POTTERS' ASSOCIATION OF NAMIBIA

The Nambian Potter's Newsletter

SPRING IS HERE! MAY IT BE A BLESSED YEAR

The main objective of The Potters' Association of Namibia is primarily to foster the art and craft of pottery and ceramics in every way. We encourage the development, recognition, appreciation of pottery and ceramics; we hold exhibitions, publish regular newsletters, and distribute related magazines. Furthermore, by providing practical workshops, technical information, skills development, arranging and encouraging social interaction, we support the interests of like-minded people.

Welcome from the Chair

Dear readers, The year is scurrying along very fast now, and everyone is reminded of what they were procrastinating about the whole year. This is especially true for many of my pottery students, who realize that Christmas is about 2 months away and they have to make heaps of gifts still. This could be a reason why so many people are drawn to taking up pottery: you can make unique personal gifts for all occasions. I remember several of my students made lots and lots of simple pinch pots, with a gorgeous glaze, as wedding and baby shower favours. From experience, I have seen that students who are apt at making evenly walled pinch pots, achieve success on the potter's wheel much faster. This could be because it is just you and the clay, you learn to not only feel, but also appreciate the wall thickness of your pot. Pinching is one of the oldest ways of forming pottery which can also be very therapeutic. So, if you ever feel stressed out after a long day at work, take out some clay and start pinching.

It is almost 2 months now, since the Biennale opened, yet it feels like yesterday. This year's 9th biennale was the first one that the current committee organized. Even if I say so myself: I think we organized an exemplary exhibition, which I am very proud and thankful for. Everything went extremely smoothly, with hardly any hitches. Everyone on the committee knew exactly what to do and what was expected of them. However, all of this would be in vain, if we didn't have the fabulous work contributed by so many of our members. 281 Individual pieces were entered by 44 participants, from which 200 made the final cut. We are extremely grateful for the generosity and time Clementina van der Walt, our Judge and workshop host from South Africa and Elize van Huyssteen, from the Namibia Arts Association availed to us. For me, the best part about the biennale was the sales this year. When I arrived at the National Art Gallery of Namibia, on Saturday the 21st, to take down the exhibition, I was delighted to find that there were only about 30 pieces left unsold. This indicates that even though the economy is tough, people are still willing to part with their hard earned dollars for art.

Another huge highlight from the biennale was the well-attended and expertly presented workshop from Clementina van der Walt. She showed us a different way of making clay objects, but what was most important to me was her approach to the making process: It is about the making journey and not just the product. This is a philosophy that I try to incorporate in my own production every day…enjoy every step of the journey to a beautiful object.

I hope everyone has an enjoyable creative journey the last few months of 2019.

All the best and happy potting,

Jacqui Jansen van Vuuren

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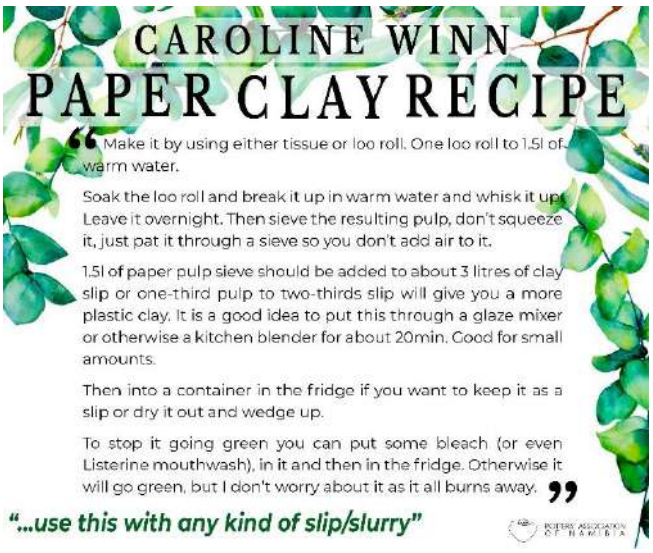


A CALL TO OUR MEMBERS!

Hi fellow Potters!
As its has been for the past two newsletters I have done – I have once again enjoyed it immensely. Compiling, reading and editing the letters I get from you. Mainly, because I feel like I am having conversations with each of you, about something we all have in common – pottery.

As always, I and the committee, do our best to bring you terrific newsletters, but we do need your help.

Please send us articles about your interesting experiences, fascinating exhibitions you saw, difficulties you encountered with your pottery and tips on how you overcame them.

We want to hear from you!

If you want to contribute, the next newsletter dates are:
16 December
24 February

Please send your contributions about a week in advance.

Looking forward to hearing from you
Sincerely,
Agathe

BIENNALE ENTRY PROCESS

It was such a pleasure this year to be able to submit works to the 9th Biennale Ceramics Exhibition on Saturday 10th August. Everything was expertly organised by the committee. The different stations responsible set up systematically for submission of writing it up for NAGN as well as PAN (Jacqui), getting the numbers for the pots for judging (Annabelle) and paying the N$70.00 (Renate), taking photographs of the pieces (Agathe and Marco) and entering the pieces submitted as well as paying for the workshop (Estee). Everyone was professional and friendly and all went smoothly and efficiently. So my point is: I would like to thank the committee personally for organising this so very well prior to the exhibition.

The opening was good. Lots of people mingling in the foyer. The suspense of closed doors ignited the excitement of this two-yearly exhibition! There were lots of visitors to NAGN that evening which is always nice.

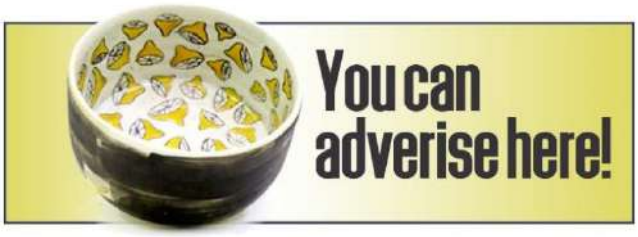
The exhibition was well laid out with a good sense of space to move around and particularly to admire the exhibits. PAN always hosts this social event where one bumps into scores of diverse people every two years and in many cases one hasn't seen for ages! Loads of compliments to the many potters flowed which was great to hear. Speeches were short and to the point. And of course, to all the people, who sponsored the exhibition in many ways and as well as the clay for the workshops, a very big thank you.

Certainly a very successful event indeed. Well done everyone who took part with exhibiting excellent pieces of work and especially the committee for the superb organisation of the 9th PAN Ceramics Biennale as well as both interesting workshops with a big group of 19 in Windhoek.

Genie setting up her masterpiece

Once again a zillion thanks for everything. It was a great 'potting' time all round.
Take care.

Stay creative and keep potting everyone,
Genie Albrecht



WERE YOU THERE?

OUR BIENNALE OPENING NIGHT

Report by Renate Williamson

On the 15th of August 2019, after almost a year of planning, stressing, worrying, organising, discussing and many committee meetings, we finally had our opening of the 9th National Ceramics Biennale.

It was the first Biennale for the current committee. Yes, we were nervous and anxious in the time leading up to the opening. After all, we had to step into Izaan's footsteps and that was quite a daunting task. Izaan was kind enough to answer any questions we had and she also helped with the catalogue. We are all very grateful for her guidance and her assistance. She made it all so much easier by uploading all the important documents onto our Google Drive, which was a life saver!

And what a success the opening was! Clementina van der Walt, our guest judge from South Africa, and Elize van Huyssteen, our local judge, did a splendid job. The display was fantastic, the work submitted by our members stunning, there was an excited buzz throughout the gallery and masses of people attended to not just look at the artworks, but also to buy. The food was delicious, wine, beer, juice and water were available and all in all everyone seemed to have a good time.

Visitors enjoying the hard work of the Namibian potters.

The stunning Rural Pot collection.

Displays of Annabelle and Rosa's stunning work.

Clementina's pot right at the top, with work of Estee, Rosa and Annabelle.

Mariki Grobler's stunning pebbles, along with Lucia Tjituka's beautiful bowls.

Sarie's Blue Collection and Iolanda's trio of pourers.

Genie Albrecht's amazing installation.

Jacqui's beautiful work and our Premier award winner John Hunter's work.

Everybody was waiting in anticipation to find out who the winners would be. And then Clementina announced the following winners:

Premier Award Winner: John Hunter, sponsored by Portsmut Game

Wheelwork 1st Prize: Jacqui Jansen Van Vuuren, sponsored by Hüster Machinetool Company

Wheelwork 2nd Prize: John Hunter, sponsored by Hüster Machinetool Company

Wheelwork 3rd Prize: Jacqui Jansen van Vuuren, sponsored by Old Mutual

Handwork 1st Prize: John Hunter, sponsored by Portsmut Game

Handwork 2nd Prize: Mariki Grobler, Sponsored by PSMO

Handwork 3rd Prize: Lucia Tjituka, sponsored by Old Mutual

Sculpture 1st Prize: Rosa Julia Smit, sponsored by Portsmut Game

Sculpture 2nd Prize: Mitchell Gatsi, sponsored by Bank Windhoek

Sculpture 3rd Prize: Annabelle Venter, sponsored by Bank Windhoek

Rural Pottery 1st Prize: Wakunvambo Sinvula, sponsored by Portsmut Game

Rural Pottery 2nd Prize: Elinah Bainga, sponsored by Old Mutual

Rural Pottery 3rd Prize: Grace Sintepe, sponsored by Old Mutual

New Signature Prize: Rosi Stevenson, sponsored by Cape Pottery Supplies

Most Promising New Beginner: Sylvester Tjinotjiua, sponsored by Cape Pottery Supplies

The People's Choice Award cards were handed out, collected and counted and Mitchell Gatsi walked away as the well-deserving winner of that category.

To all who have submitted their artwork, well done! We had 281 individual pieces for the judges to choose from. That was a huge task, as you can all imagine.

John Hunter

Jacquui Jansen van Vuurnen

Rosa Smit

Mitchell Gatsi

Rosi Stevenson

Sylvester Tjinotjiua

Jacqui handing over a small token of our appreciation to Clementina.

Photos were taken by:
Rosa Smit
Lukas Amakali
Agathe Dagutat

200 pieces were chosen for the exhibition, which is an indication of the high standard of all you potters out there.

You all deserve a massive thank you! For being our members, for putting effort into your work, for keeping the standard of the Namibian Biennale so high. It was a pleasure putting together this event. A mammoth task, but one of which we, the committee, are very proud to have achieved.

On that note I also wish to thank my fellow A-Team members and wish to congratulate all of you on a job well done. You are awesome!

Yours in potting,

Renate

A QUICK WORD FROM SLY

Article by Sylvester Tjinotjius

A lifetime Experience - Entering for the Biennale has been such an a wonderful exposure to myself, my work and meeting people that love and appreciate art and most importantly to have been in the midst to the many experienced gurus in the industry, was an experience one would look forward to seeing and taking part again in two years time.

Winning Most Promising Beginner was just "WOW" , I can't say that I entered in the Biennale only for exposure, for fun or trying something new. I had a plan, vision and a aim and deep in my heart I accomplished it, and not just because it was my time but because I had trust in my work and the judges.

For those that entered and didn't get a price, people say "it's not the end of the world" well that's correct! Don't give up most importantly for the beginner, you'll master new techniques by practising more and more everyday and becoming better everyday should be your priority.

A very big thank you to all the organisers, sponsors and the Potters Art Association to having us be part of this great event.

Sylvester's winning piece and other stunning work

WORKSHOP AT DIE TONFABRIK

Report by Carola Lorck

The workshop presented by Clementina van der Walt at Die Tonfabrik in Swakopmund was something totally different. She started the workshop with a presentation of her own body of work and introduced us to her work from the past until to what she's doing now. Furthermore she gave us a bit of an insight in anthropomorphism.

What is anthropomorphism:

Anthropomorphism is the attribution of human traits, emotions, or intentions to non-human entities. It is considered to be an innate tendency of human psychology.

While everyone was digesting all these impressions with a warm cup of coffee, Clementina got ready to demonstrate how she is going about to make her little creatures.

The clay we used was purchased by Cape Pottery Supplies in Cape Town; Fenix Fine or Fenix Special and is a strong clay with fine or rougher grogg. The grogged clay gives an interesting feature to the piece you create as the grogg protrudes when you cut and scrape away the clay.

Clementina starts her work with a solid block of clay. She forms it into either a square or a rectangle depending on the final shape of the figurine. She mainly uses a cutting wire to cut away the clay and with that creates the negative space.

Once the main shapes are cut, it is necessary to let the piece rest and stiffen up a bit. Once the clay has dried and got firmer you can use any other cutting tools eg. Turning tools to define the body and features on the piece. The final step to finish off your figure would be to paint it with underglaze or slip or you can let it dry and apply an oxide to enhance the personification.

Clementina van der Walt at work with her figurines.

Once the little figurines were finished Clementine demonstrated how to use the Japanese construction method of Kurinuki. Here you once again take a block of clay and hollow it out and cut away on the outside with a cutting wire. Goblets and vessels can be made using this technique.
After the demonstration we all got to take our clay and get started. At first you sit there and look at this block of clay, but once you put your cutting wire to it there was no stopping. The group of 11 ladies produced very interesting creatures over these two days. Some of them very realistic other quite extraordinary.

For many this workshop took them out of their comfort zone, which is sometimes good and necessary to find a new path in ones journey.

Thank you to Clementina for traveling to Swakopmund to share her knowledge and love for clay with us.

"it is not the pots we are forming, but ourselves"

-Clementina

SOME PICTURES OF THE WHK WORKSHOP WITH CLEMENTINA

The Windhoek workshop group.

Clementina explaining her process.

Everyone getting to work.

Group picture of the "Anthropomorphies"

Some work in progress.

PICTURES OF THE END RESULTS

Izaan's work stunning glazing and work.

Iolanda's beautiful pieces.

Anja's pinch bowl and stunning vase.

Agathe's pieces.

Claybright® Underglazes
3D Effects
CLAYBRIGHT®
let the colour shine through
Cape Pottery Supplies cc
Tel: +27-21-701 1320/1
e-mail:
info@capepotterysupplies.co.za
web:
www.capepotterysupplies.co.za
Product of South Africa
All tiles photographed where fired to 1200°C on a porcelain tile

THE POTTERS INSPIRATION PAGES:

INFUSING JAPAN & NAMIBIA

Report by Agathe Dagutat

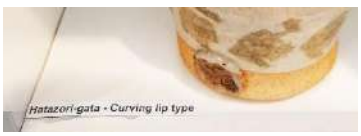
A study with Genie Albrecht into the cultural meaning of the teabowl.

When Genie visited Japan, it was a look into a cultural very different from ours. What stood out for her, was the importance of gatherings and the harmony within these traditions and the people. The tradition of the tea ceremony was an event she wanted to focus on.

Drinking tea or coffee with a group of people is a social thing – everyone is relaxed. This energy or peace and the importance thereof was what Genie wanted to focus on.

She used Waldorf White clay and oxidised the bisque pieces. Genie used reduction on all the teabowls. Using reduction was part of the mystery she wanted to capture within the collection – the bowls and their glazing would come out as it is meant to. Not one of the bowls came out the same, even by using the same method – and that acceptance was something she learned from this experience. Genie believes now that the end result comes out as a gift.
Genie made over a 100 teabowls and only selected 42 from all she made. When she would take one out she would immediately know "something is wrong with this one."

In Japan the people display their teabowls and bowls on a display stand. Genie wanted something that could help fit the pieces together that are so different. She had her stand built specially for the installation – a gallery or nest for her creations. Genie really enjoyed the experience of the installation itself, the planning, setting up and fitting her pieces together.



Genie had to do research to be sure about the Japanese name of each the teabowls. Their shape and size would determine which Japanese teabowl it was.

To connect Namibia with her installation, she designed the "Namibian" teabowl. The feeling and texture of the Namib, together with the Atlantic Ocean was what inspired her to create her Namib range. She placed the Namib range on the top to ensure focus on these teabowls.

With the blend of the Japanese traditions and the Namibian influence, Genie wanted to remind people to mindful of other traditions and to grow in their international open-mindedness.

Thanks for teaching me something new Genie – I loved chatting to you.

THE POTTERS INSPIRATION PAGES:

The workshop will consist of 3 hours of presentation and a film made by Caroline, followed by her demonstration.

The next 3 hours will be a creative process in pushing your boundaries with Caroline giving you guidance.

It will a session for a small group, encouraging a bold and creative approach to creating sculptural forms (scaleable "maquettes"), using and possibly combining different clays and experimenting with handbuilding techniques that I employ in making larger outdoor pieces. The session will be very hands-on for everyone and will encourage each individual to work intuitively with some personal direction from Caroline.

THE POTTERS INSPIRATION PAGES:

A POTTERS STUDIO VISIT

A look into Annabelle Venter's Studio

Curious as to where the magic of her pottery happens, we had a look into the studio of Annabelle Venter. After chatting over a cup of coffee, we moved into her studio to find out:

What gets her into the right headspace for wheelwork?

What are her five favourite corners in the studio?

Wheelwork can be a challenge for Annabelle if she finds she is not in the right frame of mind. There needs to be a atmosphere of creation in order for her to make what she envisions. She finds that wheelwork is a conversation between her mind and her hands – so she needs to clear her mind, mediate and then she can sit down and work.

From experience she found the "Mozart effect" is a very successful tool for her to focus. So she immediately starts playing Mozart to start off her wheelwork.

Annabelle doesn't have five exact corners that are her favourite. But every corner that holds something inviting her to work is her favourite. The promise of something waiting to be finished.

Each corner that holds her tools and her many stamps.

Corners, bowls and boxes that keep her favourite inspiration - nature. Seeds, flowers, leaves — Annabelle loves capturing the seasons of nature.

The Kiln — a potters favourite love-hate relationship.

Bisqued pieces — a open clean canvas she can paint on. She especially loves the texture of bisque.

Her order board — all the excitement of making something new!

The corner where she keeps her underglazes to make her little animals and birds come alive.

Visit Annabelle on social media:
FACEBOOK: @Annabelle Venter Wildlife Ceramics and Photography.
INSTAGRAM: @annabelleventer_wild

THE POTTERS INSPIRATION PAGES:

You are cordially invited to the opening of

Sarie Maritz

NEW CERAMICS

Friday 22 November 2019

at 6:30pm

Duration Until 8 Dec 2019

Venue 19 Barella St, Klein-Windhoek

Viewing hours

Weekdays 10am — 4pm

Saturdays 10am — 1pm

Or by appointment For more information call 061 235809 or 081 300 4021

INTERESTING TECHNIQUES USED IN THE BIENNALE THIS YEAR:

BUBBLES WITH KELLY POWELL

Report by Kelly Powell

The Bubble Glaze Technique. This is so much fun, and a great activity for groups in the studio - so much excitement as you watch each one doing their bubble patterns.

It is also really easy, so a fantastic decorating technique for beginner potters.

You will need:

- **Dish soap**
- **Water**
- **Underglaze**
- **A straw**

Put a little bit of underglaze into a plastic cup, add some dishwashing liquid and a little bit of water. And then stir it up.

And then blow into the mixture with a straw.

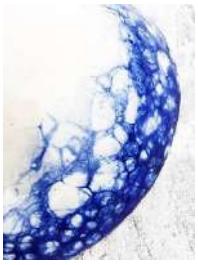
If the bubbles don't seem to be piling up enough, just add a little more liquid soap.

Blow again… but remember to blow OUT, and to not inhale through the straw. That could get ugly!

Then once you have a good "head" of bubbles let them drop into your plate or bowl or mug while you slowly spin the banding wheel to apply the bubble glaze evenly.

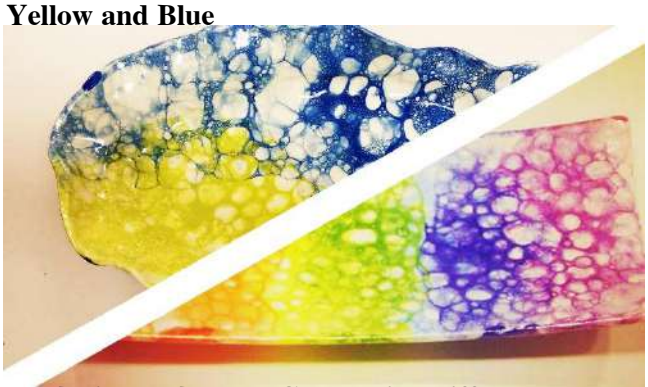
The bubbles pop after a few minutes time and leave a beautiful pattern behind.

This is my Bubble Bowl which I entered into the Binnale this year - I love how the Cerulean Blue underglaze pops on the pale stoneware clay.



I started with a slab which I moulded around a favorite bowl of mine. I rolled the slab on a piece of cheese-cloth which gave the clay a fine texture - this gave my bowl the "feel" of denim in the blue areas once it was finished. I blew the underglaze bubbles directly onto bone dry clay, then bisque fired and finally dipped it in transparent glaze for the glaze firing to give a high gloss finish.
I was thrilled with the result and I will definitely be using this technique again.
It would also be great fun to use more than one colour glaze for a colourful result.

Yellow and Blue



Rainbow Bubble Glaze using different colours

INTERESTING TECHNIQUES USED IN THE BIENNALE THIS YEAR:

DEFINITION OF RAKU - FANIE

Report by Fanie Terblanche

The definition of raku - Hand-modelled pottery that is fired at a low temperature and rapidly cooled.

When exposed to clay the first time one has to explore all facets of the medium in order to determine your liking and what makes you tick. My first exposure to raku was many years ago, where I attended a workshop presented by a then "old timer" and very experienced potter. From the start I absolutely loved the process because I remember asking the lady what the final result will look like and without hesitation she replied "I cannot tell" . She continued to elaborate "it all depends on the clay, the glaze, the temperature in the kiln, the ambient temperature, the environmental conditions at that moment, the type of reduction material you going to use, the exposure you going to allow the piece before reduction and she just went on and on.. That is why raku firing just grabbed my attention from the start and I just love the energy, the excitement, the roar of the burner and, believe it or not, the smell!

The first raku kiln I ever built was complete overkill and way to heavy, made out of a 3mm steel plate rolled in a cylinder and lined with Fiberfrax! The tongs were also over designed and could pass the test to man-handle a bull. Therefore the focus when building my latest raku kiln and supporting tools was light in weight, easy to handle, quick to set up and easy to manage.

Raku kiln in progress..

No time wasted, in go the first test pieces. still waiting for my tongs so braaitang must do.

The latest kiln is constructed with welded wire mesh and lined with 50mm Fiberfrax which is held in position with ceramic disks tied through the insulating material with wire to the mesh. The current base is constructed out of pre-laid fire bricks I purchased from Ark Trading covered with 50mm Fiberfrax. This is not ideal as the flexibility in the Fiberfrax affects the stability of the props and kiln shelf. The plan is to either construct the base with M26 type of insulating fire bricks (which can be costly) or using a 50mm Fiberfrax Duraboard which has the same qualities as normal Fiberfrax. (This seems to be a cheaper option and definitely easy to handle)

The current kiln is 40 cm in height with an additional 20cm section to can add for increasing the volume.

Firing bigger and heavier pieces is always a challenge. Many years ago CSA had an exhibition at New Town Centre in Johannesburg and I decided to do three large pieces based on the King, Queen and Joker images on playing cards. The sizes varied between 60 and 50 cm in height which made the raku process an absolute nightmare.

INTERESTING TECHNIQUES USED IN THE BIENNALE THIS YEAR:

I was forced to fire it in a front loader electric kiln and to remove the pieces from the kiln my helper had to support the piece at the base with a spade while I had to man-handle it wearing alumina gloves and an apron. Oh boy! It was hot and I burned myself to blisters (even my nipples) despite the protection. With the current setup one can fire a bigger/heavier piece to temperature, easily remove the kiln and then do the reduction on the spot without handling the piece.

The ergonomic design of the raku tongs is important and will differ from person to person, taking into account your height, the height of the kiln and average weight of the pieces you fire. I'm still changing the design of the tongs I use and do foresee that I will end with at least 3 different tongs all manufactured out of a light weight strong alloy aluminium material. Please do not use your braai tongs, I have two beautiful pieces now filling spaces in the garden because of a braai tong damaging the piece right at the end of the process.

I use an industrial burner commonly used in the boilermaker environment equipped with a 1mm orifice and connected via a high pressure regulator to a 19kg LPG container. It is very safe to use as long as one ensures that all the connections are tight and no gas can leak out. At start-up a soap test on all joints is a good method for testing for leaks.

Till today I successfully use the "visual check method" to determine the readiness of the piece before taking it out the kiln i.e. checking the colour, shine and watery appearance of the glaze. However I'm in the process of investing in a portable pyrometer to help with temperature control and part of the motivation is to use the same device with my yet-to-start gas kiln as well.

Horse hair and feather firing out of the same kiln.

I used to mix my own glazes but recently used a transparent glaze from CPS as a base with good results. However that plan is to revert back mixing my own glazes just because I like it. As with other firing methods applying the correct thickness of glaze does affect the effectiveness of the cracks on the piece. I measure thickness the same as applying normal transparent glaze but again this can vary from one recipe to another. That said, all the variables in raku already mentioned will most definitely influence the final result.

Saw dust, dry grass or other easily combustible material can be used during the reduction process. Just make sure the fumes that may come from the burning process will not be harmful to your health. Saw dust with a high tar content i.e. pine wood can be a problem therefore try to use saw dust from hard wood trees like teak wood which works best for me. It is also important to use containers with tightly sealed lids to maintain good relationships the non-participating family members and neighbours. I use either a 25 L metal container with tightly sealed lid or a zinc bucket placed on a solid base (same as we did during the raku day at Jacqui's studio), but again it's to your liking.

Last but not least, a raku firing is only really successful if it is done with group of potters sharing the same interest supported with good food, cold beer or a good red wine to enjoy while the kiln roars with the next load of pottery pieces …!

Fanie's Biennale entries.

I'm most definitely not a specialist in the field but feel honoured to share some of my experiences with fellow potters.

A Potter once said "If you can repeat a mistake which had a beautiful outcome, it becomes a new technique"

Groete,

Fanie

JENNY'S PLACE

Christmas Market Entry Form

Date: 23 November 2019 (Saturday)

Time: 09:00 – 14:00

Total cost per stand: N$250.00 in walkways (paid by 1 November 2019)*
N$300 on parking area (shade net , gazebo's & Take Note garden)

Non-refundable deposit: N$100.00 (with reservation of space)

Surname:	Name:
Address:	Tel no:
E-mail:	Cell no:

Type of handmade craft.

Note: You will need to supply your own table. The table must not be larger than 0.75 x 2m due to space constraints. (ONE BOOKING, ONE TABLE). Maximum gazebo size = 3m x 3m (Please don't take up more space than allocated, otherwise we will have to charge you for an extra space)

Table location selected: [ ] Tables locations are allocated on a first come first serve basis. The layout can be viewed at Jenny's Place.

* The full amount must be paid by 1 November 2019 to avoid your table space being allocated to other crafters on the waiting list.

FOR OFFICE USE ONLY

Deposit paid:	N$100	Date:	Signature:
Plus balance Walkways / Outside	N$150/ N$200	Date:	Signature:

Jenny's PlaceTel: (061) 269152 (Lizelle OR Chris)

Fax: (061)238901 **E-mail:** marlene.jennysplace@gmail.com

UNTOUCHED

An exhibition by Rosa Julia Smit and Betsie van Rensburg

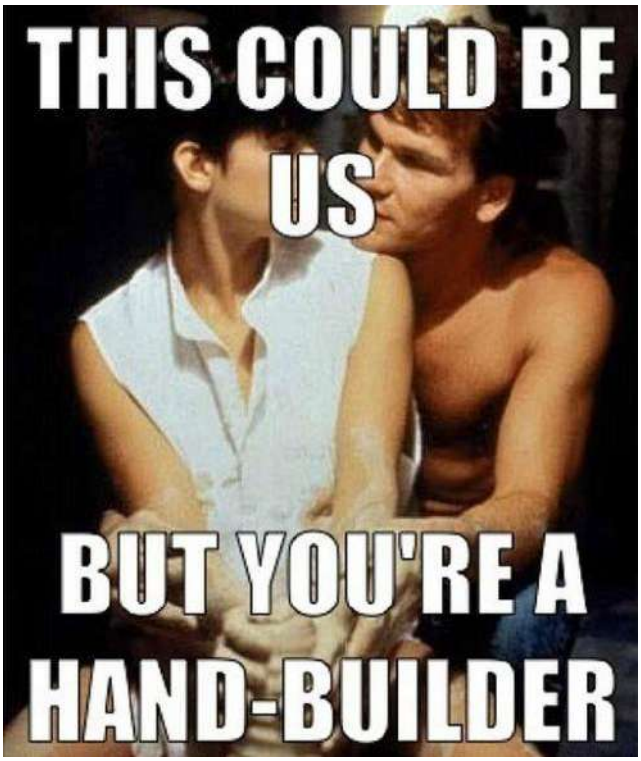
Die uitstaling gaan oor dankbaarheid vir talente en vereering van die natuur en die onaangeraakte(untouched) wêreld. Ek en Betsie werk graag saam want ons sieninge en passies stem baie ooreen, asook ons erns en werk etiket. Ons weet dat talent alleen ons nie kan bring waar ons wil wees nie! Dis veral baie werk met klei en verf om op die volgende vlak te kom!

The exhibition is about gratitude for talents and honouring nature and its untouched world. Betsie and I like to work together because our views and passions are very similar, as is our seriousness and work ethic. We know that talent alone can't get us where we want to be! It's especially hard work with clay and paint that takes you to the next level! There will be pictures and advertising so everyone can know where and when.

Keep a eye on 2RT Studio!

Join our member whatsapp group!

Message Agathe @ 0812391646 to join!



Please let us know if you are offering classes! Or interested in giving a workshop next year. We have so much to learn from each other.

Pottery Classes

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

GREAT TIPS FROM SHARON

My favourite tools: Damp chamois; mouse pad; my grandfather's old shaving brush and of course sharp trimming tools! The inverted mouse pad magically sticks to the damp chamois stretched over wheelhead and the leather hard item sticks onto rubber surface of mouse pad without needing any clay 'blobs' to keep it in place! The shaving brush easily sweeps off those annoying sticky little shavings!

Especially for delicate, thin rimmed items ....

I unfortunately only have this one small mousepad....really need large ones too!

My favourite turning off tools!

"**A favourite formula** for mending greenware is to add a small amount sodium silicate to some clay slip, paint this on each broken edge, then quickly press the edges together. As soon as the slip is dry, the mended area can be scraped or sanded smooth. This same material can be used to mend broken Bisqueware."

CAROLA LORCK
CERAMICS

Carola is an experienced potter who has been producing ceramics for many years in her studio here in Swakopmund
Find her unique Namibian ceramics at *The Trendhaus* in the courtyard of Otto Günter in 30 Tobias Hainjeko Street.
Commissions are welcome. Please contact Carola with your request

Mobile: +264 81 298 7274; e-mail: lorckc@iway.na
3 Tobias Hainjeko St, Trendhaus, Otto Günther Courtyard, Swakopmund

Die
Tonfabrik

Die Tonfabrik offers customised pottery classes with something for everyone
We run year-round classes for adults, and special holiday classes for children
Celebrate your child's birthday with a pottery party,
or gather your girlfriends together for a fun pottery evening!
Contact us with your request and let clay bring us together!

Mobile: +264 - 81 298 7274 e-mail: lorckc@iway.na
30 Einstein St, Swakopmund

PAN calender for 2019

JAN

S	M	D	W	D	F	S
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Oct9&10 **Caroline Winn workshop in Swakop**
Oct12&13 **Caroline Winn workshop in WHK**
Oct 21 **PAN newsletter Spring edition**

Nov 23 **Exhibition students of Jacqui and Frieda**

Dec 16 **PAN newsletter Summer edition**

Members, we are in the final stretch of this year!
Don't give up yet, we are almost there. Keep us posted on your life and good luck with the last three months!

Always potting,
Your committee.

Member photo: Mitchell Gatsi