



Newsletter

Volume 14, Issue 1:
January—February 2013



Tile by: Marential Jordaan using lino printing

OUR MISSION

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

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Your Executive Committee:

Chair & Treasurer:

Carola Lorck
Tel. 064 - 402381
Fax. 064 - 402324
lorckc@iway.na

Secretary:

Betsie van Rensburg
Cell. 081 279 5927
fischreier@iway.na

Memberships:

Anita Zimny
Cell: 081 280 2527
dams.zim@iway.na

Newsletter Editor:

Sakki Namis
Cell: 081 127 8707
klipkappers@gmail.com

Mail Administrator:

Mariki Grobler
Tel. 064 - 404695 (h)

Additional:

Beate Schindler
Tel. 064 - 404687 (h)
Uschi Bauer
Tel: 081 280 9833
Annegret Leuschner
Tel: 081 246 7744



Peruvians are very colourful in their traditional clothes, paintings and textiles. Here are a vase and rug decorated in the Inca style.



For your newsletter submissions or enquiries email Sakki at klipkappers@gmail.com or pan@iway.na

Next newsletter deadline

15 March 2013

EDITORIAL

Now that we're well into the swing of things in 2013, having survived the festive season madness as well as the 'end of the world', I hope you've all had a good start to your year, both in terms of work and pottery, and may 2013 bring you all the good luck you've ever dreamed of!

PAN has lots of exciting things planned for this year, and we intend to kick off our programme this year with a DVD evening in Swakopmund and Windhoek. Please take note of the dates and book your places, as this DVD is very informative and will help to get you out of your usual glazing technique rut and introduce you to new and interesting glazing techniques if you're in the market to 'spice' up your pots.

In April it is time for our AGM, which is to be held in Swakopmund. To spare our non-Swakop members an extra trip to Swakopmund, we have decided to book the workshop by Marentia Jordaan from Pretoria on the same weekend. Please read more about this potter and the workshop elsewhere in this newspaper.

Please keep in mind that this year is Biennale year again. The NAGN is booked for the opening which will be on Thursday 3 October 2013 in the main hall. Catherine Brannon from the Underberg, KZN is our invited award judge. Again, a number of awards will be handed out at the opening ceremony.

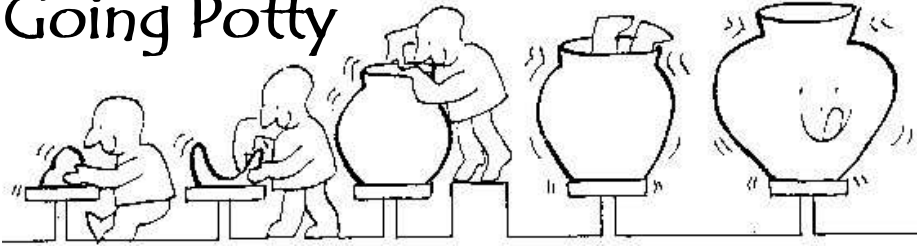
And, on an inspirational note, towards the end of last year Betsie traveled to Peru with her sisters to soak up the sights and sounds of this amazing country – be sure to read her account of this fantastic trip in this newsletter.

I wish you all the best for your pots and may all your firings be absolutely perfect.

Happy potting!

CAROL

Going Potty



My Pottery ‘road’ in Peru – Part 1

by Betsie van Rensburg

In October 2012 I travelled with my two sisters to Peru for 4 weeks. One of our numerous aims was to learn about and see pottery in this South American country. Two of us, Rina and I, are potters and Mathilda has enough of an inquisitive mind to go along with our quest. In our tour programme we also had a two-day workshop scheduled with a well-known Peruvian potter. But this part of the story – of course, the best part! - will come later.

Our journey started in Lima, a very big city according to our standards, with more than nine million inhabitants. We were struck by the pervasive poverty, but found incredibly well-kept museums throughout the country where one could learn about Peruvian history, foods, agriculture, chocolate, the gold era, the Incas and Wari's and, of course, the rich pottery tradition. The basic and most important part is to be able to speak Spanish, or having a good (a very good!) English speaking guide with you.

Pottery is one of the most common crafts in Peru. In the northern desert, at Chulucanas, potters hand-turn the clay (instead of using a wheel), using a wood paddle and stone to make thinner pieces. The vases are then smoked in burning mango leaves to give them light and dark contrasts. The traditional geometric patterns of the Shipibo potters living in Peru's Amazon region are said to be copied from the skin of the giant anaconda and from astrological signs.



On the wall you get an idea of the geometric pattern from the Amazon region, which is said to be copied from the skin of the giant anaconda and astrological signs.



The clear influence of the geometric patterns from the Amazon region.

The *torito* (Pucara bull), which is a hollow ceramic flask shaped like a bull, made by the potters in the Puno area, is an essential ritual part of the cattle branding ceremony. It is filled with *chicha* (a popular drink made from boiled purple corn, apple peel, pineapple and cloves) and buried as an offering to the gods in the hope of abundant herds. Other variations of *toritos* are made by potters in areas such as Cajamarca and Ayacucho. The same kind of bulls and ceramic houses are put on top of the roofs of houses as offerings to the gods in return for good fortune in all areas of life.

We visited a ceramics festival in a small town Guinua in the Central part of Peru. It looked like every inhabitant of this town was at the festival, something like 'nagmaal op Holoog'. Lots and lots of small stalls were lined up along an area like a rugby field, which was bursting at the seams with food stalls and festivalers! They were frying, braaiing, eating, selling, drinking, laughing and just generally having a roaringly good time. It turned out that the pottery was actually a small part of the festival.



Most of the pottery was very typical, depicting stories from the Bible or family life, harvesting or churches and houses.

Miniature day churches painted with corn and flowers are a famous craft of the town Ayacucho. The 'Last Supper' often features in ceramics and paintings.

We walked around in the quiet town with everybody at the festival. The deserted streets were quite unusual because Peruvian cities and towns are always a hustle of people, children of all ages, all kinds of vehicles, dogs, streets markets, animals and tourists.

We found life size ceramic people along the street. Beautifully done in terracotta earthenware clay.

The figures depict a flute player and a lady maybe selling home made juice or beer, or Inca Kola - a very popular non-alcoholic drink this, very good, nearly like Coca Cola!



We were very lucky to find a potter in his studio!



Pottery was buried with mummies

The woodfire kiln.



We visited the Wari ruins and museum. The Wari Empire reigned before the Inca's (AD 600-1100).



In the next PAN Newsletter I will tell you about the pottery workshop!

Membership Fees for 2013!!

Ordinary Single Members: **N\$ 320.00** Couple: **N\$ 370.00**

Bona-fide Students and Pensioners: **N\$ 200.00**
(Student/Pensioner membership category does not include subscription to the NCQ magazine. Proof of full time student registration and Pensioner status is required)

PAYMENTS:

The annual membership fee can be paid either by posting a cheque or depositing directly into our account at: **Standard Bank, Swakopmund Branch #0821724**
Current Account #240211073 Please fax the deposit form together with completed membership form to: **088643215**

Thank you to the following renewals:

Uschi Bauer from Windhoek

Renewals due

January: Mariki Grobler

February: Rosi Praetorius, Charmain Smith, Betsie van Rensburg

March: Uschi Becker, Lesley Crawford, Cecilia Weder

CAROLA'S TIP CORNER

Rethinking the concept of a resist and what makes it work, or not work, opens up a whole new world of possibilities for resist decoration. Resists that sort of resist and sort of don't; that block while still allowing some interaction with the surface underneath. Once you understand how resists create barriers, you can broaden your resist decorating "palette" and use their special characteristics in your work.

Non-Traditional Resists

What materials repel water? Think about all the different materials that contain waxes, oils or greases, including the oil from your skin. Soften any of these resists by warming them a little and the quality of the line changes. Here are some hard and soft resist materials you can try.

Hard Resists

Lipstick – makes a nice greasy line

Eyebrow pencil

Wax crayon – scratchy, "crayon-y" line

Butcher's grease pencil or china marker

Chunk of wax or a candle – produces a very similar line to the china marker, and you can adjust the width of the line by choosing bigger or smaller pieces

Oil pastels – similar line to wax but fatter, and you can use it sideways.

Bar of soap

Leftover chocolate; different kinds of chocolate make different kinds of lines; the harder, the more scratchy, the softer, the fatter the line



Soft Resists

Full strength white glue, wood glue or any acrylic glue – trail like slip or dilute for brushing

Acrylic floor polish – as the ads state "waterproofs and resists black heel marks"

Acrylic artist's medium

Liquid beeswax – nice to decorate with and works in a pinch for waxing bottoms or feet

Paste wax or Vaseline – good for smudgy marks when applied with a cloth or fingers

Left over oil-based creams on your dresser

Any oils – they can be brushed, smudged or spattered



Paper Resists

While paper resists won't work on bisque, tape does and comes in many different forms and widths. Drafting and pin-stripping tapes come in extremely fine widths and are very flexible. Stickers are also an option. If you want a shape or thickness in a tape or sticker that isn't available, cut the exact shape you want out of paper, glue it to the pot with diluted white glue and smooth it down with a rubber or foam roller. Or stick the edges of your paper cut-out down with a border of tape. You could also cut your design out of self-adhesive shelf paper or even masking tape.

Application

Treat liquid or soft resist materials like any other decorating material. They are the same as oxides, colorants, terra sigillatas, slips or glazes, and you can use any means you think of to apply them to a surface. Feel free to dip, pour, spatter (one of my favourites), spray, splash, squirt or brush as inspiration directs you. Also, consider that "bad" tools can often leave the most interesting marks. Look for orphaned tools; balding brushes, spitting sprayers, decrepit sponges, ragged bits of cloth or loose bits of string. How about a mop? Not a mop brush but the hoary, old, string mop standing in the corner.

Safety

Most of the materials discussed are safe to use. All natural materials should burn out safely in your kiln although you need a good venting system if you're firing indoors. Paper, tape and natural strings can either be left in place or removed as you wish. Left on, the ash residue can leave interesting traces. Plastics like acrylics and floor finishes require adequate ventilation. Trailed white glue and pin stripping tape should be removed before firing.

I hope you're getting the idea. The list can go on and on. Basically ANYTHING that makes a barrier against water or smoke works in some way and each one has its own special character. Think about trying these techniques at different stages of the pot's or the decoration's development. There are a lot of ideas here but I seriously doubt that I've exhausted all the possibilities

6th PAN NATIONAL CERAMICS BIENNALE

Start working now for your Biennale entry!

Please diarise the following dates:

Delivery of work:

Sunday 29 September 2013 to the NAGN

Opening of the exhibition:

Thursday 03 October 2013

Closing of the exhibition:

Wednesday 30 October 2013

Award Judge:

Catherine Brennon

From Underberg, KZN, South Africa

**Great Prizes will be awarded on the
opening night!**



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Fax : 021-701 3179

Tel : 021- 551 8085
Fax : 021 -551 9140

Tel : 021-852 3548
Fax : 021-852 8344

PAN AGM

Friday 11 April 2013

Time: 18:00

Venue: SWAKOPMUND

**SATURDAY 12 &
SUNDAY 13 APRIL 2013**

**Workshop presented by:
Marentia Jordaan**

**@ Die Tonfabrik;
30 Einstein St, SWAKOPMUND**

PAN Guest Potter: Introducing Marentia Jordaan

I first worked with clay in 1977, and ever since I have been hooked (maybe even addicted!) and been busily creating. Through Ceramics SA I have participated in Regional and National exhibitions and have been fortunate to meet many artists, learn new techniques and become part of a fraternity of potters. This involvement in clay has enriched my life enormously, not only due to me being able to work with such an amazing substance, but also because I get to meet and work with other potters, who are a special and inspiring breed.

I am now a committee member for the Gauteng region of Ceramics SA and have given demonstrations at previous Clay Festivals.

I have been teaching for a long time and this is something that I really enjoy. I love the interaction and the stimulation that other people offer; I sometimes wonder who might be the main beneficiary of a teaching lesson, the students or me? It's wonderful!

At the moment my main focus is on texture, and the transfer of images onto clay surfaces through the use of linocuts. Although I mostly use hand building techniques, using press and drape moulds, it is also possible to do this on wheel thrown objects.



Work by Marentia Jordaan





REINDERS

POTTERS SUPPLIES

Reinders Potters Supplies is a leading supplier of clay, glazes and related pottery equipment to the South African ceramics industry. We have over 30 years of experience and continue to develop and improve products and services.

Factory Shop

We have opened up a Factory Shop in Brackenfell industrial just off the N1, on the opposite side of Cape Gate shopping centre, Okavango road. The new Factory Shop has room for a studio and we'll be sending out notices of workshops and product demonstrations. Call us or mail us on reinders@kilnsandclay.com so that we can add you to our mailing list.

Phone: Brackenfell Factory Shop: **021 981 7619** | Fax: 021 981 7500
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2013 POTTERY EVENTS

FEBURAY

SWAKOPMUND

Saturday 16: 18:00 DVD Evening @ Mariki Grolber
50 Turmalin St Cost N\$15.00 pls book 081 128 2221

WINDHOEK

Saturday 16: 18:00 DVD Evening, Cost N\$15.00
pls book with Anita Zimnysend sms to 081 280 2527

MARCH

JOHANNESBURG

Sat 3 & Sun 4: Clay
Festival

CAPE TOWN

Saturday 15:
Potters' Market

APRIL

SWAKOPMUND

Friday 11: AGM 18:00
Venue to be
confirmed

Sat & Sun 12 & 13:
Workshop presented
by Marentia Jordaan
@Die Tonfabrik, 30
Einstein St, New
Industrial Area
Please book

JUNE

OTJIWARONGO

Demonstration Workshop
by Betsie & Carola
Date to be confirmed

AUGUST

SWAKOPMUND

Keramos Studio
Student Exhibition,
Venue and
Opening Date to
be advised

SEPTEMBER

OMARURU

Sat 21 & Sun 22:
Omaruru Artist Trail

WINDHOEK

Sunday 29: Entries
submission for 6th Nat.
Ceramics Biennale @
NAGN

OCTOBER

WINDHOEK

Thursday 3: Opening of
6th National Ceramics
Biennale @ NAGN
Friday – Sunday 4 – 6:
Workshop presented by
Catherine Brannon

Wednesday 30: Biennale
Exhibition Closes

SWAKOMUND

Friday – Sunday 11 – 13:
Workshop presented by
Catherine Brannon