

COURSE TITLE	SCULPTING A SEATED FIGURE
COURSE CODE	EC2501SC4
TUTOR	LAURA POSTLE
START DATE	23/09/2025
DAY & TIME	TUESDAYS, 6PM - 9.00PM
LEVEL	INTERMEDIATE
LOCATION	BANKSIDE CAMPUS

DAILY BREAKDOWN

Date	Topics/ Skills covered
23 September 2025	We will work with the model to set up a pose suitable to create a seated figure in clay, approximately one third life sized (size dependant on pose). Taking key measurements we will create a solid base, size suitable to be able to go in the kiln, in case firing the piece is chosen at the end of the course. As the model will be seated, we will proportionately map out the key points of contact with the floor or seat onto our base.
30 September 2025	Sculpting will start with focusing on the pelvis and ribcage as simple block in shapes, as well as how they relate to one another. Blocking in their key boney points, the focus will be on capturing the gesture of the pose; looking at how the model is positioning their ribcage over their pelvis to enable them to sit up unsupported, or whether they are using their arm as a prop and their ribcage is therefore extended beyond their pelvis and centre of gravity.
7 October 2025	Connecting the ribcage to the pelvis will involve looking at core muscles in the abdomen and the back, and whether the model is stretching or compressing to sit and hold their posture. We will focus on highpoints of form in the muscles to create fluidity in the sculpt.
14 October 2025	Working down into the lower limbs will enable the sculptor to start establishing proportions. We will look at whether the legs are relaxed, tensed or creating balance. Looking from above, below and side on is important to ensure correct proportions are realised and highpoints and profiles can be sculpted clearly.
21 October 2025	Placing in the shoulder girdle, we will look at asymmetries of the pose, whether one side is raised and being used as support or whether the collarbone and shoulder blade are lowered and more relaxed.
28 October 2025	Looking at the arms, we will focus on how they twist, turn, bend and rotate when they are used as support or resting. Overall gesture of the model will be captured as we work from the upper arms up into the neck in preparation to sculpt the portrait.
4 November 2025	Working on the portrait will involve taking a more distanced and 'mass' viewpoint of the model. When creating a portrait for a small scaled figure, it's important to capture the essence and expression of the model, rather than each intricate detail.
11 November 2025	Whilst on a small scale individual fingers and toes are difficult and somewhat awkward to sculpt, it is important to capture the overall position of the hands and feet; whether they are grasping, resting, assisting in balance or bearing weight. We will look at key planes and highpoints of form and how to depict them in clay on a small scale.
18 November 2025	Once the figures are gesturally and proportionally working, we will begin to distinguish between flesh and bone. Focusing on highpoints and profiles we will look at different modelling techniques to create soft forms and hard edges.
25 November 2025	Continuing to focus on modelling; we will discuss how to represent form through light and shadows by discussing over-modelling as well as under-modelling and look at ways to utilise these methods to create focus and variety in our work.