and mind of the person receiving the dream. Dreams from God are usually very spiritual experiences that are not easily forgotten. They almost become a part of the heart and mind of the person receiving the dream. There are over 125 references to dreams and dreamers in the Bible.

"Dream" in the Hebrew – means to "bind strongly or firmly" (Strongs 2492). A dream from God will become bound up in the heart of the recipient.

Dreams and Visions are prophetic because they are to do with the visual and seeing aspects of what God is saying. We "see" our dreams, we "see" visions. Dreams allow us to see things as they really are, not as they appear to be.

David Smith. In addition to his material process, Smith's desire to connect disparate parts to make a new and meaningful whole led him to layer references both within his own oeuvre and between different works. For this reason, the artist's oeuvre did not unfold in a linear manner over the course of his life. The reason that Dreams and Visions are separate identities, largely independent of his sculpture, yet these drawings, and indeed much of Smith graphic process, have to date not been studied in depth from a technical perspective.

Utilising the technical study as its mode of inquiry, this thesis investigates the complex tacit knowledge present in Smith's work, particularly as it exists in the relationship between the practice of drawing and the practice of sculpture, and applies it to the understanding of his oeuvre. Unraveling this tacit or hidden knowledge reveals that Smith attached much significance to materials. More pertinently perhaps, this thesis prompts a hypothesis that argues for a simultaneous and synergic relationship between sculptural and drawing in Smith's practice. The elucidation of the tacit within Smith's work is framed within recent understanding of the importance of tactile perception in experiencing works of art reveals that Smith may have used materials that both perceptually and physically extended drawing into three dimensions and further, that these materials often had resonance with materials used in his sculpture.

Studying the technical aspects of Smith's process inevitably provides a framework for discussion on durability, damage and authenticity in his work. Smith's extensive investigation into materials - both industrial and artistic - is discussed as a function of his self-identity not as artist, but rather as industrial worker, with a pragmatic interest in the use of durable materials in his work, both graphic and sculptural. The fact that a significant number of Smith's painted sculptures and drawings have aged poorly is therefore difficult to reconcile. It raises questions about the true durability of his media, why they have deteriorated and, more importantly, how an understanding of the tacit, and of technique and process might be crucial for decisions made for their conservation.

In this context the deterioration of a substantial number of Smith's iconic drawings from the 1950s is discussed in juxtaposition with the now notorious decision in the early 1970s to completely remove badly deteriorated paint from a number of his unfinished sculptures by the then Executors of Smith's estate, ostensibly to preserve the integrity of his work. That alteration has occurred in both drawing and sculpture in Smith's work is highly significant, given Smith's lack of demarcation between the disciplines. It provides a base for discussion on the meaning of intent, damage and restoration in Smith's work and suggests that even small changes in surface texture, gloss or colour might irrevocably alter our perception of it. The results of the investigation provide several important observations: Firstly, that there is a considerable tacit dimension to Smith's graphic work not previously considered in studies of his practice and that in understanding this it becomes clear that Smith used drawing in a more complex and vital manner than previously considered. Secondly, that Smith's drawings were informed to a great extent by both three-dimensionality and by the materials he chose, that tactility and motions concerning the haptic perception of objects might provide insight into Smith's work, and that this can be applied equally to drawing as much as sculpture. Thirdly, that Smith's ideological stance as an industrial worker profoundly affected his process and the materials choices he made, and finally, that change in Smith's works whether the result of deterioration or deliberate intervention might profoundly alter perception and understanding of such nuanced work.

Abstract or Description: For the American sculptor, David Smith (1906–1965), drawing was a language to replace words. It was the subconscious immediacy of drawing that allowed formal concepts to take shape during the laborious process of welding steel. In the 1950s, Smith's sculptural output increased dramatically in both scale and quantity. At the same time, his drawings acquired a separate identity, largely independent of his sculpture, yet these drawings, and indeed much of Smith graphic process, have to date not been studied in depth from a technical perspective.