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SHIRLEN, MARGARET LOUISE. Stoneware and Porcelain Forms. (1973)
Directed by Mr. Gilbert F. Carpenter. Pp. 3.

This thesis exhibition contains a selection of high fired stoneware and porcelain forms.

STONEWARE AND PORCELAIN FORMS

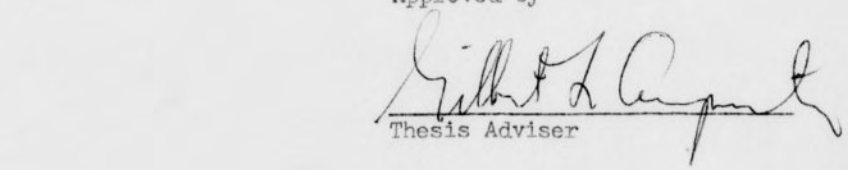
by

Margaret Louise Shirlen

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
May, 1973

Approved by



Thesis Adviser

APPROVAL SHEET

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 Director _____

Oral Examination Committee Members _____

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April 18, 1973
Date of Examination

ACKNOWLEDGMENTS

I would like to express my appreciation to Mr. Gilbert Carpenter, Mr. Tal Streeter, Mr. Walter Barker, and Mr. Carl Goldstein, members of the Faculty of the Department of Art, for their opinions and assistance.

CATALOGUE

Stoneware

1.	Lidded Jar	Height 8½"
2.	Lidded Jar	Height 10½"
3.	Lidded Jar	Height 7½"
4.	Bottle	Height 5½"
5.	Vase	Height 7½", Fired twice
6.	Vase	Height 10¼"
7.	Vase	Height 5½"
8.	Bowl	Diameter 11", Handbuilt
9.	Bowl	Diameter 13", Handbuilt
10.	Bowl	Diameter 12", Handbuilt
11.	Bowl	Diameter 12", Handbuilt
12.	Lidded Jar	Height 7"
13.	Lidded Jar	Height 9½"
14.	Lidded Jar	Height 9½"
15.	Lidded Jar	Height 7½"
16.	Lidded Jar	Height 8½"
17.	Lidded Jar	Height 10"
18.	Lidded Jar	Height 6"

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Porcelain

19.	Lidded Jar	Height 11"
20.	Lidded Jar	Height 8¼"
21.	Lidded Jar	Height 5"
22.	Lidded Jar	Height 4½", Diameter 7"
23.	Lidded Jar	Height 5½"
24.	Lidded Jar	Height 4½"
25.	Vase	Height 7¼"
26.	Bottle	Height 3½", Diameter 6½"
27.	Bottle	Height 7½"
28.	Bottle	Height 7½"
29.	Bottle	Height 7½"
30.	Bottle	Height 3½", Diameter 4½"
31.	Bottle	Height 8¼"
32.	Vase	Height 7¼", Cobalt oxide added to the clay
33.	Lidded Jar	Height 9"
34.	Vase	Height 5½", Cobalt oxide added to the clay

STONEWARE AND PORCELAIN FORMS

This is an exhibition of high fired stoneware and porcelain forms. Most of these forms were made on an electric potter's wheel, and are therefore derived from a cylinder. I feel that a cylinder is a strong basic form which gives an inherent structure to the shape. From this basic form I can then express my interest in subtle shifts of line and volume. The cylinder shape of the jar form is designed to accept a lid. In the bottle and vase forms the shoulder, the neck, and the lip have a fluid relationship. I attempted to instill a feeling of volume in the shoulder and compression in the neck. In contrast to this closed shape, the open shape of the bowl was made by pressing a slab onto a form.

These are simple forms in which I have attempted to create a clean flowing line, a gentle line which is graceful in movement. These forms must also have a compactness for I wanted them to appear, and to be, solid and stable. I wished to create a feeling that the form is firmly set in space. The bases of these forms are simple and direct, being as little noticeable as possible. The individual character of the shape is oriented towards the open top rather than the closed bottom.

In these objects I felt that the glazes and the forms must relate. The choice of glazes, techniques of application and the kiln firing procedures were directed towards obtaining subtle modulations of color. The glazes became an elaboration and a finalization of the form.

In my work I tried to be aware of all aspects of the medium. When I worked with the darker clay body I found that the color of the clay

tended to influence the form. This clay fired to a deep brown, and these forms tended to be simple and heavy in shape in order to relate to this strong color. My porcelain clay was very plastic, and the shapes became more fluid in appearance. In glazing them I discovered that I played the colors against the white surface. The grey stoneware was amenable to working the color of the glaze as a skin to the form.

I hope that the overall result of these efforts is that these forms have quietness as a prevailing element. I feel that a created object can not only be used to express personal involvements, but to communicate a sense of personal values to a responsive viewer. I have attempted to do this in these objects through my concern with shapes and glazes.

In creating these forms it is important to me that each one be able to stand alone as an object which is not only useful, but pleasing to the eye, and enjoyable to the touch. In this endeavor I have discovered a sense of paradox in that I have attempted to relate strength and gentleness. I also tried to express a sense of serenity and yet develop quiet excitements. I attempted to create calm silent forms which wait for the viewer to discover their nuances.

TECHNICAL INFORMATION

The grey stoneware objects (Catalogue numbers 1-11) are made of a mixture of the following materials: fireclay, feldspar, brick clay, flint, and silica sand. The dark brown stoneware objects (Catalogue numbers 12-18) are made of the above listed materials with an addition of 30-40% Barnard Clay. The porcelain objects (Catalogue numbers 19-34) are made of kaolin, ball clay, feldspar, flint, and silica sand.

All of these objects were bisque fired in an electric kiln to approximately 1600°F. Glazes were then applied by various techniques such as pouring, dipping, spraying, and brushing. Those objects numbered 1-29 in the Catalogue were fired in an oil burning groundhog kiln. When the kiln temperature reached approximately 2380°F common table salt was poured into the kiln through port holes. The salt vaporized, the sodium reacted with the silica in the clay, and a glaze was formed on the pieces. The objects numbered 30-34 in the Catalogue were fired in an Alpine updraft gas kiln to 2380°F in a reduction atmosphere.