PAN

Q&A with ceramicist:

MAUREEN VISAGÉ

PAN MEMBER PROFILES:

Petro Hayman & Betsie van Rensburg

'How to'

MAKE A GOOD *Impression*

NEWSLETTER

VOLUME 17 • ISSUE 3 • JULY/AUGUST/SEPTEMBER 2016

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MISSION statement

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.

POTTERS' ASSOCIATION OF NAMIBIA

www.pan.iway.na

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Ps:

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_news@yahoo.com**

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.

Words from the Chair

Dear Members

This year has been quite busy and I hope everyone has found some time through all the commotion to prepare pieces for the 'Force of Nature' exhibition at the beginning of November.

I am happy to report PAN had a very successful exhibition at the *Omaruru Artists' Trail* last month! (page 20) Thousands of Namibians and tourists alike flocked to this little historic town to embrace and enjoy local Namibian art. Thank you to Rosi Praetorius, Betsie Van Rensburg, Uschi Bauer, Debi McCarthy, and Elke Le Roux who participated in the event. We will definitely participate again next year, and look forward to more PAN members taking part.

The Ralph Johnson workshop *'Triggering Your Creative Impulse'* (pages 7-12) which took place in June, was also a great experience. Ralph definitely had an emotional impact on most of the participants, from conceptualising a tile design to making delicate sprig moulds: we truly had a lot of fun!

Sasha Wardell will be visiting Namibia at the end of November, first in Swakopmund and then in Windhoek. Please find an entry form attached to this newsletter. This will be a once-in-a-lifetime experience, so please book your seats as soon as possible.

To those who will be taking part in the *'Force of Nature'* exhibition, good luck with completing your pieces. I know quite a few Windhoek members are hard at work.

All the best

Izaan

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Ralph Johnson Workshop Report-back

Triggering Your Creative Impulse

by Sharon Flewellen

The 17 participants (including 5 non-members) who gathered in Carola's studio, on a typically cold, grey Swakopmund winters' morning, were soon warmed up with a cup of freshly-brewed hot coffee and the cheery enthusiasm of our presenter, Ralph Johnson.

Ralph, who flew in from Cape Town especially to present this one day workshop, is not only an internationally qualified ceramics lecturer but also a very accomplished and highly respected potter in his own right. Having retired from lecturing at formal educational institutions in 2006, he now teaches and works from his home in Claremont and is also the very active Chairman of Western Cape Branch of Ceramics South Africa.

The workshop kicked off with us all trooping up 3 flights of stairs into the loft of the quirky "witch's hat" tower of the building that houses the work spaces of Carola and her husband. Here we viewed Ralph's Powerpoint presentation depicting images of many personal triggers that had inspired his own ceramic work. These included African adornments, architectural shapes, words and music, textures and colours, amongst others. Showing examples of his completed works Ralph explained how their results had been inspired and influenced by the various triggers. He stressed the importance of good composition by using Principles of Design = Balance

Hard at work: Izaan Pauw, Ronelle du Plessis, Catrin Spath & Anita Zimney

Sigi Werrlein

Ronelle du Plessis

Sarie Maritz

Ralph Johnson demonstating carving plaster

Sarie Maritz & Lesley Crawford

Mieke Droomer's carved plaster mould

Mieke Droomer's sprig

Rosa Smit

Rosa Smit decorating her tile with slip

Uschi Bauer

Lesley Crawford

Lesley Crawford levelling clay in mould with a credit card

(negative and positive spaces); Proportion (scale, numbers, etc); Rhythm (flow, repetition, line direction); Emphasis (focal point); Unity (how all these parts work together); and basic Elements of Design = Point, line, form, shape, colour, pattern, texture and movement.

Ralph then randomly handed out copies of 5 different poems and then surprised us by teaming us up with the other 2 or 3 people who had received the same poem. A clever move on Ralph's part as this broke up the obvious comfort zone of anyone automatically choosing to work with a buddy.... and we were not allowed to swap poems either! I had "Sonnet 18" by Shakespeare; some of the other poems were "Daffodils" by William Wordsworth and a very modern, somewhat obscure, poem called "We Real Cool" by Gwendolyn Brooks.

We then proceeded downstairs to the studio to find the worktables had been covered in pristine white newsprint on which we were encouraged to freely sketch and doodle using a variety of drawing and colouring materials. Ralph explained the objective was an exercise aimed at stimulating the imagination using poetry as the trigger. This process involved getting a feel of the poem (e.g. emotions love, loss, funny, sad, time, season, etc) thereby making the abstract concrete, and using colours, textures, shapes, movement, etc, creating a composition for constructing a "memory tile".

The teams brain-stormed and doodled on the tables to their hearts' content until we had individually each composed our own concept. Admittedly, faced with this large expanse of virginal paper was so intimidating it caused me to freeze and when I finally thawed enough I reverted to the comfort zone of my little sketch book!

In the meanwhile Ralph had explained the processes of making and using direct and indirect sprigs and demonstrated carving plaster of Paris to make a sprig mould. Based on an image in the poem and our own concept for our tile, we had to design a sprig to be incorporated within the composition. We were each given a small (5 x 5 x 3cm) damp plaster of Paris block to carve out, creating our own sprig moulds. This was a messy and fun exercise and we all created successful moulds.

(* Please remember that particles of Plaster of Paris trapped inside clay will cause explosions when fired – always handle with care!).

Having cleaned away all plaster crumbs we continued to the final stage of constructing an actual tile, and rolled out clay slabs suited to our desired compositions. Size was of no importance as the tiles were to be samplers interpreting the response to our poem, incorporating the techniques learnt. Some only made a single tile while others made many.

Izaan Pauw

Izaan Pauw's leather-hard tile

From left to right: Rosa Smit, Sharon Flewellen, Mieke Droomer, Caren Burger & Ralph Johnson.

The studio was abuzz with activity – but some of us "oldies" (especially me) struggled a bit – maybe it's a generation thing as the "youngsters" attacked and completed the challenge with great gusto and aplomb. Ralph constantly circulated and was very attentive, doing the rounds assisting and always encouraging with positive advice. I am so used to working in isolation and at a painfully slow pace and ashamedly admit that I failed to produce a single tile, but my sketch book is full of ideas gleaned from this stimulating experience!

All good things must come to an end and all too soon time had run out. The workshop concluded with all the tiles being displayed together on a table in order for the group to discuss and review how we had individually each responded to the poem and depicted this trigger creatively in clay. This was a fascinating educational exercise too as individual interpretations were expressed in many interesting and often unexpected emotional ways.

I thoroughly enjoyed Ralph Johnson's workshop and really appreciated his patient, youthful enthusiasm and obvious passion for what he does. He generously shared his knowledge and stimulated so much creativity, inspiring us to explore unusual triggers for our own work.

Izaan Pauw's sprig & carved plaster mould

Great tips from Ralph for sprigs: use a credit card to scrape back and level surplus clay in mould; to extract clay sprig, lightly dab a cranked triangular plastic spatula on a moist sponge and, with gentle pressure on the clay, the sprig should easily lift out; to prevent the clay sprig from drying out place on a glazed tile if you are not going to use it immediately.

Catrin Spath

Rosemarie Matenar

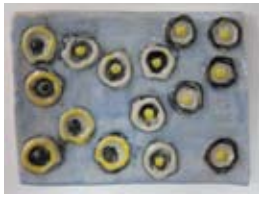
Ralph Johnson

Carola Lorck's leather-hard tile

A preliminary sketch

Sharon Flewellen's clay sprigs & carved plaster mould

Completed tiles by: (from left to right) Ronelle du Plessis, Izaan Pauw, Corola Lorck & Uschi Bauer



some personal feedback:

Ralph's workshop was very inspiring and refreshing. The idea of interpreting a poem and creating a tile from that, I liked very much. It was a different approach and it got everyone thinking a bit and involved with working with each other. The method of putting the groups together by handing out the poems was also nice. This splits up the "friends groups" and takes you out of the comfort zone. My poem was 'Daffodils' and I enjoyed this workshop very much!!

- Carola Lorck

This workshop certainly showed us how to trigger and stimulate creativity. Lateral thinking and reacting to poetry is a great way to form a series of artwork. The idea of using sprigs pulling this together was very inspiring. This was a great workshop and I can't wait to apply some of it in the near future - it opens up a whole new world. The poem I recieved was "Tiger".

- Rosa Smit

I had "Daffodils" – It was such an unusual task and I found it too difficult to simplify this poem with all its colours, movements, emotions. I failed to present a decent looking tile as I incorporated too many ideas together. New experience to transfer and express words into forms and shapes... Must learn to simplify. Practise makes perfect!!

- Anonymous

That floats on high o'er vales
and hills, When all at once I saw
a crowd, A host, of golden daffodils,
Beside the lake, beneath the

'Trigger' Workshop Report-back

by Ralph Johnson

This workshop uses poetry to trigger creative processes. The poems selected for the workshop have obvious and hidden imagery which the participants had to discover through words, meaning, message or emotion. Thereafter the participants had to design clay tiles which expressed their creative interpretation of the poem using sprigs, texture and pattern.

The workshop was a challenge to both the participants and myself; the participants had the difficult task of negotiating their poems and I had the difficult task of keeping the participants enthusiastic.

I was apprehensive presenting the workshop in Swakopmund as there were 3 language groups involved; English, Afrikaans and German. This workshop is even difficult for those whose mother tongue is English therefore I was anxious that participants for whom English is not first language might struggle even more to the point of giving up. Hence my decision to place the participants in groups to allow for interaction and support. This proved successful as all the participants managed to discover images in the poems necessary for the making of sprigs and then the tiles.

The aim of the workshop was to demonstrate that creative thoughts can be triggered by so many different sources, poems being one. I was encouraged by the enthusiasm of the group and their willingness to explore a rather intimidating creative problem. They were up to the challenge of analyzing the poems, discovering the essence, meaning and imagery then proceeding to the making of sprigs and finally designing their tiles which were the physical manifestation of their response to the poem.

My first visit to Namibia and Swakopmund was enhanced by the kindness, generosity and friendship of the organisers and the participants. Thanks to Izaan and her wonderful team and the fabulous PAN potters who participated.

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Maureen VISAGÉ

After years of working as an actuary and lecturing at the University of Cape Town on the subject, Maureen Visagé, who had found her love for clay in 2000, decided to move full-time into her hobby after ten years later.

Her unique hand-built ceramic figures show a love of vibrant colours and playful themes, inspired by the people of South Africa, its indigenous animals, birds and flowers as well as the Cape beaches and seaside.

PAN asks a few questions to find out more about the artist behind all that creativity!

PAN: You started out your career as an Actuary, what made you move into ceramics?
MAUREEN: It feeds my soul. For me, this is as important as breathing, eating and sleeping.

PAN: You matriculated from the Pretoria School of the Arts where you studied the art of puppet making, did you know at this point you would move into making figures out of clay?
MAUREEN: Not at that time. Making puppets was fun planning and a joy once completed, but I didn't enjoy the process. I used many different materials but never clay.
I only discovered clay as a medium much later (after completing my studies) and it was love at first sight. I knew deep down I would eventually do this full-time. It took me ten years to take the leap.

PAN: How long have you now been working as a full time ceramic artist?
MAUREEN: Almost six years.

PAN: Where do you find your inspiration?
MAUREEN: Hard to say, one idea leads to the next. Often my work is inspired by fairy tales, mythology, religious characters.

PAN: Are any of your sculptures based on actual people?
MAUREEN: When I get commissions yes, but otherwise I am sometimes inspired by someone real, but use it only loosely.

PAN: What is your clay of choice and why?
MAUREEN: Reinders S6. It's so easy to work with, and dependable. It's very forgiving, and the best for sculpting (compared to everything else I've tried)

PAN: Which is the most pleasurable part of the figure making for you?

And are there any tricky bits to this process that frustrate you as an artist?

MAUREEN: I love building, it's the most creative part. Sometimes something goes wrong in the final firing, it's frustrating if I cannot find the reason.

PAN: Of all the figures you have made to date, which has been your favourite and why?

MAUREEN: Durga (amoungst many) - I cried many tears after I sold her.

PAN: What has been your greatest accomplishment in your ceramic career so far?

MAUREEN: Being able to do what I love, and make a living doing it.

PAN: If you had advice for new up-coming potters', what would that be?

MAUREEN: To make what they love, not what they think will sell. It's important to love the process and the end result.

For more examples of Maureens work visit her FaceBook page: ***Maureen Visage ceramic art***.

Members' Hints, Tips & Tricks

When making paperclay, use the lint collected from your tumble dryer as a good substitute for toilet paper!
- Cheryl Gibb

When reclaiming clay, first place an old pillowcase inside the bucket. Now throw all your scrap clay into the pillowcase and add the water... continue reclaiming as normal. Now you are able to remove the clay easier and excess water will drain away through the pillowcase once lifted from the bucket.
- Izaan Pauw

TRIED AND TESTED

Did you know?
• A simple paperclip and a chopstick can make an excellent scraffitto tool?
• And an old dish-washing sponge and a chopstick is an ideal way to mop-up water from a tall pot you are throwing?
- Rosi Praetorius

Here is an easy but effective wax resist decorating technique from **Sharon Flewellen**: On a bisque item, paint a simple design with either an oxide or an underglaze colour. Onto this design, paint 2 coats of brush-on transparent glaze. Carefully seal this design with hot wax. Dip (or spray) the whole item in a glaze colour that will contrast or compliment your wax resisted design.

Broken Plaster of Paris mould? Don't despair, help is at hand with this strange but effective recipe!
Mix 1 part water to 1 part white wood/ craft glue, then add 1 part Cremora... yes, Cremora.
Mix well and then dab mixture onto each broken side of mould, now carefully piece back-together the mould. Secure tightly with rubber bands and leave to dry over night!
- Debi McCarthy

Email your hints, tips & tricks to pan_news@yahoo.com for our next issue!!

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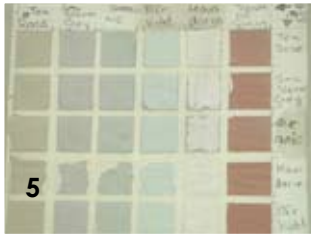
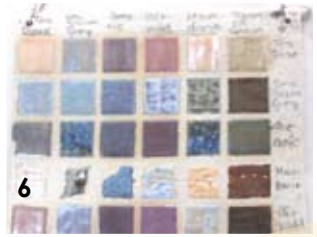




1) Take a bisque slab and divide into equal squares by marking them off with masking tape.
2) Using underglaze or an underglaze pencil, write the names of the glazes you are testing at the top and sides.
3) Brush each glaze in its line downwards.
4) Now brush each glaze in its line across to cover the other glazes.
5) Once dry, remove the masking tape strips and fire the painted slab to your normal glaze firing temperature.
6) Voila! Now to choose your favourite glaze mix for your next project!
- Carola Lorck

Omaruru *Artists' Trail*

By Izaan Pauw

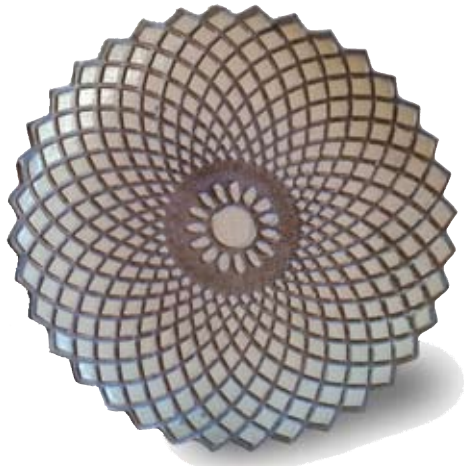
The Omaruru Artists' Trail was a great success with over 70 artists taking part in the event.
PAN was allocated a space in the Wronsky Haus Hall with PAN members Rosi Praetorius, Betsie Van Rensburg, Uschi Bauer, Debi McCarthy, Elke Le Roux and Izaan Pauw participating in the exhibition. We sold 63 pieces to the value of N$14 265.

Heleen Van Helsdingen was amazingly generous to donate a stoneware vase towards the OAT as first prize in a lottery competition.

We would like to take this opportunity to thank Spannie Spangenberg and the whole Omaruru Artists' Trail team for the organization of this event.
They really kept the visitors busy from a hay ride with a cheese and wine tasting, to a classic rock concert with Mel Botes and the Swakopmund Symphony Orchestra. It was truly an honour to have taken part in this event.

ceramicistsExposed

A collection of wonderful pieces beautifully crafted right here in Namibia, by our own local talent!



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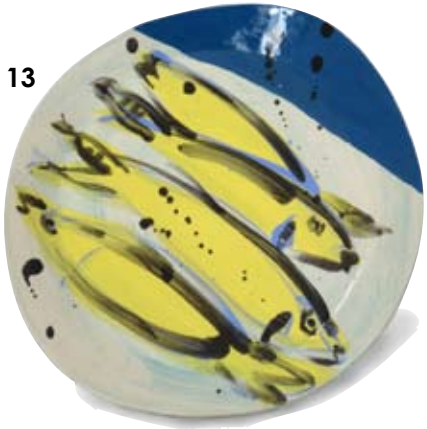

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15

1. Rosi Praetorius. **2**. Deborah McCarthy. **3**. Rosa Smit. **4**. Mitchell Gatsi. **5**. Heleen van Helsdingen.
6. Corola Lorck. **7**. Sarie Maritz. **8**. Sharon Flewellen. **9**. Petro Hayman. **10**. Lesley Crawford.
11. Valerie Garber. **12**. Uschi Bauer. **13**. Elke le Roux. **14**. Estee Maritz. **15**. Betsie van Rensburg.

Like to submit your work to feature on our page? Email your photos to pan_news@yahoo.com

Make a good impression

TRIED AND TESTED

We have all seen those fancy expensive sprig moulds you can buy in stores, but why not have a go at this simple tutorial on how to make your own... it's not only fun but far less expensive too!

WHAT YOU WILL NEED:
• Silicone • Baby Powder • Rubber Gloves • Tile • Plastic Sheet
• Items to cast

First pour baby powder on to plastic sheet, place a blob of silicone on top of baby powder.

Sprinkle a generous amount of powder again on top of your blob of silicone. Remember to wear gloves to protect your hands.

Mix silicone and baby powder together gently, adding more generous amounts of baby powder as you go...

Once you have reached a firm, non- sticky consistancy, shape into a round and place onto a old tile.

Sprinkle the item you want to duplicate with the baby powder.

Firmly press the object into the silicone round and leave to dry for 48 hours.

Once the silicone has dried, remove your object gently!
Your new sprig is ready to be used.

www.colorful-crafts.com

TIP: Should you get silicone on your hands, wash off with a mixture of sugar and dishwashing liquid!

Petro(Zondagh)Hayman
Stampriet

I was born in Mariental, Namibia, 1982, and grew up on a farm near Stampriet.

1997-2000 I attended Windhoek High School, where I had art as one of my subjects.
I lived in the hostel then and attended evening pottery classes with Sarie Maritz. That was when i first started to play with clay and got interested in pottery.

After matriculation, I studied Art and Design at Boland College in Paarl, South Africa.

I registered for the National Certificate in Art and Design N4, N5 and N6 which I completed in 2003, majoring in Graphic Design, Drawing, Art History and Ceramics. In order to fulfill the requirements for upgrading from certificate level to diploma in Ceramics, I thereafter spent the following two years as a post graduate student under the supervision of my ceramics lecturer Ralph Johnson.

I was a keen and willing learner, wanting to master all aspects of ceramics, from making to firing, glaze mixing, designing and marketing of ceramics.

During my postgraduate years, I began to find my own aesthetic and began to investigate industrial ceramic techniques, which I continue to use and have had great success in this venture. I also began to market my work through my own initiatives in Paarl and then to a wider audience.

My adventurous spirit and desire for further exposure in the ceramics world culminated in a trip to England in 2005 with a group of potters to various pottery events and workshops.

I have taken part in many group exhibitions and at that time was a Member of Ceramics SA, thus was in constant contact with what was happening in the world of ceramics locally, nationally and abroad.

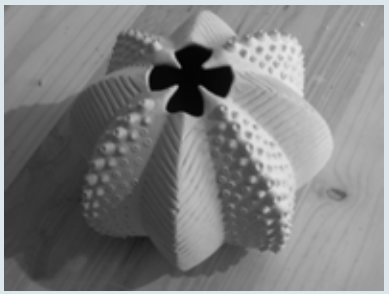
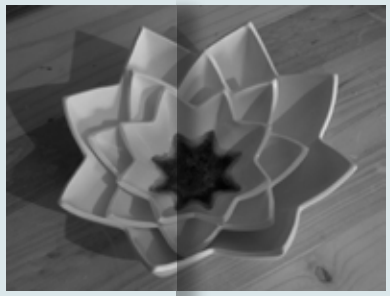
In 2006, I found love in Paarl and got married. Then came our first born a baby girl... So there went my potting time, as I had a husband and a baby.
In 2008, with my daughter now a toddler, I was able to give ceramic classes at Jack Meyer Art centre in the afternoons in Paarl.

2009 saw myself and my husband, Kobus move back to Namibia. I signed-up as a PAN member, in order to stay up to date with the potters here in Namibia.

In 2010 my second daughter was born.

From 2012 I have been the Manager at a Guesthouse in Stampriet and hope to soon become a productive potter again.

My work is inspired by nature and its textures.
I love to work in white clay or porcelain and then use textures for decoration,. With my knowledge of glazes I also like to play with color and oxides.

POTTERS' ASSOCIATION OF NAMIBIA

THE POTTERS' ASSOCIATION OF NAMIBIA
PRESENTS:
A DEMONSTRATION WORKSHOP BY

SASHA WARDELL
DECEMBER 2016

WINDHOEK WORKSHOP

DATE:
3 DECEMBER 2016 (SAT)

TIME:
9:00AM TO 2:00PM

VENUE:
ROSI'S STUDIO
9 BLACK WOOD STR,
SUIDERHOFF
WINDHOEK

SWAKOPMUND WORKSHOP

DATE:
30 November 2016 (WED)

TIME:
9:00AM TO 2:00PM

VENUE:
DIE TONFABRIK
30 EINSTEIN STR,
SWAKOMUND

FEE
N$350
PAN Members
N$450
NON PAN Members

CONTACT
IZAAN PAUW
for availability
ON
0811261655
pan@iway.na

Sasha Wardell is a world renowned ceramic designer/maker who is a Fellow of The Craft Potters Association of Great Britain and an elected member of the International Academy of Ceramics. She is known for her beautiful work in bone china and has extensive experience both of working in the ceramic industry as well as lecturing in ceramics.
We are privileged to have Sasha coming to South Africa later this year in the role of award judge for the Corobrik National Biennale. While she is here she will be presenting workshops in all of the regions.
The workshops will run for about 5 hours including lunch break. Sasha will start with an audio visual presentation giving us an insight into the way that she works and some background to the projects she has been involved in.
Sasha will then demonstrate her mould making process and discuss some of the intricacies of working in bone china and she will go on to demonstrate her casting process.
Sasha will also show some of her decorating methods including water erosion and how she uses layers of different coloured slips to create some unique pieces.
Bookings are now open for this once in a lifetime opportunity to spend time with one of the greats in contemporary ceramics.
Biography (condensed):
1979 – B.A. Hons. 3D Design Ceramics – Bath Academy of Art
1978 – Industrial Ceramics at Limoges, France
1981 – M.A. Ceramic Design – North Staffordshire Polytechnic, Stoke on Trent
1980 – Industrial training at Royal Doulton, Stoke on Trent
1984 – Lectured in Ceramics at Crewe and Alsager
1983 to current – Visiting Lecturer at numerous institutions including Bath University, Central St Martins, London and Derby.
Since 1993 Sasha runs international workshops in France, Belgium and Geneva.
In 2000 Sasha re-established her studio in England and is well known for her 5 day intensive mould making workshops for bone china.
For more info on Sasha visit her website www.sashawardell.com

SEE EMAIL ATTACHMENTS FOR REGISTRATION FORMS

The Force of Nature
EXHIBITION

SEE EMAIL ATTACHMENT FOR ENTRY FORM

4 & 5 NOVEMBER 2016

This year we will be hosting a Theme Exhibition on **The Force of Nature.**
(A natural phenomenon which humans cannot control)

It could be a tornado, hurricane, lightning, flood, global warming, whirlpool, tsunami, forest fire, volcanic eruption or frost.
Where will your imagination and creativity take you?

So time to get out your clay and glazes, become one with Mother Nature and be a force to be reckoned with!

We look forward to your entries!

Price and cover subject to change

Scorched Earth

100 Years of Southern African Potteries

WENDY **GERS**

The book promises to be the definitive history of southern African ceramics, giving voice to many artists whose work is little known in the wider art world

Scorched Earth is the first comprehensive history of fine art potteries in southern Africa, with a focus on pioneer ceramic studios and workshops. Filled with photographs, the book visually takes you back in time and unfolds the exciting rich history of southern Africa pottery and art in general.

This encyclopaedic revisionist history of an often overlooked sector of the South African art and design world explores the work of 30 potteries that produced high-quality ceramic wares from 1900 to 1980.

It contains over 300 photographs, a comprehensive list of studios, workshops and potters, makers' marks, and a wide-ranging essay on the history of this art form in southern Africa.

ABOUT THE AUTHOR

Wendy Gers is a former curator at the Nelson Mandela Metropolitan Art Museum, Port Elizabeth, South Africa, and now lectures at l'Ecole Supérieure d'Art et de Design de Valenciennes, France. Gers curated the prestigious Taiwan Ceramics Biennale 2014.

She is a research associate at the University of Johannesburg and an associate advisor at The Design Cradle, Cape Town. She has written museum catalogues and published articles in journals including *Art South Africa, Ceramic Review, Image and Text, La revue de la céramique et du verre* and *African Arts*.

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FORMAT Hardcover
SIZE 225x300mm
EXTENT 395pp
PRICE R750
RELEASE May 2016

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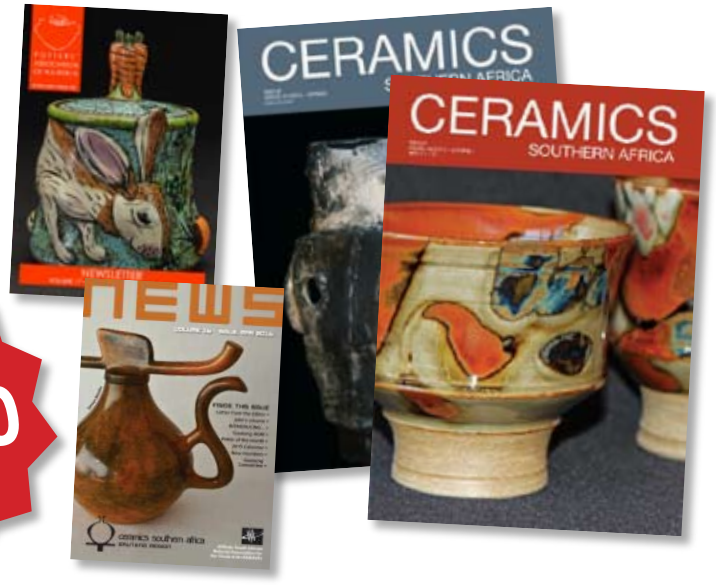
POTTERS' ASSOCIATION OF NAMIBIA

Membership



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dont miss out!!!

Betsie van Rensburg

Swakopmund

I was born in South Africa in 1950 and grew up on a small farm nearby Hartswater in the Northern Cape Province.
After completing my matric, I studied Social Work at the University of the Freestate, married a Namibian (then South Wester) and started a family.
I have no formal art education. In my early thirties, I attended evening classes in ceramics at the Technical College in Bloemfontein, while my husband went back to university as full-time theology student. Having two kids and being the breadwinner did not leave much free time for this new hobby, but that was the beginning of a never ending ceramics road.

When we moved to Koffiefontein in 1989 I joined a potters' group and from there on I started my 'pottery career'. This was on a part-time basis while I was working as a social worker.

We moved to Tsumeb where I started a teaching career and my pottery was ignored. However I kept up my interest in ceramics and became a PAN member

In 2004 I moved to Swakopmund and started Guesthouse Fischreiher. When my husband retired, he came to help in the guesthouse and I got more and more time for ceramics.
In 2012 I 'retired' from the guesthouse and became a full-time potter.

I served on the PAN Exco from 2007 to 2014.

ACHIEVEMENTS AND EXHIBITIONS:

2009 PAN Bank Windhoek Biennale: New Signature Award

2011 PAN Bank Windhoek Biennale: Second in Hand building and Wheelwork.

2011 April: 'Indivisible Elements' joint exhibition with Carola Lorck at Fine Art Gallery in Swakopmund.

2012 July: 'Soul Food' exhibition with Carola Lorck at Fine Art Gallery in Swakopmund.

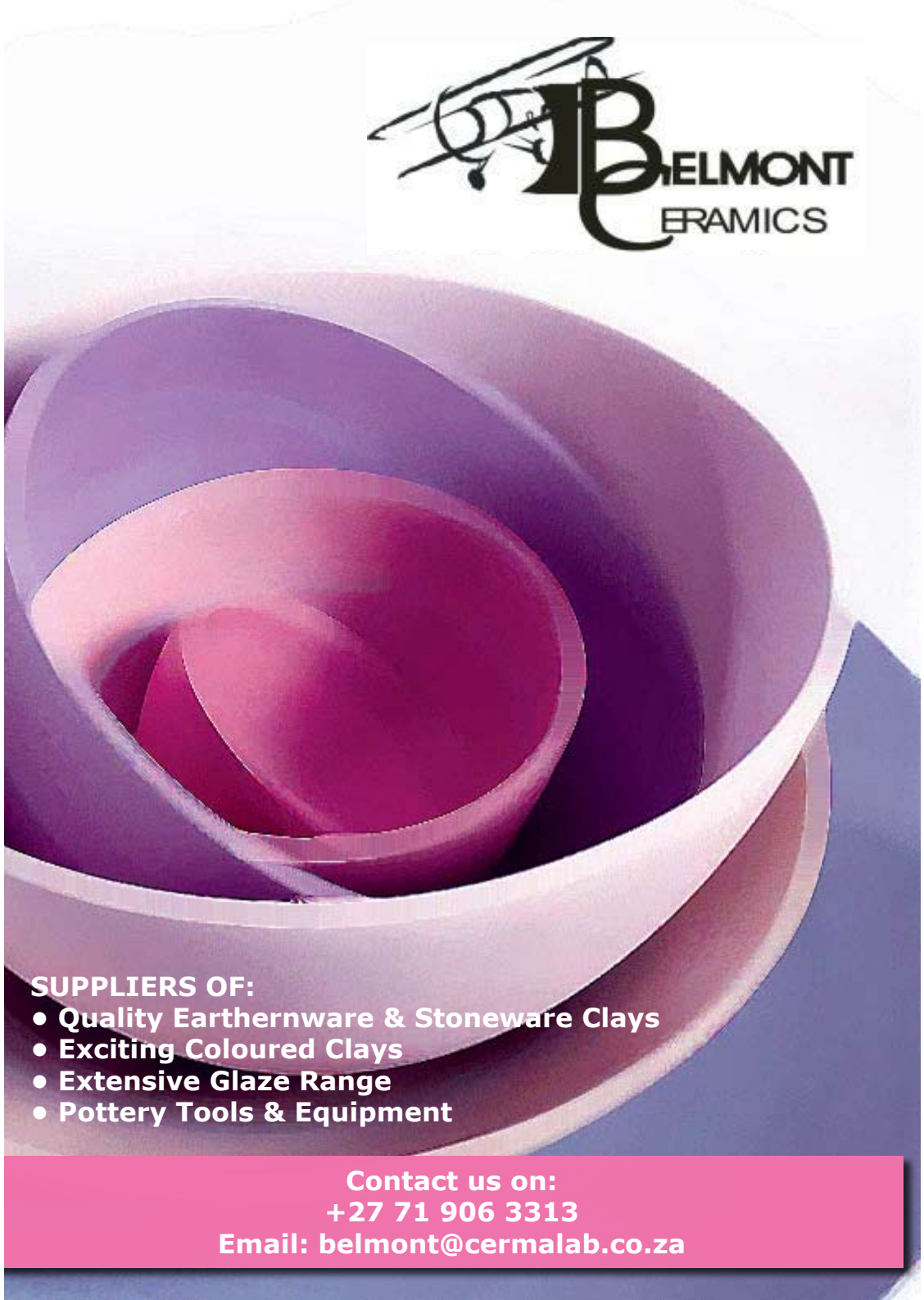
2013 PAN Bank Windhoek Biennale: Peoples' Choice Award

2014 September: 'A Dozen shades of Colour' solo Exhibition at the Omba Gallery in Windhoek.

2015 November: 'Dunes, Seashells & High Heels' solo Exhibition at the Fine Art Gallery in Swakopmund.

Betsie can be contacted at:
betsie.fischreiher@iway.na

BELMONT CERAMICS



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PAN would like to extend a warm welcome to our newest members: **Dina Dai**, **'Emmy' Jung-Ting Chen**, **Ronelle du Plessis** & **Uschi Richter!**

Up-coming EVENTS 2016

OCT

- *The Village* Windhoek City Market 14 October

NOV

- 'Force of Nature' Theme Exhibition. Windhoek 4 & 5 November Venue : Cnr Koch & Berg Street, Klein Windhoek
- CSA National Exhibition Opening at the UJ Gallery JHB 9 November.
- Jenny's Place Christmas Market 26 November.
- Sasha Wardell (UK) Demonstration Workshop, Swakopmund - 30 November @ Die Tonfabrik Limited space available.

DEC

- Sasha Wardell (UK) Demonstration Workshop, Windhoek - 3 December @ Rosi Preatorius' Studio Limited space available.
- Windhoek City Market date TBC
- Shed to Chic Market date TBC

All markets indicated are for individual participation only. Please contact venue/ organisers themselves to book your stall.

For workshop & exhibition registration forms see email attachments.

EDITORS' *favourites*

Ceramics blogs, websites, groups... here I endevour to bring you the latest HOT LIST of who's who & whats what!

FACEBOOK

Without a doubt my favourite FaceBook page this month is ***JT McMaster Silkscreen Printing***.
Don't be fooled by the name, this page is jam-packed full of exciting ceramics by various international artists and is truly a feast for the eyes!

BLOGS

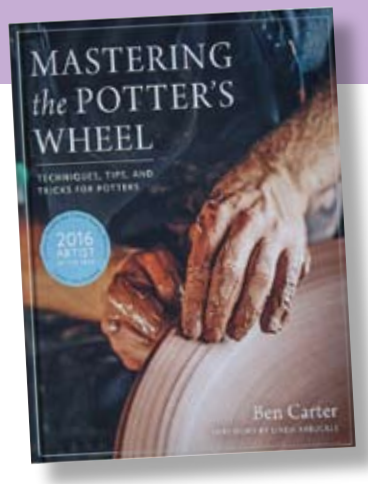
Potterymakinginfo.com is my go-to blog of the moment. Here you can find some great videos, articles and links including the 'Clay Blog Review' where you can find highlights from other pottery bloggers from around the world.

PINTEREST

This month look up Australian ceramicist ***Susan Nemeth***. You won't be disappointed by the stunning array of Inlaid porcelain bowls she creates in bold geometric designs.

SUPPLIES

Have a love for tools? Then join me in spending your hard earned cash at ***Scarva.com***... or just look at the pretty pictures and drool.



BOOK REVIEW

Mastering the Potter's Wheel
by Ben Carter

Ceramics Monthly and ***Pottery Making Illustrated*** have given this their 2016 ARTIST OF THE YEAR AWARD, I am without a doubt adding this book to my own Christmas wish list!

Here is a synopsis of what ***Pottery Making Info.com*** had to say: The book is a hardcover, 208 page, satin matt print, with super quality images.
Author Ben shows over 200 process images and 150 finished ceramics by some of the best artists currently working with clay. He also explains clearly why many of these artists' pots are good examples of the techniques he is teaching.

The book is broken down into seven chapters; 1) The Basics, 2) Building Wheel Skills, 3) Making Lids, Knobs, Handles and Spouts, 4) Setting the Table, 5) Altering Pots, 6) Throwing large, and 7) Decorating and Finishing.
At the end you will find resources, acknowledgements, about the author and Index.

In the book, Ben gives good advice for beginners but also goes deep enough into advanced techniques that makes this book beneficial for potters' at any skill level. He also incorporates other experts into the book, covering topics such as biomechanics and Onggi pot technique.

Technical information, along with recipes and firing schedules are also included as well as 'Skill Building' features where Ben offers specific challenges/exercises designed to help your throwing skills.

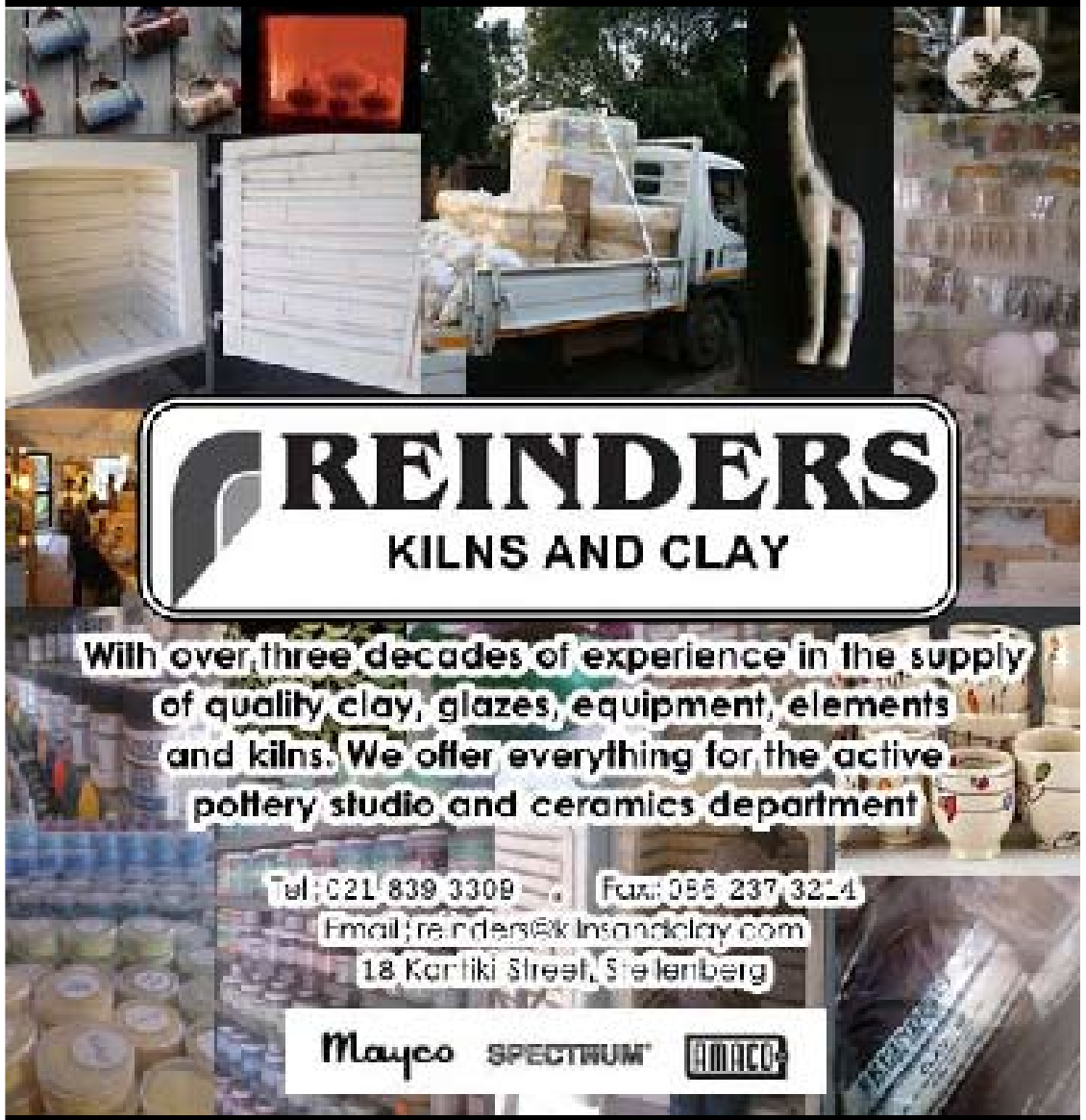
Publisher: Voyageur Press (June 1, 2016); Language: English ; ISBN-10: 0760349754; ISBN-13: 978-0760349755

The Glaze Firing Process

As the clay does - so does the Potter

Load your kiln with all your precious pieces, close it's door and start firing with the vents open and a large cask of wine close at hand. The following will help guide you through the complex process - Don Flewellen.

20 - 200 deg. C.	**Clay** -	Slow heating - remaining pore water evaporates - risk of explosion if too fast. Keep kiln well ventilated.
	Potter -	***Hot and thirsty - slowly sip a glass of good wine. If too fast, risk of explosion from the bean stew eaten for supper. Keep studio well ventilated.***
200 - 500 deg. C.	**Clay** -	Firing can be sped up a little but maintain ventilation.
	Potter -	***Knock back the glass of wine and quickly pour another one. Maintain studio ventilation just in case.***
470 - 700 deg. C.	**Clay** -	Gas evolution no problem because of permeability of porous clay body, but glaze may crawl if fired too quickly. Endothermic reactions are taking place.
	Potter -	***Gas evolutions have become a problem. Crawl to the toilet quickly for endothermic reactions to taking place.***
650 - 1000 deg. C.	**Clay** -	Carbon burns out. Once-fired ware must be fired slowly to prevent bloating - bung all vent holes closed. Glaze sinters.
	Potter -	***You've been to the toilet and no longer bunged up. Sip another glass of wine slowly to prevent bloating feeling - close windows as stomach better now although light headed and simpering.***
880 - 1100 deg. C.	**Clay** -	Body shrinkage underway. Sulphates in body are driven out. Vents should be closed from 750 degrees.
	Potter -	***Co-ordination beginning to suffer. Sulphates in body were driven out. Have another glass of wine and to hell with it - but make sure the studio windows stay closed.***
1100 - Top temp.	**Clay** -	Body contraction and vitrification continues. Soak to allow gases to escape through glaze melt. Ware may become distorted if unevenly or poorly supported.
	Potter -	***Cramps! - back to the toilet. Open the windows again. Support yourself to prevent stumbling on uneven studio floor.***
Top temperature	**Clay** -	Cone has slumped and kiln switched off - allow cooling slowly for the next twelve hours until cold enough to open.
	Potter -	***Wine finished, eyes glazed, body slumped - off to bed and deep sleep for next eight hours. Cold shower then hot coffee!***



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