RCI - LIMOGES PORCELAIN

GESTURE SEGMENTATION :

IV. **FETTLING or REMOVAL OF SEAM LINES**

GX010026 Video excerpt (Egocentric camera) (Practitioner 2) 11'29

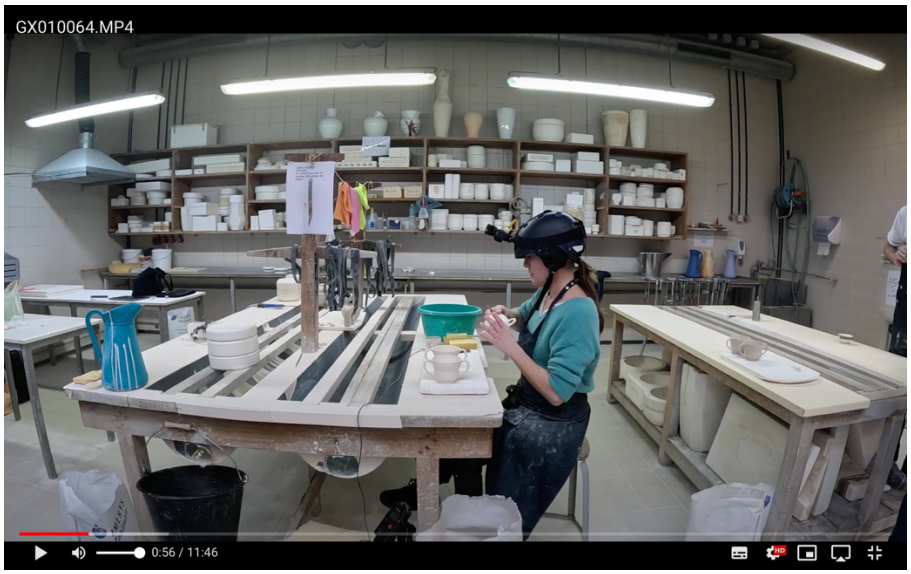
GX010064 Video excerpt (Frontal camera) (Practitioner 2) **11'46‘’**

[On the work table, there's a board with 3 cups with their handles already attached. There is also a small roughing tool, a piece of sandpaper (800 grit), a piece of rough sponge, a scalpel, two rectangular yellow sponges, a prism-shaped with a diamond base thin sponge on a wooden stick, a fine rounded sponge on a wooden stick, the pot of porcelain glue and the basin of water].

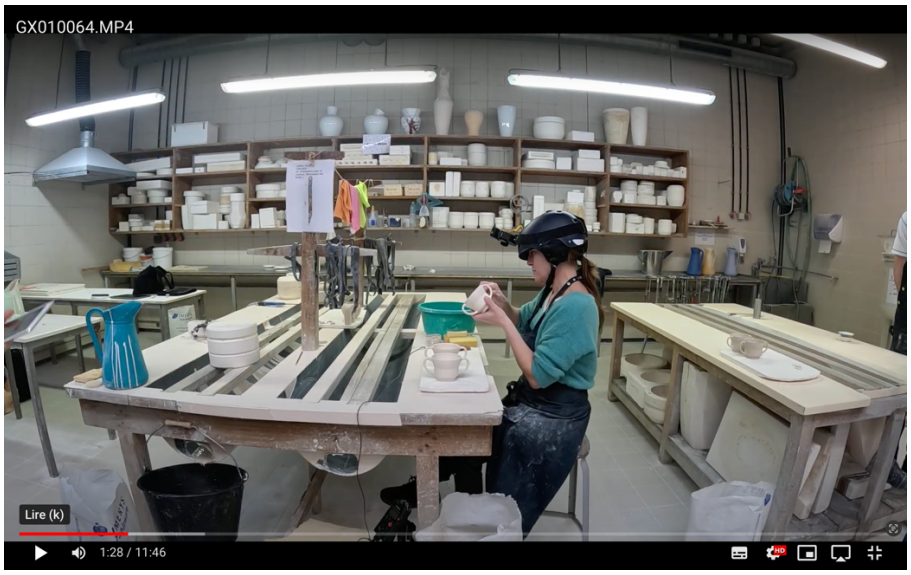
Posture : Sitting frontally at the work table, back straight, shoulders relaxed.

1. TRIMMING AWAY SEAM LINES (or mould marks) WITH A SOLID TOOL (with a sharp scalpel)

0'23‘’ - 0'44‘’ She takes the cutter and one of the cups. She starts to run the cutter blade along the edges of the cup to remove the seam lines’. The idea is to “break the angle”. She rubs the blade over the seam, crushing it. She doesn't cut with the blade because she doesn't want to get inside the volume of the piece. She holds the cutter in her right hand, the index finger giving directions and positioned very close to the blade. She rotates the cup in the palm of her left hand. She makes several passes over the top edge, also known as the rim.



0'45‘’- 1'11 She runs the cutter blade first over the outer curve of the handles, to remove the seam line, and then over the inner curve.


GX010064.MP4
Lire (k)
1:28 / 11:46


GX010026.MP4
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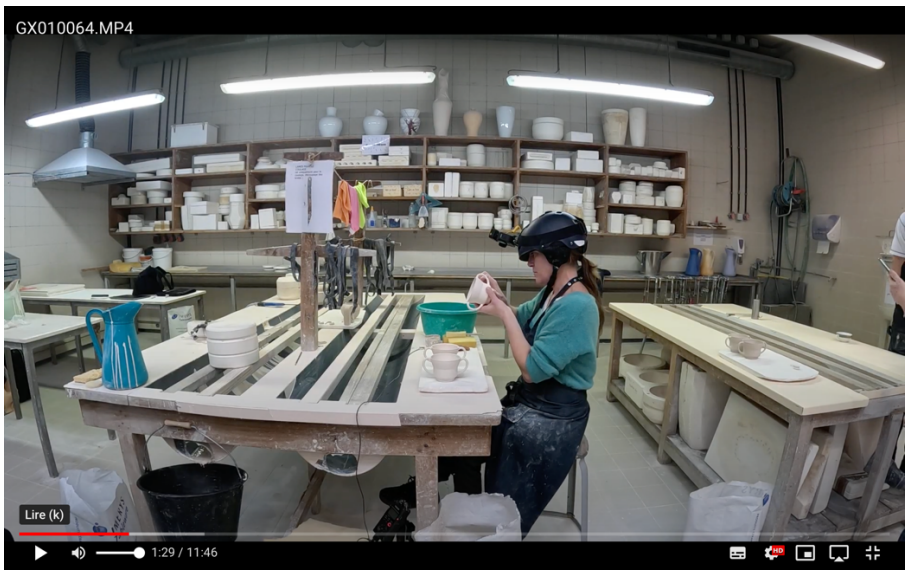
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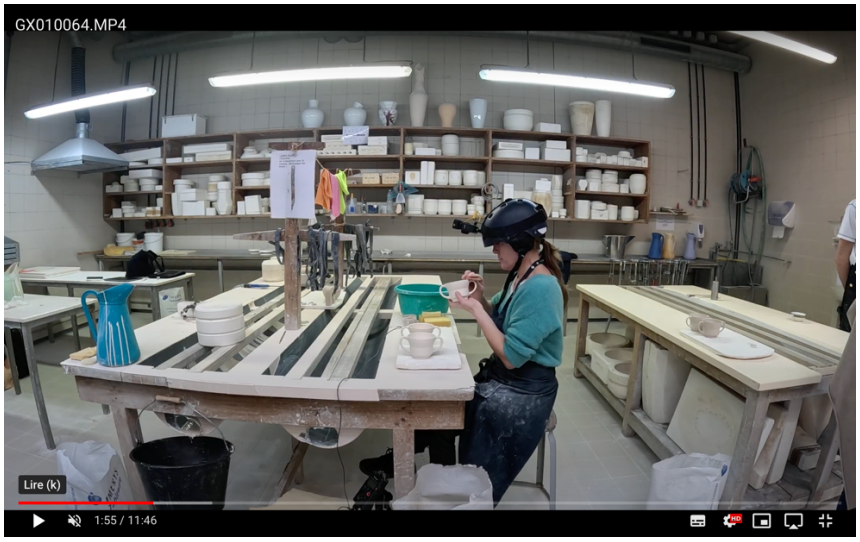
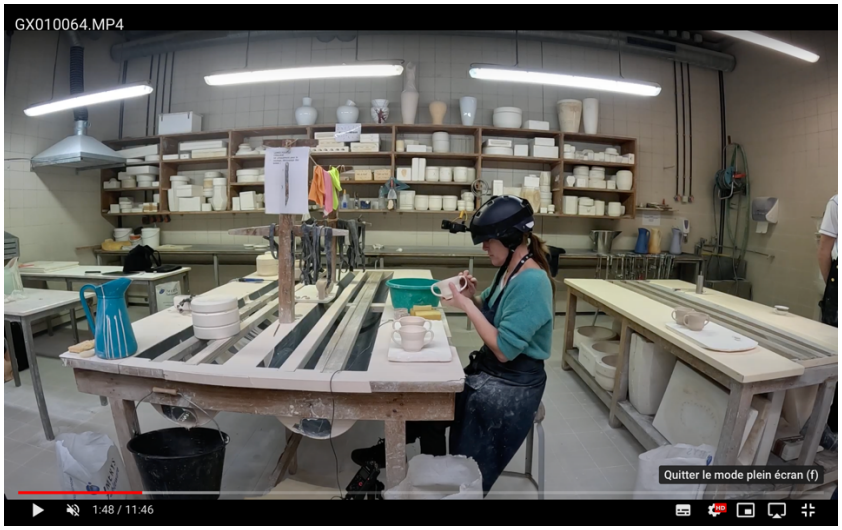
2. SPONGE FINISHING:

2.1. FINISHING (SMOOTHING) WITH SOFT TOOL #1 (Finishing sponge)

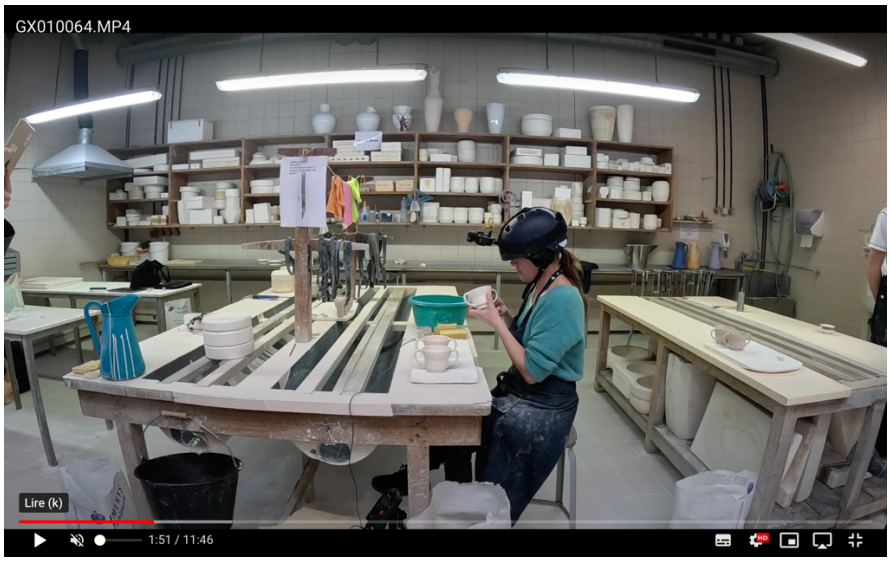
1'11'' - 1'41'' She takes the rough sponge and rubs it over the rims of the cup, using rapid movements. She passes the sponge first over the rims of the cup, then over the outer curve of the handles, over the inner curve of the handles, twisting the sponge so that it fits inside the space between the handle and the side of the cup, and finally over the base of the cup, using circular movements.



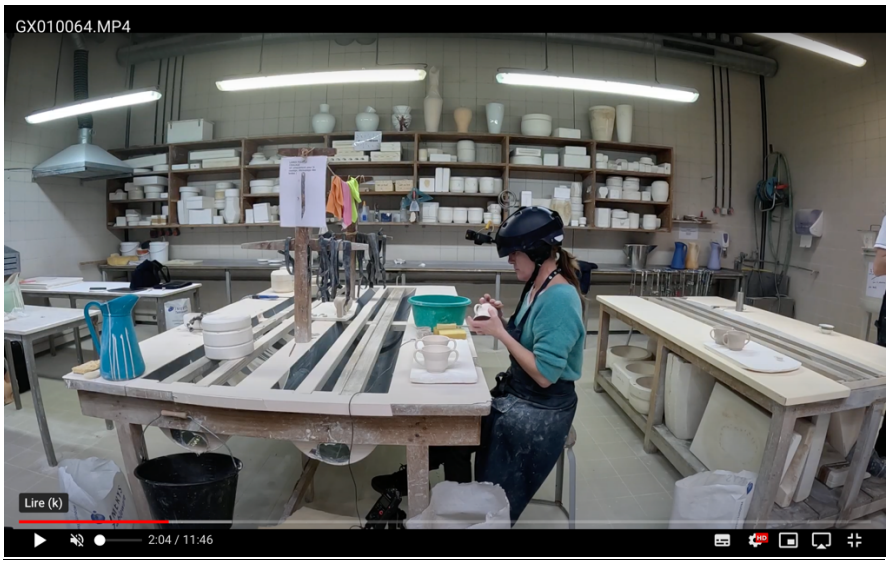
Rubbing the rough sponge over the rim of the cup



Rubbing the rough sponge over the handle (outside)



Rubbing the handle (inside) with a rough sponge

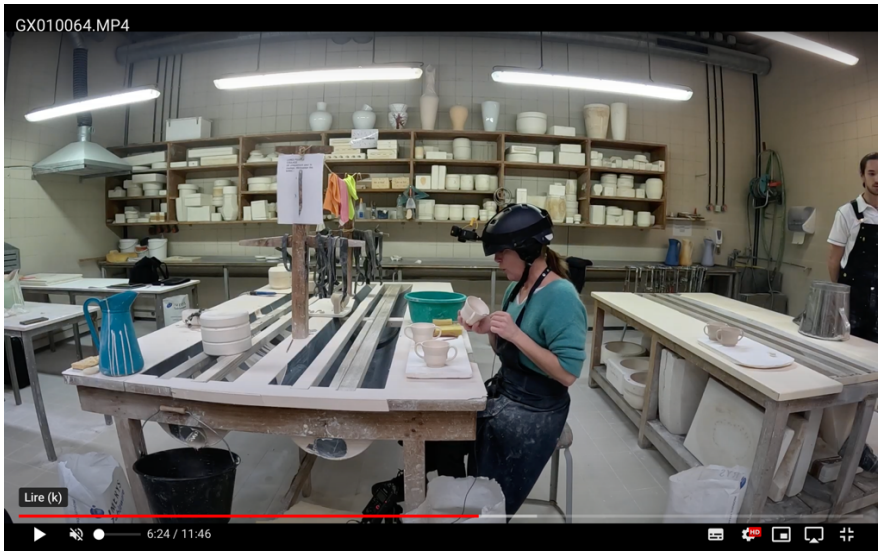


Rubbing the rough sponge over the bottom of the cup

[INSTALLATION OF THE SOUND RECORDING DEVICE (CONTACT MICROPHONE)]

1'41 - 3'47‘’ Fixing the contact microphone inside of one of the cups, with tape.

3'51‘’ She begins to run the blade of the cutter along the rim of the cup in which the microphone has been installed. The microphone cable has become an obstacle in what is supposed to be a quick and continuous movement. When the cutter blade encounters the cable, it has to either skip over it or make another pass in the other direction to get to the same point. Sometimes, for getting access, it lifts or moves the cable.



Moving the micro cable

4'25‘’- 4'31‘’ This time, she runs the blade along the edge of the base of the cup

4'31‘’- 4'52‘’ She passes the rough sponge over all the edges of the cup in this order: base, outer curve of the handles, inner curve of the handles, top edge of the cup or rim.

4'55‘’ - 5'58‘’ She repeats the operation with the third cup:

- Remove the seams with the cutter blade

- Smooth the edges with a rough sponge.

[5'32‘’: The micro-contact is moved and installed inside this cup.

The presence of the micro-contact changes the way the cup is handled during this operation. Gestures are less fluid].

2.2. FINISHING (SMOOTHING) WITH SOFT TOOL #2 (Flat rectangular sponge)

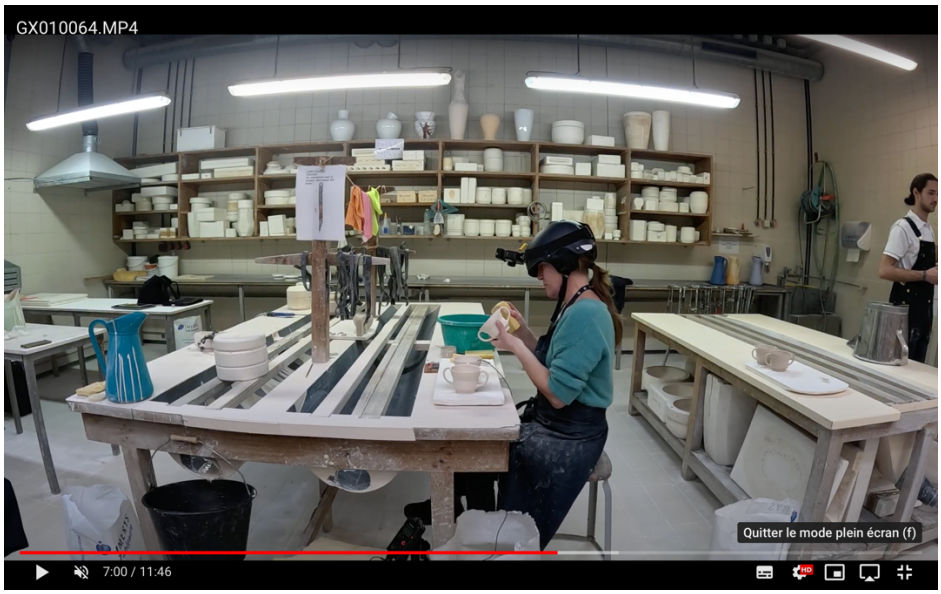
6'03‘’ - 6'45‘’ She reorganises the workspace. She dips one of the rectangular sponges in water. She removes excess moisture from one sponge by placing it on top of the othe

Humidity discharge from one sponge to another (screen capture detail)

She takes the first cup and passes the wet sponge over all the different surfaces of the cup, starting with the base.

She makes several passes.

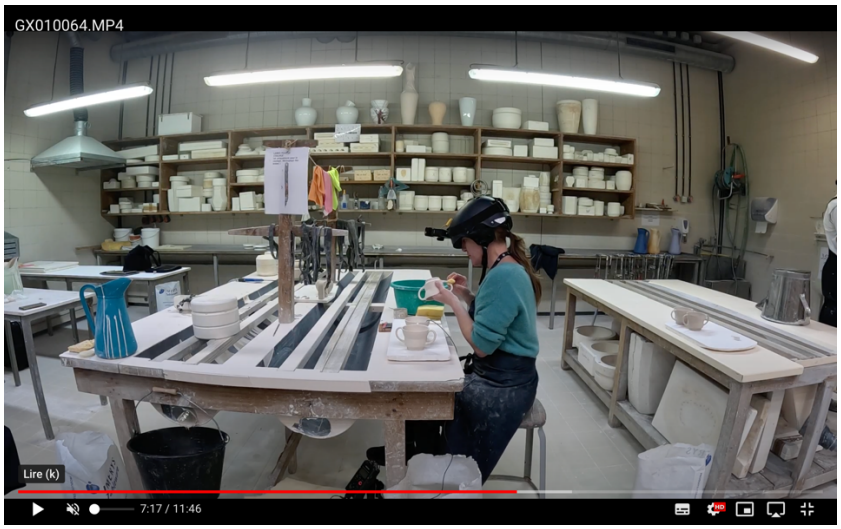
Posture: seated, thighs slightly apart, pelvis tilted slightly backwards so that the arms can be moved to handle the cup and the combination while smoothing with the sponge, with enough space in front of the chest. The left arm remains close to the body, while the right arm remains more mobile to allow the sponge to be dipped into the basin.

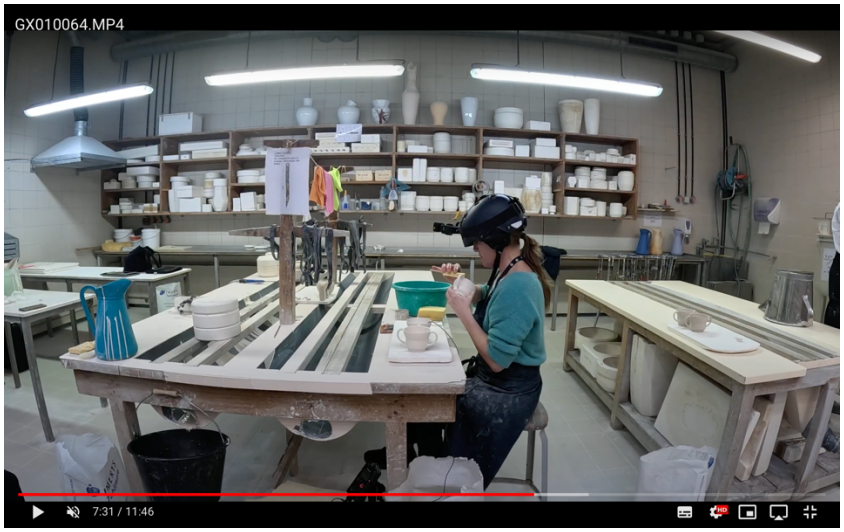


Soaking the sponge in water and application to the cup (handle)

2.3. FINISHING (SMOOTHING) WITH SOFT TOOL #3 (Thin sponge with wooden handle)

6'45‘’- 7'31‘’ She takes the angular sponge on a stick and dips it in the water. She irons the edges of the cup with this sponge, insisting on the parts that are less accessible with the rectangular sponge, particularly the inside of the handles. The sponge is used in small strokes.

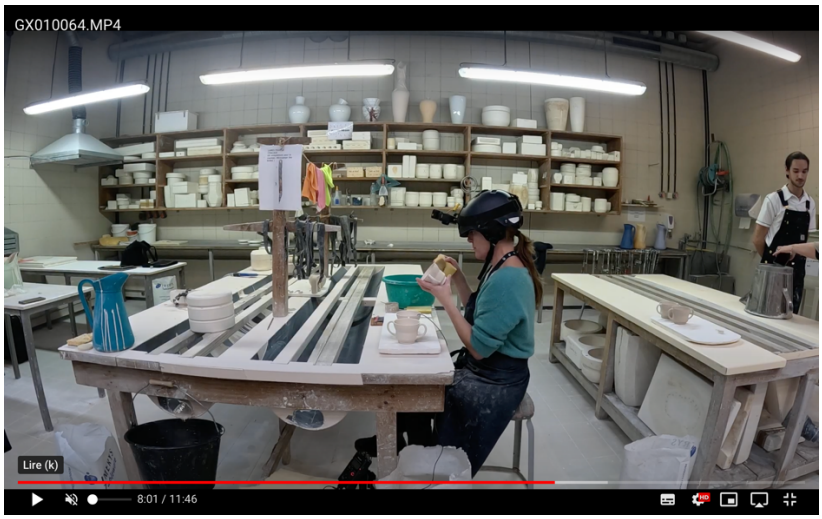




Smoothing the surfaces of the cup with a sponge with a wooden handler

2.4. FINISHING (SMOOTHING) WITH SOFT TOOL #4 (Flat rectangular sponge)

7'31‘’- 7'38‘’ Again with the flat rectangular sponge, she rubs to smooth the surface, making large passes.



7'39‘’ - 9'26‘’ She repeats the operation on the second cup in three stages:

- Smoothing with the large sponge.

- Smoothing with a sponge on a wooden stick (diamond-shaped head).

- Final smoothing with the large sponge.

9'27‘’ - 11'11‘’ She repeats the operation with the third cup but only in two steps:

- Smoothing with the large sponge.

- Smoothing with a sponge on a wooden stick (diamond-shaped head). She spends more time with this sponge and seems to think that using again with the rectangular sponge is unnecessary.

During these finishing sponge operations, the basis of the movements relies on the wrist joints. The left forearm and wrist support and always rotate the workpiece to allow the right-hand access to all the surfaces.