Delicate intimacies

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DELICATE INTIMACIES

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GLOSSARY

Alto relieve. High relief, meaning the figures are at least half-to-full volume and are shown raised from the surface of the material.

Annealing. Controlled cooling of glass in an oven in order to remove stress.

Cone or runner cup. This is a cone-shaped piece of wax attached to the original wax form that will eventually be the opening used to pack the negative space with glass.

Frit. Crushed glass used in mold after wax has been melted out.

Hold. Amount of time the oven is held at a given temperature to arrest the glass.

Investment. Material used to form the mold.

Ramp. The amount of time given the oven to reach the desired temperature.

Riser or air vent. A channel through which the air escapes from the mold. Wax rods are used that are one-quarter inch to one-sixteenth of an inch in diameter. One end is attached to the piece and one end is attached to a piece of glass on which the mold is made.

Runner. A channel through which the glass will pass into the piece. It is a wax rod made about one-half inch around. One end is attached to the cone; the other end is attached to the piece.

Sprues. The general term used to include all wax parts added to the original wax form. Later in the process they will be melted out with the wax, leaving negative space.
To Stan "Theo" Bricel,
Anthony Schafermeyer and Sandra Lima
I

INTRODUCTION

In creating a work, the visual artist, like the writer, draws from life, and whether an artist is representational or symbolic, realistic or abstract, the impetus for creation comes from the experiences of living. The subject of the pieces in this show is, simply, us—we who are human beings, and who form relationships with one another. I feel that the intimacies we experience in life are the most important part of living—and therefore deserve recognition.

In our society the showing of emotions is looked upon as a weakness of character. Emotions are to be controlled. We judge success by monetary or power gains rather than by acts of kindness and humility. I wanted to pay homage in my work to those moments when one feels the comfort and freedom to show his feelings and expose his true nakedness without fear of retribution. That is why the figure is the chosen subject matter and the obvious vehicle to communicate feeling.

Despite what society tries to instill in us, we are emotionally motivated to seek bonding with our fellow humans. Thus, the viewer will draw from her own bank of personal experiences in responding to each sculpture. I tried to make
the pieces simple in meaning, one-liners rather than a narrative, so that the viewer has the freedom to see what she will see.

I have studied the figurative form for twenty years, using many different materials. Ultimately, I have found the appearance of cast metal too cold, the medium of plaster too impermanent, and carving in wood or stone too time-consuming for the immediacy of responding to the emotions and situations that I try to portray.

I have chosen glass because of my fascination with the qualities glass possesses. It is strong, yet fragile, as humans are. Also, there is a tentativeness in its value, like that of a semi-precious gem that attracts one's attention with its sheen.

I chose the technique of cire perdue, literally French for "lost wax," because the quality of the final piece appears organic and resembles the texture of human skin. The piece is first created in wax. Working with wax, I am free to use more complicated poses--because of the immediacy of the process--and I am free to include as much detail as I wish. I can also leave or remove any of the marks made by my hands while creating the piece. So, there is the gestural immediacy that I want, plus enough potential detail to be able to represent particular people. The process will be further explained in Chapter IV.
Upon entering the gallery space, the viewer first sees two small sculptures (Counterpostal and Raphael) standing on individual glass columns. Each of these pieces is dedicated to my education in the arts, as well as to artists of the past and their contributions to the culture of the world.

Both columns are of whitish, translucent glass that carries the light up the column from the floor to the figures, which are made of an opaque, marble-like gray. The columns magnify the pieces--making them monumental in their smallness.

The first piece stands ten inches high on a column that is four-and-a-half feet from the floor. The partner piece sits six feet away from it. The second column is slightly larger in diameter and a foot taller. (See Figures 1 and 3.) The viewer passes through the space between them to face a tall, thin pedestal with a small figure on it. This pedestal is four inches-by-four inches square and supports a small figure of an old woman with her head slightly turned (Mom--With Respect to All Wise Old Women). Surrounding this center figure are four other pedestals with other figures on them (With Respect to Mickey B., Holding, Now Listen and Us).
Because the pieces are small, all the pedestals were built to fit exactly under the individual sculptures--I didn't want anything to distract from the pieces themselves, so the lines of each pedestal extend up to the piece. I wanted to elevate their presence, as well as to vary the eye-level view of the sculptures in subtle ways. Basically, I tried to create a peaceful and respectful space in which the sculptures could exist, endeavoring to enhance my main purpose: to honor humans.
III
THE INDIVIDUAL PIECES

Counterpostal

Artists have used the figure to express their views on existence since man's first attempts to record the events of his life. In antiquity, the figure was used to show the ideal form, the physically perfect human body. Since the fifth century B.C., the standing counterpostal pose, which was originally used to portray the male nude, has been a dominant position for the ideal woman. When Praxiteles used the peasant girl Phryne as a model for his Esquiline Venus, he used a simple mathematical scale unit. The unit of measurement is her head. This became fundamental—the architecture of the body that would control the observation of the classically minded artist from 330 B.C. until the nineteenth century. The stance of the classic counterpostal pose is that of Aphrodite, with one side of the body relaxed and one side holding the weight. Its beauty lies in the naturalness of the pose; it is a comfortable stance.

In my representation of this, the ideal form of the female figure, I, too, use the head as the unit of measure. Following Polykleitos' perfected ideal, the figure is seven
Fig. 1. Counterpostal, with column.
Fig. 2. Counterpostal.
unit heads tall. The well-proportioned body shows definite anatomical correctness. The skull and bone structure is well-defined. The torso dominates the pose, accenting the mid-axis line of the figure. Her shape is solid, with her weight firmly on the right leg. Since the right leg is carrying the weight, the right side of her body is passive, in a straight line, while the left leg is ready to move and represents the active side of the body. The woman represented is graceful yet in a state of repose. Her hands are held behind her back, with the left hand clutching the wrist of the right. The right hand is held casually, relaxed, with fingers extended to again enhance the idea of the active and passive sides of the pose.

She is powerful, with strong thighs, and she is bald, so as not to distract from the form, as well as to demonstrate the exact proportional scale of the ideal woman in our sculptural history.

**Raphael**

Throughout the Renaissance, the young prodigy Raphael was so influential among fellow artists that work similar to his was called "Raphaelesque." He influenced those around him; he was well-liked and charming. He created the model for what was to become the stereotypical Madonna. He influenced the future generation of the Romantics because his figures were joyous, exciting, energetic and emotionally intensive. He
Fig. 3. Raphael, with column.
Fig. 4. Raphael.

Photo by Dale Galgozy
combined all that he learned from the great artists of his time, including Michelangelo and Leonard da Vinci.

...most sixteenth-century painters...[turned] away from the past and [were] shaping a new image of humankind. No one recorded this image better than Raphael. In his drawings, paintings, and frescoes, Raphael created a world in which men and women—not God--sit solidly at the center. He perceived all people as godly and infused the earthy countenances of his subjects with a heavenly glow. Human in form, they are stamped with an ethereal perfection, a beauty that is never mundane or commonplace. (Siblik 29)

My piece, created as a tribute to Raphael and his impact on the world, was influenced by the artist's style of recreating unending movement. The challenge was to create a three-dimensional sculpture from a two-dimensional drawing by Raphael. Raphael is a sculpture-in-the-round. In order to understand the form, one must see that all views are interdependent.

The male figure is seen in full motion. The movement is graceful, his body sublime. The movement continues from one arm, through the body, to the other arm. He is ready to leap into action. He is virile, strong, and sure of himself. His balance is held by his right leg, while his body is in a full twist. He is shielding his face with his right arm, but his face has only minor details, with watchful eyes. He is the warrior image, with no weapon but his muscular body.

With Respect to Mickey B.

My training in working with the figure began in high school, and one of my earliest influences was Michelangelo.
Buonarrto. Although generally, his early work is thought of as being more visually accessible to most people, it is his later work that has had a greater influence on me.

The clearest example of this influence is found in the several Pietas Michelangelo created. The first of these is the Pieta of St. Peter, in which the figures represent the perfect ideal of the human form. In this piece, the Christ figure is in a state of gentle repose, gracefully lying across the large, strong lap of his mother. And the mother is young, with a smooth, unlined face that wears a look of calm acceptance. In contrast, the last Pieta, referred to as the Rondanini Pieta, portrays figures that are less "perfect" and more emotionally evocative. The Christ figure's body hangs in the arms of the other figure. The faces and forms of these people are more abstracted in appearance, yet they seem more human: they look as if they have suffered and yet accepted their fate. There is a rough, unfinished quality to the faces and upper body, while the legs are more refined. This creates a more sensitive, lifelike quality--these are real humans rather than ideal forms.

It is this, the Rondanini Pieta, that is the direct influence for the pose of my piece With Respect to Mickey B., while the following poems, written by Michelangelo toward the end of his long, eighty-year life, express the despair I felt while working on this piece:

Around the door I've giant heaps of droppings
and they that have eaten grapes or taken medicine
go nowhere else to shit, the lot of them.
And I have learned to recognize both urine
and the spot that it comes out of, through the
chinks
that make the morning call in front of me.
Dead cats or carrion, chanterelle mushrooms, offal,
he who has them from the shambles of a lesser
journey
never comes a-visiting me without such things.

Back-strained and ruptured, undermined and cracked
my toils have made me now, and my last inn
is death, in which I live and eat on tick.

My face has taken on a scarecrow form;
my clothes, without any other rags, would drive
the crows into the wind from the dry sown field.
A spider's web is hidden in one ear,
in the ether a cricket sings throughout the night;
I do not sleep, and snore with catarrhal breath.

Love, and the Muses and the flowery grots,
my scribblings are reduced to cymbals and
and to scraps of paper, bones, offal and alleys.
What good is it to make so many dolls,
if they have brought me to my end, like one
who has crossed the sea and then is drowned in snot?
That precious art, in which one time I was
of so much reputation, now has made me
a poor old man, a slave in others' hands.
I am undone, unless I perish soon.

Through these poems Michelangelo became, for me, mortal
rather than the god-like image of an artist I had imagined in
my youth. In my piece, the Christ figure is a woman—in
despair, a mortal—with a sexually ambiguous figure holding
her up. This large, powerful figure is the physical
appearance of strength holding the other as a loving parent,
the large figure accommodating its body to the broken female
form. Like a parent, it holds the hurt figure to its cheek,
tenderly protecting its almost lifeless body. The strong
figure carries the weight of the other form under its arm, but
Fig. 5. With Respect to Mickey B.
the weak figure is hanging on, grasping the hand of the large figure. The piece is blue-gray for sorrow. It has undefined facial features, because these figures could be anyone. I, for instance, have been broken physically and psychically and have been held up by another; I have had to accept that help and to hold on.

**Holding**

There are times when the only things one person can do for another is to hold her and to let her cry. Like With Respect to Mickey B., Holding honors the times we need help.

The two figures are similar in appearance because their positions can be switched. Each woman has experienced emotional pain, and each woman has experienced moments of strength—enough to help another.

In life there are melodramatic moments at which we need our friends, but it is the loving and caring one person gives another that keep the fibers of the heart together.

The two main figures sit just above eye level. Their bodies face the same direction, giving the piece a two-dimensional feeling. It is only later, when viewing the base, that the reason for this becomes clear. The topmost figure is the strong one; she sits straight and even with the viewer. She holds her head upturned, away from her companion. Her arm is extended in length to stretch around the figure sitting at her feet. Her arm is cut twice, completely through, to
Fig. 6. Holding.

Photo by Dale Galgozy
represent the fact that she has been there; she has felt the pain herself and it has left its mark, but she survived and understands the need of the other woman. Yet, at the same time, her head is turned away; she separates herself so as not to become absorbed in the disaster of the other. She would be of no help if they both lost control. The lower figure, then, is enveloped in the comfort she is receiving. She is curled up tightly and holding her stomach to try to keep herself together. Her head rests on the lap of the stronger woman, and she is safe.

The two figures sit on a base which is basically a block of figures holding up the two main figures. In the bottom section the figures are hidden in the curves of the space allotted them. They represent the other people who help. Their help can be as simple as a smile or a critical word not spoken. This base is primarily used to heighten the main body of the piece, thus heightening the importance of the ideal I am trying to express. The figures in the base are done in alto relievo. These base figures turn and twist and are attached to each other as a continuum of support. (See Figure 7.) Together, the figures try to create a harmonious statement about an important aspect of life: the need to give special attention to the moments of kindness and sympathy to one another.

The roles we play in life can be those of needing or helping, of holding or being held.
Fig. 7. Holding, detail of base.

Photo by Dale Galgozy
Now Listen

The scene of this piece is commonplace, and it is a situation that has occurred often in my travels across the country. Sustaining relationships with people I see only once a year, I have found there is a certain freedom to these friendships, for they have lasted for years. We are free to talk about everything and anything because of the length of the friendships and the shortness of the visits. These visits usually center around the kitchen table, where there is much talking. There in the kitchen, we tell stories of the events of the past year. We speak without reservation, knowing the conversation is sealed in privacy and respect.

Physically, the piece is very simple. Two figures of undetermined sex sit opposite each other at a small table. The table is small in order to bring the figures in closer proximity to each other, and also to exaggerate the intimacy of the subject they are discussing. The table itself is of the simplest construction—just a flat top and four legs. The larger figure's legs are sprawled out around the table as this person leans forward to make a point. The left elbow is bent and resting on the table. The head is forward; the right hand casually lies on the right knee. This figure is speaking. The other figure is huddled, curled up with its knees into its chest, the head bowed as it listens to the advice being given, and the hand open as the advice is accepted.
Fig. 8. Now Listen.
Mom--With Respect to All Wise Old Women

Mom exists in a ten inch-by-four inch space, a small woman whose feet are hanging rather than planted on the ground. She is posed coyly, hands gently folded on her lap. Her body is aged, breasts hung off her rib cage down to her expanded waist. Her head is tilted slightly upward and turned somewhat to the side. She looks proud, as well she should be, for she has aged beautifully. On her wrinkled face is the brief shadow of a smile, shown in both her mouth and her eyes. She is not laughing or wildly happy, just sure of her existence. She sits on a bench that is high off the ground, placed on a black square cast as the base and upon a tall, thin pedestal built to fit underneath her. She is placed in the center of all the pieces: she is Mom.

This figure represents my actual mother. She and I have always looked alike, and I see in her my future body. Now, at the age of thirty-seven, I look the way she did when I was a child; I look like my first memories of her.

In order for me to sculpt this piece, my mother modeled for me. I had watched her body change from that of the mother of my youth to that of a seventy-year-old woman. I was honored that she allowed me to view her naked body and record its age through the wrinkled map of time. She sat there still and calm, but we had to break often because her body ached from sitting in the same position. In selecting the pose, I tried to find the most natural and comfortable position for
Fig. 9. Mom--With Respect to All Wise Old Women.
The major difficulty of a piece like this one and Us lies in representing a particular person on such a small scale. The subtleties of the natural gestures of the subject matter must be carefully observed. Each person has a natural way of holding himself. One must look carefully and observe the slight turn of the head, the way in which he holds his hands. My mother has a smile that is so naturally ever-present on her face, that it was difficult to freeze it, to make it motionless.

Us

Like Mom--With Respect to All Wise Old Women, Us is a realistic representation of particular people. This final piece was made in honor of the two people who helped me finish these pieces for the Master's show. With the help of Anthony Schafermeyer and Sandra Lima, the pieces were completed on time despite my suffering from carpal tunnel syndrome.

Besides paying homage to Sandra and Anthony, I wanted to make a record of this time in our lives--a record which is like a photograph but which is more than that, because it is made of glass and cast using cire perdu, the process we had fallen in love with.

When portraying a full figure on a small scale, the stance of the subject is extremely important. How tall the figure stands, how he holds his hands, tilts his head and
places his feet are as identifying as the clothes he wears.

The three figures form a triangle in relationship to each other. The figures representing Sandra and Anthony face the same direction, stand upright and are physically strong, while the figure that represents me, Jeanne, faces the opposite direction and sits with her hand curved, unable to move.

These figures are clothed as they were when we worked. "Sandra" wears boots, a torn vest and shorts, and she stands in a state of repose. "Anthony" wears worn-out, loose-fitting clothing, standing with arms akimbo, looking tired, disgusted and finished. "Jeanne" wears shapeless clothing, and her knotted hair is held back with a rag as a scarf. She sits in a pose that is natural to me, and her hands are curled and useless, as my hands were swollen with the carpal tunnel syndrome by the end of this work.

The base is a jigsaw puzzle--representing our confusion as well as our fitting together. It was a time of hard work, fulfillment and friendship.
Fig. 10. Us, front view.

Photo by Dale Galgozy
Fig. 11. Us, back view.
IV

THE PROCESS AND TECHNIQUE OF CIRE PERDU

I have assumed that no beginner to glass or to casting and mold-making will attempt cire perdu or lost wax casting of glass, so many of the terms I use in this chapter are not defined in detail. (See Glossary for definitions.)

An overview of the process of cire perdu is as follows: the object to be made in glass is made in wax; the wax mold is covered with a fire-resistant material; the wax is removed, leaving a cavity that is filled with ground glass; and the whole is then heated until the glass melts and becomes the object. This process is described more fully in the following sections.

Creating the Form

There are several types of wax one can use. The choice is determined by the size of the piece to be made and the quality of the mark left on the finished product. I use a soft microcrystalline wax and manipulate the wax to directly create the form to be cast.
Sprueing the Piece

First, the sprue cone is attached to the wax original. I like to select a place to attach the cone so as to make it easy to remove with a diamond saw later, after the piece is cast. After the cone is attached to the wax, the other end is attached securely to a flat piece of glass.

Next, the air vents are attached. The number, size, length, diameter and position of the vents are determined by the pieces. The greater the number of vents used, the weaker the mold will be, so it is important to visualize the flow of the glass as it melts in the firing. I used the least amount of vents and the thinnest wax possible, carefully choosing the placement of the vents in order to effectively remove air bubbles. For example, all the fingers in Mom had to be vented because they lay separately from each other on her lap. They were all vented with "angel hair" wax, which is used by jewelers for detail casts and will leave the smallest mark when removed after the firing. Since the head is the topmost point of the piece, the air will be pushed into the head and must be allowed to be removed from the piece.

When venting the piece, one must remember that glass melts very slowly and there are air traps between the granules of glass frit. Unlike cast metal, fritted glass has no weight behind it to push the glass into the detailed areas. So in general, there are more vents used in glass casts than in metal casts.
Last, the runners are attached. The number and position of the runners are determined by the pose of the figure. One end of each runner is attached to a place where it will be hard for the glass to flow. The other end is attached to the cone.

![Diagram of the Sprueing process](image)

Fig. 12. The Sprueing. (a) terra cotta cylinder, (b) air vent, (c) angel hair vents, (d) runner, (e) cone, (f) packed clay, (g) glass.

**Mold Investment**

A terra cotta cylinder is placed around the wax form. It must be at least an inch and one-half larger than the wax on all sides. The bottom of the cylinder is packed with clay so the investment does not leak out before it sets up. (See Figure 12.)

During my research on technique and process, I read several formulas for investments used by artists throughout
the years. I decided on the simplest and least expensive: Mix dry, by weight, one part silica flour, 200 or 320 mesh, and one part hydrocal. I used the Water-Plaster/Flint Ratio (see Table 1) to decide how much investment was needed and how much water.

Table 1. Water-Plaster/Flint Ratio

<table>
<thead>
<tr>
<th>Water</th>
<th>Plaster</th>
<th>Water</th>
<th>Plaster/Flint</th>
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<tbody>
<tr>
<td>1/2 pt.</td>
<td>1 lb.</td>
<td>6 qts.</td>
<td>24 lbs.</td>
</tr>
<tr>
<td>1 pt.</td>
<td>2 lbs.</td>
<td>7 qts.</td>
<td>28 lbs.</td>
</tr>
<tr>
<td>1-1/2 pts.</td>
<td>3 lbs.</td>
<td>8 qts.</td>
<td>32 lbs.</td>
</tr>
<tr>
<td>1 qt.</td>
<td>4 lbs.</td>
<td>9 qts.</td>
<td>36 lbs.</td>
</tr>
<tr>
<td>1-1/2 qts.</td>
<td>6 lbs.</td>
<td>10 qts.</td>
<td>40 lbs.</td>
</tr>
<tr>
<td>2 qts.</td>
<td>8 lbs.</td>
<td>11 qts.</td>
<td>44 lbs.</td>
</tr>
<tr>
<td>2-1/2 qts.</td>
<td>10 lbs.</td>
<td>12 qts.</td>
<td>48 lbs.</td>
</tr>
<tr>
<td>3 qts.</td>
<td>12 lbs.</td>
<td>13 qts.</td>
<td>52 lbs.</td>
</tr>
<tr>
<td>3-1/2 qts.</td>
<td>14 lbs.</td>
<td>14 qts.</td>
<td>56 lbs.</td>
</tr>
<tr>
<td>4 qts.</td>
<td>16 lbs.</td>
<td>15 qts.</td>
<td>60 lbs.</td>
</tr>
<tr>
<td>4-1/2 qts.</td>
<td>18 lbs.</td>
<td>16 qts.</td>
<td></td>
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<tr>
<td>5 qts.</td>
<td>20 lbs.</td>
<td>17 qts.</td>
<td></td>
</tr>
<tr>
<td>5-1/2 qts.</td>
<td>22 lbs.</td>
<td>18 qts.</td>
<td></td>
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For each additional quart beyond the 15 add 4 lbs.

When figuring the volume of a cylinder, use the formula in cubic inches.

\[
V = \text{volume; } r = \text{radius; } h = \text{height} \\
V = \pi r^2 h
\]

For figuring the volume of cube in cubic inches:

\[
V = \text{volume; } L = \text{length; } W = \text{width; } H = \text{height} \\
V = L \times W \times H
\]

When converting from cubic inches to quarts:

Cubic inches x 80 = number of quarts of water

After conversion to quarts, use table.

General information: 1 qt. water + 4 lbs. investment will make about 80 cubic inches of solid investment.
After the proper amounts are measured out, the dry materials are thoroughly mixed together; then the mix is added to the water at room temperature. When mixing the dry materials in the water, I added them by the cupful, sifting the material through my fingers to add it slowly until it made a mound in the center of the water. I used my hand to mix until the investment was smooth and when I removed my hand it was coated with an even layer of material, with the appearance of a white glove.

**Melting Out the Wax**

The wax must be removed, leaving a negative space to be filled with frit. One way to do this is by melting the wax out in the oven at 350 degrees Fahrenheit, with the mold cone-end down over a pan to collect the melted wax, then cooling and flipping the mold over to pack and return to the annealing oven for firing.

However, the method I prefer is to steam out the wax by attaching a hose to the pressure valve of a pressure cooker and placing the other end into the cone of the mold and melting the wax out that way into a pan. (See Fig. 13.) I feel the mold is left cleaner using this method.

After the mold is free of wax, it is packed with frit and placed in the annealing oven.
Fig. 13. Melting Out the Wax. (a) pressure cooker, (b) hot plate, (c) hose, (d) water, (e) mold, (f) pan to catch wax, (g) cone, (h) wire screen to hold mold up from pan

Packing the Mold

Frit is made by throwing hot glass into cold water so it fractures into small pieces. This glass is then shifted through a screen to separate the grains, which are about the size of sugar granules.

This frit is then mixed with metal enamels, glass enamels, crushed colored glass or colored glass powder as the colorant. The glass is then packed into the negative space left in the mold after the wax was removed. Frit is also filled into the cone and piled high on top. The mold is then placed into the annealing oven for the firing.
The Firing

Table 2, below, represents the firing program that I typically used. After the steps are completed, the oven is vented to cool. The amount of time the mold needs to anneal depends on the size of the mold and the thickness of the glass. Generally, I anneal for twenty minutes for every one-eighth inch of glass and twenty minutes for every one-quarter inch of investments material.

Table 2. Sample Firing Program

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Temp. in F</th>
<th>Time in Ramp</th>
<th>Time on Hold</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Drying the mold</td>
<td>250</td>
<td>1 hour</td>
<td>4 hours¹</td>
</tr>
<tr>
<td>2 Stabilizing the mold</td>
<td>900</td>
<td>6 hours</td>
<td>9 hours¹</td>
</tr>
<tr>
<td>3 Melting the glass</td>
<td>1600</td>
<td>3 hours</td>
<td>9 hours</td>
</tr>
<tr>
<td>4 Dropping temperature quickly to squeeze</td>
<td>1000</td>
<td>30 min.</td>
<td>10 hours²</td>
</tr>
<tr>
<td>bubbles out of glass</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Dropping temperature to anneal glass</td>
<td>900</td>
<td>1 hour</td>
<td>32 hours</td>
</tr>
<tr>
<td>6 Dropping temperature slowly to return</td>
<td>800</td>
<td>5 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>piece to room temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Dropping temperature slowly to return</td>
<td>700</td>
<td>5 hours</td>
<td>10 hours</td>
</tr>
<tr>
<td>piece to room temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Dropping temperature slowly to return</td>
<td>600</td>
<td>4 hours</td>
<td>0 hours</td>
</tr>
<tr>
<td>piece to room temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Dropping temperature slowly to return</td>
<td>500</td>
<td>4 hours</td>
<td>0 hours</td>
</tr>
<tr>
<td>piece to room temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Dropping temperature slowly to return</td>
<td>80</td>
<td>4 hours</td>
<td>0 hours</td>
</tr>
<tr>
<td>piece to room temperature</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

¹For steps 1 and 2, the annealing oven is vented 3/4 inch
²Most ovens will not fall in 30 minutes, but the faster the drop in temperature the better.

Cleaning the Piece

After the mold is completely cold and has set at room temperature for at least twelve hours, I place it in water to soak the investment material off.
After the glass is cleaned, the cone is removed. If possible, I used a water or oil-fed diamond saw. When this was not available, I used a Dremel tool with a diamond bit on a flexible shaft with the piece submerged in water.

Using the Dremel tool I also removed any of the sprues that had filled with glass. I then rewashed the piece and, using a dental tool, I picked off any remaining mold material.
V

CONCLUSION

In conclusion, I have tried to explore the process of cire perdu while presenting my views of life. I have attempted to honor gratefully the friends I have made, for they have enriched the beauty of my existence. In sculpting such personal pieces, I feel I have exposed to the viewer a part of my life—in essence, my nakedness.

We remember aspects of our lives in ways that are unique to ourselves. For me personally, the pieces in this show will serve as memories of situations that are now frozen in time. Yet the emotions and relationships that I have tried to convey are, I feel, universal and therefore accessible to anyone.
SOURCES CONSULTED


