

Example Teaching Materials
Introductory Sculpture Studio at Colby College
[Open to all students, no prerequisites.]
2026

SYLLABUS | AR265 Sculpture One: Wood

Monday & Wednesday 11 am – 12:50 pm | Bixler 117

4 Credit Hours | No prerequisites

Audrey Shakespear (pronouns: she/her)
Office Hours: Monday 9 am – 10:30 am
Visiting Assistant Professor
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Office: Bixler 117B



Course Description

This hands-on sculptural course introduces the machinery, hand tools, and fabrication spaces of the Colby Sculpture Studio for woodworking, cardboard, and paper construction. From the source (trees) to the final sculptural form, this class examines a material's significance in terms of process (how we work with it) and concept (how it relates to meaning). Lectures and studio demonstrations will introduce and guide you through the techniques, materials, and equipment through a series of short assignments. These assignments build towards your individual projects in which you are asked to respond to the project prompt using the concepts, techniques, and processes covered, while adding your own design vision and style to the work.

The Sculpture Studio

Students enrolled in a sculpture course have 24/7 access to this studio. With this access, you are responsible for following studio etiquette and safety guidelines to protect yourself and others. The door key code is 8171#.

Materials and Tools

Colby College provides all the necessary materials and tools for this course. In this class, we will explore woodworking techniques for additive fabrication (joining elements to create a larger object) and subtractive shaping (removing material to create an object). We will work with paper, cardboard, manufactured wood (such as plywood), natural lumber, and a range of traditional and contemporary wood surface finishes.

Course Learning Goals

Through physical making, we will work towards developing the outcomes listed below.

1. Develop physical “muscle memory” to enhance dexterity when working with tools and materials.
2. Disassemble complex objectives into procedural steps to achieve the end goal.
3. Engage in critical analysis of artwork using technical and subject-specific vocabulary.

Course Expectations

1. I communicate regularly via class emails. Read them.
2. You are expected to attend each class on time and remain present and engaged.
3. You should anticipate at least six hours of independent work each week outside of scheduled class time. This time is necessary to practice the techniques and processes introduced in class, develop concepts, and complete assignments and projects.

Sketchbook

You will be given a small paper sketchbook and a manila folder. Use your sketchbook as a visual log of the semester, documenting your design development process. You may use paper and materials outside the provided sketchbook to generate ideas. Compile research printouts and process work on loose paper in your manila folder. Keep your sketchbook with you during each class.

Evaluation

Each assignment and project sheet will include the associated grading criteria, and I will provide written feedback within two weeks of the due date. One of the most valuable sources of feedback on your work comes from your peers during assignment and project reviews. Given the nature of this studio course, you must be present, willing to share your work, and contribute constructively to the conversation on review day. Research, process, and studio involvement are graded aspects of this course. This class has six assignments and two project grades. Assignment and project due dates are listed on the class calendar.

Appropriation in Art

Appropriation is an accepted technique in art, but you must know the boundaries. If you incorporate parts of someone else's work into your work, it must be significantly altered to become your own. Be prepared to defend such use in terms of your concept and intent. A valuable tool is learning how to "hijack" a material, tool, or technique and adapt it to your specific creative needs. The objective is always to contribute more to the visual conversation rather than creating duplications.

Studio Etiquette

Collectively, we are responsible for maintaining a safe, clean, and inviting space for creative making. Individually, you are responsible for conducting yourself in a manner that promotes the collective creative learning environment while in the studio. You are required to abide by the following studio policies:

1. Use personal electronic devices responsibly. During class discussion and instruction, refrain from using your screens. Visual and auditory distractions in a studio environment place you at risk of physical injury. During individual work time, headphones are permitted for listening to music, podcasts, or audiobooks. Headphones are not permitted when operating equipment. *Personal video chats or watching video content while working is not permitted in the studio.* Learning new techniques and developing a creative studio practice requires slowing down and focusing. This studio class is an opportunity to make that a priority and turn off your digital devices.
2. Studios are about community and shared knowledge, the camaraderie that requires "people." Please work when others are in the studio. This is for safety and to foster community.
3. Clean up and return all tools and equipment to their designated storage locations before leaving the studio. Store your materials and projects in your assigned locations. If a project needs to remain on a communal work surface, please label it with your name and contact information.

Health and Safety

In the case of injury or medical emergency:

1. Call campus emergency response at 207-859-5911 on your cell phone or use the blue phone in the studio. The blue phone connects directly to the on-campus emergency dispatch. Campus security is trained to provide appropriate medical care and will escort you to the health clinic or other medical care providers as needed.
2. The first-aid cabinet contains essentials for minor cuts and surface wounds. Report injuries requiring more than a bandage immediately. Please ask for assistance even if you feel the injury is minor.

To maintain a safe working environment:

1. Appropriate footwear and attire are necessary. For our class, this means closed-toe shoes and clothing that is easy to move in and won't get caught in tools or machines. Wear all personal accessories so they do not swing away from your body (tie long hair up and back, tuck in hoodie cords, etc.).
2. Please be conscientious of your physical and mental state while working in the studio. *Sleep deprivation and chemical imbalances in your system place you at risk.*
3. This semester, we will learn how to use the Colby Sculpture Studio woodworking equipment. Please use equipment and tools only after we review their safe operation in class. This studio's carving and casting areas are for students in Sculpture Two and Sculpture Five—please do not work in these areas.

Please let me know if you have any health concerns I should be aware of so we can reduce risk and avoid injury.



CALENDAR | AR265 Sculpture One: Wood

Monday & Wednesday 11 am – 12:50 pm | Bixler 117

Week One

Topic: Introduction to the course and techniques for working with paper.

Monday, September 7

No Class

Wednesday, September 9

Course Introduction

Studio: Assignment One

Week Two

Topic: Elements of 3D design and composition.

Monday, September 14

Terminology and Sculptural Composition

Studio: Assignment One

Wednesday, September 16

Class Critique and Introduction to Woodworking Equipment

Due: Assignment One

Week Three

Topic: Safe operation of woodworking machines and techniques for working with glue and clamps.

Monday, September 21

Construction Techniques for Plywood Cube and Lamination

Studio: Assignment Two

Wednesday, September 23

Drill Press, Bandsaw, Belt and Disc Sander Techniques

Studio: Assignment Two

Week Four

Topic: Refining forms, sanding and surface finishes.

Monday, September 28

Woodworking Techniques Recap

Studio: Assignment Two

Wednesday, September 30

Surface Finishes

Studio: Assignment Three

Week Five

Topic: Review of Assignments Two and Three and introduction to Project One.

Monday, October 5

Assignment Review and Introduction to Project One

Due: Assignments Two and Three

Wednesday, October 7

One-on-one Meetings

Studio: Project One

Week Six

Topic: Museum Visit.

Monday, October 12

No Class

Wednesday, October 14

Delayed Start. Class 11:30 am – 12:50 pm

Colby Art Museum Visit

Week Seven

Topic: *Presentation Guidelines for Critique* and class critique of Project One.

Monday, October 19

Presentation Guidelines for Critique

Studio: Project One

Wednesday, October 21

Class Critique

Due: Project One

Week Eight

Topic: Introduction to wood milling and wood carving.

Monday, October 26

Introduction to wood milling and spoon carving
Studio: Assignment Four

Wednesday, October 28

Spoon Carving techniques continued
Studio: Assignment Four

Week Nine

Topic: Woodcarving continued and introduction to Project Two.

Monday, November 2

One-on-one Meetings
Studio: Assignment Four

Wednesday, November 4

Assignment Review and Introduction to Project Two
Due: Assignment Four

Week Ten

Topic: Idea development and techniques for working with cardboard.

Monday, November 9

One-on-one Meetings
Studio: Assignment Five

Wednesday, November 11

Small group review of Assignment Five
Due: Assignment Five

Week Eleven

Topic: Project development and production.

Monday, November 16

One-on-one Meetings
Studio: Assignment Six

Wednesday, November 18

Assignment Review and One-on-one Meetings
Due: Assignment Six

Week Twelve

Topic: No class.

Thanksgiving Break

No Class

Thanksgiving Break

No Class

Week Thirteen

Topic: *Presentation Guidelines for Critique 2* and studio work time for Project Two.

Monday, November 30

Presentation Guidelines for Critique 2
Studio: Project Two

Wednesday, December 2

One-on-one Meetings
Studio: Project Two

Week Fourteen

Topic: Critique of Project Two and end-of-semester clean-up.

Monday, December 7

Class Critique
Due: Project Two

Wednesday, December 9

Project Documentation and Studio Clean-Out
Due: Sketchbooks and Digital Documentation

College Policy

The following policies are from Colby College. They are included here because they apply to our class, are essential for the information they provide, and because the policies, as outlined, govern how situations will be handled.

Academic Accommodations

I am committed to designing an inclusive course. If you encounter any barriers, please let me know immediately so we can determine whether a design adjustment is possible. I am happy to consider creative solutions as long as they do not compromise the intent of the assessment or learning activity.

If you are a student with a disability or think you may have a disability, you are also welcome to initiate this conversation with the Dean of Students Office. The Dean of Students Office works with students with disabilities and faculty members to identify reasonable accommodations. Please visit their website for contact and other information:

<https://www.colby.edu/studentadvising/student-access-and-disability-services/>. If you have already been approved for academic accommodations, please contact the office within two weeks of the semester's start so we can develop an implementation plan.

Mental and Emotional Health

I am invested in my students' mental and emotional health. Even as I establish and maintain the academic standards of my course, I value each of you as an individual with a complex life, identity, and challenges.

Throughout the semester, the responsibilities of your Colby education may intersect with situational and ongoing mental and emotional challenges in both foreseeable and unforeseeable ways. If you need reasonable flexibility due to an emotional situation or an ongoing mental health issue, please communicate as openly as possible with your Class Dean and/or members of the Office of Access and Disability Services, preferably in advance of the need, so that we can discuss how your circumstances interface with course requirements. Together, we will consider what is needed and what is possible.

Please do not let academic responsibilities prevent you from seeking help. Our Colby Counseling Services staff (207-859-4490) and the staff in the Dean of Studies office (207-859-4560) are available to connect with you. The safety of my students and every member of this community is paramount. If you or someone you know is struggling with thoughts of suicide or may be a danger to themselves or others, please call the on-call counselor immediately (207-859-4490, press '0').

Academic Integrity And Consequences For Academic Dishonesty

Honesty, integrity, and personal responsibility are cornerstones of a Colby education, providing the foundation for scholarly inquiry, intellectual discourse, and a vibrant, open, and welcoming campus community. These values are articulated in the Colby Affirmation and are central to this course. You are expected to demonstrate academic honesty in all aspects of this course. If you understand our course expectations, give credit to those whose work you rely on, and submit your best work, you are highly unlikely to commit academic dishonesty.

Academic dishonesty includes but is not limited to violating clearly stated rules for taking an exam or completing homework; plagiarism (including material from sources without a citation and quotation marks around any borrowed words); claiming another's work or a modification of another's work as one's own; buying or attempting to buy papers or projects for a course; fabricating information or citations; knowingly assisting others in acts of academic dishonesty; misrepresentations to faculty within the context of a course; and submitting the same work, including an essay that you wrote, in more than one course without the permission of the instructors.

Academic dishonesty is a serious offense against the college. Sanctions for academic dishonesty are assigned by an academic review board and may include: failure on the assignment, failure in the course, or suspension or expulsion from the College.

For more on recognizing and avoiding plagiarism, see libguides.colby.edu/avoidingplagiarism. For resources and information on academic integrity, see www.colby.edu/academicintegrity.

Athletic Participation

While Colby College supports its students' athletic participation, academics take priority over athletics. Both the NCAA and Colby rules prohibit missing class for practices. In cases of overlapping commitments between class and athletic competitions, students should meet with their professor as soon as possible to discuss these conflicts. The student may request permission to miss class and make up the missed work; the instructor has the final authority to grant or withhold permission.

Attendance, Absence, and Deadline Policies

The department abides by the following policy as stated in the Colby College Catalog: "Students are expected to attend all of their classes and scheduled course events in any semester or January term and are responsible for any work missed. Failure to attend can lead to a warning, grading penalties, and/or dismissal from the course by the instructor with a failing grade."

The department also adheres to the College's Policies for Missed Class Time Due to Athletic Contests. Only valid medical excuses, documented personal catastrophes (such as a death in the family), and religious observances will be accepted as reasons for not attending class, taking an exam, or submitting a paper or other assignment as scheduled. If you are unable to take an exam or submit an assignment on the scheduled date, please notify me in advance. Having a lot of work, several exams/papers due, being unprepared, or having conflicting travel arrangements are unacceptable excuses.

Respect For Diversity

It is my intent that students from diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity students bring to this class be viewed as a resource, a strength, and a benefit. I expect you to feel challenged and sometimes outside of your comfort zone in this course, but I intend to present materials and activities that are inclusive and respectful of all persons, no matter their gender, sexual orientation, disability, age, socioeconomic status, ethnicity, race, culture, perspective, and other background characteristics.

Class rosters with the student's legal name are provided to each instructor. I will gladly honor your request to address you by an alternate name and/or gender pronoun. Please advise me of this early in the semester so I may make appropriate changes to my records.

Sexual Misconduct/Title IX Statement

Colby College prohibits and will not tolerate sexual misconduct or gender-based discrimination of any kind. Colby is legally obligated to investigate sexual misconduct (including, but not limited to, sexual assault and sexual harassment) and other specific forms of behavior that violate federal and state laws (Title IX, Title VII, and the Maine Human Rights Act). Such behavior also requires the College to fulfill certain obligations under two other federal laws, the Violence Against Women Act (VAWA) and the Jeanne Clery Disclosure of Campus Security Policy and Campus Statistics Act (Clery Act). To learn more about what constitutes sexual misconduct or to report an incident, see www.colby.edu/studentlife/handbook-section/f-sexualmisconduct/.

I am committed to ensuring that all Colby students feel safe, accepted, and included in all aspects of their college experience, including this course. As your professor, I am considered a "responsible employee," which requires me to report incidents of sexual assault, sexual harassment, dating violence, or stalking that you talk to me about to the Title IX Coordinator.

If you wish to access confidential support services, you may contact:

The Counseling Center: 207-859-4490

The Title IX Confidential Advocate: 207-509-9122

The Office of Religious and Spiritual Life: 207-859-4272

Maine's 24/7 Sexual Assault Helpline: 1-800-871-7741

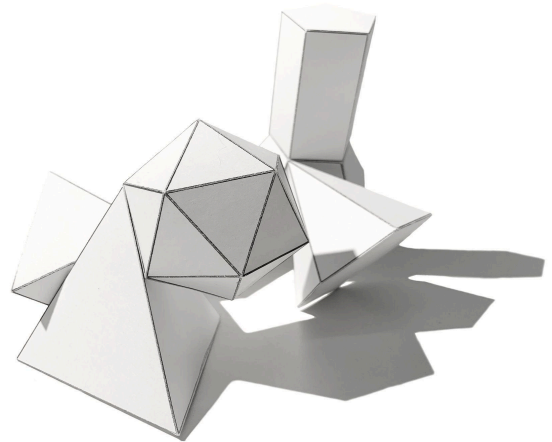
ASSIGNMENT ONE | Geometric Solids
Due Wednesday, September 16

Objective

This assignment introduces the connection between 2D patterns and 3D forms, elements of 3D design and composition, and techniques for working with paper.

In this assignment, you will learn the following:

1. How to cut accurately with an X-Acto blade and ruler
2. How to score and fold paper
3. How to assemble paper patterns into 3D solids using glue
4. Terminology used to describe sculptural forms



Materials and Tools

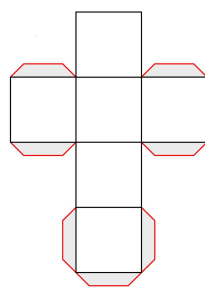
Cutting mat, X-Acto knife and #11 blades, cork-backed metal ruler, Elmer's glue-all, and 12 printed geometric solid patterns (multiple patterns per sheet).

Assignment Components

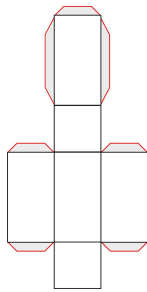
1. Cut, fold, and glue the 2D patterns to form 3D geometric solids.
2. Glue together between five and seven geometric solids to form a 3D composition.

Notes

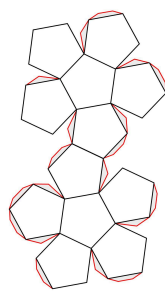
1. The 2D pattern shapes are listed below. The 2D patterns are printed on 90-lb bright white paper.



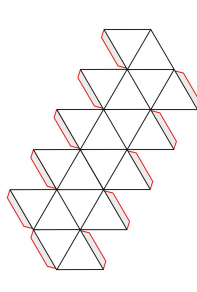
Cube



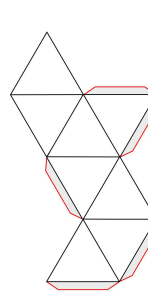
Cuboid



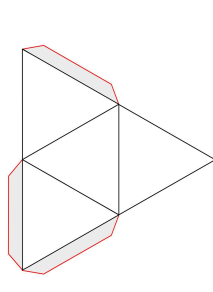
Dodecahedron



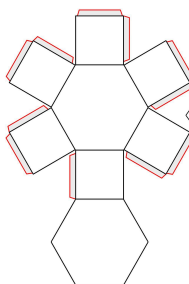
Icosahedron



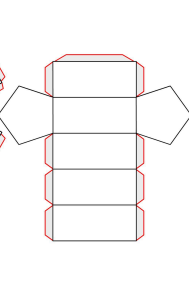
Octahedron



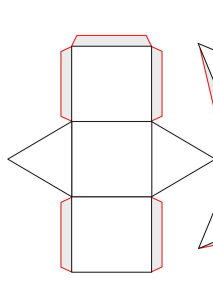
Tetrahedron



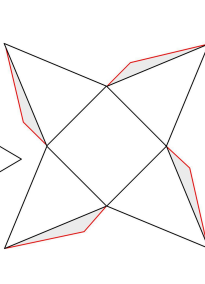
Hexagonal Prism



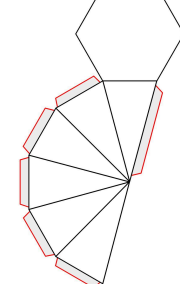
Pentagonal Prism



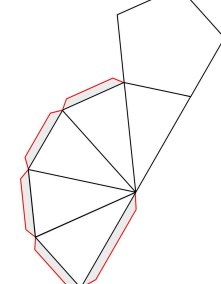
Triangular Prism



Pyramid



Hexagonal Pyramid



Pentagonal Pyramid

Grading Criteria

I will be evaluating your assignment based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing assignment techniques and process.
2. Technical Development: Progress towards mastery of assignment techniques and process.
3. Review Readiness: Assignment complete and ready for discussion at the start of class on Wednesday, September 16.
4. Participation in Critique: Incorporating subject-specific terminology and concepts in discussion.
5. Post Critique Documentation: Photos printed and in your sketchbook along with written notes and/or observations from class critique. Due on Monday, September 21.

Analysing 3D Compositions

The text below is adapted from the Getty Website.
<https://www.getty.edu>

Composition: The arrangement of elements in a work of art. All works of art have an order determined by the artist. The composition creates a hierarchy within the work, indicating to the viewer the relative importance of the elements.

Symmetrical and Asymmetrical compositions: Symmetrical compositions are balanced and often convey a sense of stillness and stability. Asymmetrical compositions are unbalanced, often conveying a sense of movement and change.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.

Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction.

Shape and Form: Shape and form define objects in space. Shapes have two dimensions—height and width—and are usually defined by lines. Forms exist in three dimensions: height, width, and depth. Geometric shapes and forms include mathematical shapes, such as squares, rectangles, circles, cubes, spheres, and cones. Organic shapes and forms are typically irregular or asymmetrical.

Space: In a 3D composition, we consider the space the objects occupy, as well as the space around them. The area around the primary objects in a work of art is known as *negative space*, while the space occupied by the primary objects is known as *positive space*.

Texture: The surface quality of an object that we sense through touch. All physical objects have a texture.

Balance refers to how the elements of art (line, shape, color, texture, space) relate to one another within the composition, in terms of their visual weight, to create visual equilibrium.

Contrast refers to the amount of difference between elements, light and dark, small and large, wide and narrow, and so forth. High contrast indicates a significant difference between elements (such as intensely dark areas against vividly bright areas), and minimal contrast is the opposite, with little to no difference between elements.

A **focus**, or a **focal point**, is that area of a composition that attracts the eye. The viewer's eye is naturally drawn to areas where light and dark are in stark juxtaposition. Fine detail, sharp edges, anomalies, patterns, and any arrow-like “pointers” also attract the eye.

Motion and movement refer to the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the composition.

A **pattern** refers to an underlying structure, often created by the repetition of an element. Patterns are simply the repetition of more than one design element working in concert with one another.

Proportion refers to the relation of elements to one another in an artwork, their “fit.”

Rhythm refers to the distance between repeated elements. When you repeat elements, the intervals between those repetitions can create a sense of rhythm for the viewer. Musicians create rhythm in the spacing between notes, effectively making these “silent” gaps play off the notes. Artists insert spacing between visual elements to make rhythm.



ASSIGNMENT ONE | Geometric Solids

Preparing for Review

Wednesday, September 16.

1. At the start of class on Wednesday, September 16, you should have your assignment components ready for review. This means that all 12 geometric shapes are folded and your glue is dry. Clear the work table in front of you of personal items, and place your 3D composition on the desk (your composition should not fall apart when moved). Keep the geometric solids that you did not use in your composition on your storage shelf.
2. Before the start of class, review the vocabulary and terminology for analyzing 3D compositions on the Assignment One page. During critique, you will be asked to incorporate these into your description of your own work and when giving feedback to your peers. You may keep the Assignment One page with you during class critique for reference.

After Class Review

This graded component is due by the start of class on Monday, September 21.

1. Use your phone to take three photos of your composition from different angles. Pay attention to how your 3D subject is composed within the 2D photo frame and how it is lit. Choose a neutral backdrop or blur out the background while keeping your subject in focus.
2. Print out your photos. Regular paper and black-and-white prints work; each photo should be approximately 3 in x 5 in so they fit in your sketchbook. Place your printed photos in your sketchbook along with written notes and/or observations from class critique.

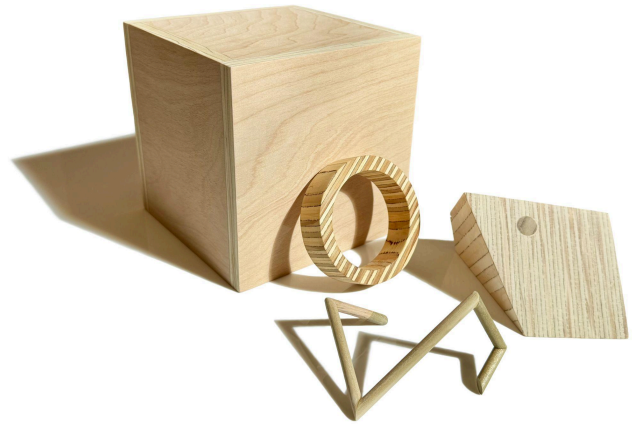
ASSIGNMENT TWO | Construction Techniques
Due Monday, October 5

Objective

This assignment introduces you to the safe operation of the woodworking equipment in the studio. It will include tasks that explore various techniques and processes for working with plywood and dowels. We will focus on rectilinear and geometric forms. Free-form carving will be introduced in the second half of the semester.

In this assignment, you will learn the following:

1. How to operate the dust collection system
2. How to use the table saw
3. How to measure and cut accurately on the chop saw
4. How to make straight and angled cuts on the bandsaw
5. How to use the belt, disc, and spindle sanders
6. How to use the drill press and hand drills
7. How to laminate material
8. How to use a variety of hand saws and clamps



Materials and Tools

1/2 inch American Birch plywood, a variety of wooden dowels, wood glue, tape, sandpaper, glue and rollers, tape measure, square, pen and pencils, table saw, chop saw, band saw, drill press, disc, belt, and spindle sanders, and various clamps, hand saws, and hand drills.

Assignment Components

The class demo objects are pictured above. Your objects need to meet the following design criteria:

1. 6-inch Plywood Cube: built with butt joints (plywood with straight 90-degree cuts that expose the edge grain when glued together to form a cube).
2. Plywood Laminate Angle: The laminated plywood surface should be visible on all sides of this object, and at least one dowel must be inset and flush with the object's surface.
3. Plywood Laminate Ring: The laminated surface should be visible on all sides of the ring.
4. Abstract Dowel Composition: A minimum of one in-line splice, one ninety-degree angle, and one arbitrary angle (other than ninety) must be included in your composition. You can use a single wood variety or mix and match.

Notes

1. Accessing Woodworking Equipment: The large power tools (tablesaw, bandsaw, chop saw) are available during class; the smaller power tools, drill press, sanders, and hand tools are always available. I am in the studio 9-12 and 1-5 pm on Thursdays and Fridays. Please email me a day ahead (and include your arrival time) if you would like access to the large power tools during this time. Remember to turn on the dust collection system when you are working with a machine connected to it.
2. Woodworking Hand Tools: Hand tools and sandpaper are always available in the studio and can be used at will. Please remember to secure your material appropriately for your process (e.g., using clamps or a vise) and return tools to their designated storage location before you leave.
3. Working with Glue: Glue rollers, bins, and brushes are by the metal sinks. Use brown paper or newsprint under all glue projects. Please do not let glue drip onto clamps. Please wash your brushes, rollers, and bins in the sink, then leave them to dry next to the sink.

Grading Criteria

I will be evaluating your assignment based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing assignment techniques and process, adherence to safe operation of equipment and tools.
2. Technical Development: Progress towards mastery of assignment techniques and process.
3. Review Readiness: Assignment complete and ready for discussion at the start of class on Monday, October 5.
4. Post Review Documentation: Printed photos in sketchbook. Due on Wednesday, October 7.

ASSIGNMENT THREE | Surface Finishing Techniques
Due Monday, October 5

Objective

This assignment introduces you to the safe operation of the spray room in the sculpture studio and various methods for finishing wood surfaces.

In this assignment, you will learn the following:

1. How to operate the ventilation in the spray booth
2. How to apply wood filler to patch holes
3. How to use sandpaper to achieve a flat surface
4. How to apply Shellac to achieve a glossy finish
5. How to apply Spackle to create a smooth surface
6. How to apply a spray-paint finish
7. How to apply an oil finish



Materials and Tools

Sandpaper, wood filler, sawdust, wood glue, spatulas, Shellac, Spackle, chip brushes, tape, overspray paper, white and black spray paint, teak oil, cotton rags.

Assignment Components

Using your objects from Assignment Two, add surface treatments that meet the guidelines below. All objects should have smooth surfaces (patch holes and sand to 320 grit).

1. 6-inch Plywood Cube: Apply a Shellac finish to one-half of the cube's surface. Any direction or pattern is ok as long as 50% of the surface is finished in Shellac. No matter where you apply the shellac finish, your edge must be sharp, created by sectioning off an area with tape.
2. Plywood Laminate Angle: Apply a black (or white) acrylic spray paint finish to one area while leaving the natural plywood visible in the other. Use the masking techniques covered in class to keep all spray paint off of your natural plywood surface(s).
3. Plywood Laminate Ring: Apply a Teak Oil finish. Rags are stored on the shelves by the sink; please use scissors to cut off a small section so we don't waste material. Dispose of oil-soaked rags in the red flammables bin.
4. Abstract Dowel Composition: Surface treatment optional.

Notes

1. Gloves are not required – the materials we are using are skin-safe – but they are available if you would like to use them. Three sizes (small, medium, and large) are stored on the top metal shelf by the sinks.
2. Remember to place scrap paper under any Shellac or paint project you are working on. If something spills, please clean it. Dispose of rags with oil or solvent in the red flammables bin.
3. Working with Shellac: Apply a thin layer using the chip brush in the shared Shellac cups. Let the surface dry for at least an hour, then lightly sand with 220 grit or higher. Three to four layers are recommended. For your final layer, apply a very thin coat using a rag.
4. Working with Spray Paint: Turn on the light and vent, and wait to hear the spray booth vent system start (distinct sound and air pulling toward the vents). Remember that the vent will pull the spray paint fumes towards it – it is best to spray towards the vent with the object you are spraying between you and it, and rotate the tabletop if you need to reach multiple sides.
5. To prevent wood grain from showing through your spray-painted surface, seal it with spackle. Let the spackle dry completely, then sand it smooth with 320-grit sandpaper before spray painting.
6. Directions for use are written on each surface treatment container. It's good practice to read the directions on any item you intend to use. This ensures you know the safety precautions and intended application process for each surface treatment.

Grading Criteria

I will be evaluating your assignment based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing assignment techniques and process, adherence to safe operation of equipment and tools.
2. Technical Development: Progress towards mastery of assignment techniques and process.
3. Review Readiness: Assignment complete and ready for discussion at the start of class on Monday, October 5.
4. Post Review Documentation: Printed photos in sketchbook. Due on Wednesday, October 7.

ASSIGNMENTS TWO AND THREE | Construction and Surface Finishing Techniques

Preparing for Review

Monday, October 5.

1. All work should be *dry* – this means that no finishing work is allowed directly prior to class on Monday, October 5. Plan ahead to have your work completed in time to meet this requirement. Place all items listed below on the work surface in front of you before 11:05 am on Monday, October 5. If you often run a few minutes late to class, plan ahead and set out your items the night before.

What to turn in on Monday, October 5:

1. 6-inch Plywood Cube
 2. Plywood Laminate Angle
 3. Plywood Laminate Ring
 4. Abstract Dowel Composition
2. Materials, size, and surfaces should match the specified design criteria. This assignment focuses on practicing new techniques, so we won't do an in-class critique of your work. However, I would like you to walk around and view your peers' work, so you can see what others have created.

After Class Review

This graded component is due by the start of class on Wednesday, October 7.

1. Use your phone to take three photos of your assignment objects grouped together from different angles. Pay attention to how your 3D subject is composed within the 2D photo frame. Choose a neutral backdrop or blur out the background while keeping your subject in focus.
2. Print out your photos. Print on regular paper, in color or black-and-white; each photo should be about 3 in x 5 in so it fits in your sketchbook. Place your printed photos in your sketchbook.

PROJECT ONE | Abstract Sculpture
Due Wednesday, October 21

Objective

Create a non-objective abstract sculpture that meets the design criteria below.

Materials and Tools

1/2-inch American Birch plywood, a variety of wooden dowels, wood scraps and found wood, wood glue, tape, sandpaper, glue brushes and rollers, tape measure, square, table saw, chop saw, bandsaw, drill press, disc and belt sanders, and various clamps, hand saws, and hand drills. Shellac, chip brushes and rollers, tape, overspray paper, white and black spray paint, sandpaper, wood filler, spackle, spatulas, teak oil, cotton rags.



Project Design Criteria

1. Your sculpture must be larger than the demo box A (4 in x 4 in) and smaller than demo box B (12 in x 12 in).
2. Your sculpture must include a sanded wood element, a shellac-finished element, and a black (or white) spray-paint-finished element.
3. Your sculpture must be presented on a horizontal surface or a vertical surface.
4. Your sculpture must connect with the surface it is displayed on in two or more locations.

Notes

1. Non-objective art—often called non-representational or geometric abstraction—is a form of abstract art that intentionally avoids any reference to the observable world. Instead of depicting people, places, or objects, it uses fundamental elements like line, plane, volume, and texture as its primary subject matter.
2. No assignment objects can be used in your project. If you would like to use the same shape/form, you must create a new one to incorporate into your project.
3. You may use collected/found wood; however, it must meet several requirements. Wood must be from a manufactured source – for example, a mass-produced chair or other item – not raw natural material. You must alter collected/found wood with intent if you incorporate it into your abstract sculpture.
4. Retrieve your notes from the very first assignment this semester. What compositions caught your eye? This project prompt is a more complex version of the first assignment: how do you want to compose objects to form a non-objective abstract sculpture? What processes from assignments two and three were of interest to you? Use this project to explore.
5. As you build, keep your intended display method in mind. Prior to the start of class on review day, Wednesday, October 21, your sculpture must be presentation-ready. “Presentation ready” means all surfaces are dry and you have tested out your display method – installing vertically (mounted to the hallway wall) or horizontally on a flat surface. Please review the *Presentation Guidelines for Critique* page for specifics.

Questions for Consideration

1. What do your applied surface finishes and the inherent characteristics of selected material(s) add to your sculpture?
2. Is there a specific emotion, idea, or feeling you intend to convey to a viewer?

Grading Criteria

I will be evaluating your project based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing techniques and process, adherence to safe operation of equipment and tools.
2. Technical Development: Progress towards mastery of techniques and process, willingness to experiment.
3. Review Readiness: Artwork meets *Presentation Guidelines for Critique* at the start of class on Wednesday, October 21.
4. Final Sculpture: The artwork shows thoughtful intent in the use of materials, surface finishes, and composition.
5. Participation in Critique: Willing to give and receive constructive criticism; appropriate use of subject-specific terminology when describing 3D forms and concepts.
6. Post Critique Documentation: Photos printed and in your sketchbook along with written notes and/or observations from class critique. Due on Monday, October 26.

Presentation Guidelines for Critique

Test and resolve your display method before class starts on critique day, Wednesday, October 21 at 11 am. All sculptures will be reviewed in the hallway outside of the sculpture classroom. All sculptures must be dry (no wet glue or surfaces) and pose no physical hazard to viewers.

Vertical presentation:

We need to display work while still complying with building safety and accessibility codes. Your sculptures cannot protrude more than 12 inches from the wall and must not interfere with pedestrian access to the hallway handrail. You may drill small holes in the sheetrock hallway wall (for nails or other hanging hardware), but you must clear your installation plan with me before installing.

Horizontal presentation:

Pedestals are in the alcove at the bottom of the hallway. These surfaces are available for presenting your sculpture. If your sculpture is not free-standing, you may drill small holes in the pedestal (for mounting pins), but you must clear your installation plan with me before you install. If you use pins, your sculpture must be easily and quickly removable so another student can set up their sculpture on the same pedestal. Pedestals (and sculptures on them) cannot obstruct access to the exit doors or the pathway.

Display Methods and Techniques

Vertical Display

For wall-hanging sculptures, French cleats and pocket holes are useful mounting methods for “floating” a sculpture off the wall or for hiding its attachment. Alternatively, you can use visible nails, screws, or other hardware to secure your sculpture to the wall.



1. French Cleats

- a. How they work: A French cleat hanger uses two matching boards cut with a 30- to 45-degree bevel. One piece attaches to the wall pointing up, and the matching piece attaches to the object pointing down.
- b. Benefits: The object floats off the wall by the cleat depth, or lies flush with the wall, depending on the cleat design. Easy to level the main wall strip and move. Very strong. When you hang the item, gravity locks the bevels together, safely supporting heavy weights while keeping the mount hidden.



2. Pocket Holes

- a. How they work: An angled hole is drilled into the back of the object. A nail or screw is hammered or drilled into the wall at a corresponding angle.
- b. Benefits: The object sits flush with the wall. You can drill multiple pocket holes to support uneven weight distribution.

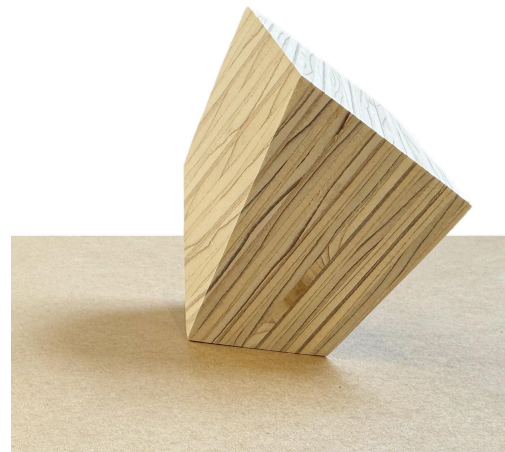
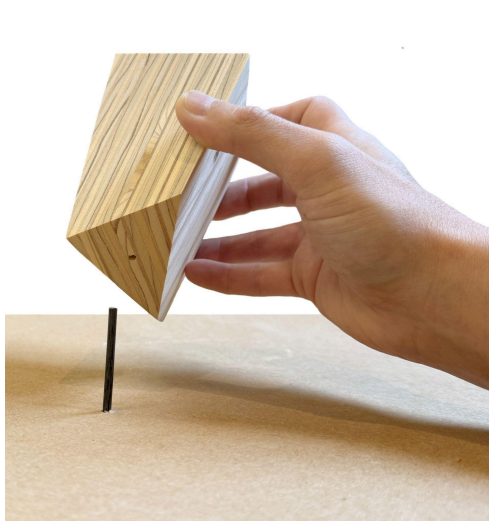


3. Visible Hardware

- a. How they work: Each style of hardware is different – consider what associations the style of hardware brings to your sculpture. For example, a door hinge gives a viewer a different experience than large nails pinning an object to the wall.
- b. Benefits: A tactile and visual connection between the object and its location. Aesthetic and conceptual connections with the style of hardware used.

Horizontal Display

If you are displaying your sculpture on a horizontal surface and it rests securely in the orientation you want, simply place it on the pedestal. We add a “pin” to a sculpture when we need to secure it to a surface, either because the sculpture does not balance on its own or for safety reasons with large public sculptures.



1. Sculpture Pins

- a. How they work: A hole is drilled into the base of the object, and a corresponding hole is drilled into a base or pedestal. A “pin” (metal rod) is then placed between the two holes.
- b. Benefits: Pinning a work allows compositions that would otherwise fall over due to gravity. A pin also serves as a safety measure if an object is heavy or could fall from its display.

PROJECT ONE | Abstract Sculpture

Before In-Class Critique

On Wednesday, October 21.

1. In your sketchbook, write a couple of sentences that describe your Abstract Sculpture. Incorporate terminology and concepts from previous assignments. Describe the sculpture – how it's displayed, the materials it's made out of, and what the surfaces look like. Then describe how these choices intersect with your composition of elements to produce the overall experience of the artwork. For example, are we looking at something that is chaotic or quiet, balanced or ready to move, heavy or light, minimalist or maximalist, haphazard or ordered, etc.?

After Class Critique

This graded component is due by the start of class on Monday, October 26.

1. Use your phone to take three photos of your sculpture from different angles. Pay attention to lighting and photo composition. Your sculpture should be in focus.
2. Print out your photos. Use regular paper and black-and-white or color prints; each photo should be about 3 x 5 inches to fit in your sketchbook. Place your printed photos in your sketchbook along with written notes and/or observations from class critique. These can be quick notes or in-depth written reflections; both are equal in terms of assessment – the goal is taking the time to think critically about your work.
3. In your sketchbook, write a label for your sculpture.
 - a. Please use this format:
 - Name of Artist (Your Name)
 - Title of Artwork
 - Materials used in Artwork (Materials in list format, items separated by commas)
 - Dimensions of Artwork (Height x Width x Depth) in inches.
 - Year of completion

Objective

This demo introduces you to wood milling, the process of transforming rough-sawn wood into dimensioned lumber.

In this demo, you will learn the following:

1. How to remove bark using the bandsaw
2. How to use the planer
3. How to use the jointer



Materials and Tools

Hardwood, pencil, tape measure, square, bandsaw, jointer, planer, tablesaw.

Wood Milling Process

1. Bandsaw: Used to remove bark from a sawmill board.
2. Jointer: Used to create a flat face and a perpendicular edge on a board.
3. Planer: Used to create a surface parallel to the jointed face and to bring the board to the desired thickness.
4. Table Saw: Used to rip the board to size. A “rip” cut runs along the length of a piece of material.
5. Chop Saw: Used to crosscut a board to length. A “crosscut” cuts across the width of a piece of material.

Notes

1. This is a brief overview of the milling process, explaining how the spoon assignment blanks were produced. Advanced techniques and hands-on milling practice are introduced in intermediate sculpture classes.

ASSIGNMENT FOUR | Wooden Spoon
Due Wednesday, November 4



Objective

This assignment introduces free-form wood carving and shaping. In this skill-building exercise, you will copy the shape of the class demo spoon as closely as possible. This learning style, mastery through mimicry, helps with free-form carving because it forces you to focus and train your hand and eye toward a set end objective. We will build on the first assignment of the semester, which used patterns to fold 3D shapes, by learning how to use templates to replicate a complex 3D form.

In this assignment, you will learn the following:

1. How to use templates to replicate a form
2. How to use hand saws and chisels to rough out a form
3. How to use carving chisels, rasps, and sandpaper to refine a form
4. How to apply a food-safe wood finish

Materials and Tools

Basswood, hand saws, carving chisels, rasps, sandpaper, and Watco Butcher Block Oil.

Assignment Components

You will begin with a “blank” of basswood. In woodcarving, “blank” refers to a wooden block intended to be carved into another form. Following the steps demonstrated in class, you will carve a replica of the class example spoon, copying the shape and surface finish as closely as possible.

The carving steps are:

1. Use a cardboard template to trace the spoon shape on all sides of your basswood blank.
2. Use a gouge to hollow out the spoon.
3. Use flat chisels to “rough out” the spoon shape.
4. Use a rasp and coarse sandpaper to refine the shape.
5. Use fine sandpaper to refine the surface, then seal it with butcher block oil.

Notes

1. While working, secure your spoon-in-process (with a clamp or brace) and pay close attention to your chisel direction and hand position. The most common injury in this class is a chisel slipping off its intended path and cutting into the carver's non-dominant hand. *Avoid this by keeping your hand clear of the chisel's path at all times.*
2. The class demo spoon will always be available in the Sculpture Studio as a guide. Use your eyes and hands to check your spoon's shape against this example as you work. Continue refining your shaping until your spoon and the class example look and feel identical.
3. Basswood is not ideal for spoons you plan to use in the kitchen. We are using it because it's an easy, soft material for learning these techniques. If you would like to make additional wooden spoons, a range of wood varieties are available in the studio. These hardwoods will last longer when exposed to liquids. Please note that your graded assignment is your basswood spoon – further carving is purely optional and to be completed on your own time. Carving hardwoods is significantly more challenging than basswood. Many spoon carvers use greenwood, material straight from a tree that has been cut down, but while it's easier to carve than processed wood, it presents unique challenges of its own, including bending, warping, and splitting.

Grading Criteria

I will be evaluating your assignment based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing assignment techniques and process, adherence to safe operation of equipment and tools.
2. Technical Development: Progress towards mastery of assignment techniques and process.
3. Review Readiness: Assignment complete and ready for discussion at the start of class on Wednesday, November 4.
4. Post Review Documentation: Printed photos in sketchbook. Due on Monday, November 9.

Preparing for Review

Wednesday, November 4.

1. Your spoon should be ready for review at the start of class on Wednesday, November 4. As with Assignments Two and Three, we will do an informal class review so you can see your peers' work.

After Class Review

This graded component is due by the start of class on Monday, November 9.

1. Use your phone to take three photos of your spoon. Take one photo with a hand holding the spoon for scale reference, and two photos of just your spoon from different angles.
2. Print out your photos. Regular paper and black-and-white prints work; each photo should be approximately 3 in x 5 in so they fit in your sketchbook. Place your printed photos in your sketchbook.

PROJECT TWO | Chair
Due Monday, December 7

Objective

Design and build a corrugated cardboard structure that supports your weight and meets the design criteria below.

Materials and Tools

Corrugated sheet cardboard, box cutter, cutting mat, X-Acto knife and blades, scissors, #2 pencil, Sharpie, cork-backed metal ruler, hot glue gun and glue sticks, wood glue, bulk Elmer's glue, chip brushes, water, cups and bowls, tape, adhesives, Shellac.



Project Design Criteria

1. **Size and Structural Integrity:** Your structure will be presented/performed with you as the occupant. You will also present your structure as an independent object. You may work collaboratively or individually. If working collaboratively or in pairs, the work's concept and design must accommodate all collaborators sitting on the structure at the same time. Your Chair must fit through the Sculpture Studio's door.
2. **Performative or Still:** Your chair can be a singular object, a collection/stack of multiple objects, or an object that transforms into various shapes.
3. **Material, Color, and Graphics:** *Corrugated cardboard only.* A set amount of sheet cardboard is provided for this project. You may supplement this material supply with other corrugated cardboard you find, as long as it is the same thickness. Commercially printed graphics/colors on recycled corrugated cardboard packaging are permitted—no applied color, graphics, ink, or spray paint. Cardboard, wood glue, Elmer's glue, tape, and Shellac are all permitted surfaces/materials. Hot glue should be used sparingly to connect cardboard pieces – do not use it as a surface treatment.

Notes

1. You are encouraged to use the woodworking equipment we have covered in prior assignments. Please remember that laminated material must be completely dry before making any alterations.
2. This project offers an opportunity to apply the techniques and concepts introduced this semester to the design and fabrication of a new structure. The Chair project is a standard 3D Studio assignment. Feel free to collect reference/source material, but *be careful not to replicate another's work directly*. As artists and makers, we strive to contribute to the visual conversation rather than replicate existing visual objects.

Questions for Consideration

This structure supports your weight. This is *your* chair.

1. *How do you want to sit?* Do you want to wobble? Roll? Relax? Be kept awake? Squat? Recline?
2. *How do you want to position your body(s)?* Is your Chair a space for a conversation? A protective personal bubble?

Grading Criteria

I will be evaluating your project based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing techniques and process, adherence to safe operation of equipment and tools.
2. Technical Development: Progress towards mastery of techniques and process, willingness to experiment.
3. Review Readiness: Artwork meets *Presentation Guidelines for Critique 2* at the start of class on Monday, December 7.
4. Final Sculpture: Artwork shows thoughtful intent in material use and design, supports the weight of the occupant.
5. Participation in Critique: Willing to give and receive constructive criticism; appropriate use of subject-specific terminology when describing 3D forms and concepts.
6. Post Critique Documentation: Printed photos in your sketchbook along with written notes and/or observations from class critique. Digital copies of *all* semester assignment and project photos emailed to ashakesp@colby.edu. Due by the end of class on Wednesday, December 9.

PROJECT TWO | Chair

Presentation Guidelines for Critique 2

Resolve and test your display method before class starts on critique day, Monday, December 7 at 11 am. Consider how the artwork's presentation affects a viewer's experience of the sculpture. You will be sitting in your chair for the duration of critique. All sculptures must be dry (no wet glue or surfaces) and should not harm the floor.

Before In-Class Critique

On Monday, December 7.

1. Practice your presentation. Have a peer give you feedback on how your movement and sitting affect the view of your Chair. Determine if you want to present your Chair sculpture as a static structure (no movement) or through a set of practiced motions (performative).

After Class Critique

This graded component is due by the end of class on Wednesday, December 9.

1. In your sketchbook, write a couple of sentences that describe your Chair sculpture. Incorporate terminology and concepts from previous assignments. Describe the Chair – the materials it's made out of, what the form and surface look like. Then describe how the above form and surface choices connect to your design goals for your chair.
2. In your sketchbook, write a label for your Chair sculpture.
 - a. Please use this format:
Name of Artist
Title of Artwork
Materials used in Artwork (Materials list format, items separated by commas)
Dimensions of Artwork (Height x Width x Depth) in inches.
Year of completion
3. Use your phone to take three photos of your Chair from different orientations, then have a peer take two photos with you sitting in your Chair. Pay attention to lighting and photo composition; the photo subject (both you and your chair) should be in focus. Print out your photos. Regular paper and black-and-white prints work; each photo 3 in x 5 in. Include your photos in your sketchbook along with written notes and/or observations from class Critique.
4. Create a digital folder with all of your assignment and project photos from the semester and email it to ashakesp@colby.edu.

ASSIGNMENT FIVE | Sketches, Research, and Material Studies
Due Wednesday, November 11

Objective

Develop the design for your Chair project and experiment with the structural and aesthetic possibilities of corrugated cardboard.

In this assignment, you will learn the following:

1. How to build a corrugated cardboard weight-bearing structure
2. How to form organic shapes through cardboard-mache
3. How to form hinges, joints, and curves
4. How to use sketching, material experimentation, and research as creative tools for idea development



Materials and Tools

Sketchbook, pen and pencils, ruler, tracing paper, corrugated cardboard, adhesives (variety).

Assignment Components

1. Sketches: a minimum of five different designs in your sketchbook. Each sketch should be original, not copied from a pre-existing chair.
2. Research: Print photos of forms you are drawing inspiration from. Include pertinent information, such as the materials, size, and author/artist of the work (if applicable). Your influences do not need to be chairs – any shape/object/structure that you are drawing inspiration from fits this “research” category. You must include at least three different influences: black-and-white photos on regular paper, placed in your sketchbook.
3. Material Studies: create three small material studies that incorporate techniques you are considering for your chair.

Notes

1. Include research printouts in your sketchbook or store them in the manila folder that accompanies it. Please take the time to track down information on the images you find – you can often use Google Image Search to locate missing information.
2. The hot glue guns have a “low” and “high” heat setting. As you conduct your material studies, experiment with how the settings affect your process. You can re-melt dry hot glue with a heat gun or a hair blow-dryer. While hot glue is a fast way to secure parts, Elmer’s glue or wood glue are more versatile adhesives. Use the provided binder clips to clamp your cardboard when using liquid glue.
3. If you plan to incorporate found cardboard into your project, begin collecting it as soon as possible. Please only bring clean, dry cardboard into the sculpture studio.

Grading Criteria

I will be evaluating your assignment based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing assignment techniques and process, creative experimentation.
2. Technical Development: Ideas explored in depth through sketchbook entries, research notes, and material exploration.
3. Review Readiness: Assignment complete and ready for discussion at the start of class on Wednesday, November 11.
4. Participation in Discussion: Willingness to share ideas, give and receive constructive criticism.

Preparing for Review

At the start of class on Wednesday, November 11, you should have your assignment components ready for discussion. Before the start of class, review the vocabulary and terminology for analyzing 3D compositions on the Assignment One page. During small group discussion of your sketches, research, and material studies, you will be asked to incorporate these into your description of your own work and when giving feedback to your peers.

ASSIGNMENT SIX | Maquette and Final Drawings
Due Wednesday, November 18

Objective

Refine the design for your Chair project by developing a maquette and final drawings.

In this assignment, you will learn the following:

1. How to use maquettes to refine ideas and communicate intent
2. How to translate a sketch into a dimensioned drawing that describes a 3D form



Materials and Tools

Sketchbook, pen and pencils, ruler, tracing paper, thin cardboard, adhesives (variety).

Assignment Components

1. Maquette: Using thin cardboard, create a small version of your chair. Your model should be smaller than 6 in x 6 in x 6 in, yet still detailed enough to convey the specifics of your design.
2. In your sketchbook, draw your final design from the front, top, and side. Add dimensions to your drawing; at minimum, mark the overall height and width for each drawing. Draw each view on a separate page, leaving space to add detail. Your drawings should be clear enough to communicate intent; advanced rendering is not required. Drawings should be inked in black pen; refer to the class demo for an example.

Notes

1. Maquettes are a design development tool – they allow you to see your idea from all sides and are far faster to build than a full-sized form. Use the maquette-making process to develop your idea; often, two or three iterations are needed before an idea reaches its potential.
2. When you have a finalized maquette, return to drawing to plan out the specifics of how you will begin building your chair. The goal of this phase is to give you an idea of what size you will need to cut your cardboard when you begin construction. Follow the class pattern-making demo example to determine the rough dimensions of your design.

Grading Criteria

I will be evaluating your assignment based on the criteria listed below. I assess these areas both during in-class studio production and in the final work presented for review.

1. Engagement: Practicing assignment techniques and process, creative experimentation.
2. Technical Development: Ideas explored in depth through sketchbook entries and maquette building.
3. Review Readiness: Assignment complete and ready for discussion at the start of class on Wednesday, November 18.
4. Post Review Documentation: Printed photos in sketchbook. Due on Monday, November 30.

Preparing for Review

At the start of class on Wednesday, November 18, you should have your assignment components ready for review. Please use a clip to keep your sketchbook open to your dimensioned drawings. Your maquette should be dry (no wet surfaces or glue).

After Class Review

This graded component is due by the start of class on Monday, November 30.

1. Use your phone to take three photos of your maquette, documenting different angles. Print out your photos. Regular paper and black-and-white prints work; each photo should be approximately 3 in x 5 in so they fit in your sketchbook. Place your printed photos in your sketchbook.