

THESIS

GARGOYLES

Submitted by
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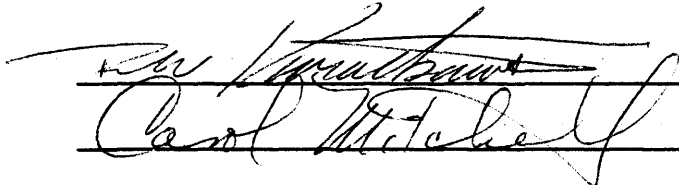
In partial fulfillment of the requirements
for the Degree of Master of Fine Art
Colorado State University
Fort Collins, Colorado
Summer, 1984

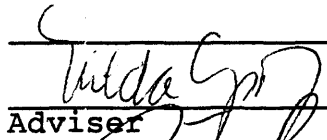
COLORADO STATE UNIVERSITY

June 20, 1984

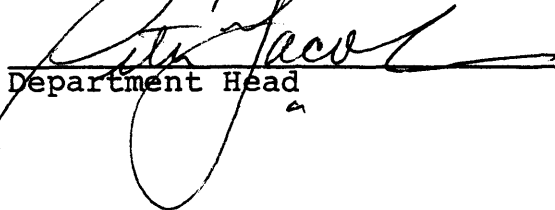
WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR
SUPERVISION BY CHARLOTTE NICHOLS
ENTITLED GARGOYLES
BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE
DEGREE OF MASTER OF FINE ART

Committee on Graduate Work





Adviser



Department Head

ABSTRACT OF THESIS

GARGOYLES

Circulation of internal and external currents within a sculptural form is the major focus of the work in this thesis. As a contemporary interpretation of Medieval waterspouts found in Gothic architecture, these gargoyles act to catch, circulate and expell the viewer's visual currents. In addition, these forms constitute a personal interpretation of the flow of human emotional currents circulating internally, erupting, entering and flowing away from man's receptacle.

Two distinctly different sculptural forms, mechanical and organic, have been combined in the development of these gargoyles. Geometric surfaces of grids, movable connections of sockets and tubing, constitute the mechanical facades of humanity. They act as an armor to protect and house man's emotions. The organic forms containing recognizable human qualities create an identifiable relationship between the viewer and the sculpture. This relationship establishes a bond between mechanical and organic forms, both acting as human characteristics.

Hollow systems were incorporated in these gargoyles to establish an internal flow throughout each piece.

Rather than directing a physical flow of water as did their Medieval counterparts, these systems act to channel the eye of the viewer. Openings allow entrance into receptacles where as spillways and exits enable the eye to pour out over external surfaces.

The visual currents circulated by these forms represent the movement of emotions within mankind. The human body is the receptacle for emotions, yet unlike physical circulation confined within sealed systems, our emotional currents are free to come and go. To enter and dwell within us, to seep out of crevices, our feelings are at liberty to erupt and splash onto mechanical facades.

The viewer plays an active part in establishing the currents within these gargoyles. Human characteristics create rapport, non-human aspects stimulate inquiry into meanings which ultimately reach inside man's emotions. Perhaps these gargoyles, manifestations of emotional currents, will give the viewer a new insight into human sensitivity and feeling.

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DEDICATION

The sculptures in this thesis are dedicated to my dear children, Taylor and Drew. Their patience and love supported my efforts and without them my work would be meaningless.

You are very special people.

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DOCUMENTATION

Figure 1. Tin Roof I, sterling silver and carnelians,
4"x3"x2", open position.



Figure 2. Tin Roof I, sterling silver and carnelians,
4"x3"x2", closed position.



Figure 3. Tin Roof II, sterling silver, ivory, and opals,
4"x3"x1½", open position.



Figure 4. Tin Roof II, sterling silver, ivory, and opals, 4"x3"x1½", closed position.



Figure 5. Tin Roof III, sterling silver, 14 karat gold,
and black jade, $5\frac{1}{4}$ "x $3\frac{1}{2}$ "x $2\frac{1}{2}$ ", open position.

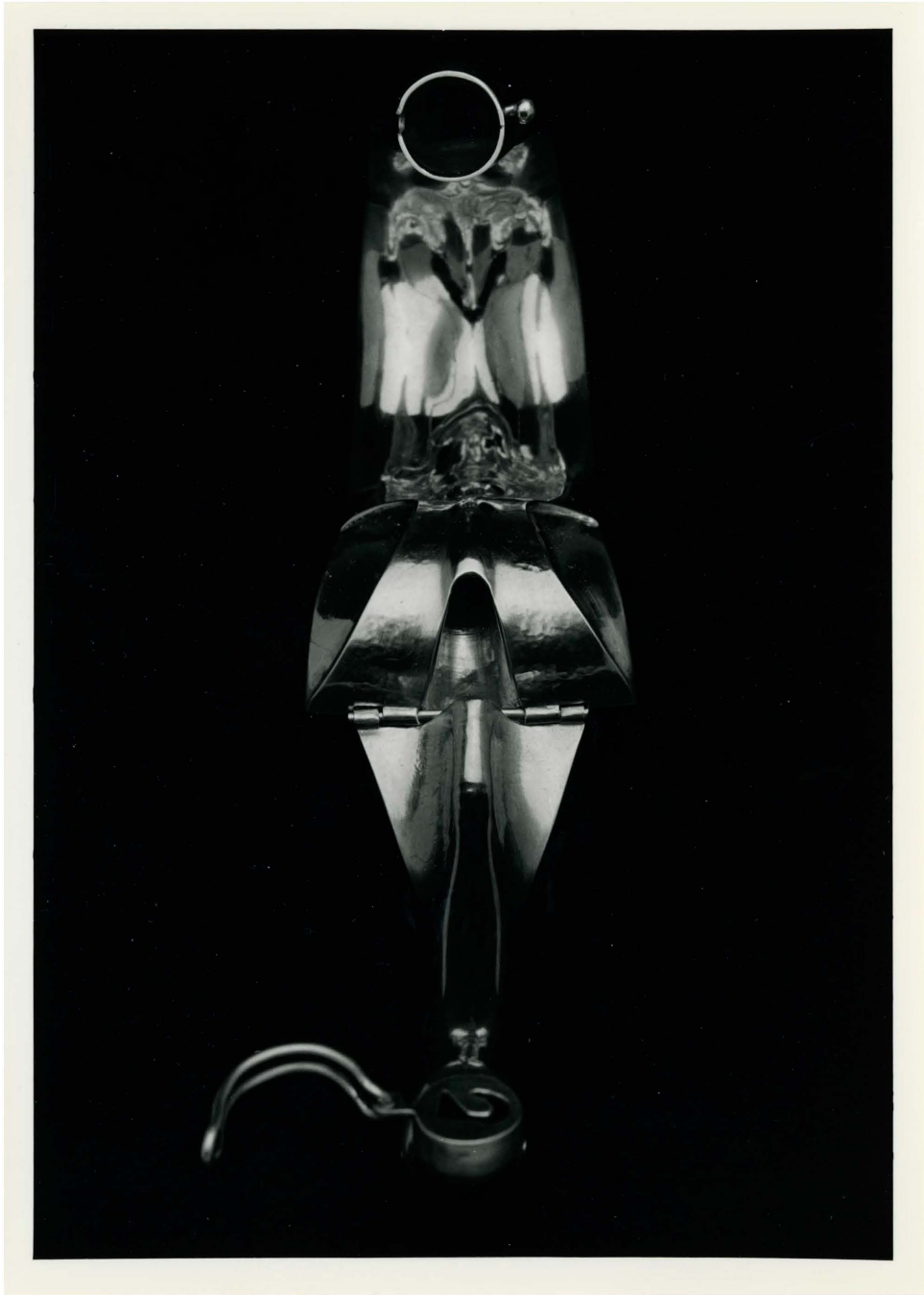


Figure 6. Tin Roof III, sterling silver, 14 karat gold,
and black jade, $5\frac{1}{4}$ "x $3\frac{1}{2}$ "x $2\frac{1}{2}$ ", closed position.

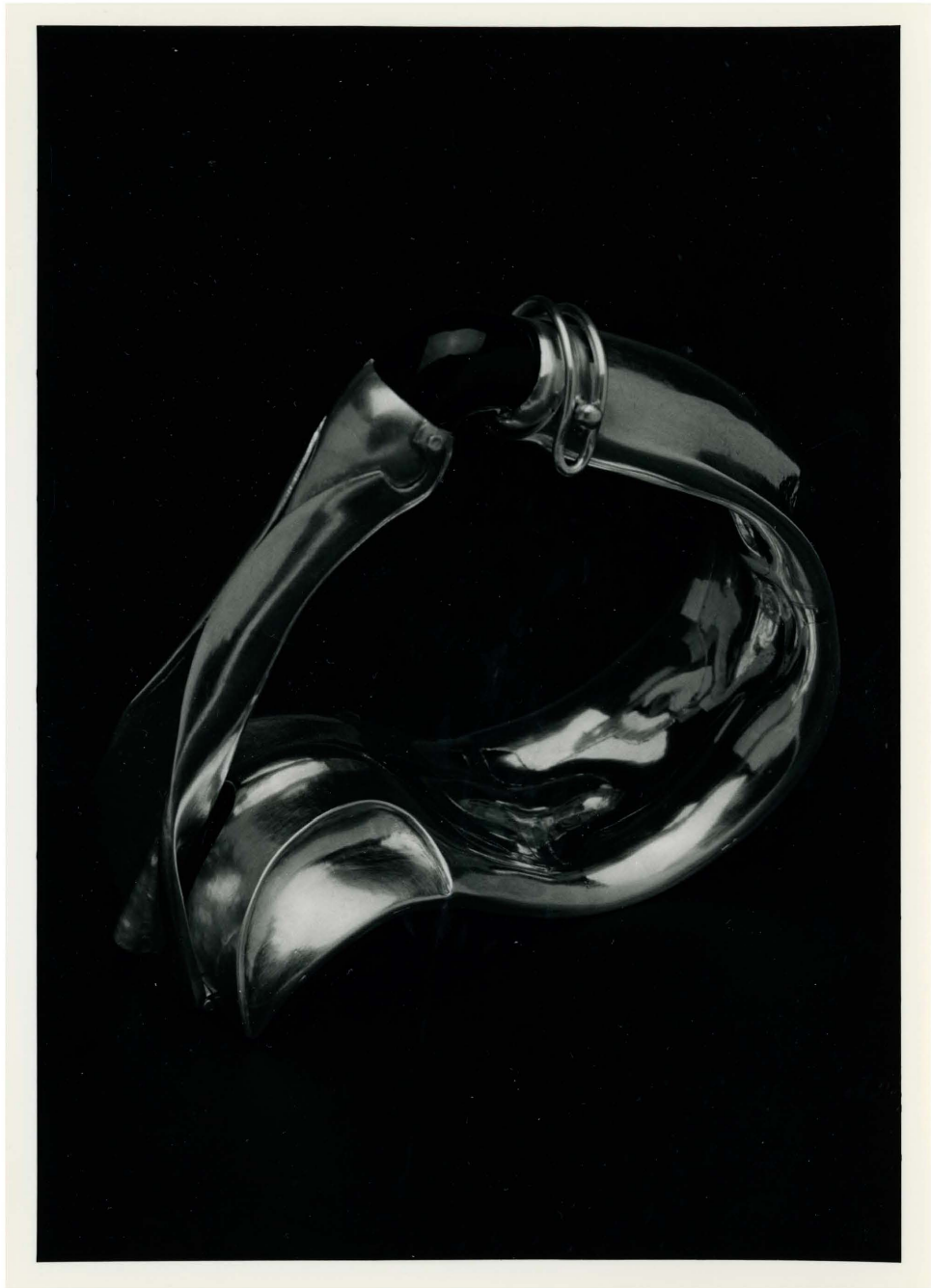


Figure 7. Tin Roof IV, sterling silver, and ivory,
6"x3½"x2", open position.

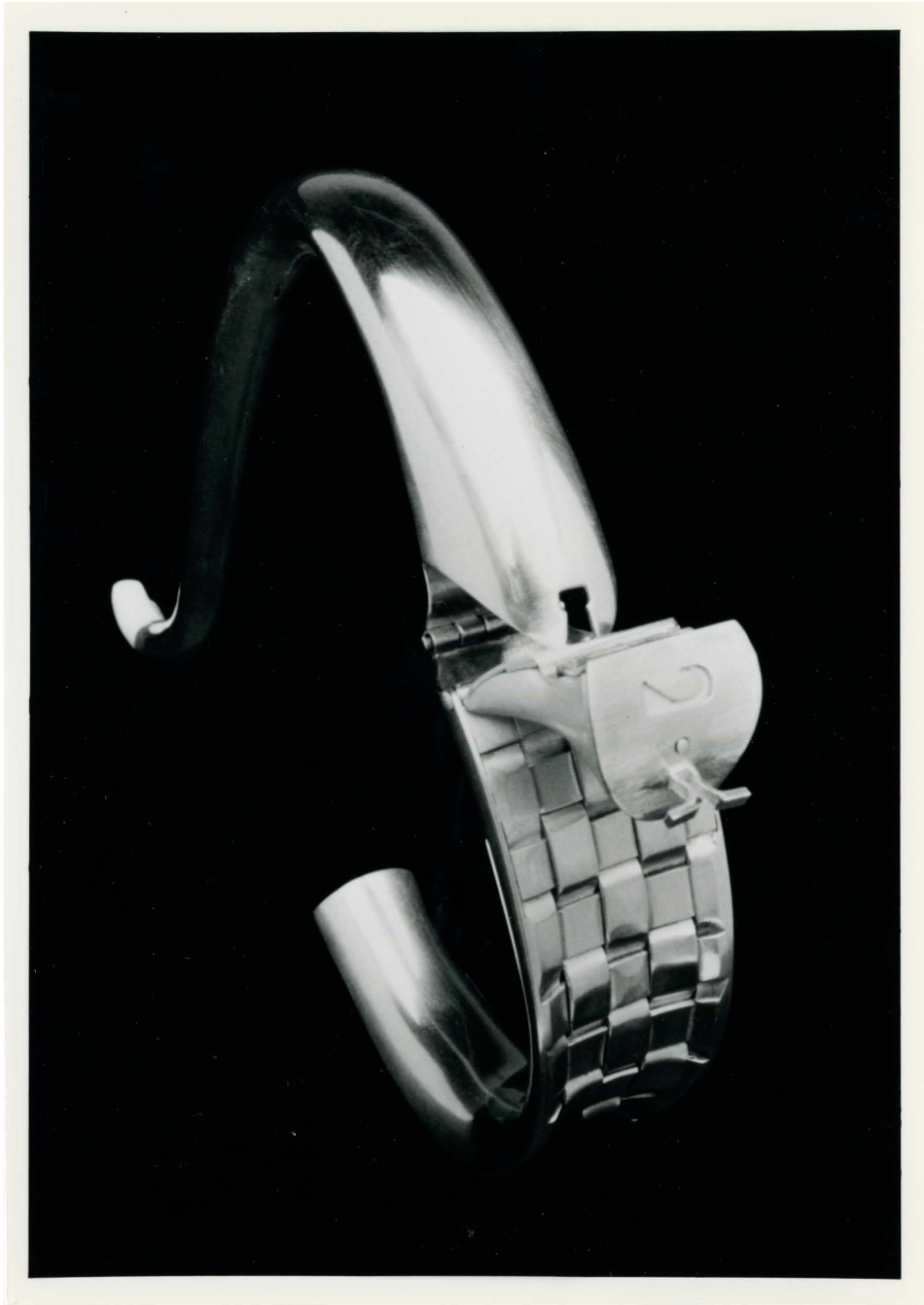


Figure 8. Tin Roof IV, sterling silver, and ivory,
6"x3½"x2", closed position.



Figure 9. Screaming Mimi, copper and brass
18" x 16" x 6", front view.

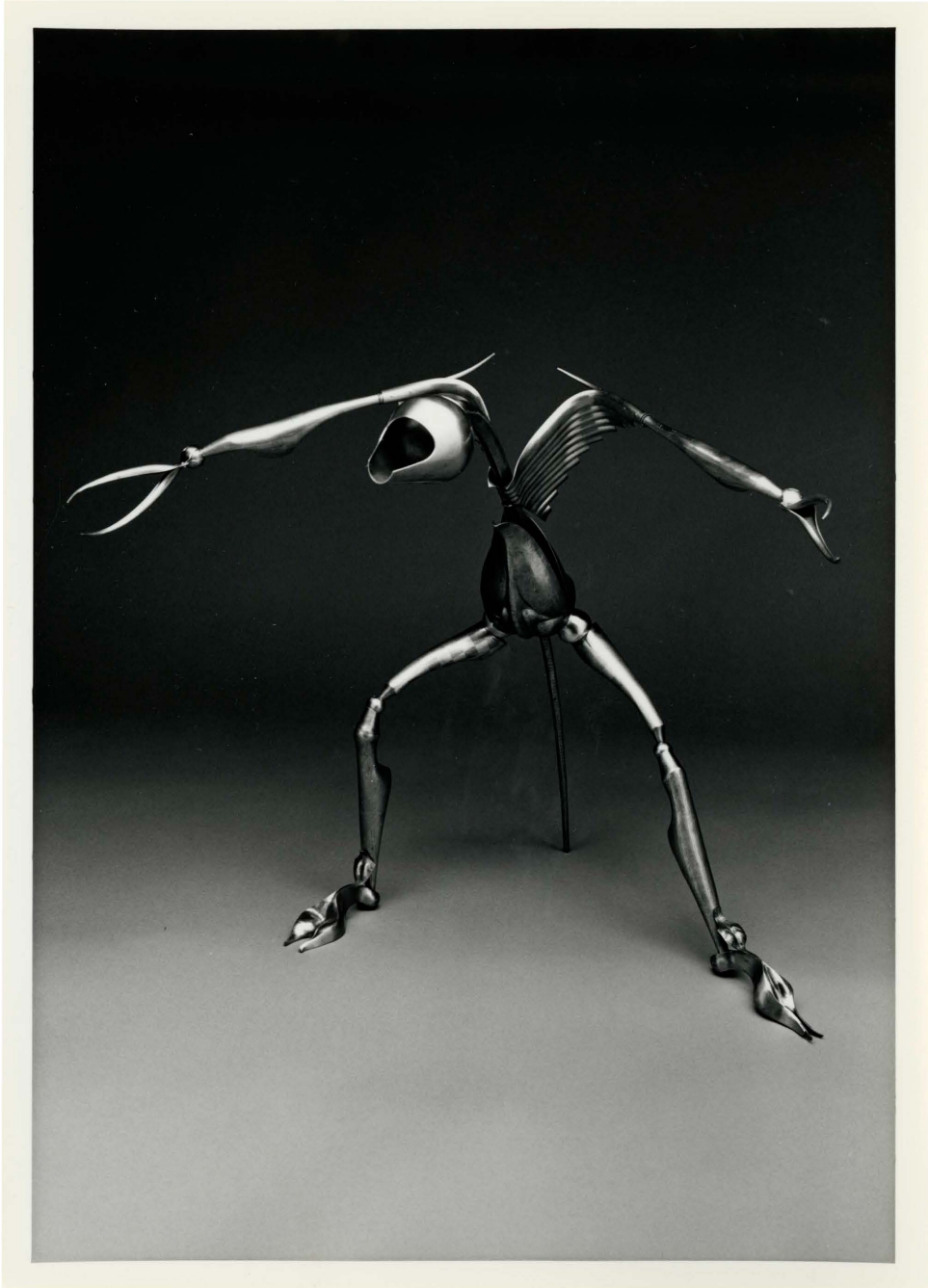


Figure 10. Screaming Mimi, copper and brass
18" x 16" x 6", side view.



Figure 11. Screaming Mimi, copper and brass
18" x 16" x 6", side view.



Figure 12. Banshee, brass,
15" x 9" x 6", front view.

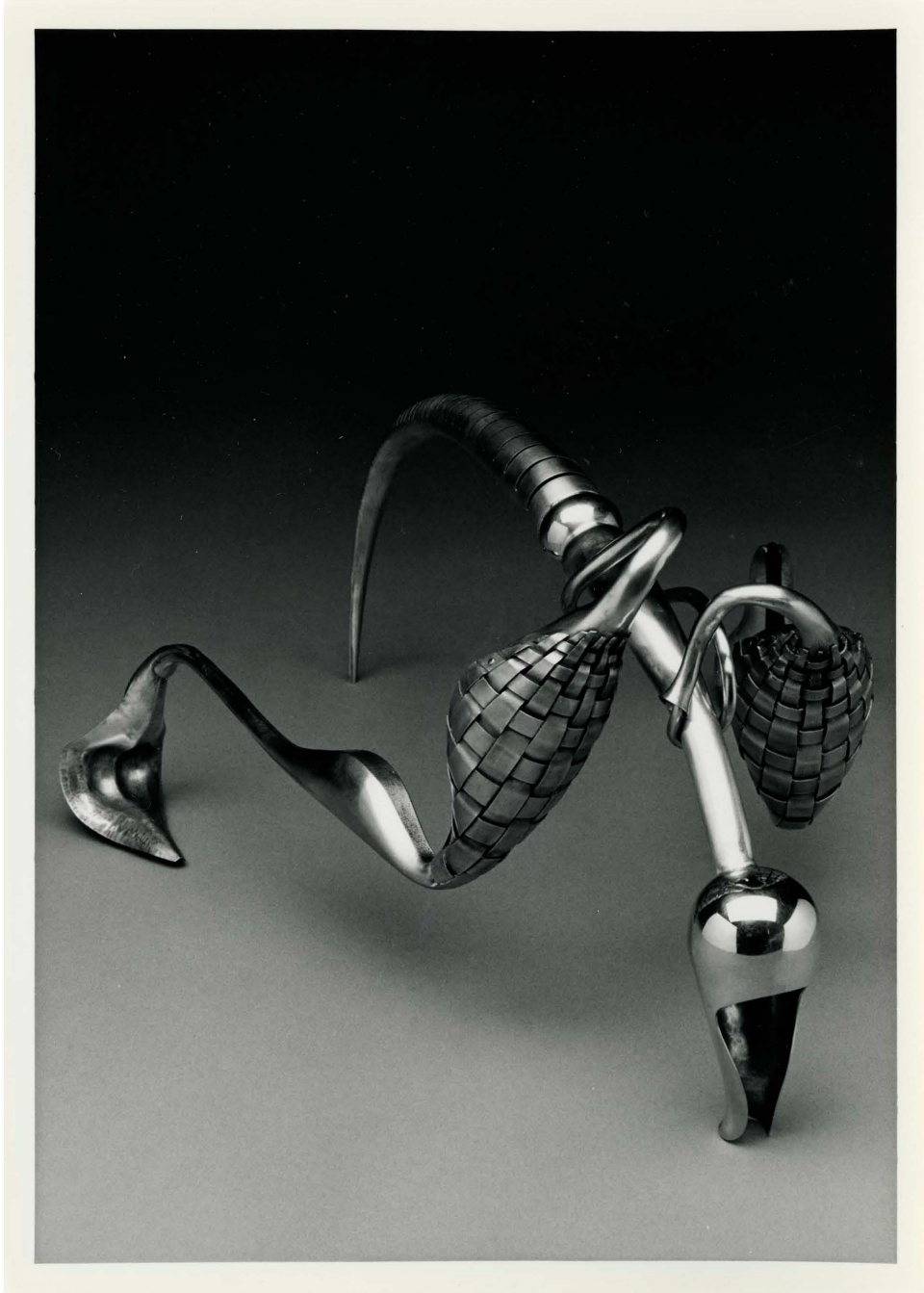


Figure 13. Banshee, brass,
15" x 9" x 6", side view.

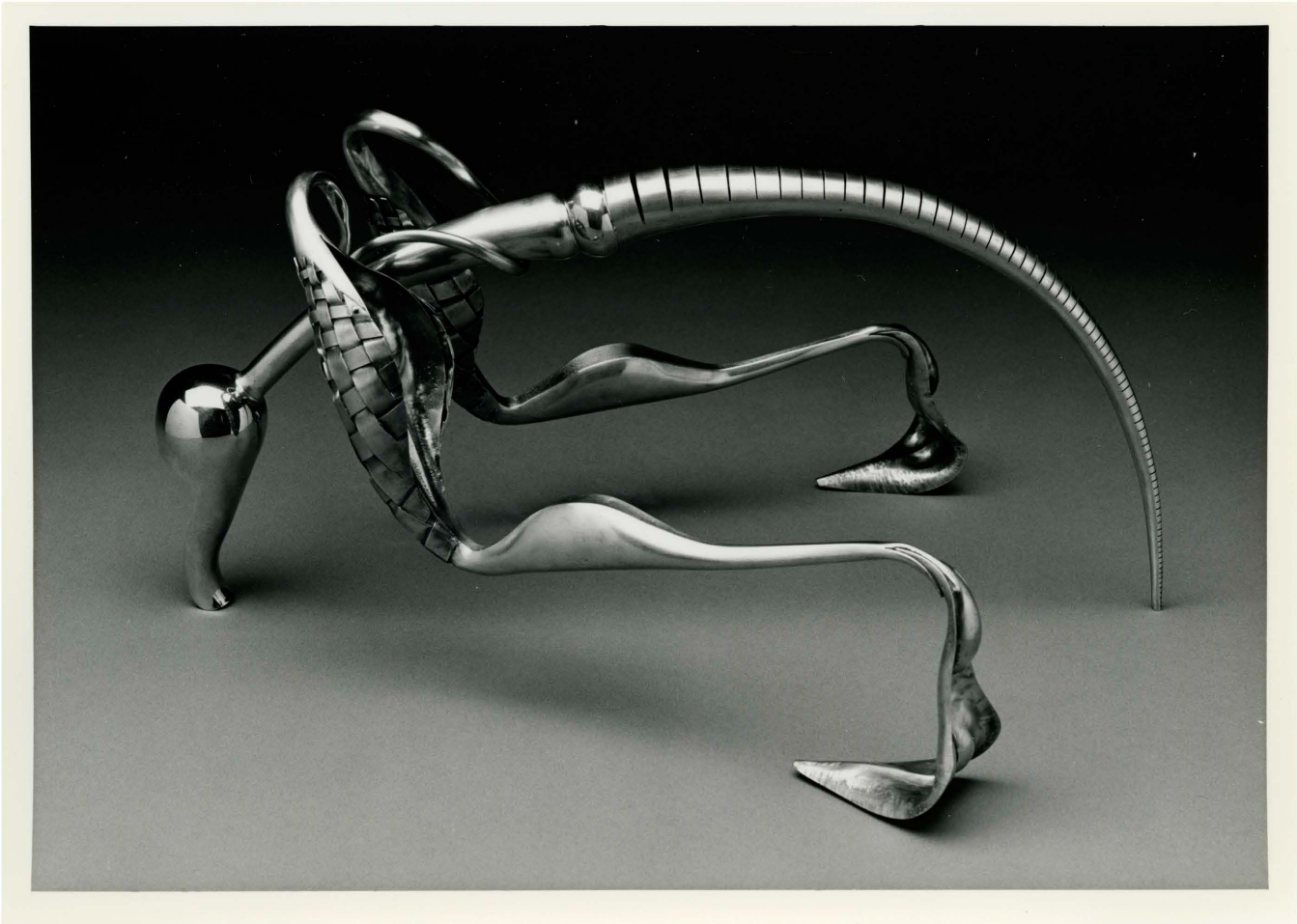


Figure 14. Banshee, brass,
15" x 9" x 6", rear view.



Figure 15. Honyock, brass,
42" x 30" x 14", front view.



Figure 16. Honyock, brass,
42" x 30" x 14", side view.



Figure 17. Honyock, brass,
42" x 30" x 14", rear view.

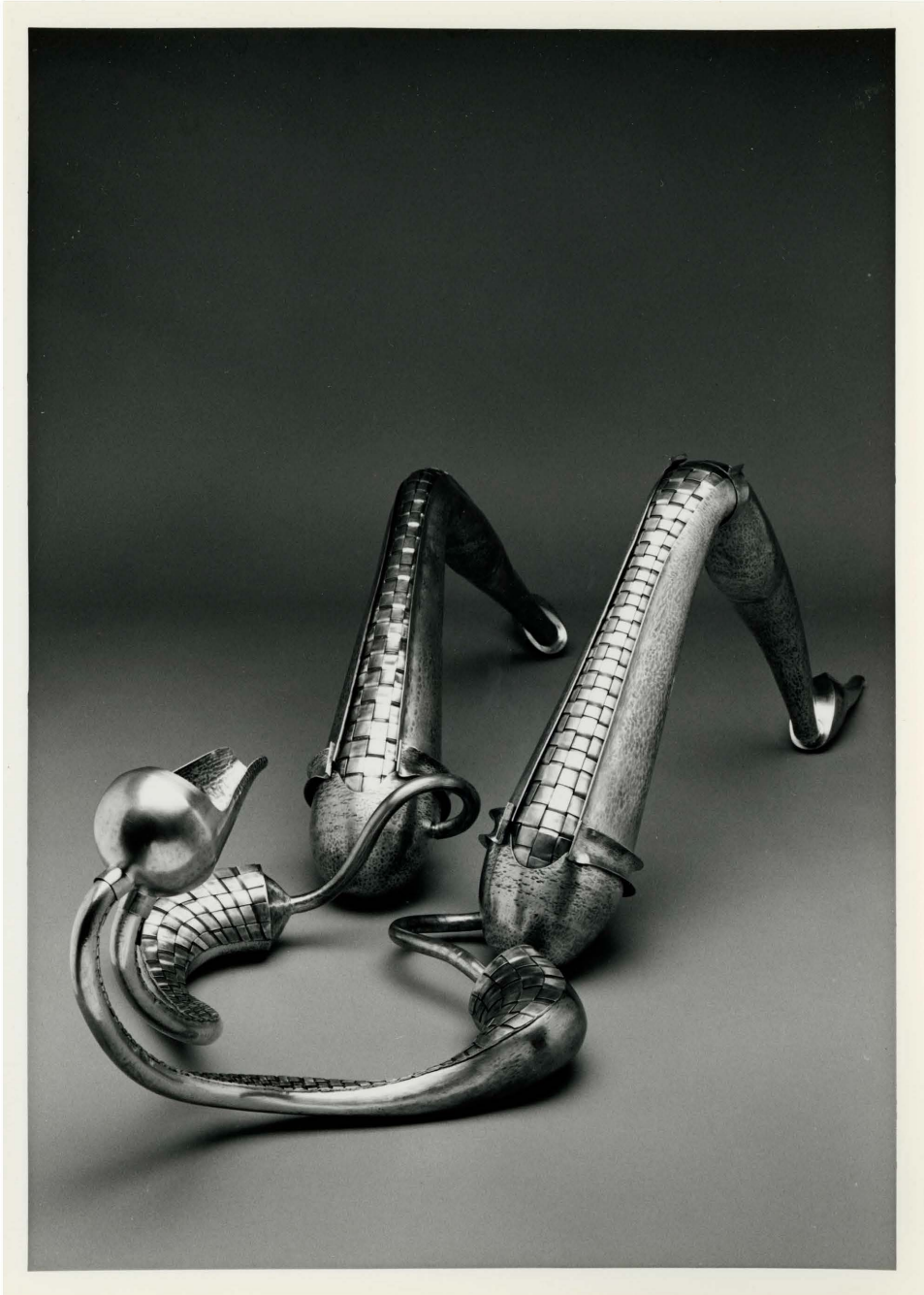
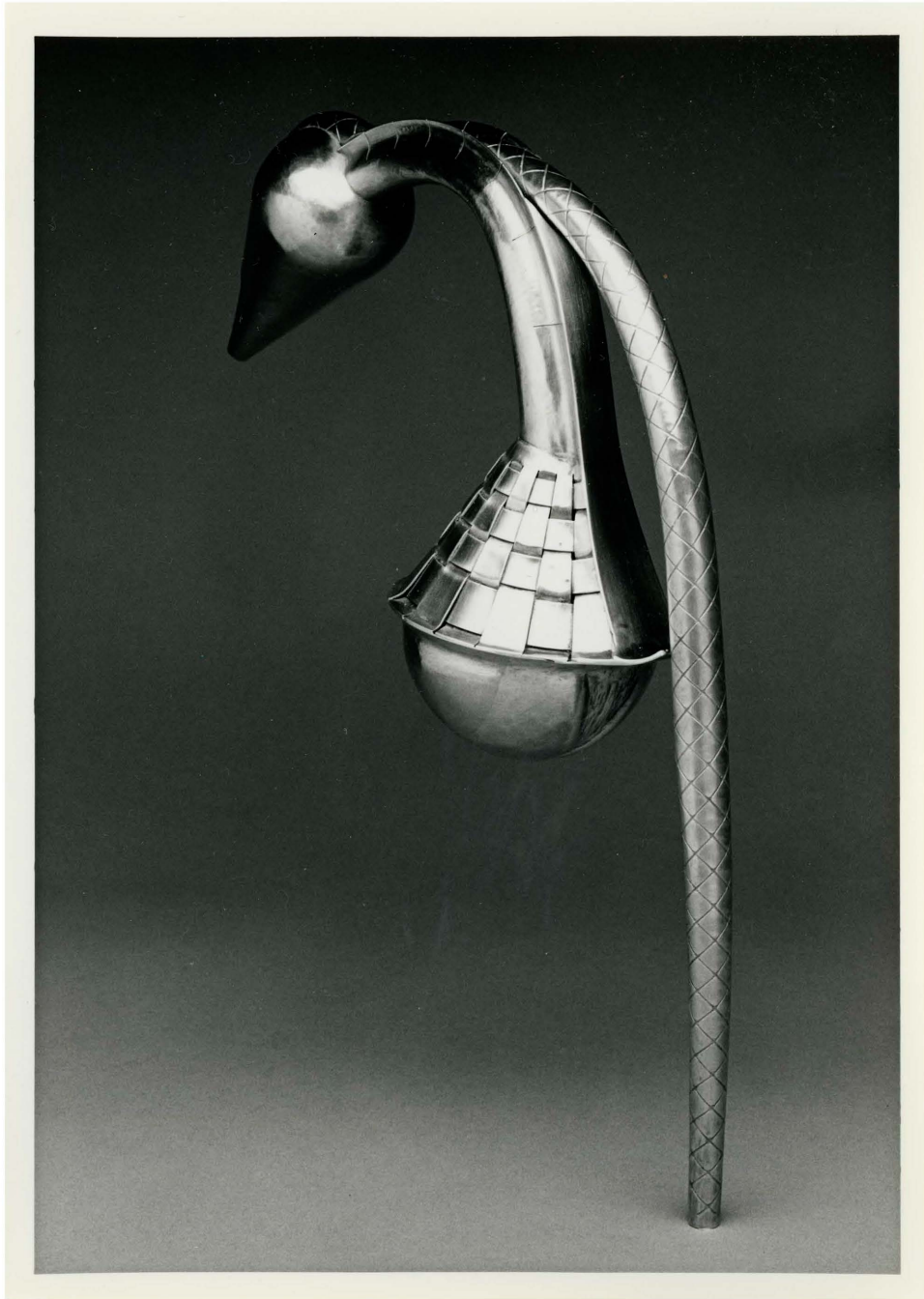


Figure 18. Yahoo, brass,
5" x 6" x 12", front view.



Figure 19. Yahoo, brass,
5" x 6" x 12", side view.



TECHNICAL PRINCIPLES

With the exception of weaving, traditional metalsmithing techniques were applied to create the forms in this body of work. Each piece contains several different techniques to establish the organic and mechanical marriage within the gargoyles.

The woven areas contained in several of the works were created by using 20 gauge strips of sheet metal; weaving a plain tabby pattern in single rows to develop a grid within the fabric. This metal fabric was malleted evenly and formed into volumes using nylon shell forming stakes with a steel crosspeen hammer. Woven volumes of thin metal strips displayed an unusual amount of strength and created the desired mechanical surface texture.

LIST OF TECHNIQUES

Title	Techniques
Tin Roof I, Figures 1 and 2 (refer to pages 2 and 4)	Repoussé, piercing, forging, bezel setting, fabrication and shell forming
Tin Roof II, Figures 3 and 4 (refer to pages 6 and 8)	Repoussé, forging, piercing, riveting, bezel setting, shell forming, fabrication, carved ivory
Tin Roof III, Figures 5 and 6 (refer to pages 10 and 12)	Repoussé, piercing riveting, bezel setting, shell forming, fabrication, married metal, carved jade
Tin Roof IV, Figures 7 and 8 (refer to pages 14 and 16)	Shell forming, weaving, double hinges, bezel setting, fabrication, carved ivory.
Screaming Mimi, Figures 9 - 11 (refer to pages 18 - 22)	Shell forming, raising, married metal, roll printing, repoussé ball and socked hinges, riveting
Banshee, Figures 12 - 13 (refer to pages 24 - 28)	Raising, piercing, sheel forming, weaving, stamping
Honyock, Figures 15 - 17 (refer to pages 30 - 34)	Raising, shell forming, weaving, riveting
Yahoo, Figures 18 and 19 (refer to pages 36 and 38)	Raising, shell forming, repoussé, weaving, roll printing