

Exercise walk-through

# 1.5

## Stippling, Scribbling, and Alternative Marks

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AP Drawing

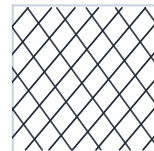
# What we will cover

- 1 Line quality
- 2 Contour drawing
- 3 Gesture drawing
- 4 Hatching & cross-hatching
- 5 Stippling & alternative marks
- 6 Texture & surface
- 7 Expressive mark-making

**Hatching** **Cross-hatch** **Cross-contour**



*parallel lines*

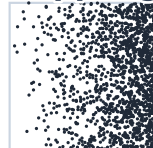


*layered angle*



*follows the form*

**Stippling**



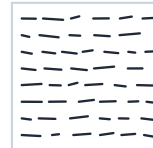
*dots build tone*

**Scribble**



*fast tangles*

**Broken marks**



*dashes and ticks*

AP Drawing · Line and Mark-Making · six mark systems that build tone

# Expressive mark-making – marks carry emotion

The same subject drawn with **angry**, **calm** or **nervous** marks tells three different stories.

- **expressive lines**

exaggerate speed, pressure and direction to **communicate feeling**

- Käthe Kollwitz's heavy charcoal, Egon Schiele's tense contours – the **marks themselves** carry the meaning

- **distortion** is a legitimate decision when it **serves your intent**

“Accurate” is **not** the only goal. A personal mark vocabulary is part of your **voice** – examiners look for it across the **whole** portfolio.

Choose the mark to match the idea: soft graphite for quiet subjects, aggressive ink for conflict.

## Exam tips

- **Line quality is judged at a glance** – one page of confident, varied strokes tells a scorer more than an hour of timid rendering. Warm up before every serious drawing.
- **Show the systems, not just the results:** a portfolio image of hatching, stippling, and cross-contour studies is direct visual evidence of the *mark-making* skill the rubric names.
- **Photograph marks close up.** A detail shot of your best passage of marks proves a skill that a full view only suggests.
- **Blind contour and gesture pages belong in your process images** – they show observation and practice, exactly what the Sustained Investigation rubric asks to see.
- **Match marks to meaning in your written evidence:** one sentence like “scratchy graphite lines echo the anxiety of exam season” links technique to idea, which is what scorers reward.

## Exercises 2.1·2.2

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**2.1** Building tone entirely from tiny dots is called

[1]

☐

**A** scribbling

**B** stippling

**C** hatching

**D** burnishing

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**2.2** Give one subject that suits scribble marks and say why.

[2]

## Exercises 2.1-2.2

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**2.1** Building tone entirely from tiny dots is called

[1]



**A** scribbling

**B** stippling

**C** hatching

**D** burnishing

**2.1 B**

- **stippling** builds tone from dots

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**2.2** Give one subject that suits scribble marks and say why.

[2]

**2.2**

- e.g. fur / foliage / a bonfire; its broken, lively texture matches fast tangled marks

## Exercise 2.3

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**2.3** What is a subtractive mark? Give an example. [1]

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### 3 Studio & portfolio tasks

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**3.1** Make a **four-ways mark study** of one subject (e.g. a piece of fruit or fabric).

(a) Render it four times: hatching, stippling, scribble, broken marks. [3]

(b) Label which mark suits the subject best and why. [1]

### **3.2**

( ) Make one small **subtractive** study: tone an area, then lift lights out with an eraser. [2]

## Exercise 2.3

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### 3 Studio & portfolio tasks

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( ) Make one small **subtractive** study: tone an area, then lift lights out with an eraser. [2]

### 2.3

- a mark made by removing material, e.g. an eraser dragged through graphite to leave
- Full solution on next slide

## Full solution 2.3

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### 2.3

- a mark made by removing material, e.g. an eraser dragged through graphite to leave a light stroke

### 3.1

- four distinct mark systems; each reads as tone/texture, not random; a reasoned best choice

### 3.2

- an evenly toned ground; lights clearly lifted out as marks