**Example Teaching Materials**
Intermediate sculpture class at Colby College
[Prerequisite *Sculpture One: Wood*]
2024

**SYLLABUS** | AR365 Sculpture Three: Stone
Monday & Wednesday 11 am - 12:50 pm | Bixler 117
4 Credit Hours | Prerequisite AR265

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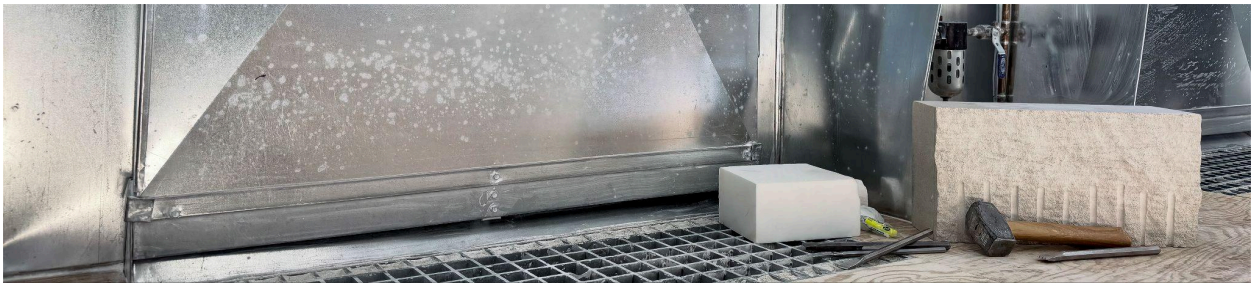

**Course Description**

This intermediate sculpture course introduces stone carving. Students use a range of traditional hand tools to carve an abstract sculpture from a block of Indiana Limestone. Technique demonstrations will guide students through design modeling, templating, carving, and surface finishing. Most of the class time is dedicated to hands-on practice of carving techniques with one-on-one instruction from faculty. A series of short lectures will introduce aspects of global stone carving from prehistory to contemporary practice, with a secondary focus on Limestone as a material and its connection to architecture and sculpture in the United States.

**The Sculpture Studio**

You have 24/7 access to the carving studio. With this access, you are responsible for adhering to studio etiquette and safety guidelines to ensure your personal safety and the collective safety of those in the studio. Each of you will have a carving station, and you are responsible for keeping it clean and organized. All stone dust and chips must be swept up and placed in the recycling bin before you leave the studio.

**Sketchbook**

In your tool kits, you will find a small paper sketchbook. This should serve as a visual log of your semester, documenting your design development process. You are welcome to use paper and materials outside of the provided sketchbook to generate ideas. Research printouts and process work on paper or in other media should be compiled and stored with your sketchbook for review.

**Materials and Tools**

Colby College provides all the necessary materials and tools for this course. You will be carving an 8-inch by 8-inch by 15-inch block of Indiana Limestone. Your toolkit contains a hammer, a set of steel chisels, rasps, a ruler and square, a sketchbook, and personal safety equipment. Communal materials and tools, such as modeling clay, sandpaper, drills, and extra hammers, are available in the carving cabinets.

**Course Learning Goals**

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

1. Build capacity to visualize 3D forms within a solid volume.
2. Develop carving technique through practice.
3. Engage in critical analysis of artwork using technical and subject-specific vocabulary.

**Course Expectations**

1. You are responsible for maintaining communication accessibility through email.
2. You are expected to attend each class on time and remain present and engaged throughout the entire class.
3. Six hours of work outside of class each week is expected for the successful completion of assignments and projects.

**Course Google Folder**

We will use a shared Google folder as a repository for the course links, readings, assignments, and other relevant information. The current version of our class calendar is linked in the course Google Folder. I communicate regularly via class emails. Read them.

**Evaluation**

Each assignment and project sheet will include the associated grading criteria, and written feedback will be provided 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. Due to the nature of this studio course, it is essential that you are present and 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. There are six assignments and one project grade for this class.

**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. Headphones are permitted during individual work time, but not when operating equipment. Learning new techniques and developing a creative studio practice requires slowing down and focusing on the task at hand. This studio class is an opportunity to make that a priority. Please note that stone dust and electronics are not compatible. To prevent damage to your device, please place electronics in a plastic bag or store them safely out of the way.

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 reasons and to foster a sense of community.

3. As a shared workspace, please clean up and return all communal tools and equipment to their designated storage locations before leaving the studio. Keep your stone and personal tools at your carving station.

**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 studio equipment. All personal accessories must be worn 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. We will learn to use chisels, rasps, and other stoneworking tools this semester. Please refrain from using equipment and tools until 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 avoid injury and reduce risk.*

**CALENDAR** | AR365 Sculpture Three: Stone
Monday & Wednesday 11 am - 12:50 pm | Bixler 117

**Week One**
Topic: Introduction to the course, the studio, and each other.

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| No Class | **Wednesday, February 7**<br>Lecture One<br>Introduction to *Assignment One* |

**Week Two**
Topic: Overview of the stone carving process, tools, and materials.

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| **Monday, February 12**<br>Studio Demo of Carving Process<br>Introduction to *Assignment Two: Carving a flat surface* | **Wednesday, February 14**<br>Progress review of Assignment One<br>Studio Demo of Feather and Wedge Stone Splitting |

**Week Three**
Topic: Techniques for design development and transferring ideas to stone.

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| **Monday, February 19**<br>Lecture Two<br>Workday for Assignments One and Two | **Wednesday, February 21**<br>Due: Assignment One. Class Review<br>Introduction to *Assignment Three: Templates* |

**Week Four**
Topic: Techniques for dividing stone and bulk material removal.

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| **Monday, February 26**<br>Workday for Assignments Two and Three | **Wednesday, February 28**<br>Due: Assignments Two and Three. Class Review<br>Introduction to *Assignment Four: Bulk Material Removal* |

**Week Five**
Topic: Workweek for bulk material removal.

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| **Monday, March 4**<br>Studio Demo of Chisel Sharpening<br>Workday for Assignment Four | **Wednesday, March 6**<br>Workday for Assignment Four |

**Week Six**

Topic: Workweek for bulk material removal.

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| **Monday, March 11**<br>No Class | **Wednesday, March 13**<br>Progress review of Assignment Four<br>Workday for Assignment Four |

**Week Seven**
Topic: Workweek for bulk material removal.

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| **Monday, March 18**<br>Lecture Three<br>Workday for Assignment Four | **Wednesday, March 20**<br>Due: Assignment Four<br>Class Discussion |

**Week Eight**
Topic: NA

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| **Spring Break**<br>No Class | **Spring Break**<br>No Class |

**Week Nine**
Topic: Techniques for shaping.

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| **Monday, April 1**<br>Lecture Four<br>Introduction to *Assignment Five: Shaping* | **Wednesday, April 3**<br>Workday for Assignment Five |

**Week Ten**
Topic: Workweek for Assignment Five.

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| **Monday, April 8**<br>Lecture Five<br>Workday for Assignment Five | **Wednesday, April 10**<br>Workday for Assignment Five |

**Week Eleven**
Topic: Workweek for Assignment Five.

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| **Monday, April 15**<br>Lecture Six<br>Workday for Assignment Five | **Wednesday, April 17**<br>Workday for Assignment Five |

**Week Twelve**
Topic: Sanding and polishing techniques.

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| **Monday, April 22**<br>Due: Assignment Five<br>Introduction to *Assignment Six: Surface Finishing* | **Wednesday, April 24**<br>Workday for Assignment Six |

**Week Thirteen**
Topic: Workweek for Assignment Six.

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| **Monday, April 29**<br>Workday for Assignment Six | **Wednesday, May 1**<br>Workday for Assignment Six |

**Week Fourteen**
Topic: Final review and studio clean out

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| **Monday, May 6**<br>Due: Project and Assignment Six<br>Class Discussion | **Wednesday, May 8**<br>Studio Clean Out |

**PROJECT** | Abstraction of an Architectural Line
Due Monday, May 6

"I love the use of stone, because it is the most… meaning-impregnated material. The whole world is made of stone… Stone is the direct link to the heart of matter – a molecular link. When I tap it, I get an echo of that which we are. Then, the whole universe has resonance."

– Isamu Noguchi.

**This project is a semester-long undertaking.**
It will be broken down into six assignments and one final project grade.

**Objective**

Carve an abstract Limestone sculpture that meets the design criteria listed below.

**Project Design Criteria**

1. A concave and a convex surface.
2. A smooth, sanded surface on the entire sculpture.
3. Two or more contact points on the surface on which it is presented.
4. The referenced architectural line must be visible on the final sculpture.

**Materials and Tools**

Everyone will carve a block of Indiana Limestone measuring 8 inches by 8 inches by 15 inches. A detailed list of individual tools and carving equipment is provided in *Assignment Two*. A comprehensive list of all tools and carving equipment is available in the *Carving Safety and Information* booklets located in the carving cabinets and digitally in our class Google folder.

**Notes**

Your selected architectural building must incorporate stone (either as a structural material or exterior surface paneling). Your building can be from any era and any geographical region, but you must be able to locate at least one photo of the building's front and one of either the side or angled view.

Please review the Lecture One slides and the class studio examples for clarification on this project's definition of an "architectural line" and its associated requirements.

**ASSIGNMENT ONE** | Research, Sketches, and Model
Due Wednesday, February 21 (Progress review February 14)

**Objective**

Create a sketch and model of your project idea.

In this assignment, you will learn the following:

1. How to use the studio printer/scanner to copy, enlarge images, and print.
2. How to use tracing paper, cardboard, and oil clay to generate a variety of sketch ideas
3. How to refine your selected idea

**Materials and Tools**

Sketchbook, cutting mat, X-Acto Knife and Blades, Scissors, #2 Pencil, Sharpie, Cork-backed Metal Ruler, Oil Clay, Clay Modeling Tools, Cardboard, Tracing Paper.

**Assignment Components**

1. Select an architectural building that incorporates stone, and research its historical context.
   In your sketchbook, make note of: the building's name, age, designers/builders, purpose/intent/use, and any unique attributes. Find a photo of the front of your building, as well as one side or angle. Print these photos out in black and white and include them in your sketchbook.

2. Define your line in your sketchbook.
   Your line should be simple yet unique. A line is created by tracing a line seen on your selected architectural building. Enlarge the section of your photo with your line, then print a black-and-white copy. In red ink, draw the line you are referencing on the image. Please refer to the class demos for clarification and visual examples.

3. Sketch a minimum of three abstract sculpture ideas that incorporate your line.
   These quick sketches should show each design from multiple angles—front, side, and top— and meet the project's design criteria.

4. Model your favorite design in oil clay.
   Modeling refines an idea and lets you fully visualize it in 3D. Select one of your three sketch design ideas, and use oil clay to create a small model. Continue to develop your design as you model, and when you make significant alterations to the form, return to sketching to document the new direction.

5. Draw your final design from the front, side, and top in your sketchbook.
   Using your clay model as a reference, draw your design from the front, side, and top in your sketchbook. In red ink, trace where your referenced architectural line appears in your design.

**Notes**

1. A completed *Assignment One* has the following:

   a. Front and side (or angle) photos of your building printed out in black and white in your sketchbook.
   b. Information about your selected building.
   c. A close-up photo of the section of the building with your line (traced in red ink) printed out in black and white.
   d. Multiple quick sketches, with a minimum of three different design ideas (each idea sketched from the front, side, and top).
   e. A small model of your design in oil clay.
   f. A refined sketch of your final design drawn from the front, side, and top.

**ASSIGNMENT TWO** | Carving a Flat Surface
Due Wednesday, February 28

This assignment will introduce you to the materials, tools, and hand-carving stages you will use this semester. It is an opportunity to gain practice and an understanding of the carving process as you work on *Assignment One*.

**Objective**

Duplicate the studio demo by carving away a corner of your Limestone block. Your measurements and surface finish should match the class demo.

In this assignment, you will learn the following:

1. How to measure and mark reference lines on your stone
2. How and when to use each type of hand chisel provided
3. How to use round and striking hammers
4. How to use rasps
5. How to sand and create a smooth stone surface

**Materials and Tools**

*Steel Limestone Hand Chisels.*
Chisel styles from left to right: Break, Point, Tooth, Flat, Rondel. These are Trowel and Holden hardened steel hand chisels. We will cover how to care for and sharpen your chisels, as well as best practices for chisel angle and striking.

*Steel Milani Rasps.*
A rasp has sharp, raised, pointed teeth along the shaped ends. A rasp removes stone only on the forward stroke.

*Tools for Measuring and Marking.*
Ruler, square, compass, triangle, wax crayon, pencil.

*Personal Protective Equipment* (PPE).
Dust mask, ear protection, hand tape (not pictured), safety glasses.

*Hammers.*
A one-pound round hammer, and one-and-a-half-pound striking hammer.

*Sanding.*
Silicon carbide sanding paper in grits of 80, 120, and 320.

*Sandbags.*
These are flexible supports that will cushion and hold your stone at different angles for carving. They are made from tractor tire tubes, sand, and zip ties.

**Assignment Components**

1. Use a ruler and pencil to mark the area you will carve.
2. Use hand chisels to remove the bulk of the material.
3. Use rasps to refine the surface.
4. Use sandpaper to smooth the surface.

**Notes**

1. While carving, *relax your muscles* and hold the chisel with a *soft grip*.

2. Remember to consider your whole body's positioning relative to your stone, not just your chisel and hammer angle. Adjust your carving station height for an ergonomic hammer strike.

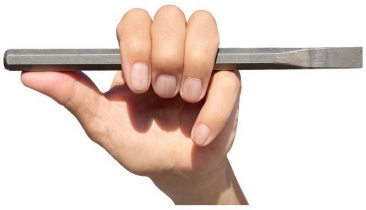
3. Tap, don't smash. Use multiple small strikes with your hammer on your chisel. This will improve accuracy and is easier on your body.

**DEMO** | Carving Process
Monday, February 12

Soft Chisel Grip – Loose Shoulders – Steady Stance

**Overview**

Hold your chisel in your non-dominant hand and your hammer in your dominant hand. To carve, place the chisel's front end against the stone and strike the back end with your hammer. Your hand position on the chisel and hammer, as well as the chisel's angle to the stone, will affect how much material you remove and how much control you have over where. To the right are the four hand grips we'll be practicing.



**Sequence**

1. *Mark Your Stone:* Use your ruler and pencil to measure and mark your stone so you have guidelines for what to remove.
2. *Break and Point Chisels* are used to remove material quickly.
3. *Tooth Chisels* offer more accuracy than point chisels and remove a wider area of stone. Pointed-tooth chisels are more aggressive than flat-tooth chisels.
4. *Flat and Rondel Chisels* are used for final surface and detail work.
5. *Rasps* are used for detailed shaping.
6. *Use sandpaper* after carving is complete to refine the surface. You can also use sandpaper along sharp edges during carving to prevent chipping.

**Notes:**

1. Remember to relax. Keep your grip on your chisel soft, your shoulders loose, and your stance steady.

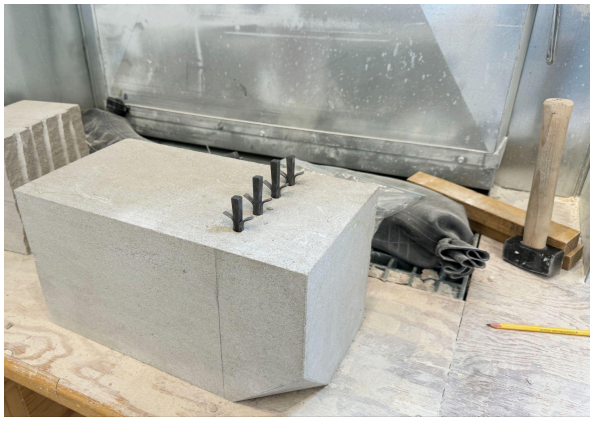
2. Listen to the sound your tools are making. The auditory component of this practice is essential for learning correct form and understanding how much pressure you apply with each hammer stroke. For rasps, *only apply pressure on the forward stroke.* A sawing sound indicates that you are applying back-and-forth pressure, which will damage the rasp and dull its cutting edge.

3. Carving in or onto the stone block (where your chisel points away from an edge) will reduce the risk of edge breakage. This is important so you can maintain the straight edges of your flat surface carving for *Assignment Two*.

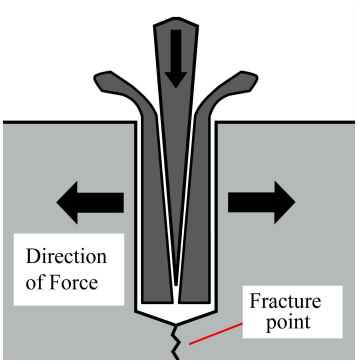
**DEMO** | Feather and Wedge Stone Splitting
Wednesday, February 14

**Overview**

Feather-and-wedge stone splitting is a technique in which two L-shaped metal "feathers" and a central "wedge" are inserted into a drilled hole in a stone and hammered to exert outward pressure that splits the stone along a predetermined line. This technique can remove large, unwanted areas or divide your stone into multiple smaller pieces if your design requires it.



**Sequence**




1. *Mark and drill holes:* Using a guideline and square, drill a series of holes into the stone where you want the split to occur. Keep the holes at a consistent depth and evenly spaced across the line.

2. *Insert Feathers:* Place two L-shaped metal feathers into each hole. Insert the long side of the L into the hole, and angle the smaller sides to either side of your split line.

3. *Insert the Wedge:* Slide the central wedge into the space between the two feathers.

4. *Apply pressure:* Using a hammer, strike the wedges in sequence, applying gradual, even pressure. Listen for cracking sounds to guide your progress.

5. *Repeat and split:* Continue tapping the wedges from one end to the other. The expanding pressure will force a crack to form and grow between the drilled holes, eventually splitting the stone in two.

**Notes:**

1. *Patience is key:* Apply pressure slowly to allow the crack to form and connect, rather than forcing the split. For this type of Limestone, I recommend making three solid strikes along your wedge line from side to side to begin, then waiting 20 minutes between subsequent strikes. This will provide you with the best chance of an accurate split.

2. *Listen to the stone:* Pay attention to the sounds as you hammer to gauge progress. When you are close to a split, you will see a hairline fracture at the edge and between holes and hear a "dull" sound.

**ASSIGNMENT THREE** | Templates and Information Transfer
Due Wednesday, February 28

**Objective**

Create cardboard templates to accurately scale your clay model to your stone block.

In this assignment, you will learn the following:

1. How to scale an object.
2. How to draw and cut accurate chipboard templates.
3. How to mark your stone for bulk material removal.

**Materials and Tools**

Sketchbook, cutting mat, X-Acto Knife and Blades, Scissors, #2 Pencil, Sharpie, Cork-backed Metal Ruler, Tracing Paper, Newsprint, Chipboard, Masking Tape, and Scissors.

**Assignment Components**

1. Create scaled top and side "edgeline" drawings.
   These line drawings represent the outside edge of your design as seen from above and directly to the side. Refer to the studio demo example as a reference. Your drawing should be on newsprint, within a gridded 8-inch-by-15-inch rectangle (two long sides) and an 8-inch-by-8-inch square (short side).

2. Create a template for your line, plus the two sides and the top of your design.
   Use tracing paper to transfer your edge-line drawings onto a sheet of chipboard, and cut out the design. You should have a chipboard shape that is identical to your newsprint drawing. Next, create an "outside" edge template of your referenced architectural line (see class demo for reference).

3. Using your templates, mark your design on all sides of the limestone block using wax crayon.

**Notes**

1. Use the class demo model and drawings to help visualize the process. Utilize your camera and the studio printer to help visualize the "edgeline" of your design. As with *Assignment One*, scale and print out your reference images, then keep them with your sketchbook.

2. Keep your model and chipboard templates in an easily accessible location. You will be referencing them throughout the carving process.

**DEMO** | Chisel Sharpening
Monday, March 4

**Overview**

Stone chisels remove material through impact shattering, so you don't need to keep them as sharp as a wood chisel that cuts through material. After several hours of stone carving, you may notice the chisel tip dulling, particularly on flat and rondel detail chisels. Sharpen stone carving chisels on coarse- and fine-grit whetstones.

**Sequence**

1. Remove stone dust from your chisel and prep the whetstones.

2. Begin on the coarse-grit sharpening block. Using long, even strokes, rub your chisel against the sharpening block while maintaining the desired tip angle. Continue until you remove any chips and your chisel has an even edge bevel along its shaped end.

3. Repeat the process on the fine-grit sharpening block. This stage requires only a few passes, since you completed most of the shaping on the coarse block.

**Notes:**

1. *Keep hardened steel cool.* On chisels with a thin end or point, heat can build up quickly. Use water to keep temperatures low while sharpening.

2. Occasionally, the back end of a chisel will deform, with the metal bending out and around, forming a “mushroom top.” These are a safety concern because they create sharp edges where the metal has split. You can use a bench grinder to address this issue. Keep in mind that the chisel must stay cool while you remove material. Short passes on the grinding wheel, interspersed with submerging the chisel end in water, will help maintain the steel's hardness.

**ASSIGNMENT FOUR** | Bulk Material Removal
Due Wednesday, March 20

**Objective**

Remove the stone on the outside of your edgeline pattern.

In this assignment, you will learn the following:

1. How to maintain reference lines.
2. How to sharpen your chisels.
3. Techniques for carving curves – convex and concave.

**Materials and Tools**

Drill, Feather and Wedge, Point and Tooth Chisels, Hammers, Sandbags and Shims, Wax Crayons, and PPE.

**Assignment Components**

1. Select a side and remove all of the stone on the outside of your edgeline (directly back to the same edgeline drawn on the opposite side of your block). Visualize this as the "cookie-cutter" stage—pushing through from one side to the other.

2. Re-draw your reference lines (center lines and side shapes) over the newly carved surfaces.

3. Select the next direction for bulk removal, and repeat step one.

4. Re-draw your reference lines around your new shape.

**Notes**

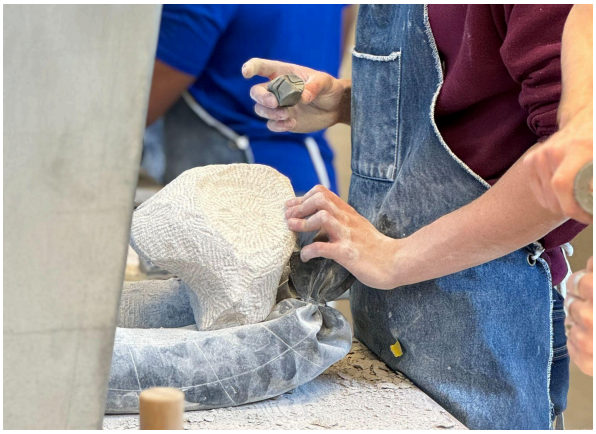
1. Experiment with the sandbags and wooden shims until you find a position that keeps your stone from moving while you carve and angles it appropriately for carving.

2. Keep your chisels sharp, and remember to remove "mushroom heads" on chisel ends before they become a safety concern.

3. *Pace yourself.* I suggest working in half-hour sessions and then taking a break to let your hands and arms rest. If you are taking a break during class time, use it to watch others working – we learn by observing others.

**ASSIGNMENT FIVE** | Shaping
Due Monday, April 22

**Objective**



Carve all surfaces to replicate the shape of your model.

In this assignment, you will learn the following:

1. New techniques for fine-toothed, flat, and rondel chisels.
2. How to transition from edge to surface, and techniques for carving interior spaces.
3. How to make design decisions based on your model and also on the stone that is in front of you.

**Materials and Tools**

Fine-toothed Chisels, Flat Chisels, Rondel Chisels, Rasps, Hammers, Sandbags and Shims, Wax Crayons, and PPE.

**Assignment Components**

1. With two sides of your stone block carved to the edge of your design, use your clay model to guide what material to remove. You will begin with toothed chisels to create the rough shape of your design, then refine it with flat and rondel chisels. All surfaces of your sculpture must be smooth (design criterion #2), so you will want to use either flat chisels or rasps to prepare your surface for sanding.

**Notes**

1. Continually rotate your stone to see your carving from all angles. Move around your sculpture as you carve, spending a little time on each area.

2. Remember that you want to progressively move from “deep grooves” to “shallow grooves” on the stone’s surface. Any deep gouges that you see when making lighter marks should be addressed by removing stone until the deep gouge disappears before proceeding.

3. Design modifications may be necessary; feel free to update your design as you progress, but ensure that your final design still meets the project's design criteria.

**ASSIGNMENT SIX** | Surface Finish
Due Monday, May 6

**Objective**

Create a smooth sanded surface.

**Materials and Tools**

Silicone Carbide Sanding Paper in Grits of 80, 120, and 320.
Water, Sponge, and PPE.

**Assignment Components**

1. Begin with 80-grit sandpaper and sand the entire surface of your sculpture. Continue to sand until you see uniform scratch marks.

2. Sand your sculpture using 120-grit sandpaper. Apply water to clear the dust buildup.

3. Sand your sculpture using 320-grit sandpaper. Apply water as before.

**Notes**

1. Between grits, wash off all dust with water. When the stone dries, surface imperfections will show up as slightly different colors. You can address these issues by returning to the rasp (for deep marks), resanding with the same grit (for mid-range marks), or sanding them out in the next phase (for very light mark differences). As we discussed during chiseling, moving from "deep grooves" to "shallow grooves" on the stone's surface applies to sanding as well, just on a much smaller scale.

2. *Stone bruising*. "Bruising," as we discussed earlier when working with chisels, happens when you strike the stone with enough force to fracture the crystalline structure beneath the surface. I call it "bruising" because it mimics what happens to our skin when we are hit; the impact ruptures underlying blood vessels, causing blood to leak and create the dark, bruised look. In stone, the "bruise" will register as a bright, rather than dark, area. To remove a bruise, sand below the bruise. Depending on the bruise, you may need to return to rasps to remove bulk material before resuming sanding.

## College Policy

*The following policies are from Colby College. They are included here because they apply to our class, are essential in terms of 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 barriers, please let me know immediately so we can determine if a design adjustment can be made. 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 start of the semester 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 interact with both situational and ongoing mental and emotional challenges in 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 don't let academic responsibilities keep 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 an act of 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 is supportive of athletic participation by its students, 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 that 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