

THESIS

BOTANICAL ENVIRONMENTS

Submitted by
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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR
SUPERVISION BY ELIZABETH J. CORWIN
ENTITLED BOTANICAL ENVIRONMENTS
BE ACCEPTED AS FULFILLING IN PART REQUIREMENTS FOR THE
DEGREE OF MASTER OF FINE ARTS

Committee on Graduate Work

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ABSTRACT
BOTANICAL ENVIRONMENTS

In creating an environment for botanical life, I have used clay and plants which are both harmonious and complementary to each other. The milieu created can be directly associated with my close personal involvement with nature. My forms clearly state a respect for plants and nature's geological formations, such as mountains, rocks and the effects of erosion. I feel strongly that I have conveyed my aesthetic interpretation of these natural forms and processes.

I felt clay to be the most versatile and appropriate medium because of its plasticity, tactile qualities and color both in the wet and fired states. Wanting to complement the oranges, reds and browns I found in the local geology, I became involved with unglazed clays using a variety of experimental firing techniques. Emphasis, therefore, was placed upon the natural beauty and color of the clay. As a result of my using unglazed clays, I was able to achieve the harmony between the plant and the environment that I sought. My clay surface echoed the softness I found in plant forms.

During the exhibit, it became obvious to me that I had failed to create the variation in scale which had been

initially intended. A contrast between very small and very large proportions would have added to the overall effect. However, I feel strongly that in the future these scale proportions will be resolved when I channel my efforts into creating exterior environments.

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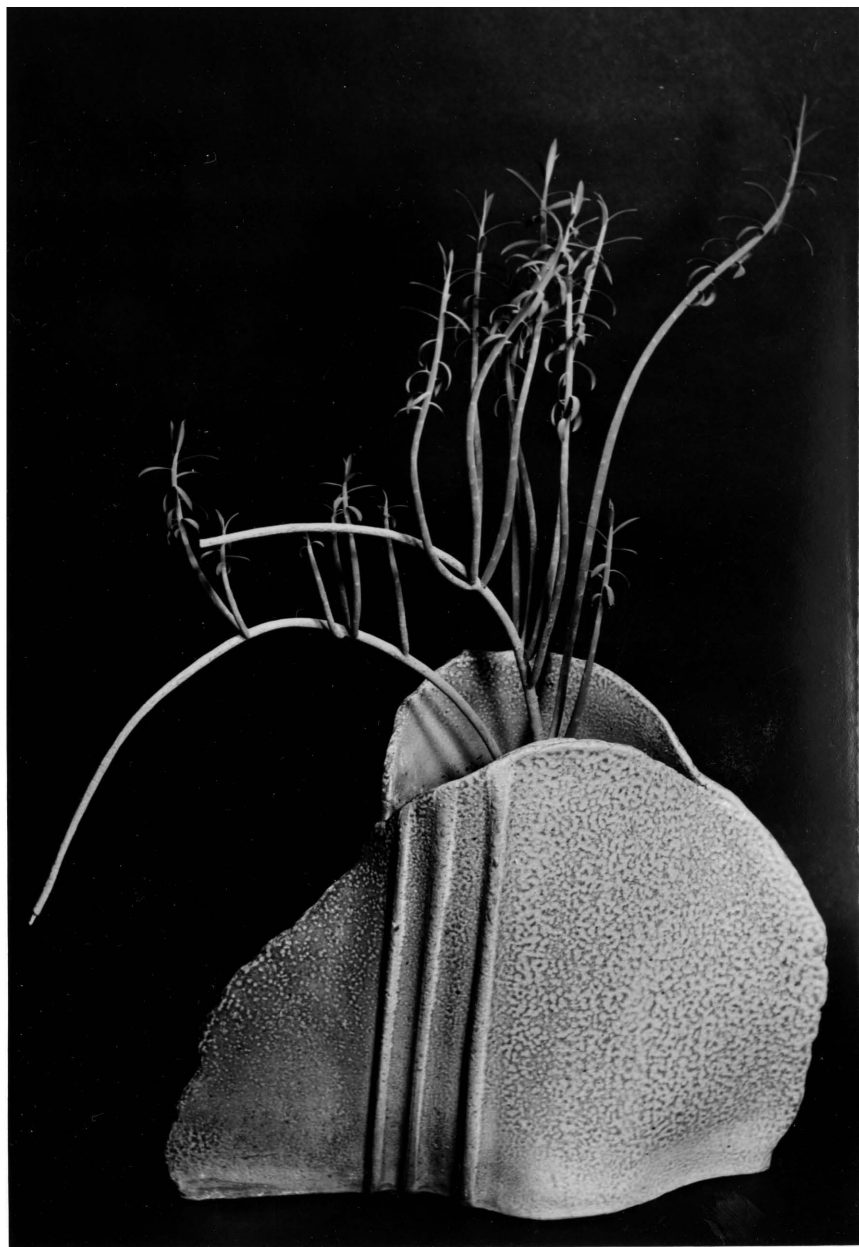
1. Opuntia Setting - 26" x 17" x 10"

This multiple slab construction was fired to cone 6 in a salt kiln. No salt was introduced during the firing, but the residual salt from previous saltings produced flashings of color. A wash of barnard and cobalt was applied to emphasize slab construction.



2. Euphorbia - 16" x 13" x 6"

This vessel was salt fired to cone 10 using Kentucky Special Clay Body # 8. A rutile and cobalt stain was applied to increase contrast.



3. Free Forms - 17" x 14" x 13"

This grouping was constructed with a Red Art Terra Cotta body and fired in a lightly reducing atmosphere to cone 08 and then reoxidized until cone 04. Straw, saturated in a mild salt brine solution was applied to the base areas to create a subtle pattern of color changes.



4. Suspended Arrangement - 26" x 23" x 12"

A XX Sagger clay body filled with coffee grounds was used to construct this multiple grouping. A cobalt and barnard stain was first applied to the foreground areas and then an illmenite glaze was sprayed over the entire group and reduction fired to cone 10.



5. Form and Fire - 11" x 27" x 15"

These forms were constructed with a Kentucky Special Terra Cotta clay body which was fired in an oxidizing atmosphere to cone 08 and then heavily reduced until cone 01. Straw, saturated in a strong salt brine solution, was applied to strategic areas to create very intense patterns of color and texture.



6. Desert Landscape - 96" x 48" x 15"

This grouping was constructed with a Red Art Terra Cotta body and fired in a heavily reducing atmosphere to cone 08. Straw, saturated in a strong salt brine solution, was applied to particular areas to create and further intensify patterns of extreme contrast.



7. Inlaid Porcelain Form - 13" x 14" x 5"

The central section of this porcelain form was achieved by the use of colored clay inlays. A transparent glaze was applied and reduction fired to cone 10.



8. Botanical Landscape - 42" x 27" x 20"

This multi-slab construction was reduction fired to cone 8 using Kentucky Special Clay Body # 9. A cobalt and barnard wash was first applied to the textural areas and varying thicknesses of a matt-white glaze was then sprayed over the entire piece.



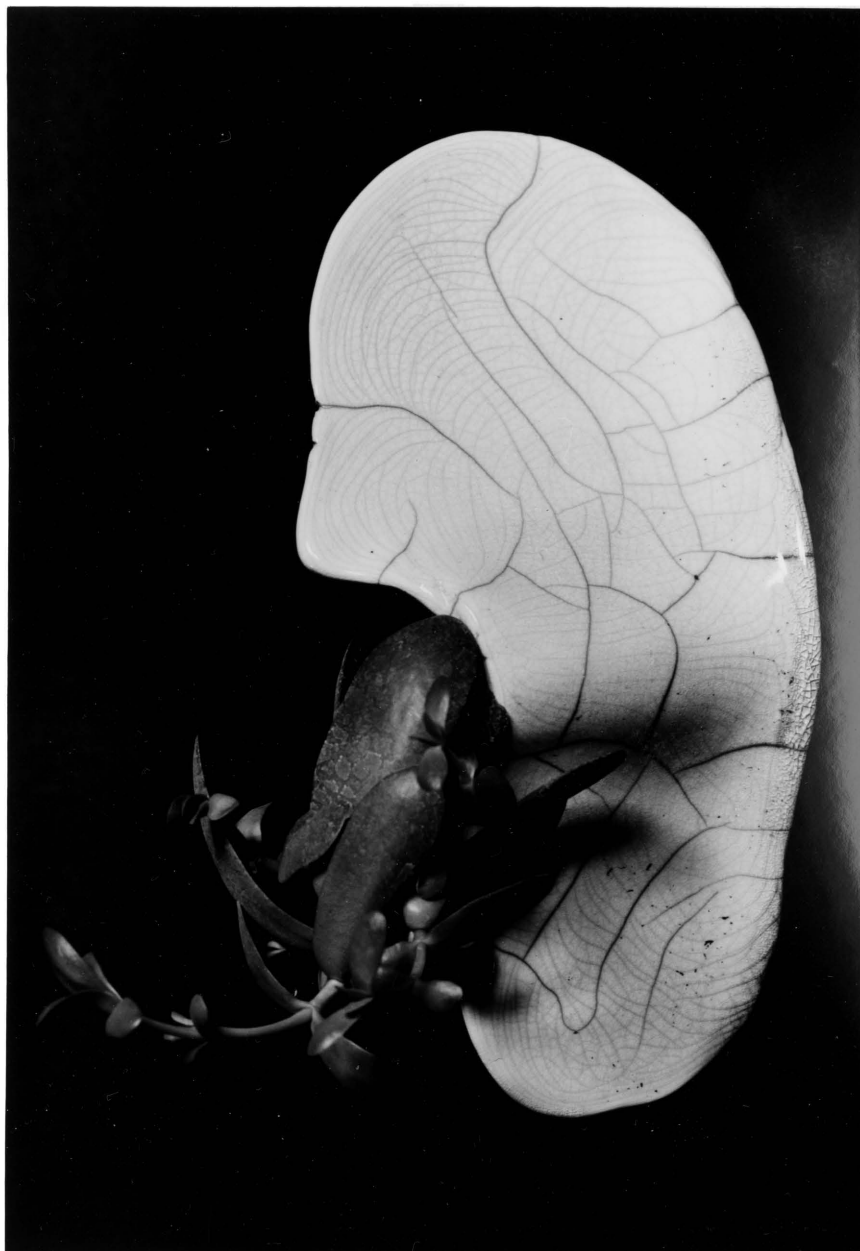
9. String of Pearls - 20" x 5½" x 5"

This porcelain vessel was residual salt fired to cone 6.



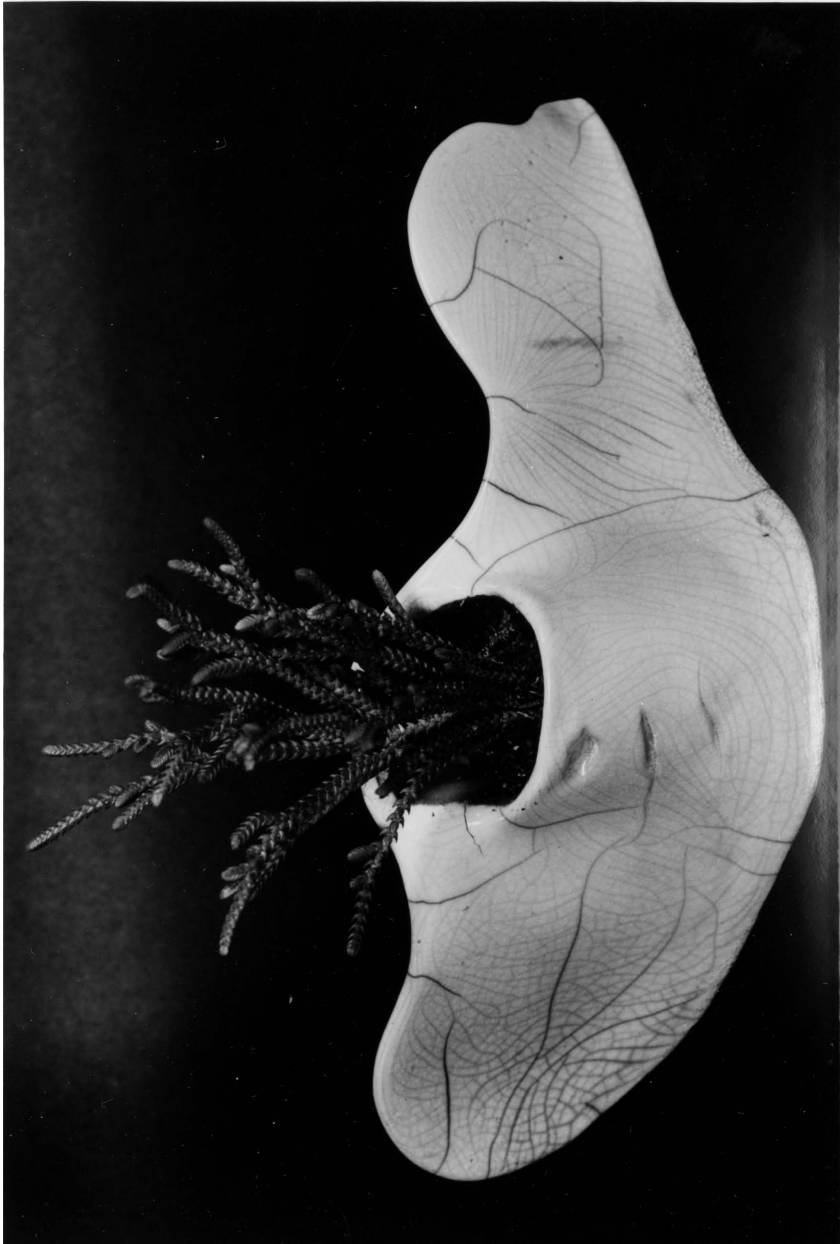
10. Oriental Garden - $16\frac{1}{2}$ " x $11\frac{1}{2}$ " x 6"

This porcelain planting vessel was glazed and raku fired to cone 04 using a strong reducing atmosphere and a very slow cooling cycle to prevent dunting.



11. Oriental Garden - 18" x 13" x 3"

This porcelain planting vessel was glazed and raku fired to cone 04 using a strong reducing atmosphere and a very slow cooling cycle to prevent dunting.



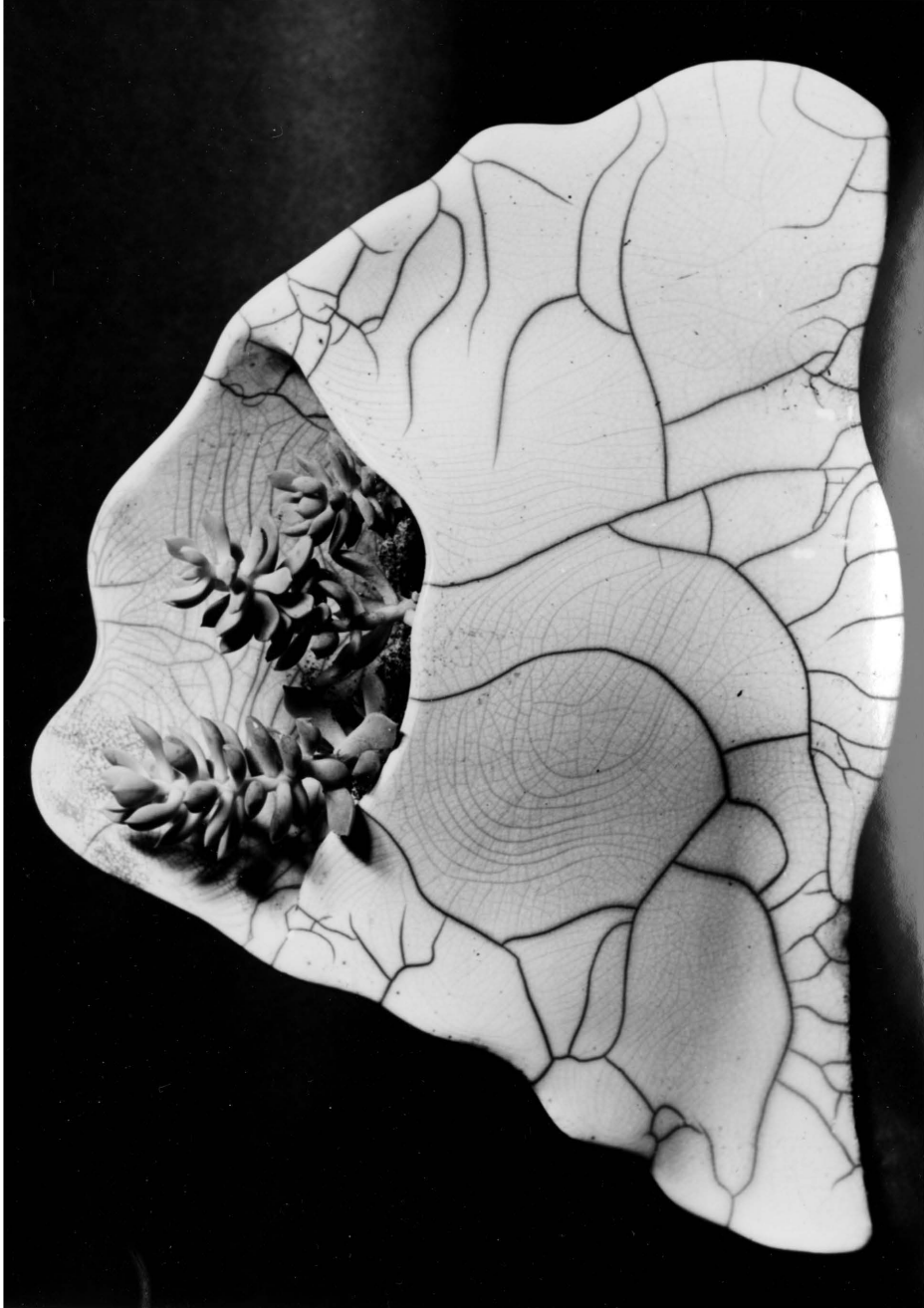
12. Oriental Garden - 14" x 5" x 3"

This porcelain planting vessel was glazed and raku fired to cone 04 using a strong reducing atmosphere and a very slow cooling cycle to prevent dunting.



13. Oriental Garden - 15 $\frac{1}{4}$ " x 6" x 4"

This porcelain planting vessel was glazed and raku fired to cone 04 using a strong reducing atmosphere and a very slow cooling cycle to prevent dunting.



14. Enclosed Landscape - 15" x 14" x 6"

This inlaid porcelain form was fired in a lightly reducing atmosphere to cone 3 using "mossy" zinc as a flashing agent.

NOTE: Mossy zinc is a particular form of this metal which is produced by dropping molten zinc onto water.



15. Oriental Landscape - 15" x 12" x 5"

This inlaid porcelain form was salt fired to cone 10.



16. Terra Cotta Grouping - 20" x 12" x 17"

This grouping was constructed with a Red Art Terra Cotta clay body and fired in a heavily reducing atmosphere to cone 08. Straw, saturated in a strong salt brine solution, was applied to particular areas to create and further intensify patterns of extreme contrast.



17. Procelain Form - 15" x 19" x 6"

This porcelain form was covered with a transparent glaze and reduction fired to cone 10.



18. Free Forms - 21" x 6" x 23"

These sculpted porcelain forms were residual salt fired
to cone 6.



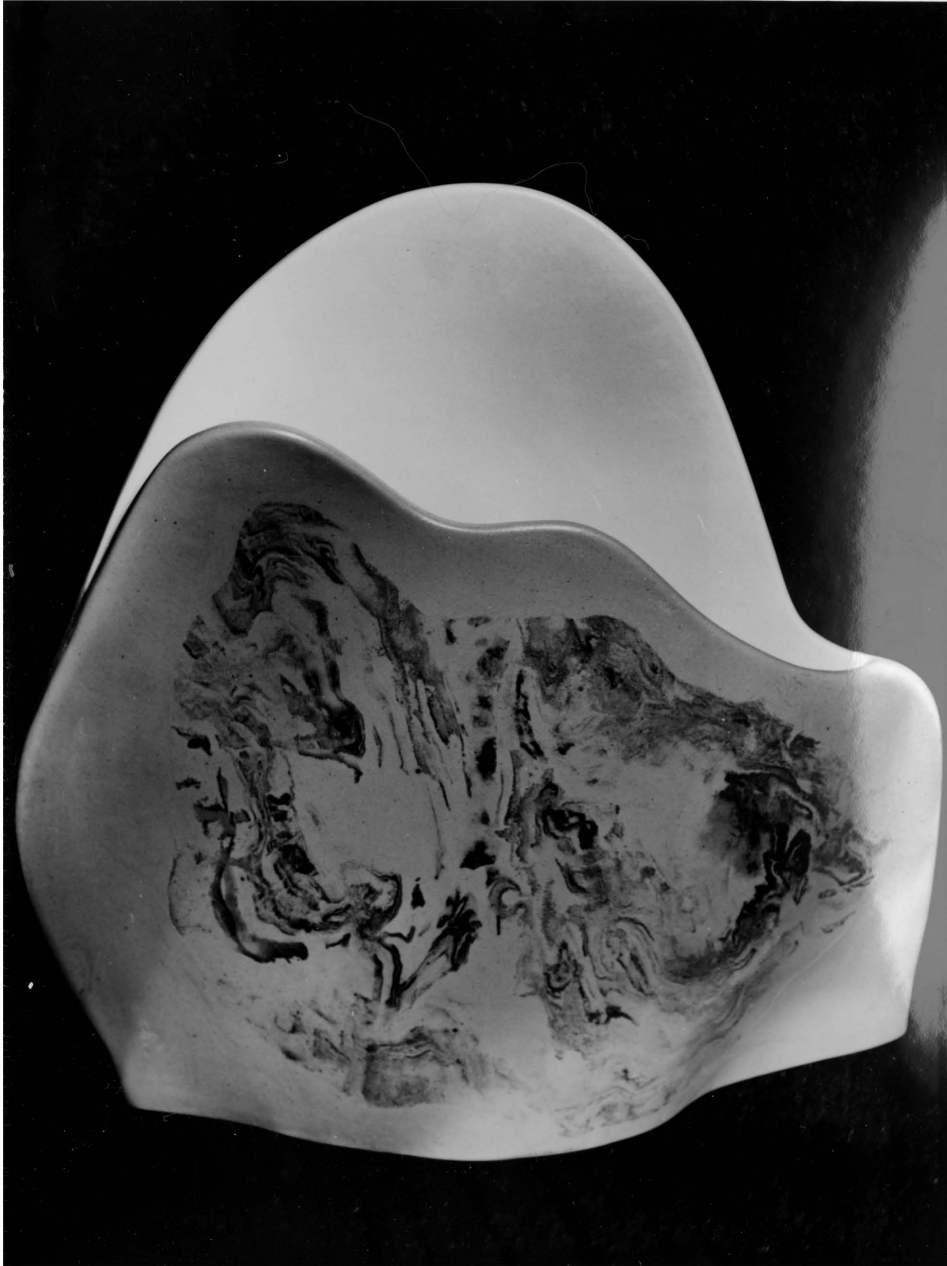
19. Open Inlaid Form - 12" x 10" x 3½"

This porcelain inlaid form was residual salt fired to
cone 6.



20. Open Inlaid Form - $15\frac{1}{2}$ " x $15\frac{1}{2}$ " x 6"

This porcelain inlaid form was residual salt fired to
cone 6.



21. Open Inlaid Form - 17" x 16" x 6"

This porcelain inlaid form was residual salt fired to
cone 6.



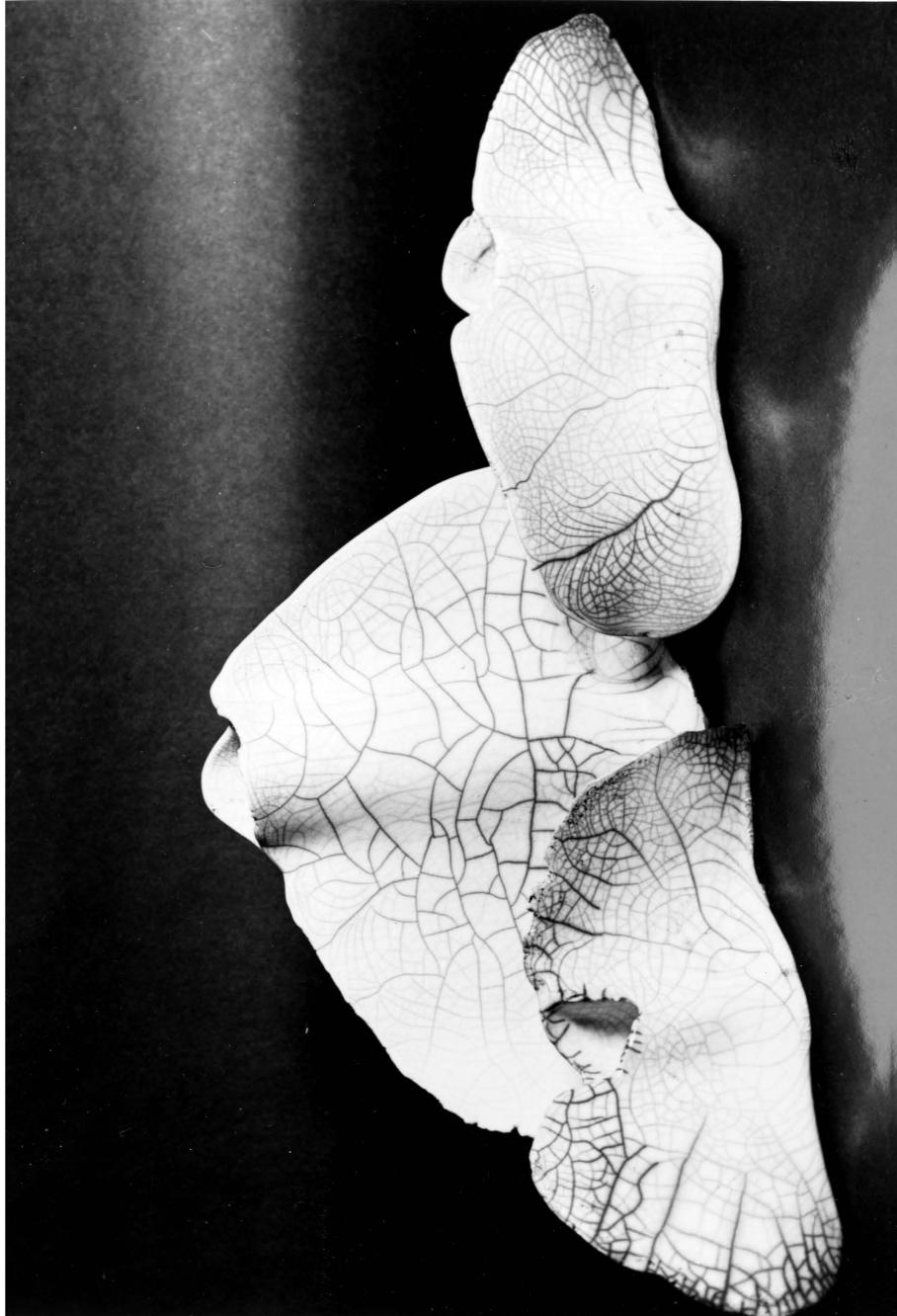
22. Aeonium - 9" x 5" x 5"

This multiple slab construction was reduction fired to cone 10 using Kentucky Special clay body # 12. A stony-matt glaze was sprayed on the piece after a barnard and cobalt wash had been applied to the depressions of the textured areas.



23. Free Form Grouping - 11" x 23" x 9".

These porcelain forms were glazed and raku fired to cone 04 using a strong reducing atmosphere and a very slow cooling cycle to prevent dunting.



24. Captured Barrel - 9" x 7" x 6"

This multiple slab construction was reduction fired to cone 10 using Kentucky Special Clay Body # 13. An illmenite glaze was sprayed on the piece after a barnard and cobalt wash had been applied to the depressions of the textured areas.



25. Small Botanical Landscape - 17" x 8" x 3"

Employing the use of "mossy" zinc as a flashing agent,
this Red Art Terra Cotta clay body was oxidation fired
to cone 1.



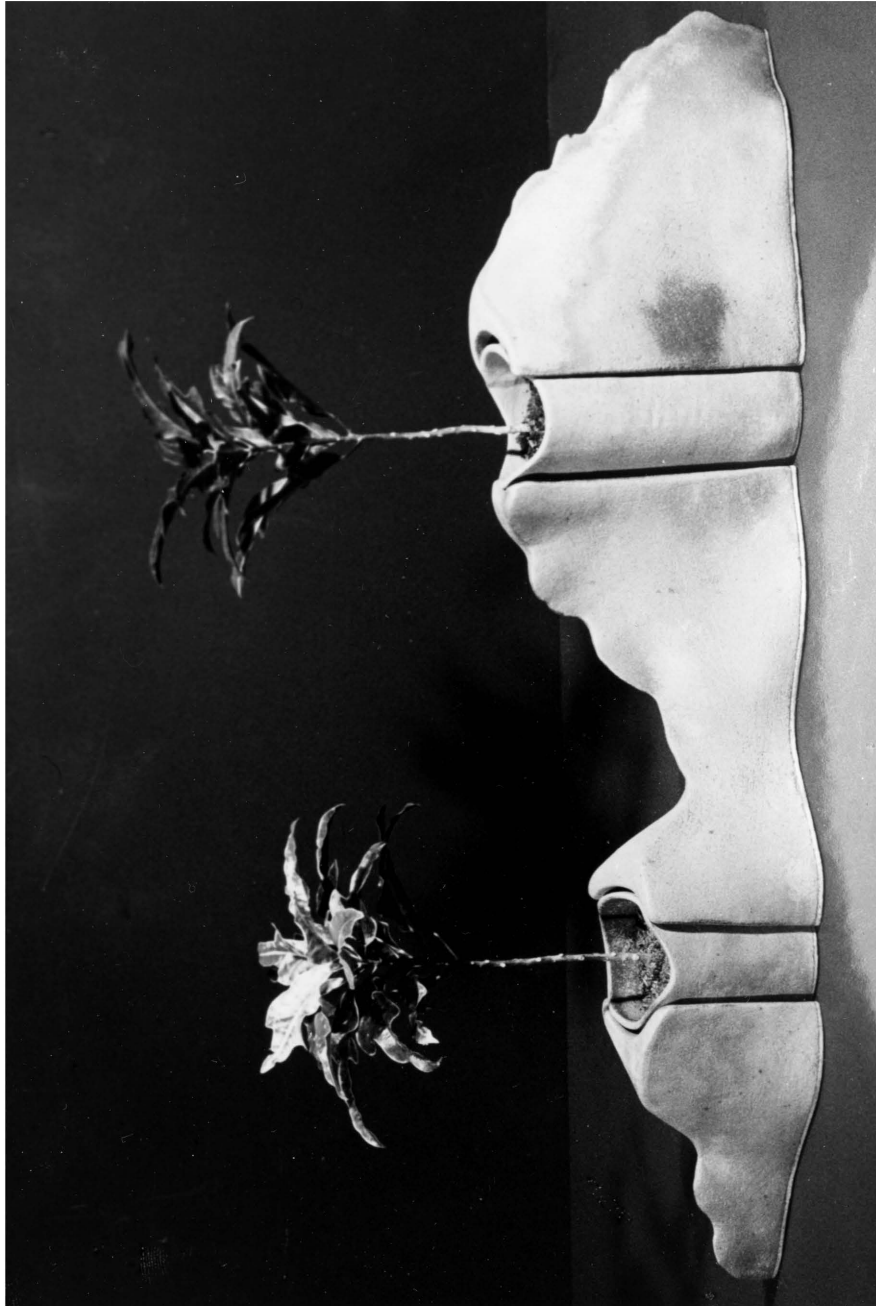
26. Free Forms - 7" x 15" x 3" - 6" x 12" x 2"

These sculpted procelain forms were covered with a transparent glaze and fired to cone 10 using a reducing atmosphere.



27. Large Mountain Landscape - 23" x 69" x 10"

Using a matt glaze, this five-section floor piece was reduction fired to cone 10.



28. Free Form - 7" x 4" x 3"

This porcelain form was glazed and raku fired to cone 04 using a strong reducing atmosphere and a very slow cooling cycle to prevent dunting.



APPENDIX

APPENDIX

THESIS PROPOSAL SUBMITTED JANUARY, 1976

Using only natural earth materials, extreme scale variations, and single to multi-numbered constructions, I will create botanical environments. A number of these clay objects will actually contain plant life; therefore, their ability to function as planters will be just as important as their aesthetic value. Furthermore, they will compliment the plant, and neither overwhelm it's presence, nor understate it's beauty.

The remaining pieces will be non-functional, two and three dimensional environments reflecting my attitudes toward clay and stand as a statement of my personal involvement with nature.

Elizabeth J. Corwin
Appendix
January, 1976