

Ceramic Sculpture 1

Art 3764C



Fall, 2017 Tuesday & Thursday
Class Times: 11:45 am- 2:45 am (periods 5-7)
Classroom: FAC B14
Instructor: Nan Smith, Professor
Office: FAC B15, Hours: 3:00pm-4:00 pm on Thursdays or by appointment
E-mail: nan@ufl.edu
Credit Hours - 03

Syllabus

Course Description:

This course provides an introduction to Ceramic Sculpture with a specific focus on hand building processes. Contemporary Ceramics is an expansive art form including pottery and vessel making, sculptural works and painted tile work. The options for working with fired clay are limitless and the technical subject matter complex.

This course presents projects which give the student experiences in developing ideas based on contemporary culture. Sculpture processes which are additive and subtractive, plus pinch, coil building, and slab construction methods as applied to sculpting will be taught. The basics of plaster mold-making will be introduced. Glaze lectures, an introduction to electric kiln firing will also be presented.

The class format will include image presentations and demonstrations of hand building and sculpture techniques. Class lectures will incorporate highlights from ceramic history along with many contemporary examples. The course will consist of three major projects and group "lab work"; loading, firing and unloading class kiln firings. You will have an average of six class periods to work on each assigned project.

Course Goals:

1. The course is designed to teach sculpting techniques using clay including the fundamentals of modeling, carving, coil, pinch, and slab building.
2. Students will be taught technical skills including: model making, the basics of plaster mold-making, glaze testing and sculpture surfacing methods.
3. Students will explore sculptural forms as a vehicle for concept development.
4. The course will provide experiences in developing visual ideas and analysis of contemporary concepts.
5. The course presents opportunities to analyze, discuss, and critique ceramic sculpture.

Textbooks:

(1) "Postmodern Ceramics", author Mark DeVecchio, Thames and Hudson, New York, NY, 2001, ISBN:0-500-23787-5, Optional. On reserve in Fine Arts and Architecture Library. **Reading required for first project: Chapter 5 – Organic Abstraction**

** A hard copy is on reserve and the Fine Arts and Architecture Library has linked Chapter 5 to this course.*

(2) "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists", Suzanne Tourtillott editor, Lark Books, available at the bookstore. **Required.**

** On reserve at the Fine Arts and Architecture Library.*

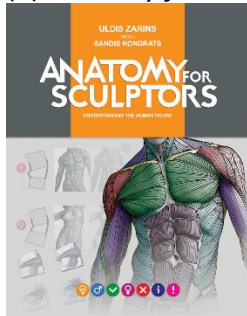
(3) *Portrait Sculpting: Anatomy and Expressions in Clay* (Required)

Author: Philippe and Charisse Farault, Publisher: PCF Studios, Inc., 2004, Edition: 1, ISBN:

[0975506501](#). Estimated Retail Price: \$54.95 Estimated Used Retail Price: \$41.25. Some copies may be available at the UF Bookstore. Note: The UF Bookstore had problems with the publisher since PCF is a private studio and the sole publisher for this book. If you do not find the book at Fowlett's please order the book on-line from PCF Studios.

** On reserve at the Fine Arts and Architecture Library.*

(4) *Anatomy for Sculptors*, (Highly Recommended)



Author Uldis Zarins with Sandis Kondrats

Anatomy for Sculptors, Understanding the Human Figure is available at www.anatomy4sculptors.com

and Amazon ([US](#)), \$95.00

** On reserve at the Fine Arts and Architecture Library.*

(5) "Hands in Clay", Charlotte Speight will be used for technical readings. Recommended *(is available at the bookstore and on reserve at the Fine Arts and Architecture Library. Specific readings will be required for some projects to aid you with concept development.)*

** On reserve at the Fine Arts and Architecture Library.*

(6) "Plaster Mold and Model Making", Chaney and Skee *(will be used for mold making this semester and next semester. It is suggested that you purchase this technical reference so that you will have it for all mold making projects for Art 3764C and Art 3768C. It is available as a used book on-line.*

** On reserve at the Fine Arts and Architecture Library.*

Other references specific to this course:

"The Ceramic Narrative", author Matthias Ostermann, A&C Black Publishers Ltd., London, 2006

(A good image and conceptual resource)

** On reserve at the Fine Arts and Architecture Library.*

"Fingerprints of the Artist: European Terra-Cotta Sculpture from the Arthur M. Sackler Collections", Harvard U. Press, 1981. ISBN 0-674-30202-8 (*A good resource which pictures historical examples of ceramic figure sculpture*)

**On reserve at the Fine Arts and Architecture Library.*

"From the Sculptor's Hand: Italian Terracottas From the State Hermitage Museum", (Art Institute of Chicago) University of Washington Press, 1998. (*A good resource which pictures historical examples of ceramic figure sculpture*)

**On reserve at the Fine Arts and Architecture Library.*

"The Sculptural Idea", author James J. Kelly, Burgess Publishing company, Minneapolis, Minnesota, Second Edition,, 1974, SBN: 8087-1112-1. (*An overview of modern sculptural ideas and considerations including describing form types and materials usage. I have this book in my office. It is part of my personal library.*)

"Ceramic Sculpture: Parameters and Contemporary Issues": (*Course packet used in my sculpture classes in the past to offer readings about artists presented in image lectures. Available at Target Copy upon request – not required.*)

Technical and Historical Library Resources –

"Sculpting Clay", By Leon Nigrosh, "Images in Clay Sculpture", by Charolette F. Speight, "Sculptural Ceramics", by Ian Gregory, "Plaster Mold and Model Making", by Charles Chaney and Stanley Skee, "Moldmaking", by Donald Frith, "PaperClay for Ceramic Sculptors; Studio Companion", by Rosette Gault, U.S. Gypsum Industrial Plasters & Gypsum Cements", "An Atlas of Anatomy For Artists", by Fritz Schider, "Low-fire Ceramics", by Susan Wechsler, and "Modelling the Head in Clay", by Bruno Lucchesi, and "Modelling the Figure in Clay", also by Lucchesi.

Two videotapes are also available in the Library: "Sculpting the Portrait: Male Head in Terra Cotta", and "Sculpting the Reclining Figure". Both films document the methods used by sculptor Bruno Lucchesi.

Periodicals –

American Ceramics, Ceramics Art and Perception, Sculpture, Ceramics Monthly, Studio Potter, Ceramics: Technical. All of the following magazines have very interesting ideas and information pertaining to sculpture.

Online visual resources

www.ArtAxis.org, Access Ceramics: http://accessceramics.org/index.php?state=result_set&field=artist&field_id=21, Ceramic Database: <http://www.flickr.com/photos/gusstiffpottery/sets/72157600047044355/>

General Information:

Course work will consist of 3 projects supported by assigned readings, web and library research. Maquettes and sketches are required for each project.

I strongly suggest that you read all project statements at the beginning of the semester. The entire course is presented during our first meeting so that you can begin thinking about personal ideas you wish to undertake for each of the projects. The syllabus and course calendar will be sent to the class list serve via e-mail. You can then keep this on your computer and have electronic access to all course materials and deadlines. The class list serve will be used for updates and information I choose to send during the semester.

The projects for this class are conceptually based so that you can focus on a theme and find an artistic and individual solution that reflects your perspective. It is far easier to digest an idea and to consider your options over time rather than to decide overnight. This course is fast paced so please plan ahead!

Attendance Policy:

Plan to arrive promptly at 11:45; set up and begin working. Attendance will be taken at noon. If you arrive after this you will be considered late.

Tardiness, leaving early and absences will result in grade reduction. Three late arrivals will equal one absence. After the third unexcused absence, the final course grade will be lowered by 5 points. Please do not misinterpret this policy into allowed absences will be up to three. The excellent student will maintain excellent attendance.

Class attendance is central to the learning process and to your success in the course. It is expected that you will attend regularly and be punctual. Everyone will value this courtesy to the group. Group demonstrations and lectures, roving critiques, individual tutorials, and discussions will be scheduled for many class periods. Students who are absent due to illness should contact me via e-mail so that they can make up the missed work.

The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

Ceramic Sculpture is an exacting endeavor. Success in working with clay is skill based on and can be mastered through regular practice. The ceramic process is one which cannot be rushed or neglected without consequences. Sculptural clay works often require an indirect process, where pre-planning the project is the first step in making a successful art work. Information will be given during specified class periods to show a variety of techniques and new options.

Methods of Grading:

Project grades will evaluate: craftsmanship/execution, design/individuality, concept/expression, technical difficulty, research and planning (library and web research, maquettes), and completeness of presentation. Your individual development in the technical areas: research skills and firing skills will be evaluated. Your consistency, persistence and participation in critiques will be recorded.

Cumulative grades will be an evaluation of the following criteria; project grades, conceptual development, research, glaze testing, firing competency and participation, pre-planning (maquettes and sketches). The timely completion of all aspects of assigned projects will be very much a part of your grade. If you do not make the deadlines for any part of the assignment you will accrue late grades and create a limit for receiving an excellent grade. *You are being treated as young professionals. Professional artists you will not have the luxury of missing an established deadline for a gallery or museum exhibition or any professional commitment.*

You are responsible for completing **3** projects resulting in three sculptures along with required supplementary glaze testing. **It is your responsibility to manage the controlled drying of each project to meet set class deadlines for bisque and glaze kilns.**

LATE WORK:

All projects must be completed on time to receive full credit. Specific due dates are stated on the class calendar that will be sent to the class list serve and will be posted in the classroom. Failure to complete any project on time will result in a drop of one full letter grade

The ceramic process requires that greenware be completely fabricated and detailed, then dried for an average of 7 – 10 days, depending upon scale and complexity. Please finish building all wet work on time

for greenware due dates and manage the careful drying of your work so that you can meet all deadlines. Clay requires your regular attention to achieve good results.

You must have work finished and installed before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. It is the student's responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

A semester **grade of incomplete** will not be given for late work unless there is an excused absence involved. To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions).
4. The student will fill out the College of Fine Arts incomplete grade contract, which will be signed by the instructor and the school's chairperson. The incomplete contract will detail the work to be completed and the date by which this must be done.

Grades

75%	3 studio projects (including research, preparatory sketches and maquettes (25 % ea)
15%	Glaze testing requirement (5%)
10%	Participation in kiln firings and an evaluation of your skills in this technical area.

Attendance will be considered into your grade as will lateness (stated in the attendance policy above).

Please keep in mind that an outstanding student attends class regularly, is on time, keeps the course work schedule, participates, fully in kiln firing activities as well as producing great art work.

A = excellent, distinguished use of concepts, materials, and execution

B = good use of concepts, materials, execution

C = average

D = marginal

F = unacceptable, failure. No credit.

A+	100%-97	B+	89%-87	C+	79%-77	D+	69%-67	F	0
A	96-94	B	86-84	C	76-74	D	66-64		
A-	93-90	B-	83-80	C-	73-70	D-	63-60		

Note: a grade of C- or below will not count toward major requirements

UF online information about undergraduate grading:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

Clay and Glaze Materials:

The clays we are using in this course can be purchased at Fowlett's Bookstore then turned in for clay here at UF Ceramics where it is stored. One, 25 lb. of premixed wet bag of clay is approximately \$12.50 Glaze materials including, slips, wax resist, stains, patinas and pyrometric cones are covered by the materials fee. The plaster and other mold-making materials (algi-safe, if used) are sold separately and can be purchased by the pound through the bookstore.

I will collect paid receipts during the second class meeting and dispense clay to you to start the first project. Additional clay will be available during class and can be gotten from our Ceramics Teaching Lab specialist, Derek Reeverts during scheduled hours posted on his office door. Please arrange to pick up your clay during these hours. It is suggested that you keep any additional clay locked in your locker and that you recycle your used clay for future use. Please ask me if you do not know how to recondition your clay so that you can use it again.

Supplies:

The Basics:

Bound sketchbook, plasticine for maquettes (optional, can use a fine water based clay i.e. fine grained shop stoneware clays), serrated metal rib and serrated wooden modeling tool, clay shapers, trimming tool, calipers, light plastic (laundryers' plastic), misting bottle, small bucket, cut-off wire, needle tool, fork, small sponge, clean up sponge, fabric (uncoated canvas or cotton polyester blend, or muslin (try Goodwill for remnant or old bed sheets), small container for slip, brushes for finishing and decorating, sur-form rasp, exacto knife, blow dryer and * **turntable as work surface (Home Depot or Lowes)**. * **Cover 2' x 2' piece of 3/4" sealed plywood (required) with fabric. An N-95 dust mask or respirator used to filter organic vapors is recommended (try Axner/Laguna Clay or Bennett Pottery or Home Depot).**

Specialty Tools (are needed and can be ordered on-line):

1. Kemper Ribbon Sculpting tools (set of 6), available thru Laguna/Axner's in Florida – **1-800-843-7057**, approximately \$8.992. **Stainless steel** Wax Modeling tools can be purchased on Amazon or from Euclid's Ceramic Supplier. Please access their website to look at options you will be shown in class.

3. Michael Sherrill red rib, SMT-R1, \$6.00 (also suggest yellow rib same price)

<http://www.highwaterclays.com/handtools/cooltools2.html#smt>

As required for individual projects:

1. Algi-safe (\$12.38/ 1lb.from Your Clay Store),
2. Moulding plaster (\$.51/ 1lb. from Your Clay Store),
3. Amaco Underglazes – Creative Ceramics in Ocala, website: creativeceramics@embargmail.com or 352-237-3562
4. Duncan or Mayco Underglazes, vintage decals – Frazier Ceramics in Gainesville, 372-1506

Health and Safety:

Please wear shoes and proper attire, tie back hair and loose clothing when working around shop equipment.

The ceramics program recommends that you wear a respirator when mixing clay and glaze materials and applying glaze with a spray gun. Fowlett's Bookstore has ordered N95 Filtering Face piece Respirators. Tight fitting respirators can be ordered from Grainger's or a similar lab safety supply company.

The link for information regarding the SA+AH H&S policy and handbook on health and safety is: <http://www.arts.ufl.edu/art/healthandsafety>

2) Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Please staple the course sheets together.

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at: <http://www.ehs.ufl.edu/General/resppol.pdf>.

For simplicity, the regulations are outlined below. You must follow each step in order:

1. I want to wear an N95 dust mask. a. Complete "Request for Respirator Use" form (<http://www.ehs.ufl.edu/OCCMED/respreq.pdf>).

Mail to: Environmental Health & Safety

attn: OCCMED

PO Box 112195

Gainesville, FL 32611

b. Complete "Medical History Questionnaire for N95 Filtering Face piece Respirators" form (<http://www.ehs.ufl.edu/OCCMED/N95.pdf>) and "UF Voluntary Use Respirator Supplementary Information Memo" (Below) Mail to:

SHCC OCCMED

Box 100148

Gainesville, FL 32611

c. Include Payment: i. There is a \$5 charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a \$5 check with drivers license number written on the check

b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

2. Undergraduates must make payment in person. Go to:

Health Science Center

Dental tower, second floor Room D2-49

On the corner of Archer Road and center drive

West entrance

ii. Contact SHCC OCCMED at 352.392.0627 with questions.

Health and Safety

Specific Area information for Ceramics

Area Rules:

- Follow all SA+AH Health and Safety handbook guidelines.
- Alcohol is forbidden in studios.
- No smoking in the building or within 50 feet of any entrance.
- No eating or drinking in the glaze or mixing areas.
- Shoes must be worn at all times.
- It is recommended that protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, doors
- Do not bring children or pets into the studios
- Do not store things on the floor

- Do not park bikes in the building
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not replace spilled materials in original source if spilled for they are contaminated
- Carry heavy and large trash bags loaded with trash to dumpster
- **Place materials containing Barium and Chrome in the hazardous waste disposal area**
- Do not sweep for this puts hazardous materials into the air; rather scrape up chunks and wet-clean area.

Lockers:

Please sign up for a locker to be used to store tools and personal belongings. The list will be circulated during class. Lockers must be cleaned out and locks removed by the end of finals week, or the contents will be considered abandoned. If you are returning, please note this on the door of the locker and your belongings will not be disturbed.

Please leave the studio clean. Regardless of the condition you find it in, you are requested to leave it clean for the next person. Leave the work tables clear and clean. ***This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment.***

All students are required to clean up after themselves. This keeps our studios healthier and more pleasant work places. Failure to clean up after yourself can result in a lowered grade, this includes weekend use of the studio.

Note: Studios are typically closed from 5-6 am each morning for cleaning. Please do not plan to work during this hour so that our janitor has access to the classrooms.

Studio etc.:

Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

The instructor, the School of Art and Art History, and the Ceramics Program are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. The instructor is available during office hours, and by making an appointment for a special meeting time.

Always be open-minded when considering new ideas and constructive criticism. Critique ideas; not people.

University Policies:

Students with disabilities - I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

"Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation."

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>
- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>
- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Classroom Demeanor – *“Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, **it must be turned off before entering the classroom**”.*

Academic Honesty – *As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the university.”*

Disruptive Behavior – *Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s) of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: <http://www.aa.ufl.edu/aa/Rules/1008.htm>. **Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.***

Critical Dates on the university calendar may be viewed at –
<http://www.reg.ufl.edu/dates-critical.html>

University Counseling Services/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu



LAB & STUDIO Access AGREEMENT FORM

Laboratory and studio spaces in the School of Art and Art History are for educational and research purposes. Use of these spaces is intended for currently enrolled students, faculty and staff only. Occasionally, access may be granted to non-enrolled students, faculty or staff on a case by case situation. Permission is granted through the use of this form.

Laboratories and studios are managed and maintained by each SA+AH Area, therefore permission is granted by the Area Head or Teaching Lab Specialist for that lab/studio. If granted permission, all persons using an SA+AH lab/studio must adhere to the policies, procedures and safety measures established in the SA+AH Health and Safety Handbook (www.arts.ufl.edu/art/healthandsafety.com) as well any further instructions given by area Teaching Lab Specialists. Access may be revoked at the discretion of the Area Head, Teaching Lab Specialist, or SA+AH Director, at any time, for any reason, particularly for failure to adhere to verbal or written instructions.

The SA+AH maintains laboratories and studios in art+ technology, ceramics, creative photography, drawing, graphic design, painting, printmaking and sculpture. Access to one lab or studio does not grant access to any other facility within the SA+AH.

Applicant

Name: _____

Purpose for Access: _____

Address: _____

Phone & Email: _____

Laboratory/Studio: _____

Dates of Access: _____

Signature: _____ (date)

I agree to adhere to all SA+AH policies and procedures for the lab/studio for which I am granted access.

Area Head/Teaching Lab Specialist

Name: _____

Signature : _____ (date)

Each Area Head or Teaching Lab Specialist that grants permission for voluntary use will keep a file of signed agreement forms.

Ceramic Sculpture 1

Art 2704C/ Fall 2017

Instructor: Nan Smith, Professor

UF Ceramics, School of Art + Art History



Fall 2017: Tuesday and Thursday/ Periods 5-7, Meeting from 11:45 am-2:45 pm in FAC B-14

Office: FAC B-15, Hours: Thursdays 3:00 pm - 4:00 pm, on Fridays by appointment

CALENDAR

**note: all kiln firings are subject to kiln availability and overall scheduling for all classes*

August

Week 1

Monday August 21

Classes begin

Tuesday August 22

Intro and Course Overview/Syllabus (image presentation of past projects, tools, books) Set Up Studio (lockers, cubbies, tour,) [Assign Project #1](#), [Image Presentation](#). Safety Orientation with Derek Reeverts (Ceramics Teaching Lab Specialist)
HOMEWORK: Drawings – develop an idea, buy clay and get set up
HOMEWORK: Read “Postmodern Ceramics”, Chapter 5

Thursday August 24

Discussion Post Modern Ceramics reading. Group Idea discussion
[Demo \(Xixing mallet, rope coiling for large forms\)](#),
HOMEWORK: Refine idea and create a Maquette

Week 2

September

Tuesday August 29

[Individual Meetings with Nan](#), Studio Day – Begin building your sculpture
HOMEWORK: Build Project #1 to at least 1/3 complete

Thursday August 31

[Demo: test tiles/hand squeezed and tile type, \(slab roller and large slabs\)](#),
Workday, [Individual Meetings with Nan](#), [Sign up for Bisque kiln](#)
HOMEWORK: Make 50 test tiles for the semester’s glaze testing

Week 3

Monday September 4 – **LABOR DAY– No Classes**

Tuesday September 5

Studio Day in class work on Project #1 and make test tiles, , [Individual Meetings with Nan](#),
HOMEWORK: Build Project #1 to 2/3 complete, dry test tiles for bisque fire

Thursday September 7

Workday; build Project #1, , [Individual Meetings with Nan](#),
HOMEWORK: Finish Building and begin detailing sculpture

Week 4

Tuesday September 12

[Nan Demo: kiln loading](#), cone packs, load test tiles (plan firing), Workday final detailing for sculpture
HOMEWORK: *Fire and unload kiln*

Wednesday September 13

Firing team fire test tiles

Thursday September 14

Nan Demo: glaze tests, ,Workday; Last Day for Project #1
HOMEWORK: *Complete Project #1 for Greenware Critique, Bring color studies for finished work to crit*

Week 5

Tuesday September 19

GROUP Greenware CRITIQUE FOR PROJECT #1. Project #2, Image Presentation, Conceptual discussions; memory and the Film “Momento”, sign up for bisque kiln, Sign up for glaze test kiln

HOMEWORK: Drawings and Maquettes for Project #2, Begin controlled drying for Project #1

Thursday September 21

Maquettes Due, **Group Idea Session with Nan (present your ideas through maquettes and optional sketches)**, Studio Day
HOMEWORK: Begin building Project #2, Glaze Tests for Project #1

Week 6

Tuesday September 26

Load Bisque for Project #1, ,Load Glaze Test Kiln for Project #, **Individual Meetings with Nan**, Sign up for glaze kilns for Project #1

Wednesday September 27

Chandra DeBuse Visiting Artist Workshop (Evening Lecture Required)
Evening Lecture, demo attendance (beyond class time, or Written Report on Artist Required (1 page typed review of his artwork via website, books, etc. if you cannot attend his lecture)

Firing Team – Monitor Bisque for Project #1 and test kiln

Thursday September 28

Chandra DeBuse Demo 9:00 am til noon Extra Credit/ Studio work day
Unload Bisque for Project #1, , Unload Glaze Tests and discuss as group, **Individual Meetings with Nan**
HOMEWORK: Glaze Project #1 for Kiln on Tuesday

October

Week 7

Tuesday October 3

Load Glaze Kiln for Project #1, Workday– **Project #2**
HOMEWORK: Build Project #2 to 1/3 complete

Thursday October 5

Workday, **Individual Meetings with Nan**, **Hand in Project #1 for grading**
HOMEWORK: Build Project #2 to 2/3 complete

Homecoming is Friday October 6 – No Classes

Week 8

Tuesday October 10

Workday, **Individual Meetings with Nan**, **Hand in Project #1 for grading**
HOMEWORK: Build Project #2 to complete and begin detailing

Thursday October 12

Workday, **Individual Meetings with Nan**, **Hand in Project #1 for grading**
HOMEWORK: Complete Project #2 and the color studies for this sculpture for Critique on Tuesday

Friday October 13

Homecoming/No Classes

Week 9 –Mid-term

Tuesday October 17

Critique PROJECT #2, Assign Project #3, Image Presentation

Homework: Create a finished maquette for Project #3, Begin controlled drying for Project #2

Thursday October 19

Workday, **Individual Meetings with Nan**, Sign up for Glaze Test Kiln and Bisque kiln for Project #2

Homework: Glaze tests Project #2, Dry Project #2 for kiln next week, Begin Building Project #3

Week 10

Tuesday October 24

Load Glaze test Kiln for Project #2 Workday, **Individual Meetings with Nan**, Sign up for Glaze Kiln for Project #2

HOMEWORK: Fire Glaze kiln, Build Project #3 to 1/4 complete

Wednesday October 25

Firing team Fire glaze test kiln

Thursday October 26

Discuss Glaze test results with group, Load Bisque kiln for Project #2

HOMEWORK: Glaze Project #2 for kiln on Tuesday, Continue building Project #3 to 1/3 complete

Week 11

November

Tuesday October 31

Load Glaze Kiln for Project #2, Workday, **Individual Meetings with Nan**

HOMEWORK: Build Project #3 to 1/2 complete

Wednesday November 1

Firing team Fire glaze kiln for Project #2

Thursday November 2

Load Glaze Kiln for Project #2 Workday, **Individual Meetings with Nan**,

Homework: Build Project #3 to 2/3 complete

Week 12

Tuesday November 7

Workday, **Individual Meetings with Nan**,

Homework: Finish construction on Project #3 and begin detailing

Thursday November 9

Workday, **Individual Meetings with Nan**, Sign up for Bisque kiln, Glaze test kiln and Glaze kiln for Project #3 and

Homework: Complete Project #3 for Greenware critique on Tuesday along with color studies for this Project

Friday November 10

VETERAN'S DAY/ No Class

Week 13

Tuesday November 14

Critique FOR PROJECT #3 with Nan and Matt
Last Day of Wet Work Workday

Homework: Work on Glaze Tests for Project #3, Controlled dry for **Project #3**

Thursday November 16

Glaze Tests for Project #3, Load Glaze test kiln, **Individual Meetings with Matt**
about decal imagery, Sign up for decal firing

Homework: **Dry Project #3 for bisque kiln next week**

Week 14

***FINAL BISQUES will be done for all classes during this week**

Tuesday November 21

Group meeting with Matt to discuss glaze test results for Project #3, Load Project #3 in Bisque Kilns

HOMEWORK: Submit decal imagery for printing with Ryan

Wednesday November 22

THANKSGIVING HOLIDAY – No Classes (UNIVERSITY RECOGNIZED TRAVEL DAY)

Thursday November 23

**THANKSGIVING HOLIDAY – No Classes
Bisque Kilns will cool**

Friday November 24

**THANKSGIVING HOLIDAY- No Classes
Bisque Kilns will cool**

Saturday November 25

Matt and Firing Team
Unload Bisque kilns for Project #3, kiln wash shelves and clean kilns

Week 15

***FINAL GLAZE FIRINGS will be done for all classes during this week**

Tuesday November 28
decals

Glaze Day with Matt *Load & Fire Glaze Kilns for Project #3, Final Print for*

Thursday November 30

With Matt: Unload Glaze kiln, Apply decals, Reload for decal firing

Friday November 31

Matt and Firing Team monitor decal firing

December

Week 16

Tuesday December 5

FINAL CRITIQUE Projects #3/ Last Day of Class with Matt
Clean up studio with Lunch

Wednesday December 6

Classes end

Thursday December 7

Reading Days – No Class

Friday December 8

Reading Days – No Class

Ceramic Sculpture 1

Art 3764C

Fall, 2017 Tuesday and Thursday/ periods 5-7, room B-14

Instructor: Nan Smith, Professor

Office: FAC B15, Hours 3:00 pm- 4:00 pm Thursdays or by appointment

E-mail: nan@ufl.edu

Credit Hours – 03

Course Syllabus Acknowledgement

By signing this form and continuing participation in this course you acknowledge that you have read and understand these policies. In addition, you agree that you have read and understand this syllabus, attendance and grading policies, and are aware of the Guidelines for use of University Facilities and Grounds for Making and Exhibiting Design (A copy of these guidelines is posted in the School of Art + Art History Office.)

Name: (print)

Signature:

Email:

—

Student Information

Phone Number_____

Health Concerns_____

College,

Year_____Major_____

Reason for taking this course?

Favorite artist?

Prior experiences with ceramics?

Electric Car Kiln firing Schedule for Large Sculpture

Art 3764C, Ceramic Sculpture 1

Instructor: Nan Smith, Professor

Steps to follow:

1. Place two cone packs into place inside kiln using a flash light to see clearly
2. Kiln plugs out til 750 degrees then insert
3. Close door fully – borrow a digital pyrometer from Ray and use it to check temps on upper pyrometer. Let Nan know how close they are.-
4. Set limit pyrometer (top one) to maximum firing temperature for the firing
5. Set control pyrometer (lower one) to 80 degrees
6. Follow start steps on kiln – turn on power toggle switch – hit reset button – turn on bottom left switch (this powers the bottom left and bottom back of the kiln. Since the kiln in a long tunnel we want to heat the kiln back to front).
7. Preheat kiln for 4 hours at 80 degrees.
8. Turn bottom left switch off – Turn bottom right switch on - Continue preheat for another 4 hours at 80 degrees.
9. Turn bottom right switch back on and set pyrometer to 120 degrees – hold for 2 hours – check for steam???
10. If there is no steam coming out of the top peep hole after the 2 hour hold increase temp to 212 degrees – hold 2 hours.
11. You are now finished the slow pre-heat cycle **if there is no steam** (total hours was 12 hours).
12. **If there is steam hold for another hour.**
13. Begin hourly turn ups – 80 degrees an hour – 212 + 80 is 292 so go to 300 degrees.
14. In one hour got to 380
15. In one hour go to 460
16. In one hour go to 560 (100 degree increase)
17. In one hour go to 660
18. In one hour go to 760 – hold one hour at this temp (chemical water goes out here)
19. **Put plugs in peep holes.**
20. In one hour go to 860
21. In one hour go to 960
22. In one hour got to 1060 (Chemical quartz inversion)
23. In one hour go to 1160
24. In one hour got to 1300
25. In one hour go to 1480
26. In one hour got to 1660
27. In one hour go to 1840
28. If you are firing to cone 06 check cones.
29. **When cone 06 bends turn off kiln.**

Art 3764C, Ceramic Sculpture 1

Instructor: Nan Smith, Professor

Steps for Drying Plaster Molds

Plaster molds cannot be used right away. They need to be dry before use. To dry place in a heat ventilated chamber. The heat cannot rise about 121 degrees Fahrenheit or the mold will decompose when used because you have in effect recalcined the plaster.

What do we use – Here are your options:

1. A fan – place mold upright (like a domino) in front of a fan and dry. Turn the back to the front facing the fan every 4 hours. This will take 2 days for drying
2. The sun - place mold upright in the bright sun.
3. Drying box - – place mold upright (like a domino) under a light in the drying box.
4. Home oven - place mold upright (like a domino) on aluminum foil. Set oven to lowest setting and keep oven door cracked. Heat for 15 min. Turn off oven. Close oven door. Repeat steps. This takes a lot of watching and is the most risky but quickest way to dry your mold.

Vinegar Paper Clay Patch/ Repair method.

Crush $\frac{1}{2}$ cup of dried clay using a hammer. Use the clay you built with as the clay component for this recipe. Take one sheet of toilet paper and rip into $\frac{1}{4}$ inch X $\frac{1}{4}$ inch very small pieces. Soak in hot water until paper become pulp like. This can take 10 minutes. Remove water from pulp by squeezing and making paper into a little ball. Add vinegar to the paper pulp. Then add clay and mix to a stiff paste. Add more dry clay to get really stuff but workable.

Mix $\frac{3}{4}$ of this patch with plastic clay. The patch needs to be stiff so add dry clay to make it stiffer if needed. Wet crack with vinegar and sore until soupy. Compress patch into crevice . Pack it in well. Smooth out. Finally smooth with vinegar and a paint brush. Rib over area. Wrap and slowly dry. This may need to be repeated 2 -3 time depending upon nature of crack, and dryness of clay.



Ceramic Sculpture 1

Art 3764C

Fall, 2014 Tuesday and Thursday, periods 5-7, room B-14

Instructor: Nan Smith, Professor UF Ceramics

Project #1: "Nature: Observation and Sense Ability"

Visual References: Syd Carpenter, Sadashi Inuzuka, Keiske Mizuno, Susan Beiner, Bethany Krull, Liz Quackenbush, Juan Granados, Etsuko Tashima, Yumiko Goto, Claudi Casanovas, Angus Suttie, Kathy Butterly, Tony Marsh, Chris Gustin, Geo Lastomirsky, Gary Erikson, Ron Nagle, Tori Arpad, Kelley Eggert. and images from the book "Nature as Designer", author Bertel Bager.

Assigned Reading:

"Postmodern Ceramics", Chapter 5 – *Organic Abstraction* . On library reserve in FAA Library

"Hands in Clay", Speight, (Chapters 1, 11,13,14,15) : Intro, Handbuilding, Glaze, Firing)

Design; what subject matter, concept, aesthetic?

Video: Maria Martinez coil building techniques (available at FAA Library and can be shown in class upon request)

Assignment:

Create a sculpture that reflects your relationship to nature using a plant form, either vegetable or floral as a point of departure. Nature has an ongoing cycle of growth and decay. The sculpture should be generated by some personal observation of nature and a conceptual response to this natural occurrence. When you consider an idea you might think about your relationship to seasons; germination, growth, fullness, decline.

The work is to upscale a natural form; to copy this form and reflect is a big way a specific occurrence in the natural world that has touched you. The final sculpture should be a fully 3 dimensional form designed to be viewed in the round. The form cannot be vessel oriented. The work can be narrative but should definitely upscale one natural form to convey a personal response to it. Think about form, orientation, a feeling of mass and implied weight. Surface, organic transitions and textures should be considered and incorporated into the form. You will be asked to create a ceramic decal image to support the concept. This will be printed with the UF decal printer and applied to the glazed piece to be fired on in an overglaze firing.

You will be asked to work from accurate photographs to develop a maquette so you can understand this form sculpturally. You will then scale the form up to make it 20-24 inches in height and sculpt and fully render this form. Perceptual accuracy as well as conceptual development will be equally considered in grading this art work. The surface imagery can be

drawn and scanned. It can be a photomontage or an original photograph you took.

Technical Requirements:

- Construction method – thick coil building and or stacked slab construction
- Size – the final sculpture must be 20-24 inches in one dimension
- The use of organic transition and surface texture must be considered
- Controlled drying using a cloth bath towel over the leather hard clay and covering this with light weight plastic will permit slow and even drying. An even dry out will prohibit cracking. It is up to you to control the dry out for the classroom has variable drafts and airflow.
- All sculptures are to be completed by glazing. Underglaze and colored slips can be used on leather hard or bisque clay for color as well as color glazes.

Some notes about Glaze:

Glaze, is basically a clay and glass coating applied to bisque ware and fired to create the color and surface effects which complete your art work. The compatibility of form and surface color and design is a constant consideration in the Ceramic Arts. The options for use of glaze application techniques and glaze types are infinite and provide the completed aesthetic to the ceramic form.

Glaze application can be done by dipping, pouring, spraying, brushing (not recommended for most of our shop glazes), and or sponging onto the bisque clay surface. You will be taught how to achieve a good application using the spray gun.

It has been said there are no "bad" glazes. Poor results occur only through poor application of the glaze being used. Eighty per cent of the success rate in glazing is due to application. It is important to have an adequate thickness of the coating of glaze applied to the piece. On the average the glaze coating should be the thickness of a three by five card or approximately 1/32 of an inch. Thickness of applied glaze can be checked when the glaze dries completely (an average time of about five minutes) by scratching through the glaze with your fingernail. This will reveal the thickness of the wall of glaze.

Glaze melts in the heat of the firing and flattens in a molten surface that clings to the clay form. Not an air temperature pigment, fired color and surface samples are necessary to practice and learn what application works best. Test tile samples are available to you in our glaze lab to aid in selecting surface, color and textures. However, it is best to test to see how your application works for the result might be different depending upon wall thickness, time within the glaze bucket, or thickness of the glaze itself.

The thickness of the glaze, itself, as well as the length of time that the ware is dipped or poured into or over the ware are two very important factors to notice. The thicker the walls of the clay form, the more glaze it will absorb. Conversely, thin walled pieces can become over saturated with the liquid glaze. This will cause thinner application and problems in drying the glaze on the surface. This information will be discussed in lecture in class. (Please take notes when this is described for each of the glazes you will be using).

Reference materials - Glaze Videos by Robin Hopper (If requested these will be shown in class. Videos are available for overnight check out from the Fine Arts and Architecture library)

You will be graded on:

- Forming and craftsmanship
- Success of the modeling
- The successful relationship of the design and the concept (unity, color, and individuality in portraying your idea)
- Successful use of color
- Two dimensional image development
- Craft of glaze application
- Completeness of presentation; hanging and mounting the final sculpture
- Degree of difficulty vs. success

Ceramic Sculpture 1

Art 3764C

Fall, 2014 Tuesday and Thursday periods 5-7, room B-14
Instructor: Nan Smith, Professor UF Ceramics



Project #2: “The Human Figure; re-create a memory”

Visual References –

- The Historical: *Figurines of Meissen Porcelain and J.J. Kandler, Victor Schrenkengrost, Carl Walters, R. Guy Cowan.*
- The Contemporary: *Figurines of Justin Novak, Jack Earl, Patti Warashina, Doug Baldwin, Janis Mars Waunderlich, Katy Rush, Christina Cordova.*
- *The Mannequin and the work of Cindy Sherman, Sergio Vega, N'Sync (video). Action Heroes and Max Becher.*
- <http://thefigurativeartbeat.com>

Reading - “*The Figure in Clay*”; read to find your building technique and “*Seeing with the Mind’s Eye*”; Chapter 4, *Varieties of Visualization Experience*, authors Samuel and Samuels.

○ Project Statement:

This assignment is to be based on your own personal history. The figurative sculpture should reference the memory of an important past event in your life that occurred during childhood. The event you choose is to have had formed your sense of identity. You are to use a child aged figure in bust format to focus on “the heightened moment” within this memory. Your concept is to take form as the key idea within this memory.

The sculpture you create is to be autobiographical in nature. The sculpture is to be a perceptually based physical self-portrait. You will be working from photographs of yourself and will study Farault’s book chapter and video on how to model a child. However, since the sculpture will be graded on content or the concept, to fulfill this project you must go beyond a physical portrait to incorporate a real memory and a sense of remembering. The sculpture should show an emotion. You are to create a compelling image through a figurative sculpture that communicates this memory to the viewer. Use what you remember from your personal history as a springboard to arrive at ideas about this moment and use along with the bust sculpted context. This context should include sculpted symbols that indicate time and place. They should reveal the narrative within the memory to the viewer.

○ Type of Figuration:

The figure you sculpt is to relate to the life scale historical bust format.

Additionally the partial figure is to be placed within a context or setting that supports and

illustrates the memory; i.e. Alice in Wonderland wouldn't look small if the buildings around her weren't big. The sculpture is to be between 20"- 30" in size. Consider issues of scale, relationships within the image, and point of view. You might think about how this idea would be framed through a camera lens or about how it would appear in a film or video.

An image presentation will help you develop a personal perspective. The images will highlight sculptors who work with the human figure as figurine, mannequin and action hero.

We will begin with an introductory discussion in class and a few memory exercises. To prepare for this discussion your required reading is: "Seeing With the Mind's Eye", authors Samuels and Samuels, Chapter 4, Varieties of Visualization Experiences. You might consider this assignment a step into becoming aware of methods to consciously visualize!

Who are you and what defines you? We will continue exploring the complexities of memory and perception by discussing the film "Memento". The entire film is a series of memories in reverse. Some thoughts... Often memories change. Memories are unique to the person who creates them. If two people experience the exact same thing, recollection will differ according to perspective. Your memory is unique to you and your identity, it is part of what makes you, you. ?????Two readings will be offered which will assist in defining or gaining a perspective on memory, visualization, and identity. The next step is to read the handouts and posted reading.

Process:

You are to begin this project with a series of sketches and with a maquette. During a group process critique direction will be given relating to the best process of execution. The process you choose may be coil, slab, pinch, solid/hollowed, utilize molds, or a combination of the above techniques. We will also discuss the scale and image relationships for each sculpture.

When you plan your sculpture it is also suggested that you think about color. Is it to be a polychromed work, or monochromatic? Do you want to use local, naturalistic color, or is color to be used expressively to create emotional impact? Consider historic precedents within the figurine tradition, or use of color in mannequins, or action heroes. Color use is very different in each of these genres. We will discuss color, surface, and glaze in the process critique.

The use of the figure is very popular in contemporary Ceramic Sculpture. Numerous images of these contemporary works will be shown when the project is assigned to aid you in discovering the direction you would like to take. The artists of reference (listed above) and information about their ideas will be included in the slide presentation.

○ You will be GRADED on:

Craft - modeling skill, handling of surfaces, handling of finish for instance edges

Design of 3D form -visual imaging/what is shown, figuration style, composition, scale

Concept – how well did you convey memory and identity

Design of 2D – success of color, surface, and any 2D use of imagery

Degree of Difficulty vs. Success – how challenging was your project and how well did you do with its execution

Ceramic Sculpture 1

Art 3764C

Fall, 2014 Tuesday and Thursday periods 5-7, room B-14

Instructor: Nan Smith, Professor UF Ceramics



Project 3: "Modern lyric reliquary and visual metaphor"

Visual References:

- Images of Shelter > David Furman, Charles Simonds, William Wyman, Jens Morrison, Mel Rubin, Gifford Myers.
- Architectonic > Richard Burkett, Yih Wen Quo, Cliff Garten, Joseph Cornell, Peter Lonzo, Jack Nicholson, Rimas VisGirda, Ron Kovatch. Also Mika Negishi- Laidlaw, Steven Montgomery, Geoffrey Mongraine.
- Also look at shrines, furniture and architecture.
- Slides will be shown in class.

Video - "Sacred Space; Art, Architecture, and the Role of the State", 1998, Films for the Humanities and Sciences. (The Architecture section of this video is appropriate and may be shown in class if time allows it).

- Overview:

A reliquary is a receptacle for display of sacred relics. A relic is an object of religious veneration; especially an object from a culture gone. This special object is now kept for its association with the past.

The reliquary is made in an effort to honor, to worship, to remember, to make special and/or to cherish. The reliquaries form and function relate directly to the object and context (time and place) in which it was created.

A metaphor occurs when one thing is conceived as representing another. A visual example of this type of symbolic meaning or association is: an owl representing knowledge, or a snake, the idea of temptation.

- The Assignment:

You are to research and select modern song lyrics which have meaning for you. The song's lyrics will be the so called "relic" in this project. They will be the idea for which you build a reliquary. Your visual design, tone and its form and content will be driven by the content, tone and meaning expressed by the lyrics. Your sculpture is being made to honor, to worship, to make special, to cherish. You will not be restating the lyrics through illustration or narration, but will be using symbols metaphorically to communicate mood. You will be presenting the musical selection that the lyrics derive from during the discussion of your maquette and at the critique of this project.

- Form:

In form your reliquary use a figurine scaled, full figure modelled perceptually from the life model. The figure is to relate to an architectural or furniture referencing form. Visual examples of furniture, architecture and reliquaries will be shown in class. However, individual research is required and I suggest you do searches to find images more closely related to your idea after the image presentation. You are to create an object that functions in the round and deals with an interior as well as an exterior form. The 3D form you make cannot be a simple vessel. It must represent the idea of display as well as containment and protection. Lyrics are not physical. How do you contain an idea created by word and sound in a defined space; a reliquary?

- Construction Method:

The building techniques you choose should be appropriate to the form you wish to create. Construction techniques can include slab and/or coil building, bisque molds, and tile veneer. The application of these techniques to constructing large planar forms will be demonstrated in class. You are required to make a simple one piece mold of an architectural detail to be used in this sculpture. The size requirement for this project is to scale the reliquary at 14 inches in at least one direction.

Surface Imagery:

You will be asked to apply an original image as a china paint decal which will be fired as a secondary glaze firing over the glaze. The decal will be submitted as a Photoshop document, jpeg file for printing. You will be shown how to apply the decal post firing. The image is to support the concept and be integrated as part of the 3D form. You can draw, paint and scan this into a PSD. Or you can use an original photo and photos composited in Photoshop as the basis for your decal.

- You will be graded on:

Craft - control of form, edge treatment and refinement, surface quality and appropriate continuity

Design of Form - unity, proportion, resolution, dimensionality, activity in space

Life modeling skills – perceptual accuracy, anatomical correctness, gesture, detailing

Concept - depth and research of idea, appropriate solution to assignment, metaphorical and not illustrative solution

Design of 2D – success of color, surface, and use 2D decal imagery

Degree of Difficulty vs. Success – how challenging was your project and how well did you do with its execution

GRADE SHEET SAMPLE

Ceramic Sculpture 1, Art 3764C

Instructor: Nan Smith; Professor

Project 1/Grade Sheet

Name _____

Description of Artwork:

Criterion:	Evaluated -	Grades for -	FINAL CUMULATIVE GRADE FOR PROJECT 1
Research and pre-planning	Quality and development of the idea through sketches and maquette		
Concept	Personalization and originality or project theme, how well was the concept translated through design and aesthetics		Average of all criterion is:
Form Development	The visual strength of the three dimensional form as a sculpture or sculpture vignette, how well the form was composed and worked in the round		
Surface/Texture	How well the surface texture was handled,/how well the surface modeling was developed or articulated		
Crafting and finish	How well was the form built considering appropriate wall thickness for scale, detailing of edges; the way the form stands		
Degree of Difficulty/Success	How challenging was it to build the sculpture in terms of form type, scale, structural design and techniques used. Balanced again the successful production of the end product... the sculpture.		
Was the project completed for the greenware critique?	Points off if not.		
Glaze and Underglaze testing	How many tests were done; on tiles and maquette possibly of other forms.		
Glaze Grade –	Craftsmanship in application of glaze on form		
	Color design on form		
	Surface design; ie – decals, luster pen, underglaze painting		
Formal Presentation of sculpture for final critique	Professionalism in mounting the sculpture,; ie. Pedestals and other accessories within the finalization of the sculptural idea.		