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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the degree of

MASTER OF FINE ARTS

FORM AND DECORATION

By

GERALDINE ANNE DE BEAUPRE NASH

Date: May 1987

APPROVALS

Adviser: Robert Schmitz / **Robert D. Schmitz**
Date: 6.18.87

Associate Adviser: Chris Nelson / **Kris Nelson**
Date: 5/26/87

Associate Adviser: Angela Fina / **Angela Fina**
Date: June 3/87

Special Assistant to the
Dean for Graduate Affairs: Philip Bonarth / **Philip W. Bornarth**
Date: 6/15/87

Dean, College of
Fine and Applied Arts: Dr. Robert Johnston / **Dr. Robert H. Johnston, Dean Ph.D.**
Date: 6/15/87

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INTRODUCTION

"To explore the relationship of decoration to the form," is the purpose of my thesis work as stated in September of 1985. In my case that translates into painting with colored slips on pots of my own making, a deceptively simple idea that has been around for thousands of years. But as anyone who works with his hands knows, nothing is simple. This is especially true today when choices in material, techniques, and influences are not much restrained by cultural or geographical limitations.

Access to information and materials has made decorating pots even more difficult but probably more fascinating. My graduate work has been a continuation of my fascination that began six years ago. I have become totally engrossed with my pursuit of the "right" combination of forms and their decoration. In my mind I have a vision of what I want my pots to have:

- Color which is warm and lively without looking garish.
- Forms which have a strong character themselves but are still supportive of the decoration.
- A clarity of brushwork and of composition even when using 4 or 5 colors at once.
- Craftsmanship which is solid and clean but not mechanically stiff.
- Elements referring to the ceramic cultures that inspired them but not so much that they aspire to reproductions.
- Personality and humor in such a way that speaks of substance not superficiality.

In this thesis paper I wish to discuss the motivations, influences and development toward this personal ceramic ideal. I would also like to evaluate the progress of its realization in my work and forecast future directions and aspirations.

MOTIVATIONS

Shortly after starting my college art education, I learned to make pots and in doing so I learned to love the process and the product. No other creative endeavor that I have experienced felt quite as right to be doing; I felt I had been born to do it. Unfortunately I seem to have been born at the wrong time. I am a student of ceramics in the age of the Craft versus Art debate, the age of potter insecurity and ambiguity.

Early in my career I was spurred on in my pursuit of the well-made pot by the romantic philosophies of Leach, Cardew and Hamada. They spoke of the importance of beautiful handmade objects as enrichments for the daily life of ordinary people. This gave moral purpose to my pursuit, which after thirteen years of Catholic training, was an essential element to find. I had found a way to serve my fellow man; I could contribute to his *joie de vivre*.

I was awakened from my Utopian bliss by confrontation with the art world. This world, as I perceived it, was telling me that I was out of touch with reality, antiquated and anti-intellectual. Artists were suppose to be "social reactors, interpreters and commentators," 26:30** not producers of knick-knacks. In this world artistic skill was not necessarily needed because The Message was king, and ugly was the norm. Thus the creation of craftsmen's insecurities as well as my own.

After much study and internal debate I came to realize that I did not belong in this art world and I didn't want to belong. Historically the art world focus has been politically, or socially instructive, while mine was definitely domestic. The almighty Statement so much

**Footnotes will be referenced by numbers, the first is the book and the second is the page number.

emphasized was often as empty as it was loud or big or confrontational. I also saw the growing impotence of the art world to persuade, shock or enlighten the populace in contrast to the great power of the media to do so.

My insecurities started to subside when I realized that what I was doing was not out of touch at all; as a matter of fact, it was right in step with other social, domestic and economic trends in this "High-Tech/High-Touch Society." 18:35 Now that there are televisions, computers, nuclear bombs and pollution, the positive aesthetic experiences of life can no longer be seen as superficial or the property of a select few. The beautiful handmade object not only enriches, it counteracts the effects of the technological world. Art is again taking the role of educator to the senses and in doing so helps give form to our experiences.

Henri Matisse must have seen what technology was doing to the pace and peace of life when he made his famous statement, "What I dream of is an art of balance, of purity and serenity. . .a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue." 8:34 Or as Jack Flam further explains, "(Matisse's) belief in art as a medium for the elevation of the spirit above and beyond yet rooted in the experience of everyday life." 8:34

I too wish my work to elevate the human spirit through the everyday experiences of life because that is the greater part of life. I have observed that people, myself included, usually find the resources within themselves to get through the big crisis of life but become laiden down by the small ones. I hope encountering my work can help ease some of that burden.

HISTORICAL REFERENCES

My kind of ceramic work is not a new idea or a new look or a new concept, but another rejection of the expectations of the art world. There is such importance placed on newness and originality in art criticism these days that other elements such as aesthetics and substance are of secondary concern. But how new can anything be in the Information Age, when we can know all there is to know about cultures, forms and expressions in the past and in the present ?

Art critic and painter, George Woodman supports this view. In a recent review of a ceramic show he stated, "Modern criticism has increasingly identified quality and achievement in art with originality. . .my feeling is that considering both the historical and contemporary works in this show, that the most arresting and satisfying pieces are not the most original." 31:59

My extensive use of historical models as inspiration for my pots is a bow of appreciation to all those great pots that have gone before us that continue to delight the eye and the heart. I am something of a classicist in my belief in forms that have stood the test of time and taste. I want my work to live after me; I hope someone will still want to look at my pots years from now. To this end I have made and continued to make a close study of famous pots of the past. By doing this I hope to see what special qualities and nuances these pieces possess to keep people wanting to look at them for so many years. I wish to learn from them, not copy them. As Ted Randall said, "I want what I do to be new, not an imitation of what is old, but I want there to be a definite connection between this present pot that I make and all the other pots that preceded it and from which it accrues meaning." 29:49

What have I learned from my study? The best pots show control, not necessarily precision but a sureness of shape and of the collective message of the piece. If there is a

change in shapes within a given form, there must be clear articulation between those shapes. I have learned that there are certain proportional relationships that convey certain feelings such as elegance, earthiness, stability, and energy. When decorating, all aspects must be considered: the placement on the pot, compositions within specific areas, the number of colors used, their relationship to one another, the kind of marks made, etc. All these need to reflect back on the nature of the pot form in order to be seen as a unified whole. "A most important aspect of all ceramic surface design is the way in which it may (or may not) pick up and relate to the plastic qualities of the pot to which it is applied." 22:151

THE IMPULSE TO DECORATE

"The urge to make images was as basic to primitive man as the urge to make things or 'objects'. Images and objects were twin expressions of the same creative urge and very often and very naturally the man of exceptional skill in one was also good at the other." 9:27 Hence the birth of the decorated object. Man still has these urges; throughout history there are examples of decorated objects of every kind: pots, furniture, houses, temples, boats, clothes, coffins, even eggs.

I think man's tendency to decorate the things around him rises out of two strong longings, to make things more beautiful, more precious, and to leave a mark of his existence. "Decoration provides the main cultural stamp and clearly reflects the fashion of the time and place of production." 16:174; more so than form because functional shapes have changed so little over the centuries and are easily translated from one culture to another. Signs, symbols and colors have tended to remain within a geographical locale or historical period. The decorations have given us knowledge of people's religious beliefs and practices, myths, attitudes and values, especially ceramic decoration because it doesn't decay.

When looking at decorated work, one should think of the piece as whole in order to interpret its message; the formal aspects of the shape can be considered the grammatical structure and the decoration its connotation and tone of voice. It is toward this synthesis of form and decoration in my own "voice" that I have been working. Just making pots is not enough, nor is just painting or I would have left the frustrations of ceramics long ago. My own impulse to decorate was born out of two emotions, love and frustration; love of color and frustration with glaze technology. I was not happy with the colors available in the high fire reduction range; earthtones cannot communicate all that needs to be said by this Irish-Italian potter. I was disappointed by my attempts to achieve a satisfactory ceramic

surface using glazes; this, of course, was due to my lack of knowledge in glaze chemistry and the firing process but luckily I found the brush before Rhodes' Clay and Glazes for the Potter.

My initial decorating efforts were with brown, black and white slips on stoneware in my senior year of college. I so enjoyed loading up a brush with slip and gliding it over the leather-hard clay, I knew immediately I had found my ceramic calling; in the last six years I have varied little from my chosen path. I have from time to time experimented with colored glazes and carving, but nothing else has been quite as challenging and therefore as satisfying as slip decorating. Unlike some other art forms, there is little chance of erasure or covering up. In ceramics every mark shows. It gets proportionally more challenging with every color layer you add to the composition. The concentration, discipline and decisiveness that slip decoration requires gives me the feeling that I am using my God given talents to the fullest.

SURFACE AND FORM

When I was learning to throw pots, the emphasis was on form and rightly so, because you can't talk about a surface unless you can make one. The usual practice was to make lots of pots, bisque them and then hide them in the back of your cupboards until you absolutely had to glaze them. Some decisions for glazing were made by a committee vote. You held the piece up in front of the "studio" audience and asked what glaze should be used. This practice yielded questionable results, but at least you didn't feel fully responsible if the finished piece was a disaster. The hiding away in the cupboard part of it might also be another reason I took to decorating; slip work did not involve the time lapse between making and finishing. After decorating, the details of surface are more or less resolved before you lose touch with the pot; it is hard to make the appropriate marks on a piece after it has been out of your sight and mind for a couple of weeks.

When I first started decorating, I continued to think of form before surface as I had always done, until in a critique during my apprenticeship with Angela Fina, she said to consider the surface before the form; such a simple idea I'm sure I would never have thought of it myself. After that critique I changed my *modus operandi*. I began really looking at decorations, seeing how they were arranged on the surface, how much they covered the surface, what color combinations were used and so on. At first all the models were negative; all I could see was what I didn't want to do. I must say here that my decisions were inhibited by popular notions of what a "modern" pot was supposed to look like. I didn't want to be dismissed as a "granny potter."

Representational imagery was out because it was too advanced for my skill level. I toyed with the idea of floral imagery, but decided that it would probably look like imitation Japanese brushwork. I wanted more than splashes of color or the overall pattern effect that

was in vogue at the time. The only solution I could think of that didn't look like copying and looked "modern" was good old generic geometrics; my only consolation was that I had resisted confetti and jelly beans.

Once committed to this motif I began searching for pot shapes that would support it. I worked out several related functional forms: mugs, bowls, plates, and pitchers that were based on the combination of a half-sphere and a flared cylinder. The forms and decorations did go together; they both spoke of geometrics, but they were too stiff, and I was bored with making circles and squares and triangles. I needed to find something looser, more friendly, so I decided to give up the notion of what a "modern" pot was supposed to look like and go for what felt right. I had found answers to some of my questions like the quality of brushstroke I was trying to achieve, but what I would paint still eluded me. As Philip Rawson observed, I was not alone, "It has become a matter of pride for potters today to attempt to create surface patterns which combine the strength of conventional brushing and design with the nuances of a personal calligraphy." 22:152

When I started working in clay again after my apprenticeship, I went back to my old ways of form before surface for a while. Inspired by Picasso's ceramics, I chose some traditional forms on which to carry out my next series of decorating experiments. I tried things I had resisted before: birds, flowers, ruffles and flourishes; having taken a clue from my doodling I decided to work with the kinds of lines and images I was making semiconsciously. The pots that I made at that time were not terribly original or personal pots, but they had a nicer feel to them, one that was closer to my heart than the geometrics. This helped spark my love affair with pots of the past and using them as starting points for my work. I also realized that there was no set formula for finding the right shape and image combination; sometimes it was surface before form, sometimes vice versa and sometimes it was a tug-of-war back and forth.

GRADUATE DEVELOPMENT

While the basic focus of my work, form and decoration, did not change in graduate school most of my technical information did. The first task I set for myself at RIT was to broaden the range of my slip colors. The easiest way to achieve this was to lower my firing temperature, and after learning more colors were possible in oxidation, I changed atmospheres too. This meant finding new formulas for clay bodies, glazes, and slips; it reminded me of the saying, "Be careful what you wish for; you just may get it."

During the first quarter, most of my energies were spent on getting adjusted to going to work, then to school, and to the search for new formulas. The work I produced that quarter consisted of bowls, plates and mugs. I reworked some previously used ideas in shapes and decoration to see how they would be affected by my new colors. Most of the time I was met with disappointment, but by the end I came up with a few pieces that showed a glimmer of hope that I was on the right path. In that quarter I came up with a workable clay body and slip formula but it took two more quarters to come up with a dependable clear glaze and four more quarters till I settled on the colorant additions to my slips.

At the beginning of my second quarter, I decided that I had become proficient enough for now at decorating horizontally oriented objects: i.e. bowls and plates. My weakness was in doing vertical work: i.e. vases and pitchers. To prevent timidity in decoration I chose a small vertical object, the mug, on which to experiment. I made six related groupings of mugs in progressive variations; I turned the form upside down, changed the proportions, changed degrees of angles, etc. The constant in the series was the boldness of decoration. I seemed to have this compulsion to outline the light strokes of color with thin lines of darker colors and I tried consciously to change that but the colors didn't have enough depth without this dark / light interplay. My initial solution to the problem was to do

overlapping strokes of color. This proved not challenging enough; so, I gave in to my compulsion and decided to find a way to use it to my advantage. It is now a major theme of my decorating scheme.

I also realized that the size of my decoration was outgrowing the size of my forms; it was time to move on to bigger things. The logical next choice seemed to be the pitcher by way of its structural similarities to the mug. I turned to early European ceramics, mainly English and Italian, for my inspiration. I didn't get to make many pitchers because I developed tendonitis in my right shoulder during the last month of the quarter. Pitcher variations would have to wait till Spring term.

I came back to the pitchers with a vengeance, determined to find the silver lining in this cloud. Because of my condition I had no choice but to handbuild my pots. Putting my sewing knowledge to work, I made paper patterns from which I cut the shapes out of leather hard clay slabs with a kitchen knife. I referred to this process as the "vogue method of ceramic assembly." This facilitated some fairly humorous pieces that looked like they came from my Grandmother's basement. Taking on a more formal tone I continued this method to make pots with more classical influences.

Around mid-term two things happened that proved to be the turning point in my graduate career. My shoulder healed and I was able to throw again, but I decided to keep handbuilding so that I could use both processes in my work. This gave my decoration more apparent structural clues in the work than just using one forming method. Secondly and more importantly, I met the man to whom I am now married and that made everything wonderful. Technique can only go so far when your attitude is off and I must say that Michael greatly improved mine; once again I could enjoy my work and thus my work was more enjoyable to look at.

Nineteen eighty-five was the summer of my covered jars; this form combined both

horizontal and vertical areas to decorate, and I wanted to gain competence in throwing and fitting larger lids. I was seasonally inspired for both my colors and my motifs by the long grasses and flowers that I saw every day as I drove from work to school. These jars were plentiful, but in my effort to make them "correct" I lost a lot of the warmth I had acquired in the pitcher forms; in the Fall I started to work on a more Italianate version of the covered jar, but gave it up for lack of time to work on both style and function. It was then I decided to try shapes that had low level functional requirements, such as vases and plates.

The Fall of 1985 was the quarter to set the boundaries for my thesis work to keep myself from going off on tangents. After testing all available Mason stains from the sample kit, I finally settled on what colors I would be using for the rest of the year. The boundaries on which cultural influences I would be using were harder to mark but I decided on Chinese Tz'u-chou stoneware of the 12th and 13th centuries and Islamic, Moorish, Italian tin-glazed earthen ware. I chose them for their stylistic and coloristic strengths, and for the fact that they were progressively developed as a result of local craftsmen's efforts to duplicate the Imperial Chinese porcelains; potters with champagne taste and beer technology.

Two important developments of the Fall quarter were the continued exploration of the vogue designer-cut slabs and the advancement of my painting skills. The slabs that had been collars and skirts on my pitchers became bodices and skirts on my vases; I called these my Ladies of Leisure vases because they didn't have to work (function), they just had to look good. I began to see there were many possibilities for designer slabs and cut edges in terms of my plates, handles, and spouts, etc., but they had to wait till the thesis quarters. My brushwork took a big leap at the end of the Fall quarter; part of it was finally settling on the colors and historical models and part of it was advice from Angela Fina. Through an exchange of slides and letters, she advised me to use specific brushes for groups of colors, broad flat ones for light colors and small pointed ones for darker colors and to vary the touch

so that each line added new information to the design. This gave me a formula to help guide my decisions and gave a thematic unity to the work.

(I will relate my thesis progress in terms of categories for organizational convenience; in reality I was working on all different shapes at once, although the inspirational chain is as follows.) My first exploration of the designer slab was a slumped plate idea that I had first used in Amherst; instead of a square format, though, I used shapes inspired by Islamic tile and textiles, such as the paisley and the arabesques. These plates grew into platters which provided me with a greater canvas for decorating. Many of these platters were also decorated on their undersides. Once I started painting on something I just didn't want to stop. The plates and platters gave me the idea for cutting the edges of my thrown plates; first I cut them symmetrically with paper patterns but eventually went for free-form and asymmetrical. There was also a progression in the decoration from symmetrical border to asymmetrical border to finally decoration covering the entire plate back and front. I said it was hard for me to stop.

The next place I took my designer slab was to rest on the sides of my vases; actually I have wanted to do a winged vase since I saw one on the frontispiece of Philip Rawson's Ceramics. I had originally thought of doing a series of ewer shapes but abandoned it after spout complications. I did, however, retain the basic shape that I had come up with for the ewers to use as the vase support of my winged wonders. The first few seemed to be holding something back; it turned out to be me holding their wings down too far. Once their wings rose above the vases' form a little they really began to soar with more energy. The wings got progressively bigger and the vase forms more elongated as Spring wore on. I think it must have been due to the longer days.

I felt I had explored that direction as far as I wanted to in this body of work, so I went in the opposite direction of more prominent vase shapes and small winglets. In both of

these series I limited myself to two basic decorating strategies. Any more would have put the number of variables beyond my control given the constraints of time and space. I used either a combination of decorated and glazed surfaces or I decorated the whole thing, the former being the easier of the two methods because the glazed area acted as a foil for the decorated areas (or relief from them).

In between winged creatures I went back to shapes I had made in previous quarters to rework them in light of my new color palette and advanced decorating skill. I was pleased to discover that more than just love is better the second time around. The last pieces I did before the show were classically inspired pitchers and vases with all parts being thrown. Their restrained forms gave me a new challenge to see if I could get the surface to dance with movement by composition alone. These last vases were the hardest to decorate because there were no handles or wings to help lay the pattern out, and it made me appreciate as never before the work of the decorators that had gone before.

PROGRESS EVALUATION

I wish to evaluate the progress that my work has made during my graduate studies based on the standards I set for myself in the introduction: color, form, brushwork and design composition, craftsmanship, historical influences, and personality. Even after all this, my fascination with decoration and form persists so I would also like to speculate on future agendas for development in these areas. The pieces that I have chosen to illustrate here represent the best of my thesis work and shall be referred to only generally in the text.

Color: Since an expanded color palette was the most concrete goal that I set for myself upon starting my graduate work it is the easiest to evaluate; I did what I set out to do. I formulated twenty colors that are warm and lively, but do not look as if they came from K-mart. I am almost entirely happy with this range; almost, because one color still eludes me, maroon. But I shall continue my search for it because it will round out the light / dark partners within the palette: i.e. yellow / gold and lavender / purple. I am very happy with the way these colors work together. The possibilities of color combinations are as limitless as the moods they convey. Finding them will keep me busy for quite a while.

Most of my technical research was with the slip colors, but I did do some work with monochromatic glazes. I would like to continue this research so that I can expand my repertoire of these glazes to use in conjunction with decorated surfaces and alone. Inspired again by the Chinese Song dynasty ceramics I would like to use these glazes over a tooled surface to give myself an occasional "one color vacation".

Form: The word form in this evaluation applies to both the process of making and the final product. The most important thing I learned in graduate school has been the various ways of making work; new ideas for the ways I already knew and information about processes I had previously only read about. In personal application the most important form

development has been the designer slabs. They provide great surfaces to decorate and they add an element of playfulness to what might otherwise be considered a conservative approach. Last but not least they are great fun to make and provide a nice change from throwing and trimming.

My sense of form in terms of the overall look and feel of my pots has improved in graduate school because of practice, my study of historic examples, and drawing my ideas out ahead of time. Drawing has helped me to increase the confidence in my forms because I have a clearer idea of what I'm striving for at the wheel. Throwing in sections has helped me improve my skill of translating what's on paper into actuality and has enhanced my sense of proportions. I like the look of this work and its not quite classical manner; I plan to do this in more functional modes such as casseroles and teapots, and less functional modes such as birdbaths and garden urns. In other words I have found a way of working that is very comfortable and I would like to keep doing it in whatever "form" I can.

Brushwork and design composition: My goal was for clarity of brushwork and compositional style even when using several colors. Alan Caiger-Smith stated, "The use of positive and negative shapes that the brush strokes make and leave; the way they are chosen to enhance a particular curve, the patterns they make as the strokes repeat and build-up, and the counterpoint of the marks of one brush against another--broad and short against thin and long--is the way ." 3:74 I have tried to be sensitive to these nuances of the brushwork in my own work while introducing a fuller range of colors. By using more colors in the build-up of the strokes, I hope to create an emotional reinforcement of the character of the pot as well as a graphic enhancement. The more confident I felt with my lines and colors the more liberally I applied them. On some pieces the decoration was excessive; however, excess is often necessary to learn what works. While decorating I have tried to keep in mind the importance of each stroke to the overall composition and its contribution to the character of

the pot. The advancement in my painting skills has influenced me toward greater complexity in my design compositions. A certain level of success has been attained in my attempt to use a multiplicity of colors in conjunction with abstract images while retaining the individuality of the brushstrokes. This is a difficult area to foresee the next phase because development is so unpredictable; the images and compositional strength grow and change with practice. My hope is that I will get better as I get older.

Craftsmanship: Generally the way in which the clay is handled--various shapes, thickness of the rims, curve of the handles, edges of the slabs, etc.--conforms to the character of the decoration. They are expressive but controlled. The finished piece, however, could be better crafted. The constraints of time, space and relative humidity forced me to either speed-up or slow-down various stages of production. My solution to these constraints was to overbuild or force dry in the kiln; this caused weightiness or cracking. In the future I hope to alleviate the problems I incurred by either building and decorating one or two pieces a day or using a damp box to control the drying time, thus insuring a higher level of refinement.

Historical Influences: Ceramics has a tradition of borrowing and adoption throughout its history. Henry Varnum Poor explained, ". . . (a) revival is simply a return, for art is a sea with rising and falling tides, not a river moving always ahead." 19:30 Studying ceramic history was imperative to developing my own ideas and making my visual statements. I have attempted to allude to the sources of my inspiration as collectively as possible; however, because of the importance of cultural ties in my own life, some of my pots have stronger ethnic resemblances. Selecting which elements to use and where to use them in my own work is difficult. I must be conscious of what these elements refer to and be certain that they can be incorporated into my ceramic vocabulary. I feel that my pieces are dissimilar enough that they do not look like reproductions. Ironically, the more sources I

use as inspiration, the more personal my pots become. The elements I use have struck some internal chord thereby revealing my personality through the choices as well as the finished piece. The utilization of historic models has deepened my appreciation and understanding of the art of ceramic expression; therefore, I intend to continue my study of historic models for the lessons they can teach me about myself and my role in ceramics.

Personality: Although most of the text has dealt with my formalistic concerns, I've also tried to make my pots strong aesthetically and imbue them with personality so that people will enjoy them. I have tried to convey my better qualities -- warmth, openness, generosity, strength and humor-- through my work . Even though I take my work seriously, I don't want my pieces to take themselves too seriously. My pieces are abstract self-portraits; through them I live out my fantasies about people and places I have or would like to experience. I rewarded the pieces that made it into my thesis show by bestowing upon them titles derived from heroines in literature or exotic locales.



1. "Ode to Islam", porcelain plate, 12" dia., 1986.



2. "Summer Breeze", porcelain plate, 11" dia., 1986.



3. "Ode to Excess", porcelain plate, 13" dia., 1986.



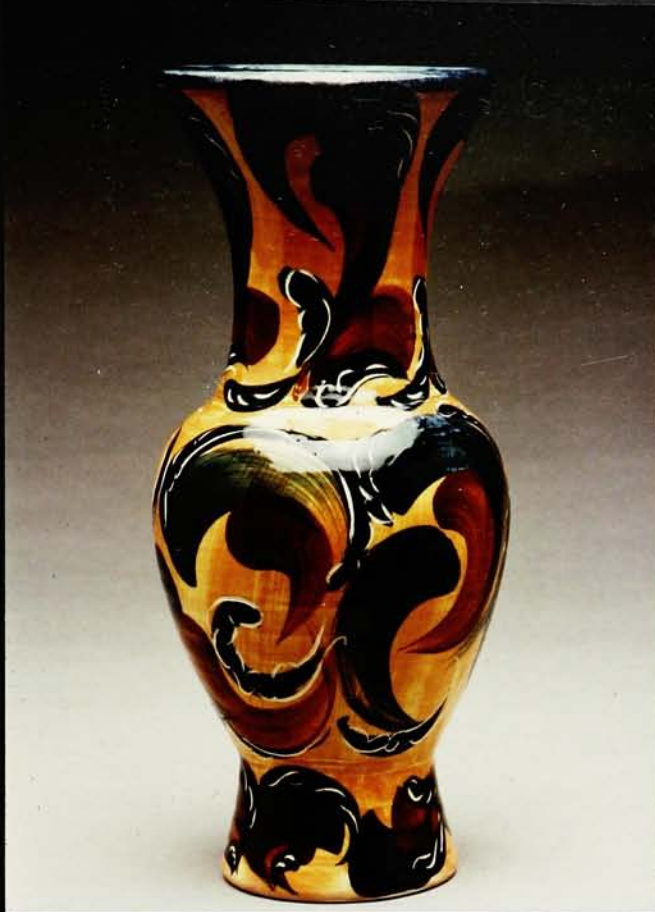
4. "Ode to Excess", detail.



5. "Morocco", porcelain platter, 16-1/2"L x 8-1/2"W, 1986.



6. "Spoleto", porcelain platter, 17"L x 9"W, 1986.



7. "Arabian Nights", porcelain vase, 12-1/2" high, 1986.



8. "Arabian Nights part II", porcelain slab dish, 9-1/2" dia., 1986.



9. "Valencia", porcelain winged vase, 11-1/2"H x 14"W, 1986.



10. "Queen of Hearts", porcelain winged vase, 12"H x 14"W, 1986.



11. "Bathsheba", porcelain winged vase, 16"H x 17"W, 1986.



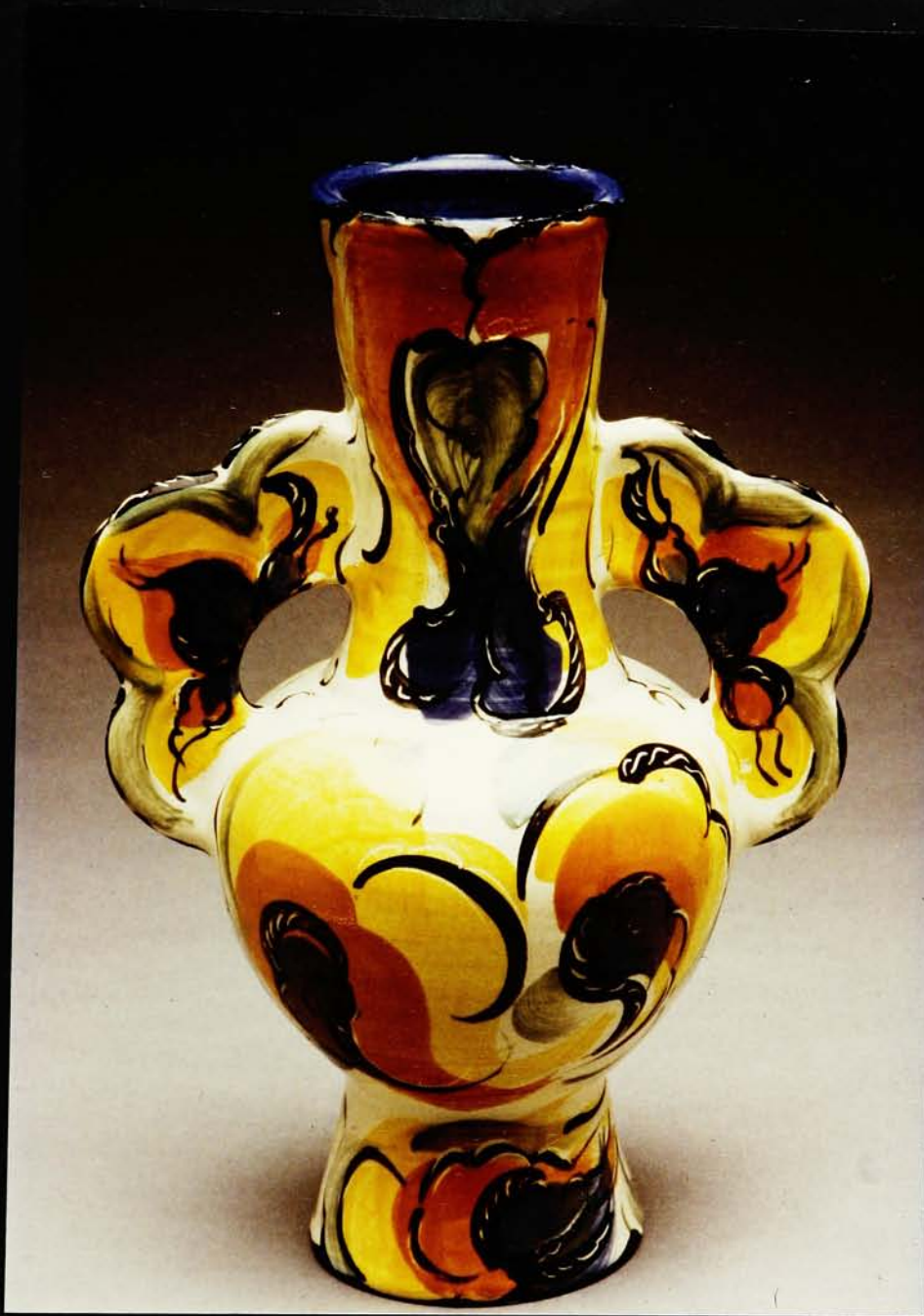
12. "Queen Titicaca", porcelain winged vase, 14-1/2"H x 15"W, 1986.



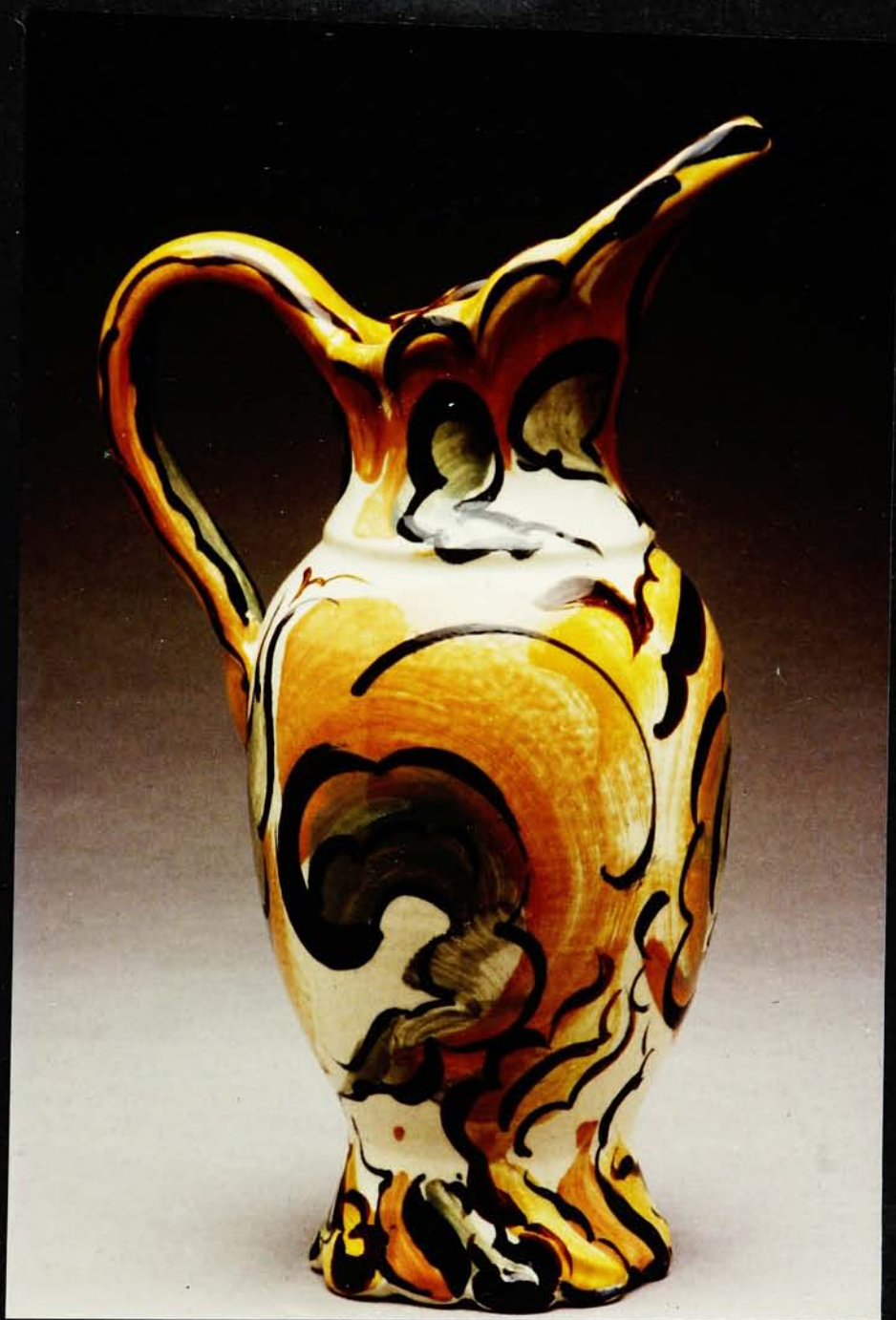
13. "Chartreuse on the Loose", porcelain pitcher, 10" high, 1986.



14. "Lady Jane", porcelain vase, 12-1/2"H x 8"W, 1986.



15. "Scheherazade", porcelain vase, 14"H x 9-1/2W, 1986.



16. "Calabria", porcelain pitcher, 13" high, 1986.

TECHNICAL APPENDIX

Clay Body -Porcelain Cone 5/6 ox.

Tile #6 Clay	35	Water of Plasticity:	28%
Grolleg Kaolin	10	Shrinkage: Dry	8%
OM #4 Ball	15	Cone 5	12%
Flint	15	Cone 7	13%
Custer Feldspar	<u>25</u>	Cone 9	15%
	100		

+.3% Epsom salt dissolved in warm water
and 1 cup of white vinegar.

Absorption when fired at:

Cone 5	6%
Cone 7	4%
Cone 9	1%

Clear Glaze--Dorothy Hafner Cone 5/6 ox.**

Gerstley Borate	50
EPK	17.5
Flint	<u>32.5</u>
	100

**Needs to be applied thinly
otherwise it becomes milky when
fired. Mason stains may be
added to color this glaze.

Modified Andrew Martin Glazes Cone 5/6 ox.**

Frit 3110	50	
Barium Carbonate	10	**Great color but lots of crazing.
Lithium Carbonate	5	Should be painted or dipped,
EPK	10	needs a thick application. Be
Flint	<u>25</u>	careful of drips.
	100	

Color Variations:

Turquoise +3% Copper Carbonate

Chartreuse +1/2% Chrome Oxide

Purple +4% Manganese Carbonate

+1/10% Cobalt Carbonate

Slip Recipe -- Frank Boyden Cone 5/6 ox.

OM #4 Ball Clay	50
Nepheline Syenite	50
Custer Feldspar	100
Tile #Porcelain	100
Flint	<u>100</u>
	400

+ 1% Epsom salts.

Colorant additions for slips:

1. Bright Yellow +20% Praseodymin Yellow (Mason 6481)
2. Yellow +40% Yellow Base glaze stain (Standard K-20)
3. Gold +20% Vanadium Yellow (Mason 6440)
+10% Golden Brown (Mason 6103)
+5% Golden Ambrosia (Mason 6129)
4. Orange +35% Saturn Orange (Mason 6121)
+15% Golden Ambrosia (Mason 6129)
+5% Golden Brown (Mason 6103)
5. Coral +30% Light Pink glaze stain (Standard K-80)
6. Peach +30% Chrome Alumina Pink (Mason 6065)
7. Bubble Gum Pink +15% Pink (Mason 6020)
8. Lavender +20% Lavendar (Mason 6319)
9. Bluish/Purple +10% Royal Purple glaze stain (Standard K-44)
+10% Pansey Purple (Mason 6385)
10. Medium Blue +1% Cobalt Carbonate

11. Cobalt Blue +5% Cobalt Carbonate
12. Dark Blue +20% Dark Teal Blue (Mason 6371)
13. Dark Green +15% Florentine Green (Mason 6202)
14. Copper Green +15% Copper Carbonate (must be sieved)
15. Jade Green +15% Turquoise Green (Mason 6288)
16. Turquoise +10% Turquoise Blue (Mason 6393)
+5% Cerulean Blue (Mason 6379)
17. Spring Green +8% Turquoise Blue (Mason 6393)
+8% Praseodymin Yellow (Mason 6481)
18. Red Brown +40% Red Brown glaze stain (Standard K-54)
19. Gray +2% Cobalt Carbonate
+5% Red Iron Oxide
20. Black +2% Cobalt Carbonate
+2% Chrome Oxide
+2% Red Iron Oxide
+10% Black (Mason 6600)

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