00 am 18 June 2010, Bethal Depot)

I drove through the gates to the site I was working on; I was early for a meeting so I had time to do whatever I wanted until then. As I parked my car, I saw the second part of the MAGIC. “Wow,” I thought to myself, “this could really work as a...FRAME for a table perhaps?”

I stepped up to the crane and had a closer

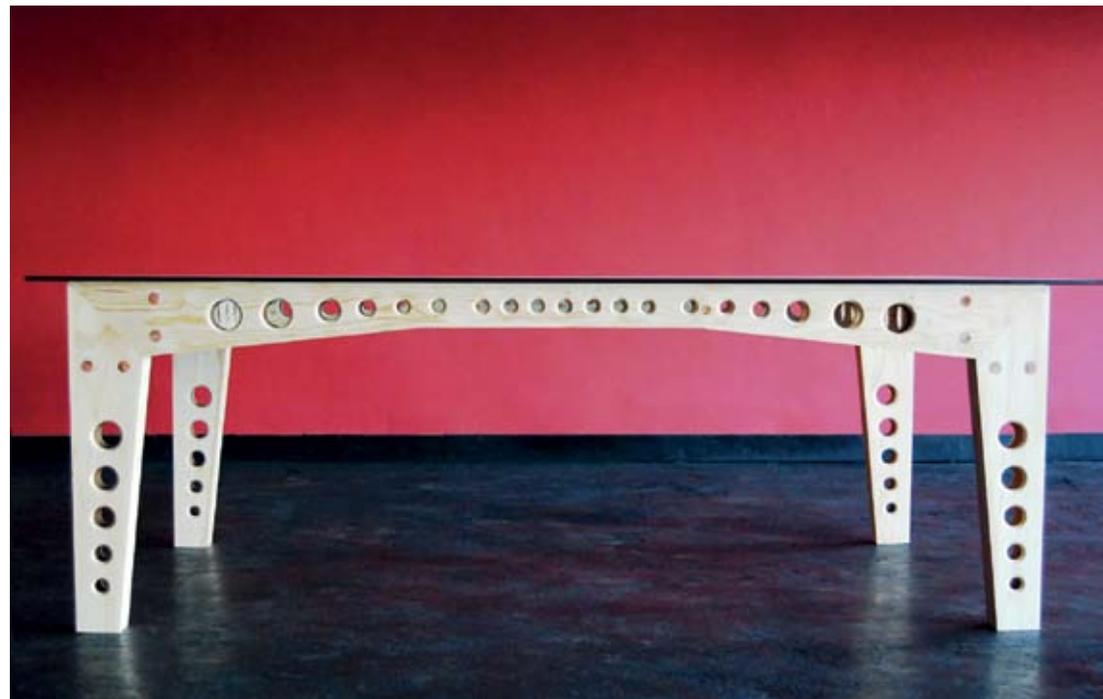
look – I closed my eyes and dreamt for a second. “YES! This will work. I can feel it.”

Something so ordinary but yet so beautiful, functional and unappreciated by those that used it the most...a crane operator had walked past while I was taking pictures of the crane and asked if something was wrong with the crane. I said that nothing was wrong and instead I thought that everything was right. He shook his head from side to side.

MAGIC – Part 3

The last part of the magic was the concept generation, ideation and a couple of hundred sketches... which ultimately resulted in the Hollow Table.

Greymeta is a small design-focused multidisciplinary practice committed to creating and producing ambitious and bespoke furniture.



Greymeta

**Designer:** William Morafo

**Product:** Table

**Product name:** Hollow Table

**Product dimensions:** 2100mm l x 1200mm w x 750mm h

**Materials used:** Pine(V5) & glass(top)

**Collaboration:** Walter Arts

This chair is descendant from the artist Brue Neuman's *A Cast of the Space under my chair*, 1966-1968 and Rachel Whiteread's, *Untitled (one hundred spaces)* 1995. One American, one British and now an African version.

Guy du Toit was born in Rustenburg, has exhibited widely both locally and abroad and is well represented in private, public and corporate collections. He is represented internationally in the Smithsonian Institute, The House of Humour and Satire, Bulgaria, The Montgomery Sculpture Trust, and the Czech National Gallery in Prague. He has been the recipient of various awards, most notably the FNB-Vita award in 1993 and the Sol Plaatjies Sculpture award in 1989. Du Toit has taught at the Pelmama Academy in Soweto, both Johannesburg and Pretoria Technicons, (now UJ and TUT respectively) and the then Johannesburg School of Art, Ballet, Drama and Music. He currently teaches part-time at the University of Pretoria.

# GUY DU TOIT

Sculptor



**Product:** 3 Stools

**Product name:** The stool above the space beneath my chair

**Product dimensions:** 529 x 420 x 420 mm edition x 3

**Materials used:** Paternated bronze and Burmese teak (*Tectona Grandis*)



“I see this appropriation as requisitioning or splicing – a reinforcement of an existing concept. The placing of a wooden seat above the concrete space beneath my chair, is a repetition that reiterates this idea. It also allows for lekker word play in the title and a place to sit and become a part of the piece.”

Guy du Toit

# HALDANE MARTIN

Furniture designer



**Exhibitor:** Haldane Martin

**Product:** Chair

**Product name:** Source Chair

**Dimensions:** 815mm h x 581mm w x 575mm d

**Materials:** Brass plated steel

“While I was out mountain-biking, I started looking and thinking about the spiral patterns on the pine cones”



“I began designing the Source Chair in January this year. I wanted to create a chair that blends Scandinavian Modern with African vitality. After a month of working on a wire chair, I got a bit stuck with simple linear grid designs that were just too ordinary. I let it go for a while, and then while I was out mountain-biking, I started looking and thinking about the spiral patterns on the pine cones that littered the trail I was riding on. I had just been reading some natural science books on organic growth patterns, specifically the Fibonacci Phyllotaxis spiral patterns of leaf, petal and seed cone arrangements, of which the pinecone is a classic example. The beauty of these growth spirals is undeniable, but I realised that they also contained a practical advantage when applied to a wire chair seat. For maximum comfort, a wire chair seat grid should be tighter in the middle where most of one’s body weight is focussed and looser towards the outer edges for economic material usage. The Fibonacci Phyllotaxis spiral pattern achieves these dual functional requirements with beautiful poetic geometry. Here was the seed of an idea that was worth developing, and one that resonated with my previous nature inspired designs.”

Haldane Martin

# HEATH NASH WITH NGWENYA GLASS



Designer and master glass blowers

**Product:** Vases

**Product name:** Inner volume vase

**Product dimensions:** Various sizes

**Materials:** Hand-blown, recycled glass

**Credits:** Ngwenya Glass



Award winning Heath Nash worked with the master blowers at Ngwenya Glass in Swaziland. As a collaborative programme, Ngwenya, with its commitment to recycling, was the perfect partner for Nash, who has in recent years exhibited widely - from Japan (through Milan, London, Vienna and New York) to LA.

Using glass to explore duplicity, he worked on the idea of two forms – the outer and inner, not unlike human character.

The product development was not an easy journey for Nash or the blowers. Glass, by nature, is an incredibly tricky material to work with; molten, liquid, it takes on a power and will of its own. Eventually through ambition, stamina and the discovery of a collection of old moulds, Nash and his team were able to create a great product.

Heath Nash

# HOUSE ON FIRE

Craft studio

**Carved by :** Shadrack Masuku at House on fire Studio, Swaziland

**Product:** Life size sculptural lighting piece

**Product Name:** Darkest Africa

**Product dimensions:** 1300mm h, 600mm w, 1000mm d

**Materials used:** Jacaranda wood and electrical fitting



House on Fire Studio is a creative team of artists based in Swaziland. They are Shadrack Masuku, Phuzu Mtshali, Noah Mdluli and Jiggs Thorne, whose designs and philosophical concepts are the driving force behind the collective.

Shadrack Masuku specifically worked on 'Darkest Africa' with Thorne. The statue, a winged lady, is in part an exploration on the sense of fantasy and flight Thorne says can be felt within their locale. It is intended to throw light on the antiquated notion of "Darkest Africa." According to Thorne the House of Fire is full of symbols and icons that co-exist within the space the artists share; there is an idea of respect and fraternity and a sense of coming together from all over Africa and with that a diverse mythology.

"The House on Fire Studio goes below the surface," says Thorne. "It humorously touches on personal realities in an attempt to remind us that, some things – hopes, desires and dreams, do not isolate us. As part of the human condition, regardless of cultural or religious orientations, they are qualities that tie us all into the connectedness of existence."



House on Fire



# IMISO

Ceramic artist



**Designer:** Andile Dyalvane

**Product:** Large Vase

**Product Name:** Yelanga (Of the Sun)

**Product Dimensions:** 650mm x 400mm

**Materials used:** Clay

Andile Dyalvane's vision is changing. In the past he looked to the old masters, to ancient tales for inspiration. Now, he sees his life and what is around him and is starting to tell that story. This vase, the first of many is inspired by the view from his studio in Woodstock. He looks over the harbour, watches ships load on and off: the ships, cranes and trucks of the dock.



Imiso



Cape Town-based James Mudge has spent a considerable amount of time in France. As a furniture maker he was naturally inspired by the traditional French carpenters bench. Designed by master craftsman Jacques-Andre Roubo in the 18th century this piece of furniture is the simplest and most pure version of a workbench to date. It has been reproduced in many modified ways over the years, but was first used by architectural joiners and not cabinetmakers.

Mudge constructed his version using the same age old joints in the top and frame. The most noticeable joint being the double tenon and mortise combination used in the top. The intricate interlocking joints that puncture the top enable the table to bear the enormous forces that would have been placed on it in a workshop environment. This piece is about going back to the roots of carpentry when artisans created pieces that were designed to last a life time.

# JAMES MUDGE

Furniture-maker



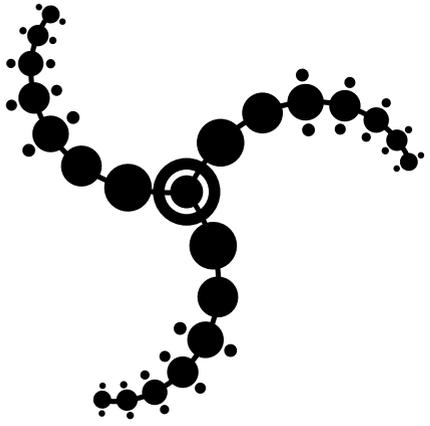
James Mudge

**Product:** Dining Table

**Product Name:** Carpenters Table

**Product Dimensions:** 4000mm x 900mm x 750mm high

**Materials used:** Solid French Oak. No screws or nails, just the classic joints



# JOHN VOGEL

Architect and designer



John Vogel's table was inspired by crop circles, a subject he finds fascinating: the patterns are very beautiful, there is a geometric integrity and a deep sense of mystery surrounding the phenomena.

Vogel has a design background in architecture and first started creating furniture as a student. Although he has worked in many materials, his strongest affinity is for timber and most of his inspiration comes from the natural world and the exploration of organic forms.

John Vogel

"This table is made from Jacaranda wood - it is an 'alien species' and as such the table is made with aliens."

**Product:** Table

**Product name:** Crop circle table

**Product Dimensions:** 3000mm open, 1500mm diameter folded.

**Materials used:** Jacaranda timber, an alien species.

“In true Koop form, we have taken the opportunity offered to us by Southern Guild to explore some new methodology.

The original concept we were pursuing required that we would achieve stability in solid timber panels that were adjacent laminated planks. This is impossible. A creative solution was sought to resolve this - which turned out to be designing a pattern in steel that holds the timber together. This takes the concept of

marquetry - the inlay of timber or other material into wood to create patterns - beyond the purely decorative function - into structure.

The pattern was designed by Claire Clark after a rather meandering conversation. The imagery combines scribbling, lace veil, reflected water, cellular structure. The individual components were produced through CNC technology and the unit designed and assembled by Richard Stretton.”



# KOOP

## Architects

**Designer:** Richard Stretton

**Product:** Side Board

**Product Name:** Marquetry Sideboard

**Product Dimensions:** 900mm h x 2100mm l x 460mm w

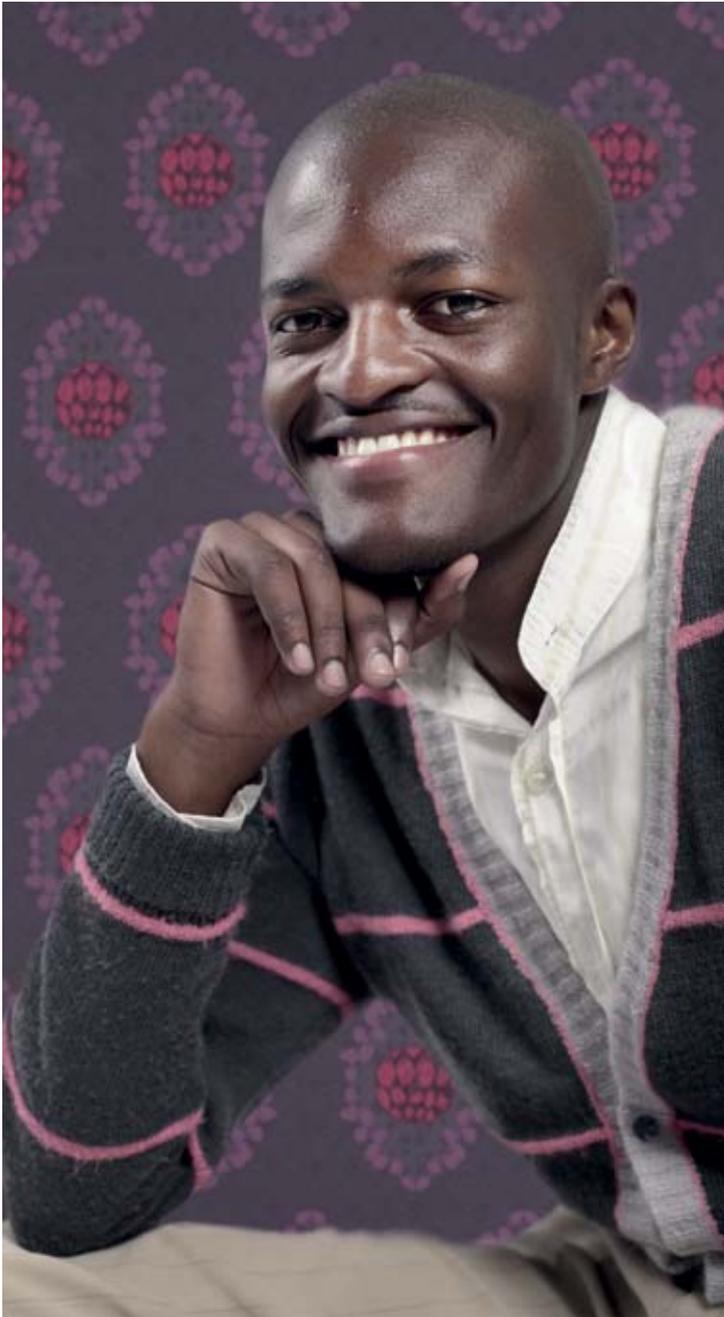
**Materials used:** Hardwood and steel

**Collaboration:** Graphic pattern by Claire Clark

“Our creative process is driven by method.  
Form follows method, material and function”



Koop



# LADUMA NGXOKOLO

## Designer

Award-winning Laduma Ngxokolo, founder of MaXhosa Knitwear, exploded on the design scene following his exhibition at Design Indaba earlier in 2011. Effortlessly fusing a eurocentric aesthetic with his familiar Xhosa heritage Ngxokolo strives to educate and elucidate a very particular look that has never been more important - or current. Moving away from knitwear, but continuing to be inspired by Xhosa beadwork, Ngxokolo decided to integrate his heritage into a functional familiar object, an absolute necessity but somehow irreverent. And so the clock.



Laduma Ngxokolo

**Product:** Beaded clock

**Product name:** Xhosa Time Piece

**Product dimensions:** 38,5cm x 38,5cm

**Materials used:** Resin and wood

**Collaboration:** collaboration with Bantu Mtshiselwa



# LIFE

## Design studio

Inspired by her forthcoming trip to the Congo, designer Maira Koutsoudakis, created this double beaten screen as a means of verbalizing the painted Pygmies she hopes to encounter on her travels.

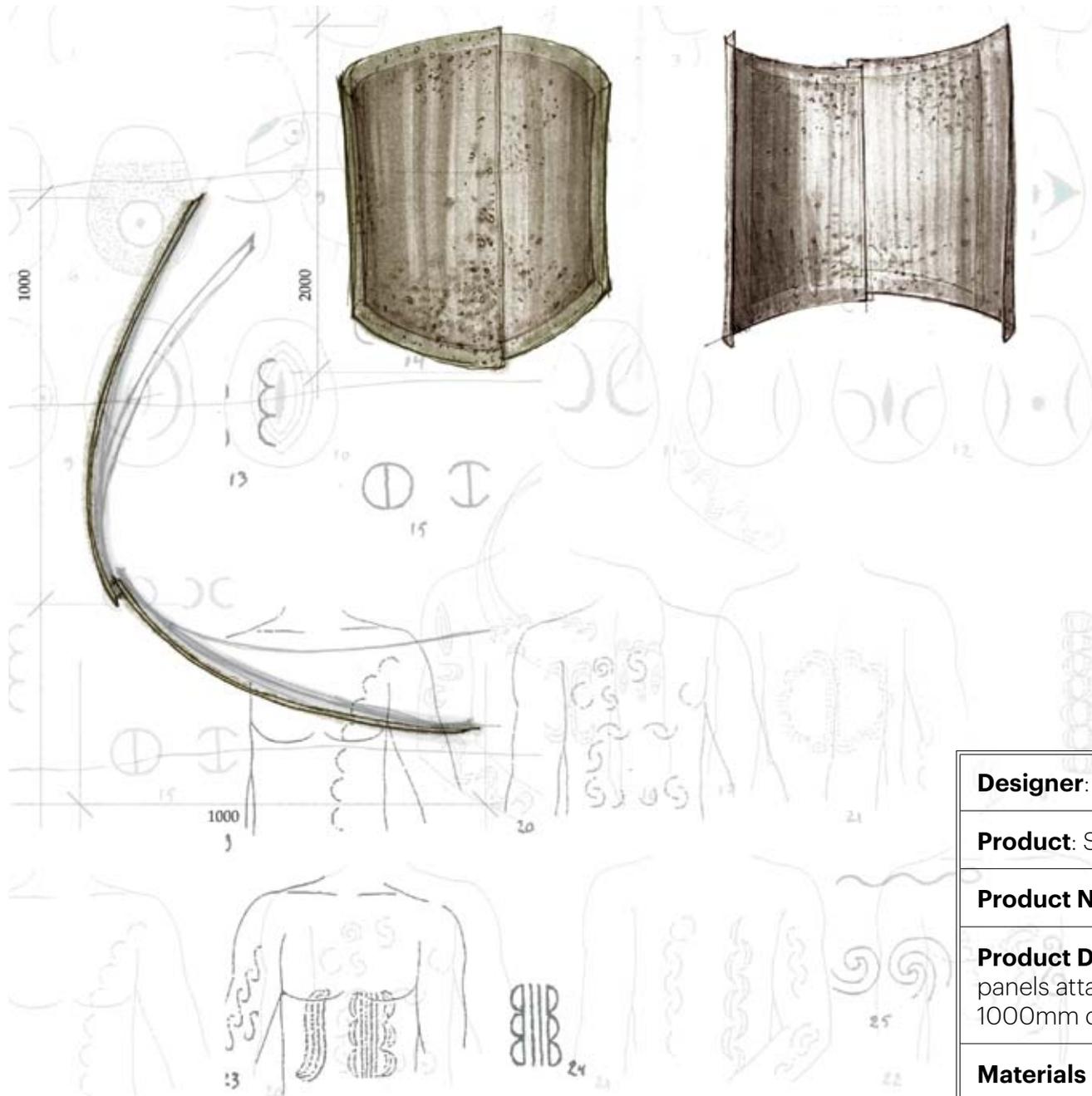
In doing pre-emptive research she came across this text from the book: *Mbuti Designs: Paintings by Pygmy Women of the Ituri Forest* (Meurant, G & Thompson, R.F. (1995). Thames and Hudson. p. 180)

“The Pygmies, scattered throughout what remains of the primary forests of Equatorial Africa, are very unique in their way of living and very expressive in their polyphonic singing as well as their patterning. The Mbuti women paint and are the only pygmies to do so. Their designs, outlined either on their skins, or on the bark cloth in which they dress at times of celebration, are like their songs, ephemeral without vanity, and unique.

Their body paintings are soon wiped off, and the pagnes are not preserved. Despite their magnificence, they are abandoned as things which have served their purpose.

There is some continuity in their designs as well as stylistic similarities in the geometry which is partitioned, in the distribution of figure in multiples. Generic themes are picked out from the general diversity, the constellation, progression from one graphic element to another, linked in a variety of ways, and the overlapping of interlace without rigid structures. These are the ways in which a subject is decorated, animated and imbued with spatial tension which is achieved through the interaction of simple elements among which more complex figures sometimes appear. These conceptual progressions of form inspired the plan and texturized surfaces of the design and hence the birth of “Kwa Fimi”.





**Designer:** Maira Koutsoudakis

**Product:** Screen

**Product Name:** "Kwa Fimi" Screen

**Product Dimensions:** 2 x 1000mm w x 2000mm h  
panels attached to form a 1750mm entering mouth, with  
1000mm depth

**Materials used:** Beaten Brass panels with an aged finish



# LYAL SPRONG

Industrial designer

**Product:** Light

**Product name:** 1 month, The name changes according to what is being represented or how long that amount of coal would meet the non-stop energy needs of a given light bulb.

**Product dimensions:** 70x200x50mm  
Length, breadth, etc all depend on the orientation of the brick

**Materials used:** Coal and resin



Lyall Michael Sprong makes and thinks about things. He is a design partner at Thingking.

This piece is about regaining a feeling for cause and effect. According to Sprong, the aim was to make the mostly abstract concept of energy use a bit more physical and thus easier to tangibly understand.

Coal is a hidden element to most of the objects that we use. In a sense light emitted from a bulb is another form of coal. Even though coal is interwoven with most things that we do, we never see it. The coal towers that can be made with these forms are easy to understand because they are made out of quantifiable blocks.

The name changes according to what is being represented or how long that amount of coal would meet the non-stop energy needs of a given light bulb.

The name changes according to what is being represented or how long that amount of coal would meet the non-stop energy needs of a given light bulb.

Lyall Sprong





Marchand Van Tonder's giant candlesticks are in some ways an extraordinary momento mori. Intrigued and inspired by the past and the present, by oversized African pots and the plastic grapes and silver pheasants his mother used to incorporate in table settings, his oversized candlesticks hold a story that spans as much a sort of African history as a unique design aesthetic. A lesson in freedom of materials, the base of the sticks are turned out of terra-cotta and 'grow' into silver and copper burnished organic botanical shapes, all of which separate for easy cleaning. Set apart they stand as monumental objects, together as a forest.

Master jeweler Van Tonder studied Fine Arts at Stellenbosch University, specialising in jewellery design. After 20 years of success in the commercial jewellery world, he now produces commissioned work and gallery pieces.

Marchand van Tonder

# MICHAELLA JANSE VAN VUUREN

Digital sculptor

**Products:** 3 Digital sculptures

**Product names:** The Horse Marionette (a),  
The Rocking Springbuck (b), The Birdman (c).

**Product dimensions:** 203x193x166 mm (a),  
183x156x51mm (b), 220x60x40mm (c)

**Materials used:** Polyamide



*“The Horse Marionette, Rocking Springbuck and Birdman are all digitally designed for 3D printing. I create my sculptures by first visualizing the object. This is then translated onto paper, and after a series of sketches transformed into a technical drawing. The scale of the sculpture, distances between parts and mechanical functionality have to be meticulously planned out before I move on to the computer. I use software programs to convert the technical drawing into CAD design suitable for 3D printing. All the moveable parts have been placed in the same file, so that the complete sculpture will emerge from the 3D printer fully functional with no assembly required. When a design is finished, I email it to a local or international manufacturer. The sculptures are then 3D printed by fusing thin layers of Polyamide, a nylon powder well suited to creating movable parts with the texture and look of coral. When the print build is finished the powder is removed and the finished object magically emerges from the heap of deposited powder. A few days later the completed sculptures arrive at my door ready to be unpacked. This is always a very tense moment. All the planning and designing focuses on this one moment of pure joy when I hold a design that looks and functions exactly as I envisioned it.”*



Michaella Janse van Vuuren

# MUD

Design studio



Located in a lush and narrow ravine, the Mud studio overlooks the beautiful farmlands of the eastern Free State. Owners Werner and Philippa du Toit turned the once old and dilapidated mission station into a home resonating with their honest approach to life and design. The site catches every last bit of sunshine each day. It is a welcoming and much needed touch during the icy winter months, when numb fingers work with cold clay in the studio nearby. Inspiration is drawn from being connected to nature and the nuances of the surrounding landscape.

Mud's elegant and earthy designs have won much international acclaim. Especially the chandeliers from Philippa's

rural-empowerment clay-bead project. Mud ceramics can be found in designer stores across the globe, and has garnered praise from celebrities including Oprah Winfrey and Jamie Oliver.

For Southern Guild Phillipa Du Toit created a collection of Pangea Pots. Drawing inspiration from Hella Jongerius' stitched ceramics, the surface echoes the Zulu beer pot. Yet are inter-connected pieces with a red thread running through them all. The smaller pots just show how we got to the final pieces and also how we can do different designs/patterns on individual pots.

Werner du Toit and Lawrence Kumalo created the wire cupboard.

**Product:** Pots (a&b), cupboard (c), chandeliers (d&e)

**Product name:** Pangea Pots for Southern Guild by Phillipa Du Toit (a&b), Wire Cupboard (c), Mud Chandelier (d), Spiral Universe chandelier (e).

**Product dimensions:** 100mm x 120mm (a), 140mm x 170mm (b), 2300mm x 1250mm x 500mm (c), 2000mm x 1200mm (d), 3 spheres measuring 2000mm x 1000mm each (e)

**Materials used:** Porcelain and thread (a&b), powder coated wire (c), Metal and handrolled glass beads (d), Metal and handrolled clay and glass beads (e)

**Credits:** Lawrence Kumalo worked with Werner Du Toit on the wire cupboard.



Mud



# NIC BLADEN

Sculptor and jeweller

**Product:** Chandelier

**Product name:** Ecklonia maxima, sea bamboo

**Product dimensions:** 3000m x 3000m

**Materials:** Bronze, eucalyptus, halogen lighting

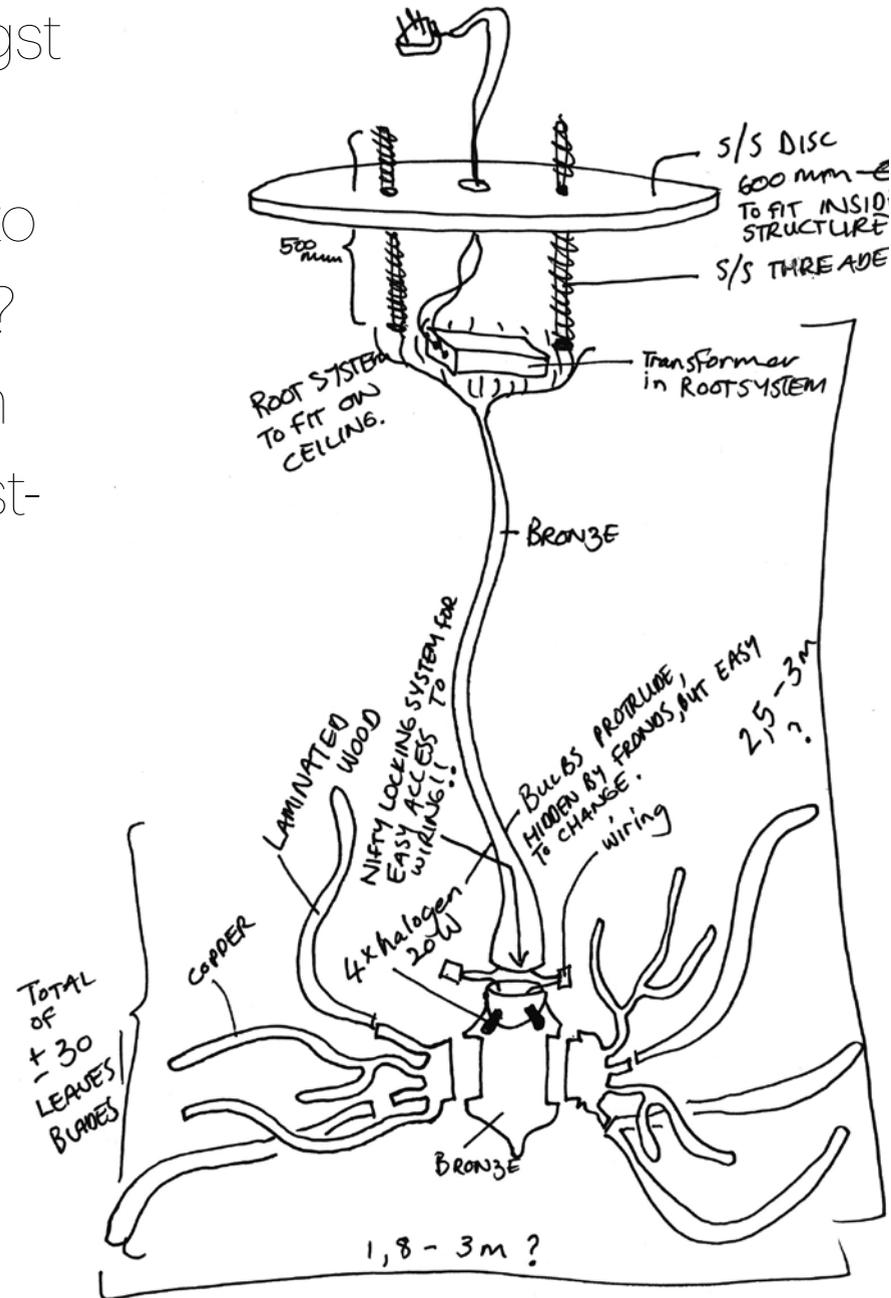
**Collaboration:** Nic Mössmer

Acclaimed sculptor and jeweller, Nic Bladen, is known for his intricate depictions of flowers, seedpods, leaves and entire plants. Inspired by the plant life he is exposed to when surfing he was intrigued as to how to preserve a kelp shape within a decorative form. As these particular plants are suspended by the water they're immersed in, it was a near impossibility to employ his regular methodology: Nic's background in dental technology, fused with a knowledge of bronze casting, has enabled him to create a new way of preserving plants and flowers with unmatched

delicacy and detail. The method he uses, known as 'lost wax casting', involves creating molds from actual organic material, and then transforming them into once-off pieces of jewellery or sculptures of entire plants, from root-tip to flowers.

The solution was to cast the majority of the chandelier in bronze from an actual piece of *Ecklonia maxima*, which was found washed up near Cape Point. The fronds, however, are made from laminated wood, a process made possible through collaboration with master cabinetmaker Nic Mössmer.

“As a surfer, I often find myself amongst the most incredible forms of plantlife in the water. My natural inclination is to ask myself: can I preserve this shape? Can I turn this beautiful, organic form into metal through the process of lost-wax casting?”



Nic Bladen



# NICO MASEMUULA

Ceramic artist



As the protégé of world-renowned ceramicist Hylton Nel, Nico Masemula was in the extremely fortunate position of having grown up surrounded by clay, kilns and glazes. As a result, he produces figures and animals with a skill and wit that belies his relative youth.

For Southern Guild he has created a centrepiece – a charming epergne of bunnies holding up a bowl carved with flowers. According to Nel, Nico started creating bunnies as they are prolific in their Klein Karoo landscape and Nico's small child would often ask for them as toys and totems. Subsequently they became more prominent under the sculptor's deft

hands and have developed into a new theme. Sometimes humorous, always charming his work's subtlety belies a narrative that is emotive, inspired and gracious.

His work is exhibited in some of the top galleries in South Africa and he has shown at the Anthropologie Rockefeller Gallery in New York.

<b>Product:</b> Centrepiece
<b>Product name:</b> Centre Piece
<b>Materials used:</b> Glazed earthenware
<b>Collaboration:</b> Hylton Nel



Nico Masemula

# NKHENSANI NKOSI



Award-winning fashion designer Nkhensani Nkosi made the move into homewear two years ago with her locally-woven home-fabric range, *Love Movement*. This year she launches a ceramics collection that is inspired by her adoration of colour, texture and print. For Southern Guild she created a bath and chandelier, both inspired by Drunvalo Melchizedek's concepts of the flower of life and the notion of sacred geometry of the basic

DNA of creation. According to Melchizedek LOVE is the source of all creation. "I chose to hand paint a bath and chandelier as my evenings spent in silence in a hot bubbly bath is the ultimate indulgence and expression of self-love. It is the only moment in a day when I can breathe, listen to my breath and get in touch with myself. The bath and the chandelier are an expression of a need to return to our very core – LOVE."

**Product:** Bath (a) and chandelier(b)

**Product name:** Light (a) and Love(b)

**Dimensions:** 1740mm x 1030mm x 470mm h (a), 620mm h x 850 mm w (b)

**Materials:** composite (a), composite, aluminium and Swarovsky crystals (b)

**Collaboration:** Duroplastic



“My objects are my expression of this oneness of spirit, this commonality or UNITY that is expressed in the various tribes of the world through geometric patterns and shapes.”

Nkhensani Nkosi



# OKHA

Design studio

**Designer:** Adam Court

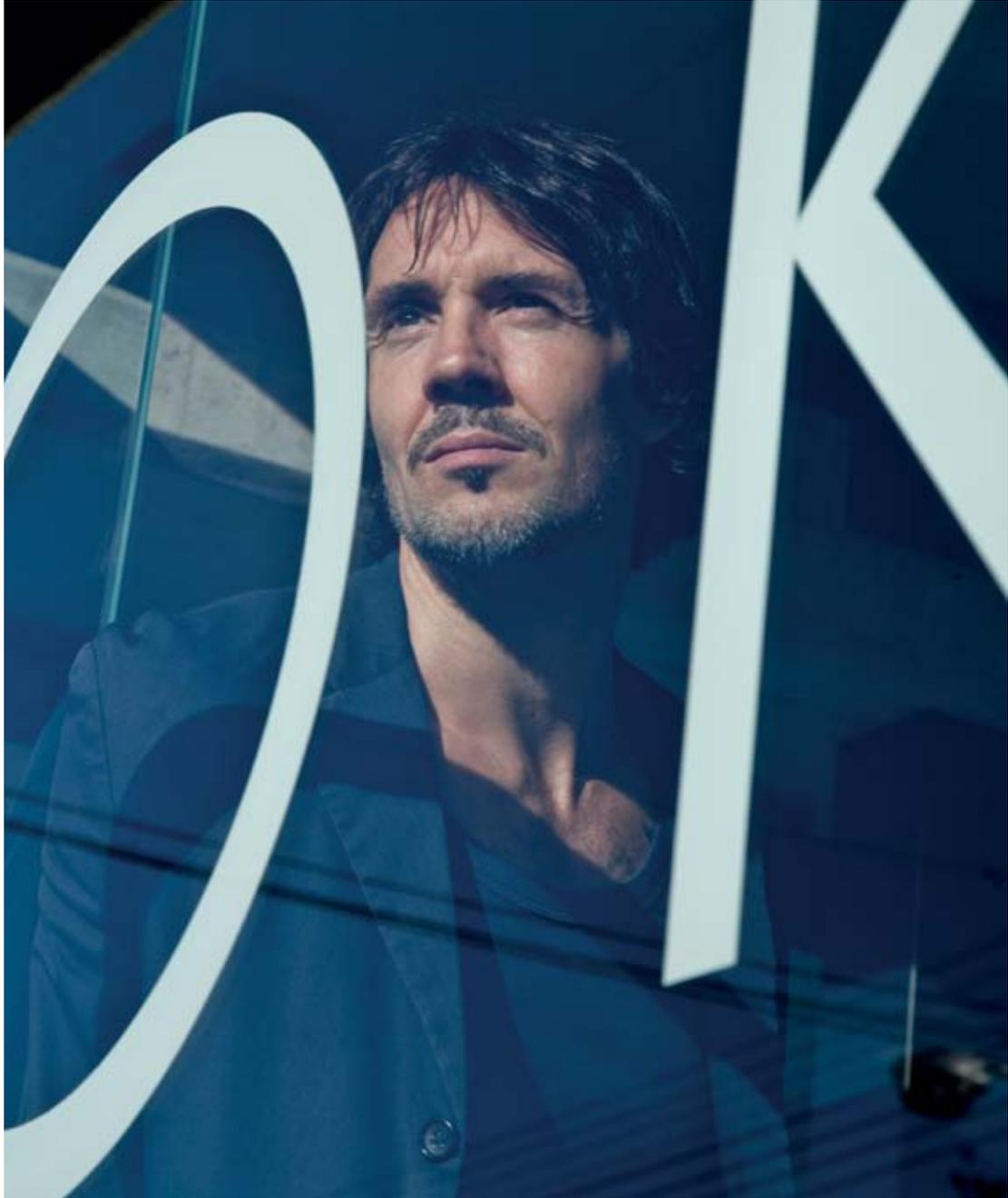
**Product:** Illuminated mirror (dims as 2010)

**Product name:** Solar

**Product dimensions:** 2100mm h x 1600mm w x 130mm d

**Weight:** Approx 80 kg

**Materials used:** Mild steel, brass, bronze mirror, fluorescent tube



...Romeo is bleeding but nobody can tell  
and he sings along with the radio  
with a bullet in his chest  
and he combs back his feathers  
and they all agree its clear  
that everything is cool now that Romeo is here  
but Romeo is bleeding  
and he winces now and then and he leans against  
the car doors and feels the blood in his shoes  
and someone's crying in the phone booth  
at the 5 points by the store  
Romeo starts his engine  
and wipes the blood off the door  
and he brodys through the signal  
with the radio full blast  
leavin' the boys there hikin' up there chinos  
and they all try to stand like Romeo  
beneath the moon cut like a sickle  
and they're talkin' now in spanish about their hero  
but Romeo is bleeding as he gives the man his ticket  
and he climbs to the balcony at the movies  
and he'll die without a wimper  
like every heros dream  
just an angel with a bullet  
and Cagney on the screen

# ONGARO

Artist & Designer



Ongaro is a multidisciplinary art and design studio, founded by artist and designer Claudia Ongaro. The studio's conception was defined by the exhibition *Parts of a Whole*, an exploration of metaphysics and fractal geometry unfolding throughout Ongaro's current work. Her present focus on raising consciousness and environmental awareness, mirrors inner with outer landscapes of transformation. Ongaro's light sculptures evolved from her original paper sculptures and continue to function as a visual meditations. Each work includes references to fractal and sacred geometry as well as forms generated intuitively. The sequence and repetition of geometric shapes create a visual mantra and subtle vibration, activating and realigning human energy centres.

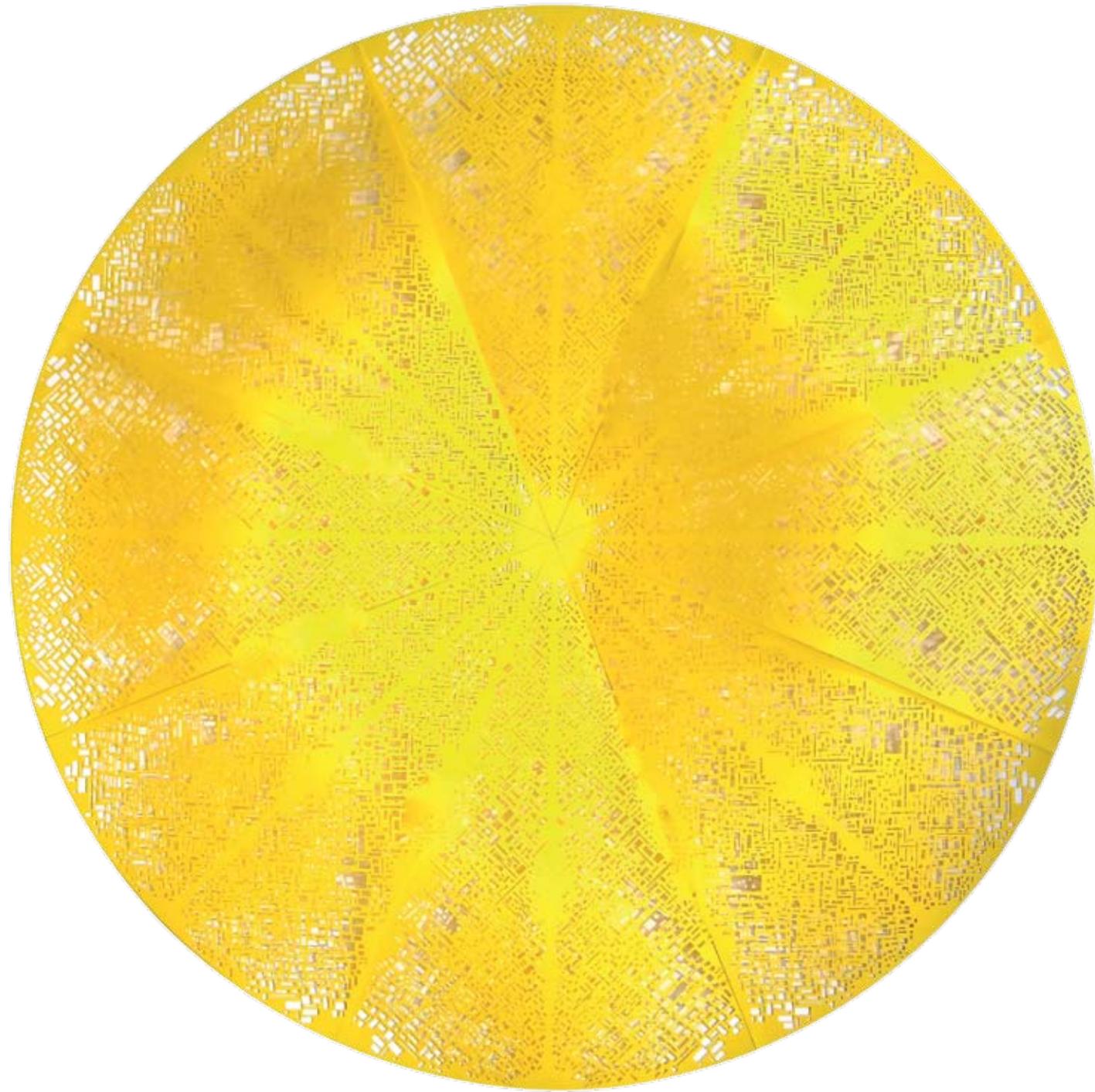
**Designer:** Claudia Ongaro

**Product:** Circular wall light

**Product name:** Solar Plexus

**Product dimensions:** 1000mm d x 100mm

**Materials used:** paper, metal frame



Ongaro

# PEDERSEN & LENNARD

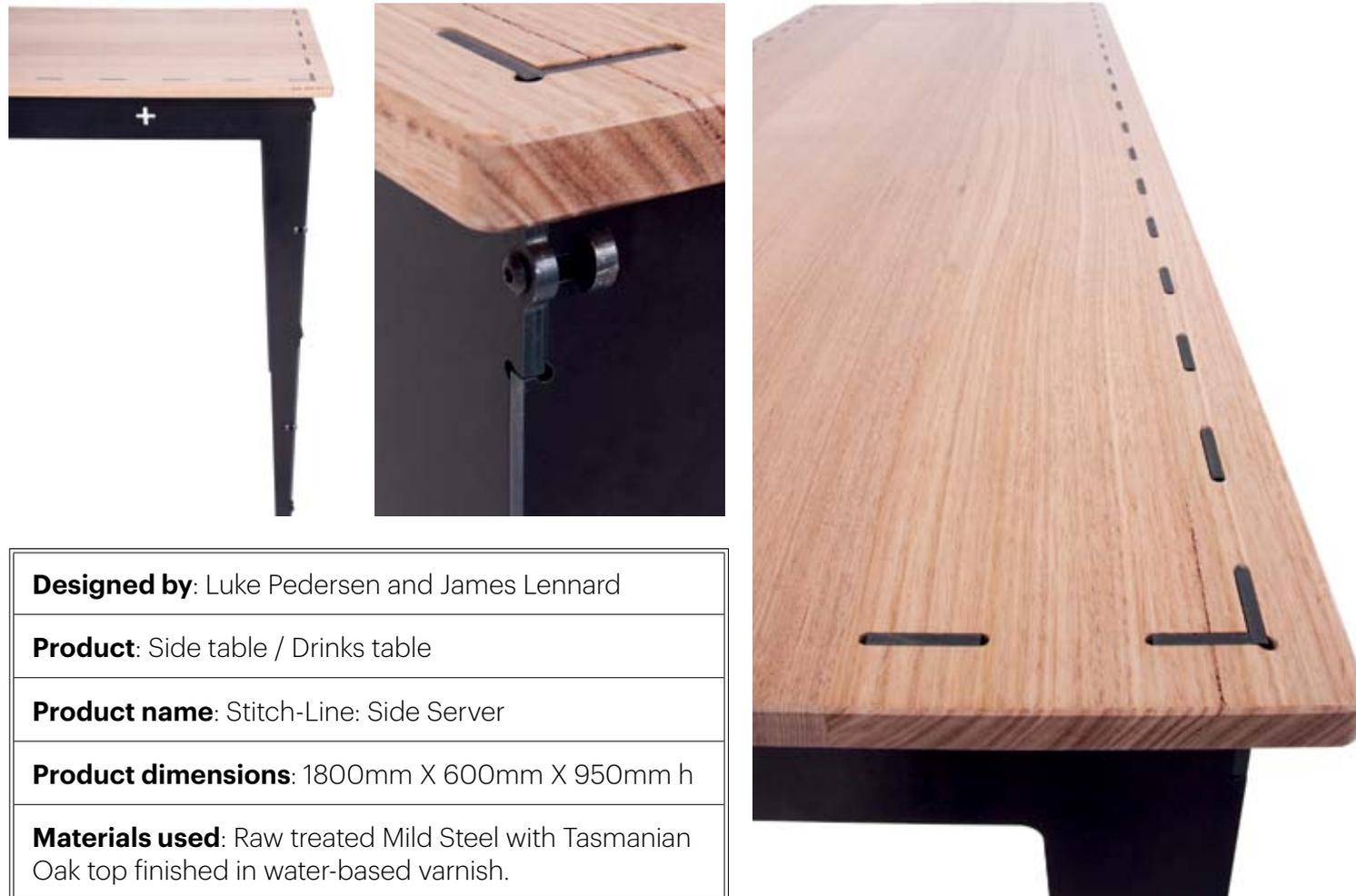
Designers



Inspired by the relationship between steel and wood Cape Town designers Luke Pedersen and James Lennard began experimenting with ways to bring the traditionally contrasting materials closer together. They discovered that by celebrating the differences they were able to bring them into balance, both technically and aesthetically. Stitching the strength, precision and stability of the steel with the warmth and texture of the wood, they married the two in what they call “a playful

relationship”. This bonding is indicative not only of the designers sense of creation but also their attitude of integrating and evaluating local craft with the pared aesthetic of their Scandinavian forefathers. Pedersen and Lennard met while studying Industrial Design in Cape Town and went on to further their education and awareness in Sweden and America. They returned to South Africa and continue to explore the possibilities of good design with local manufacturing.

“We believe in the South African design industry and continue to grow the awareness thereof, while our work is available in 10 different countries abroad.”



<b>Designed by:</b> Luke Pedersen and James Lennard
<b>Product:</b> Side table / Drinks table
<b>Product name:</b> Stitch-Line: Side Server
<b>Product dimensions:</b> 1800mm X 600mm X 950mm h
<b>Materials used:</b> Raw treated Mild Steel with Tasmanian Oak top finished in water-based varnish.

Pedersen & Lennard

# PHILIPPE BOUSQUET

Sculptor / Architect

Philippe Bousquet's family is from the sixties. They're perfect: mom, dad, ideal son and two pups. Except the boy has a pet fly - a little stickler in the ointment. And they're also made from scrap metal. Nevermind, they're supremely smart and all come to light. This really clever, humorous take on perfection, on recycling, on design is the distinction of sculptor Bousquet. Born in Marseille, raised in Paris, the former architect moved to South Africa seven years ago. He practiced ceramics and jewelry making before moving into lighting two years ago; part sculpture, part found object, part humor and part satire, they are completely charming.





**Product:** Family of lights

**Product name:** A family picture

**Product dimensions:** plus/minus 1500mm x 800mm x 1900mm high which means that the robots are life size.

**Materials used:** They are made from scrap metal and few waste materials, only the electrical wiring and bulbs will be new (you might not know but they are all lamps that will be fitted in their heads-LED bulbs).

Philippe Bousquet

# PIERRE CRONJE

Master carpenter

A descendant of the French Huguenots, Pierre established his company in 1987 out of a passion for antique restoration. A master craftsman he has established an enviable reputation for his work, which is widely recognized as being synonymous with high quality craftsmanship and design excellence.

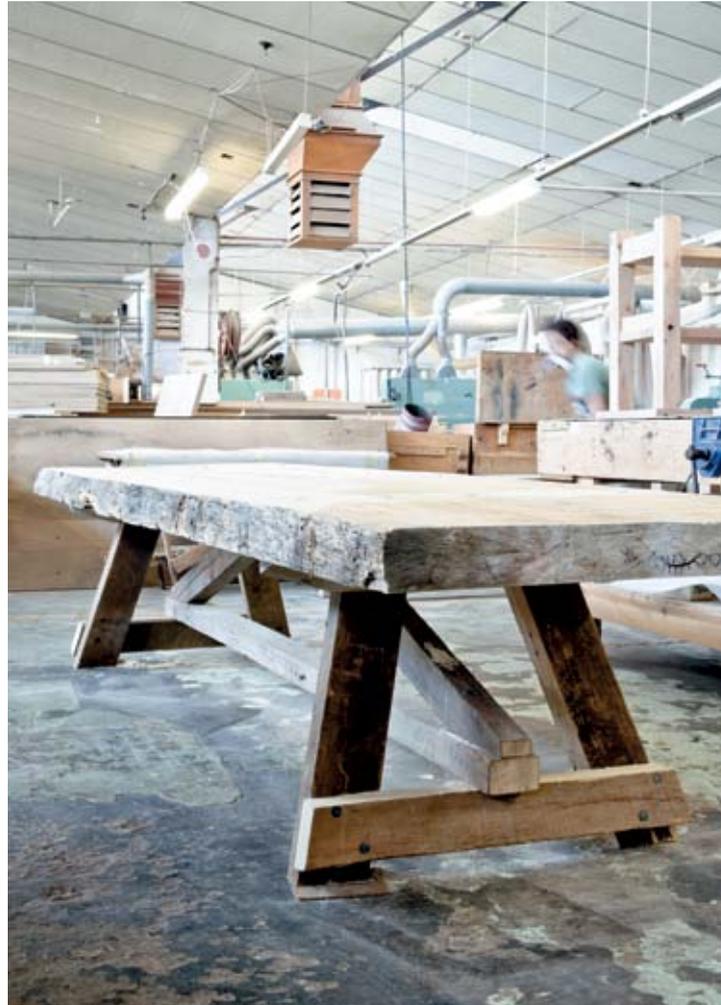
The furniture production is labour intensive and, although he has a large highly skilled workshop, he has undertaken to never compromise on standards or revert to mass production. Refined, magnificently constructed and beautifully finished, Pierre's pieces are the heirlooms of the future.

**Product:** Table

**Product Name:** Nguvu Table (Nguvu: Swahili term meaning strong/strength)

**Product Dimensions:** 4000mm l x 1000mm w x 760mm h

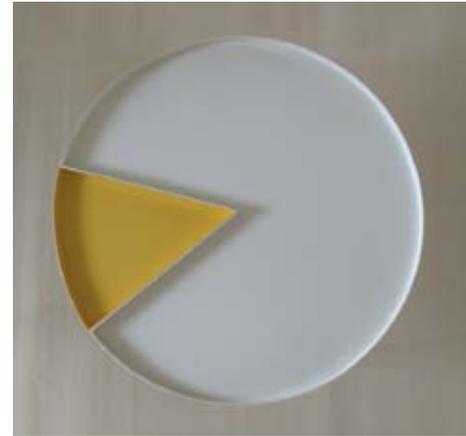
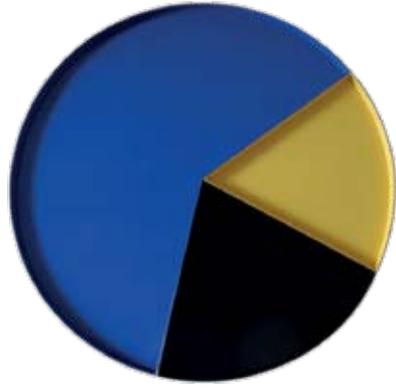
**Materials used:** Top from Virgin Yellowwood sawn from a tree approximately 400 years old (*Podocarpus Falcatus*). This tree is from the forests around Knysna in the Western Cape. Used on a base of reclaimed Yellowwood 'Dak-kappe'. (old roof beams reclaimed from an old dwelling in the Western Cape)





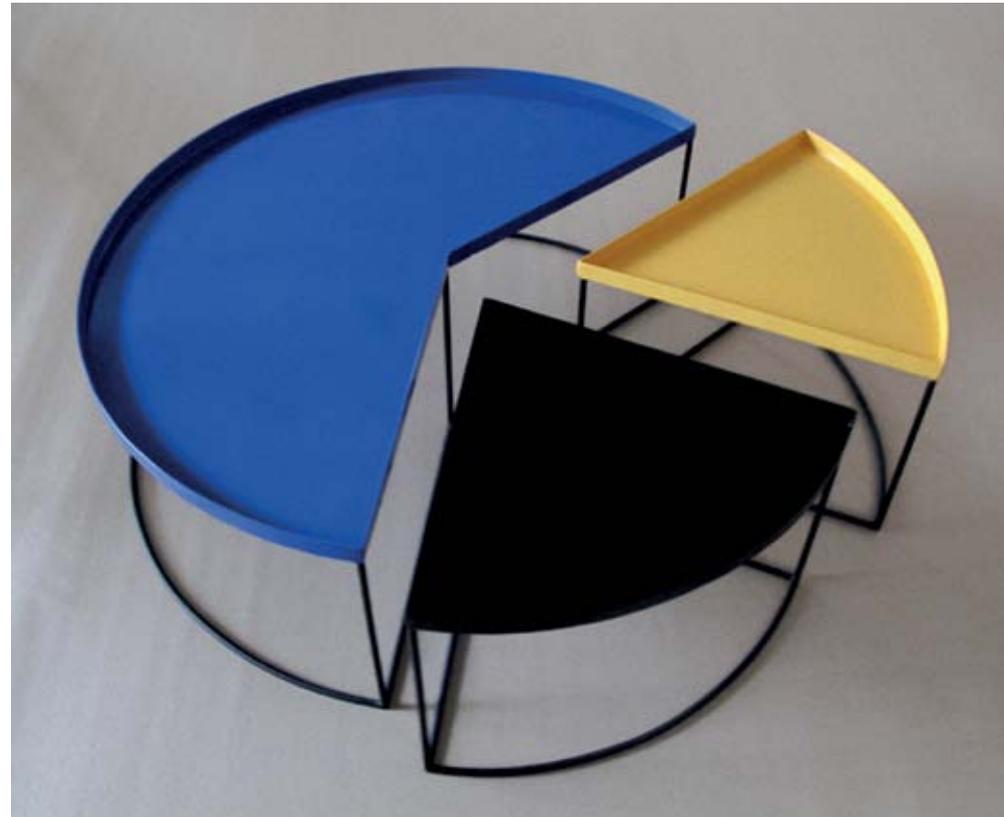
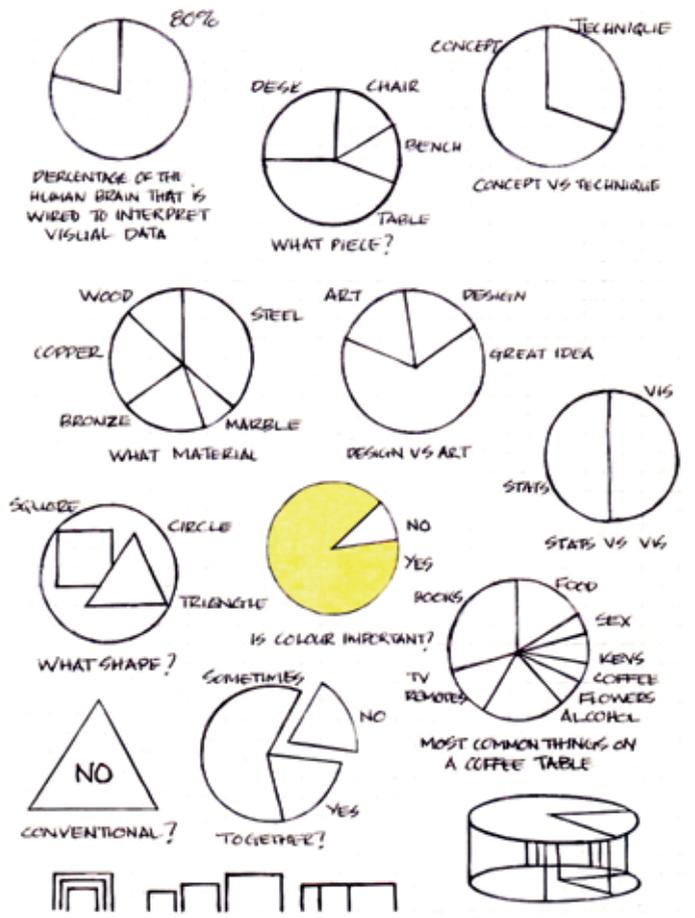
“Some clients want perfection, but art cannot be perfect and perfection isn’t art - between the two there is a place of natural beauty that I seek.”

Pierre Cronjé ●



# PORKY HEEFER

Designer



<b>Product:</b> Pie chart tables
<b>Product name:</b> Pie chart tables
<b>Product dimensions:</b> 800mm d x 350mm h, and 1000mm d x 400mm h
<b>Materials used:</b> Steel

Porky Hefer



# SILVIO RECH & LESLEY CARSTENS

Architects

**Designer:** Silvio Rech, Lesley Carstens & Aparna Ramani (a), Silvio Rech, Lesley Carstens, Romy Stander & Tebogo Lehlabi (b)

**Product:** Cubes (a) and swing (b)

**Product name:** Nature Cubes (a) and 'Woven Storey'- hanging swing (b)

**Product Dimensions:** 2000 x 1600 x 320mm (a), 1600 x 700 x 380 mm (b)

**Materials used:** Glazed ceramic cubes (a), hand-woven recycled fabric off-cuts on upholstered frame

**Collaboration:** Manufactured by Carstens Ceramics - Luke & Anne Carstens (a), weaving by STATE OF THE NATION (b)



Acclaimed architects Silvio Rech and Lesley Carstens have worked on lodges and hotels throughout Africa, striving to continually utilise local craftsmanship and know-how in their sympathetic and award-winning designs.

For Southern Guild they created two pieces that are engineered to adapt within their environment.

Earth, Fire, Hands and Nature are the central points of the “Nature Cubes”, created with the help of architect Aparna Ramani. Patterns of leaves embossed on the surfaces reflect the Design studio’s philosophy ‘design based on nature’, and are part of and make up a collection of furnishings that make up the studio’s language and signature.

Similarly, “Woven Story” (hanging swing) represents a version of how recycled and discarded fabric can be transformed into art, especially pertinent at this time when ‘green issues’ and salvaged materials are relevant to fashion, art and architecture.

Fabrics used are off-cuts from South African furniture designers, and each ‘thread’ represents a piece of furniture. They are woven together and in this way a collective soul emerges from a myriad of South African hands and spirits. An intertwined tapestry, a babel of design and ideas.

Silvio Rech & Lesley Carstens



# STUDIO MAS

Architects

“I enjoy taking something out of a South African dialogue and making it bespoke”

Architect Pierre Swanepoel's fire Konkas are iconically South African: a gentrification of township furnaces, the 200l fire drums that have tops hacked off and around which people gather for warmth.

Swanepoel's Konkas sit off the ground and are thoroughly sophisticated and safe. An evolution that came from need; StudioMAS as one of South Africa's pre-eminent architectural firms, created the award-winning CIRCA gallery. On first night an open dish of fire meant the building was almost short lived. As a result the Konka was born.

This will-do, can-do, must-make attitude is indicative of the StudioMAS philosophy: each and every appointment is regarded as a singular opportunity to achieve design ingenuity – making problems into opportunities and opportunities into reality.



**Exhibitor:** StudioMAS

**Designer:** Pierre Swanepoel

**Product:** Fire Burner

**Product Name:** Fire Konka

**Product dimensions:** 714mm d x 730mm h

**Materials:** Steel

StudioMAS

# TONIC

Design studio



The Carcass is constructed of quarter sawn Oak veneer over Supawood panels with concealed solid timber edges. The “supporting structure” is Mild steel, raw with wax finish, with Solid brass details. Internally there is a mild steel “sub carcass” that acts as shelving. Both the outer (board / timber) carcass and inner

(mild steel) sub carcass are both sleeved over the main supporting structure. The doors are also sleeved onto this supporting structure using purpose made steel brackets / hinges. The doors pivot open on the supporting structure creating vertical slots on the sides of the unit.

**Designers:** Philippe van der Merwe & Greg Gamble

**Product:** Storage unit

**Product name:** AF 011 / The Carcass

**Product dimensions:** 1750mm h x 1100mm w x 500mm d

**Materials used:**



Tonic Design



# WANGANG NGWANE

Industrial designer

**Product:** Chair

**Product name:** Afro-Che

**Product dimensions:** 650mm l x 750mm h x 500mm w

**Materials used:** Bent Plywood, laser cut and engraved.

**Credits:** Special thanks to Aidan Bennet for much valuable advise and inputs.  
Manufacturer: Mr Sorrens Lassen from Woodlam, Cape Town.

Industrial designer Wanga Ngwane runs the UB Creative design studio, dedicated to carving what he terms “A so-called ‘African Identity’” within industrial design. His main focus is exploring and researching African traditions and culture, and implementing these aspects in balance with other cultures in design.

The ‘Afro-Che’ created for this year’s Southern Guild, is a spin off of “Afro-Chic” - a re-examination of the ‘trendy’ moniker. Drawing inspiration from the two component chairs from Africa that were used by chiefs, the Afro-Che is engraved with the Aban or Adrinkra symbol which symbolises a “seat of power, strength, authority, legitimacy and magnificence”.

Ngwane is a Cape Peninsula University of Technology graduate and lectures at his alumni in Surface Design. He is currently completing his Masters in Industrial Design.



Wanga Ngwane

# WAYNE BARKER WITH PACO

Artist & master carpet maker



"I think it's great that  
people can walk on my art"



When legendary artist Wayne Barker was approached to collaborate with master carpet maker Paco Pakdoust he saw it as an opportune partnership that would allow the public to engage with his work in an unlikely environment. The Blue Label painting, one of a series he completed in 1994, makes commentary on the French colonies and the first open vote in South Africa.

It is not the first time the carpet-maker has collaborated with an artist, having perfected a knot-by-numbers method, it is likely to not be his last. Pakdoust opened his eponymous store selling beautifully produced carpets over twelve years ago and has consistently pushed the boundaries of what is expected from this genre ever since.

**Designers:** Wayne Barker & Paco Pakdoust

**Product:** Carpet

**Product name:** Blue label

**Product dimensions:** 3500mm h x 2500 mm w

Wayne Barker with Paco

# WILLOWLAMP

Light sculptors



Willowlamp is a South African designer brand based on the design and manufacture of a very diverse range of lights, illuminated sculptural art forms and custom design pieces. It is all based upon one simple yet very ingenious idea. The idea is based upon patented method of attaching ball-chain to laser-cut steel frames via a tiny notch to form a fastener free chain curtain. This system enables willowlamp to produce a multitude of different designs from very simple sleek lampshades to massive highly complex sculptural art forms and custom chandeliers.

This new design by Adam Hoets for Southern Guild is a re-interpretation of the award winning Faraway Tree. The design has been transformed into a suspended illuminated sculptural art form made up of twelve counterbalancing bowing branches dripping with foliage. The design is also modular and the idea is that it could be shortened or even extended several stories if required.



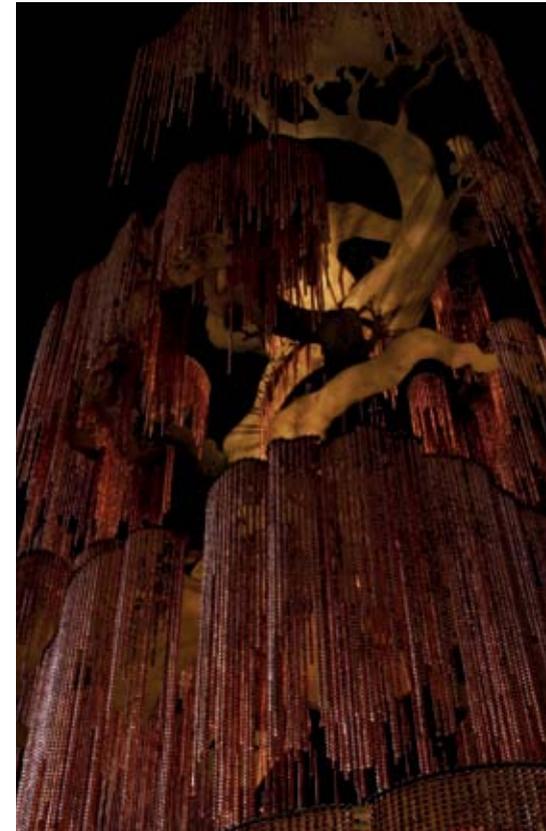
**Designer:** Adam Anthony Hoets

**Product:** Chandelier

**Product name:** Enchanted Faraway Tree

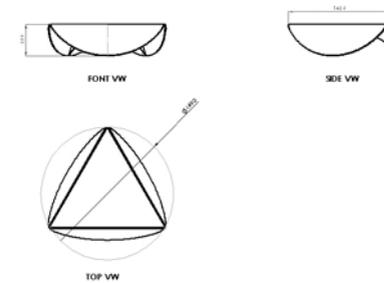
**Product dimensions:** Size: 1000mm diameter x 3500mm height

**Materials used:** copper plated steel frames and ball-chain, copper plated brass components, imported electrical equipment.



# XANDRE KRIEL

Furniture designer



**Product:** Coffee Table

**Product Name:** kruier

**Product Dimensions:** 1400mm equal sided triangle x 400 h

**Materials used:** ply core with tarnished hand lain silver leaf with 7 coat matt varnish finish.

**Credits:** Freya Lincoln did the finish on this piece

Cape Town designer Xandre Kriel painstakingly creates each of his sculptural pieces with consummate dedication. His Kruier table, not unlike a little dung beetle – hard working, diligent and well-formed – is a utopian sculptural piece. Perfectly balanced, of absolute geometric perfection, and with many uses: from

side table to centre piece. Constructed around the first platonic shape the table is made up of triangles and circles, and as such the bigger it gets the stronger it becomes. Kriel exhibits with What if the World gallery and has shown at Co-op in Johannesburg and Design Indaba. He also takes photos of his friends, *Die Antwoord*.





# CHARITY AUCTION

Rand Club / 24 September 2011

THE SOUTHERN GUILD DESIGN FOUNDATION is being established to:

- + mentor, fund and train deserving talents and motivate further education
- + facilitate product development and increase manufacturing capabilities and production
- + build a greater awareness of local design, promoting confidence in the marketplace
- + support the professional development of designers both established and emerging
- + mediate and encourage discourse, growth and collaboration within the industry

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Dion Chang - Founder, Flux Trends  
Eugenie Drakes - Founder, Piece  
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Trevyn & Julian McGowan - Founders, Source/Southern Guild  
Terry Behan - Executive Director, Brand Union  
Mokena Makeka - Architect & Creative Director of Modila  
Temi Ofong - Absa Capital  
Karen Willenberg - Director: Regulatory & Legal Affairs, MWeb



LOT-01 John Vogel and Justin Plunkett  
*Love me, love me not*  
One-off, special edition  
Kiaat  
900mm x 470mm  
R8000 – R10 000



LOT-02 A 48 piece Reuben Riffel Ngwenya Glass  
A 48 piece set, made up from any of the pieces in the range  
Recycled glass  
R2000 – R3000



LOT-03 Bronze Age  
*Mushroom stool*  
Limited edition, 1 of a series  
Oak and bronze  
400mm x 450mm  
R8000 - R12 000



LOT-04 Andile Dyalvane  
*Interconnections* (front and back pictured)  
Edition 1 of 1  
150mm x 600mm  
R6000 - R9000



LOT-05 Brett Murray and Adam Letch  
*Persuasion*  
Edition 1 of 1  
Framed photographic print  
600mm x 500mm  
R5000 – R8000



LOT-06

Philippe Bousquet  
*Reading Chair*

Edition of 1 of 1

Steel Found object, bronze, brass, fabric and avocado wood

450mm x 1250mm

R8000 - R10 000



LOT-07 Albert Redelinghyus with Paco  
*Kompasberg Carpet*  
354 x267  
Edition 2 of 5  
Wool, Nettle, hemp  
R60 000 - R90 000



LOT-08 Pedersen +Lennard  
*Post box*  
1st release  
Solid Brass  
160mm x 80mm x 290mm  
R1500 - R2000



LOT-09

Gregor Jenkin

*Foundrie table*

One-off, special edition

Steel

2400mm x 1000mm x 750mm

R35 000 – R50 000

# CREDITS

Southern Guild would like to thank:

Brand identity design:

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BRAND ARCHITECTS

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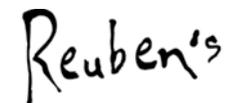
FNB Joburg Art Fair

Anne Chatherine Vest  
Christopher Leggatt  
Eugenie Drake  
Heather & Roger Anderson



Gala Evening:

Dion Chang  
Noni Gasa  
Stephan Weltz (PTY)Ltd







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