POTTERS' ASSOCIATION OF NAMIBIA

# Newsletter

Spring 2020

## Chair's *letter*

Dear Members

We are in October already, but I feel like I'm still stuck in March, the time before many of us had to drastically change our lives. Despite all the sadness and turmoil that the year has brought with it, I can confess that I grew from this whole experience: approaching the way I do things, and my reaction to situations differently. Judging from the sudden interest surge in pottery classes, myself and PAN receive on an almost daily basis, many people are looking to create moments and activities for themselves, and not rely on mass entertainment.

An unfortunate manifestation of 2020 is PAN has not been able to deliver all that we had planned for this year, due to obvious reasons. I would sincerely like to thank all our members who managed to pay their fees, despite the awareness that we will probably not be able to host workshops and exhibitions. There is good news however. We are planning a Raku day in Windhoek on the 14th of November, details of which will follow soon. We have also received a new date for our themed exhibition at The Project Room.

The exhibition will take place from 5 to 19 December. The opening will be on Saturday the 5th at 10 to the public, for people who would like to buy and we'll have a celebration of sorts at 12 for friends and family of the artists. This will be done to spread the amount of people over some time.

A positive that came from social distancing is online workshops. Ann Marais was one of the first to host one in SA though CSA. We are planning to do something similar in the future here in Namibia. Not only for local presenters, but possibly for all our workshops. This means that people from far and wide will be able to attend the workshop digitally. This could also open the door to some of our established potters presenting said workshops to an international audience.

Lastly and by no means least, I hope that all of you are doing well and finding time and inspiration to make beautiful ceramic pieces. And as we've had an extension on our deadline for the exhibition, I sincerely hope that more people will create pieces to show. Remember: as the exhibition is in December, everyone is looking for Xmas gifts.

Stay well and safe

Best

*Jacqui*

# Pottery *Classes*

## Windhoek

*Jacqui* Jansen van Vuuren
jacquijvv@gmail.com
081 861 8869

*Renate* Williamson
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081 243 3766

*Uschi* Ramakhutla
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*College of the Arts (COTA)*
*Filamon* Kapolo - or
*Mitchel* Gatsi
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## Swakopmund

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081 29807274

## Keetmanshoop

*Brigitte* Greyling
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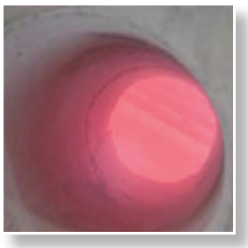
**Contribution** Would you like to contribute to the PAN newsletter? We welcome all suggestions, articles, hints, tips & tricks along with your submissions for our exposure pages. Please send any suggestions to: **pan@iway.na**

# Pottery Classes

## 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

## 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

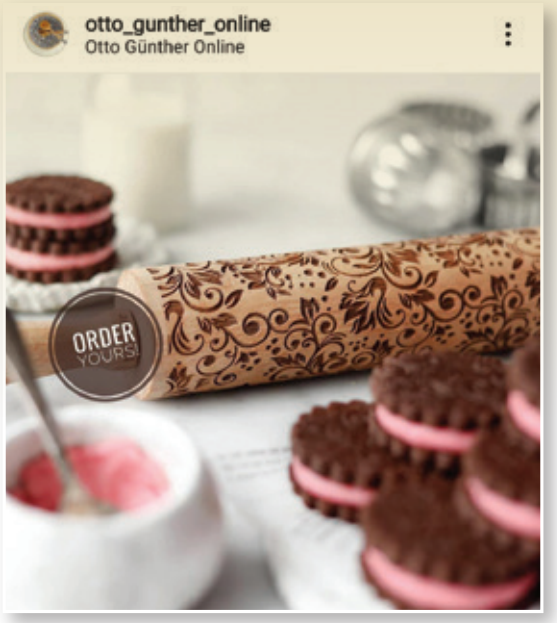
Mobile: +264 81 298 7274; e-mail: lorckc@iway.na
3 Tobias Hainjeko St, Trendhaus, Otto Günther Courtyard, Swakopmund

# Support *Local*

*Otto Gunter*

When in Swakopmund again, make sure to go around Otto Gunter, they have an amazing selection rolling pins with patterns, which makes amazing imprints into clay.

And soon they will also have these wooden rolling pins in stock!
Be sure to give their *Instagram* page a follow or call *Sandra* Windisch on *081 287 7421*.




# Great *Tips*

**Cylinder First**

"Tip to try for making your own pattern rolling pin:

Draw design on with permanent marker and use hot glue gun to form raised pattern.

Or glue a firm string / cord on if no glue gun available."

*Sharon*

# Events *Calender*

**November**

**14** Raku Fun Day
Venue: Jacqui's studio

**30** Handing in of pieces for the "*Seasons of Clay*" exhibition
Venue: Project Room 1

**December**

**5** Exhibition Opening:
"*Seasons of Clay*"
Venue: Project Room 1

# Welcome!

Please join us in welcoming our newest member:

*Anja Krenz*

Join our member's **WhatsApp** group!

Message 081 681 0328

*Estee*

**Disclaimer**

Neither the Editor, PAN Committee members, nor the contributors to this newsletter will be held responsible for any errors that may creep in unnoticed. The personal opinions freely expressed are not necessarily those of the Association. We welcome, and are most grateful for any contributions to this newsletter. However, the Editor reserves the sole right to edit, and/ or refuse unsuitable material submitted for publication.

# Passing *of a rural potter*

***Angelina Simushi Masale 1930 — 2020***

Angelina Simushi, a well-known potter originally from Ioma Village, a centre of traditional pottery activity in the Salambala Convervancy, Zambezi region, passed away recently at the age of eighty.

She started potting in 1944 when she was 14 years old and has enjoyed many years of creativity. She later moved to Marasbek to where she could be more accessible to the tourists who buy her pots. Her seven children, six boys and one girl, encouraged her to establish their own village. Angelina educated all her children from her earnings and raised her family on her own. Her husband had no formal employment but was a farmer like many others in the region.

She had her own studio dedicated to her work and used it to hold training courses for people from the area. She was a category winner at the 2013 PAN Biennale.

R.I.P Angelina

*Annie Symonds*

# 2020 - The year that changed our world

Fellow potters, I think we all agree that 2020 can be best described as "The Year That Changed Our World". All the careful planning, the milestones we were looking forward to, our ideas and inspirations, it all basically changed in March when we were told to stay at home, to stop socialising, to refrain from hugging our loved ones, to wear face masks, to sanitise our hands, to be worried and scared and neurotic.

Have we all fallen into that rut? Can we not somehow find a way to continue what we love doing, still being careful and mindful of others and the Virus, but nevertheless moving forward to our dreams and inspirations?

If we all live a clean and healthy lifestyle, we stand a very good chance of either not catching the virus at all, or at least to get over the flu quickly should we catch it.

There are so many views on this topic and at times it can even lead to heated discussions, but let me tell you this:

I AM OVER THE VIRUS! I HAVE HAD ENOUGH! And I want to go back to my studio and enjoy the clay and the company of my students. And that is exactly what I am now going to do!

Since there is not much happening at the moment, we can of course not bring you a "normal" newsletter, but we can send a few pages with tips and tricks to keep everyone's spirit up.

I hope that is what this newsletter will do.

Yours in potting,

*Renate*

# Pottery jokes that are kiln it!

# Mocha *Diffusion*

Soak tobacco in water for two days then strain the tobacco and add chrome oxide to the remaining liquid. The tobacco chrome liquid is dropped onto wet slip and the magic happens.

***Further mocha diffusion recipes***:

1 pnt apple cider vinegar

3 T red iron oxide powder

*Or*

1 pnt Worchester sauce or Soy sauce or apple cider vinegar and

3 T yellow ochre / chrome oxide / cobalt oxide

**TIPS**

1. Pieces of chamois or leather (about 2 inches by 4 inches) are excellent for compressing and smoothing the upper edges of thrown ware. A chamois can also be used to smooth leather-hard pieces. Dampen the chamois slightly before use, and make sure you wash it properly after every session, so the clay on it doesn't harden in place.

2. Inexpensive — But Useful — Potter Gifts

   There are plenty of options for small, inexpensive gifts, great for stocking stuffers or a little something for students or workshop attendees.

   ***Sponges***:
   Sea wool, elephant ear, silk, and PVA sponges are all potters' favourites.

   **Chamois**:
   These pieces of ultra-fine leather are easiest to find in automotive stores.

   ***Kitchen gadgets***:
   Practically every kitchen tool a cook or baker can use is also great for pottery. Items such as garlic presses, pastry rollers, cookie cutters, cookie presses, textured placemats, and cake decorating tips are all fun to use in the studio.

*Renate*

# BAK GAT *Pottery Studio in Keetmanshoop*

Brigitte Greyling deel haar 'gunsteling studio hoekies' met ons.

Dit is my wegkruip plek, heelword plek, vreugde plek en soos almal weet speel plek. Tans het ek 2 studente wat Donderdae vir 3 ure kom speel. Dan werk ons met slabs, potters wheels en glasure. Ons toets en gee raad en help mekaar en die saamwees maak ons die "mean team" soos hulle na hulself verwys. Alle planne word bespreek en ons daag mekaar uit vir nuwe idees.

My eerste hoekie is waar ons saam om die tafel beplan en koffie drink.

My tweede hoekie is die slab-roller en potters wheels.

Die derde hoekie is die droogword hoekie voordat ons brand.

Dan die vierdie hoekie is die oonde en glassue en showoff after final burn- deel.Hier is baie vreugde en trotse oomblilkke. Ons selfvertoue raak al groter, en… Ja, soms is daar trane as die glassure nukkerig word of daar dalk 'n lugblasie erens weg gekruip het. Aan die einde van die dag het ons almal iets bygeleer en mekaar gedra.

Uitdagings is om altyd ons klei en glasure voorraad in die hande te kan kry tot in Keetmanshoop en die ekstra vervoer koste is nogal 'n faktor. Maar ons almal maak saam planne om altyd klei te he.

Ons gee ook demostrasies aan ander skoolkinders as hulle 'n uitstappie na ons toe reel. Dis altyd lekker om die flikker-oggies te sien en vragies te antwoord.

Aan die einde van die dag kan ek net se dat *Die Bak Gat* vol vreude, en kreatiwiteit is wat ons harte laat oorloop van trots.

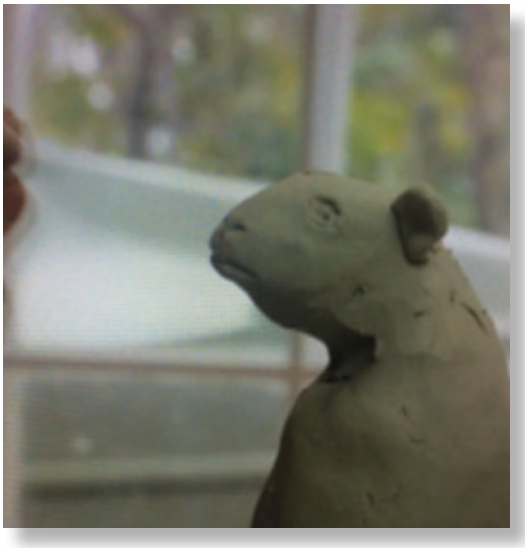
Van ons almal hier stuur ons baie liefde en klei drukkies aan julle.

Groete

*Brigitte*

# Ann Marais *online workshop*

On the 22nd of August this year I watched Ceramics South Africa's (Western Cape branch) very first online workshop.



The Pandemic has prompted so many people to come up with new and innovative ideas and pottery is not going to be left behind! Actually it's quite a useful method of continuing education for potters living in far flung places such as us here in Namibia.

Ann Marais from Durbanville, South Africa was the first ceramist to venture down this path with her workshop on sculpting her beautiful animal characters. In one hour we learnt her method of building, materials used and the various stages of sculpting. I was particularly interested in the sculpture aspect as it's always a bit of a mystery to me, so I really benefitted from this from the comfort of my own study.

Ann uses CPS Porcelain HPC001 clay for her dear little animals because it makes for a great white canvas and is not translucent. She prepares paper pulp in bulk beforehand, syphons off the water and freezes little nuggets of it wrapped in plastic to prevent it growing black mould. (If that does happen, sunlight or Oil of Clove will kill the mould) After defrosting them a little, she works the paper fibres into the piece of clay. It becomes very strong during the building green-ware phase so she can bend it for ears etc. She also adds a bit of ground down porcelain as a grog.

Ann talked about enjoying the wedging process as one that calms her mind and she has no idea what she will be making until it's started forming – a very intuitive process leading to almost life-like animals. She builds the body first leaving the bottom of the trunk open at first, then the head separately. The arms have a mere suggestion of a paw to allow the viewer to see it as has shape but not exactly revealing details.

The backbone of the animal is a harder area which holds tension and can define the position as well as attitude or mood. She uses her clay quite soft and joins it with slips. Ann cautions to know when to stop or you will lose the freshness.

Once the head is on, then she starts adding oxides to create shadows, such as inside the ears and in neck creases, around the claws, next to bones etc. She tends to stick with natural colours and materials like ochre, iron and black oxide. In addition she might sprinkle iron filings, steel filings or perhaps some coarse red grog, with or without the oxides to give neutral colours at this green-ware stage. Ann recommends keeping an A4 file with drawings and notes on what you've used.

Ann suggests that there is a dual consciousness of the animal-like creature + the clay and feels they are a metaphor for life – messy and unpredictable. (They certainly didn't look messy to me but I understood her meaning)

She made two creatures for us, the larger one smooth inside and left rough outside, adding little blobs of clay and hardly working them in to leave the texture intact. She cautioned us not to fiddle too much except to sprinkle again the colourants mentioned before. Ann emphasized that the lips are very expressive but that the eyes are the most important feature ('noses are noses' she quipped!)

Ann fires her finished (bisqued) pieces to cone 6 with no soak. She finds at 1200 they are 'still a bit chalky' so 1220C is good. A few weeks later Ann revealed the finished products on Facebook page and I felt I knew these little guys already!

What a marvellous way to gather new knowledge from masters of their craft so far away. I thoroughly enjoyed this! I really hope there will be more of these online workshops and perhaps we can even one day produce one of our own in Namibia!

*Annabelle Venter*

***Photo: Ann Marais*** ***The finished animals***

POTTERS' ASSOCIATION
OF NAMIBIA

Members Themed Exhibition

# SEASONS of CLAY

**5 December 2020**
**to**
**19 December 2020**

**at**
**the project room**
**Windhoek**

**Exhibition Opening 5 December 2020**
**10:00 to 13:00**

Gallery times: Tue– Sat 10:00 – 13:00

**THE POTTERS' ASSOCIATION OF NAMIBIA**
**P O BOX 80307 WINDHOEK NAMIBIA**
**Tel. 081 861 8869**
**www.pan.iway.na**
**potters.namibia@gmail.com**

## Rules of Entry:

1. **Entry fee: N$ 30.00**

2. **Delivery Date:** Entries must be delivered to the Project Room, 32 Jenner Street, Windhoek, between **13:00 and 16:30 on 30 November 2020**. Alternatively at Die Tonfabrik, 30 Einstein Str, Swakopmund. 9:00-12:00 from 25 November. Please arrange with Carola Tel. 0812987274 **Late entries will NOT BE ACCEPTED.**

3. **Eligibility:** Entries open to paid-up PAN members only. All entries must be your own original work, be of at least 80% fired clay, may not have been exhibited before, and must be for sale.

4. **Entries:** You may submit up to 5 items in total, which may be part of, or make up a set. Each item must be clearly marked with your name and item number on a label stuck to the underside. *PAN* and *the project room* reserves the right not to accept any items they may deem unsuitable for exhibition. *PAN* will add 10% Commission to your price indicated on this form *and the project room* will add an additional 25%.

5. **Payment for work sold**: will be by bank transfer. Due to the reconciliation process, please allow 6 weeks after the exhibition closing date.

6. **Unsold work:** You will be contacted regarding collection of unsold work

7. **Publicity:** PAN and *the project room* reserve the right to use photographs of any work on exhibition for publicity purposes; for this exhibition or any future exhibitions organised.

8. **Responsibilities:** You exhibit at your own risk. PAN and *the project room* will not be held responsible for any losses caused b damage, theft or any other unforesee misfortunes. Reasonable care will be take at all times. You must insure your own wo if so required.

**ENTRANTS DETAILS**

SURNAME:

FIRST NAME:

RESIDENTIAL ADDRESS:

TELEPHONE HOME:
CELL:
E-MAIL:

BANKING DETAILS:
BANK _____
ACCOUNT NAME _____
ACCOUNT NO _____
BRANCH CODE _____

My N$ _____ entry fee.

CASH □ EFT □

I hereby acknowledge that I have rec and understood the conditions of ent and agree to abide by them.

..... .....
Signature Date

| *Exhibition No. | Item | Title, Clay Type, Firing Method, Decoration, etc. | My Price (Excl. Com) | Sold/ Unsold | Gallery Selling Price |
|---|---|---|---|---|---|
| | A | Thrown □ Handwork □ Mould □ Stoneware □ Earthenware □ Porcelain □<br>Oxidation □ Reduction □ Raku □ Saggar □ Pit Firing □ Soda/Salt Firing □<br><br>TITEL_____ | | | |
| | B | Thrown □ Handwork □ Mould □ Stoneware □ Earthenware □ Porcelain □<br>Oxidation □ Reduction □ Raku □ Saggar □ Pit Firing □ Soda/Salt Firing □<br><br>TITEL_____ | | | |
| | C | Thrown □ Handwork □ Mould □ Stoneware □ Earthenware □ Porcelain □<br>Oxidation □ Reduction □ Raku □ Saggar □ Pit Firing □ Soda/Salt Firing □<br><br>TITEL_____ | | | |
| | D | Thrown □ Handwork □ Mould □ Stoneware □ Earthenware □ Porcelain □<br>Oxidation □ Reduction □ Raku □ Saggar □ Pit Firing □ Soda/Salt Firing □<br><br>TITEL_____ | | | |
| | E | Thrown □ Handwork □ Mould □ Stoneware □ Earthenware □ Porcelain □<br>Oxidation □ Reduction □ Raku □ Saggar □ Pit Firing □ Soda/Salt Firing □<br><br>TITEL_____ | | | |

**Unsold work:**

☐ **will be collected by myself**

☐ **will collected by**

Name:_____

contact number:_____

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