SASKATCHEWAN CRAFT COUNCIL

SCULPTURE

CRITERIA

DEFINITION

Finely crafted sculpture comes about by combining form, content and subject matter with materials of high quality and which are appropriate to the structural integrity, utility and visual appearance of the object.

Form is the order or unity that comes from the use of the elements of sculpture (shape, value, line, time, texture and colour) and is the result of physical manipulation of the elements.

Content is the meaning or significance of the object that manifests itself in aesthetic experience.

Subject matter is the theme or story that is represented in the work.

STANDARDS

Sculpture must be the result of careful designing, with consideration for intended use. The object must also reflect excellent skill and thoughtful technique – the sculptor's control over the medium should be easily recognized in the finished work.

The design of an object must be original, or an adaptation of a traditional design that demonstrates the unique skills of the maker while reflecting an individual identity of design.

The object must be designed and fabricated by the applying sculptor. If any fabrication is done by persons other than the sculptor, they must be under the direct supervision of the sculptor.

Commercially fabricated elements in objects must be subordinate to the overall design of the object.

Pieces should be made of stable materials that won't in time change so as to diminish the original intent of the object.

TECHNIQUE

There are 4 primary technical methods of producing three-dimensional objects: manipulation, subtraction, addition and substitution, and much sculpture is produced by combinations of these methods.

The manipulative technique requires a medium which is pliable or can be made pliable during the period which it is being modeled, such as clay, wax, plastic, glass and metal (ie: forging).

Substitution is the process of casting in one medium what has been formed in another medium; the final product could be cast iron, steel, bronze, cement, glass, clay, plastic, etc.

The additive method, because of its many advantages of freedom from structural limitations and rapidity of execution is probably the one most used by sculptors. Materials include: glass, clay, plaster, cement, plastics; welded, brazed or soldered metals and wood.

The subtractive technique requires a media suitable for carving, which may include wood, stone, cement, plaster and clay.

Further techniques used in making sculpture may be found in other SCC standards & jurying criteria, for example: clay, fibre, glass, metal, and wood. These will serve to augment the criteria for sculpture, as these other standards should also be observed.

Carving should be given special mention, particularly in stone, as the other SCC standards do not reference it.

STONE CARVING STANDARDS

Use of the natural grain, colour and texture of the stone should be carefully considered. Also, the use of contrasting textures should, whenever possible, be employed in order to make the sculpture more visually interesting. If a smooth surface is desired, it should be definite, i.e. there should be no visible scratches or chisel marks. If a textured surface is desired, it should also be definite, i.e. the chisel marks, etc. should be controlled.

Joining techniques, i.e. gluing, fastening, fitting, anchoring, bolting, etc. should be appropriate and well executed, and should not interfere with the visual integrity of the piece.

If bases are employed, they should be appropriate for the sculpture and well integrated with the sculpture.

Placement of titles, names, etc. should not be predominant or distracting.