

## RCI - LIMOGES PORCELAIN

### SEGMENTATION OF GESTURES – PLASTER TURNING

Note:

Analysed sequence: from plaster mixture preparation to sanding the piece (a part of the plaster mould).

Colour code:

- General observations and observations from egocentric camera video excerpts
- [Observations from frontal camera video excerpts](#)

Time annotations correspond solely to the egocentric video recordings.

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**PART 1 – Sources:** **GX010017** Excerpt (Egocentric, 11'05'') + **GX010018** Excerpt (Frontal, 15'31'')

[Next to the plaster wheel, a number of working tools are deployed: a compass, plastic formwork, a pair of clips, a metallic ruler, “«pichouret»” (a long wooden stick with a padded end, used to increase stability while carving with a plaster scraper), several “plaster scrapers” (plaster scrapers), a large brush, a pencil; a second “«pichouret»” with a rectangular unpadded end].



0' 30'' Preparation of the recording device (egocentric camera on helmet). The contact microphone is taped to the outer end of the “«pichouret»”.

#### 1. INSTALLATION OF FORMWORK

Holding and positioning the «pichouret» and a pencil (with the right hand). The unpadded end of the «pichouret» is held against on the wooden bottom of the plaster wheel and the padded end against the abdomen (at chest level, near the sternum).



**Posture:** the body and head are slightly bent forward, towards the plaster wheel, and the arms and elbows do not rest on the turning plate, they remain in the air. The feet are separated by a little less than the width of the pelvis and the toes point outwards. The pelvis remains fixed, facing the edge of the wheel table, and the torso tilts to a greater or lesser extent depending on the technical operations involved. The clothes she's wearing, particularly the apron, don't allow us to see whether her knees are slightly bent or not.



### 1.1. MEASURING AND MARKING REFERENCE POINTS

0'35" With her right hand resting on the «pichouret» she draws a mark on the right-hand side of the turning plate.



## 1.2. WORKSPACE AND MATERIAL PREPARATION

0' 53" On the lathe next to her, she takes a piece of earth (the lid of the jar is marked with " terre enterrage ") which she kneads with the palms of both hands, rotating the piece.

1' She places the piece on the left-hand side of the wheel.



She clears the work surface by moving certain tools (compass and formwork) to make space.

1'02" She turns on the plaster wheel by pressing the button.

## 1.3. CHECKING MEASUREMENTS AND MARKING REFERENCE POINTS

She takes the compass to check a measurement from the point she drew before.



1'05"- 1'17" She repositioned the «pichouret» and used the pencil to draw a circle from the reference point, rotating the wheel table while pressing her right hand against the «pichouret» for greater stability and immobilising the tip of the pencil by pinching with the thumb and forefinger of her left hand.



1'20" -1'25" Checking the diameter of the marked circle by measuring with the compass.

1'25" Reinforcing the tracing of the circle line using the «pichouret» and a pencil.

#### 1.4. SOAPING THE TURNING PLATE

1'42" She grips a large brush and a plastic bottle containing a soap solution.

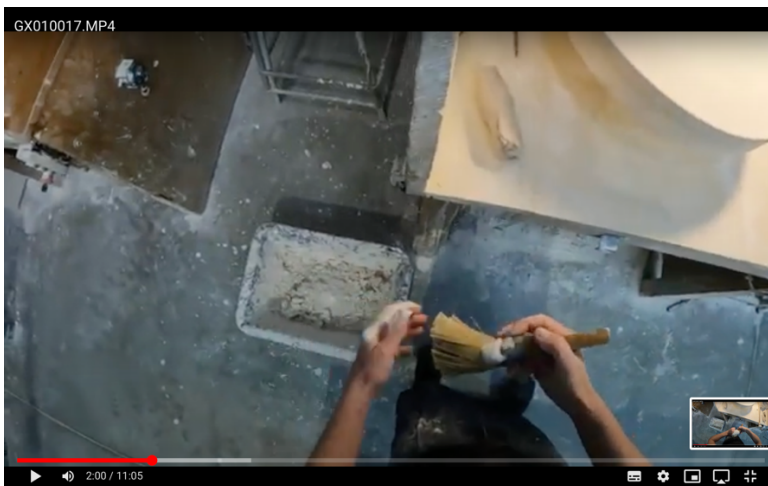
1'45" The soap solution is applied to the brush head in a circular motion.

1'46"- 1'53" The soap is then applied to the surface of the plate, counterclockwise, around the pencil-marked circle and on the central piece (the one that will hold the plaster piece), tapping rapidly with the brush.



1'55"- 1'58" Using circular movements, she scrubs the surface of her left hand with the brush head, applying soap.

1'58"- 2' She removes the excess of the soap by firmly twisting the bristles on the brush head with her left hand, which she then throws into the tray on the floor to the left of the wheel. She repeats this operation several times.



2'05"-2'12 Soap is added to the brush using circular movements on the turntable.

2'12-2'23" Repetition of the operation to remove soap from the brush.

## 2. PREPARATION OF PLASTER MIXTURE

### 2.1. MIXING PLASTER POWDER AND WATER

2'30"- 3' Preparing the plaster: taking the powder from a tub with a dispenser, pouring the powder into a bucket with water.

3'03 She puts soap with the brush on the turning plate.

## 1.5. FIXING THE FORMWORK TO THE PLATE

### 1.5.1. POSITIONING THE FORMWORK

3'07" -3'15" Positioning of the formwork on the turning plate around the traced circle.



### 1.5.2. CLOSING THE FORMWORK

3'15"-3'25" Closing the formwork at two points with clips.



### 1.5.3. SHAPING THE COIL - COILING

3'26" - 3'40" Shaping the coil/Coiling): She takes the piece of clay and kneads it, rotating it rapidly between the two palms in the air to give it a thin, elongated shape (coil) and she continues on the worktable of the wheel. Using both hands, she rolls the coil from the centre to both ends. She puts soap (or water) along the length of the bobbin to moisten it.







3'44 - 4'45" She flattens the coil and places the moistened coil around the formwork base, using both hands, turning the formwork with the left hand from the inside (the thumb remains outside the formwork) and flattening with the fingers of the right hand to tighten and fix the clay around the formwork and smoothing the surface of clay with the tips of her fingers.





#### 1.5.4. FIXING THE FORMWORK ON THE PLATE

During this operation, the left shoulder is raised and seems to be a little tense.

There is a constant alternation between the use of a single hand and both hands simultaneously. When both hands are used at the same time, it may be for complementary operations, for example, the left hand turns the formwork clockwise while the right hand fixes it on the plate by flattening the coil on the base of the formwork.



5' She puts the part of the piece of clay she hasn't used back into the bucket with the lid.

The material used to fix the formwork will get harder while she prepares the plaster mixture (from 3'50").

She regularly rubs both hands on the fabric of her apron around her hips or upper thighs.

#### 2.2. STIRRING THE PLASTER MIXTURE THE PLASTER

5'09" - 6' She places the bucket with the plaster and water mix next to the plate and starts to mix it, stirring with her right hand in clockwise circular movements.



When she stirs the mixture with her right hand, the right arm is moved away from the torso. During this operation, the right elbow and shoulder are raised. It's a rather airy gesture. The gaze is sometimes frontal, a little empty and not directed downwards, as if she were trying to concentrate on tactile sensation and feel the texture and consistency of the plaster mixture on her skin. The bucket remains flat most of the time, but she sometimes tilts it with her left hand.



### 2.3. REMOVAL OF AIR BUBBLES

6' - 6'39" She removes the air bubbles that form in the plaster mixture using her hand (the spoon-shaped hand), squeezes them in her palm to break them up and throws the rest of the material into the tray. Flat on the surface of the lathe, she shakes the bucket to even out the mixture and avoid the material settling to the bottom.



Sometimes she gets the bubbles stuck on the inside of the bucket and slides them out with her hand.

6'50'' - 11'05'' She continues to stir the plaster mixture plaster and remove the bubbles with her hand.

These two operations together (mixing the plaster and removing the air bubbles) take just over 8' in total (between 4'14'' and 13'23'').

**PART 2** - Sources **GX020017** Excerpt (Egocentric, 12'12'') + **GX010018** + **GX010019** + **GX020018** (Frontal: 15'31'' + 15' + 31'' + 16'38'')

0 - 3'16'' She stirs the plaster and water mixture with her hand, making circular movements and continues to remove a few air bubbles. She waits for the plaster to reach the right texture and consistency. She checks with her hand that the plaster is ready.

#### 1.6. POURING THE PLASTER INTO THE FORMWORK

3'16'' - 3'33'' She pours the plaster into the form, holding and tilting the bucket with both hands, starting with the part closest to the sides of the form. She shakes the bucket a little to recover as much plaster as possible.



She pours the plaster mixture into the formwork using both hands, elbows close to the tray but not touching it. The shoulders are tense to help stabilise the posture. The upper body (from the pelvis downwards) and the head are slightly bent forward. The feet are hip-width apart.



3'33" She flattens the mixture with her right hand, inside the formwork.



3'35-3'48" She empties the rest of the plaster mixture from the bucket into the tray, using her hand. She bends completely forward, feet well apart and knees bent, to empty the bucket into the tray.



#### 2.4. PLASTER MIXTURE THICKENING

3'57-4'04" Washing hands in a tub of water and cleaning the bucket (Gilles).

4'08"- 4'17" Drying his hands on his apron, while walking.

### 3. TURNING PLASTER TURNING ON WHEEL

#### 3.1. PREPARATION OF TURNING TOOLS

4'18" - 5'45"

She picks up a kind of cutter or penknife that was on the floor and places it next to the plate, with the rest of the tools. She takes a medium triangular-headed plaster scraper from her toolbox and places it with the others.

With her left hand, she gently rotates the plate, while cleaning the work surface with her palm and a small scraper. She throws the scraped plaster into the tray.

#### 3.2. CHECKING PLASTER CONSISTENCY

During this time, the plaster solidifies and acquires the right consistency.

5'45" She touches the plaster inside the formwork to check the consistency with her ring finger.



### 3.3. FORMWORK REMOVAL (*Décoffrage*)

5'47"- 6'03" She starts to remove the clay holding the formwork with her right hand and her left hand turning the tray. Then she puts the clay back in the bucket.



6'06"- 6'13" Using the scraper, she cleans the surface of the plate and removes any remaining plaster, rotating the plate with her left hand.

6'14" She touches it again with her finger to check the consistency of the plaster inside the formwork.

6'17"- 6'44" She pulls out one clip holding the formwork. She cleans it with the penknife and removes any remaining plaster. She uses the penknife to remove the second clip. She pulls with the thumb and forefinger of her right hand, while holding the formwork with her left. She forces the gap a little so that the clip separates from the formwork.

To remove the clips, she raises her right elbow above her shoulder, with her head and torso bent slightly forward.



6'44" - 6'48" She removes the formwork, uncovering the plaster cylinder.

6'48" - 6'58" She opens the formwork and scrapes the inside with the ruler to remove the rest of the plaster.

### 3.4. FINDING AND MARKING THE CENTRE OF THE PIECE

7'10" She turns on the wheel with her right hand. She positions the “«pichouret»” and pencil and draws a small circle in the central part of the upper surface of the plaster cylinder.

7'22" Inside this small circle, she finds the centre by eye and draws another smaller circle in the centre with the mechanical pencil.

7'26" - 7'36" She checks the diameter and radius with the compass.

7'38" - 7'47" Using the pencil and mechanical pencil, she draws a circle on the outside of the plaster cylinder.





### 3.5. PLASTER CARVING (*Tournassage*)

#### 3.5.1. CARVING UPPER LEVEL

7' 49" - 8' 07" She grips the triangular-headed plaster scraper, the right hand remains pressed on the “«pichouret»” stick. Using the head of the scraper, she begins to remove the plaster outside the last traced circle. With her hand, she removes the plaster that has accumulated in the head of the scraper.





8'12"- 8'19" With the base of the scraper head on the plate, she rasps to remove the remains of plaster on the plate.

8'19" - 9'32" She removes plaster with the scraper, while regularly cleaning the plaster deposits from the scraper head, which she throws into the tray. She starts at the top of the plaster cylinder and works her way down with the scraper and the “«pichouret»”.

#### 3.5.4. MEASUREMENTS

9'34 - 9'42' She stops the wheel and takes the ruler to measure the piece. She marks the planned height with a pencil.

#### 3.5.5. MARKING

She marks the planned height with a pencil.

**Posture:** The feet are very far apart (about 50cm or 1 metre), the toes are also wide apart, and the knees are bent to increase stability. The “«pichouret»” is held in the middle of the chest, at the level of the sternum. The left shoulder is raised, the left forearm is perpendicular to the work surface, and the left hand holds the middle of the “«pichouret»”'s stick. The right hand holds the scraper, elbow down, shoulder in tension. The upper body, from the pelvis downwards, and the head are bent forward, the chin tucked in. She slides the “«pichouret»” down the wall of the tower, increasingly bending her knees (see the movement sequence below).



The «pichouret» is often more or less parallel to the work surface, with an angle of inclination that varies depending on the operation. To act on the lower part of the workpiece, it sometimes almost touches the table.



For the purpose of visibility, to measure, she moves her body backwards and places her gaze almost level with the room.



For other measuring operations carried out with the «pichouret», which establishes a support point, the whole body is tilted towards the turn from this support point, sometimes the feet are parallel, sometimes one of the feet moves forward.



9'43"-9'50" She takes and positions the «pichouret» and with the mechanical pencil, she traces a mark on the side of the cylinder, turning it to make a circle.

To stabilise, she sometimes holds on to the side of the wheel with her left hand or rests her arm.



9'53" - 10'25" She takes the «pichouret» and a medium size square-headed plaster scraper and removes a plaster layer from the upper surface of the cylinder, while regularly cleaning the plaster deposits from the head of the tool.



As she removes plaster with the square-headed scraper and «pichouret» in the same posture described above, she accompanied this operation with the movement of the tool slightly rotating the pelvis, mainly to the right side.



10'25" She turns off the wheel and measures the height of the plaster piece with the ruler.

10'34"- 10'42" She uses a small scraper to clean the surface of the plate.



10'42" - 11' Measuring and marking three reference points with a ruler and a pencil on the side of the plaster cylinder

11'- 11'38" Using a «pichouret» and rotating the plate with the left hand, mark the rotation of these three marks with a pencil.



11'40" - 12'12" Measuring and marking with ruler and a pencil on the upper surface of the cylinder. Checking the radius length from the centre (point). Using the “«pichouret»” and a pencil to make the rotation of this mark. Checking the diameter of this circle with the ruler.



**PART 3 – Sources: GX030017 (Egocentric) (12'12") + GX010019 (Frontal, 15'31") + GX020018-2 (Frontal, 5'23")**

0 - 0'43" Using the “«pichouret»” and the square-headed scraper she removes plaster from the upper surface of the cylinder. The head of the scraper incises the material, starting from the outside and working inwards. The plaster deposits on the head of the scraper are regularly removed by hand. As the plaster is removed, a smaller base is created on the upper part of the cylinder.



0'43" Measurement of the height of this base with the ruler.

0'48" With the "«pichouret»" and square-headed scraper, she removes more material to deepen this base.

0'53 She adjusts the position of the lamp to increase visibility.



1'18" - 1'45" she takes measurements using the calliper and the ruler. She transfers this measurement to the piece using the calliper. Measuring diameter of the top base of the plaster piece.



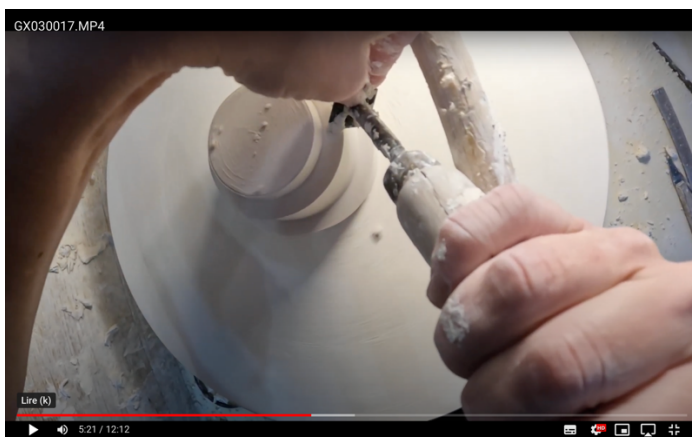


1'47 - 2' Using the “«pichouret»” and square-headed scraper, she carries on removing plaster from the upper base of the piece, re-measuring the diameter with the caliper.

2'- 3' Measuring and marking the piece with a ruler, caliper and pencil. She turns the tray to mark a circle around the upper base of the piece with the “«pichouret»” and pencil. Re-measure with the compass and use the pencil and mechanical pencil to draw another circle, slightly smaller than the last circle drawn.



3'-5'25" Using the “«pichouret»” and the square-headed scraper, she removes plaster from the various levels of the plaster piece.



5'26"-5'44" She takes measurements with a ruler and a caliper.



To take measurements, she moves her body backwards and places her gaze at the level of the plaster piece.

5'45" - 6'07" She takes the “«pichouret»” and rounded-head scraper and removes plaster. For stability, the thumb and forefinger of her left hand hold the head of the whirligig as she approaches the workpiece.

6'08" - 6'15" She checks the measurements with a sliding compass.

6'20" - 7'35" She marks the second terrace with a mechanical pencil and removes the material with the “«pichouret»” and a square-headed scraper. She positions one of the corners of the head of the tool and attacks the material obliquely, while alternately rotating the hand holding the tool outwards or inwards to create curves. She regularly removes plaster deposits from the head of the tool with her hand.



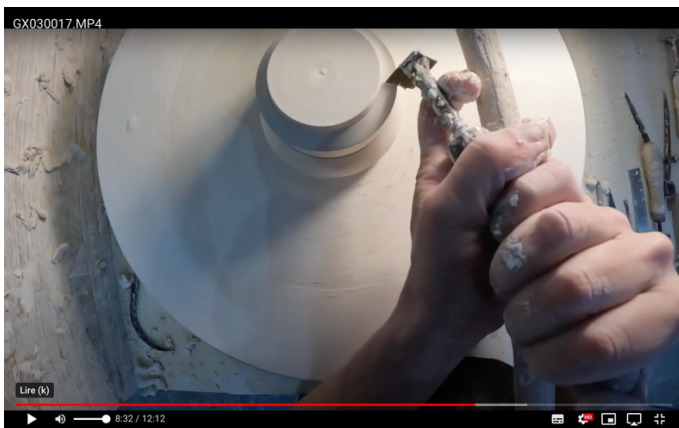
7'36"- 7'58" with the square-head scraper, she removes plaster horizontally from the surface of the upper base of the piece, starting from the outside of the base circle towards the center.



## 8' Measuring with a ruler

8'09"- 8'24" with the square-head scraper, it removes material horizontally from the surface of the upper base of the piece, starting from the center.

8'25"- 8'35" with the square head turner, it removes plaster obliquely and gives the right angle to the first and second level.



8'35"-9'15" Measure with ruler and caliper and mark with mechanical pencil, rotate marking with the “«pichouret»”



9'16"- 9'24" With the “«pichouret»” and the square-headed scraper, she removes plaster from the side of the second terrace.

9'25"-10'38" She takes the diamond-headed plaster scraper (with slightly curved angles) and removes material first from the side of the second terrace, holding the head of the plaster scraper with the thumb and forefinger of her left hand, and then from the third terrace closer to the turntable. She turns the plaster scraper (leaning on the «pichouret») to make curves on the profile of each level.



10'38"- 11'20" She takes the square-headed scraper and removes material from the various levels to achieve the right angles, shapes and proportions.



### 3.6. SMOOTHING THE SURFACE WITH A FLAT SCRAPER

11'22" -12'12" She takes her tool kit and takes out a kind of small flat scraper with which she cleans, holding it with both hands, the upper surface of the first terrace and the profiles of the other levels.



#### **PART 4 - Sources GX040017 (Egocentric, 3'03) + [GX030018-2 \(Frontal, 5'23''](#))**

(Plaster wheel on)

### **3.7 . CARVING ADJUSTMENTS**

0 - 26" With «pichouret» and square-headed plaster scraper, she continues to remove plaster, starting with the third level close to the plate. The right hand holds the scraper while resting on the «pichouret». The left hand (thumb and forefinger) holds the head of the scraper to make the movements more precise, controlled and efficient. The right hand turns clockwise and counterclockwise, keeping its hand on the scraper. With the left hand, she regularly removes plaster deposits from the head of the scraper.

### **3.8. SANDING**

#### **3.8.1. SANDING WITH MEDIUM GRIT SANDPAPER**

26" She takes a piece of sandpaper from her toolkit and with her right hand begins to sand the side surface of the piece. She holds the piece with her left hand.



0'30" - 0' 36" Using the small scraper, she rubs the plaster deposits that have remained on the plate horizontally.



0'36 - 1'14" She sands the various surfaces of the workpiece, with the wheel on.





She uses both hands to sand, the right-hand sanding while the left stabilises the workpiece. Both arms are close to the torso, and, for reasons of visibility, the head is tilted to the right. The feet are slightly apart, and the knees are slightly bent.



1'23" - 2'09" She takes "«pichouret»" and diamond-headed plaster scraper which she cleans with her fingers before applying it to the third level of the piece to remove a small layer of plaster.





2'10" - 2'21" Smoothing the surface of the piece with sandpaper.



### 3.8.2. SANDING WITH FINE GRIT SANDPAPER

2'22" - 2'56' She takes out a piece of sandpaper with a finer grit and sands the surface of the piece again.





2'56" She turns off the wheel.