

Eugene Peter Hön

THE
DEVELOPMENT OF A PERSONAL
ICONOGRAPHY IN THE MEDIUM
OF CERAMIC SCULPTURE

Eugene Peter Hön. B.A. Fine Art (Cape Town)

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IN THE MEDIUM OF CERAMIC SCULPTURE

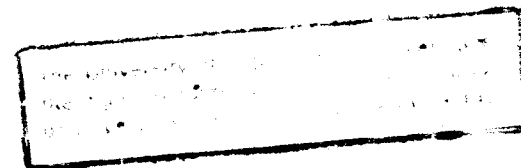
Submitted to meet the requirements for the
degree of Master of Fine Art at the
Michaelis School of Fine Art,
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Supervisors:

Mr J. Nowers

Associate Professor B. M. Arnott



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PROPOSAL

THE DEVELOPMENT OF A PERSONAL ICONOGRAPHY IN THE MEDIUM OF CERAMIC SCULPTURE

My proposal was to produce a body of ceramic sculptures that would meet the requirements for the degree of Master of Fine Art (M.F.A.) at the Michaelis School of Fine Art, University of Cape Town.

My intention was to base my studies on metaphysical aspects of myths pertaining to immortality and eschatology taken from the broad Western European tradition. The imagery developed would be a creative response to the evocative quality of the written word rather than to existing visual sources.

The incorporation of related images from Egyptian religion meant the inclusion of Eastern Mediterranean mythology to the already broad field on which my themes were based.

The hand-built images were also a technical exploration of low-and high-fired ceramics including porcelain and combinations of other clay bodies.

A change from hand-building to press-moulding as a working process made it possible to produce editions in various

colours and at different firing temperatures.

The final presentation includes a short explication and documentation of the body of practical work.

Emphasis was placed on the body of ceramic sculptures with short explicatory notes on each work referring to the working process, the literary and visual sources and with notes on my imagery.

INTRODUCTION

The four series of sculptures are derived from an investigation of various related myths drawn from the broad Western European and Mediterranean traditions.

Each image was first developed in preparatory drawings as a creative response to the evocative quality of the literary source. In the process of formulating ideas, legends and myths were fused with analogous material drawn from other cultural, religious and literary sources. Personal interpretations and manipulations of such imagery form the basis of the entire body of work.

SERIES ONE: Quest for immortality. This series draws upon Celtic Mythology. Reference was made to analogous Christian doctrines, the Sacraments of Baptism and the Eucharist as a means of obtaining immortality.

SERIES TWO: Immortality attained. This series of seven works portrays the journey of the soul towards a spiritually pre-ordained destiny. These works draw strongly on Babylonian mythology and spiritual texts referring or alluding to the Resurrection.

SERIES THREE: Pilgrimage of the Soul. This is a personal interpretation of the beginning and the end of a soul's journey from death to re-birth. These images were created around the idea of a Labyrinth at the centre of which waits the personification of Death; this is seen as the paradoxical way to freedom and regeneration.

SERIES FOUR: Eschatological myths. These works refer to literary sources, such as the Book of Revelation, with themes based on the beginning of the end of time. This series of sculptures forms the major part of the body of work. The final piece consists of four linked sculptures depicting the end of an age. Reference was made to the work of George Grosz.

The practical work went through major developments in the working process. The first series of sculptures were hand-built in porcelain with minimal colour. The refined quality of the porcelain body was expressed through delicate carving and fine textures.

The second series of sculptures, although similar in size and built by hand, were brightly coloured and decorated. Experimentation with sprayed and painted underglaze colours and stained earthenware slips, led to the use of a thickly applied transparent earthenware glaze.

The third series of sculptures depict a major shift from handbuilt to modelled and press-moulded sculptures. An increase in scale resulted in a refinement of form. The use of texture and the elimination of unnecessary colour decoration confined the use of glaze to selected areas. Colours were applied with an airbrush to produce a smoother effect on the textured surfaces.

The final series of sculptures are much larger and draw on the refinement of technique in the earlier smaller works. A graphic approach to colour application was established.

NOTES ON THE INDIVIDUAL WORKS

MYTHS PERTAINING TO IMMORTALITY

SERIES ONE:

QUEST FOR IMMORTALITY

ILLUSTRATION 1:

1.1 Fountain of Life

· 1.1 Fountain of Life

350 x 310 x 185 mm (1)

PROCESS:

Slab-constructed and modelled in porcelain. Porcelain was tinted, inlaid and brushed with manganese, copper and cobalt oxide. Biscuit-fired to 900°C. Porcelain 'Mint' glaze (dipped). Fired to 1250°C. (2) A 'Green Star' earthenware glaze was applied and fired to 1060°C. Painted with gold lustre and fired to 720°C.

SOURCE:

"Formerly there was only a well, shaded by nine magic Hazel-trees. These trees bore crimson nuts, and it was the property of the nuts that whoever ate of them immediately became possessed of the knowledge of everything that was in the world." (3).

"One class of creatures alone had this privilege - divine salmon who lived in the well, and swallowed the nuts as they dropped from the trees into the water, and thus knew all things, and appear in legend as the "Salmons of Knowledge". All others, even the highest gods, were forbidden to approach the place. Only Boann, with the proverbial woman's curiosity, dared to disobey this fixed law. She

came towards the sacred well but, as she did so, its waters rose up at her, and drove her away before them in a mighty, rushing flood. She escaped; but the waters never returned." (4)

IMAGERY:

This sculpture depicts a Gaelic version of the Old Testament paradise. The fish represent Christian saints diving into the Waters of Life in search of spiritual regeneration. Rising out of the water they eat the mandorla-shaped nuts that have fallen from the trees and thereby receive divine inspiration.

(1) Dimensions are given in the following order:
height x length x width.

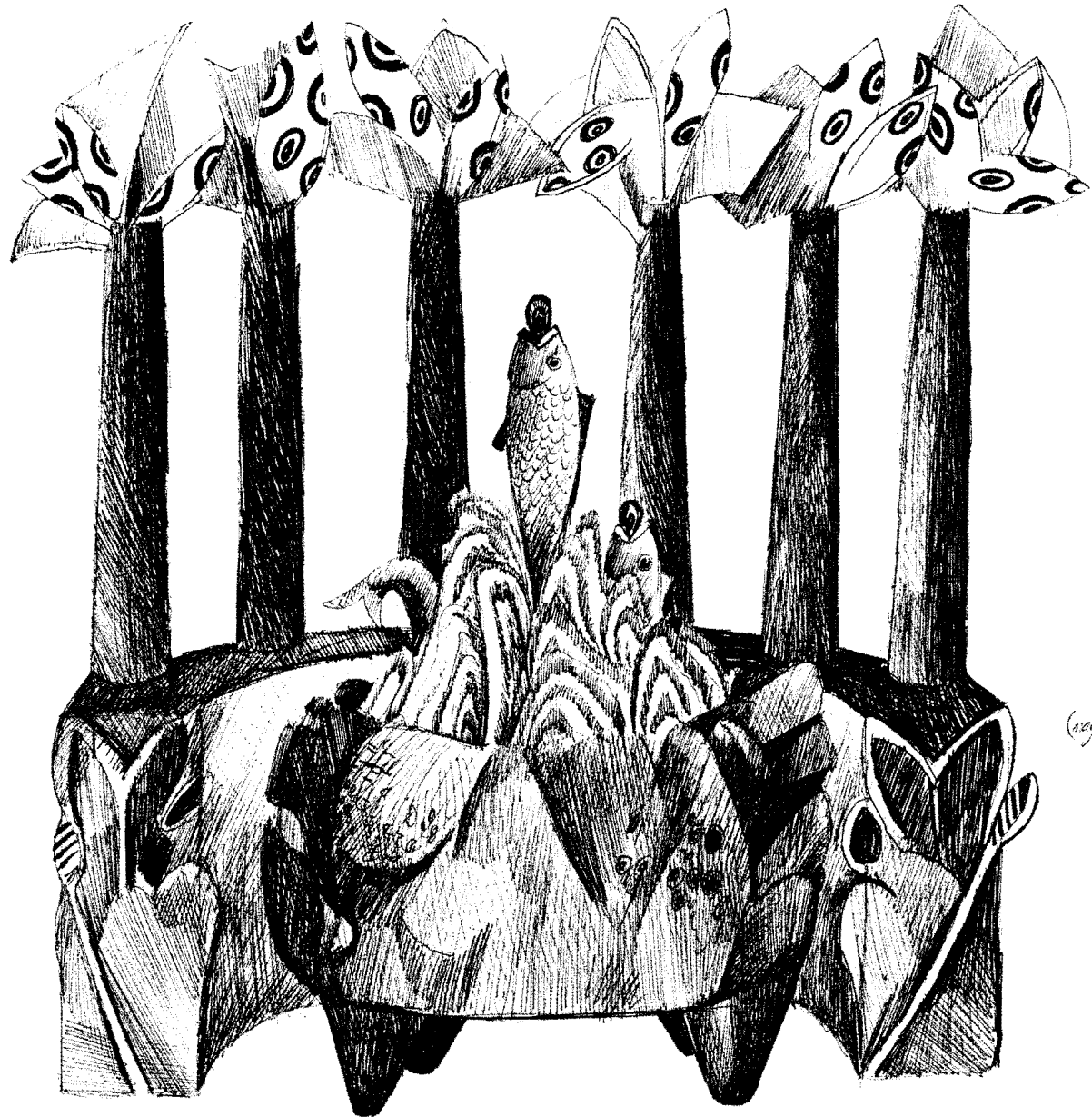
(2) All works were fired in an oxidizing atmosphere.

(3) Squire C. Celtic Myth and Legend. p.55

(4) Squire C. Ibid. p.55

DRAWING 1

page 55. These trees have cinnamon nuts, and it was the property of the nuts that whoever ate of them
 immediately became possessed of the knowledge of everything that was in the world. Gaelic Version of Hebrew.
 mysh - Tree of the knowledge of good and evil. - (garden of eden) garden of knowledge



hazel:
 Esh white
 asagazed
 sh'elam
 painted ground
 mysh.
 white subtle
 shell
 white.
 white
 copper oxide
 gum.
 base - white
 (copper) red mottled
 (copper) beakly
 base. wood.
 trees white powder
 (copper oxide)
 shys painted
 seeds nuts.
 nuts
 dark green
 copper oxide
 (iron of trees)
 white (dark)
 copper oxide

ILLUSTRATION 2:

1.2 Immortality act

1.2 Immortality act

195 x 200 x 110 mm

PROCESS:

Slab-constructed and modelled in oxide-tinted porcelain and biscuit-fired to 900°C. Porcelain 'Mint' glaze (dipped). Fired to 1250°C. The 'fish' was painted with acrylic.

SOURCE:

See 1.1

IMAGERY:

The pretentious mortal is drawn by curiosity to attempt to experience the life of the saints for herself. The Waters of Life rise up and repel her as she approaches the well. The saints that swim in it cast her out and abandon her.

DRAWING 2

o Woman at the well. Jesus. Woman of Samaria.
 fish. (water in well) guished out in a flood chased her away (river) never returned.
 changed life drink the water I will give him never thirst

Monday 19 April 1983.



clay: (maganese Base)
 blue & dark cobalt
 marbled water
 ordinary white porcelain clay
 legs arms head
 Fish
 dress - copper oxide into clay
 glaze: wax resist on base (well)
 fish
 legs
 arms
 face.

Drying pieces
 before drying base well. 17cm. - 18cm
 manganese oxide. 6-10cm
 mixed into clay. 12
 after firing:
 14 cm.
 6 1/2 cm.

ILLUSTRATION 3:

1.3 Man is what he eats

1.3 Man is what he eats

340 x 370 x 60 mm

PROCESS:

Slab-constructed and modelled in porcelain. The 'water' was made of porcelain, inlaid with cobalt-tinted porcelain. The 'fish' is painted with a peach underglaze colour and biscuit-fired to 900°C. Porcelain 'Mint' glaze (dipped). Fired to 1250C. Painted with lustre colours and fired to 720°C. The 'fish' was painted with acrylic.

SOURCES:

"One of these salmon was afterwards eaten by the famous Finn mac Coul, upon whom all its omniscience descended." (5)

".....Except ye eat the flesh of the Son of man, and drink His blood ye have no life in you." (6)

".....Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God." (7)

IMAGERY:

The subject, desiring to share in the life of the saints, is

dressed in her bathing-costume. Appropriately attired, she can swim in the Waters of Life. She is elevated above a container shaped like a fish, which is analogous to a baptismal font. She is shown at the moment of confrontation with the fish she has just caught. She is about to consume the fish which is endowed with divine inspiration and knowledge, and to share in these gifts herself.

(5) Squire C. Ibid. p.55

(6) John 6 (53)

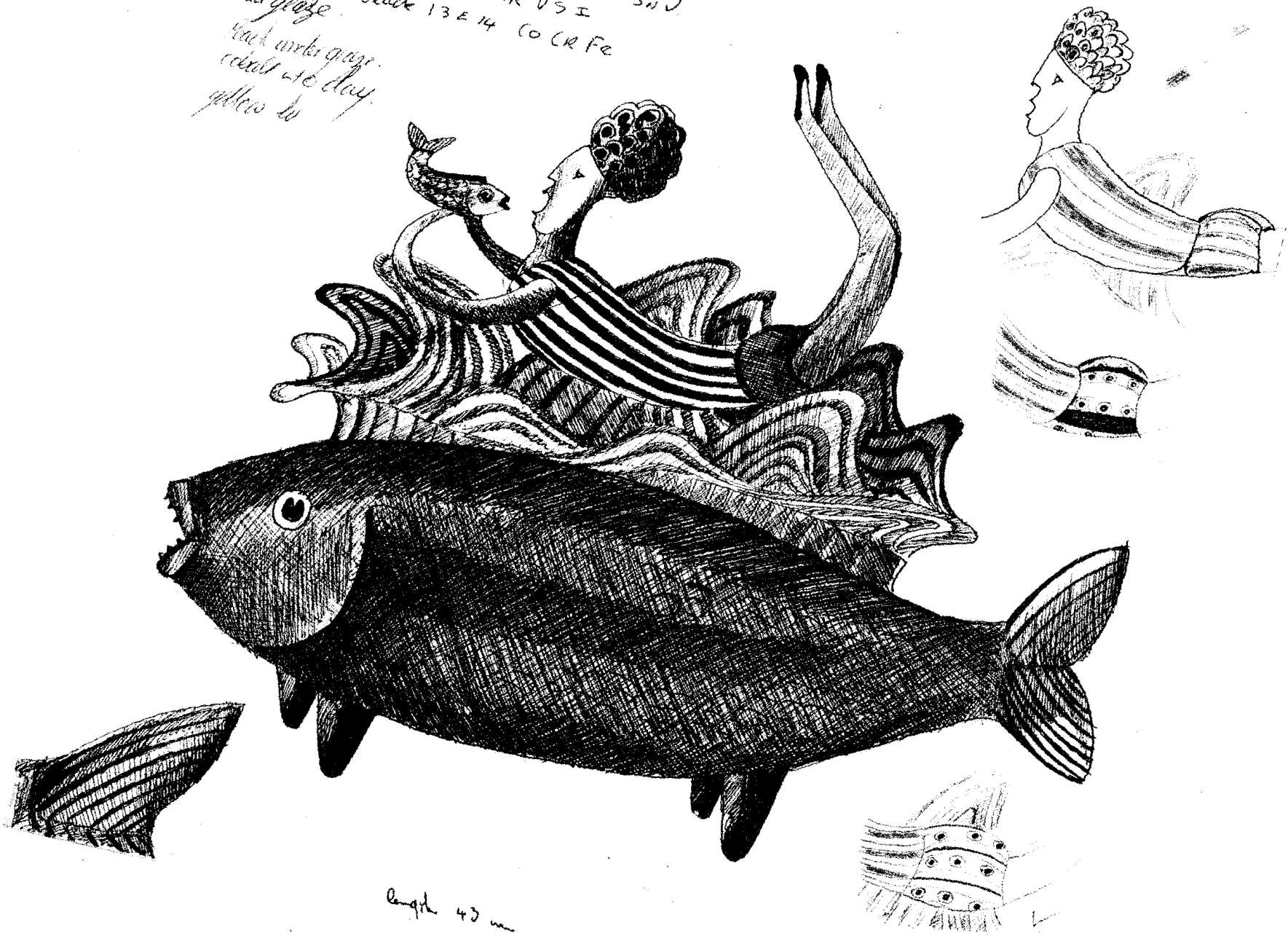
(7) Matthew 4 (4)

DRAWINGS 3, 4

porcelain base - fixed to earthenware.
Kajika underglaze colours -

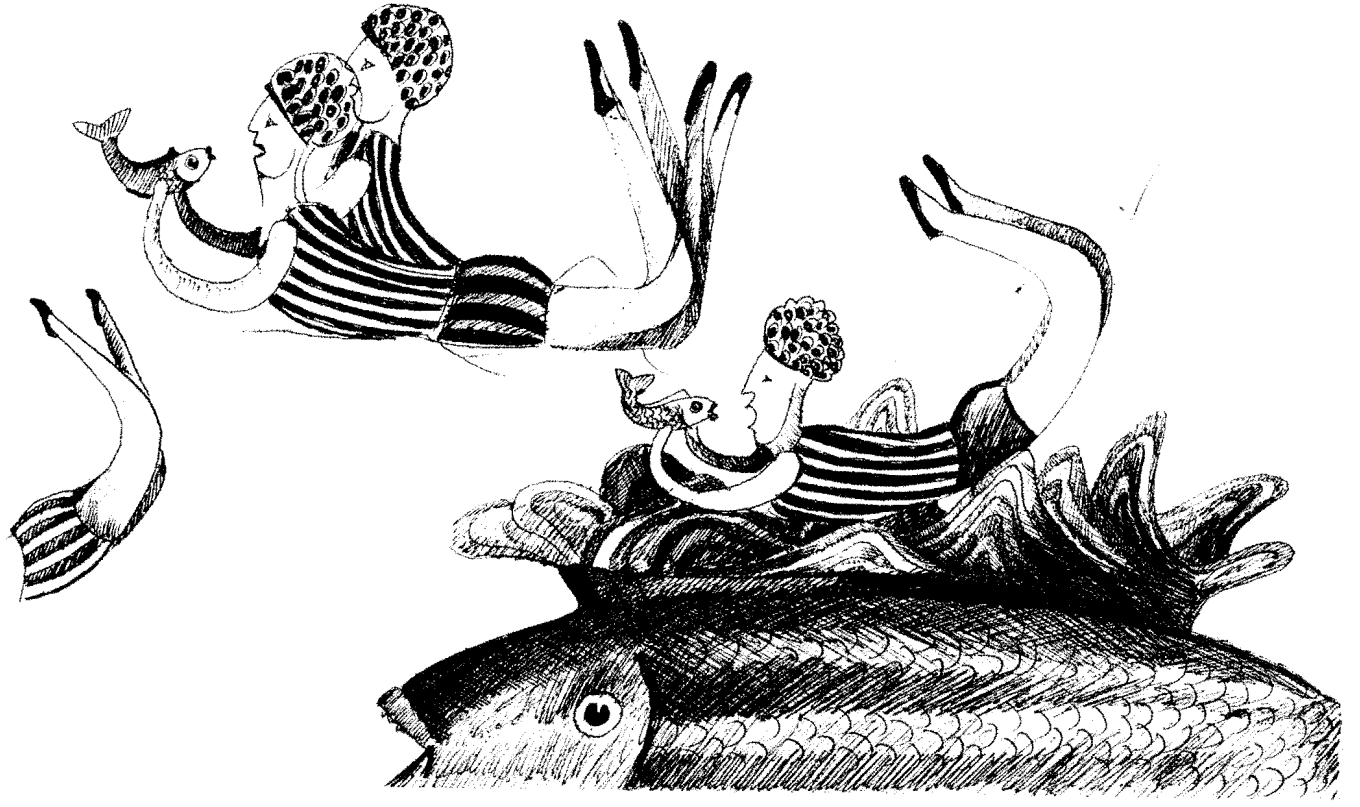
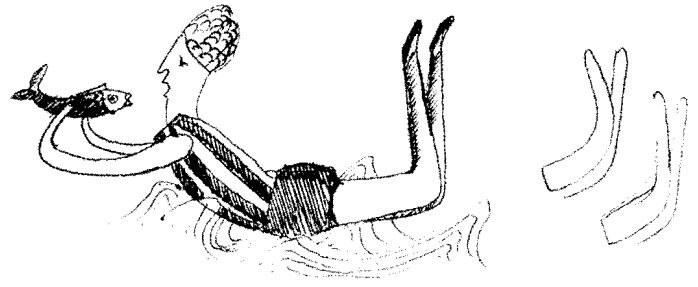
- orange 13H 16 - CR SBT (a egg yellow) 13H 34 Pb²⁺ Sn
 - ultramarine green 13K 46 CR CA SL
 - common yellow 13H 43 - Sn V
 - Turquoise 13N 16 ZR VS I
 - Jet Black 13E 14 Co CR Fe
- lead glaze.
each underglaze
colours etc clay
yellow to

an excitation of the night to entrance the O
by a fish, by eelby



length 43 cm

Fish as a symbol of Christ himself - Baptism
image of (fish survived the flood)
Baptism (fish survived the flood)
Noah - remembrance -
man's loss of that unity



Fish as a symbol of Christ himself - Baptism
image of Baptism (fish survived the flood)
Noah - remnant -
man's loss of that unity

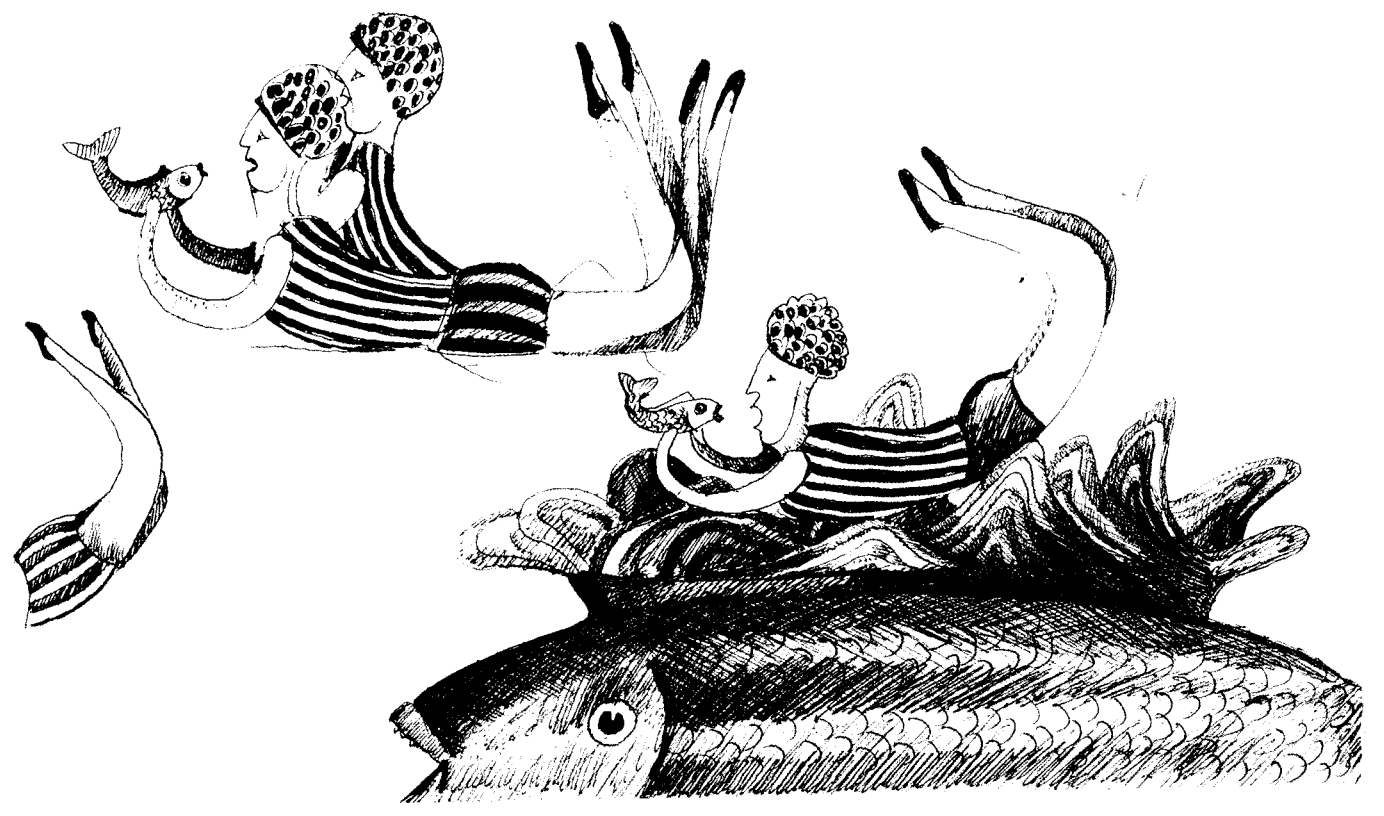
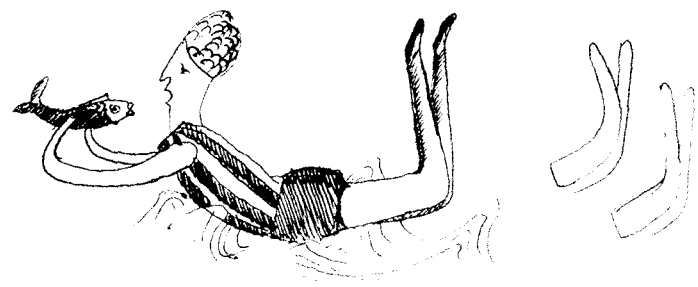


ILLUSTRATION 4:

1.4 The Apples of Hesperides

1.4 The Apples of Hesperides

335 x 345 x 170 mm

PROCESS:

Slab-constructed and modelled in porcelain. Porcelain was tinted and inlaid with manganese, cobalt oxide and biscuit-fired to 900°C. Porcelain 'Mint' glaze (dipped) and fired to 1250°C. The 'water' was glazed in a transparent earthenware glaze and fired separately to 1060°C. Painted with lustre colours and fired to 720°C. The 'apples' were painted with yellow lustre. The dry lustre was lightly sprayed with paraffin causing it to separate. An application of red lustre was given to this wet surface causing the red lustre to move with the paraffin. Once the red lustre and yellow lustre intermingled they produced a third colour which was green.

SOURCE:

"The three apples, that I have demanded", he began, "are three apples from the Garden of the Hesperides, in the east of the world... Wounds are healed and diseases cured by eating them, and they do not diminish in any way by being eaten". (8)

"It was decided that their best chance of obtaining three of the apples would be by taking the shape of hawks ... They

swooped down upon the orchard from above. It was done so swiftly that they carried off the three apples, unhit either by shaft or stone." (9)

IMAGERY:

This sculpture, making reference to Egyptian and Christian iconography, portrays the Soul partaking of the Fruit of Redemption. In the Egyptian mythology the soul, on entering the underworld, is symbolized as a hawk.

"(Osiris, the scribe Nebseni, victorious, saith:-)

'...Mortals... I go in like the Hawk and I come forth like the Bennubird. The Morning Star (?) of RA. May a path be made for me whereby I may enter in peace into the beautiful Amentet.'" (10)

The orchard is placed on a rectangular base representing an altar, referring to the sacrifice of Christ in the Eucharist. The fish together with the apples is symbolic of the New Adam who brings healing and deliverance.

(8) Squire C. Ibid. p.95

(9) Squire C. Ibid. p.99

(10) Wallis-Budge, E.M. The Book of the Dead p.61

DRAWING 5

Size base 30cm x 20cm
also 17cm high (5in)
feet. 30cm length body.
10cm wide
height 15cm hole.

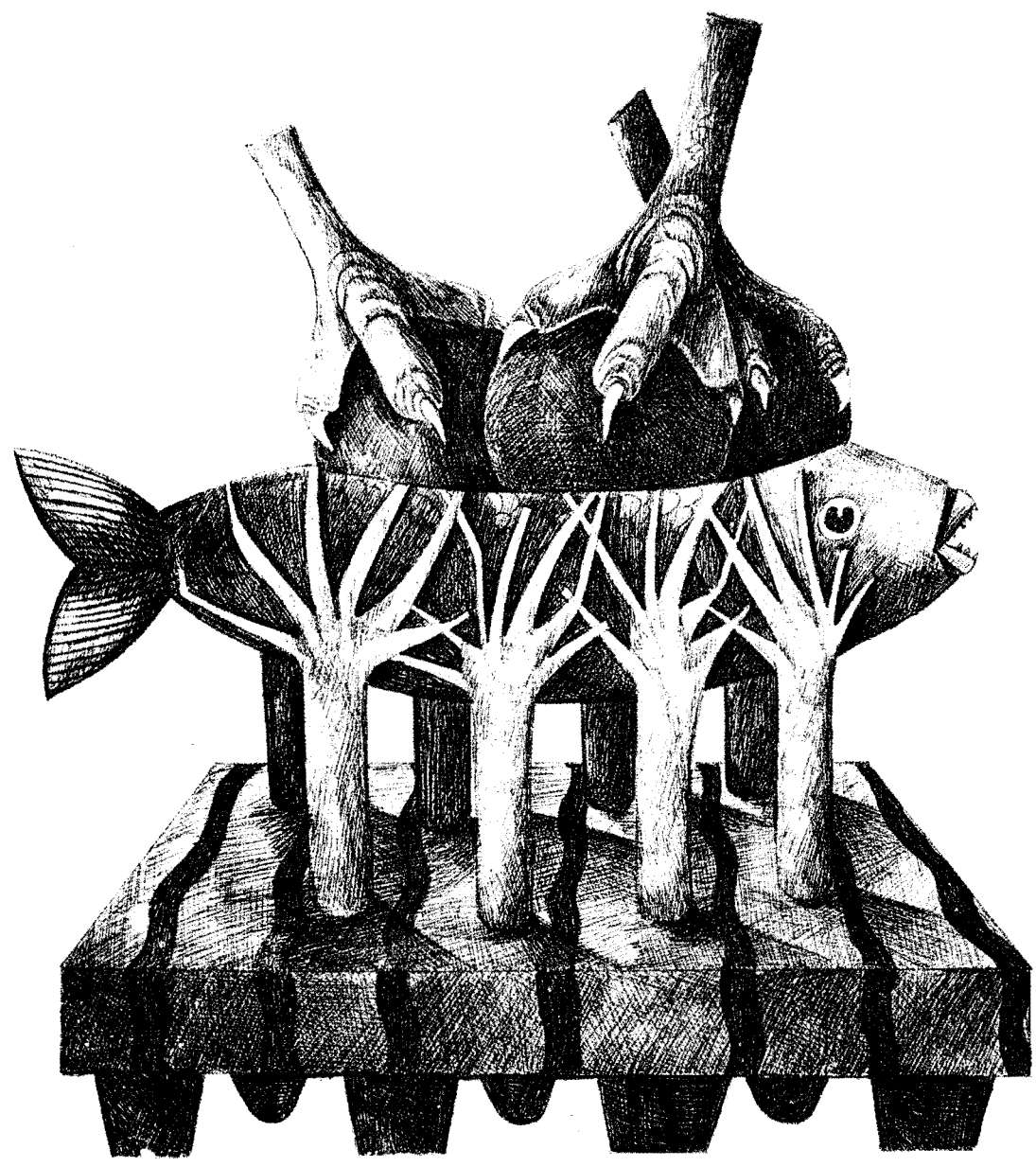
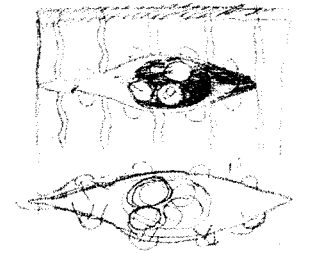


ILLUSTRATION 5:

1.5 Plant of Life

1.5 Plant of Life

440 x 440 x 180 mm

PROCESS:

Slab-constructed and modelled in 'red' and white stoneware. (11) Painted and sprayed with stained earthenware slips and underglaze colours and biscuit-fired to 900°C. Transparent earthenware glaze (dipped). Fired to 1060°C. Painted with overglaze colours and lustres and fired to 720°C.

SOURCE:

The Epic of Gilgamesh starts off with the friendship that existed between Gilgamesh and Enkidu, who died at a young age for offending the goddess Ishtar. The epic gives an account of the many pitfalls Gilgamesh encountered and endured in his search for immortality. On his way he met Siduri, a barmaid who lived at the shore of the Sea of Death, and who diverted him from his search for immortality. She advised him to eat, drink and be merry, as immortality was a gift from the gods. The epic ends with Gilgamesh discouraged after a serpent had robbed him of the Plant of Immortality which he had found at the bottom of the Sea of Death through the guidance of his friend Utnapishtim. (12)

(11) See p.81

(12) Noss, J.B. Man's Religion p.50

IMAGERY:

This sculpture portrays the choice that confronts the mortal, the search for immortality or the joys of this life. The subject is represented with his eyes set on the Plant of Immortality, depicted as a many-breasted fertility goddess. The joys of this life lie before him in the shape of a siren. This enchanted creature has the head and bust of a woman and body of a bird. Living in the Sea of Death, she seduces men that cross her path causing them never to return.

DRAWING 6

→ *Itihāsa* at end of *Jung* - encounters *Pinocchio* - man God gives protection - Mountain of *Mahim* - divided land from living from western
 side of the dead. *Manu* - reached to heaven. *foundations* under world - *dear* - *manu* on either side. (*crooked* man) did not admit he was, they thought he
 son of God. and had a body like a God.
 → he entered through the *Manu* *guarded* door. *plunged* into thick *under* - *no* darkness.
 → *got* drew him -
 → *charmed* garden - *might* saw a *dear* and beautiful tree
 → *plant* head - *seeds* of eternal life

5/v

Garuda Bird of life. phoenix
 emerges from egg nested
 in tree of life
 Falakus *beats*
 cooped.

Tree of life - *Kigis* take tree under heaven earth. *div* - rebirth
 of *fortitude* - full braced tree diversity - *transformation*
 of the great *Waters* *holders* - *embodies* the regenerative
 powers contained within earth and the waters.
womb of life - out of her watery depths that all life
 emerges and in his caves and ovaries that all potential
 life resides. *we* - regenerate a perpetual course of
 cosmic *fortitude*. This is the milk of the great *holders*
 itself. the essential life - giving liquid which wells the
 breasts of women and flows like sap through every tree
 10/7 / *cooped* pg 13 (end Tree of life)

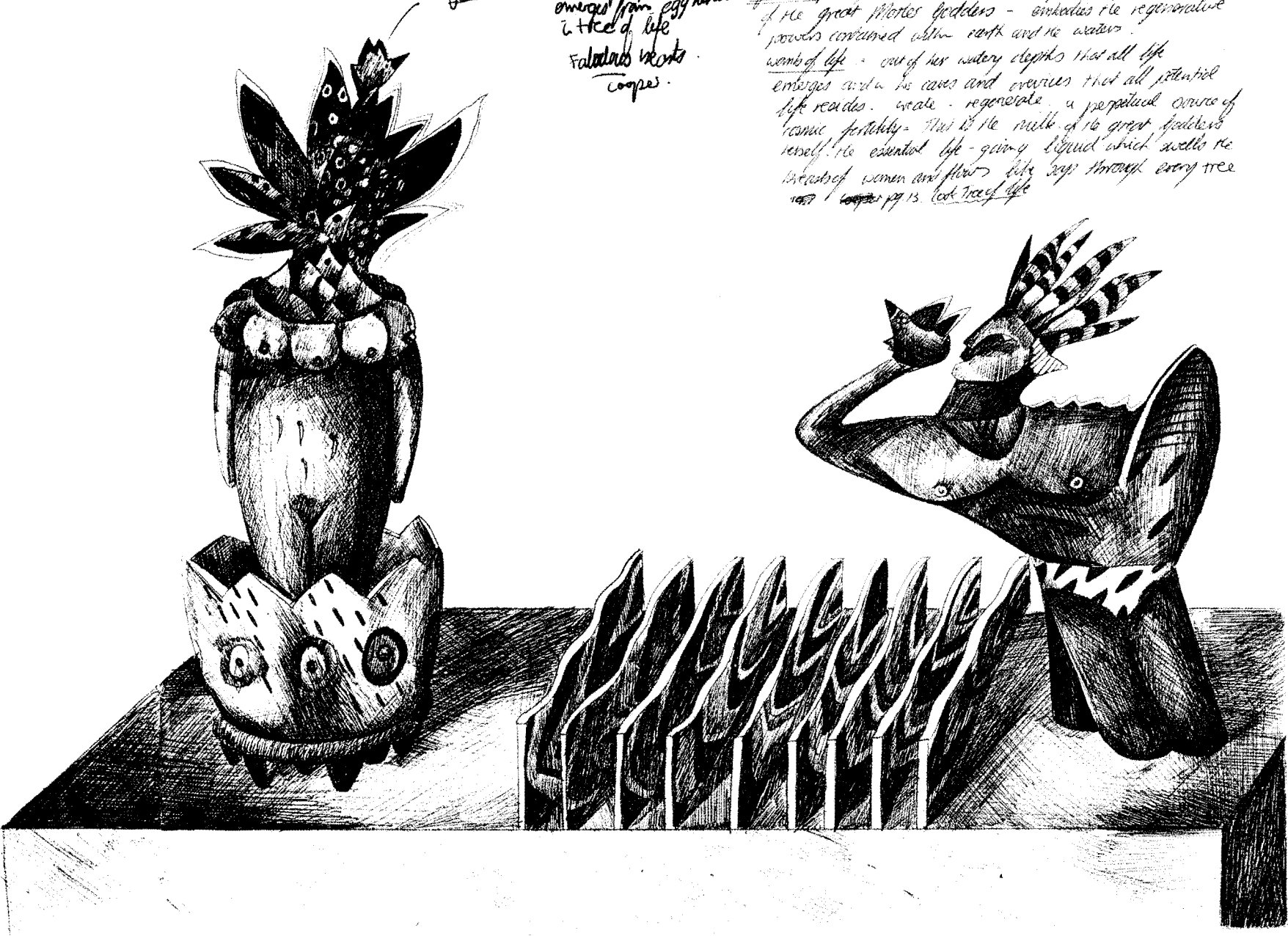


ILLUSTRATION 6:

2.1 Transit of the soul to the Blessed West

2.1 Transit of the soul to the Blessed West

195 x 180 x 155 mm

PROCESS:

Slab-constructed and modelled in red and white stoneware clay and porcelain. The base was constructed from red stoneware clay, inlaid with cobalt-tinted white stoneware. Painted with stained earthenware slips and underglaze colours and biscuit-fired to 900°C. Transparent earthenware glaze (dipped). Fired to 1060°C.

SOURCE:

"Then we which are alive and remain shall be caught up together with them in the clouds, to meet the Lord in the air: And so shall we ever be with the Lord." (13)

IMAGERY:

With reference made to the story of Jonah and the whale and its connotations of the Resurrection, this sculpture represents the embarkation of the soul to the new Jerusalem. The Soul awaits 'her' ascension on the back of a whale endowed with the gift of flight, indicated by the substitution of rotor blades for its tail.

(13) | Thessalonians 4 (17)

DRAWING 7

TRANSIT OF SOUK TO PARADISE WEST

Journey to Underworld whale-belly of whale - place of Rebirth - death. Jonah. entry into darkness initiation into New Life.

helicopter = heliport.
(TRANSIT)

WOMAN. BRIDGE.
caught up in
Heaven -

Christianity - Devil; jaws - gates of hell
belly is hell.

water - separation = underworld.

explosions - as whole cepto leaves
heliport.

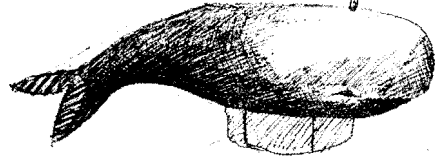


ILLUSTRATION 7:

2.2 Journey to the Underworld secured

2.2 Journey to the Underworld secured

310 x 160 x 145 mm

PROCESS:

Slab-constructed and modelled in red stoneware clay and porcelain. Painted with stained earthenware slips, underglaze colours and biscuit-fired to 900°C. Transparent earthenware glaze (dipped). Fired to 1060°C.

SOURCE:

"Etana desired to ascend to heaven. He asked the eagle to assist him, and the bird assented, saying: 'Be glad, my friend. Let me bear thee to the highest heaven. Lay thy breast on mine and thine arms on my wings, and let my body be as thy body.' Etana did as the great bird requested him, and together they ascended towards the firmament.

After a flight which extended over two hours, the eagle asked Etana to gaze downwards. He did so, and beheld the ocean surrounding the earth, and the earth seemed like a mountainous island... Two hours later Etana found that he had been raised to a height from which the sea appeared to be no larger than a pond. By this time he had reached the heaven of ANU, BEL, and EA, and found there rest and shelter." (14)

(14) Mackenzie, D. Myths of Babylonia and Assyria p. 165

IMAGERY:

This sculpture portrays the Mortal's endeavour to reach the highest realms of heaven. With the aid of an eagle and a pillar of cloud, she soars upwards as the world shrinks below.

The eagle is a symbol of mediation between heaven and earth, and the pillar of cloud is an indication of God's guidance to the people of Israel lost in the wilderness.

DRAWING 8

Journey to underworld secured.

bird - spirit caught up in the Spirit
tornado - pillar of cloud - led people by day -
in descent. O.T.
(above the heavens) underworld.



ILLUSTRATION 8:

2.3 Riding high

2.3 Riding high

210 x 145 x 145 mm

PROCESS:

Slab-constructed and handbuilt in red and white stoneware clay and porcelain. Painted with stained earthenware slips and underglaze colours and biscuit-fired to 900°C. Transparent earthenware glaze (dipped). Fired to 1060°C.

SOURCES:

"Behold, these are the ungodly, who prosper in the world; they increase in riches. Verily I have cleansed my heart in vain, and washed my hands in innocency." (15)

"Until I went into the sanctuary of God; Then understood I their end. Surely Thou didst set them in slippery places: thou castest them down into destruction. How are they brought into desolation, as in a moment! they are utterly consumed with terrors." (16)

IMAGERY:

This sculpture portrays a woman riding the crest of a wave on an inflatable dolphin. The dolphin, usually symbolic of a saviour and a guide, is paradoxically spotted like a leo-

pard. This dolphin, however, represents a false friend. The woman is portrayed in a moment of self-assurance oblivious to treachery.

(15) Psalm 73 (12;13)

(16) Psalm 73 (17-19)

DRAWING 9



ILLUSTRATION 9:

2.4 Rapture

2.4 Rapture

355 x 225 x 225 mm

PROCESS:

Slab-constructed and modelled in red and white stoneware clay and porcelain. Painted with stained earthenware slips, underglaze colours and biscuit-fired to 900°C. Transparent earthenware glaze (dipped). Fired to 1060°C.

SOURCES:

"Up from the grave He arose, With a mighty triumph o'er His foes; He arose a Victor from the dark domain, And He lives for ever with His saints to reign." (17)

"So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption: It is sown in dishonour; it is raised in glory: It is sown in weakness; it is raised in power: It is sown a natural body; it is raised a spiritual body.. " (18)

IMAGERY:

The woman symbolises the Bride of Christ, who is propelled into the heavenly kingdom. The volcano signifies an entrance to Hades, the realm of the dead and damned in the

centre of the earth.

Hades is where death takes place, prior to rebirth and illumination. The Bride rises ecstatically of her own spiritual volition and through the force of her expulsion from Hades, from which she has been redeemed.

(17) Lowry, R. Redemptional Hymnal No 186

(18) I Corinthians 15 (42-44)

DRAWING 10

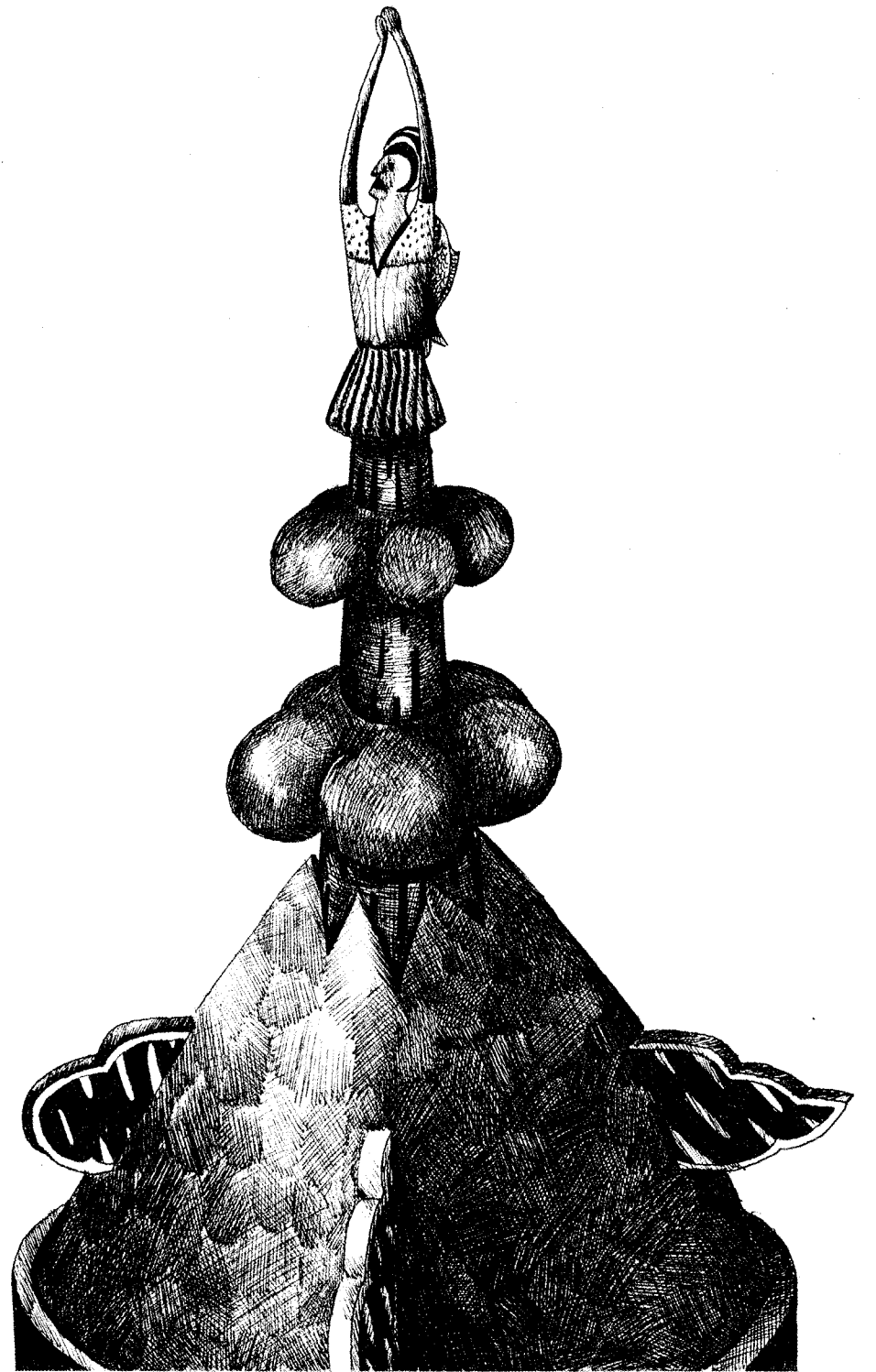


ILLUSTRATION 10:

2.5 Oasis road

2.5 Oasis road

215 x 320 x 210 mm

PROCESS:

Slab-constructed and modelled in white stoneware clay and porcelain. Painted with stained earthenware slips, underglaze colours and biscuit-fired to 900°C. Transparent earthenware glaze (dipped). Fired to 1060°C.

SOURCES:

"But of that day and hour knoweth no man, no, not the angels of heaven, but my father only. But as the days of Noah were, so shall also the coming of the son of man be." (19)

"Knowing this first, that there shall come in the last days scoffers, walking after their own lusts, And saying, Where is the promise of his coming? For since the Fathers fell asleep, all things continue as they were from the beginning of creation." (20)

"But, beloved, be not ignorant of this one thing, that one day is with the Lord as a thousand years, and a thousand years as one day." (21)

(19) Matthew 24 (36; 37)

(20) II Peter 3 (3; 4)

(21) II Peter 3 (8)

IMAGERY:

This sculpture portrays the Church awaiting the long-expected return of the Messiah. The saints carry their travelling-bags, in the shape fish, indicating their predestined journey to resurrection and immortality. They sit on a playground rocking-horse situated in a wasteland. This situation recalls Noah's ark, containing the chosen people who awaited the deluge, God's punishment of a sinful world.

DRAWING 11

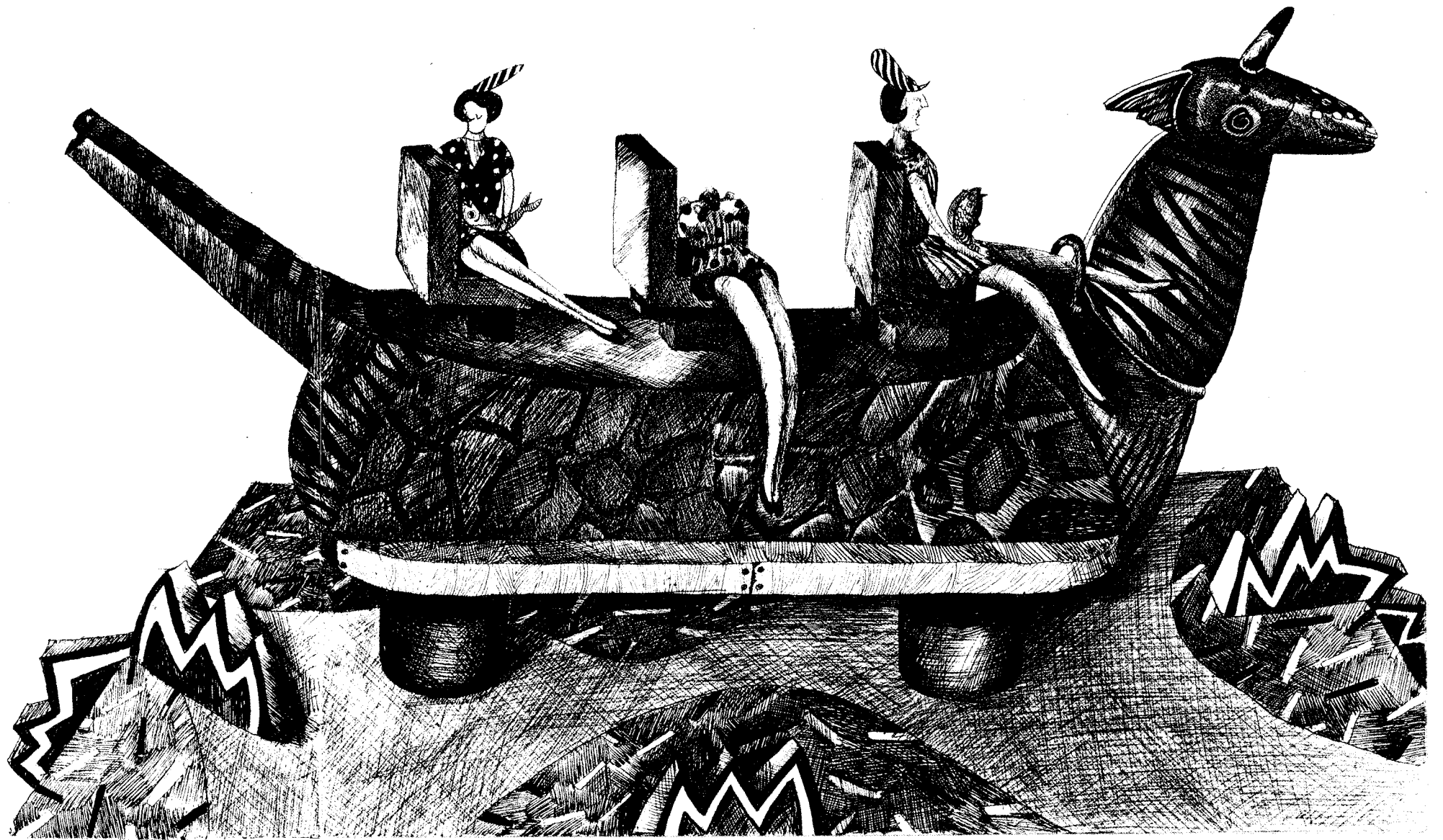


ILLUSTRATION 11:

2.6 Phoenix

2.6 Phoenix

280 x 280 x 135 mm

PROCESS:

The base was slab-constructed and modelled in red stoneware clay. Painted with stained earthenware slips, underglaze colours and biscuit-fired to 900°C. Transparent earthenware glazed (dipped). Fired to 1060°C. The figures and elements were modelled and carved in porcelain and biscuit-fired to 900°C. The dresses were painted with copper and cobalt oxide and the surface wiped with a sponge. Stoneware transparent glaze (dipped). Fired to 1250°C. Painted with overglaze colours, lustres and fired to 720°C.

SOURCE:

"Know ye not, that so many of us were baptized into Jesus Christ were baptized into His death?

Therefore we are buried with Him by baptism into death: that like as Christ was raised up from the dead by the glory of the Father, even so we also should walk in newness of life.

For if we have been planted together in the likeness of His

death, we shall be also in the likeness of His resurrection..." (22)

IMAGERY:

This sculpture is a symbolic representation of the ceremony of baptism and the resurrection of the saints. The gravestone is made to represent a phoenix that assumes the shape of a cross. The phoenix is a universal symbol of resurrection and immortality, of death by fire and rebirth from ashes.

The elements between the rising figures resemble coral and fire; coral symbolising baptism by water and the flames of pentecostal enlightenment.

(22) Romans 6 (3-5)

DRAWING 12

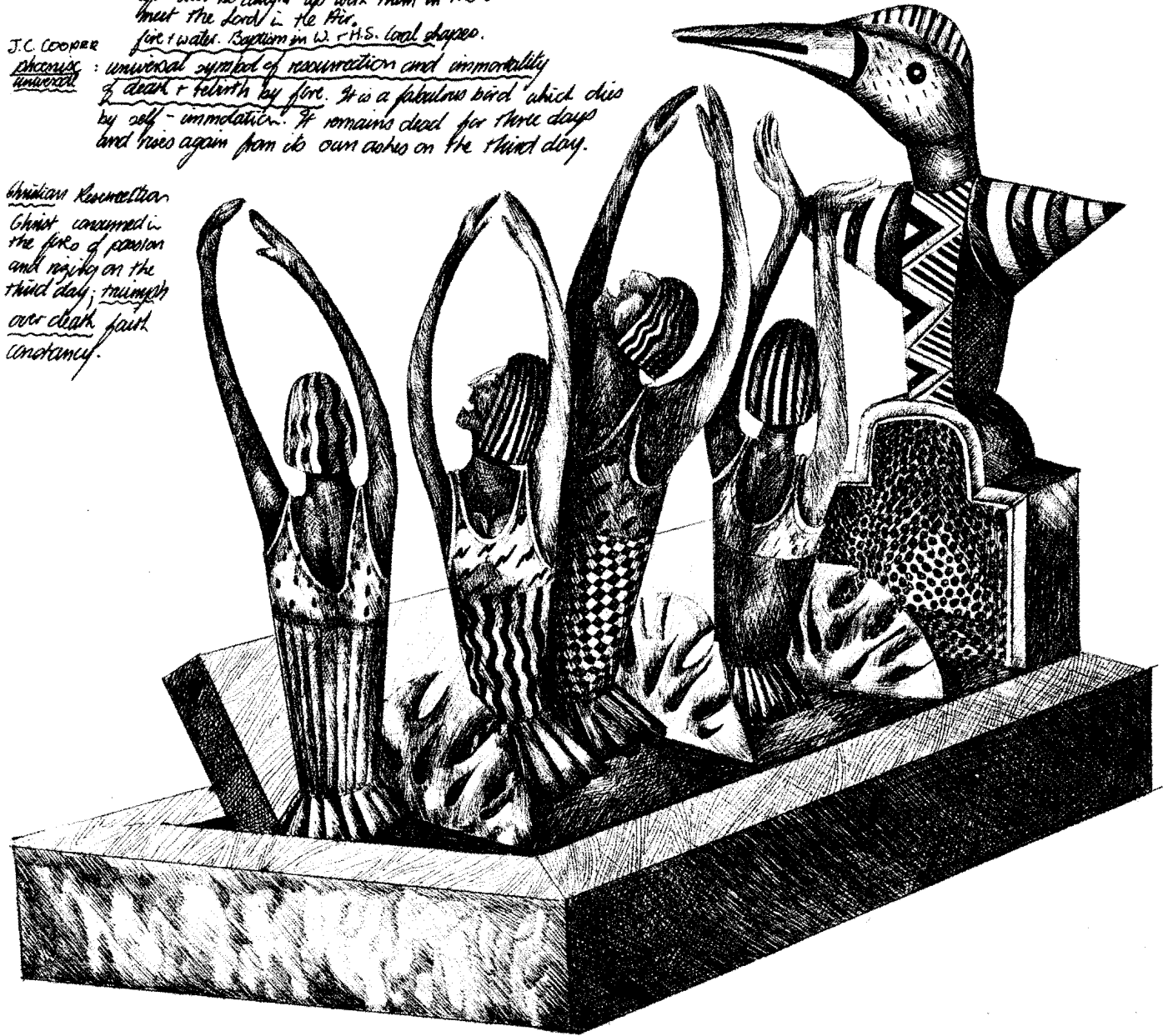
eschatology:

1 Thess. 4: 13-17 For the Lord himself will come down from heaven, with a loud command, with the voice of the archangel + with the trumpet call of God; + The Dead in Christ shall rise first. After that, we also are still alive + are left will be caught up with them in the clouds to meet the Lord in the Air.

J.C. COOPER

phoenix : universal symbol of resurrection and immortality of death + rebirth by fire. It is a fabulous bird which dies by self-immolation. It remains dead for three days and rises again from its own ashes on the third day.

Christian Resurrection
Christ consumed in the fire of passion and rising on the third day; triumph over death faith consistency.



SERIES THREE:

PILGRIMAGE OF THE SOUL

ILLUSTRATION 12:

3.1 Soul's Escort

3.1 Souls Escort

280 x 160 x 195 mm

PROCESS:

Press-moulded and hand-built with white stoneware clay. Biscuit-fired to 900°C. Airbrushed and painted with underglaze colours and fired to 900°C. The 'wheels' were painted in a transparent earthenware glaze and fired to 1060°C. Painted with overglaze colours and fired to 720°C.

Note:

This sculpture marks a significant change in the working process and resulting work - the increase in scale, a change from handbuilding to modelling and press-moulding and the elimination of unnecessary detail, resulting in carefully modulated forms. The use of glaze was restricted due to the treatment of surfaces with texture and the elimination of unnecessary colour decoration.

SOURCES:

In 1967 the sculptor, Michael Ayrton, wrote his autobiography entitled The Maze Maker. This work cites Daedalus in referring to each man's life as a labyrinth at the centre of which lies his death. Within the large maze of

man's life there are smaller ones. He dies in part as he passes through each one, leaving behind that section of his life as though it were dead. He states that it is the paradox of the labyrinth that the centre is the way to freedom. (23)

"And when He is come, He will reprove the world of sin, and of righteousness and of judgement." (24)

"Howbeit when He, the Spirit of Truth, is come, he will guide you into all truth:" (25)

IMAGERY:

This sculpture is the first in a series representing a pilgrimage of the soul from earth to heaven, finding a way through the entanglement of sin.

The sculpture portrays the spirit of God as the jackal-headed Anubis taken from Egyptian mythology.

Viau, in the Larousse Encyclopaedia of Mythology, refers to

(23) Bord, J. Mazes and Labyrinths of the World p. 161

(24) John 16, (8)

(25) John 16, (13)

Anubis as the conductor of souls to the underworld.

Anubis also ensures that offerings reach the underworld.

Viau states that in the end it is Anubis who leads the dead by the hand, before the sovereign judges. It is also the duty of Anubis to weigh the soul of the dead. (26)

The jackal beats on his drums, which are also his wheels, so as to lead the way to the centre of the labyrinth. Equipped with a ladder, which he places against the walls of the labyrinth, he is able to view the complex plan of the maze from above.

The drums also symbolize divine revelation and the ladder is symbolic of the communication between heaven and earth, the ascent of man and the descent of the divinity.

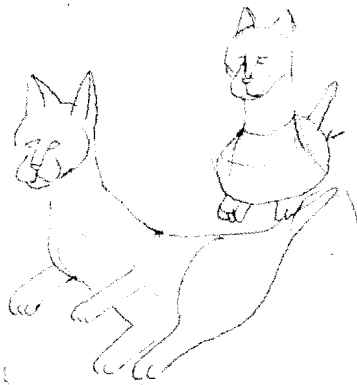
(26) Aldington, R. transl. Larousse Encyclopædia of Mythology p.25

DRAWINGS 13, 14, 15

cat darkness best desires, ^{black} liberty (evit death) laziness.

overcoming darkness

Blackbird. Temperations of the Flesh.
Raven - symbol Devil blindfolded
Sin. blinding Summers
(pecking out eyes.)



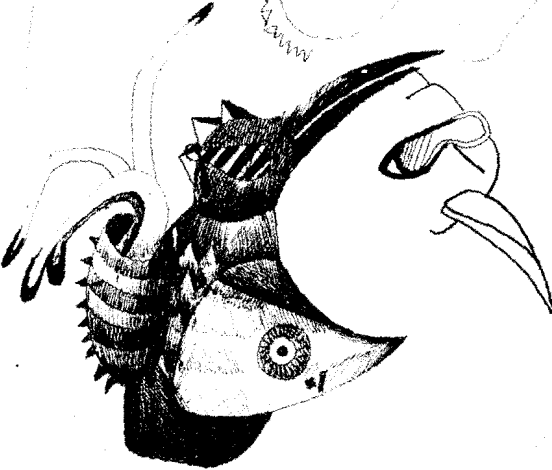
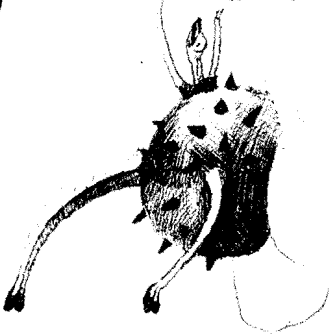
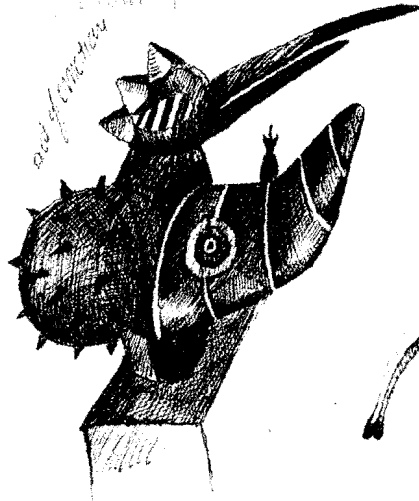
woman carrying cat on road.

cat head 104 114 gavel

base 1250 grams
clay
1/1
volume 3 spoons

clay 1350
1200 + 150
1350
1200 copper

and function



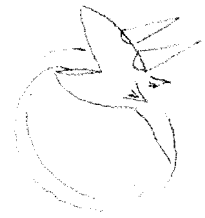
Tongue
darkness to light
putting out tongue
least. ~~Swiftness~~
vulgarity

black flocked
mask funder

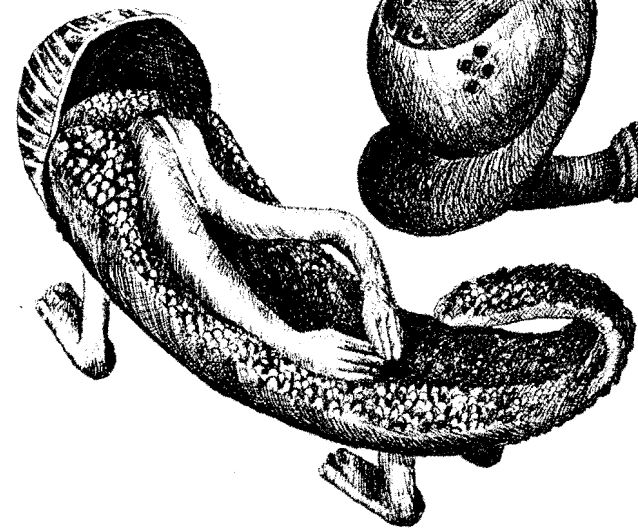


gluttony

Alpha Omega
begins
darkness - cycle
immortality
my art is my beginning
cycle of passage
sets life into death



pig like animal
kepticity
curfulecks
curfandy
sexualily



Curfuroo
Alpha + Omega
cycle of death
immortality
bcd



ILLUSTRATION 13:

3.2 Initiation

3.2 Initiation

360 x 210 x 160 mm

PROCESS:

Press-moulded and handbuilt in red and white stoneware clay. The cotton material was dipped in a stained earthenware slip and draped over the base. Stained slips and underglaze colours were painted and flicked on with a toothbrush at the leather-hard stage. Biscuit-fired to 900°C. Additional underglaze colours were applied with an airbrush. The figure was glazed in transparent earthenware glaze (dipped). Entire piece fired to 1060°C.

SOURCES:

"... I cried by reason of mine affliction unto the Lord, and he heard me, out of the belly of hell cried I, and thou heardest my voice." (27)

"I went down to the bottoms of the mountains; the earth with her bars was about me forever: yet hast thou brought up my life from corruption, O Lord my God." (28)

"And the Lord spake unto the fish, and it vomited out Jonah upon the dry land." (29)

(27) Jonah 2 (2)

(28) Jonah 2 (6)

(29) Jonah 2 (10)

IMAGERY:

With reference made to the story of Jonah and the whale and its connotation of death and rebirth, this sculpture depicts the soul diving from the mouth of a cat.

The cat is a symbol of darkness and death and depicts the entrance to Hades situated at the bottom of the mountain. The woman represents the soul, delivered and redeemed from darkness, and initiated into the light of salvation.

ILLUSTRATION 14, 15

3.3 Leda and the Swan

3.3 Leda and the Swan

210 x 420 x 125 mm

PROCESS:

Press-moulded and handbuilt in white stoneware clay. Biscuit-fired to 900°C. Airbrushed and painted with stained earthenware slips and underglaze colours. A matt-black glaze was used as the base colour for the tongue. The 'fish' and 'asparagus' were glazed in a transparent earthenware glaze (painted). Fired to 1060°C.

SOURCE:

"Jesus answered and said unto him, Verily, verily I say unto thee, Except a man be born again, he cannot see the kingdom of God.

Nicodemus saith unto Him, How can a man be born when he is old? can he enter the second time into his mother's womb, and be born?" (30)

"That which is born of the flesh is flesh; and that which is born of the Spirit is spirit." (31)

"But if the Spirit of Him that raised up Jesus from the dead dwell in you, he that raised up Christ from the dead shall

(30) John 3 (3;4)

(31) John 3 (6)

also quicken your mortal bodies by his Spirit that dwelleth in you." (32)

VISUAL SOURCE:

Leda and the Swan. Greek god Zeus in the form of a swan (with Leda). Late Roman sculpture. See Fig. 1, p.53 (33)

IMAGERY:

The mortal achieving immortality is represented sailing on a ship to the underworld. The figurehead, a swan, symbol of purity and the righteousness of God, ensures a happy death and safe journey to the underworld.

"Greek mythology is full of animal symbolism. Zeus, the father of the gods, often approaches a girl he desires in the shape of a swan, a bull or an eagle." (34)

The protuberant tongue is symbolic of a change from darkness to light. The subject is enticed to become impregnated by the Spirit, represented as Gods' phallus in the form of an

(32) Romans 8 (11)

(33) Jung, Carl J. Man and his Symbols p.239

(34) Jung, Carl J. Ibid. p.238

asparagus. The asparagus pierces The Veil that once separated the mortal from immortality. The fish is symbolic of immortality; hence the metamorphosis of the blissful twins, Youth and Joy.

FIGURE 1



ILLUSTRATION 16:

3.4 The Beast

3.4 The Beast

315 x 415 x 205 mm

PROCESS:

Press-moulded and handbuilt in red and white stoneware clay and biscuit-fired to 900°C. Airbrushed and painted with manganese oxide, underglaze colours and fired to 1060°C.

SOURCES:

An important source for this work was the legend of the Minotaur. The Minotaur, a creature half human and half bull, was the fruit of the union of Pasiphae, the wife of King Minos of Crete, and a bull. This creature was kept in a labyrinth on the island of Crete and fed on human flesh. The Labyrinth had been constructed by Daedalus, and was so artfully contrived that nobody could escape from its complex maze of passages. The Athenians, subjects of King Minos, were forced to pay a tribute of seven youths and seven maidens sent annually to be sacrificed to the Minotaur. (35)

"From the first circle thus I came descending
To the second, which, in narrower compass turning,
Holds greater woe, with outcry loud and rending
There in the threshold, horrible and girning,

(35) Bulfinch, T. Myths of Greece and Rome p.131

Grim Minos sits, holding his ghastly session,
And, as he girds him, sentencing and spurning,
For when the ill soul faces him, confession
Pours out of it till nothing's left to tell;
Whereon that connoisseur of all transgression
Assigns it to its proper place in hell." (36)

"And I beheld another beast coming up out of the earth;
and he had two horns like a lamb, and he spake as a
dragon." (37)

"And he doeth great wonders, so that he maketh fire come
down from heaven on the earth in the sight of men, and he
deceiveth them that dwell on the earth by the means of those
miracles ..." (38)

"The last enemy that shall be destroyed is death." (39)

IMAGERY:

At the centre of the labyrinth the pilgrim encounters his final enemy, Death, in the form of a minotaur, riding a

(36) Sayers, D.C. transl. Dante The Divine Comedy: I
Hell Canto V lines 1-11, p.97

(37) Revelation 13 (11)

(38) Revelation 13 (13; 14)

(39) Corinthians 15 (26)

creature which represents the powers of darkness. This creature is a fusion of mole, mouse and rat, carriers of contagion and death. From the back the figure of the minotaur presents another face, that of Lucifer the fallen angel and the fallen star.

ILLUSTRATION 17:

3.5 Ouroboros

3.5 Ouroboros

320 x 385 x 190 mm

PROCESS:

Press-moulded and handbuilt in white stoneware clay and biscuit-fired to 900°C. Painted with manganese oxide and a blue underglaze colour. Brushed with a wirebrush to reveal the clay body. The figure was glazed in a transparent earthenware glaze (painted), and fired to 1060°C. Painted with yellow lustre and fired to 720°C.

SOURCE:

Milton refers to the story of Cupid and Psyche in the conclusion of his Comus:

"Celestial Cupid, her famed son, advanced, Holds his dear Psyche, sweet entranced, After her wandering labors long, Till free consent the gods among Make her his eternal bride; ..." (40)

Thomas Bulfinch writes that the story of Cupid is commonly considered allegorical. He notes that the Greek name for a butterfly is pysche, and that the same word means 'soul'. Therefore he concludes that Psyche is the human Soul cleansed by trials and tribulations. (41)

(40) Bulfinch, T. Ibid p.112

(41) Bulfinch, T. Ibid p.112

IMAGERY:

This sculpture represents Psyche, the soul, in a deep sleep on a bed in the form of a lustful tail-biting creature symbolizing the alpha and omega, Ouroboros, or the beginning and the end of the soul's pilgrimage from earth to heaven. The swan, as a symbol of purity and the righteousness of God, is an extension of Psyche's right arm which lies on her breast as a gesture of her submission to the will of God and the gift eternal life.

SERIES FOUR:

ESCHATOLOGICAL MYTHS

ILLUSTRATION 18:

4.1 Horse and rider

4.1 Horse and rider

500 x 490 x 250 mm

PROCESS:

Press-moulded and handbuilt with red and white stoneware clay, and biscuit-fired to 900°C. Painted with oxides, stained slips and underglaze colours and fired to 900°C. The 'horse' was wax resisted. Glazed in a transparent earthenware glaze (sprayed). Fired to 1060°C. Painted with coloured lustres and fired to 720°C.

SOURCE:

"And I saw, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness He doth judge and make war.

His eyes were as a flame of fire, and on His head were many crowns; and He had a name written, that no man knew, but he himself." (42)

IMAGERY:

This piece marks the beginning of a new group of sculptures derived from an investigation of myths pertaining to eschatology, i.e. the science of the four last things: death,

judgement, heaven and hell. The sculpture represents an androgynous figure of Hope, which draws together related heroes from the traditions of western European and Mediterranean mythology: Christ the Messiah; Isis, Venus and Mary as the Queen of Heaven; Apollo who slew the serpent, and Bacchus the promoter of civilization.

This figure of Hope is riding an animal that can swim like fish, fly like Pegasus, and is striped like a tiger. The fusion of these aspects enables Hope to confront dangerous, elemental forces.

(42) Revelation 19 (11; 12)

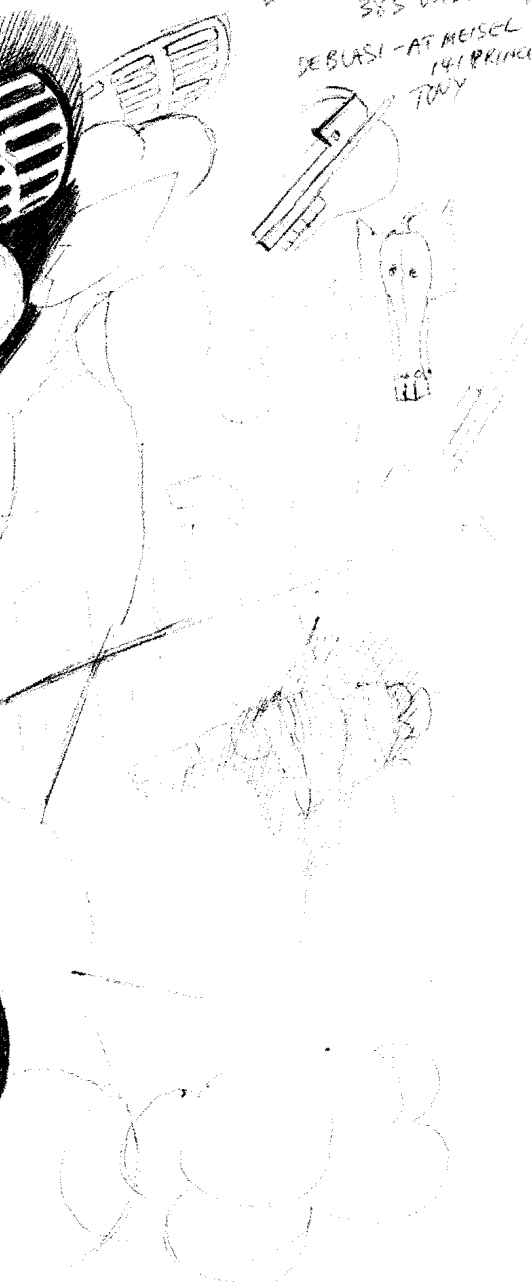
DRAWINGS 16, 17, 18, 19

ALL THE WORLD
LEAVING

Galatians

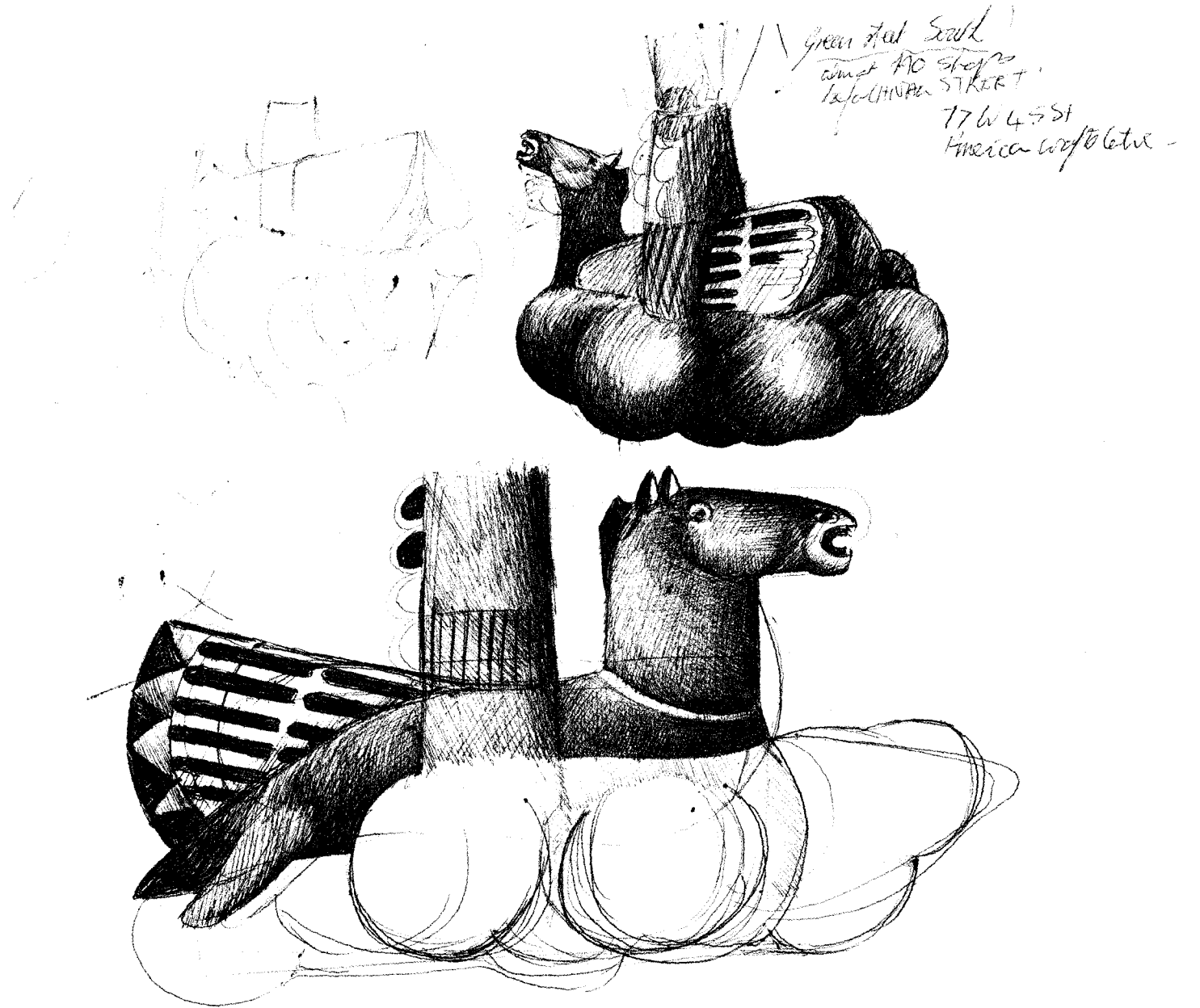
VINCENT VAN GOGH
VISITS NEW YORK
BUY AT OK. HARRIS
373 W. BRADY

DEBLASI - AT MEISSEL
141 PRINCE
TONY



Buff 1917
L. 1917
L. 1917





ILLUSTRATIONS 19, 20:

4.2 **Mother of Prostitutes**

4.2 Mother of Prostitutes

380 x 500 x 210 mm

PROCESS:

Press-moulded and handbuilt with red and white stoneware clay and biscuit-fired to 900°C. Airbrushed and painted with oxides, stained earthenware slips and underglaze colours. A graphic approach to colour-application was established. This was achieved by scratching through the painted slips and underglaze colours to reveal the various layers. The body of the figure was wax-resisted. Glazed in a transparent earthenware glaze (sprayed). Fired to 1060°C. The 'flames' were painted with overglaze colours and fired to 720°C.

SOURCE:

"...Come hither; I will shew unto thee the judgement of the great whore that sitteth upon many waters: With whom the Kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication." (43)

"And upon her forehead was a name written, MYSTERY, BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH." (44)

(43) Revelation 17 (1; 2)

(44) Revelation 17 (5)

"And the ten horns which thou sawest upon the beast, these shall hate the whore, and shall make her desolate and naked, and shall eat her flesh, and burn her with fire." (45)

"...Babylon the great is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird. For all the nations have drunk of the wine of the wrath of her fornication, and the kings of the earth have committed fornication with her, and the merchants of the earth are waxed rich through the abundance of her delicacies." (46)

IMAGERY:

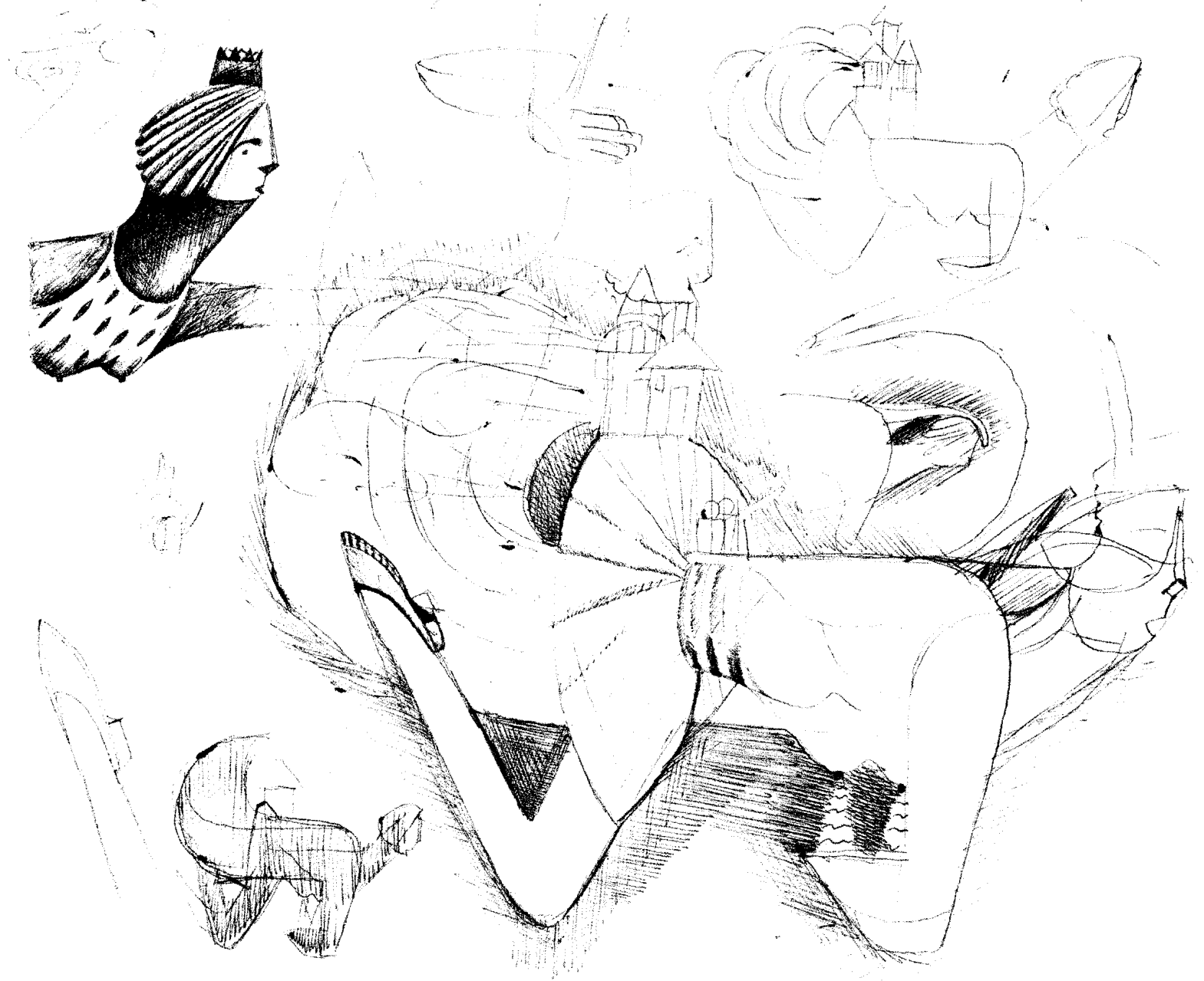
This sculpture represents the epitome of greed, lust and power. The main figure is Mother Earth exploited. The lustful creatures are her offspring. They rape, burn and devour her. The tail is the counterpart of male domination.

(45) Revelation 17 (16)

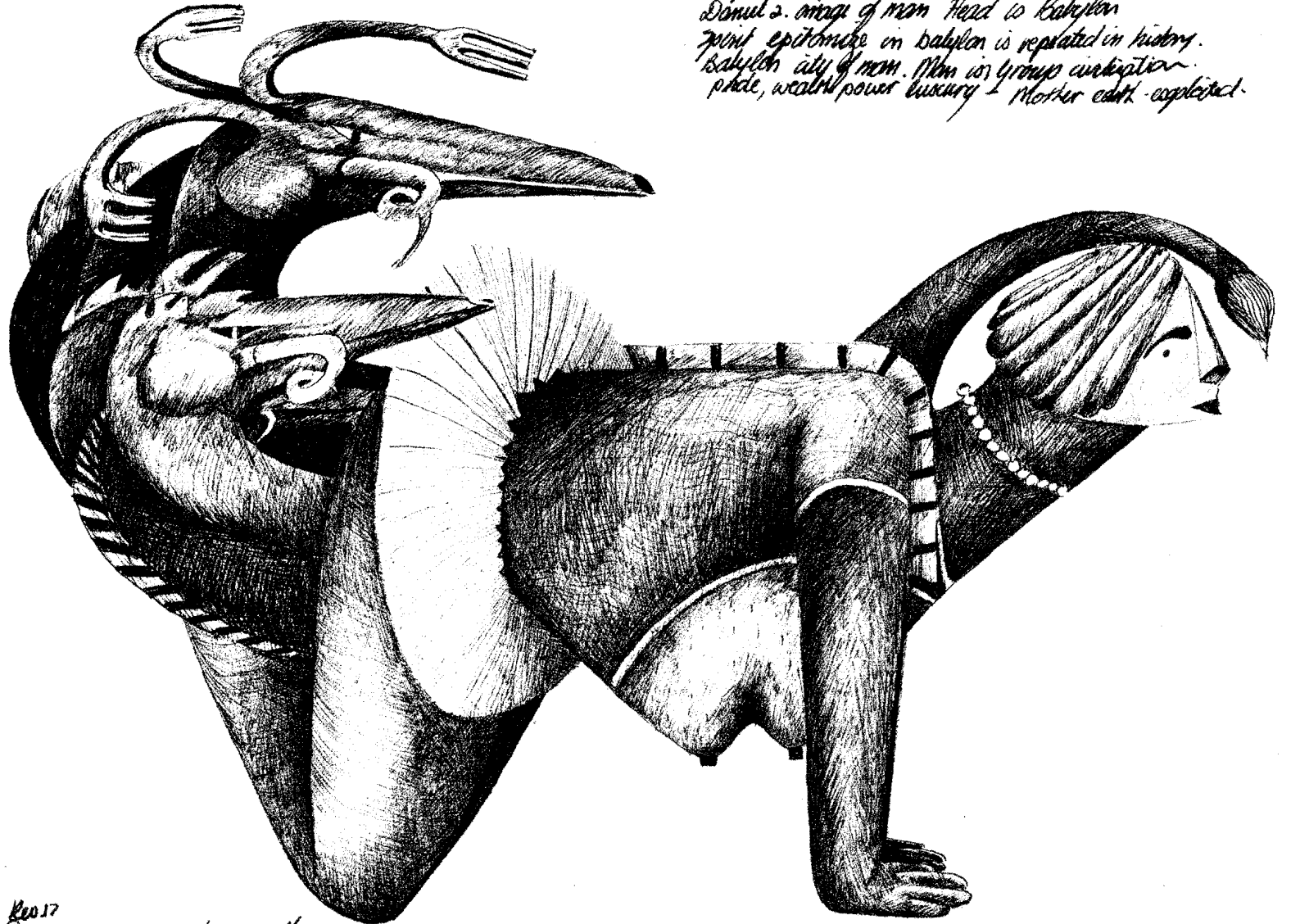
(46) Revelation 18 (2; 3)

DRAWINGS 20, 21, 22

The Judgment of the Queen when
17 & upon her forehead was a name written. Hightest Babylon the Great.
the mother of Harlots and abominations of the world



Reo 17 Reading on boat. 30 August 1984
 Mystery Babylon Library Babylon the Great
 Change Drunk with blood, saunks.
 Daniel 2. image of man Head is Babylon
 first epitomise on babylon is repeated in history.
 babylon city of men. Men in groups civilization
 pride, wealth power luxury - Mother earth - exploited.



Reo 17
 with her the kings of the earth
 committed adultery and the inhabitants of the earth were intoxicated
 with the wine of her adulteries
 Beasts - people who live off her. who exploit her.

* Hahn. Richard. Celje (1900 Magerburg - 1980 Parshitz) SL 1251
 - Max Ernst Natur in Magerburg 1936

by fabricator
 Wien 1936



Ernst Ludwig Kirchner



* August Macke

Wabrocker
 Spulbacher

Krenge di Kroso
 12 40 1825

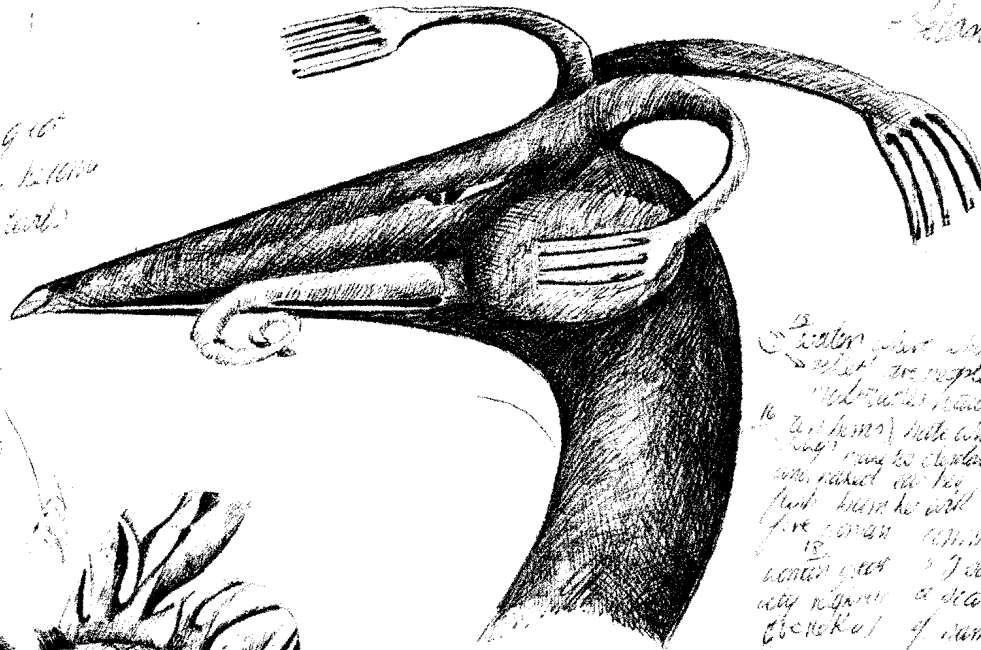
Medicine mit H. Zindler

* Moste

Rege van der
 Weijden 13 49
 1800 1844

- Stadler

King of the South



Re. S.
 1. 1881/1882
 2. 1883/1884
 3. 1885/1886
 4. 1887/1888
 5. 1889/1890
 6. 1891/1892
 7. 1893/1894
 8. 1895/1896
 9. 1897/1898
 10. 1899/1900
 11. 1901/1902
 12. 1903/1904
 13. 1905/1906
 14. 1907/1908
 15. 1909/1910
 16. 1911/1912
 17. 1913/1914
 18. 1915/1916
 19. 1917/1918
 20. 1919/1920

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Revelation 17

1. fulmen of the
 2. fire above the
 3. earth on many
 4. cities. with the new
 5. kings of the earth have
 6. committed fornication.

7. I saw a woman sit upon
 8. a scarlet coloured beast, full
 9. of names of blasphemy having
 10. seven heads ten horns.

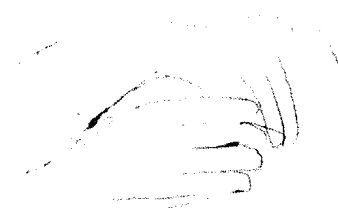
11. the beast shall axient out
 12. of the bottomless pit and
 13. go into punishment. and they
 14. flew dwell on the earth. shall
 15. woe

16. seven heads seven are
 17. mountains on which
 18. woman sitteth

19. 7 kings. 5 fall ed.

20. horns. 10 king to
 horns. - last.

21. seven kings to beak



ILLUSTRATIONS 21; 22:

4.3 "For with you is the Fountain of Life"

4.3 "For with you is the Fountain of Life"

640 x 500 x 360 mm

PROCESS:

Press-moulded and handbuilt with red and white stoneware clay, and biscuit-fired to 900°C. Airbrushed and painted with underglaze colours. The 'clouds' were painted with underglaze colours and scratched to reveal the various layers as in 4.2. Fired to 900°C. Areas were wax-resisted and glazed in a transparent earthenware glaze (sprayed). Fired to 1060°C. Painted with overglaze colours and lustres and fired to 720°C. The 'tablecloth' was painted in acrylic.

SOURCE:

"And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne." (47)

"And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind.

And the first beast was like a lion and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle." (48)

(47) Revelation 4 (2)

(48) Revelation 4 (6; 7)

"And he showed me a river of water of life, clear as crystal, proceeding out of the throne of God and of the lamb.

In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations." (49)

"...I will come in to him, and will sup with him, and he with me." (50)

IMAGERY:

From the front this sculpture depicts the face of Jehovah the law-giver and enforcer. The body and head are predominantly blue, and this together with the stars and clouds, is indicative of the concept of God's transcendence and infinity.

Symmetrically arranged on either side of the magic head of Jehovah are forms evocative of the sweetness inside the strength of Jehovah.

(49) Revelation 22 (1; 2)

(50) Revelation 3 (20)

Inside the central rectangular block is depicted a fountain from which the River of Life gushes forth, pouring in rivulets down a series of curved steps that lead up to the throne of Jehovah.

From the back the sculpture represents "Johovah Jireh", God the provider. The all-seeing eyes of God survey mankind from behind reliefs representing the quadromorph - the symbols of the four evangelists.

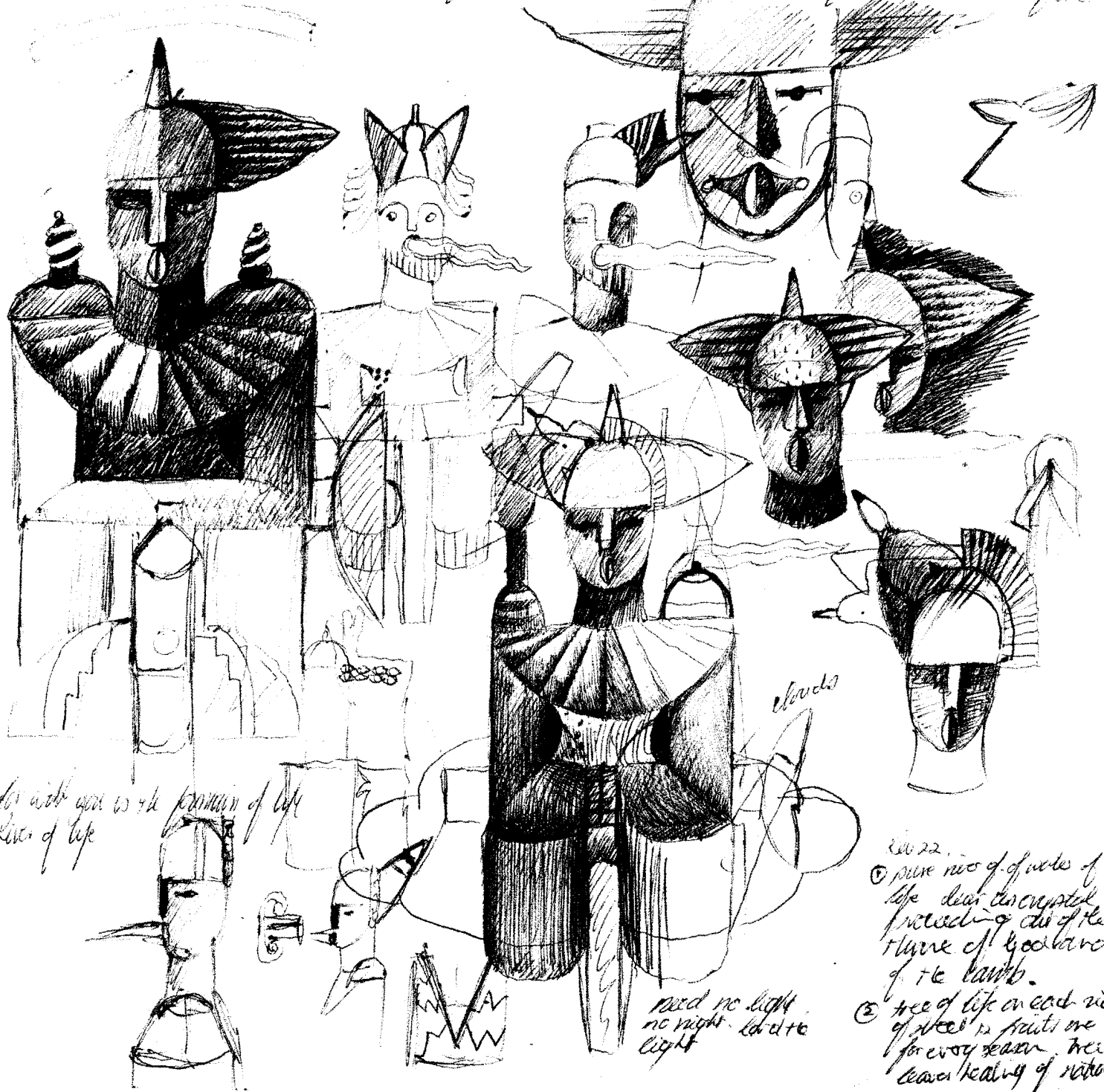
The eagle's claw represents St. John; the lion's paw represents St. Mark; the calf's hoof represents St. Luke, and the human hand, the angel of St. Matthew. The symbols appear from behind a form representing the rays of the rising "Sun of righteousness" which is an allusion to the "Son of righteousness", God become man - Jesus Christ.

The form of the sun paradoxically represents a recess symbolising the tomb, from which the "Son of righteousness" rose on the third day.

Before the sun and the tomb is set a table bearing a plate on which is placed the Fruit of Eternal Life.

DRAWINGS 23, 24, 25

is like the son of man, the horse and the rider, ruler of the world. Ruler of life.



for with you is the promise of life
Ruler of life

clouds

need no light
no night. love to
light

2002.
① pure river of of words of
life dear to crystal
proceeding of call of the
flame of good hand
of the lamb.
② tree of life on each side
of river is fruits are
for every season. tree
leaves healing of nation

Rev 22 pure river of water of life
 clear as crystal proceeding
 out of the throne of God
 and the Lamb

Tree on each side
 tree of life on each side of street.
 12 fruits for every season.
 the leaves healing
 of the nations.

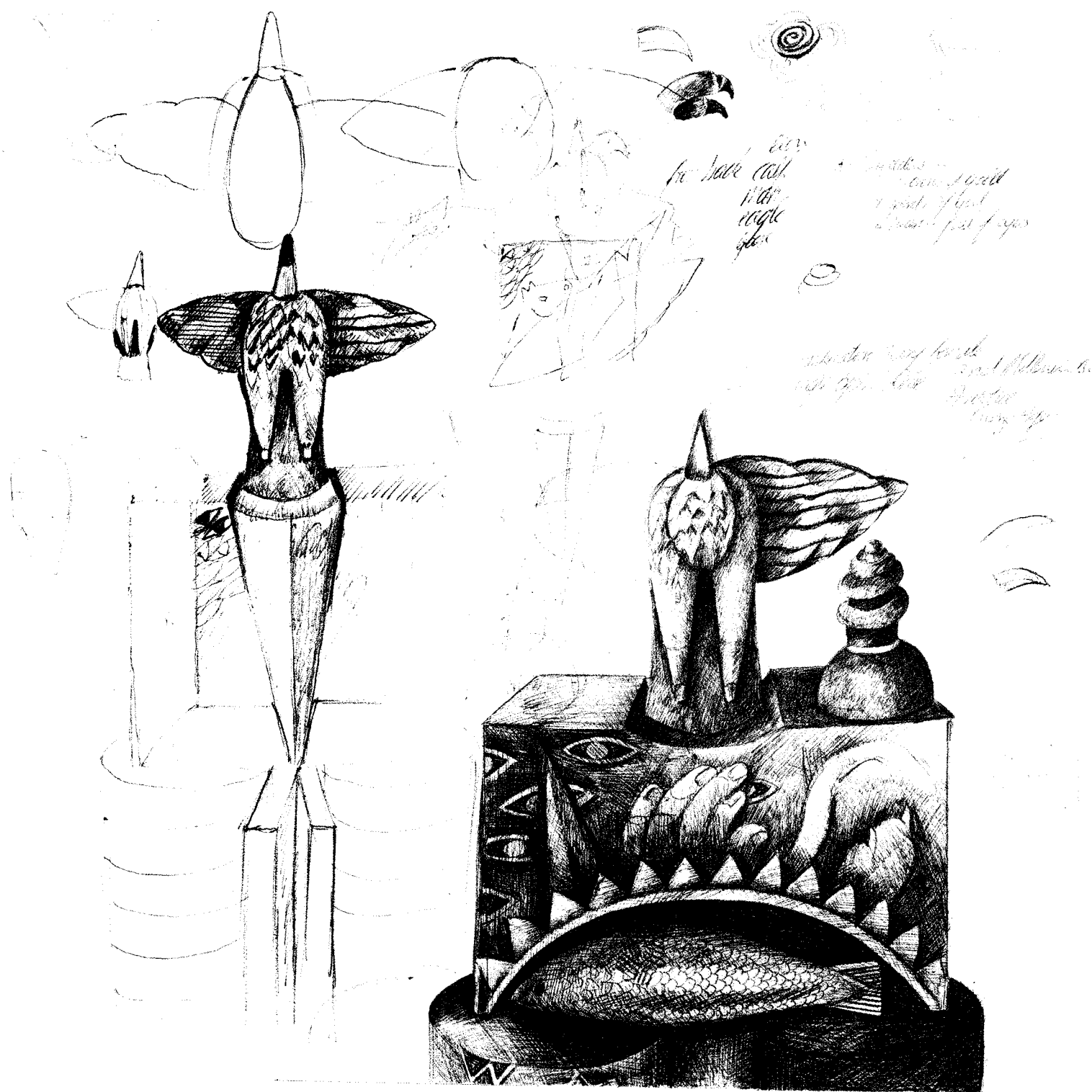
For out of you
 shall spring
 the river of life
 giving life to the world



Rev 4 like the son of man
 ① a door was opened
 in heaven ② a throne set
 in heaven and one sat
 on the throne like sapphire
 and emerald ③ Round
 throne 24 seats with elders
 clothed in white - crowns
 of gold out of the ④ the
 proceeded lightnings and
 thunderings and voices seven
 lamps of fire burning before
 the throne seven spirits of
 God before the throne.
 sea of glass midst of throne
 four heads full of eyes
 before and behind.
 lion calf man eagle
 six wings each animal
 full of eyes worshipping.



For with you is the fountain of life



Eye
be side cast
with eagle

can't find
a good part of eye

what's the best
part of the eye
to use

ILLUSTRATION 23:

4.4 Panoramic view of the End of the Age

4.4 Panoramic view of the End of the Age

520 x 2040 x 270 mm

PROCESS:

Press-moulded and handbuilt in white stoneware clay and biscuit-fired to 900°C. Airbrushed and painted with stained earthenware slips, underglaze colours and fired to 900°C. Areas were wax-resisted and glazed in a transparent earthenware glaze (dipped and sprayed). The 'wheels' were press-moulded separately and painted with stained earthenware slips and fired to 1250°C. Glazed in a transparent earthenware glaze (painted). Fired to 1060°C. Painted with overglaze colours, lustres and fired to 720°C.

SOURCE:

"And I saw when the Lamb opened one of the seals, and I heard, as it were the noise of thunder, one of the four beasts saying, Come and see.

And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering and to conquer." (51)

"And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was

(51) Revelation 6 (1; 2)

given unto him a great sword." (52)

"And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him... And when He had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God. And for the testimony which they held:" (53)

"And I beheld when he had opened the sixth seal, and, lo, there was a great earthquake; and the sun became as sackcloth of hair, and the moon became as blood." (54)

"And the heaven parted as a scroll when it rolled together; and every mountain and island were moved out of their places." (55)

"For the great day of his wrath is come; and who shall be able to stand?" (56)

(52) Revelation 6 (4)

(53) Revelation 6 (8; 9)

(54) Revelation 6 (12)

(55) Revelation 6 (14)

(56) Revelation 6 (17)

VISUAL SOURCES:

George Grosz The Rabble rouser (1928) oil on canvas, 108 x 81 cm. Stedelijk Museum, Amsterdam, see Fig. 2, p.73 (58)

George Grosz Pillars of society (1926) oil on canvas, 200 x 108 cm. National Galerie, West Berlin, see Fig. 3, p.73 (58)

George Grosz The Pimps of death (1919), pen and ink, No. 6 in Gott mit uns, see Fig. 4, p.73. (59)

IMAGERY:

The central image around which the ensemble revolves is the image of a female 'kamikaze' pilot. Her body is distorted to suggest the form of a torpedo which has phallic overtones. The tip of the phallic torpedo-like body is also paradoxically reminiscent of a female breast.

The female 'kamikaze' figure can be seen to represent the Earth-Goddess and Mother who is compelled to follow a mission of self-destruction. She becomes a projectile fired by a figure who is the personification of War.

This latter figure represents the red horse of the Apocalypse who is in military dress and moves about with the wheels of an armoured car.

The figure in black is the personification of the anti-Christ, the False-Prophet whose secret mission is to deceive all and dominate the earth. The Anti-Christ is shown dressed in black to create a false impression of middle-class respectability and religious asceticism. The voice of the False Prophet is heeded by the personification of War. The female 'kamikaze' is shown moving irrevocably towards her destiny, towards a figure who is the personification of Lust, represented by a centaur-like figure, half-horse and half-man, and inflamed by the wine of excess to carry off and ravish the virtuous and innocent.

The female 'kamikaze' is also symbolic of the immortal, shining Bride of Christ, who suffers martyrdom and persecution from one age to the next.

(57) Hess, H. George Grosz p.134

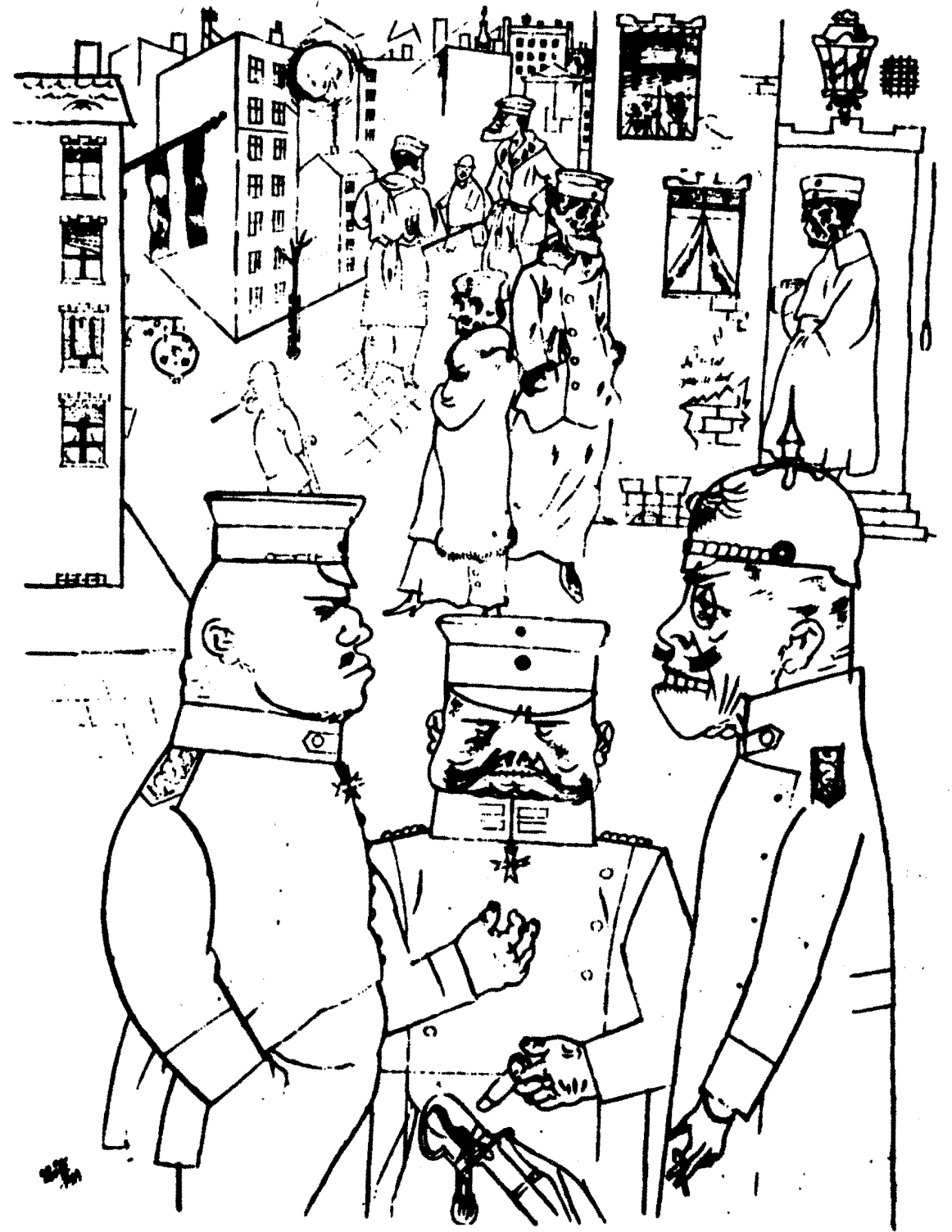
(58) Hess, H. Ibid. p.144

(59) Hess, H. Ibid. p.111

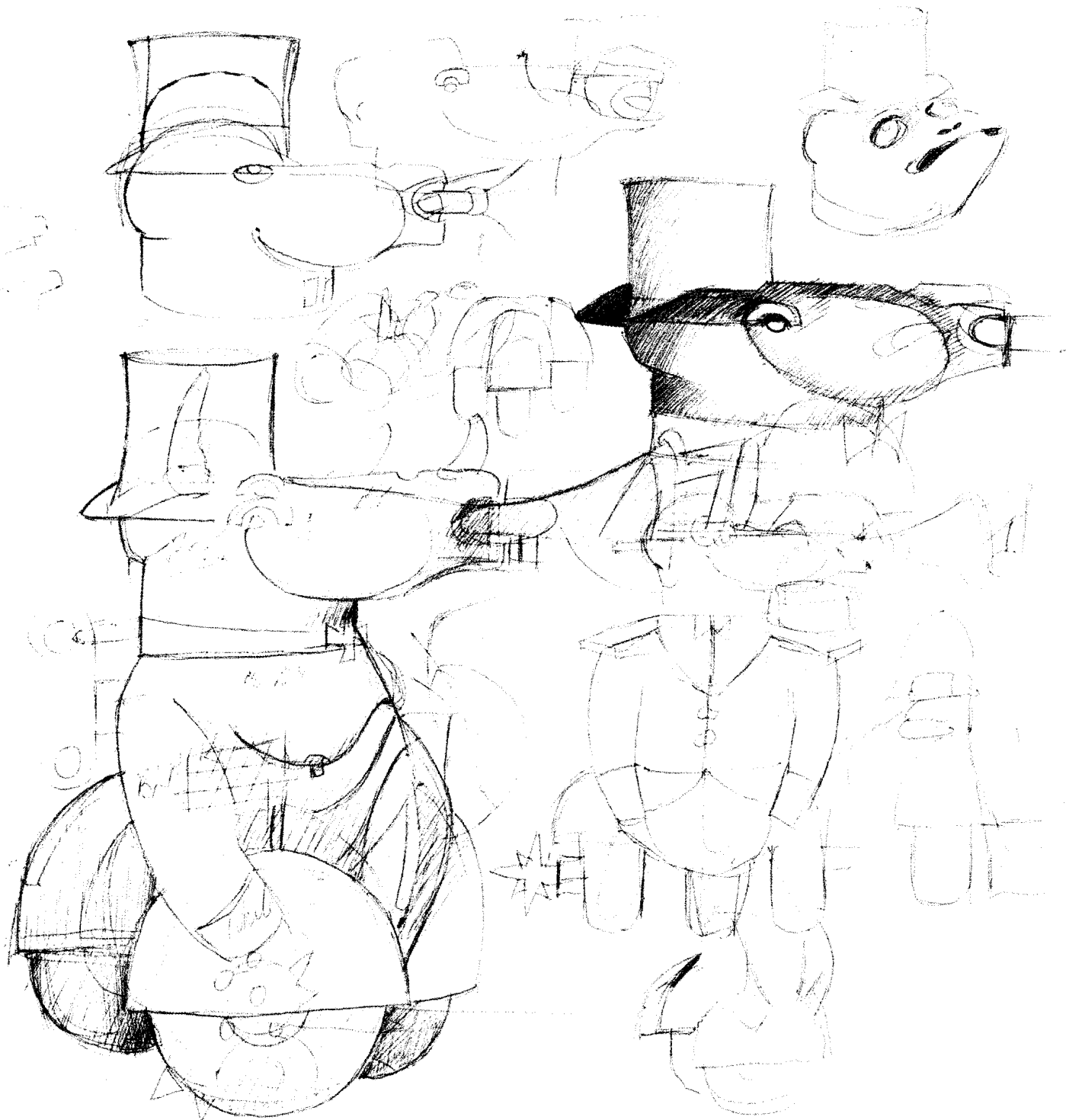
FIGURES 2, 3, 4







DRAWINGS 26, 27



ANTI-CHRISTIANISM - WHEEL CHAIR -
 PANORAMIC VIEW OF THE END OF THE AGE

White Horse

Anti-Christ

Ruinous of Peace
 Physicians
 Powers (nature, etc.)

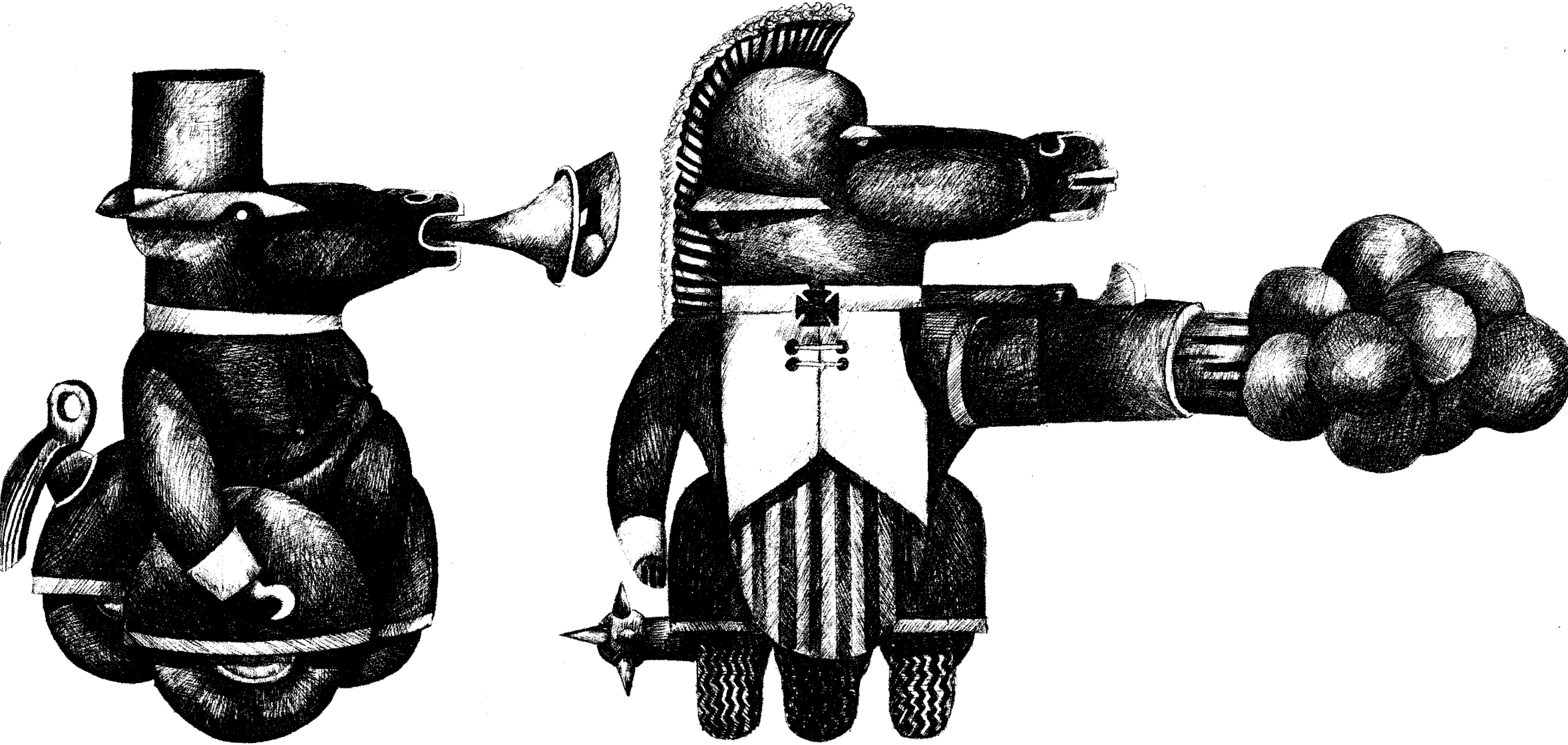
They now before me a white
 horse held to be given crown
 rock out as a conqueror
 on conquest.

Red Horse

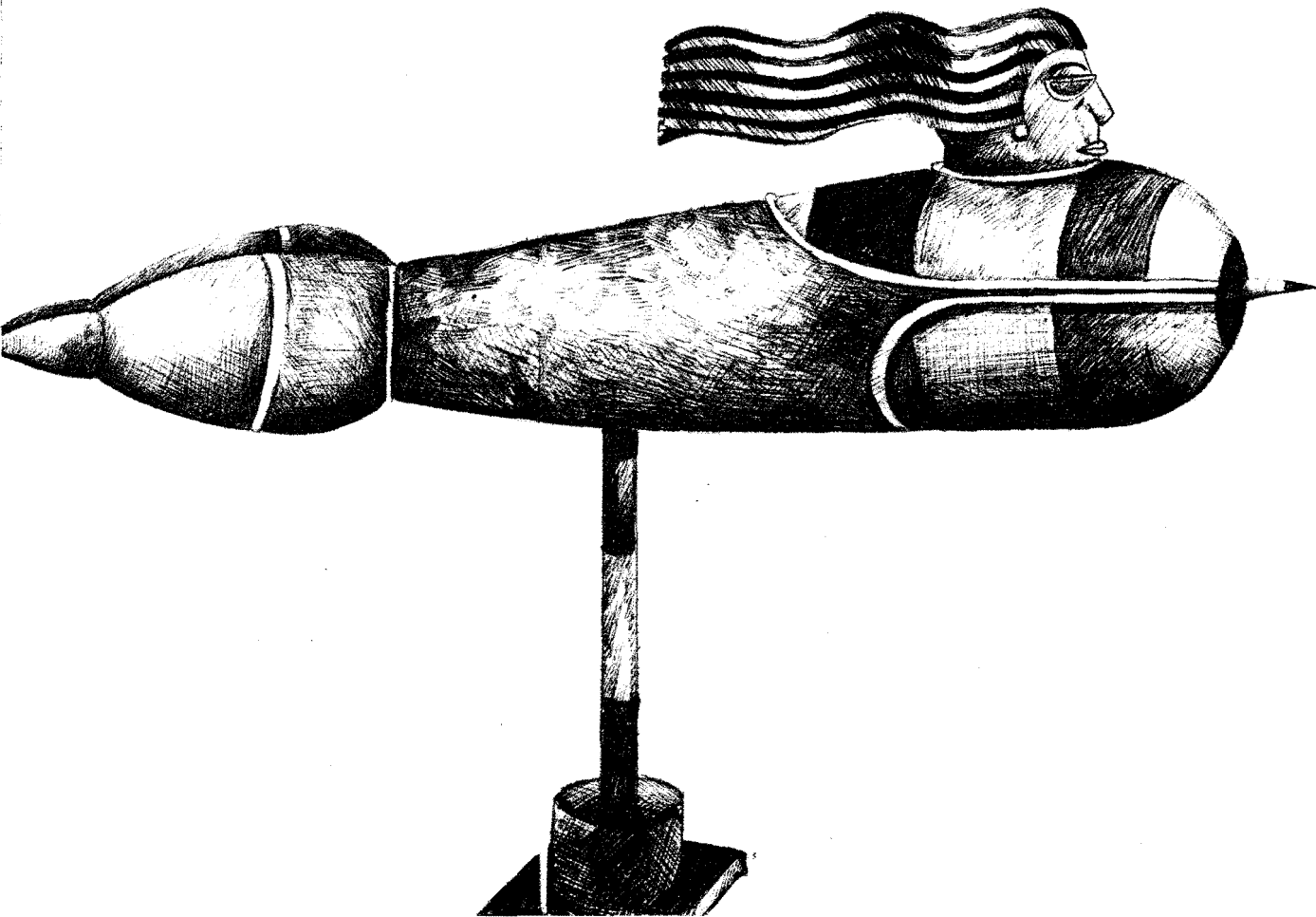
is for give
 power to take
 power from earth
 make men deny
 each other

W.M.K
 Bleached

Violence
 Roman Empire
 Hitler
 Greece



will - transformation a will to die
madness to die.
world - brick - melody



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MATERIALS AND CERAMIC SUPPLIERS

1. CLAY BODIES:

1.1 Earthenware Clays:

Red earthenware clay body without grog.

Shaw Terra-Cotta (Pty) Ltd., Cape Town
Lane's Ceramic Works (Pty) Ltd., Wellington

1.2 Stoneware Clays:

Red stoneware clay body with grog, 20% red earthenware clay added to white stoneware clay body.

Lane's Ceramic Works (Pty) Ltd., Wellington

1.3 Porcelain:

Pottery Supplies Mail Order., Henley-on-Klip

2. GLAZES

2.1 Low-fired glazes (earthenware 1060°C, cone 04)

Transparent earthenware glazes

K300 Shaw Terra-Cotta (Pty) Ltd
571 Shaw Terra-Cotta (Pty) Ltd
20306 G Blythe Colour Division
Johnson Matthey (Pty) Ltd

Coloured earthenware glazes

Green Star Shaw Terra-Cotta (Pty) Ltd
Matt Black Shaw Terra-Cotta (Pty) Ltd

2.2 High fired glazes (stoneware 1250°C, cone 9)

Transparent stoneware glazes

Shaw Terra-Cotta (Pty) Ltd
36224 Harrison & Meyer Ltd

Porcelain mint glaze, 3 kg batch =

| | |
|-------------------|------------------|
| BL feldspar | 600 grams |
| whiting | 390 grams |
| BaCO ₃ | 420 grams |
| Kaolin | 600 grams |
| Silica | <u>990 grams</u> |

3 kg

3. SLIPS:

3.1 White earthenware casting slip.

Shaw Terra-Cotta (Pty) Ltd

3.2 Stoneware casting slip, 10 kg batch (porcelain) =

| | |
|----------------------------|------------|
| china clay (Serina kaolin) | 5,5 parts |
| feldspar (Blessberg) | 2,5 parts |
| flint (silica) | <u>1,5</u> |
| | 9,5 |

| | |
|-------------------------|------------|
| bentonite (optional) | <u>0,5</u> |
| | 10,00kg |
| water 55% of dry weight | 5,5kg |
| dispex 5ml x 4 for 10kg | |

Add dispex to water before adding raw materials.

3.3 Colour Slips:

Earthenware coloured slips: oxides and underglaze colours were added to earthenware casting slip.
Blythe underglaze colours.
Stoneware casting slips: oxides and underglaze colours were added to porcelain casting slips.
Blythe underglaze colours.

4. CERAMIC COLOURS, STAINS AND OXIDES

4.1 Oxides: copper, cobalt, manganese and iron.

Shaw Terra-Cotta (Pty) Ltd

4.2 Underglaze colours

Amaco American Art Clay Co., Inc.
Range F 41141 - F 41153
Blythe Wadeville Transvaal
Range 13

5. ONGLAZE ENAMELS AND LUSTRES

5.1 Onglaze Enamels.

Order numbers P4300 - P4345 Pottery Crafts Ltd

5.2 Lustres : Blythe colour division. Johnson Matthey (Pty) Ltd

| | |
|-----------|------------------------|
| LC 309 - | Blue mother of pearl |
| LC 65 - | Copper |
| LC 2278 | Mother of pearl |
| LC 4761 | Yellow |
| LC 4762 | Dark green |
| LC 11946B | Carmin |
| | Hanovia Engelhard |
| P 4363 | Platinum |
| PA 19380 | Bright gold |
| | Blythe Colour Division |

6. CERAMIC SUPPLIERS

6.1 Ceramic Suppliers Abroad

Amaco, American Art Clay Co., Inc.
4717 West Sixteenth Street
Indianapolis, Indiana 46222

Blythe Colour Division
Cresswell, Stoke-on-Trent ST11920 England

Engelhard Industries Division
1 West Central Avenue,
East Newark. New Jersey
07029

Pottery Crafts Limited (Harrison and Meyer)
Campbell Road, Stoke-on-Trent
England ST4 4ET

6.2 South African Ceramic Suppliers

Johnson Matthey (Pty) Ltd
P O Box 14078
Wadeville, 1422 Immelman Road
Wadeville. Transvaal

Lane's Ceramic Works (Pty) Ltd
P O Box 510 Wellington 7657
Tel. 0251-31347

PMSO Pottery Supplies Mail Order
P O Box 39
Henley on Klip, 1962

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P O Box 135
Durbanville 7550
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