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ROUGHTON, JERRY R. Hand Built Pottery. (1975)  
Directed by: Mr. Andrew Martin. Pp. 2.

The purpose of these works was to construct pieces by hand using clays that would allow for variation in colour, texture, firing and so forth.

This thesis, composed of eight pieces of hand built pottery, was on exhibit in the Weatherspoon Gallery of the University of North Carolina at Greensboro from April 27 to May 11, 1975.

On file in the Jackson Library of the University of North Carolina at Greensboro are 35mm. colour slides of the works.

A Thesis Submitted to  
the Faculty of the University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Signature  
Date

Approved by

*Andrew Martin*  
Thesis Advisor

HAND BUILT POTTERY

by

Jerry R. Roughton

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1975

Approved by

Andrew Martin  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of  
the Faculty of the Graduate School at the University of North  
Carolina at Greensboro.

Thesis Adviser

Andrew Martin

Committee Members

Clair Kelley

Pete Eason

William M. Rusk

April 14, 1975

Date of Acceptance by Committee

## ACKNOWLEDGMENTS

I would like to express my thanks to the following individuals for their kind assistance: Andrew Martin, Peter Agostini, Dr. Claire Kelleher and William Reed. I am also very grateful to my wife Becke who helped me with the pit firing and to Lee Counts for his part in the fuel gathering.

What I have done in this representative body of hand built pottery is to extend myself beyond the mere technical proficiencies to respond wholly to pottery in my own personal way.

I see my work as much an experience in (seeing, touching, shaping, firing) responding to clay with its rich earthly colors, its contrasting smoothness and coarseness, its pliability, and bond-shaping characteristics, as I do to the attention centered in the constructing of the pieces. Therefore, I chose at the outset to dig, grind and mix the clays myself. These pieces of pottery reflect the interest I have in the natural beauty of the clay itself. Therefore, I intentionally did not cover the surface with an overall glaze to cover up the clay body. I feel the clay's natural color and texture are an important and worthwhile area of interest to explore. In some cases clay slip and/or oxides were applied as an extension of painting, responsive to shape, color and surface volume with the unity of the piece in mind. Slip being once applied will upon drying and firing become part of the clay body itself, as in essence it is clay applied to clay.

The forms I chose to build with my hands developed from the technique of adding and extending clay outward and upward-- equivalent to growing. Therefore, most of the basic hand building methods were employed: pinch, coil, slab and paddling. The shapes that grew are basically simple, but make allowances for variations with clay colorations, surface treatment and texture.

Most of the pieces were fired in an open pit using cow dung and wood for fuel, a method primitive and crude, but wonderfully adventure-some with unpredictable effects possible. On the otherhand, the larger hand built pieces were because of their size and bulk fired in a gas kiln to stoneware temperatures, their results more predictable. The firings in themselves lend further richness with the natural colorations produced through oxidation and reduction.

These hand built pieces of pottery are by no means final statements of all I have learned or want to learn. But they are for now statements or objects collected to be shared, questioned and used by me as reference points and for reflection.

# CATALOGUE

TITLE	DIMENSIONS IN INCHES
1. Bird Shape	3 height, 9 $\frac{3}{4}$ length
2. Piece with Rust	9 height, 8 $\frac{3}{4}$ diameter
3. Piece with Double Center Band	8 $\frac{1}{8}$ height, 8 $\frac{7}{8}$ diameter
4. Black Piece	14 height, 10 $\frac{3}{4}$ diameter
5. 1st Large Piece	15 $\frac{1}{4}$ height, 48 $\frac{3}{4}$ diameter
6. 2nd Large Piece (fingering)	11 $\frac{7}{8}$ height, 45 $\frac{1}{2}$ diameter
7. 3rd Large Piece (coils)	13 $\frac{1}{2}$ height, 45 $\frac{1}{2}$ diameter
8. 4th Large Piece (bands)	19 $\frac{7}{8}$ height, 46 $\frac{3}{4}$ diameter