

FINDING INSPIRATION IN ORGANIC FORMS

by

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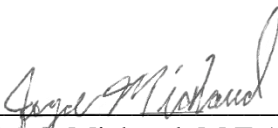
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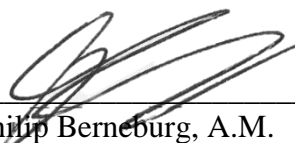
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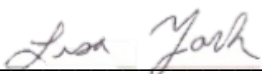
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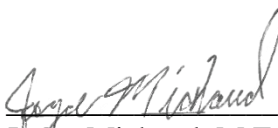
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Abstract

Finding Inspiration examines the growth processes and environmental effects that add patterns, shapes, and textures to natural objects. Soda-fired ceramic sculptures based on the artist's collection of found organic forms gathered on her frequent travels center around the larger concepts of time and growth. Collected forms such as sea shells and coral pieces served as a catalyst for form and surface explorations that celebrated the inspiring intricacies of nature. Focusing on natural processes of growth and change over time also related to her own experiences as an artist and maker. Just as organic forms are constantly changing, from the accumulation of barnacle growth on a shell to the growth patterning on shells, people are also a product of their environment and retain vestiges of the experiences that have shaped them. *Finding Inspiration* sought to connect the author's emotional response to and aesthetic appreciation of nature with tangible processes and artistic expression.

Thesis Statement

Finding Inspiration examines the growth processes and environmental effects that add patterns, shapes, and textures to natural objects. Soda-fired ceramic sculptures, based on the artist's collection of found organic forms, mostly marine based, gathered on her frequent travels, connect the artist's emotional response to and aesthetic appreciation of nature with tangible processes and artistic expression.

Chapter 1. Introduction

The research performed for *Finding Inspiration* resulted in the ability to create a series of sculptures that pay homage to the natural world and sought to capture nature's palette of colors, textures, and forms. The soda-fired ceramic sculptures are based on the artist's collection of found organic forms, mostly marine based, gathered on her frequent travels (Figure 1.). As the collection of found objects grew, patterns and similarities were seen to emerge among textural details and unusual color patterning, and it was found that among shells, for example, the ones encrusted with the effects of years at sea were preferred. This realization sparked a focused look at growth patterns and changes that occur in natural objects as a result of time and environmental exposure. Specific areas of interest included the effects of erosion on shells, the build-up of barnacles and other communal organisms on marine specimens, as well as the color patterning brought about by the spiral and concentric growth processes of shells. The collected forms, such as sea shells and coral pieces (Figure 2.), served as catalysts for form and surface explorations that celebrate the intricacies of nature, drawing the viewer to a renewed appreciation of the wonderful variety of design found in the world around us. Focusing on natural processes of growth and change over time also relates to experiences as an artist and maker. Just as organic forms are constantly changing, from the accumulation of barnacle growth on a shell to the build-up of lichen on a tree branch, people are also a product of their environment and retain vestiges of the experiences that have shaped them.

As a part of creation, people are inspired by nature and motivated to look deeper; the mysteries of the galaxies and the vastness of the ocean point us to something greater. Capturing these wonders in small ways is what this work is about, combining the medium

of clay with imagination and learning what it means to create something new, something original, something beautiful, and by doing so sharing in a part of nature and its pattern of continual changes.



Figure 1. Meagan's Bay, Virgin Islands. Visited by the artist in August of 2015.



Figure 2. Small coral piece from a beach in the Virgin Islands (2"x 1").

1.1 Early Work

As these inspirations and investigations came together in early sculptures, it became clear that this area of interest would be a rich source of exploration culminating in my Hood College M.A. practicum exhibition in 2015, *Layers of Change*, which featured three series of works referencing the growth patterns and changes found in life and in art. The forms included an examination of the accumulation of layers in natural forms, encompassing the growth sequence of flowers, seed pods, and shells (Figures 3. and 4.). The sculptures were pinched, pod-like forms with slab additions, and were primarily exhibited in groups that captured intimate details of growth, from the intricate



Figure 3. *Pods*, soda-fired porcelain (6"x4" and 3"x3").



Figure 4. *Shell*, soda-fired porcelain (5"x3").

and complex surface of a small shell, to the color patterning found on a rose. The importance of exploring and reproducing these details could be traced to an interest in Japanese gardening conventions and beliefs about nature which posit the garden as art,

where the flower is as much a work of art as a painting.¹ The appreciation of nature and its intrinsic "art" remained a motivator for conceptual research and aided in the choice of final forms and surface treatments. In addition to the conceptual studies, the pieces exhibited in *Layers of Change* served as research pieces to explore the variety of surfaces one could achieve in the soda kiln. Form and surface research completed in these series of sculptures provided a strong foundation of conceptual and technical ideas upon which *Finding Inspiration* was built.

¹ Harada, *The Gardens of Japan*. 35.

1.2 Places of Inspiration

From the beginning of my interest in ceramics, found natural objects played a role in my creative processes. The collected pieces of coral and shell, colorful rocks, and floral arrangements and gardens provided a rich source of inspiration for both form and surface decoration. *Finding Inspiration* is a culmination of years of looking and finding, featuring forms and surfaces inspired by objects from my own back yard as well as other countries and continents. Most of the places where objects were collected are areas where water is present, oceans and inlets, sometimes lakes and ponds. Water is one of the most transforming elements in nature; it cuts caverns into rocks and shapes even the smallest of sea shells. This quality has always held immense fascination for me, particularly the interaction of the ocean and the objects found in its depths. A concentrated effort at systematic collection began about 4 years ago after a trip to the Caribbean Islands that included a visit to many stunning and inspirational beaches in places like St. Thomas and the Turks and Caicos. The pieces collected during this trip would account for the beginnings of the collected objects featured in the *Finding Inspiration* research. Around this time, my brother moved to Miami, Florida prompting a biannual visit to Florida and an exploration of places like Key West, Miami Beach, and the Gulf Coast. While many coral specimens were collected in the Caribbean, it was Florida, specifically the Gulf Coast, that provided a rich and exciting assortment of shells that would provide a foundation for color studies and research in growth patterns. The Florida visits were interspersed with other trips including a visit to the beaches of Southern California in June of 2017 and Mexico in July of 2017. While few specimens were taken home, photographs of the tidepools and rock formations along these beaches were essential in documenting the formation of specific natural groupings capturing the interaction of the

living aquatic specimens in situ. Finally, in July of 2017, a trip to the Riviera Maya in Mexico provided a variety of collected specimens. The beaches here were teeming with both shell and coral pieces, some of which were ultimately turned into stamps for texture studies or used as form and color research models.

1.3 Pieces of Inspiration

Natural objects were collected with certain criteria in mind (Figures 5. and 6.). Usually one specific detail about the piece would stand out, a certain texture, color, or shape, giving inspiration for texture effects, glaze choices, and form development. Intuition initially suggested these criteria, but after years of collecting, a pattern emerged among the objects collected. Many of the specific details seemed to revolve around the effects of time on the objects, from their growth patterns to the results of weathering and erosive processes from years at sea or on land.

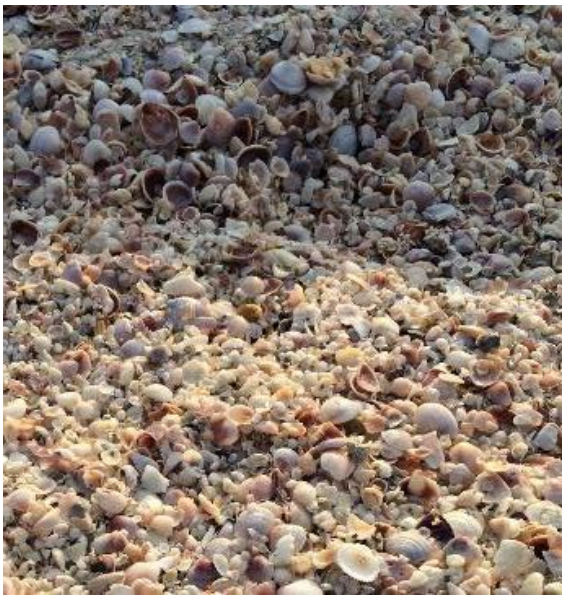


Figure 5. Shells along the shore in Clearwater Beach, Florida.



Figure 6. Collected shells used in studio research. (4"x4")

The collection and use of natural items in the artistic process is not new, and artists from the earliest cultures to the present continue to be inspired by the world around them. The artist Andy Goldsworthy, who creates sculptures using natural materials in natural settings, states the following in relation to nature and the creative process, "When

I'm working with materials it's not just the leaf or the stone, it's the processes that are behind them that are important. That's what I'm trying to understand, not a single isolated object but nature as a whole."² Similar lines of thought raced through my mind as I studied my collected specimens. What kind of coral or shell is this? Where did it originate? Is the patterning or surface texture inherent to the piece or did something else cause it, like weathering etc.? My views on the creative process in relation to nature echo Goldsworthy's. As a ceramic artist, the processes used to create a ceramic piece are just as interesting to study as the final product. What clay was used? How was the glaze applied? What kind of firing was used? All of these questions gave insight into the how and why behind the finished piece and made up the basis for this research, as these two pathways, collecting and working with clay, came together for the *Finding Inspiration* research (Figure 7.).

The found objects were integral to the creation of new sculptures. Whether the objects were used to impress into clay for texture studies, or for form research, the variety of shapes and complexity of form in each object continued to astound and delight, and although the individual pieces provided inspiration for research, it was through the creation of groupings that the work took on the most interest, exploring a deeper level of conceptual complexity where my aesthetic vision could become a reality.

² Adams, *Hand to Earth*, 4.



Figure 7. Artist collecting shells in Clearwater, Florida.

After the pieces were collected, they were grouped in arrangements that highlighted distinct aspects of what made them unique, like color or smooth and rough textures (Figures 8. and 9.). These groupings were then photographed and became the basis for sculptural interpretations in clay. The natural objects experienced a new life as their familiar shapes, smooth curves, rough and cut surfaces, and glassy patterns, were reimagined in clay and glaze.



Figure 8. Shell and coral grouping (3" x 2").



Figure 9. Shell and coral grouping (4" x 2").

Chapter 2. Studio Research

2.1 Goals

The goal of the research for *Finding Inspiration* was to create forms and surface treatments, finished in the soda-fired kiln, that speak to the conceptual relationships of time and growth and to capture the effects of time and other environmental elements on objects in nature through original ceramic sculptures. Additionally, the goal was not to simply mimic found objects, but to capture the feeling of curiosity and wonder associated with the discovery of the initial objects.

There were considerable preliminary investigations conducted to form the foundation of the *Finding Inspiration* research. Several years of object collection, texture studies, and soda firing experiments served to give a broad initial context for form, surface, and conceptual research, and provided the opportunity to consider my goals. This prior research also enabled me to narrow my conceptual field of vision to focus on specific areas. What started out as a comprehensive study of nature as inspiration was honed to provide a detailed study of marine specimens that reflected specific elements of time and growth, how these elements could be translated into clay and also comment on the personal journey of an artist and maker. It was only through the initial broad study that the narrow focus was possible. In addition, this initial broad study conducted in the preliminary research stages, gave me an informed starting place to begin my studio research at each stage from form and texture development to glaze application and final firing procedures.

2.2 Clay Body Selection

The first area of research for this project included the testing of clay bodies. Knowing the works would eventually be fired in the soda kiln, the clay bodies chosen would be a vital component of the eventual form, surface, and final finish results. After testing multiple cone 10 clay bodies, it was decided that Standard Ceramic Supply Company's 257 and 182 would be used for the development of the forms. These clay bodies proved to not only hold up well in the atmospheric firing process, but also gave a wide range of color results when exposed to soda (sodium carbonate/bicarbonate) during the firing. Each clay body related to a specific palette of glaze combinations that provided valuable color and or texture contributions necessary for representing the conceptual elements of time and growth in natural objects. The Standard 257 clay body, for example, is a smooth and bright white (when fired) porcelain body. One of the principal focus areas for testing this clay body centered around the beautiful flashing that could be achieved when the clay was fired in the soda kiln with or without glaze. For a majority of the "coral" pieces created the porcelain clay was left bare, utilizing the hint of soda and flashing to reference the surface characteristics of the worn coral pieces in my own collection.

The Standard 182 is a grey to almost white cone 6 – 10 stoneware body with fine grog³. The bare clay has a grey tinge that flashes a deeper and darker orange, that while beautiful, did not work toward any of my conceptual goals in relation to color. However, the small amount of iron in the clay interacted with glazes in unique ways, turning the shinos more orange, dulling the copper reds, and producing some interesting textural

³ <http://standardceramic.com/high-fire-clays/>

qualities when some of the glazes were sponged on or dipped and wiped off. Although several other clays were tested including Standard's 153, 181, as well as an additional porcelain body, the results from the test of both the Standard 182 and 257 produced the best results, contributing to my research goals and giving me a solid and consistent base for both the form and glaze research that would follow.

2.3 Construction Techniques and Form Development

The processes for form development began with an in-depth study of the found objects collected over the past few years during many trips to the beaches on the East and West Coast of the U.S., the Gulf of Mexico, the Bahamas, and the Caribbean. From each place visited, small shells, coral pieces, and other objects were brought back and added to a growing collection of research specimens, labeled and organized by size, type, or texture. Objects with visible irregularities were often sought out, and special attention was paid to objects worn by age or encrusted with salts and barnacle build-up. From these objects, several specific pieces were chosen for more detailed examination and reinterpretation. The development of the forms for the sculptures evolved and grew over the course of the research to include a variety of forms in several different sizes, eventually resulting in the formation of three series of works.

My first step was to take a hard look at the collected pieces and decide which ones provided the most potential for sculptural works by asking questions such as, does the piece provide an interesting composition, would it lend itself to the addition of texture, how would it stand or sit and be viewed as a sculptural work if it were larger? These questions, and more, were explored before even touching the clay, and after exploring these ideas and creating several sketches for each piece, about ten shell and coral pieces were chosen as a basis for form research (Figure 10.). Using the collection of pieces that had been narrowed down, the first explorations in form were very direct studies/maquettes that were made of the chosen pieces (Figure 11.). Working in series, after creating several direct studies of the individual pieces, abstractions were then made to change the forms slightly. In some cases, the abstraction was chosen to explore further.

This mix of direct representation and abstraction appealed to me as I began to see my own aesthetic vision co-mingling with the existing collected works.



Figure 10. Coral piece (2"x 1").



Figure 11. Clay studies of found coral piece (2"x 1").

After the initial studies were made, the number of forms chosen to explore continued to narrow, and about five of the ten original forms were chosen to move ahead to the next stage of testing which included the making of individual pieces in larger quantities. Part of my goal being to recreate the feeling of wonder and excitement when confronting the found objects in situ, I knew that replicating that experience would mean creating multiples of certain pieces and eventually creating groupings. This led me to develop a forming method that would lend itself to creating multiple pieces in a timely manner. Using both the Standard 182 and 257 clays, small pieces of clay were formed into five different categories of forms representing interpretations of specific coral pieces and shells. After the general shapes were rolled out, any other surface additions necessary would be added and the pieces would move on to the next stage of surface texture

explorations. Figure 12. shows examples of the clay pieces roughly formed into three specific categories and awaiting their final forming. Using the specific coral pieces and



Figure 12. Rolled clay pieces ready for the next stage of form development. (Individual pieces, roughly 2" x 1")

initial maquettes as a guide, the pieces were then further defined and shaped, almost exclusively by hand. Overall, hundreds of small pieces were formed, and although they remained in specific categories of shapes, being hand formed, each one was slightly different in both size and shape.

The creation of the small maquettes was the perfect segue into the creation of larger forms. After the collected pieces were explored in series on a small scale, I felt confident in moving forward with larger versions. The first versions of the next

sculptures created were between 5" and 10" in length and/or height (depending on the orientation of the work). These pieces were created using two main forming methods, pinching and solid sculpting. Several of the maquettes chosen to replicate lent themselves to being made using the pinch method. Taking two carefully pinched cup-like pieces, I would slip and score them together to create a hollow form, which could then be formed and molded into the desired shape. This technique proved effective in providing a general shape that was easily manipulated into many different shapes, allowing me to create multiple hollow forms of a similar shape that could then, with some paddling and shaping, be used to make up a variety of unique sculptures depending on the maquettes being used for inspiration.

In addition to the pinch forming technique, I experimented with some solid sculpting techniques for certain pieces in the 5" – 10" range. For this process, the clay was cut and wedged into the intended size of the finished pieces. The pieces were then paddled and shaped by hand or with other tools as shown in Figure 13. After the general shapes were created, as shown in Figure 14, the pieces were then turned over and carved



Figure 13. Solid carving process, shaping the work.



Figure 14. Solid carving process, hollowing out the forms.

out with a loop tool. At this stage, special attention was paid to creating uniform wall thickness to prevent cracks during drying and the eventual firing. The larger forms provided a quick and immediate way to assess the aesthetics of the pieces.

Using the information gained from the creation of the pinched and solid sculpted pieces, the final stage of exploration included the creation of still larger forms between 15" -24". The inspiration for these pieces was narrowed down to two specific studies of collected objects, both of which were inspired by pieces of coral. The larger pieces were more of a challenge to create; scaling the smaller pieces up, while keeping the same conceptual feeling and aesthetic presence, proved to be difficult. The larger pieces were created using the East Asian Coil method (Figure 15.). This technique, which I have been



Figure 15. Coil process used for large-scale sculptures.

using for many years, facilitates the creation of works that are both strong and easily manipulated into any shape (Figure 16.). Using drawings and scaled up silhouette designs of the maquettes, and working from the successful shapes of the smaller, solid built and



Figure 16. Large coil sculpture, based on smaller pinched piece. (larger piece before firing, 20" x 27")

pinched pieces, smooth curves and recesses were created as the piece was being coiled, either by pushing and stretching the clay by hand or with a paddle. These indents in the clay were made to look seamless and organic, with no sharp cuts or man-made marks;

special attention was paid to emphasize a truly organic look, a shape wrought by natural processes.

Once the main form was established using the coiling method, the sculpture was allowed to dry for a day, to prevent any cracks from forming and give the clay a chance to set up to a soft leather-hard consistency. At this point the piece was scraped all over with a serrated metal rib, then scraped again with a flat metal rib. This was done several times until any hints of lumps and bumps were worn away. After smoothing the surface, the piece was then sponged with a wet sponge to eliminate further score marks or hand marks before final drying. The larger pieces were dried fairly slowly to eliminate cracking in areas where the form had been shaped and paddled. Overall, the coiling process proved a successful way to enlarge the chosen smaller scale sculptures.

Another approach undertaken for the development of form was with a commercial casting slip. A past donation to Hood College's Ceramics Department included a lot of commercial casting slips (Sealey). Most of these had not seen a lot of use, however, a particular label caught my eye as I was retrieving some clay from the supply room, a color of one of the casting slips named Shell Pink. In light of my current research I was intrigued. The casting slip had been sitting for several years, was fairly dried out, and was more the consistency of soft clay than a pourable slip. While it wasn't immediately clear how I would use the casting slip, upon examination of the consistency and the promise of a Shell Pink color, I began modelling some small floralesque pieces much like the growth on the piece of coral shown in Figure 2. As the image in Figure 2. shows, there is a clear delineation between the white textured coral itself and the orange untextured and smooth coral attached to this particular specimen. After a few quick maquettes were created and

fired in a residual soda-firing, I was sure that this would be a direction I was interested in pursuing as a way to capture this particular effect found in the collected specimen (Figure 17.). Although the casting slip in its semi-dried out state was challenging to work with due to its lack of plasticity and quick drying properties, I was able to mold it into the shapes I desired. There was a limit to the size of the pieces that I could create with this technique as the larger pieces were extremely fragile and tended to crack. In addition to modelling the casting slip and attaching it directly onto the sculptures, I also experimented with making separate pieces from the casting slip. Using what I refer to as a “funnel cake” method of forming, I poured the casting slip from the bottle into a pitcher which I would then pour out onto a slab of plaster in patterns starting with round circles connected by thin strands of slip, much like the formation of a funnel cake (Figure 18.). After creating the desired shapes, I would then remove the slip from the plaster slab. After many tests, I was able to predict the perfect state at which to remove the casting slip from the plaster with a metal dry wall scraper. I would then drape the piece of casting slip

over a slightly rounded bowl to give it a more organic, curved shape. As shown in Figure 18, these pieces were a reimagination of the orange coral formation shown in Figure 2 and explored in Figure 17.



Figure 17. Clay maquettes, soda-fired, with casting slip additions (2"x1").



Figure 18. “Funnel Cake” coral piece, soda fired (2"x1").

The pieces created from the casting slip, both the modelled pieces and the separate “funnel cake” coral pieces, were very successful, and provided an additional layer of form and texture to the finished works. Part of the success was due to the firing results which proved that the casting slip bonded well to the Standard 182 and 257 clay bodies. The pieces did not lose shape or slump in the kiln, and the color range was wonderfully varied from light pink to pearlescent orange depending on the amount of reduction and residual soda/salt action.

2.4 Surface Texture Explorations

After exploring a host of forming methods and selecting the general forms, it was time to focus on the surfaces of the pieces and narrow down some specific surface textures. One of the most exciting ways to gain the desired surfaces for *Finding Inspiration* work was by impressing and stamping the found objects into the clay, either directly on the piece, or through the creation of stamps that were then impressed on the piece. This technique provided endless possibilities for initial testing, and although there were numerous options for this kind of surface treatment, I attempted to limit the types of stamps and objects used for texture to create a more unified feel. Texture additions based on natural objects, such as barnacle build-up on shells or the erosion of shells were explored. Each natural process of interest was reimaged in clay to develop surface features that successfully captured the processes and allowed the form, glaze, and firing effects to combine in a way that created a cohesive, lively, and unusual composition. The form research and the texture investigations together produced unified and complimentary effects that added depth and interest to the surfaces to be soda-fired.

Although many coral pieces had been collected over the years, I chose to limit the number used for texture studies to add consistency to the pieces produced. Initial studies were done by impressing a large number of the found forms directly into the clay. This technique, using the coral pieces as stamps, became one of the chief ways of gaining the desired textures. After impressing the objects into the clay and evaluating the possibility of the different marks made, several specific pieces of coral were then chosen, usually corresponding to a certain form. In Figure 19., for example, a piece of Elkhorn coral is shown that provided one of the textures chosen to be further explored and eventually

applied to the final forms. This coral piece was found in Mexico in 2015. This piece stood out from other corals due to its dark coloration and the general size and shape of the coral nodes which are round and bulbous. Much of the textured surface of this piece had been worn smooth over the years, leaving parts of the piece smooth or more lightly textured than the center area. Stamps were created from this piece and the piece was also used to directly impress into the soft clay. Figure 20. shows a clay piece that has been textured by a stamp made from the coral pictured in Figure 19., imitating the node-like texture of the original piece.



Figure 19. Coral pieces used for texture and form inspiration (2"x1").



Figure 20. Clay "coral" piece, soda-fired (1"x1").

A second piece of coral used for the creation of surface texture is shown in Figure 21. This piece was used to create textural elements in many of the small/maquette sized pieces. The fine nodes on this piece as well as the sharp outer edges, created some beautiful textural qualities in the clay that closely resembled its organic origins. The smaller nodes produced by impressing with this piece of coral provided a needed contrast and difference in scale compared to the Elkhorn coral, which had larger nodes (Figure 22.). The stamps and sprigs created from this coral were also, at times, applied to other clay coral pieces to achieve a greater variety in textural scale within each piece, which

added more visual interest, especially in terms of glaze application and color development.



Figure 21. Coral piece used for form and texture research (2"x3").



Figure 22. Close-up of clay piece made from impressing of coral in Figure 21 (2"x3").

In addition to using the coral pieces directly as stamps, another way to achieve the desired textures was by rolling the clay pieces directly onto the coral. This not only produced an interesting texture, but the application method also changed the shapes of the pieces slightly as they were rolled onto the coral piece. The main coral piece used with this technique was a piece of brain coral collected from a Southern California beach (Figure 23.). This coral piece was larger than some of the other specimens, and the gently rounded surface made a perfect area for stamping and rolling texture onto smaller pieces of clay. As shown in Figure 23., a piece of clay was rolled directly onto the piece of

coral, which served as a makeshift texture mat.



Figure 23. Brain coral specimen. Used for rolling texture into clay pieces (4"x3").

Using the natural, found objects as a starting point for surface texture proved to be a productive process resulting in many intriguing results. Although the number of coral pieces chosen for specific textures was narrowed down to just a few, several techniques were used to give further definition and uniqueness. For example, some of the works contain a mix of all three surface textures combined. Additionally, to achieve the many tiny indents found in most corals, specifically those evident in Figure 21., a needle tool was used to accentuate the depressions already created by the impression of the coral. However, with the exception of the use of the needle tool, the remaining textures featured in the *Finding Inspiration* pieces were created using found objects alone.

2.5 Glaze Selection and Application Techniques

While much of the form and texture development was being completed, a simultaneous study of the potential range and capabilities of glazed soda-fired surfaces was conducted. Some of the work utilized the natural clay surface to achieve the desired effect, however, the development of glaze combinations and application techniques also produced some very unique and successful results. Having worked with the range of cone 10 reduction glazes at the Hood College studio over the years, certain glazes stood out as having potential for use in my research. Creating new glazes was not of interest; instead, I was interested in taking the glazes that I knew and researching their potential for achieving my research goals. These goals included shell-like color patterning, weathering and erosion effects on shells and other objects, and general color/texture variation resembling that of the surface of organic objects. To achieve these goals, I began to ask questions in relation to application and layering. What if I sponged the glaze on or wiped the glaze off after application? What about layering glazes that aren't usually layered? What if I didn't apply shino first as is usually recommended? Taking my knowledge of the clay and glaze chemistry, how could I achieve the specific color palette I desired with a limited number of glazes? This proved to be a fun and exciting challenge. Over the course of the research several specific glaze combinations including specific patterns, colors, and application methods were chosen to most accurately reflect my aesthetic vision.

One of the elements that provided the most interest in the test pieces created for the glaze research was the diversity in both color and texture that resulted from glazes and their varied applications. The amount of glaze applied, how thick or thin the glaze

was mixed (viscosity), how much glaze was wiped off, which glaze was under or over - all of these contributed to unique and specific results. A diversity of finishes was achieved with the individual glazes, primarily a Salt glaze (both yellow and green versions), a copper red glaze, and two shino glazes (glaze recipes in Appendix A). One of the most striking features of the marine specimens collected, specifically shells, was the infinite variety of and color patterns they exhibited. A close study of the patterns and the colorations revealed that many of the colors and patterns could be reproduced and reimagined using glazes and the soda-firing process. Shells with both glossy and matt surfaces were studied. The combination of specific glazes, application techniques, and firing methods produced positive results mimicking patterning and surface textures. Having used the above glazes for the previous five years in the atmospheric kilns, I was very familiar with the appearance of the glazes using traditional application and firing methods. However, over the years, each of the chosen glazes exhibited evidence that with untraditional application and firing methods, unique and varied surfaces could also result. I chose to recreate the surfaces of shells and coral pieces with the glazes I knew, building on the observations collected over the course of the past five years. After deciding which glazes to use, I tried to limit other colorants and additives. This propelled me to experiment to a greater depth with both application techniques and firing methods to achieve the desired varied surfaces. For glossy surfaces with a pattern, a slip trailer and the use of wax resist was the preferred method of application, usually layering the glazes to achieve a depth of surface often found in the organic forms. To produce the more textural and matt surfaces, sponging techniques were used; the glaze was applied with a sponge and/or the sponge was used to wipe away a dipped glaze. In almost all cases, a thinner application of glaze not only produced more interesting and varied color results,

but also produced a more matt finish, perfect for many of the shells surfaces that had a more weathered look. The glazing process was one of the most enjoyable as well as informative aspects of the research, and the process of recreating certain colors, textures, and patterns found on organic forms was both challenging and exciting.

One of the first patterns researched was based upon one of my favorite shell families, the Cowrie shell. This shell family has an abundance of amazing patterns, colors, and textures, almost exclusively involving the use of dots and circle patterning, often exhibiting strong contrasts in color. There was a specific shell surface I was interested in reimagining based on a particular Cowrie shell in my collection. I chose this piece due to the fact that in my glaze research for other projects, I had seen some similar possibilities in color and patterning when using a mix of shino glazes with a diluted copper red glaze applied overtop. Figure 24. shows the *Cypraea albuginosa* cowrie shell which was used as inspiration for a majority of the color research for the copper/shino glaze combinations.⁴ This shell had a beautiful orange base and was patterned with dots of several shapes, sizes, and colors. The orange undertones were contrasted with white

⁴ Hamlyn, *Guide to Shells of the World*, 99.

and deep red dots. Figures 24. and 25. show the evolution of the original inspiration piece versus the clay piece created as a result.



Figure 24. *Cypraea albuginosa*. Cowrie shell used for color research inspiration (2"x1").



Figure 25. Color patterning achieved with a base glaze of shino slip-trailed with copper red dots to achieve pattern in Figure 24 (3" x 2").

The shino glazes used for these tests, Dresang Shino and Bray Shino (glaze recipes in Appendix A.), proved to be very versatile in both color and texture ranges. Each provided a different background to offset the slip-trailed copper red glaze, and the shinos interacted differently as a layering agent giving a wide variety of possible finishes when used with certain clays and in certain types of firings. The Dresang Shino, in a kiln that was not heavily reduced, fired to an almost pure white when applied thick, however, it produced a brilliant orange when applied thin and/or wiped away after initial application. So, depending on the amount of contrast I desired between the overall shell color and the dotted patterns, I had a lot of control during the application phase in terms of final color result. The Bray Shino, on the other hand, did not have as much of a dramatic color change between application methods, however, it produced a flush of

orange amidst the white glaze that gave the pieces a distinct coloration, and at times the orange blush was pinkish in hue. This shino also performed well when the copper red dots were added on top. When used in combination, a thin application of the Bray Shino base and slip-trailed, diluted copper red dots produced a warmer tone that was preferred to the stark white from the use of the Dresang Shino, as it more closely resembled the source shell. This finish was achieved by dipping the piece in a thin (viscosity) mixture of the Bray Shino glaze. When dry, the glaze was then lightly rubbed away in certain areas; this ensured a more orange coloration as the glaze was thinner in those particular spots. Then a copper red glaze, also fairly thin (viscosity), was applied to the piece in a dotted pattern using a slip trailer. The copper red glaze was thinned in order to produce a more purple tint. These slip-trailed areas were then lightly rubbed with a finger to wear down the glaze even further and to spread the glaze powder just past the perfect edges created by the slip trailer in order to achieve a more natural look.

Another finish explored using the layering/slip trailing method involved layering the Yellow Salt glaze over top of other glazes, such as the shino, either by sponging-on or slip-trailing. This proved to be a successful technique in mimicking some of the shell surfaces that I was interested in recreating. Using the research performed for the previous cowrie shell study, I applied similar techniques to the use of the Yellow Salt/shino glaze combination. For this specific combination, the piece was dipped in the Yellow Salt glaze, then slightly wiped away to thin it out, either with my hand or with a sponge depending on the level of glaze to be removed. The shino glaze was then slip-trailed on top, in similar patterns as the cowrie shell study completed with the shino/copper red

glaze combination. As shown in Figure 26., this technique produced a very desirable result, enlarging my color palette for the shell color studies.



Figure 26. Color patterning achieved with a base glaze of Yellow Salt, slip-trailed with shino dots (4"3").

The third glaze technique employed using the shino slip trailing technique was the use of the shino glaze in much the same way as the Yellow Salt glaze in the previous example. For this finish, the piece was dipped in the shino glaze and rubbed or wiped, revealing, when fired, a matt effect with orange and white coloring. Another layer of shino glaze was then slip-trailed onto the surface. As with the previous example, the slip trailing of the shino overtop of the wiped-away glaze produced an interesting effect that, to me, resembled closely the shell surfaces that I had been attempting to re-imagine. These three color variations of the slip trailing method utilizing the shino with copper red dots, the Yellow Salt (wiped) with shino dots, and the shino (wiped) with shino dots, gave a satisfactory palette range for showing the effects I had hoped to create.

To give the sculptural groupings a diversity in surface, matte and rough finishes needed to be explored to give the full range of surfaces found in the natural forms. After testing several glaze combinations to produce color and pattern results, I moved on to explore the range of possibilities for a more textural/matte surface finish. I attempted to find glazed finishes that would lend themselves to show the variation in surface textures on some of the pieces, as well as to give the feeling of the piece being weathered or worn down. One of the collected shell surfaces of interest can be seen in Figure 28., a fragment of the shell *Cerastoderma edule*.⁵ This specimen was worn and pockmarked, giving an even greater dimension to the surface texture. In order to achieve similar results, studies of different glaze application methods were performed to see if the desired results could be achieved with perhaps some unconventional application of the glaze, including sponging the glaze on, wiping sections away, and layering glazes after wiping or

⁵ Hamlyn, *Guide to Shells of the World*, 305.

sponging. This approach was very satisfactory and produced results (see Figure 29.) that continue to be explored and built upon. Through the layering of glazes and the partial wiping away of those layers, an added dimensional quality was achieved that gave the impression of weathering and the passing of time. This technique was utilized with all four of the glazes used for the body of work.



Figure 28. *Cerastoderma edule*. Closeup of shell surface used for color research.



Figure 29. Clay piece, soda-fired, with sponged on yellow salt.

Overall, the use of these four main glazes, when coupled with the various application methods, produced a wide range of color, texture, and fired finishes. For more detailed information and images resulting from the glaze research see Appendix B.

2.6 Soda and Residual Soda-Firings

The firing research for *Finding Inspiration* was concentrated on the soda and residual (no additional soda was added to the kiln) soda firing processes. Having been introduced to this technique early on in my graduate studies, I knew that it would be an integral part of my thesis research. The interaction among the clay, glaze, soda, and flame produced remarkable finishes. At first, specific finishes were elusive and seemed to be the result of serendipity or luck rather than science or technique, however, after several years of experimenting and learning to fire the kiln, repeatable effects became possible as did a certain amount of control over color and texture. From unique flashing patterns to one-of-a-kind glaze/soda combinations, no other type of firing consistently gave results that most effectively met my conceptual and aesthetic criteria. The additive and subtractive nature of the soda-firing process holds a strong parallel to the way the natural objects grow and change over time. Conversely, as the soda is introduced into the kiln it produces one-of-a-kind interactions with the glaze and clay bodies resulting in colors and textures that resemble the glassy surfaces of shells. The way the soda attacks and "eats" the clay has many implications parallels to the natural objects as salt, sand, and water leave their mark. All of these elements were combined and used to produce the desired effects emphasizing the textures and colors found on the natural objects.

By firing with both the added and residual soda atmospheres, I was able to compare and contrast the differing results the amount of soda created in the texture and surface colors that developed on the glazed and bare clay surfaces. The residual soda-firing process, proved to be particularly useful. With the exception of a few surface decoration results that benefited and were made possible by the addition of soda, most of

the surface finishes that were most successful in accomplishing my aesthetic goals were produced by the residual soda firing. The procedure allowed for a softer look in both the color development and the texture, and the residual soda created some really amazing flashing on the pieces, flashing that often gets lost in a coat of soda glaze that accumulates during the soda addition process.

The work for this research was fired in the soda kilns at Hood College. The two kilns used were a downdraft propane kiln and a cross draft hybrid propane/wood kiln. The use of these kilns was meaningful to me personally, as I was on the team responsible for building both kilns. From early on during my time at Hood, the atmospheric kilns held a fascination as I witnessed the firings of other students and saw the "magic" of the effects of the flame and the reduction process and later, the soda-firing process. When faced with the challenge of choosing an area to concentrate my research, atmospheric firings were the clear choice. Several years were spent learning and mapping both of these kilns and each kiln gave distinct color and soda results, both integral to the technical and conceptual goals of the *Finding Inspiration* research.

The downdraft kiln utilizes soda ports that are above the burner ports and not in direct line with the ware shelves. This means that rather than getting several spots with very heavy soda application and light soda in areas not directly in the path of the sprayer, the ware in the kiln gets a fairly even application of soda throughout. Factors such as placement of the ports, application of the soda, how the kiln was stacked, and even the heaviness of the soda application from the previous firing were all contributors to the final effects of firing.

The second soda kiln used was a smaller cross-draft hybrid propane/wood kiln (See Figures 30. and 31.). This kiln produced slightly different results due to the introduction of wood and the resulting wood ash that accumulated on the surface of the work. The cross-draft kiln is equipped with soda ports located directly in front of the ware shelves which gave a much more directional application of soda and the ability to shield pieces well that called for a lighter application of soda. The smaller size of the cross-draft kiln meant that I could fire it more often than the larger kiln as it took less work to fill and less time to fire. Because of the introduction of the wood, it allowed for a quicker heat rise without the fear of an overly oxidizing atmosphere which would negatively affect the desired colors of the work. Overall these two kilns provided the opportunity to produce very different results in both clay and glaze color as affected by the kiln atmosphere and the soda additions. Limiting the firings between the two soda kilns gave me a manageable set of variables and allowed me to achieve a subtlety and nuance when working with both the flashing color and the glaze results. Predicting results such as flashing color, glaze reactions, and soda buildup etc. became more and more of a possibility with each firing.



Figure 30. Cross-draft soda kiln at Hood College, Frederick, MD



Figure 31. Interior of cross-draft soda kiln, loaded with work and ready to be bricked up for firing.

Chapter 3. Body of Work

3.1 Body of Work Overview

Finding Inspiration research examined the growth processes and environmental effects that add patterns, shapes, and texture to natural objects. Sculptures inspired by found objects and the artist's photographic study of nature were fired in the Hood College soda kilns to reflect the multilayered structures that made each of the collected objects so distinctive. The soda firing process was a significant part of the *Finding Inspiration* research, and the additive and subtractive qualities of the soda's effect on clay mimicked the physical outcomes of the passing of time and environmental effects. The studio research for *Finding Inspiration* culminated in the creation of three series of works, each representing and reflecting an aspect of the research. These three series represent the three principal areas of form, texture, and glaze research and include the Specimen Series, the Stand-alone Series, and the Tidepool Series. These three series encompass the scope of the research goals and represent unique aspects of the conceptual and aesthetic ideas explored.

3.2 Specimen Series

The first series, the Specimen series, involved the creation of small, maquette-sized pieces that were an informative starting place in exploring numerous forms, textures, and glazes in the soda-firing in a fast and efficient way. The Specimen Series had a twofold purpose, it mimicked the finding process of the original organic objects on which the forms are based, and highlighted the specific processes that added color, texture, and shape to the natural objects. The pieces in this series are comprised of small and intimate gem-like objects combined in groupings with the medium sized pinched and solid sculpted pieces. Each of the works created in this series represented an exclusive aspect of the aesthetic goals concentrating on form and textural elements that reflect things such as water erosion or glaze combinations that resemble the patterning on shells. As seen from the groupings in this series, the diversity of the explored forms is an important aspect of the finished works, emphasized in the mix of colors, textures, and patterns exhibited in each grouping (Figures 32.-36.). The Specimen Series highlighted the seemingly limitless diversity found in natural marine objects and illustrated the amazing variety of form and surface that can be achieved in the ceramic process.



Figure 32. "A place by which she walked to sing..." , soda-fired porcelain, casting slip (14" x 6"). Title from poem "The Idea of Order at Key West" by Wallace Stevens.



Figure 33. “*The Idea of Order...*”, soda-fired porcelain, casting slip (10" x 4"). Title from poem, “The Idea of Order at Key West” by Wallace Stevens.



Figure 34. *Thirteen Ways of Looking at Shell*, soda-fired porcelain, casting slip (16" x 7").



Figure 35. *"Exultation is the going..."*, soda-fired porcelain, casting slip (16" x 7").



Figure 36. *Decisions and revisions....*, soda-fired porcelain, casting slip (16" x 7"). Title from poem, "Exultation is the Going", by Emily Dickinson.

3.3 Stand-alone Series

The second series of works, the Stand-alone Series, is an evolution of the Specimen Series. The pieces in this series were made exclusively with the Standard 257 clay and were created using the East Asian Wedge coil method. For these sculptures, I chose specific pieces created in the first series to reimagine in medium and large-sized sculptures, as shown in Figure 11. In the Stand-alone pieces, the overlooked objects are emphasized and scaled up to cause a new level of appreciation, not as one of many but as its own unique object, highlighting the unique nature of the original forms that were often buried or hidden in the sand or water (Figures 37.-39.). As previously indicated, the scaling up of the smaller pieces to create the Stand-alone works proved to be a challenge due to the process of scaling up not only the form, but also the surface textures and glaze patterns as well. For example, while the slip-trailed dots were very successful on the forms under 10" in size, when applied to the larger pieces, the size of the dot patterning did not convey the same aesthetic appeal when enlarged. Due to this fact, I chose to limit the surface decisions for the pieces to include ones that worked better at the larger size and eliminated those that, I believe, did not translate as well into the larger works. After creating several forms, the coral pieces pictured in Figures 10. and 21. were decided upon for the source forms, and sculptures were created in response (Figures 37. and 39.). Overall, I am glad to have had the opportunity to create larger versions of the researched forms and feel that they added a needed element to the overall series of works both aesthetically and technically. This is an area of research where, I believe, more exploration could be done in the future.



Figure 37. *Coral Colossus*, soda-fired porcelain (15" x 10").



Figure 38. *Finding Inspiration*, soda-fired porcelain (12" x 20").



Figure 39. *Weathered*, soda-fired porcelain (15" x 10").

3.4 Tidepool Series

The final series, the Tidepool Series, was a melding of the Specimen Series and the Stand-alone Series, coming together in compound sculptures illustrative of the artist's conceptual journey to connect the emotional response to and aesthetic appreciation of nature with tangible artistic expression and processes. The pieces in this series were created with Standard 257 porcelain clay and utilized the solid sculpting method, as well as the coil method. Depending on the finished size of the sculpture, the solid sculpting process was preferred for the smaller pieces while the coiling method worked well for the larger Tidepools created. Here, the small and varied pieces created for the Specimen



Figure 40. Tidepool used for inspiration for form and surfaces in *Finding Inspiration*.

Series found a new home amidst the curves and pockets of the Tidepool sculptures which direct one's attention to the origin points of the shore, specifically the tidepools and sea

caves that keep some of the most beautiful specimens intact (Figures 41.-46.). The pieces for the Tidepool series were the newest and last pieces created for *Finding Inspiration* and were a way to connect my process to my conceptual goals and research focus. Conceptually, the Tidepool sculptures reflect the way nature has "collected" items of her own. Though not found on every shore, tidepools are fascinating formations that have always been a source of inspiration and interest. These little ecosystems, created by the effects of time and the repetitive movement of water, contain gatherings of objects from many veins of creation in one area of cooperation and dependence. These small alcoves, carved into the rock from years of erosion seemed a perfect area for reflection and recreation. The interpretations in the Tidepool Series sought to capture the aesthetic look of the tidepool and the surrounding rocks on the seashore, directing attention to the way these formations naturally collect organic specimens.



Figure 41. *Green Salt Tidepool 1*, soda-fired porcelain (4"x 5").



Figure 42. *Green Salt Tidepool 2*, soda-fired porcelain (5"x 4").



Figure 43. *Shino Tidepool*, soda-fired porcelain (4"x 3").



Figure 44. *Recluse*, soda-fired porcelain (5"x 3").



Figure 45. *Nest*, soda-fired porcelain (7"x 4").



Figure 46. *Cowrie Collection*, soda-fired porcelain (7"x 4").

Chapter 4. Exhibition Installation

The body of work produced for the *Finding Inspiration* research was exhibited in Hood College's Hodson Gallery from April 11 – April 29, 2018 (Figures 47. – 52.). The exhibition included works from each series explored, the Specimen Series, the Stand-alone Series, and the Tidepool Series. In addition to displaying the Specimen groupings and the Tidepool Series works on white hanging shelves, several installations were created on tables throughout the gallery. The installations included works from the Stand-alone Series amid piles of small pieces from the Specimen Series, reflecting the finding process and paying homage to the origination of the found objects along the seashore.

The intimate nature of the Specimen groupings and Tidepool pieces encouraged the viewer to move toward the work and experience it in close proximity, at an eye level, allowing for the nuance of form, texture, and color to be readily visible. On the other hand, the lower tables holding the Stand-alone pieces and the piles of Specimen pieces required the viewer to bend slightly to get a closer look, again mimicking the finding process, scouring the shores for the perfect shell or coral piece.

Also included in the exhibition were eight shadow boxes containing the original found objects which inspired the *Finding Inspiration* research and body of work, including shells, coral pieces, and sea glass. The inclusion of the found objects was important to me in order to give the viewer a deeper understanding of the ceramic works as they relate to the organic objects which inspired them. The *Finding Inspiration* exhibition captured both the spirit of the work's impetus and presented the body of work in a unique and meaningful way.



Figure 47. *Finding Inspiration* Exhibition at Hood College's Hodson Gallery.



Figure 48. *Finding Inspiration* Exhibition at Hood College's Hodson Gallery.



Figure 49. *Finding Inspiration* Exhibition at Hood College's Hodson Gallery.



Figure 50. *Finding Inspiration* Exhibition at Hood College's Hodson Gallery.



Figure 51. *Finding Inspiration* Exhibition at Hood College's Hodson Gallery.



Figure 52. *Finding Inspiration* Exhibition at Hood College's Hodson Gallery.

Chapter 5. Contributions to the Field

The work in *Finding Inspiration* is meant to meld the artist's understanding and appreciation for representative work inspired by nature with the finishes and surfaces achieved in the soda-firing process. Over the course of the research many new surface finishes and firing processes were explored that enhanced and added complexity to the sculptural forms. The glaze research completed for *Finding Inspiration* is one of the major contributions to the contemporary ceramic field with an exploration of the sculptural surfaces one can achieve in the soda kiln. The study of layered glazing techniques, using glazes that are readily found at most studios and schools including shino glazes and copper red glazes, found that the layering of glazes and specific application methods produced unique and perhaps new results in the interaction of glazes in the soda atmosphere. The final colors and patterns achieved as a result of the layering techniques offer potentially new developments and information about adding dimensionality and complexity to soda-fired surfaces. In addition to firing with the intentional addition of soda, research was also done to establish an understanding of the effects of and potential utility of residual soda firings, relying on the soda built up inside the kiln to give a very light soda finish to the work.

The sculptural works produced, and the conceptual topics explored are indicative of the current trends in the world of contemporary ceramics. From figures to coral reefs, artists are sculpting what they see, and with the renewed emphasis on environmental issues, a new appreciation for organic and natural forms is on the rise as well. Artists working with organic-inspired forms versus purely conceptual or abstract forms is now

trending, artists such as, Courtney Mattison, whose "Our Changing Seas" series, draws attention to the issues facing coral reefs around the world. Mattison's technical approach in creating her large-scale installation sculptures is just as strong as her conceptual goal. Mattison fires her intricate sculptures in the electric kiln, utilizing low and mid-range glazes and underglazes to achieve the desired colors (Figures 48.). The use of the electric kiln in contemporary sculpture is fairly common, especially when the sculptures utilize glazes and or strong surface patterns and colors. *Finding Inspiration* research sought to achieve a similarly wide range of surface colors, patterns, and textures in the soda kiln.



Figure 53. "Our Changing Seas", installation sculpture by Courtney Mattison.

On the other side of the spectrum, moving away from representation and still working in the realm of organic inspired forms, we find artists like Chris Gustin. Gustin is a wood-fire artist whose exceptional sculptures meld organic forms with abstraction, creating almost familiar shapes one would find in nature. While many artists, like

Mattison, rely on the surfaces finished in the electric kiln, Gustin's commitment to atmospheric fired finishes sets his sculptural work apart. And while many artists working in atmospheric kilns tend to be sparing with glaze application, Gustin's large-scale sculptures are coated in truly amazing glazes that emphasize the work and the organic nature without overpowering the form, a truly masterful balance (Figure 50.). Working almost primarily in the wood-fired atmosphere, Gustin's palette is indicative of the wood



Figure 54. "Cloud", sculpture by Chris Gustin.

kiln, producing some brilliant earthy tones. While Gustin's heavy use of glaze on sculptures fired in the atmospheric kilns was a stimulus for my own glaze research, *Finding Inspiration* sought to translate the use of heavy glaze to produce a variety of

colors, textures, and patterns in the soda-kiln, utilizing the presence and effects of the soda ash to produce vibrant color results.

There are many contemporary artists working with atmospheric glazes, however, they are often focused on working with functional forms and or, overall, have a limited palette. On the other hand, artists who produce organic-inspired sculptures frequently use the electric kiln and mid to low range glazes to achieve the desired colors and finishes. *Finding Inspiration* attempted to join these two approaches, creating organic-inspired forms that utilized the soda firing process to enhance the organic-inspired forms and textures. The soda-firing process relates to the conceptual ideas associated with environmental effects that produce texture and color. A heavy soda application, for example, results in a corrosive process, as the clay and glaze are attacked and eaten away, much like the way the sand, salt, and water in the ocean can erode a shell. An in-depth study of these soda-fired sculptural surface treatments provided a multiplicity of organic-inspired sculptures with a range of finishes, colors, and textures. A range of colors and patterns was achieved by working with a variety of glazes, often layered, to create original glaze patterns, and application techniques were explored to produce unique color effects in the soda kiln atmosphere. These correlations and more were explored in the forming, glazing, and firing of the sculptures in *Finding Inspiration*.

Appendix A. Glaze, Soda Solution, and Wadding Recipes

Bray Shino (Cone 10)

	Weight %
Minspar or Kona F-4	18.2
Spodumene	15.2
Soda Ash	4
Nepheline Syenite	45
OM4	16.4

Dresang Shino (Cone 10)

	Weight %
Minspar	34.3
Australian Spodumene	29.4
Nepheline Syenite	14.7
EPK	9.8
Soda Ash	7.8
OM4	16.4

Pete's (Pinnell) Cranberry Red Glaze (Cone 10)

	Weight %
Custer Feldspar	73.8
Gerstley Borate	10.2
Whiting	11.1
Flint	4.9
Copper Carbonate	0.3
Tin Oxide	1

Salt Glaze Base (Cone 10)

	Weight %
Nepheline Syenite	63.9
Dolomite	21.1
Zircopax	16
OM4	4.3
Bentonite	4

For Yellow Add:

Red Iron Oxide	1.12
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For Green Add:

Copper Carbonate	2
Frit 3124	5

Soda Solution for Spraying

50% Soda Ash

50% Sodium bi-carbonate

Soda Solution for Creating Lumps

100 % Soda Ash

Whiting

Sawdust

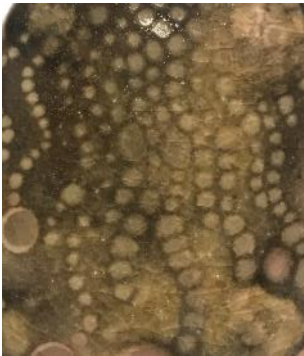
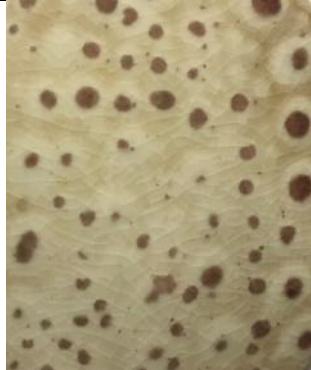
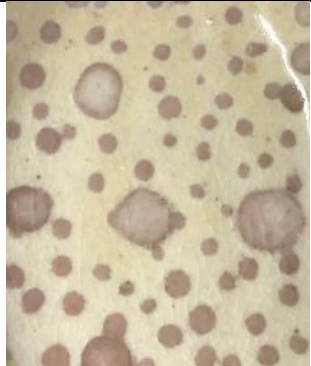
Wadding




1 Part Clay (50% EPK and 50% Hawthorne Bond)




1 Part Silica Sand



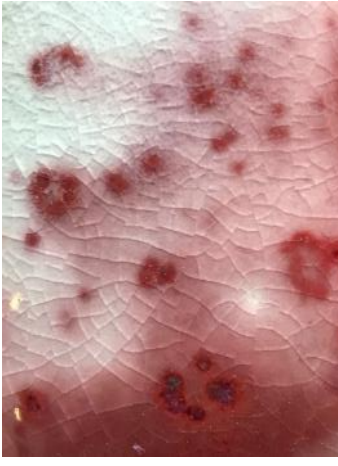
1 Part Sawdust

Appendix B. Detailed Glaze Research Results

Test Tile Photo	Clay Body/Glaze	Application Methods	Kiln/Firing
	Standard 257 Clay Body Dresang Shino Cranberry	This test tile was dipped in a shino glaze and then the cranberry glaze was slip-trailed over top in a dot pattern	Large reduction kiln Heavy Reduction with the sprayed application of 4 pounds of sodium bicarbonate/carbonate solution.
	Standard 257 Clay Body Dresang Shino Cranberry	This test tile was dipped in a shino glaze and then the cranberry glaze was slip-trailed over top in a dot pattern	Cross-draft kiln Light reduction, residual soda, with no added sodium bicarbonate/carbonate
	Standard 182 Clay Body Bray Shino Cranberry	This test tile was dipped in a shino glaze and then the cranberry glaze was slip-trailed over top in a dot pattern	Cross-draft kiln Light reduction, residual soda, with no added sodium bicarbonate/carbonate

	<p>Standard 257 Clay Body</p> <p>Yellow Salt Copper Red</p>	<p>This test tile was dipped in Yellow Salt glaze and then wiped with a sponge to remove most of the dipped glaze layer, then the cranberry glaze was slip-trailed over top in a dot pattern</p>	<p>Large reduction kiln</p> <p>Heavy Reduction with sprayed application of 4 pounds of sodium bicarbonate/carbonate solution.</p>
	<p>Standard 257 Clay Body</p> <p>Dresang Shino Yellow Salt</p>	<p>This test tile was dipped in a shino glaze and then Yellow Salt glaze was slip-trailed over top in a dot pattern</p>	<p>Large reduction kiln</p> <p>Light reduction, residual soda, with no added sodium bicarbonate/carbonate</p>
	<p>Standard 257 Clay Body</p> <p>Yellow Salt Dresang Shino Copper Red</p>	<p>This test tile was sponged with the Yellow Salt glaze, the Dresang Shino glaze and then the cranberry glaze was then slip-trailed over top in a pattern recreating the Sunrise Venus shell.</p>	<p>Large reduction kiln</p> <p>Light reduction, residual soda, with no added sodium bicarbonate/carbonate</p>

	<p>Standard 257 Clay Body</p> <p>Dresang Shino</p>	<p>This test tile was slip-trailed with the Dresang Shino glaze.</p>	<p>Cross-draft kiln</p> <p>Light reduction, residual soda, with no added sodium bicarbonate/car</p>
	<p>Standard 257 Clay Body</p> <p>Dresang Shino</p>	<p>This test tile was dipped in a shino glaze, then the shino glaze coat was wiped off with a wet sponge. The tile was then slip-trailed with the Dresang Shino</p>	<p>Cross-draft kiln</p> <p>Light reduction, residual soda, with no added sodium bicarbonate/carbonate</p>
	<p>Standard 182 Clay Body</p> <p>Dresang Shino</p>	<p>This test tile was dipped in a shino glaze slip-trailed with Dresang Shino in a dot pattern</p>	<p>Cross-draft kiln</p> <p>Light reduction, residual soda, with no added sodium bicarbonate/carbonate</p>

	<p>Standard 257 Clay Body</p> <p>Green Salt Glaze</p>	<p>This test tile was dipped in Green Salt glaze and the glaze was then slightly rubbed off.</p>	<p>Cross-draft kiln</p> <p>Light reduction with 2 pounds of sodium carbonate added</p>
	<p>Standard 257 Clay Body</p>	<p>This test tile was dipped in the Yellow Salt Glaze.</p>	<p>Cross-draft kiln</p> <p>Light reduction with 2 pounds of sodium carbonate</p>
	<p>Standard 257 Clay Body</p>	<p>This test tile was dipped in copper red glaze.</p>	<p>Cross-draft kiln</p> <p>Light reduction, with 2 pounds of added sodium carbonate</p>

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