

LIMOGES PORCELAIN

GESTURE SEGMENTATION :

II. SLIP CASTING

Part 0

GX010022 Extract (Egocentric camera) 2'59'' (Practitioner 1)

[Six different plaster moulds are lined up on the worktable next to a plastic carafe filled with porcelain slip (liquid porcelain).]

A first cylindrical mould is placed on a steel-made whirler

1. CENTRING THE MOULD

Centre the mould on the whirler and aim for the centre of the pouring hole.

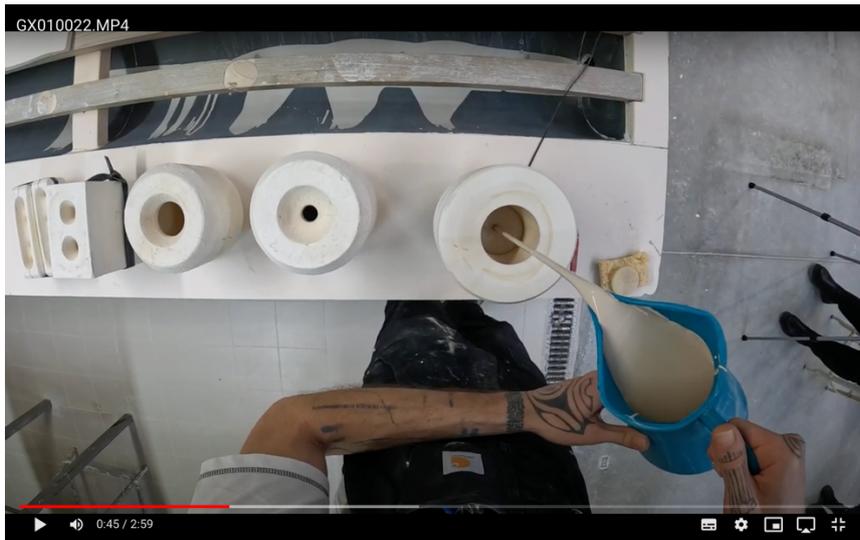
2. POURING THE SLIP INTO THE MOULD

0'39'' – 0'57''

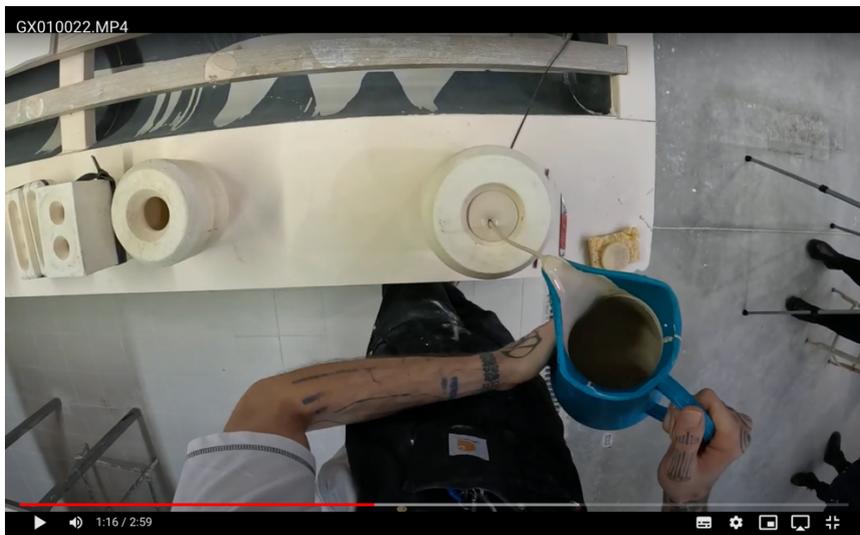
He spins the whirler with his left hand. With the mould rotating, he takes the plastic jug with both hands (the right hand holds the handle, and the left hand holds the body of the jug) and begins to pour the slip (liquid porcelain), aiming for the centre pouring hole in the mould. First, a fine trickle falls down the middle of the mould hole. Without letting it pour, it moves up the carafe a few centimetres (along the same vertical line) and the trickle thickens a little. Just before filling the mould to the brim, he brings the pouring spout of the jug closer to the mould. The most important thing is that the pouring is regular and rotating (on the whirler) to avoid the appearance of “veining” inside the piece.

He removes the slip-filled mould from the whirler and places it on the worktable.





1'05''- 1'17'' He repeats the operation with a second cylindrical mould.



1'17''- 1'21 He moves the mould filled with slip

1'32'' - 1'44'' He repeats the operation with the third cylindrical mould.



1'44'' - 1'49'' He moves the mould filled with slip

1'50'' - 1'59'' He places the rectangular mould with two pouring holes on the turntable and ties it with a rubber band. He takes a plastic jug filled with slip (liquid porcelain).

2' - 2'02'' He removes the film that has formed on the surface of the slip, which he throws into the slip casting draining table.





2'03'' - 2'15'' He fills the mould by pouring slip liquid into just one of the pouring holes.



2'24'' - 2'38'' He pours slip into two moulds that are held together with a rubber band.

He starts pouring slip into the lower hole of the mould on the left until the cavity of the mould is filled. He continues with the bottom hole of the mould on the right until it is completely full.

2'44" - 2'47" He moves the mould.





Part 1

GX010020 Extract (Egocentric camera) 1'41'' Practitioner 2)

[On the slip casting draining table (a wooden structure with slats spread apart to let the porcelain paste flow into a plastic tarpaulin that collects the excess slip and reuses it), 6 plaster moulds are lined up: three cylindrical moulds, two small, elongated moulds (handles) and a rectangular mould with two holes (box-shaped mould, in three parts).

The slip (liquid porcelain) had already been poured into the moulds by Practitioner 1.
(See **GX010022** video excerpt)

3. CASTING TIME or SETTING TIME (10')

4. POURING OUT THE EXCESS SLIP or DRAINING :

Over the slip casting draining table.

GX010058 Video Except (Frontal - profile view) 1'07''(Practitioner 2)

Posture : She is standing in front of the table, her pelvis tilted slightly forward. Her feet are slightly apart. She is holding the cylinder mould in her hands, with her fingers spread out to cover its surface. Her head is upright, and she is looking straight ahead. The elbows are bent, and the arms are close to the torso.

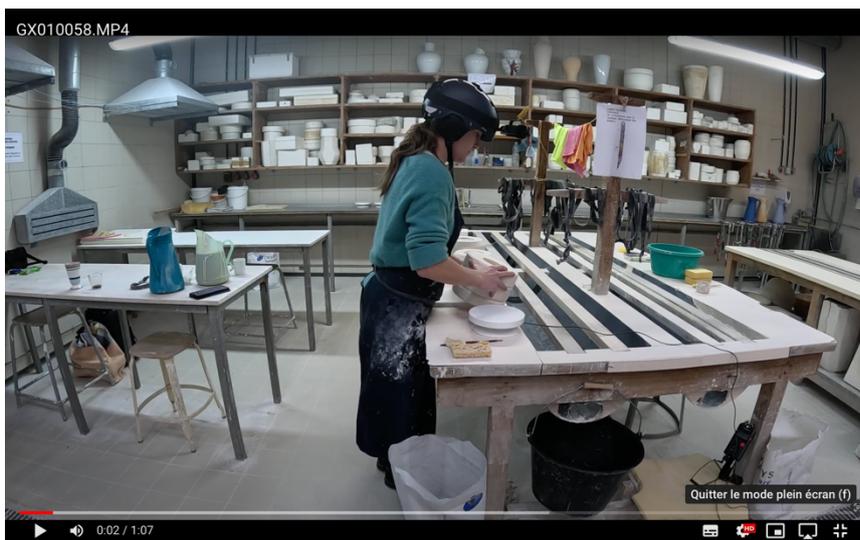
4.1. TITLING THE MOULD or PLACING THE MOULD AT AN ANGLE (on the slip casting draining table)

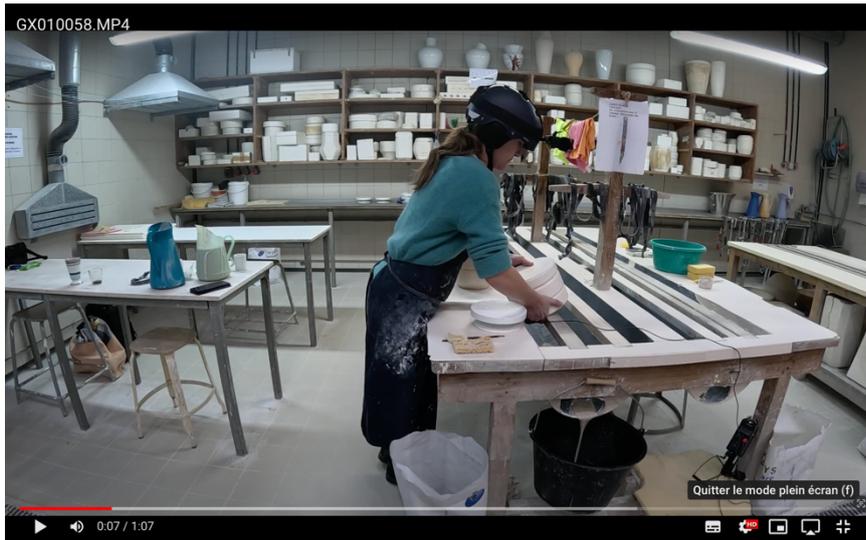
0'29'' - 0'37'' She picks up the first mould with both hands and, in one continuous motion, works parallel to the worktable. During this operation, the right hand holds the

upper part of the mould, while the left hand holds the side and bottom of the mould. She tilts it to an angle that allows the excess slip to pour out. She positions the tilted mould over the slip casting draining table, locking it between two wooden slats.



Posture: As she picks up the mould, she brings her pelvis (the upper part of thighs) close to the edge of the table, as if leaning on it slightly, and tilts her torso forward. As she tilts the mould to pour out the excess slip, she gradually tilts her head and the whole of her torso forward. She lifts her left heel slightly off the ground (she repeats this movement with each mould - see screenshot details). At this point, the left knee is most likely bent a little for stability of posture. The forearms stretch and the elbows unfold. The pelvis remains fixed during the tilting movement of the mould.

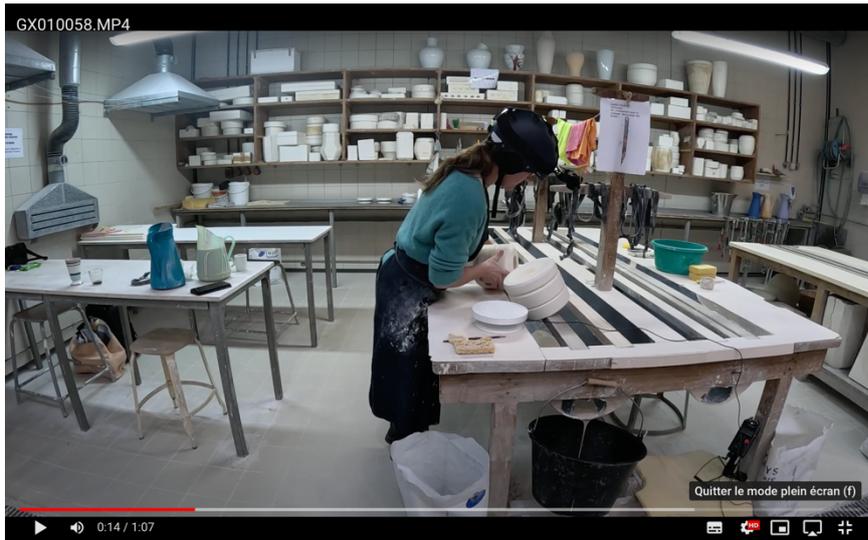




0'37''- 0'45'' She repeats the operation with the second mould. While tilting the mould to allow the slip to pour out, she turns it to the right and centres it before positioning it between the worktable and the slat.



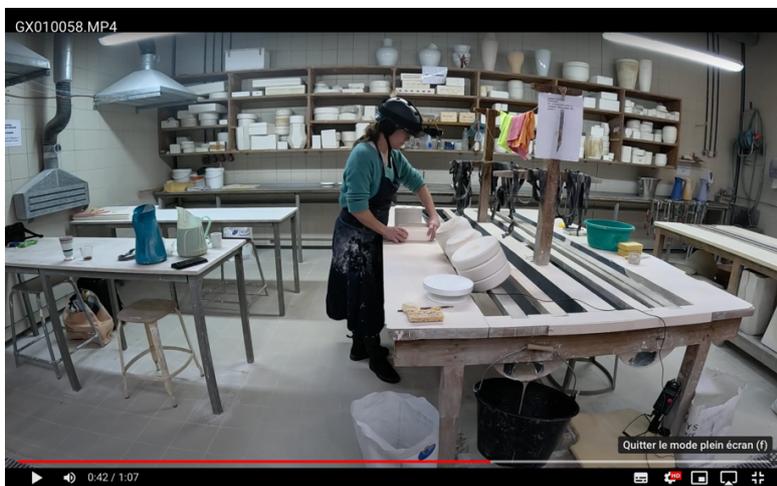
Posture: When she tilts the second cylindrical mould, she twists her upper body and head to the right. At the start of the operation, the mould is close to her stomach and chest and she gradually moves her body away from the mould.

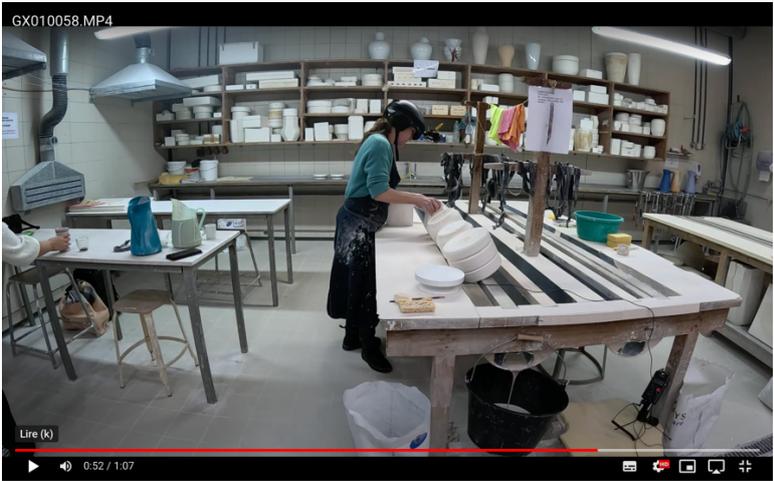


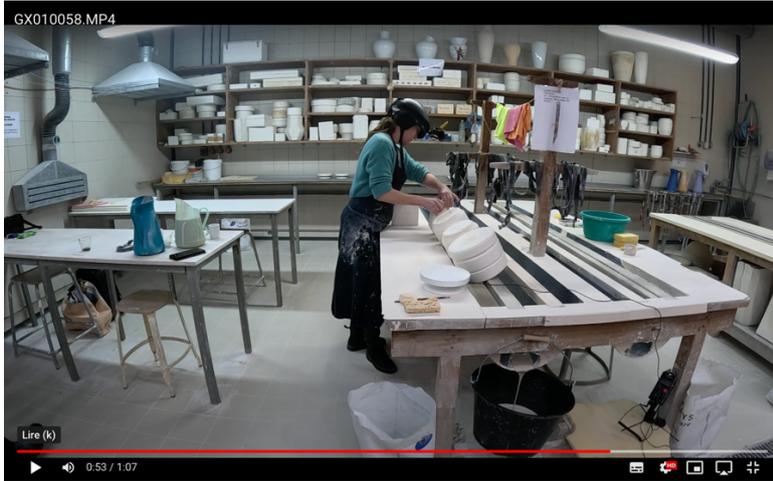
0'45'- 1'10" She repeats the operation with the 3rd mould. While tilting, she moves the mould back slightly to find the right distance between the mould and the table.

1'10"- 1'25" She tilts the 4th and 5th (handles) moulds with her right hand and then with the help of her left hand. She places it in the same position as the rest of the moulds.

Posture: She takes the 4th mould (handles) with one hand in each end of the mould, twisting her torso to the right. The left shoulder is raised, and the arms form an arc around the piece. The right foot comes forward diagonally, the right knee probably slightly bent.







1'26'' - 1'33 She repeats the operation with the 6th mould.



Posture: She takes the 6th mould with her hands, twisting to the left and then to the right.



Twisting to the left side



Twisting to the right side and recentering

Part 2

GX010021 Video excerpt (Egocentric camera) 6'34'' (Practitioner 2)

GX010059 Video excerpt (Frontal camera) 6'17''(Practitioner 2)

4.2. TURNING THE MOULD UPSIDE DOWN (on the slip casting draining table)

The second, third and sixth moulds were placed flat on two slats. The rest of the moulds are still placed at an angle to the slats. The moulds are placed upside down and flat on the slats of the slip casting draining table.

On the work table there is a spinner, a cutter, a sponge for washing up and a thin sponge in the shape of a disc].

0'15'' She places the 1st mould on the spinner.

5. DEMOULDING

5.1. TRIMMING AWAY THE EXCESS SLIP FROM THE OUTSIDE OF THE MOULD (with a sharp scalpel)

0'17''- 0'25'' Using the tip of the sharp scalpel, she removes the excess dried slip from around the pouring hole in the mould, helping herself with her left hand. She scrapes the

top surface of the mould with the scalpel.



Posture: the body remains fairly upright and at a certain distance from the work table, leaving space for the full extent of the scraping gesture. The feet are apart, the arms close to the torso.



0'25'' - 0'30'' Using the cutter, she removes the demoulding ribs (« rainures de démoulage ») inside the pouring hole of the mould. During this operation, she rotates the mould (clockwise) with her left hand.

She places the demoulding ribs on the worktable.



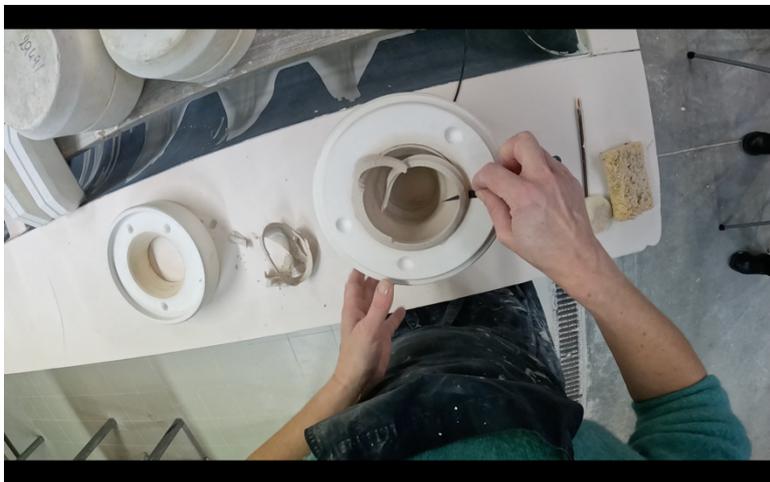
5.2. REMOVAL OF THE UPPER PART OF THE MOULD

0'31" - 0'38" She removes the upper part of the mould (la "bride") and continues to remove the demoulding grooves inside this part, using the cutter and her hands to remove the dried excess slip. She scrapes the inside this part with the scalpel.

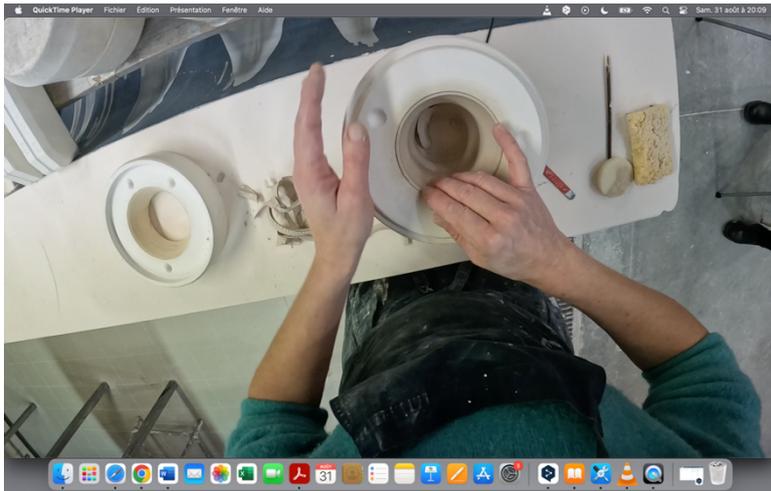




0'41" Using her hand and the scalpel, she continues to remove the excess slip from the middle part of the mould, spinning the whirler.



Posture: The head and upper part of the body are gradually bent towards the mould, with a slight twist to the right.

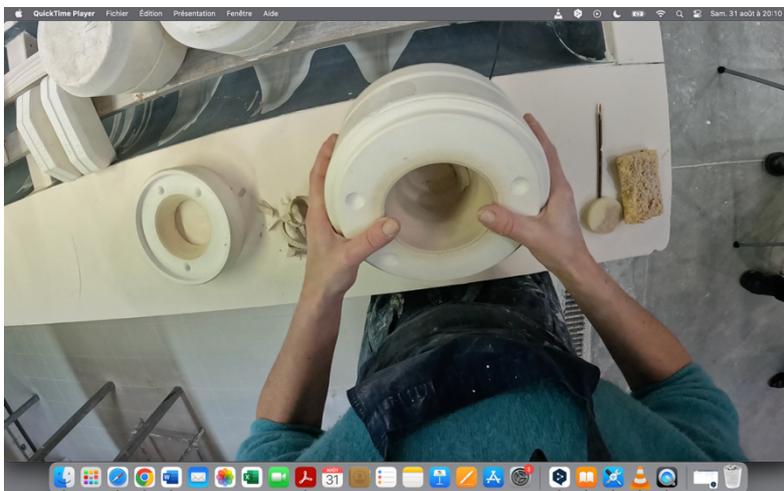


5.3. TURNING THE MOULD OVER AND (SLIGHTLY) SHAKING IT

She smoothes the micro-cracks inside the mould with her fingers (index and ring fingers together) in a quick movement.

She turns mould over, running the fingers of her right hand over the inside edge of the mould.

0'51''- 0'53'' In a decisive, dry gesture, she takes the mould with both hands and turns it over, shaking it slightly.





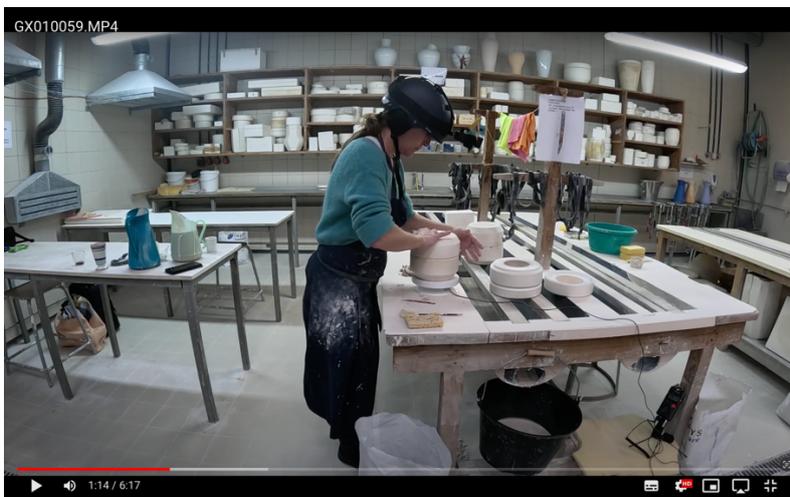
Turning over and shaking the mould

Posture: the body straightens up to perform this operation.

0'54'' She removes the mould from the whirler and places it, with the pouring hole facing upwards and flat on the slats of the slip casting draining table.

0'58'' - 1'27'' She takes the 2nd mould, places it on the whirler and repeats the operation using the scalper and by hand. Once she has removed most of the dried excess slip, she rotates the mould counter-clockwise, with her fingers inside the pouring hole.





Rotating the mould on the whirler, with the fingers of the other hand inside the mould

1'27"- 1'30" She turns the mould over with both hands, shaking it slightly, and lays it flat on the slats of the draining table, with the pouring hole facing upwards..



1'33'' - 2'02'' She takes the 3rd mould and repeats the operation.



5.4. OPENING THE MOULD

2'02'' - 2'15'' She takes the 4th mould. Using the cutter, she removes the dried excess slip. She inserts the cutter blade into the junction of the two parts of the mould and moves it slightly inside to loosen the two parts. **With the mould close to her body, she moves the blade of the cutter inside the slit, making a quick rotating movement with her wrist. With the mould in her hands and pushing outwards with her thumbs, she opens it in half using the scalpel.**



Opening the mould



5.5. TRIMMING AWAY THE EXCESS SLIP FROM OF THE INTERIOR OF THE MOULD (with a sharp scalpel)

2'17" Using the scalpel, she cuts the two points where each handle joins. She cuts with her right hand and holds the side of the mould with her left hand, with which she also removes the dried excess slip.



To cut the junction points of the handles, she leans her body towards the mould and uses fairly airy movements, lifting her hand and wrist so as to touch the piece as little as possible, without exerting pressure on it so as not to deform it.

2'27'' - 2'57'' She takes the 5th mould and repeats the operation but first places the mould on the whirler

2'57'' - 3' 02'' She takes the 6th mould, places it on the whirler and removes the upper part .

3'03'' - 3'18'' Using scalpel, she removes the dried excess slip from the interior surfaces of this part, which she holds with her left hand, including the inside of the holes.



3'20'' - 3'25'' She takes the mould and turns it upside down. She inserts the cutter blade into the feint and opens it revealing a U-shaped piece.





3'37'' - 3'41'' Practitioner 1 gives her a small wooden board which she places on the draining table

5.6. TAPPING THE MOULD (with the fist base)

3'42'' - 3'47'' She takes the part of the mould where the piece is and with the base of her right fist gently taps several times on the sides of the mould, in the opposite direction to the piece, to detach it.

5.7. TURNING THE MOULD OVER

She quickly turns the mould over and places the piece on the palm of her left hand, without exerting any pressure.





5.8. DEMOULDING THE PIECE (on the hand)





3'52'' She places the piece in an upright position on the wooden board.



3'54'' - 3'58'' She closes the 3 parts of the empty mould

3'59'' - 4'16'' She takes the 5th mould (1st handle mould) and taps gently with the base of her fist on the side near the pieces and turning the mould over, she places a handle on the palm of her hand. She places it on the wooden board. She repeats the operation with the second handle, turning the mould. She closes the mould





The piece (handle) detaches and falls gently into her hand.

5.9. RECLOSING THE MOULD



Closing the mould

4'19'' - 4'30'' She repeats the operation with the 4th mould (2nd handle mould).

4'34'' - 4'53'' She takes the 1st mould with both hands. She rotates it while tapping firmly, several times, on the upper part with the base of her fist. She turns the mould over and lets the piece (the body of the cup) to gently fall on her left hand.





Turning the mould to demould the piece

As she taps the mould with the base of her fist, rotating it clockwise, she presses the mould against her stomach. The body remains upright.



Gently, she places the piece on the board.

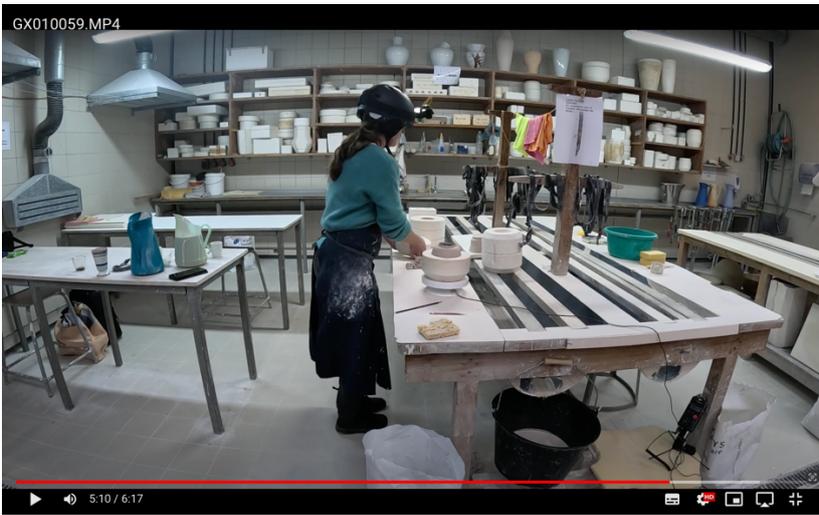
5'02'' - 5'11'' She places the 2nd mould on the plate. Using a cutter, she removes the remains of dried excess slip from the top of the mould and the inside of the pouring hole, turning it with her left hand.

5'11'' - 5'15'' She passes a fine sponge over the inside edge of the mould counter-clockwise, turning the mould clockwise.



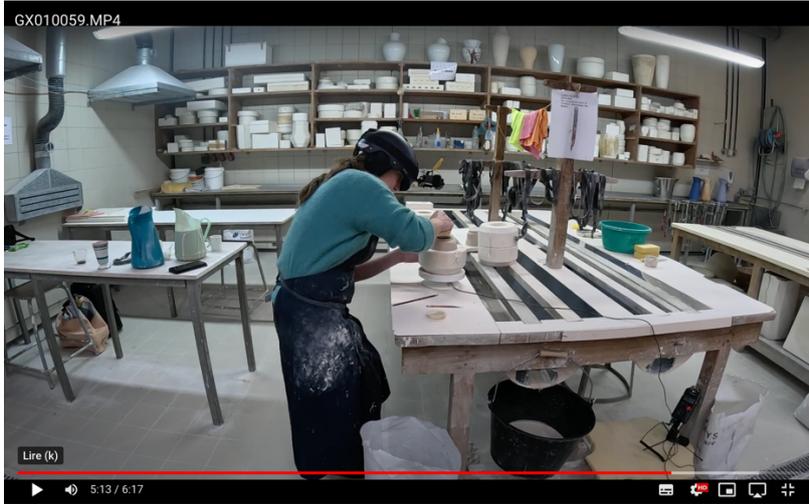
5'16'' She opens the mould by moving the cutter slightly inside the joint, revealing a piece with rounded shapes.





5'23" - 5'27" In a circular movement, she passes the dishcloth over the edge of the mouth of the bowl, in small touches.





5'27" - 5'41" Demoulding this piece, tapping with the base of the right fist on the side of the mould, turning it over and placing it on the palm of the left hand. She places this piece on the board with the rest of the pieces. She closes and puts the mould away.





Posture: During the demoulding operation, with the mould resting on her stomach, she lifts her right shoulder and tilts to the left.





5'42" - 6'11" She repeats the operation with the last mould: she opens it with the blade of the cutter (using rapid movements of the right wrist), taps to detach, and demoulds another piece with rounded shapes.







6'12" - 6'34" Carefully, she places the piece on the board, taking it gently with both hands without exerting pressure. She closes the mould and puts it away.

