

THESIS

PAINTED POTS  
The Relationship of Forms  
Through Surface, Textural  
and Color Interaction

Submitted by  
Michael Ortiz  
Art Department

In partial fulfillment of the requirements  
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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR  
SUPERVISION BY Michael R. Ortiz

ENTITLED Painted Pots: The Relationship of Forms Through Surface,  
Textural and Color Interaction

BE ACCEPTED AS FULFILLING IN PART REQUIREMENT FOR THE DEGREE OF  
MASTER OF FINE ARTS

Committee on Graduate Work

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Adviser

## ABSTRACT

### PAINTED POTS

#### The Relationship of Forms Through Surface, Textural and Color Interaction

I wish to show in my work, that it is possible to combine the qualities of painting and sculpture into ceramic form. This involves the integration of the surface and form in such a way as to enhance one another. I see ceramic colors, textures, and surface qualities as coming from and flowing with the form; not just as surface decoration, but as a truly integral part of the piece. The forms tell me what direction the surfaces must take on, and what moods the piece should convey. The application of the surfaces reflect abstract painting qualities, utilizing ceramic materials rather than paint. In this way I can get not only color changes, but also textural changes. The surfaces can go from dry and rough, to hard, shiny glazed areas. The glazes run from opaque matts, to bright transparent glosses. Some edges bleed into one another, some butt together in hard-edged lines. I want to show contrast plays between light and dark, soft and harsh, smooth and rough.

Movement through and around pieces is important to me. Painted surfaces can flow over rims, continue inside the piece, and flow right back over the rim to somewhere else. The lines created by the edges of the painted areas and those painted directly as lines, continue this visual flow through and around the forms.

I want to convey contrasting emotional feelings in my work; feelings of visual tension or harmony, stability or instability,

and massive or linear qualities. Some of my forms are calm, others are more active, but I feel that they all relate in the way that different emotional moods can flow from one individual. In this way, I arrive at surfaces that are a much more integral part of the ceramics form, than just an inside glaze and an outside glaze.

The clay itself, as a plastic material, is important to me. I show how it cracks, tears and stretches. I gouge into it, incise lines, embed other materials into the surface and poke holes into it. Some of my forms show soft loose qualities which tell of the condition of the clay when I built the form. Others appear more rigid when the clay I am using is in a dryer state.

Clay is a direct and spontaneous media. I handle it as such in constructing the forms and applying the surfaces. I want my forms to convey the nature of the materials that they are made of.

At this point, I am interested in clay forms as vessels. But I feel that a vessel can be more than just a pot. It can be an object of sculptural and painted beauty, which can reflect the spontaneity and directness of clay itself. My forms read as pots, but they function more visually, than as utilitarian vessels.



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1. Torn Blue Bowl - 17" x 17" x 9½"

This white earthenware bowl was constructed by using a press-mold formed slab bottom with added slab sides and thrown on a slow moving wheel. It was slipped while green with Karl's Talc orange eugobe and fired to cone 1. The piece was then painted with a transparent blue and an opaque gloss purple low-fire glaze and fired in oxidation to cone 04.



2. Big Louie - 15" x 15" x 33"

This large red earthenware jug was constructed by using a press-mold formed slab bottom with added slab sides. The top was coiled and paddled. The inside was sponge glazed during construction in matt black. The outside was slip painted while green, in karl's talc orange, blue and white engobes. The jug was fired in oxidation to cone 1. It was then painted with transparent blue, clear, mirror black and gloss yellow low-fire glazes and multi-fired to cones 04, 05 and 06 in oxidation atmospheres.



3. Tripod Bowl - 16" x 16" x 15½"

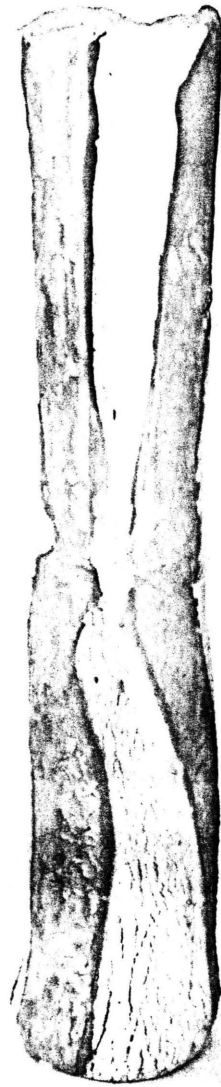
This red earthenware bowl was constructed by using a press-mold formed slab bottom with added slab sides. It was slipped inside and out with a coarse white earthenware slip and painted with karl's talc orange engobe. Three hollow clay cylinders were built to function as a tripod stand. The piece was then fired in oxidation to cone 1. It was then painted with transparent blue, red and clear low-fire glazes and fired in oxidation to cone 04.



4. Green & Yellow Striped Column - 6½" x 6" x 33"

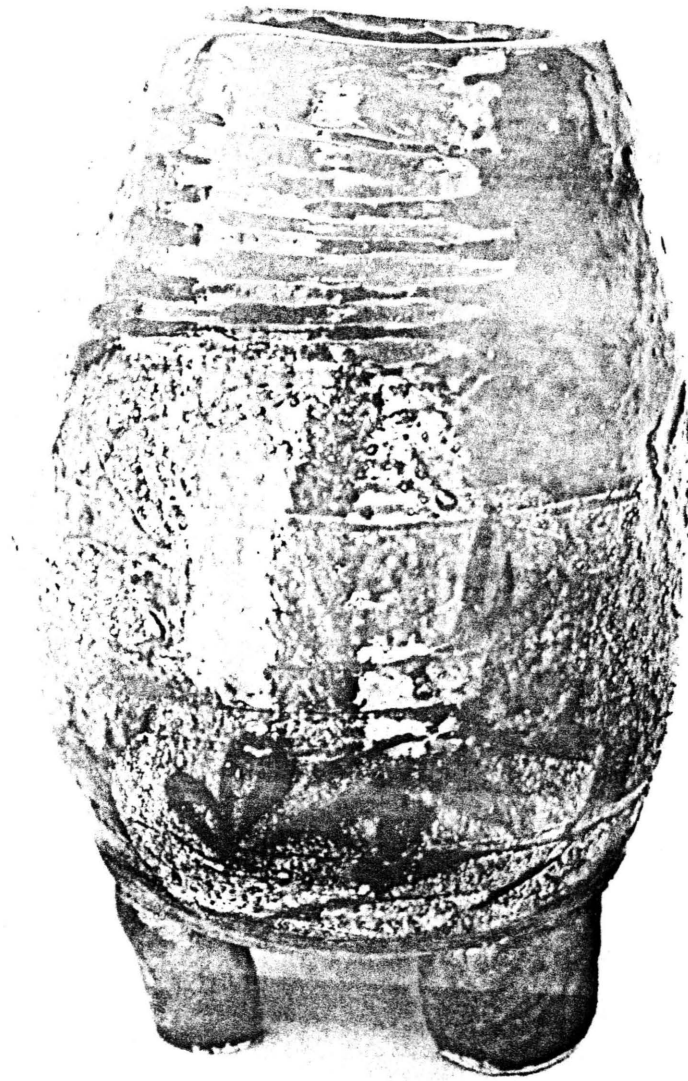
This piece was constructed by joining two tube formed cylinders of white earthenware, slip painted with orange and white karl's talc engobes and striped with an iron stain. The column was fired to cone 1. It was then striped with a chrome green glaze and fired to cone 04.





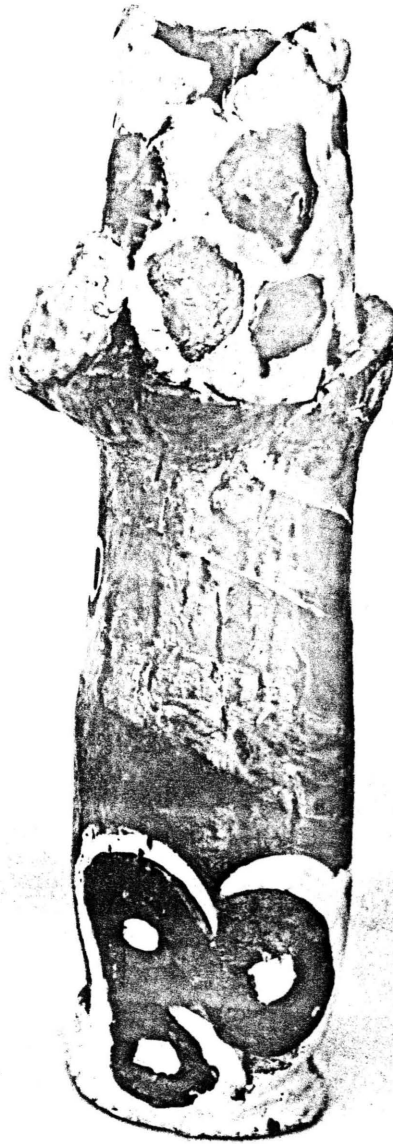
5. Green & Black Tripod Jar - 7" x 7½" x 11½"

This white earthenware piece was wheel thrown, distorted and slip painted with black and white engobes. Clay legs were added and the inside was sponge glazed with matt black. It was fired in oxidation to cone 1, reglazed with transparent green and fired to cone 04 oxidation. The inside and feet were then reglazed with black luster low-fire glaze and fired to cone 06.



6. Yellow Topped Vase - 7" x 7½" x 28"

This red earthenware piece was constructed by joining two tube-formed cylinders and painting the surface with a matt black glaze and lavender, blue, yellow and orange engobes. The vase was fired in oxidation to cone 1. It was then painted with gloss yellow, red, transparent blue, gloss black and clear low-fire glazes and multi-fired to cones 04, 05 and 06.



7. Dry Green Bowl - 16 $\frac{1}{4}$ " x 16 $\frac{1}{4}$ " x 11 $\frac{1}{2}$ "

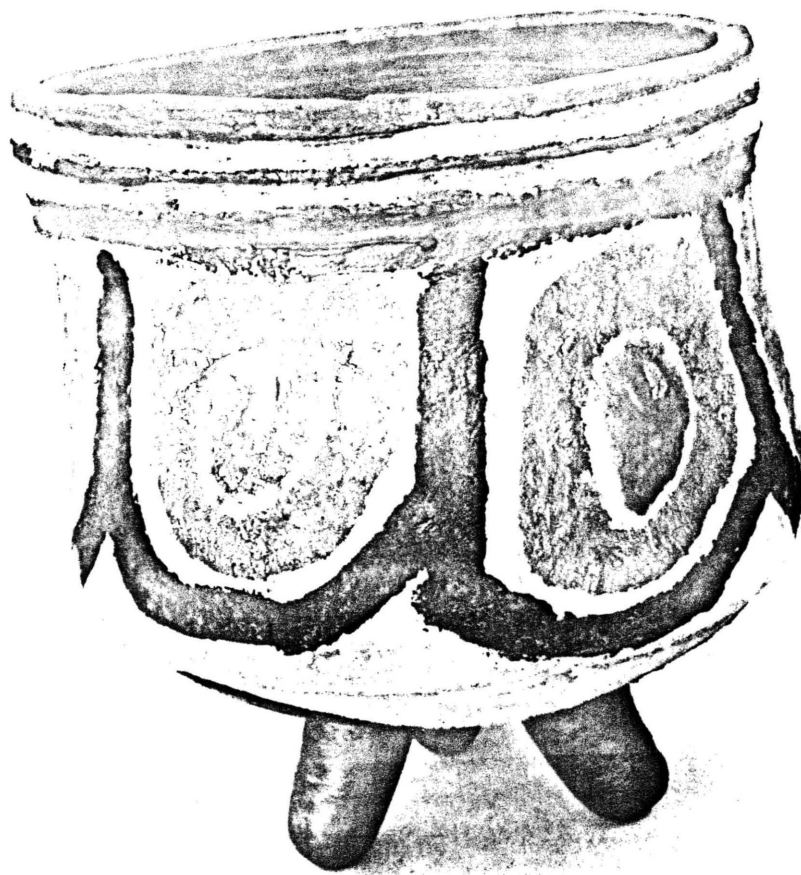
This white earthenware bowl was constructed by using a press-mold formed slab bottom with added slab sides and thrown on a slow moving wheel. The surface was dusted with a dry coating of fluxed sutter clay. The inside was sponge glazed while green, with a matt black glaze. Matt black lines were painted on the outer surface and the piece was fired to cone 1. It was then painted with transparent blue and chrome green low-fire glazes and fired to cone 04 oxidation.



8. Tripod Pot -  $11\frac{1}{2}$ " x  $11\frac{1}{2}$ " x  $16\frac{1}{4}$ "

This white earthenware pot was constructed by using a press-mold formed slab bottom with added slab sides and thrown on a slow moving wheel. The outer surface was dusted with a dry coating of fluxed sutter clay. The rim area, interior and the added clay feet were glazed with a matt black. The pot was fired in oxidation to cone 1. It was then painted with transparent blue, tangerine orange and shiny black low-fire glazes and fired in oxidation to cone 04.





9. Chrome Red Vase - 7½" x 6½" x 29"

This red earthenware piece was constructed by modeling slabs on top of a tube-formed cylinder. It was slip painted while wet with kar's talc orange and white engobes and a matt black glaze. The piece was fired in oxidation to cone 1. It was then reglazed with mirror black and chrome green low-fire glazes and fired in oxidation to cone 04. A chrome red glaze was then applied to areas and the piece was fired in oxidation to cone 010.



10. Tripod Jar with Orange Line - 7" x 7" x 13"

This white earthenware jar was wheel thrown and clay feet were added. The rim area and inside were glazed with matt black. The outside body of the jar was dusted with a dry coating of fluxed sutter clay, painted with black and white karl's talc engobe and striped with a line of uranium orange glaze. The piece was fired in oxidation to cone 2. It was then painted with a clear low-fire glaze and fired to cone 04 oxidation.



11. Orange-Spotted Jar - 6" x 6" x 8-3/4"

This white earthenware piece was wheel thrown with a thrown and cut foot. The inside was sponge glazed with matt black. The outside body was dusted with a dry coating of fluxed sutter clay and spotted with matt black and uranium orange. The rim area was glazed with uranium orange and the foot was slipped with black engobe. The jar was fired in oxidation to cone 1. The foot was then glazed with a thin coat of low-fired black luster and fired in oxidation to cone 04.



12. Uranium Orange Tripod Jar - 8½" x 8" x 15½"

This white earthenware jar was wheel thrown with added clay legs. The inside was glazed, while green, with a matt black glaze. The outside was painted with a matt black and uranium orange glaze. The piece was then fired to cone 2 oxidation.





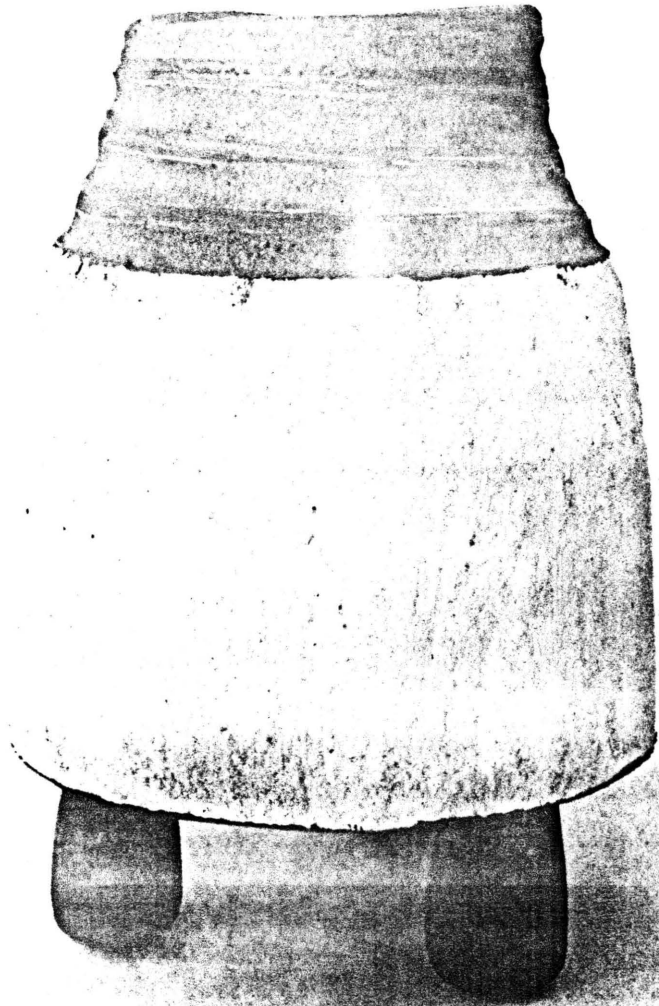
13. Orange Tripod Jar -  $5\frac{1}{2}$ " x  $5\frac{1}{2}$ " x  $10\frac{1}{2}$ "

This white earthenware jar was wheel thrown with added clay feet. The inside was glazed with matt black. The rim area and feet were slipped black. The outside body of the piece was dusted with a dry coating of fluxed sutter clay. Uranium orange was painted on the outer rim area and the jar was fired in oxidation to cone 2. It was then painted with tangerine orange, flame red and clear low-fire glazes and multi-fired to cones 04 and 06.



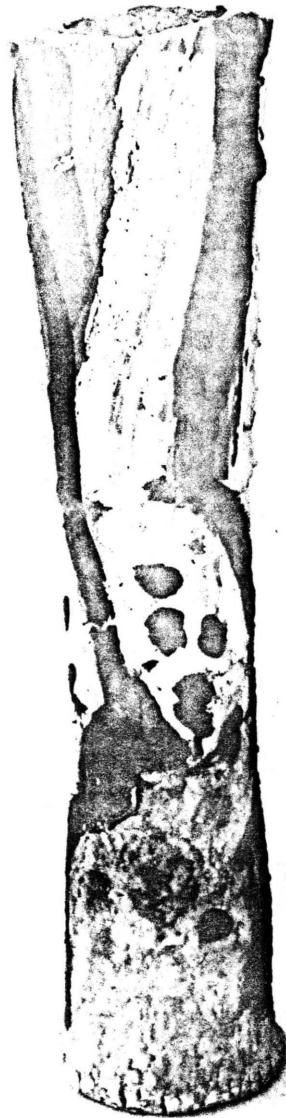
14. Plain Orange Tripod Jar - 9" x 9" x 14"

This white earthenware jar was wheel thrown with added clay feet. The inside was sponge glazed with matt black and the feet and rim area were slipped black. The outer body of the piece was dusted with a dry coating of fluxed sutter clay and the rim area was painted with uranium orange glaze. It was then fired in oxidation to cone 2.



15. Spotted Blue Vase - 6" x 6" x 27-3/4"

This red earthenware vase was constructed by joining two tube-formed cylinders and painted with a coarse white earthenware slip, karl's talc white engobe and matt black glaze. The piece was fired in oxidation to cone 2. The inside was glazed with low-fire mirror black. The lower outside was painted with transparent blue. It was then fired to cone 04 oxidation.



16. Diagonal-Striped Bowl - 18" x 18" x 16½"

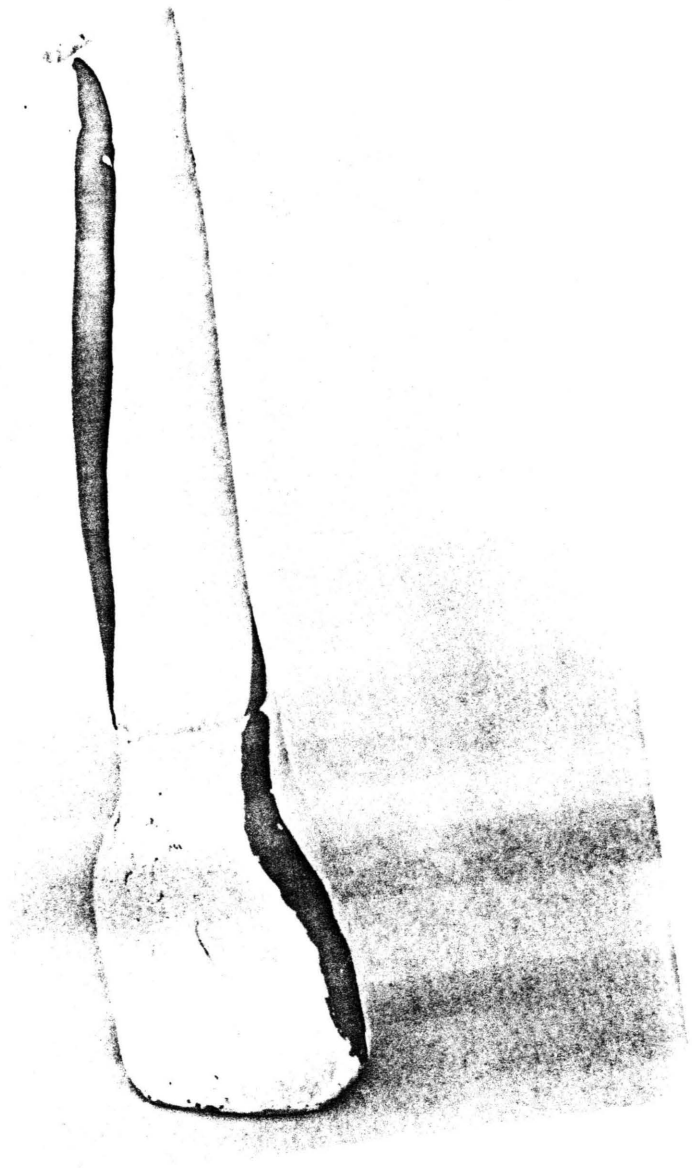
This white earthenware bowl was constructed by using a press-mold formed slab bottom with added slab sides and thrown on a slow moving wheel. The outside was slipped with a heavy coating of coarse white earthenware slip and brushed with strokes of matt black glaze. The inside was sponge glazed with matt black and the piece was fired in oxidation to cone 1. A white opaque glaze was then brushed on the inside and it was refired to cone 04 oxidation.





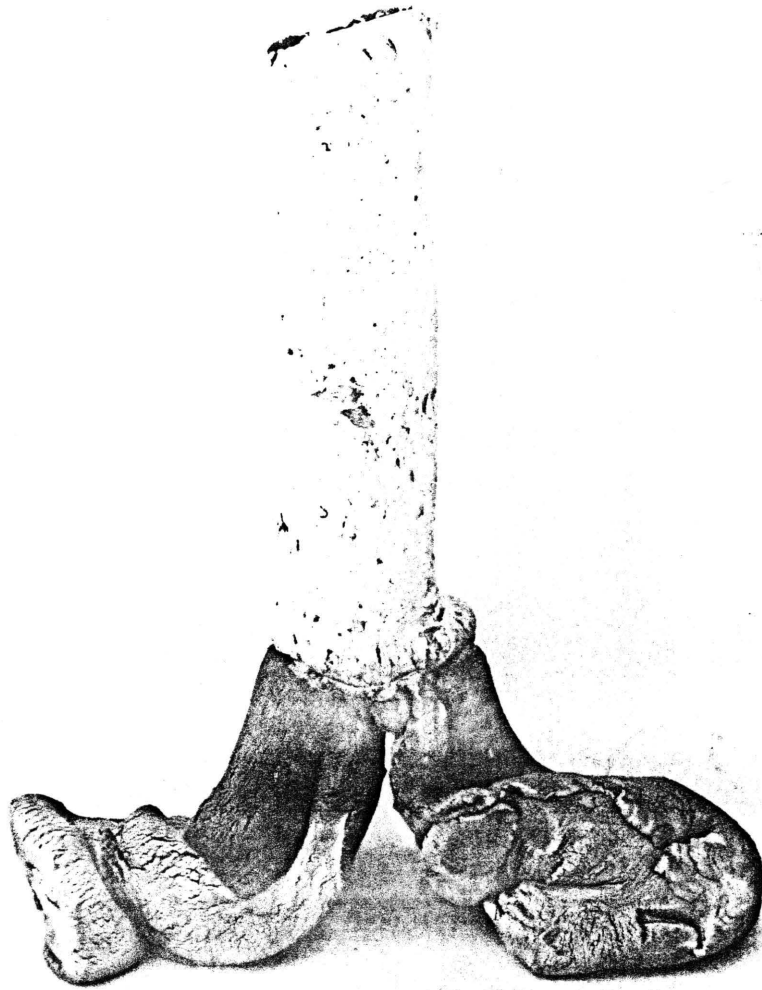
17. Blue & Yellow Column - 6" x 9" x 40"

This red earthenware piece was constructed by joining two tube-formed clay cylinders. The outside surface was painted with black, blue and yellow karl's talc engobe. The piece was then fired in oxidation to cone 1.



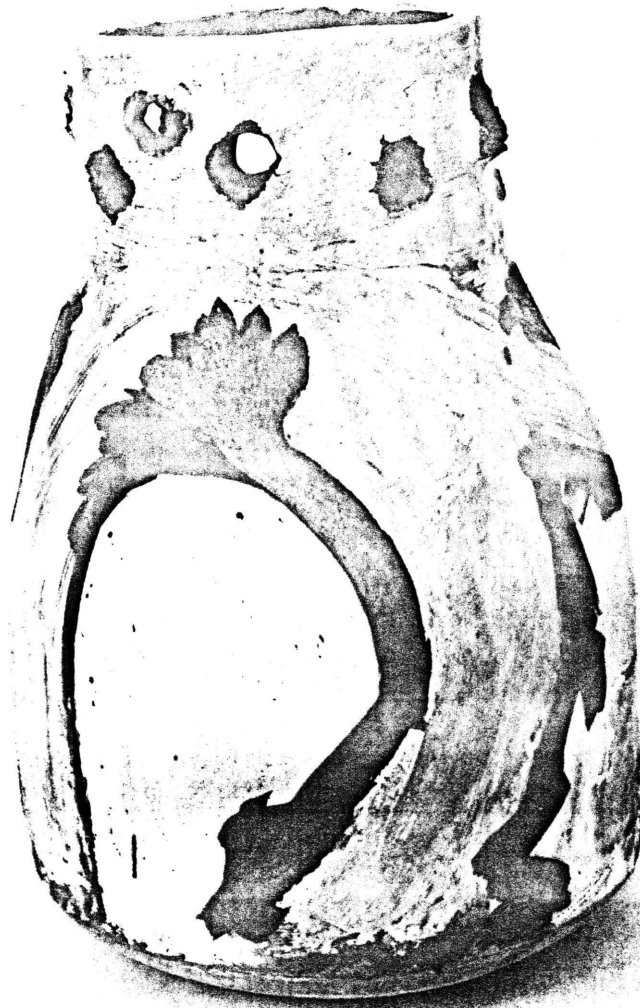
18. Walking White Column - 7½" x 20" x 25½"

This red earthenware piece was constructed by tipping over a wet tube-formed cylinder, allowing it to stiffen and adding another cylinder on top. The top cylinder was slipped white and the piece was fired to cone 2 reduction. The top section was then glazed with an opaque white glaze and the inside with mirror black. The piece was then fired in reduction to cone 04.



19. Blue Tear Drop Jar - 15" x 15" x 25"

This large red earthenware jar was constructed by using a press-mold formed slab bottom with added slab sides. It was cut and necked in with an added slab top. The top is penetrated with holes pushed in the clay while wet. The inside was sponge glazed during construction in matt black. The outside was painted with karl's talc lavender engobe, white earthenware slip and an iron/manganese stain. The piece was fired in oxidation to cone 1. It was then painted with transparent blue and black luster low-fire glazes and fired to cone 04 oxidation.



20. Orange Spotted Bowl - 8 $\frac{1}{4}$ " x 8 $\frac{1}{4}$ " x 6 $\frac{1}{4}$ "

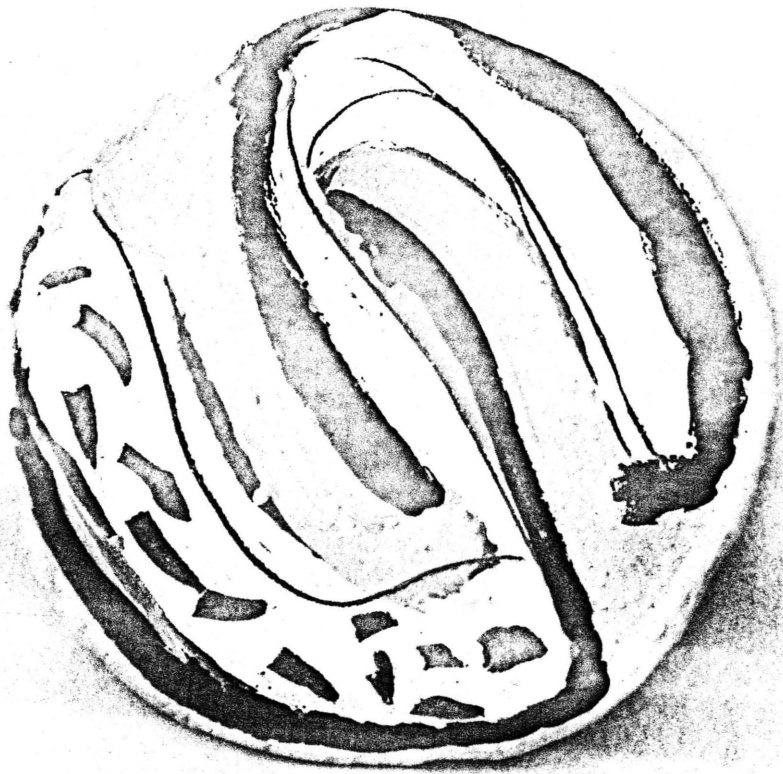
This red earthenware bowl was wheel thrown, slipped with a coarse white earthenware clay and fired in oxidation to cone 1. It was then painted with transparent blue, tangerine orange and gloss purple low-fire glazes and fired in oxidation to cone 04. The bowl was then raku-fired and smoked.





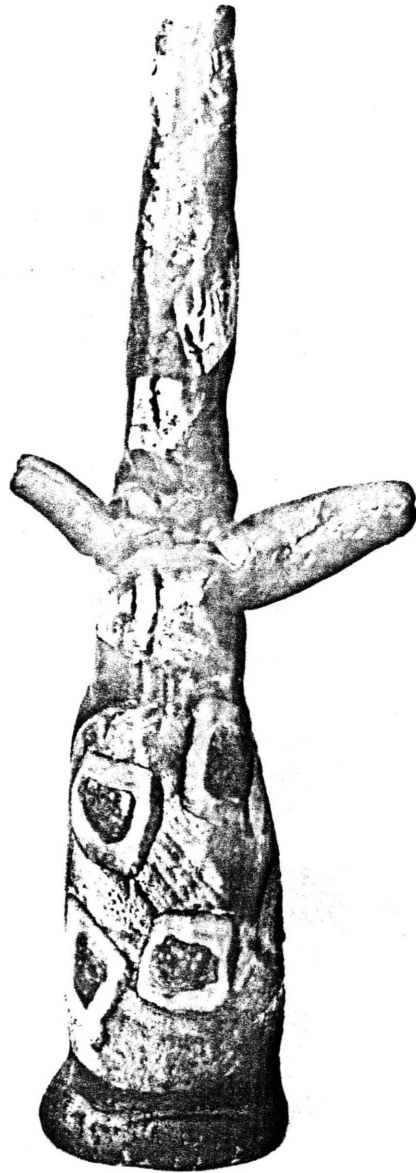
21. Dry Platter - 22" x 22" x 3"

This red earthenware platter was constructed by laying a thick clay slab into a mold and painting it with lavender and blue-green karl's talc engobes, a coarse white earthenware slip and a matt black glaze. The piece was the gouged, incised and fired in oxidation to cone 04.



22. Blue Winged Bottle - 8" x 5" x 36"

This red earthenware bottle was constructed by modeling a tube-formed base cylinder, adding small squashed cylinder lugs and a narrow tube-formed cylinder on top. The outside surface was painted with Karl's talc white engobe and matt black glaze. The piece was fired in oxidation to cone 1. It was then glaze painted with transparent blue, sunny yellow, tangerine orange and black luster low-fire glazes and multi-fired to cones 04, 05 and 06.



23. Yellow Tripod Jar with Diagonal Slashes - 11½" x 11½" x 13"

This white earthenware piece was constructed by using a press-mold formed slab bottom with added slab sides and thrown on a slow moving wheel. The outside surface was slipped black, dusted with a dry coating of fluxed sutter clay and finger incised. The added clay feet and bottom were glazed with matt black and the piece was fired in oxidation to cone 2. The outside bottom and the inside were then glazed with a low-fire clear and fired in oxidation to cone 04.



24. Sumo Tripod Pot - 13" x 13" x 21½"

This white earthenware pot was constructed by using a press-mold formed slab bottom with added clay sides and thrown on a slow moving wheel. Clay feet were added and perforated. The inside was sponge glazed during construction with matt black. The outside was dusted with a dry coating of fluxed sutter clay and painted with yellow and orange karl's talc engobes. The piece was fired in oxidation to cone 2. It was then painted with transparent blue, black gloss, black luster and tangerine orange low-fire glazes and multi-fired to cones 04, 05 and 06.



