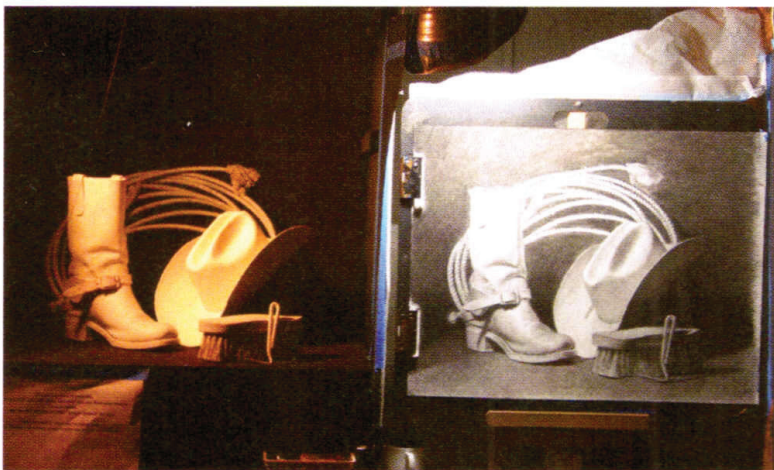




**ABOVE**  
Colette Clark, a student in the Certificate Day Program, worked on her drawing.



**LEFT**  
A drawing being developed by Betsy Tamblin, a student in the Certificate Day Program.

The Technical Foundation Course offered in the evenings at ASCR provides instruction that is not often available in private ateliers. It includes demonstrations of Old Master techniques for creating depth, distance, atmosphere, solid form, and convincing surface textures on a two-dimensional surface. The subjects range from plaster casts to portraits and still lifes. The ASCR also offers a Summer Enrichment Program.

Hardy and Anderson describe a number of approaches to drawing and painting that the students are exposed to in their program. Here is a brief summary of some of those techniques:

**1. Cross-Contour Drawing.** With this technique, the lines of a charcoal drawing are made as if they were moving over the three-dimensional form of a figure or still life object. The curving lines are considered more descriptive of the subject's volume than the traditionally straight lines that are hatched and cross-hatched on a sheet of drawing paper. Line drawings utilizing this deceptively simple-looking technique generally develop from dark to light, with a kneaded eraser being used both to eliminate stray lines and to "draw" white lines by removing some of the charcoal.

**2. Tonal Drawings.** Before working with oils in the Technical Foundation class, students first learn an 18th-century process in which they create drawings on a middle-value colored paper. They first view the subject through layers of smoky-toned plastic sheets (similar to sunglass lenses), and students simplify the view of their subject into three tonal patterns. A full range of values is avoided at this step, with emphasis on rendering tonal value shape patterns. The paper is left untouched as the middle value, with light, delicate strokes of charcoal and chalk being applied for any shapes that are darker

can select the materials they want to use as the subjects of their artwork.

Students who are able to attend weekday classes in the Certificate Day Program at the ASCR have the best opportunity to learn draftsmanship while employing the sight-size method of drawing that stresses accurate measurement, blocking in, developing light and shadow shapes, and finishing artwork with precision. Those tasks are accomplished by drawing plaster casts, copying Bague plates (part of a 19th-century drawing course), and drawing still life objects.

Certificate Day Program students and students whose professional and

family obligations only allow for study on Saturdays enroll in the Figure Drawing & Anatomy Course. They participate in studies that are divided into two parts, each being conducted separately on alternate Saturdays during a trimester. The Part I class begins with gesture warm-ups, continues with a lecture and demonstration on anatomy, and ends with students doing several studies from a model. Part II builds on the anatomy and drawing skills learned in the first section and progresses toward a study of materials and techniques, the aesthetics of the figure, and the history and how-to of pictorial composition.