

Course Title	Figure Sculpture: Observation, Anatomy and Measurement - $\frac{2}{3}$ Scale Torso
Tutor	Laura Postle
Studio Session Dates	Wednesdays; 17th September - 26 November 2025 (10 Weeks) Reading Week - 27th October - 31st October 2025.
Session Times	10:30AM - 4:30PM
Course Code	E2501S008
Studio	Studio 4
Course Fees	£675.00
Materials Cost	£10 + tools purchase (See Below)

Course overview

Studying directly from a life model, you'll sculpt a classical torso on a two-thirds scale in clay. The beauty of sculpting a torso is that it enables the sculptor to really focus on modelling forms. The slightly larger size allows room to model fleshy forms, muscle & bone.

You'll learn the essentials of construction, including various techniques in observation, measurement and use of a plumb line, and will combine these modelling skills with fundamental anatomical knowledge. You'll also gain an understanding of the importance of capturing gesture and proportion.

Your tutor will support you fully throughout the course in both group sessions and one-to-one support, providing very regular feedback, critique and constructive advice. Although the course has a general theme and approach there is no fixed or prescriptive methodology and individuals are encouraged to blend their own experience with all aspects of this course.

Learning outcomes

Students will be able to:

Develop and apply anatomical knowledge in the creation of figurative sculpture

Understand and apply measurement and scaling techniques, including 'scale of proportions' and 'comparative measurements'

Develop and apply observational skills in the creation of proportionally accurate figurative sculpture that captures likeness and gesture

Develop and apply clay modelling techniques using a variety of tools

Apply safe-working practices at all times.

What Level is the course and do I need any particular skills?

This course is suitable for all levels.

About your tutor

Laura Postle is a classically trained figurative sculptor who is a graduate of the Florence academy of art, Italy. Based on observation of the human figure her work pushes to explore the true character of her model whilst accentuating gesture and capturing the emotion of her subject.

<http://www.florenceacademyofart.com/alumni-gallery/laura-postle/>

Weekly breakdown

Below is a weekly breakdown of what will be covered. Please bear in mind that these sessions will move with the pace of the group, so a degree of flexibility of what will be covered on which day will be employed.

Wk	Date	Topic/Activity	Location, Tutor & Model	What to bring
1	17/09/25	Introduction to the course H&S briefing Discussion of individual intentions and goals for the term. Discussion about tools. Advanced students choose objectives. Set the pose & make wooden post armature. Begin clay application with the base.	Studio 4 Laura Postle Model x 1 (1 of 10)	Gloves Tape Measure Pens Note paper Sketchbook Clay tools- *Tiranti H7 Cheese wire Plumbline
2	24/09/25	Starting to sculpt the pelvis and ribcage. Look at the skeleton and establish key structural points, focus on gesture and posture. Main measurements taken (advanced students follow their individualised programme)	Studio 4 Laura Postle Model x 1 (2 of 10)	Cocktail sticks or Small screws Knife-like clay tool such as tiranti H series, ideally a *H7 (can be bought in office shop)
3	01/10/25	Begin building up the figure in clay continuing to think of the underlying structure. Look at muscle mass and major muscle groups. Focus on plumbing to track pose and how the model is moving. Individual choices of gesture should be decided.	Studio 4 Laura Postle Model x 1 (3 of 10)	All sculpture tools (excluding armature making equipment) Tiranti's H modelling tool Plumb line
4	08/10/25	Build up the figure. Concentrating on high points and planes. Width and depth measurements can start to be realised. 'Comparative measurement' methods can be used.	Studio 4 Laura Postle Model x 1 (4 of 10)	All sculpture tools (excluding armature making equipment) Tiranti's H modelling tool Plumb line
5	15/10/25	Look deeper into anatomy and begin to understand more subtle turning points, focus on major masses and overall likeness. Continue to push gestures in clay.	Studio 4 Laura Postle Model x 1 (5 of 10)	All sculpture tools (excluding armature making equipment) Tiranti's H modelling tool Plumb line
6	22/10/25	Start the day drawing high points on the clay with a fresh eye, ensure correct positioning and confidence of form. Look at more anatomy to start realising fullnesses.	Studio 4 Laura Postle Model x 1 (6 of 10)	All sculpture tools (excluding armature making equipment) Tiranti's H modelling tool Plumb line

READING WEEK 27/10/25 - 31/10/25				
7	05/11/25	Focus on looking from above and below the model, to get a new perspective and check form. Use mirrors and other techniques to establish a fresh eye.	Studio 4 Laura Postle Model x 1 (7 of 10)	All sculpture tools (excluding armature making equipment) and mirror (approx. 5" x 5") Tiranti's H modelling tool Plumb line
8	12/11/25	With confidence of overall form and likeness, focus can now be on modelling forms in more detail, creating shadows and half-tones within the piece. Isolate shapes and start to think of chosen focal point.	Studio 4 Laura Postle Model x 1 (8 of 10)	All sculpture tools (excluding armature making equipment) Must include: Small modelling tool such as tiranti B series, a B7 is a good average size Tiranti's H modelling tool Plumb line
9	19/11/25	Push the nuances of the figure, creating differences between flesh and bone. The larger ¾ scale piece enables more room to turn forms and represent light and shadow.	Studio 4 Laura Postle Model x 1 (9 of 10)	All sculpture tools (excluding armature making equipment) Tiranti's H modelling tool & B modelling tool. Can discuss wire loop tools in class
10	26/11/25	Aim at finishing the figure, looking at surface texture, paying attention to focal points of the piece.	Studio 4 Laura Postle Model x 1 (10 of 10)	All sculpture tools (excluding armature making equipment) and camera Personalised stamp to 'sign' work if available

Preparation Requirements & Additional Costs

PLEASE PURCHASE AND BRING A TIRANTI H7 TOOL

A clay modelling kit is provided for the duration of the class to each student. Each kit contains the following:

B10 Tiranti wooden tool
B8 Tiranti wooden tool
B7 Tiranti wooden tool
B6 Tiranti wooden tool

BM11 Tiranti metal tool
Aluminium Calipers 30cm
Plumb line

Each student must bring the following tools to every class:

Tiranti's H modelling tool - Available to purchase from the office shop.

Mirror - handheld, rectangular, no frame

Drawing equipment - pencils, charcoal, rubber, board clips and sketchbook.

Untextured rags for wrapping - bedsheets are really good or pillowcases can be the perfect size

Additional Costs

There will be a cost of £10 towards the materials throughout the course, this will need to be paid to the office on the first day of the course.

Please note: Firing at the end of the course is optional and additional firing costs will apply.

Resources & Further Reading

Please note reading lists are suggested, not required.

Author	Year	Title	Publisher	Location
Bresc-Bautier, G, et al	1999	<i>Sculpture From the Renaissance to the Present Day vol 2</i>	Taschen	Cologne
Lanteri, E	1986	<i>Modelling and Sculpting the Human Figure</i>	Dover Publications Inc.	New York
Lucches, B	1996	<i>Modelling the Figure in Clay</i>	Watson-Guptill Publications Inc	New York
Richer, P	1998	<i>Artistic Anatomy</i>	Watson-Guptill Publications Inc	New York
Russell, T	2012	<i>Modelling and Sculpting the Figure</i>	A&C Black Visual Arts	London
Tucker, W	1977	<i>The Language of Sculpture</i>	Thames and Hudson Ltd	London

Other useful resources (websites, galleries etc)

Royal British Society of Sculptors website www.rbs.org.uk

Society of Portrait Sculptors <http://www.portrait-sculpture.org/>

Sculptors to research

Historical: Bernini, Donatello, Marino Marini, Auguste Rodin, Camille Claudel, Henry Moore, Brancusi, Barbara Hepworth, Henry Moore, Michaelangelo, William Turnbull, Louise Bourgeois, Jean Fautrier, Ossip Zadkine, Eduardo Paolozzi, Hans Arp, Kenneth Armitage, Antoine Bourdelle, Germaine Richier, Henri Gaudier-Brzeska, Malvina Hoffman, Lynn Chadwick, Julio Gonzalez, Medardo Rosso, George Segal, Niki de Saint Phalle.

Contemporary sculptors: Juan Munoz, Brian Taylor, Mark Quinn, Philip Jackson, Thomas Houseago, Ron Mueck, Zadok Ben David, Sabin Howard, Rebecca Warren, Yinka Shonibare, Laurence Edwards, Ed Smith, Antony Gormley, Grayson Perry

Who can I contact for further information?

General information and advice on courses at Art Academy is available from the main office, open Monday to Friday 09:00 – 17:00 during term time.

Tel: +44 (0) 20 7407 6969 or email at academiccourses@artacademy.ac.uk

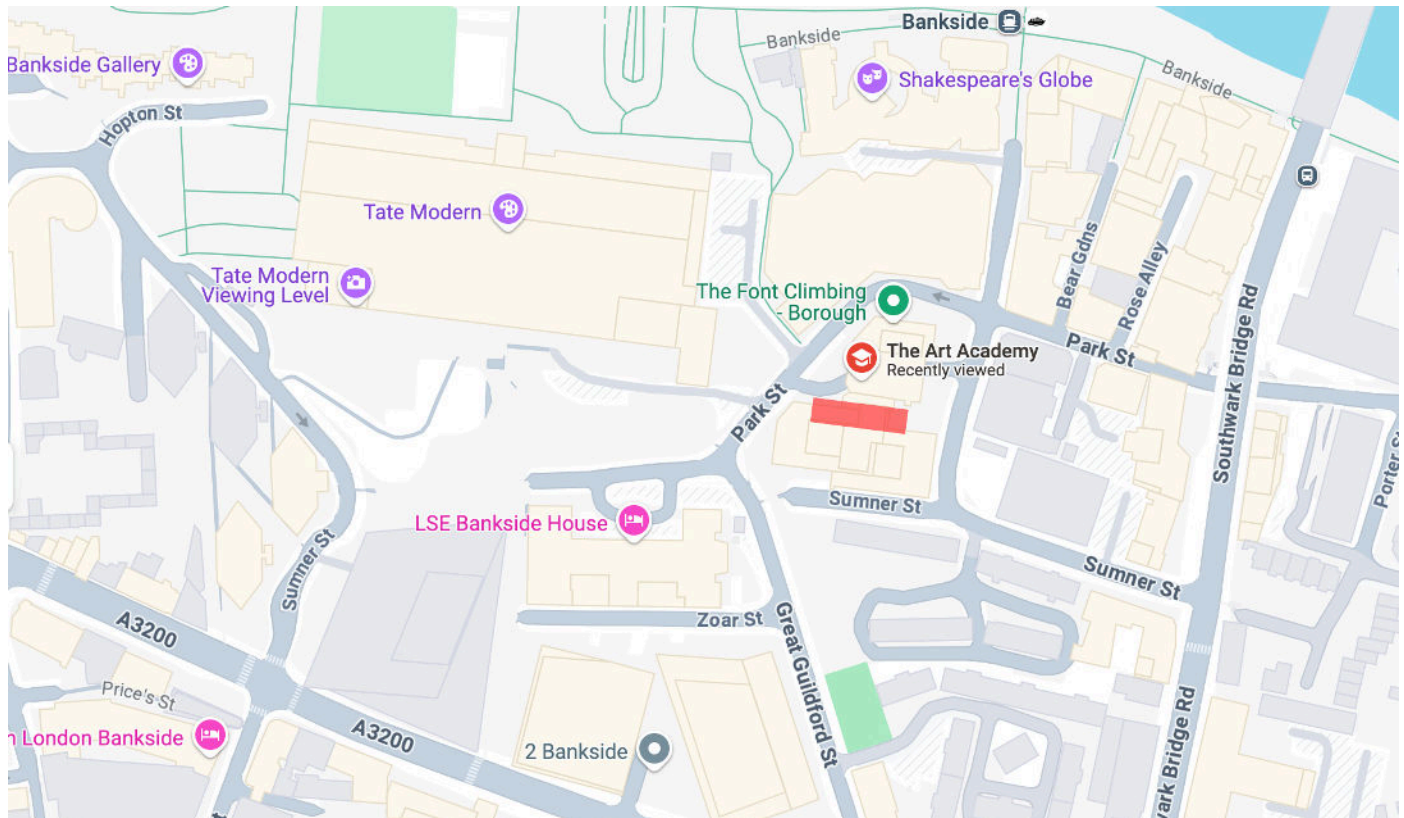
Locations - (Please check course location at the top of this document)

Art Academy – Bankside Campus

185 Park Street

London SE1 9BL

The Art Academy is conveniently located minutes away from London Bridge (Northern and Jubilee lines, National Rail services), Southwark (Jubilee Lines) and Borough (Northern line) underground stations. Please [click here](#) for a map, what three words input.



Just moments walk from the Thames, Art Academy is also ideally located for access to:

- White Cube
- Tate Modern
- The Globe
- Bankside Gallery

If you would like to make the most of the area a member of the team will be happy to advise you on areas of interest locally.

Refreshments & Facilities

All students have access to the common area located in the basement level of the building, here you will have use of a fridge, kettle, microwave and eating area.

There is a wealth of supermarkets, shops and cafes in the area as well as the world-famous Borough Food Market, fifteen minutes walk away.

For health and safety reasons, all students, staff, and tutors must use a sealable keep-cup or container for hot drinks. Mugs and open cups are not permitted in our teaching spaces. As we do not provide keep-cups, please bring your own if you wish to use the coffee and tea facilities in our Hub area.

Disabled Access

The campus has an elevator and has no threshold from the street level providing full step free access. We make every effort to accommodate students' access requirements, if you have mobility issues please speak to a member of the Academy team before your course starts.

Further Details

- You will need to have paid in full for your class before the first session of your class, your place is not guaranteed until we have received payment.
- If you purchased a materials pack online this will be given to you on the first session of your course upon your arrival.
- Ensure that you wear appropriate clothing, as you may get messy!
- All artwork at the Academy MUST be taken home at the end of the course.
- Please ensure that your mobile phone is switched off, or is on silent, during the class.
- Please read the Health and Safety Guidelines carefully, provided at the beginning of your course.
- If you wish to join any class for the next term please contact the office to re-book. Classes are becoming increasingly popular, so please book early in order to guarantee your place.
- If you have any further queries let us know and we will do our best to resolve them. Thank you for your cooperation and we look forward to seeing you.