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DRIVER, CARY FALCONER. Stoneware: Functional Forms With Lids. (1976) Directed by Mr. Walter Barker. Pp

This thesis, consisting of eleven stoneware objects demonstrating a study of various functional forms with lids, was exhibited at the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from April 18 to May 9, 1976.

A 35mm slide of each thesis work is on file at the University of North Carolina Jackson Library in Greensboro.

Approved by
the Faculty of the School of Art
The University of North Carolina at Greensboro
In Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Approved by

[Signature]
WALTER BARKER

STONEWARE: FUNCTIONAL FORMS WITH LIDS

This thesis has been submitted by the following
members of the faculty of the Graduate School at the
University of North Carolina at Greensboro.

by

Cary Falconer Driver

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
1976

Approved by

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APPROVAL SHEET

This thesis has been approved by the following
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CATALOGUE

<u>DESCRIPTION</u>	<u>MEDIUM</u>	<u>DIMENSIONS</u>
1. Covered Vase	Stoneware	12" tall 7" diameter
2. Casserole	Stoneware	6" tall 9" diameter
3. Covered Bottle	Stoneware	13" tall 6" diameter
4. Covered Jar	Stoneware	7½" tall 9" diameter
5. Covered Vase	Stoneware	11" tall 5½" diameter
6. Covered Jar	Stoneware	7½" tall 8½" diameter
7. Covered Vase	Stoneware	10" tall 4½" diameter
8. Covered Vase	Stoneware	12" tall 7½" diameter
9. Covered Jar	Stoneware	10" tall 9½" diameter
10. Covered Bottle	Stoneware	13" tall 4½" diameter
11. Covered Jar	Stoneware	8½" tall 6" diameter

The stoneware ceramic objects in my thesis exhibition are the result of study and experimentation with lidded forms. The basic problem of creating a lid which fits properly and which contributes to the whole form has been a challenge. The lines and contours of the forms in the thesis are simple and traditional. In working with these forms, it has been my intent to convey a quality of directness and discipline. A basic objective is that the viewer will desire the tactile experience of removing the lid, of looking at or feeling the interior of the pot and of experiencing the negative space.

The pot's functional relationship to its shape is of fundamental importance. Some of the lidded forms have small openings at the neck which would make cleaning difficult; consequently, these forms lend themselves to dry storage such as tea jars. Other forms such as covered casseroles are utilitarian, with inner and outer surfaces which are easily cleaned.

Lids must allow themselves to be easily grasped for removal. Certain lids have no handles, or knobs, but fit securely inside one's finger span. Others have various types of knobs such as stems for grasping, or small round hollow bulb shapes that follow the convex form of its pot. Some lids themselves have flanges and sit on the rim of the pot. By contrast, other lids which superficially appear to rest

inside the pot, in reality sit on a flange constructed on the inside rim of the pot. The lid must relate to the total form of the pot in size and shape. It should not exceed the imaginary extension of the convex line extended from the shoulder of the form.

Likewise the base of the form should be compatible with the form in size, thickness and width. Similarly, the inner surface of the form at the base must be consistent with the outer surface of the form in thickness and shape. The trimming of the base is an important step completing the fluidity of the total line of the pot. If the exterior ridge of a foot is beveled on a convex angle, the pot has a sense of floating on the surface on which it is resting, rather than sitting heavily on the surface.

My forms swell convexly from the base of the pot to the shoulder and then the line is compressed inward to form the neck rim which accepts a lid. The smallness of the neck opening on several of the pots contrasts, and hence emphasizes, the swell of the shoulder. The volume in the shoulder is suggestive of the tension inside the pot. My intent has been to form shapes that appear to be forcefully expanding and then enclosed by the contour of its rim. The tall cylinder forms have a base wider than the rest of the form. The clay is squeezed slightly inward to the shoulder, which is bulged outwards in contrast to the ascending lines. The casseroles are full rounded forms with no handles on the

sides. Handles were consciously omitted to avoid destroying the visual fluid line of the form.

The forms in the exhibition were glaze fired at Cone 9 reduction atmosphere. I used glazes with a subdued color range to unify the form of the pot with its surface. The glazed surfaces of some of the forms are smooth, emphasizing flowing lines. On other forms the glaze tends to gather more thickly in the depressions of the throwing marks made by the fingers, and this emphasizes the spiraling movement of the surface.

It has been my objective to create forms which are simple and direct, and which are pleasing to touch, see, and use.

TECHNICAL INFORMATION

All pieces exhibited are made of various stoneware clay bodies, fired in an Alpine gas updraft kiln to approximately 2350°F, Cone 9, in a reduction atmosphere. Glazes were applied by various methods such as dipping, pouring, and spraying.