

Dep Mod Ran Sect Shelf Tray Item
P 1 07 06 22 07 027

PASCAL

T
1982
P656

Arch
T
1952
P.54



Edward Van Latta


Edward J. Flanagan

B.S. - Alfred University 1960

Thesis submitted to the faculty of the Graduate
School of the University of Colorado in partial
fulfillment of the requirements for the degree of
Master of Fine Arts
Department of Film Arts, Creative Arts

NON-CIRCULATING

University of Colorado at Boulder



U18304 0355021

This Thesis for the Master of Fine Arts Degree by
Ceramic Tea Sets

Peter J. Pinnell

By

has been approved for the

Peter J. Pinnell

Department of

B.F.A. Alfred University 1980

Fine Arts

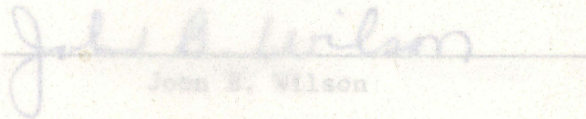
by

A thesis submitted to the faculty of the Graduate
School of the University of Colorado in partial
fulfillment of the requirements for the degree of

Master of Fine Arts

Department of Fine Arts, Creative Art

1982


John F. Wilson

I make pots, because I enjoy making them. Ceramics is an ideal medium for exploring ideas in design, form and color. Once the basic skills are mastered, one can make pots quickly, allowing the development of many ideas. The process itself also appeals to me.

This Thesis for the Master of Fine Arts Degree by

Peter J. Pinnell

has been approved for the

Department of

Fine Arts

Long before I began working in clay, I had already developed a love and fascination for tools and their use in making useful objects. I have done work in carpentry, stone masonry, made jewelry and worked on cars. My work in all these areas related to useful objects and all of these fields require the use of tools.

My pottery is a logical result of my fascination. When making functional tools and also make



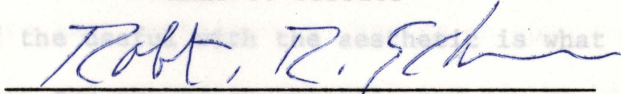
Thomas J. Potter

tools. However, functional pottery is not just tools. They can and sometimes are beautiful art. This



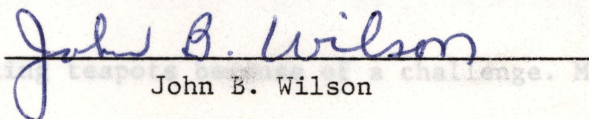
Anne C. Currier

combination of the two is what holds so much fascination for me.



Robert R. Ecker

I began making teapots as a challenge. My first ceramics teacher told me that teapots were the most difficult kind of pot to make and I have found this to be true. It



John B. Wilson

Involves a complex form that must work compositionally within the narrow constraints of a specific functionality. In other words, the teapot must function well and be comfortable to use.

I make pots, because I enjoy making them. Ceramics is an ideal medium for exploring ideas in design, form and color. Once the basic skills are mastered, one can make pots quickly, allowing the development of many ideas. The process itself also appeals to me.

Long before I began working in clay, I had already developed a love and fascination for tools and their use in making useful objects. I have done work in carpentry, stone masonry, made jewelry and worked on cars. My work in all these areas related to useful objects and all of these fields require the use of tools.

My pottery is the logical descendant of this fascination. When making functional pottery, I use tools and also make tools. However, functional pots need not be just tools. They can and sometimes are beautiful works of art. This combination of the useful with the aesthetic is what holds so much fascination for me.

I began making teapots because of a challenge. My first ceramics teacher told me that teapots were the most difficult kind of pot to make and I have found this to be true. It

involves a complex form that must work compositionally within the narrow constraints of a specific functionality. In other words, the teapot must function well and be comfortable to use, yet should also be beautiful.

I want my work to be beautiful. I do not think that all art needs to be, but it is a very important part of my artwork. I also want my work to be graceful, elegant and even a little formal. I am naturally attracted to things that have these qualities. I like listening to classical music, reading good books and I like pouring tea from a teapot and drinking from a tea cup.

I enjoy a sense of exaggeration and I find this most evident in the forms I use. I try to push each segment of my pot a little beyond where it needs to be. For instance, if I want the belly of the teapot to be full and round, I need only make it swell a certain amount to achieve that feeling, but I try to always push the fullness a little beyond that point. If the swelling of the pot's belly is an outward force, then I think its best emphasized by having an opposing inward force. To accent and emphasize the fullness of the belly, I usually trim the foot fairly small, as if squeezing the bottom of the pot.

Probably no other single element of the teapot does more. At the upper end of the belly, I introduce an inward

constriction, a line that divides the form like a string around a balloon. The end result of the full roundness pushing out against the constriction of the foot and neck is a sense that the pot contains something: a definite feeling of fullness.

Somehow forms that are perfectly symmetrical, like anything thrown on the potter's wheel, invite the potter to introduce some kind of distortion. I sometimes alter the roundness of the form by pushing out at this dividing line, breaking the form from strict symmetry. I still use this in a symmetrical way, but by using four push-outs, I produce a square form that both balances and contrasts with the roundness of the belly and foot. This square top also acts as a transition from the continuous roundness of the body to the completed teapot, a form with a definite front, back and sides.

I like this method for several reasons. First, it allows me to make the handle swell and taper, both to give it a feeling of movement and also to mirror the modulations in the body and spout. I use the squared-off top as a logical place from which the handle can spring, whether the handle is on the side or loops over the top. Finally, and very importantly, it pours nicely.

Probably no other single element of the teapot does more. I have glazed all my pots with a solid, all-over coat,

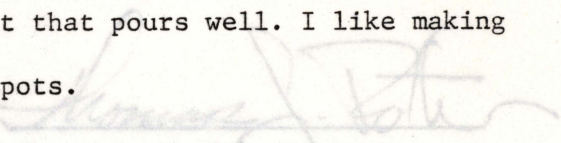
to determine the teapot's character than the spout. Usually, the contemporary potter throws the spout on the potter's wheel. However, the wheel-thrown spout can only be made a certain length before it begins to look awkward, since it is difficult to throw long, slender forms. I felt that in order for my pots to achieve the graceful elegance I desired, they needed a longer spout than could be made in this fashion. The others sometimes break over markings and at other times cover the historical model I like best is the spout used on American and European industrial teapots from the 18th century on. These spouts are slip-cast in a mold. I have made spouts this way, but because of the forming method, they did not have the same surface qualities as the rest of the pot. Later, I found I could "pull" the spout. That is, I form the clay around a tapered wooden dowel, remove the dowel, and pull and shape it the same way a handle is made. I like this method for several reasons. First, it allows me to make a long, gracefully tapering spout, a form virtually impossible to throw. Second, since it is not made in a mold, I can make the size and taper fit the pot upon which it will go. Third, since it is pulled, it has the same surface qualities as the thrown body and the pulled handle. Finally, and very importantly, it pours nicely.


I have glazed all my pots with a solid, all-over coat,

because I like the way it unifies all the different parts. I do not do any direct surface decoration. Instead, I like to set up forms and clay markings and textures, that, in combination with the glazes will create both varied and interesting surfaces. Some of the glazes, like the celadons and the transparent amber, pool and break over the clay's surface, accenting and revealing even slight nuances. The others sometimes break over markings and at other times cover the entire surface, mottling into rich and complex colors and textures.

Finally, I like pots that are well made and a pleasure to use. Craftsmanship alone will not make a good pot, but I find a lack of it can distract from an otherwise strong aesthetic statement. The pots of mine that I like best are light with an even wall thickness, a well fitted lid, well defined foot, comfortable handle and a spout that pours well. I like making and having made well crafted pots.

Approved by


Chairman of the Committee


Member of the Committee


Member of the Committee



Member of the Committee

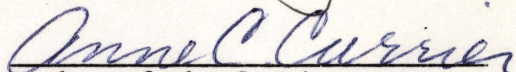

Chairperson, Department of Fine Arts

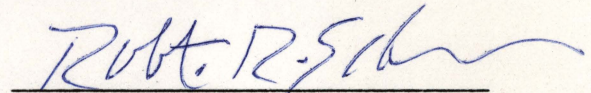
In partial fulfillment of the requirements
for the degree Master of Fine Arts
Peter J. Pinnell
has submitted this written thesis
as a supplement to the creative thesis

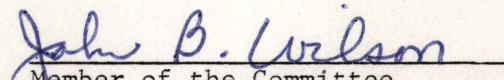
15 slides
which are in the permanent possession of the
University of Colorado and recorded with the
Department of Fine Arts

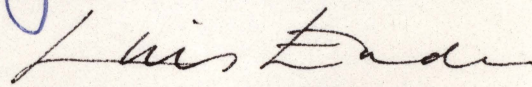
Approved by


Chairman of the Committee


Member of the Committee


Member of the Committee


Member of the Committee


Chairperson, Department of Fine Arts

In partial fulfillment of the requirements

for the degree Master of Fine Arts

Peter J. Finnelli

has submitted this written thesis

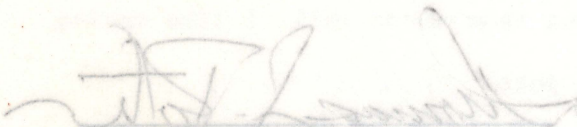
as a supplement to the creative thesis

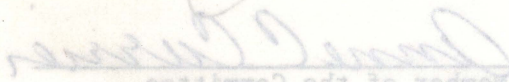
15 slides


which are in the permanent possession of the

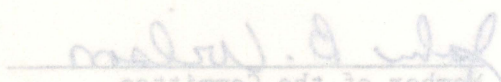
University of Colorado and recorded with the


Department of Fine Arts


Approved by
Chairman of the Committee


Member of the Committee


Member of the Committee


Member of the Committee


Chairperson, Department of Fine Arts

