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To renew your membership or **join PAN**, contact Estee Cuff at potters.namibia@gmail.com

Potter's Association *of* Namibia

SPRING newsletter 2018

Pottery Teachers in Namibia

- **Jacqui Jansen van Vuuren** WINDHOEK 081 8618869
  jacquijvv@gmail.com
  Beginners to advanced students welcome.

- **Renate Williamson** WINDHOEK 081 2433766
- rossler@iway.na
  Beginners welcome.

- **College of the Arts** (COTA) WINDHOEK
  Children's and adults classes offered.
  Filamon Kapolo - 081 471 0256 or
  Mitchel Gatsi - mitchell.gatsi@yahoo.com

- **Carola Lorck** SWAKOPMUND 081 2987274
  lorckc@iway.na
  Children, adults - all levels of experience welcome

Welcome from the Chair

As I am slowly working towards finishing all my projects for this year and preparing for my solo exhibition starting on the 9th of November, only one word comes to mind: FLASH. This year has jetted by, and I think that as I get older, time most certainly goes faster. It has been a very good year for me professionally: growing my pottery classes to 30 students, starting to teach metal work at the DHPS and receiving large commercial commissions for ceramic art and functional ware.

With regards to PAN, having been in the chair position for about 8 months now, I'm still trying to find my feet, juggling work, everyday responsibilities, growing as a creative etc. That is why the committee and I have decided to relieve me of Chairmanship duties from next year. To what extent this will change the running of PAN is still unknown. As a result, we desperately need more people on our committee. We would really like to fill the positions of Membership Administrator and Magazine Distributor as soon as possible. If you're reading this and feel you would like to help with ANYTHING to help grow the enthusiasm for pottery in Namibia, please contact with us.

After a feast of workshops during the first part of the year, the highlight of the second half was our fundraiser Fill-a-bowl, which was very successful and in August we took part in Inspiration Tables with an exhibition.

Next year is our Biennale year, and we are in the process of contacting sponsors, possible judges and workshop presenters. If you have a company, or know of one, that might like to sponsor one of our prizes, please contact us. It will be PAN's 10th Biennale and we want to make it the most memorable one yet.

For next year, we are already planning a follow up to our Fill-a-Bowl fundraiser in winter next year, called Fill-a-Cup! For this event we would like to sell beautiful handmade cups with tea and coffee, and cupcakes. So if you happen to make a set of mugs, cups or bowls, please keep the extra one for PAN.

Lastly, but certainly not least: I would like to thank all our members for their continued support of PAN. Not only paying membership fees, but always managing to help with an event, or providing something beautiful for an exhibition.

Enjoy the last 2 months of the year and stay creative.

All the best,

Jacqui Jansen van Vuuren

Workshop Report

Martin Swart visits Windhoek - May 19th 2018

By Alina

Earlier this year, Martin Swart accompanied by his girlfriend Annelie Odendaal visited us in Windhoek from Paarl, South Africa for a demonstration workshop organised by the Potter's Association of Namibia (PAN). PAN members eager to learn from this skilled production potter gathered in Jacqui Jansen van Vuuren's studio on a cold and windy Saturday.

Jacqui introduced the guests before Martin proceeded with a slideshow presentation of his work. He explained that from 2002-2005 he studied in Paarl and when he started out in clay in 2008 he used to pug his mentor's clay to receive half of it back for his labour. Besides pottery, Martin is also a sheep farmer with a private pilot's license. He jokes, however, that he did not fly himself to Namibia and was pleased to be able to to visit this country. As a large part of his income, he supplies hotels and restaurants with his distinctive dinnerware.

Some of the interesting techniques he employs is the use of black slip on unglazed pieces into which he carves scraffitto. In some of his work he also uses a red underglaze as well as on occasion, silicon carbonate in his glazes to produce a reaction. Martin attaches handles to the pieces while still soft before turning them on the wheel. He is known for his use of a signature yellow ochre slip on stoneware which he pours while it's still slippery. He pours them on from the bottom to the top to ensure there are no drip lines to ruin the pot. Previously Martin has also created impressions in the clay with shells and worked on impressive 120Kg bowls for a film in a Sundanese movie using a Tenmoku glaze.

A good turnout for a cold winter's day in Windhoek!

During the tea break, a few individuals helped wedge some clay for Martin's demonstrations while other's socialized and admired the work Martin had brought with him from South Africa which was available for purchase. Prior to the demonstration, Martin weighed all the mounds of clay and labelled them accordingly in preparation. He demonstrated how to make a cylinder on the wheel and sliced it in the middle to show the even walls. With the 300g ball he created a mug which he turned while still on the wheel so that when he was done throwing the mug, it was complete. No need for flipping over and trimming the foot!

Throwing a mixing/pouring bowl | teabowls for sale at the workshop | A jug is 'handled' while still on the batt

He also demonstrated a few tea bowls, large bowls and a jug, and it was suggested that PAN would keep the pieces he created and sell them to workshop participants and this would be used as a fundraiser.

Martin uses kitchen tools in his work such as the fondue tools he received as a gift, to create a patterns on the outer walls. He used a cheese slicer down the sides on a thick walled piece so that he could trim away the edges and thin it out later.

He throws by a rule of pulling only three times no matter how big it is so as to not overwork the clay and to prevent it collapsing.

For the jugs he used a bolt when it's almost leather hard to get his recognisable indentations into his work. He also uses the back of a chopstick to make patterns in bowls – one of his signature tricks! He pulls the clay up using a sponge on the outside and fingers on the inside.

Martin makes throwing look so easy! | Rolf and Genie Albrecht chat to Anneli | Martin's unique decorating technique

Later, he showed the participants how to colour clay by mixing Walford China White clay, chrome and ochre to create a green clay. Using 3kg to throw a jug, he demonstrated the hamburger method of throwing two different coloured clays together and having the inside different from the outside. He pulled handles and attached them using vinegar slip and scoring.

No pottery workshop is complete without a cat in the audience!

After lunch he demonstrated how to throw a really large piece and used a very hot gas flame to help speed up the drying process of the base and each layer subsequent after he added it. He used approximately 2 bags of clay for the pot and it weighed nearly 20kg!

Drying the pot inbetween adding extensions | Jacqui(back left), Anneli and Martin Swart with the finished pot!

Martin captured his audience with his impressive demonstrations and warm and engaging personality, inspiring potters to try out his techniques in their own studios.
Thank you for coming to visit us Martin!

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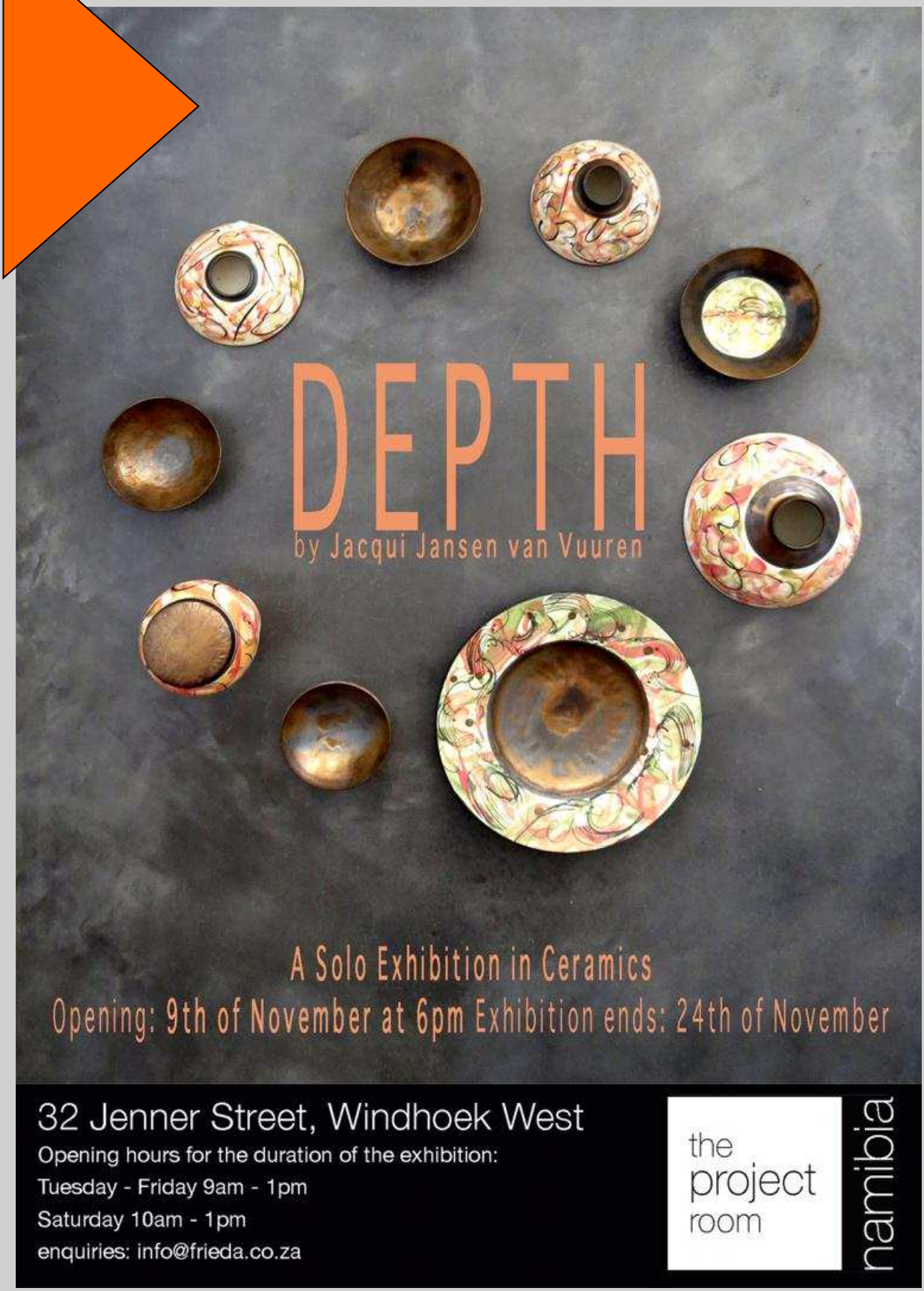
*Forthcoming exhibition!



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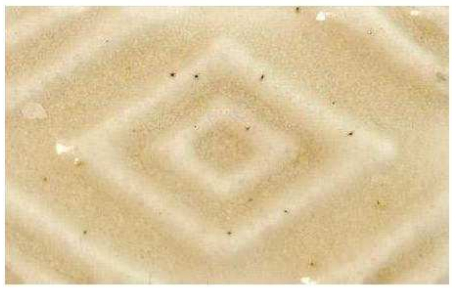

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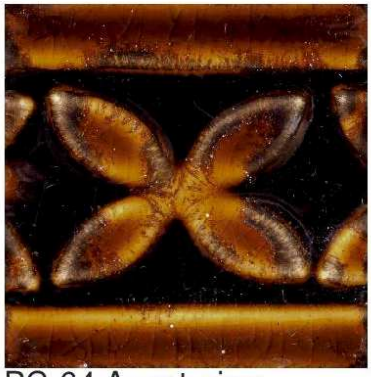

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USCHI HALLWACHS IN WINDHOEK

A REVIEW OF HER EXHIBITION AND WORKSHOP

by Sarie Maritz

During May 2018 Uschi Hallwachs showed ceramic planters filled with rare and unusual desert plants and succulents at one of Windhoek's only private art galleries, *The Project Room*. Uschi and her family have always been fascinated by the Southern Africa's unique desert succulents, and over the years they have built up a collection on their numerous trips into the most arid regions of Namibia and South Africa. Having recently moved into a small town house with an extremely restricted space for the garden and experiencing the crisis of the water shortage in the Western Cape at first hand, Uschi started thinking about solutions.

Being a potter, she was also thinking about trying something new in terms of her work. She had always been a wheel person, loving the contemplative peace of repetitive wheelwork - but slab-work and hand-building offered a new challenge. Making her own planters would meet the reality of water scarcity in a practical, yet creative way.

THE EXHIBITION: "CACTI AND CLAY"

I found Uschi's theme new and refreshing. A special pleasure was to see such a beautifully curated show. All honour goes to The Project Room. Their splendid care and respect enhanced the artist's work: it was interesting, innovative and cohesive. Small square stands at eye level were set at intervals along the walls. Each stand displayed a small group of related ceramics against a square fabric backdrop of brightly patterned Shweshwe print. Each one formed a complete little picture of suberd design. Every detail of mounting - even in covering the stands neatly and inconspicuously with craft paper in shades to tie in with backdrops contributed. The props enhanced the subtle colourings of spare, rubbed-down glazes on textured grey-white slabbed stoneware planters and the unusual forms of spikey or globular green succulents in black bellied pots.

The artist generously shared information about her choices of clay and glaze and some of the surprising methods she used for texturing slabs before constructing her lozenge-shaped vertical planters. A specific grogged stoneware and a startling pure black clay, completely matt, were new materials in the studio. There were quite some pitfalls in firing the black clay, she recounted, which tended to bubble or slump, before she discovered the accurate firing temperature. She used this for throwing short ball-shaped vessels with straight necks and inlaid them with tiny rings of white and no covering glaze, resulting in very black, non-reflective matt surfaces.

THE WORKSHOP: "ADVANCED THROWING SKILLS"

Uschi was already busy throwing on the wheel when I arrived at Jacqui's studio. She had started early - keen to go through her planned oeuvre - which was to complete the whole process of throwing, turning, assembling and finishing a range of objects before the end of the day. Chairs had been arranged in a comfortable half-circle in front of the wheel and we had the benefit of the best possible view.

I was surprised that there were so few people: - no lecturers or students from any of the institutions of learning, or other members of PAN or the public. Just Jacqui, Mieke, Stefan and myself - a pity. The fact that PAN offered another throwing workshop the following week (and which had been fully booked a long time in advance), made it a difficult choice for people, as workshop fees are high. I think people missed a worthwhile experience.

The workshop was personal and congenial. Uschi started by explaining her background: she had always worked exclusively on the wheel, producing a range of ceramics which she knew from experience people liked and would buy or order. She described herself modestly as a "market potter" and she wanted to show us a range from her well-tried market superstars. She talked about her love of the rhythm, the inner harmony achieved when doing repetitious concentrated wheelwork. As the exhibition work had been a new departure for her, - she felt that she was still experimenting with a looser, more relaxed approach and with new methods and materials, - in the workshop she would rather demonstrate her tried and practiced wheel procedures.

The day's list included: tea pots with handles, lids and spouts; oval fish bakers; lasagne dishes; hanging planters; small pill boxes; bowls, bells and jugs.

Throwing and turning bells

I was intrigued by Uschi's ease on the wheel. A bat is simply stuck on a little mess of wet clay and voilà, no problem, it is centred. And even if the article on the bat wobbles a bit, again no problem, the clay is simply coaxed into centre again and on we go. For me, truly a revelation how soft her clay, how graceful and like a dance her fingers and body movements. I learned about quite a number of refinements and about Uschi's innovative use of kitchen tools - and in Jacqui's studio, of course, Jacqui herself contributed tips as well. Here are some of them:

A chamois square, (cut from a rectangular original) soaked in water, wrung out and spread over the wheel-head, will grip a wooden bat for throwing without ever slipping. To take the bat off the wheel, simply insert a scraper below the edge of the bat, give it a little tweak and lift. Easy. And the chamois stays for the next bat. If it dries, simply wet it again. (Buy them at the supermarket - they come in a plastic tube and are meant for cleaning cars. Modern chamois is actually a synthetic product, no chamois antelopes are sacrificed anymore!)

Adding a foot coil to a thinly thrown dish to keep it light

A potato peeler and wire cheese-parers are excellent turning tools: use them to shave profiles of stiffened upright bellied shapes or dishes to achieve tight curves. The peeler is also useful for tidying around the join of a thrown ring attached to a slab base. They substitute for *Surform* rasps in many applications but but unlike the Surform blades, leave a smooth surface. According to Uschi, there is no substitute for natural sponge. Although scarce and expensive, they are priceless because they never leave any little remnants of sponge on fresh surfaces or in slips, glazes or reclaimed clay, - those unnoticed little crumbs which may spoil surfaces and finishes. They don't scratch clay at any stage and are ideal for use in throwing, turning or cleaning-up the surface of freshly thrown or leather-hard clay and are usefull while glazing. (Synthetic sponges are fine for the rougher work of cleaning wheels, buckets, tools, tables or floors.)

Uschi showed and explained her methods of working on the wheel and chatted about every aspect of her approach to her work. We learned how she throws; lifts off, recenters for further throwing; how she judges the right stage of stiffness for turning or trimming to achieve beautiful form. She showed us how she makes and attaches different loops and handles; how she throws a coiled foot onto the base of a thinly turned dish resulting in lightness and balance.

I was especially intrigued to see the fishbaker: how she added a coil to the rim of a low, wide cylindrical form, and manipulating it to make a wide flat rim (for ease of picking up the hot dish with oven gloves) and how she changed the form from round to a slightly squared oblong by the traditional method of cutting out a leaf in the base, coaxing two opposite sides closer together, and smoothing the cutout leaf onto the join in the base to ensure no possibility of future cracking.]

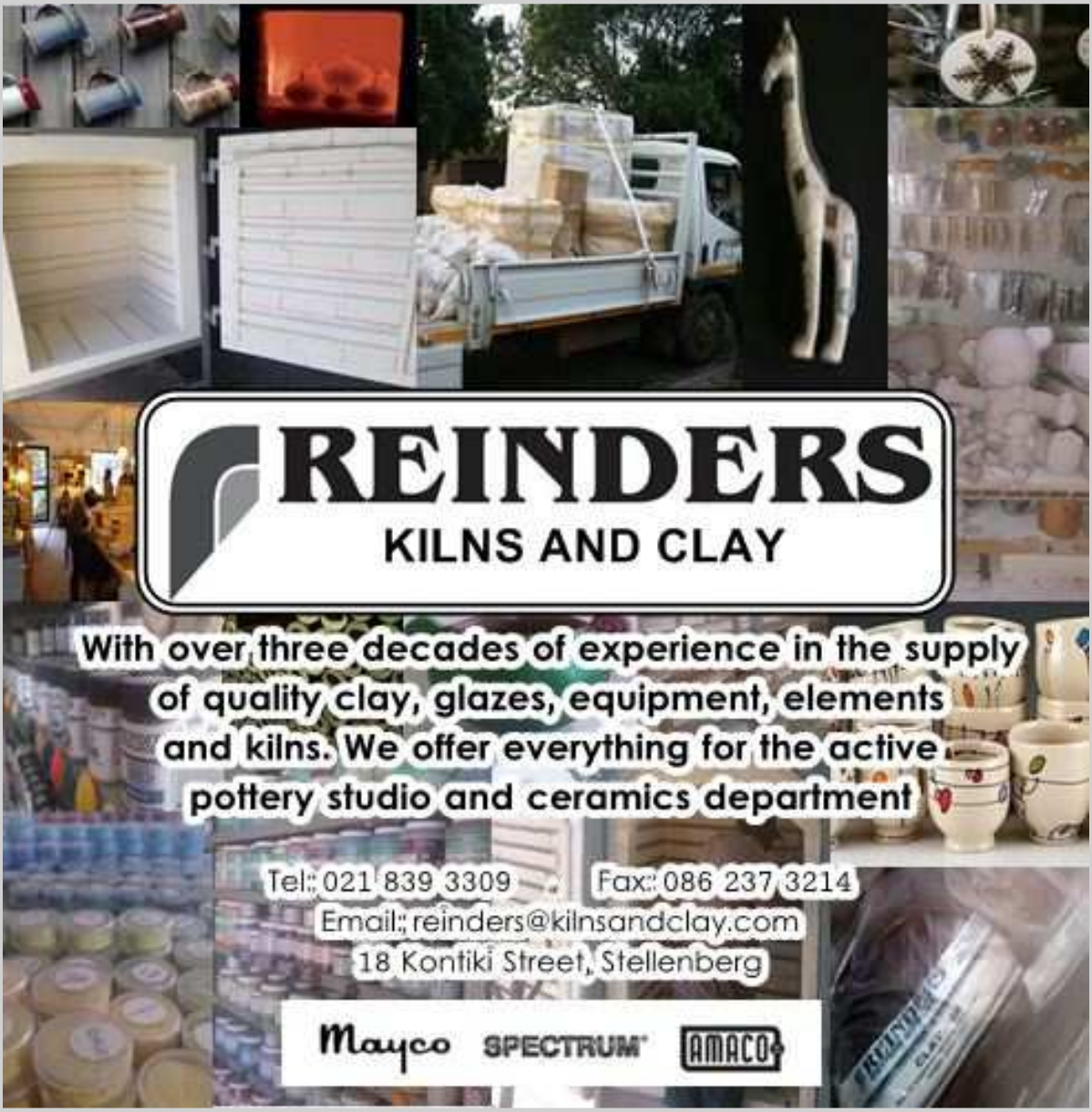
Making the Fish baker

She demonstrated making teapots from body to pouring spout, to lids and handles. While making bells and a hanging planter she explained her methods of using thick rope and macramé knotting for suspending them in a decorative way. The oval lasagne dish with strap handles at each end, assembled from a pliable leatherhard thrown ring and a separate slab base, looked straight forward and simple to make - but then Uschi made everything look easy!

Lasagne Oven Dish

I found the whole experience of Uschi's workshop very special. I learnt a lot. I enjoyed seeing her working and listening to her spontaneous comments and much practical advice. I loved hearing her sometimes talking to herself in three languages while deeply involved and concentrating on some troublesome part of the process. There was a great spirited of exchanging ideas between Uschi and the participants, and we were immersed in the vibe of what we love about making ceramics. And what can be better than that!

Sarie Maritz Windhoek, August, 2018



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Please send us photos of your pottery with a little bit of background on yourself and your ceramics. We'd love to show your work and spread the good image of Namibian potters! Send your contributions to adventer@iway.na

Feedback on our 'Fill a Bowl Fundraiser' in July this year:

BRINGING POTTERY TO THE PEOPLE

On the 27th of July 2018 the PAN Committee hosted a "Fill-A-Bowl" fundraising event at the Windhoek City Market. The idea was that we would ask our members to donate some soup bowls and some soup, which we would then sell to the public. Initially only very few members offered to donate bowls, which of course put the burden on our two full-time potters Annabelle and Jacqui, to produce as many bowls as possible and then to donate them to PAN. Jacqui even fired bowls for potters who would not have a full kiln in time for the event. Shortly before the event however, we had plenty of donations from 13 members in total. We even had enough soup to fill the bowls with and we organised some wooden spoons and brötchen to go with the bowls. Annabelle designed leaflets which we had printed and at last minute, phoning friends and acquaintances, we got enough gas burners to keep our soup warm.

Since the event was held on a Friday evening, most of us where stuck at the office, Jacqui had fittings with clients who flew in from South Africa and Annabelle was left to her own devices, setting up the stall, unpacking the bowls etc, until finally we could rush to her side to help with the last few things. Jacqui brought a wheel and clay to demonstrate to the public and that of course also took some time to get sorted with extension cords etc.

As you can all imagine we were completely exhausted and stressed out by the time the market opened. Some of us even promised the rest of the committee and whoever else was able and willing to listen, that we would NEVER do this again.

But, now that the moods have calmed down, we have to admit that it was a HUGE success. We made a profit of N$5,550.00 selling our bowls and soup and so many people took leaflets and asked for phone numbers and I, for one, have gained a new pottery student from this experience. Jacqui's throwing demonstration was so well received, people gathered around her and many were totally fascinated at the process and how a small lump of clay would become a beautiful piece.

Above all we have realised that we have through this event brought pottery to the people and yes, you have guessed it, we WILL host a similar event next year.

Nothing has been finalised, but we are thinking of selling coffee, hot chocolate and tea in mugs (which our members will make and donate 😊) and some freshly baked cupcakes or muffins (which our members will of course bake for us 😊). The next event will be on a Saturday morning, so that more of us will be able to help. Jacqui will once again demonstrate her wheel throwing skills and we are even thinking of having all of that followed by a workshop shortly after, where we can once again bring pottery to the people and demonstrate wheel throwing, hand building and decorating skills.

All of you thus have plenty of time to start making mugs for us to sell and to page through your recipe books to surprise us with the most delicious cupcakes and muffins ever sold in Windhoek.

To end off, we wish to thank all of you who have donated bowls, made soup, helped at the event and shown an interest in our association. You are all so much appreciated.

Yours in potting,

Renate

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Calendar of Events for the remainder of 2018

OCTOBER	9th	Jacqui Jansen van Vuuren exhibition from 9 – 24 November at The Project Room (see ad)
NOVEMBER	3rd	Workshop in **Cape Town** with Kate Malone
	11th	CSA National Exhibition Opening at Rust-en-Vrede Durbanville
	17th	Workshop in **Durban** with Kate Malone
	24th	Workshop in **Johannesburg** with Kate Malone
DECEMBER		**Summer newlsetter**

Bubble-Foam Pottery Painting

What you will need:
Underglaze Colour
Cup/Deep Bowl
Straw
Washing up Liquid
Water
Bisque Item

1) Add water and underglaze to the cup in a 50:50 ratio. You don't need much, I filled the cup about ¼ full. Add a small amount of washing up liquid
2) Using the straw, blow bubbles in the mixture until they are just above the top of the cup.
3) Gently dip your bisque item into the bubbles so the bubbles pop on the bisque. This creates the bubble effect.
4) If you want to add more colours, repeat steps 1-3 (with a clean cup/bowl each time). Remember to start with lighter colours, then layer darker colours on top.
5) Leave the piece to dry, then glaze and fire as normal.

Renate's fun tip

And on that light note, we wish you well in all your endeavours but especially pottery, as we all prepare for the last Christmas markets, orders and exhibitions of 2018.
Please remember to send your photos of those beautiful pots to adventer@iway.na and let us know of any events you will be taking part in, promoting the love of pottery.

Two members will again take part in The Shed Christmas Market at Farm Neuweiler , 30kms east of Windhoek on the airport road. Dates 8 and 9 December. See you there!

Till December,
best wishes from your Committee!