

Example Teaching Materials
Sculpture Studio at Colby College
[Second class in Sculpture Studio Sequence]
2026

SYLLABUS | AR266 Sculpture Two: Artifact

Monday & Wednesday 2 pm – 3:50 pm | Bixler 117
4 Credit Hours | Prerequisite AR265

Audrey Shakespear (pronouns: she/her)
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Office: Bixler 117B



Course Description

This intermediate sculpture studio engages with concepts and research defined by the 'artifact'. Students create original objects that reference existing or past cultural forms, building upon specific material choices and design tenets used by others. Two major projects are supported by research, sketchbook entries, and time to model preliminary concepts. We will be focusing on expanding your technical knowledge and developing your conceptual and visual problem-solving skills. Lectures and studio demonstrations during class will introduce and guide you through the techniques, materials, and equipment via 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.

Materials and Tools

Colby College provides all the necessary materials and tools for this course. You will be working with a range of materials, including paper, cardboard, plastic, clay, wax, wood, and plaster.

Course Learning Goals

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

1. Building physical “muscle memory” to increase dexterity when working with tools and materials.
2. Proficiently disassembling a complex objective into procedural steps to achieve the end goal.
3. Capacity to critically analyze and discuss elements of visual work through formal, social, and political lenses.

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 throughout.
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 eight 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 clay, plastic, wax, and plaster equipment and work areas. Please use equipment and tools only after we review their safe operation in class.

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



CALENDAR | AR266 Sculpture Two: Artifact
Monday & Wednesday 2 pm – 3:50 pm | Bixler 117

Week One

Topic: Introduction to the course.

Monday, September 7
No Class

Wednesday, September 9
Course Introduction
Studio: Assignment One

Week Two

Topic: Elements of 3D design, patterns, and scale.

Monday, September 14
Scale, Patterns, and Terminology
Studio: Assignments One and Two

Wednesday, September 16
Surface and Object
Due: Assignment One

Week Three

Topic: Introduction to Project One and the safe operation of plastic fusing tools.

Monday, September 21
Introduction to Project One
Due: Assignments Two and Three

Wednesday, September 23
One-on-one Meetings
Studio: Assignment Four

Week Four

Topic: Techniques for studio research and project development.

Monday, September 28
Drawing for 3D Objects
Due: Assignment Four

Wednesday, September 30
One-on-one Meetings
Studio: Assignment Five

Week Five

Topic: In-process review and Project One fabrication.

Monday, October 5
Group Review of Assignments Four and Five
Due: Assignment Five

Wednesday, October 7
One-on-one Meetings
Studio: Project One

Week Six

Topic: Project One fabrication.

Monday, October 12
No Class

Wednesday, October 14
Presentation Guidelines for Critique
Studio: Project One

Week Seven

Topic: Critique of Project One.

Monday, October 19

One-on-one Meetings

Studio: Project One

Wednesday, October 21

Class Critique of Project One

Due: Project One

Week Eight

Topic: Techniques for making wooden tools and plaster casting.

Monday, October 26

Wooden Tool Fabrication

Studio: Assignment Six

Wednesday, October 28

Introduction to Project Two

Due: Assignment Six

Week Nine

Topic: Techniques for sculpting in clay.

Monday, November 2

Working with Clay

Studio: Assignment Seven

Wednesday, November 4

Working with Clay Continued

Studio: Assignment Seven

Week Ten

Topic: Techniques for creating plaster molds.

Monday, November 9

Plaster Molds

Studio: Assignments Seven and Eight

Wednesday, November 11

Plaster Molds Continued

Due: Assignment Eight

Week Eleven

Topic: Techniques for plaster casting and surface finishing.

Monday, November 16

Plaster Casting Techniques

Studio: Assignment Eight

Wednesday, November 18

Cast Plaster Surface Finishing

Due: Assignment Eight

Week Twelve

Topic: No class.

Thanksgiving Break

No Class

Thanksgiving Break

No Class

Week Thirteen

Topic: Project Two plaster casting and surface finishing.

Monday, November 30

One-on-one Meetings

Studio: Project Two

Wednesday, December 2

Presentation Guidelines for Critique 2

Studio: Project Two

Week Fourteen

Topic: Critique of Project Two.

Monday, December 7

One-on-one Meetings

Studio: Project Two

Wednesday, December 9

Class Critique of Project Two

Due: Project Two

On **Friday, December 11**, Sketchbooks and Digital Documentation are due for final review.

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

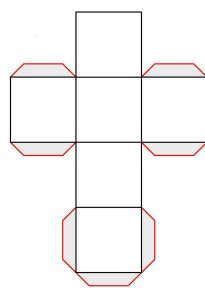
Cutting mat, X-Acto knife and #11 blades, cork-backed metal ruler, Elmer's glue-all, and 12 printed geometric solid patterns (multiple patterns per sheet).

Assignment Components

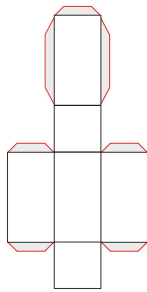
1. Cut, fold, and glue the 2D patterns to form 3D geometric solids.
2. Glue together between five and seven geometric solids to form a 3D composition.

Notes

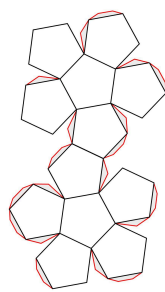
1. The 2D pattern shapes are listed below. The 2D patterns are printed on 90-lb bright white paper.



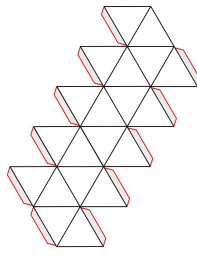
Cube



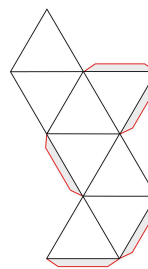
Cuboid



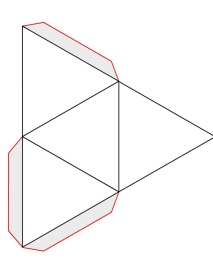
Dodecahedron



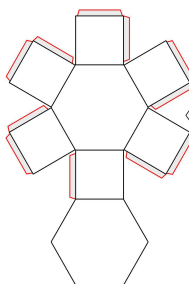
Icosahedron



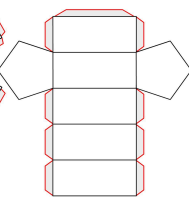
Octahedron



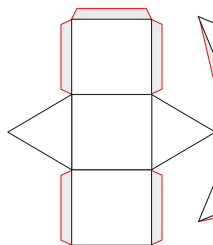
Tetrahedron



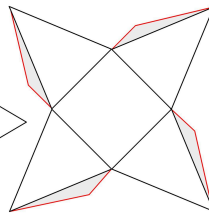
Hexagonal Prism



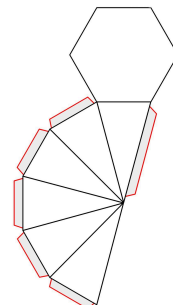
Pentagonal Prism



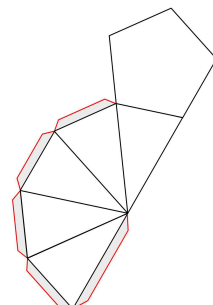
Triangular Prism



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 desk 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 | Scale

Due Monday, September 21

Objective

This assignment explores how flat patterns are used in industry for packaging production and how to scale a pattern using Colby's computers, scanners, and printers.

In this assignment, you will learn the following:

1. How to use the flatbed scanner
2. How to scale an image in Photoshop
3. How to use the color printers



Materials, Tools, and Programs

Cardboard commercial package (found), flatbed scanner, Adobe Photoshop, color printer, X-Acto, glue, and cutting mat.

Assignment Components

1. Create a small version of a commercially manufactured cardboard package.

Studio Process:

- a. Find a unique small commercial packaging box (such as candy, food, or office supplies—recycle bins are an excellent resource).
- b. Unfold your small commercial packaging box into a flat 2D pattern.
- c. Scan your flat 2D pattern, reduce the scan size in Adobe Photoshop, and print two color copies on the provided paper.
- d. Cut out both of your scaled patterns to match your original pattern.
- e. Re-fold and glue your original back into its 3D form. Fold and glue one of your scaled patterns to match your original.

Notes

1. X-Acto blades are sharp. Please be careful when cutting your scaled pattern.

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 Monday, September 21.
4. Post Review Documentation: Photos printed and in your sketchbook along with written notes and/or observations from class review. Due on Wednesday, September 23.

Objective

This assignment introduces paper patterns as a guide for building with other materials and techniques for working with recycled cardboard.

In this assignment, you will learn the following:

1. How to transfer pattern information to a new material
2. How to cut and bend cardboard with an X-Acto knife
3. How to attach cardboard elements using hot glue

Materials, Tools, and Programs

Cardboard commercial package (found), paper pattern of a Truncated Tetrahedron, X-Acto, double-sided tape, and cutting mat.

Assignment Components

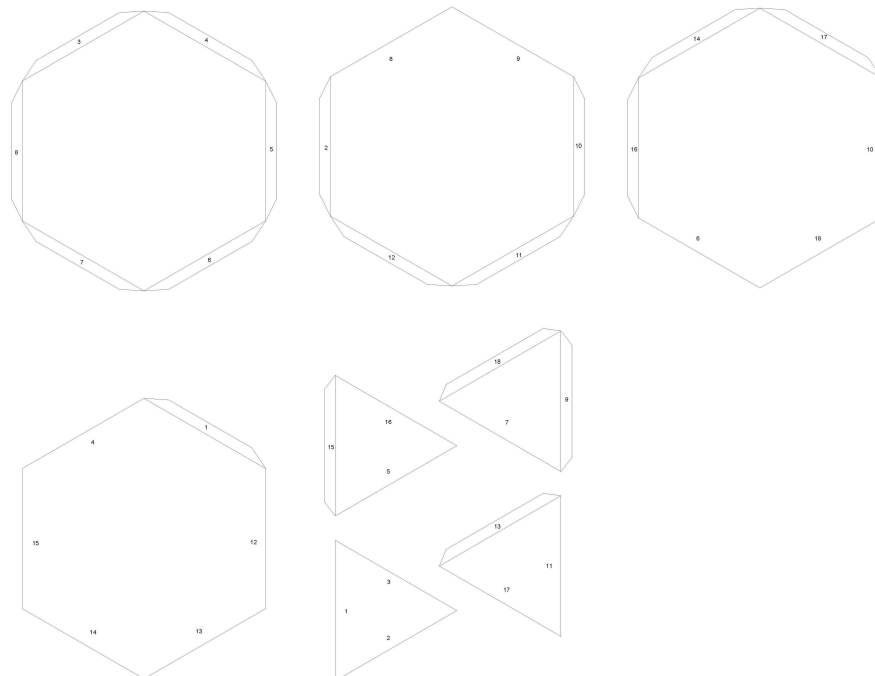
1. Build a cardboard Truncated Tetrahedron that explores the use of color and graphics on a 3D surface.

Studio Process:

- a. Cut out the paper patterns and trace them onto selected cardboard sections. Identify the graphics and colors you want to appear on each side of your truncated tetrahedron.
- b. Carefully cut out the cardboard pieces using a ruler and xacto blade. Score the “tabs” so they fold evenly.
- c. Apply double-sided tape to the “tabs” of each piece
- d. Connect your cardboard pieces by removing the protective film on the double-sided tape and pressing sections together.

Notes

1. Color and graphic elements on the cardboard will significantly affect how your truncated tetrahedron is perceived. Think critically about what surface elements you place in each pattern shape.



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 Monday, September 21.
4. Post Review Documentation: Photos printed and in your sketchbook along with written notes and/or observations from class review. Due on Wednesday, September 23.

ASSIGNMENTS TWO AND THREE | Scale and Truncated Tetrahedron

Preparing for Review

Monday, September 21.

1. At the start of class on Monday, September 21, you should have both assignments complete and ready for review. Before review, reflect on how size, graphics, and color impact your response to these objects.

After Class Review

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

1. Use your phone to take 3 photos of your assignment object from different angles. Blur the background (keep your subject in focus), or use a neutral backdrop.
2. Print out your photos—regular paper and *color prints*, around 3 in x 5 in each. Place your printed photos in your sketchbook along with written notes and/or observations from class review.

PROJECT ONE | Body-Site
Due Wednesday, October 21

Objective

Build a sculpture from plastic bags that utilizes your body as a display location (site) and meets the design criteria below.

Materials and Tools

Plastic bags, irons, heat guns, towels, 36-inch butcher paper roll, parchment paper, cutting mat, X-Acto knife and blades, scissors, #2 pencil, Sharpie, cork-backed metal ruler, soft tape measure, tracing paper, paper, pens.



Project Design Criteria

1. This project's design must develop from a chosen concept or narrative. From your concept or narrative, decide on two descriptive words (example: emptiness and longing) and one surface adjective (example: rigid) that capture the core components of your concept or narrative. Use these three words to guide your design and production process.
2. You may work collaboratively, in pairs, or individually. If you are working collaboratively, your concept must support/necessitate the grouping, and all bodies must be incorporated as site.
3. Your project can be performative or stationary. Your structure must be built to withstand wear – it should not fall apart when you move around.
4. Your sculpture must have a substantial visual impact from 15 feet away.
5. *Sculptures must be made entirely from plastic bags.* All forms of material manipulation are encouraged (knotting, weaving, cutting, fusing into sheets, etc.), but no glue, string, thread, tape, other adhesives, or mechanical fasteners are allowed.

Notes

1. This project builds on prior assignments while emphasizing physical scale and concept development through metaphor and narrative. In this first project, we will work through project-development techniques commonly used in design and production studios. In the second half of the semester, we will work in a direct-build studio style.
2. Use plastic's characteristics (such as heat fusion, flexibility, transparency, and tensile strength) to inform your design.

Questions for Consideration

1. How does the form and surface of your Body-Site project connect to your concept?
2. How do material choices, composition, and fabrication methods assist in communicating the concept?
3. What can the plastic bag material offer in terms of visual and cultural connections? Color, graphics, branding, opacity, transparency, etc.

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: Artwork shows thoughtful intent in material use and design.
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 Review Documentation: Photos printed and in your sketchbook along with written notes and/or observations from class Critique. Due on Monday, October 26.

ASSIGNMENT FOUR | Collage, Sketch, and Scale Photos

Due Monday, September 28

Objective

This assignment lays the foundation for your Body-Site project by introducing collage and mixed-media sketching techniques.

In this assignment, you will learn the following:

1. Collage techniques
2. Techniques for mixed-media sketching
3. Photo editing techniques in Photoshop



Materials, Tools, and Programs

Magazines, cutting mat, X-Acto knife and blades, scissors, #2 pencil, cork-backed metal ruler, Elmer's glue-all, glue sticks, double-sided tape, sketchbook, paper, pens, tracing paper, colored pencils, markers, crayons, Photoshop, phone camera, color printer.

Assignment Components

1. Select two descriptive words and one surface adjective.
2. Create a 2D collage inspired by your selected descriptive words and surface adjective.
3. Take full-body photos from the front, sides, back, and top. Edit out the background and print out your five images. Use the class demo as a reference for keeping your scale uniform and your camera angle parallel to the subject to reduce distortion.
4. Sketch a minimum of three design ideas for your Body-Site project.

Notes

1. Use the collage-and-sketch process to generate, develop, and redesign ideas. Shifting the direction of your design during development is natural – just remember to update your words and surface adjectives to align with your new direction.

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 Monday, September 28.
4. Participation in Critique: Willing to give and receive constructive criticism and share ideas.

Preparing for Review

1. At the start of class on Monday, September 28, have your collage, photos, and three sketches on the table for review. Please write your two descriptive words and surface adjective so they are clearly visible.

ASSIGNMENT FIVE | Drawing and Material Tests
Due Monday, October 5

Objective

This assignment introduces descriptive drawing for three-dimensional forms and techniques for working with thin plastic sheeting.

In this assignment, you will learn the following:

1. How to fuse plastic to form sheets
2. How to make large paper patterns for body-scale reference
3. How to create a design drawing that describes a 3D structure

Materials and Tools

Plastic bags, irons, heat guns, towels, 36-inch butcher paper roll, parchment paper, cutting mat, X-acto knife and blades, scissors, #2 pencil, Sharpie, cork-backed metal ruler, soft tape measure, tracing paper, paper, pens.



Assignment Components

1. Create a drawing that depicts your Body-Site project design from two sides and from the top. Refer to the class example for sizing and visual reference.
2. Create three small material studies that demonstrate the fabrication techniques you plan to use in your Body-Site project.

Notes

1. Use cardboard and/or towels to protect your work table and cutting mat from heat. Use parchment paper to prevent plastic bags from fusing to other surfaces when you heat them. If you use an object as a mold or surface to form your plastic over, ensure it can withstand heat and won't be damaged in the process.
2. Work in a well-ventilated open area. Fusing layers into sheets and other low-heat techniques are acceptable in the main work area. If you are applying enough heat to produce fumes, you must work under the shop's vent hoods.

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 Monday, October 5.
4. Participation in Critique: Willing to give and receive constructive criticism and share ideas.

Preparing for Review

1. At the start of class on Monday, October 5, you should have your three material studies and your final drawings out on the table for review. Please write your two descriptive words and surface adjective so they are clearly visible.

PROJECT ONE | Body-Site

Presentation Guidelines for Critique

Resolve and test your display method before class starts on critique day, Wednesday, October 21 at 2 pm. To the best of your ability, pay attention to how the artwork's presentation affects a viewer's experience of the sculpture in the provided display location.

1. Consider how your attire and accessories impact and interact with your sculpture. Take ownership of every aspect of your presentation, and be ready to discuss your choices.
2. Practice your presentation. Have a peer give you feedback on how your movement impacts your sculpture. Determine if you want to present your Body-Site sculpture as a static structure (no movement) or through a set of practiced motions (performative).
3. Create a project label. Before critique, write the information requested below in your sketchbook.

Please use this format:

Name of Artist

Title of Artwork

Your three descriptive words

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

Before In-Class Critique

On Wednesday, October 21.

1. Carefully review the *Presentation Guidelines for Critique*. Consider what a title can offer in terms of a viewer's experience of your sculpture. From the absurd to the poetic, titling an artwork gives you a chance to add contextual language to a visual work.

After Class Critique

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

1. Use your phone; have a peer take 5 photos of your Body-Site sculpture from different orientations. Your full body should be visible in 3 or 4 photos, with 1 or 2 close-up photos of specific areas of your sculpture. Pay attention to lighting and photo composition. Keep your sculpture in focus and set it against a background that doesn't detract from the work.
2. Print out your photos—regular paper and *color prints*, around 3 in x 5 in each. Place your printed photos in your sketchbook.
3. Make notes and observations in your sketchbook following 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 and how it was perceived by others. Here are some things to consider:
 - a. Were there names of artists/scholars that your peers suggested in critique? Did you look up their work? Do you find it relevant?
 - b. Were there comments during critique that didn't seem to fit or that you found frustrating? What do you think led to the comment or the way the work was interpreted? Is there a way to clarify your interest/intent to eliminate verbal miscommunication?
 - c. Which elements of your project, if any, would you consider redesigning or modifying? Why?

PROJECT TWO | Artifact Abstraction
Due Wednesday, December 9

Objective

Create a cast plaster abstract sculpture that meets the design criteria below.

Materials and Tools

Sketchbook, pen and pencils, clay, plaster, mixing cups, water, metal shims, fabric strips, wooden modeling tools, shaping tools, work boards, plastic bags, Murphy's soap, green soap.



Project Design Criteria

1. Your sculpture's form originates from a curve you find on an everyday industrial artifact. Car, kitchen appliance, electronic console – you're looking for an interesting curve(s) from an industrial artifact. Please refer to the class examples and the project intro slides for clarification on specifics – your curve will need to be scale-appropriate and meet the plaster casting process requirements.
2. Your plaster cast object must be approximately the size of box A (6 in x 6 in x 6 in). Your final sculpture must be two or more cast plaster copies presented together.
3. Your sculpture's surface must be white plaster, polished smooth, and dry.

Notes

1. This is a direct-build studio process. While technique-intensive, I'm asking you to develop your form as you work with the materials, rather than developing a sketch or model and then replicating it in your final material. Use the materials and process to inform your product's development.

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 Wednesday, December 9.
4. Final Sculpture: The artwork shows thoughtful intent in its material use and form.
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 end of class on Friday, December 11.

Presentation Guidelines for Critique 2

Your artwork should be installed and ready for review before class starts on critique day, Wednesday, December 9 at 2 pm. All sculptures will be reviewed in the hallway corridor outside of the sculpture classroom. To the best of your ability, use the provided display location and pay attention to how the artwork's presentation affects a viewer's experience of the sculpture. We need to display work while still complying with building safety and accessibility codes. Your sculpture cannot obstruct access to the exit doors, pathway, or hallway handrail. Three pedestals are available in the alcove at the bottom of the hallway. These are available as surfaces for presenting your sculpture, or you may elect to present your sculpture on an alternative object or surface.

Print your project label and mount it near your sculpture. Artwork must be dry (no wet surfaces) and pose no physical hazard to viewers. Please clear your installation plan with me before installing your artwork.

1. Print your label on the provided paper using a legible font and black ink. Use double-stick padded foam tape to adhere your label to a surface adjacent to your displayed artwork. Mount your label at a height that is easy for viewers to read. Use the following label 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

Before In-Class Critique.

On Wednesday, December 9.

Carefully review the *Presentation Guidelines for Critique 2*.

After Class Critique.

This graded component is due by Friday, December 11.

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 and set against a background that does not detract from the work.
2. Print out your photos—regular paper and color prints, around 3 in x 5 in each. Place your printed photos in your sketchbook along with written notes and/or observations from the critique.
3. Create a digital folder with *all* of your assignment and project photos from the semester and email it to ashakesp@colby.edu.

ASSIGNMENT SIX | Wooden Tool
Due Wednesday, October 28

Objective

In this skill-building exercise, you'll make a small wooden tool called a "rib" and a second "knife" tool. Later, you will use your tools to shape clay for your Artifact Abstraction Project.

We will cover the following skills:

1. How to draw a design for a new tool
2. How to cut curves
3. How to mark a center line
4. How to shape and sand your tool



Materials and Tools

Basswood: The rib tool blank measures 4 9/16 x 2 1/4 x 5/16 inches. The knife tool blank measures 7 1/16 x 1 1/8 x 5/16 inches. Hand saws, rasps, sandpaper, and Watco butcher block oil.

Assignment Components

1. You will begin with a "blank" of basswood. In woodcarving, "blank" refers to a roughly cut wooden block meant to be carved into another form. Make a replica of the class example rib, copying the shape and surface finish as closely as possible. Your knife tool design is open. You may copy the knife example tool or design your own shape.

Studio Process:

- a. Design: Select a piece of wood. Using a pencil, draw along the midpoint of a long edge. From this edge, use a pencil to trace one of the class examples.
- b. Clamp and Cut: Clamp your wood vertically. Then, use a saw to make "relief cuts" along curves where needed. Use the coping saw to cut out your design.
- c. Refine and Mark: Use coarse sandpaper to remove blade marks along your curves. Then, draw a line along the midpoint of the curve. Check your work and adjust as needed. You should now have a line around your tool.
- d. Shape: Clamp your wood horizontally. Then, use a rasp to create a bevel from your centerline inward toward the middle of your tool. When you finish one side, flip your tool over and repeat.
- e. Sand: Use coarse sandpaper to remove the rasp marks. When you are happy with your tool's shape, remove all remaining surface scratches with finish sandpaper.

Notes

1. The class demo tools will always be available in the Sculpture Studio as a guide. Use your eyes and hands to check your rib's shape against this example as you work. Continue refining your shaping until your rib and the class example look and feel identical. This learning style, mastery through mimicry, helps you learn free-form carving by forcing you to focus and train your hand and eye toward a set end objective.
2. Basswood is not ideal for clay tools. We are using it because it's an easy, soft wood for learning these techniques. If you would like to make additional wooden tools, you are welcome to use material from the hardwood scrap bin.

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, October 28.
4. Post Review Documentation: Photos printed and in your sketchbook. Due on Monday, November 2.

Preparing for Review and After Class Review

Your wooden tools should be ready for review at the start of class on Wednesday, October 28. As with assignments two and three, we will do an informal class review so you can see your peers' work. Afterward, please document your tools.

1. Use your phone to take 2 photos of each tool. One photo should show your hand holding the tool for scale reference, and one photo should show the tool only (four photos total).
2. Print out your photos. Regular paper and black-and-white prints work; 3 in. x 5 in. each. Place your printed photos in your sketchbook. This graded component is due by the start of class on Monday, November 2.

ASSIGNMENT SEVEN | Clay Original
Due Wednesday, November 11

Objective

Develop the clay original for your second project, Artifact Abstraction.

In this assignment, you will learn the following:

1. How to create cardboard templates
2. Techniques for working with clay
3. Problem-solving techniques for mold making

Materials and Tools

Sketchbook, pen and pencils, ruler, tracing paper, corrugated cardboard, adhesives, wooden modeling tools, metal shaping tools, clay, workboards, plastic bags, metal square, ruler, spray bottles, sponges.



Assignment Components

1. Artifact Shape: Trace out several paper options. Your curve needs to be scale-appropriate. Document in photos your originating artifact (where your curve is derived from). Print out these photos and add them to your sketchbook. When you decide on your final curve, trace it onto cardboard.
2. Clay Original: Build directly on your cardboard template, shaping clay into a positive arc. When satisfied with this form, lift your clay and mirror it on the other side. Your artifact template shape should form the “spine” of your sculpture. Check your clay original for “undercuts,” and, if present, reshape your design to eliminate them.

Notes

1. A “clay original” (also called a model or master pattern) is the initial hand-sculpted 3D object made from clay. A clay original, model, or master pattern is a clay form not intended as a finished sculpture, but as an object to be cast.
2. Working with clay: Please work in the “Wet” studio area with metal tables. Rinse clay tools and hands in the clay wash buckets before washing in the sinks. Do not dump clay or plaster down the sinks; it will clog the plumbing. Keep your work area tidy by organizing your tools, clay bag, and project board close together when you are not working.
3. Clay is a time-sensitive sculptural material. Pay close attention to how quickly your clay dries. During this process, I recommend checking on your clay project twice a day. To keep your clay malleable, spray the clay surface with water and wrap your project in plastic. To speed up drying, place your clay in the sun or use a hair blow-dryer or heat gun.

Different consistencies of clay will offer you different creative options:

- a. Wet: fast build-up of form, easy to add and subtract to test out variations.
- b. Stiff: will hold detail and exact shapes.
- c. Leather Hard: best for detailed modifications and surface finishing.

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, November 11.

ASSIGNMENT EIGHT | Plaster Mold
Due Wednesday, November 18

Objective

Create a plaster mold of your clay sculpture.

In this assignment, you will learn the following:

1. How to work with plaster
2. How to create parting lines, registration notches, and a pour spout
3. How to create a plaster shell mold for a clay original



Materials and Tools

Sketchbook, pen and pencils, clay, plaster, mixing cups, water, Vaseline, metal shims, fabric strips, wooden modeling tools, shaping tools, work boards, plastic bags, Murphy's soap, green soap.

Assignment Components

1. Create a two-part plaster mold of your clay original.

Studio Process:

- a. Check that your clay original has no undercuts and that its surface is leather-hard and smooth.
- b. Build a parting line along the centerline of your clay original using metal shims, carefully inserting them into the clay.
- c. Prepare your surfaces by coating them with a thin layer of Murphy's soap. Be sure to cover your metal shims, work board, and clay – anywhere plaster will go.
- d. Mix plaster and apply a “flick coat” to the clay surface.
- e. Over the plaster “flick coat,” apply plaster fabric strips, building up layers to form a strong shell.
- f. Let your plaster shell dry.
- g. Remove the metal shims and any wet clay from around your plaster. Clean up any debris, being careful not to damage your clay original.
- h. Prepare for side two: coat your surfaces in Murphy's soap.
- i. Repeat steps D, E, and F.
- j. Carefully separate your plaster shells from your clay original.
- k. Clean your plaster shells, wash out all clay, and set them out to dry.
- l. Place your plaster shells together and secure them with rubber bands or clamps.

Notes

1. Double-check that you applied the appropriate release agent to all original and parting-line surfaces.
2. Occasionally, the first attempt at creating a mold for an original does not work. Be prepared for this possibility, and allow time to address issues as they arise.

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, November 18.