

Week 10

AP Drawing

Homework bundle for this week

本周作业合集

exercises.lol

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AP Drawing

Name: _____ Score: _____

1. When sighting, your arm must be _____.
 - ☐ bent comfortably
 - ☐ fully extended with locked elbow
 - ☐ resting on the easel
 - ☐ behind your back
2. The horizon line sits at the viewer's _____.
 - ☐ feet
 - ☐ eye level
 - ☐ hand height
 - ☐ hairline
3. In two-point perspective, vertical edges _____.
 - ☐ converge upward
 - ☐ stay vertical
 - ☐ bend outward
 - ☐ disappear
4. A foreshortened pointing arm may appear about _____ of its true length.
 - ☐ nine-tenths
 - ☐ one-third
 - ☐ double
 - ☐ exactly half, always
5. With distance, things appear lighter, softer, and _____.
 - ☐ more detailed
 - ☐ less detailed
 - ☐ darker
 - ☐ sharper
6. The envelope is the big simple shape drawn before dividing into parts.
 - ☐ True ☐ False

7. In one-point perspective, vertical edges converge to the vanishing point.

☐ True ☐ False

8. Placing both vanishing points close together inside the page gives a natural look.

☐ True ☐ False

9. In foreshortening, overlap between parts is a key depth signal.

☐ True ☐ False

10. Full black should be saved for the foreground.

☐ True ☐ False

AP Drawing

1. **fully extended with locked elbow**

A locked, extended arm keeps the measuring unit constant.

2. **eye level**

Horizon = eye level.

3. **stay vertical**

Only the two horizontal edge-sets converge.

4. **one-third**

Compression is dramatic and varies with the angle.

5. **less detailed**

Air scatters light and eats detail.

6. **True**

Envelope first, parts after.

7. **False**

Verticals and picture-parallel lines stay true; only depth lines converge.

8. **False**

Close points create fisheye distortion — keep them far apart.

9. **True**

Hand over forearm over upper arm.

10. **True**

The background lives in the middle greys.

3.1 Measuring and Sighting

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS envelope 外包形 • plumb line 铅垂线 • comparative measurement 比较测量 • proportion 比例
• sighting 目测

Objective

Measure accurately by **sighting** 目测 with a pencil at arm's length.

You must be able to:

- measure with one comparative unit
- check angles by rotating the pencil
- use **plumb lines** 铅垂线 for alignment
- draw the **envelope** 外包形 first

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Sighting

A locked, fully extended arm turns the pencil into a ruler and protractor. Same arm, same lean, same eye every time.

■ Comparative units

Pick one unit (a head, a cup) and measure everything in it — 'the body is 7.5 heads' is a comparative measurement.

■ Envelope first

Draw the big simple shape that contains the whole subject, then divide it.

2 Practice

2.1 When sighting, your measuring arm must be

[1]

- **A** bent comfortably
- **B** fully extended, elbow locked
- **C** resting on the easel
- **D** behind your back

2.2 What is a plumb line and what does it check? [2]

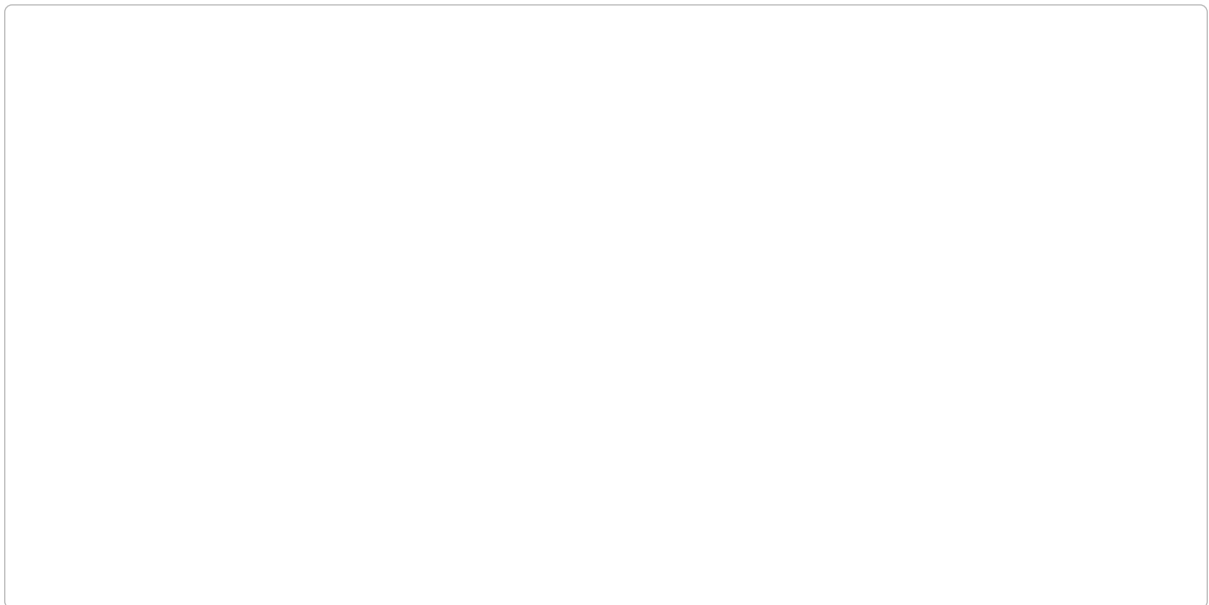
2.3 Why draw the envelope before the details? [1]

3 Studio & portfolio tasks

3.1 Make a **measured observational drawing** of a still life.

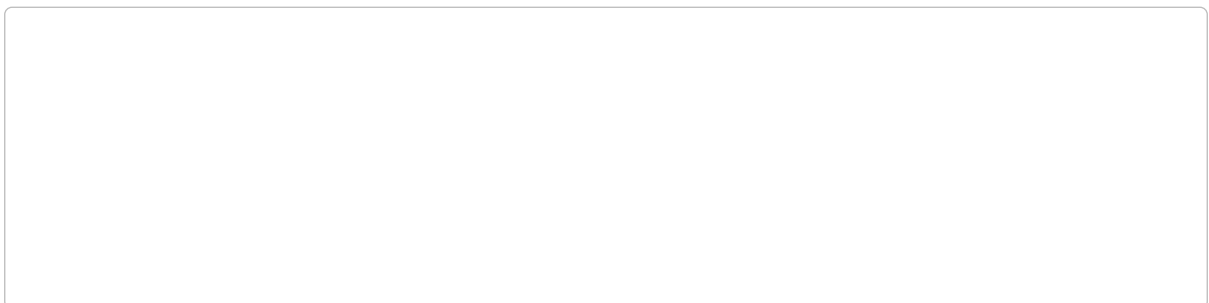
(a) Block the envelope, then use a comparative unit to place the parts. [3]

(b) Use at least two plumb lines to check alignments. [1]



3.2

() Draw one object, then check three measurements by sighting and correct any errors.[2]



Solutions

2.1 B. a locked, extended arm keeps the unit constant.

2.2 an imagined vertical; it checks which landmarks line up directly above/below each other.

2.3 it fixes the overall size and proportion so details sit correctly.

3.1 an accurate envelope; parts measured in one unit; plumb checks used; proportions read correctly.

3.2 three sighted checks shown; at least one correction made.

3.2 One-Point Perspective

Name: _____ Class: _____ Date: _____

Total: 10 marks**KEY WORDS** vanishing point 灭点 • horizon line 视平线 • overlap 遮挡 • one-point perspective 一点透视

Objective

Construct depth with **one-point perspective** 一点透视 and a single **vanishing point** 灭点.

You must be able to:

- place the **horizon line** 视平线 at eye level
- converge depth lines to one vanishing point
- keep picture-parallel lines and verticals true
- combine perspective with **overlap** 遮挡

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Window and horizon

The picture is a window; the horizon line is the viewer's eye level. Look down on what is below it, up at what is above.

■ One vanishing point

Depth lines converge to a single point on the horizon; verticals and picture-parallel lines stay true.

■ Aim every line

Perspective errors are easy to spot — check every depth edge actually aims at the point.

2 Practice

2.1 The horizon line sits at the viewer's

[1]

- **A** feet
- **B** eye level
- **C** hand height
- **D** hairline

2.2 In one-point perspective, which lines converge and which stay true? [2]

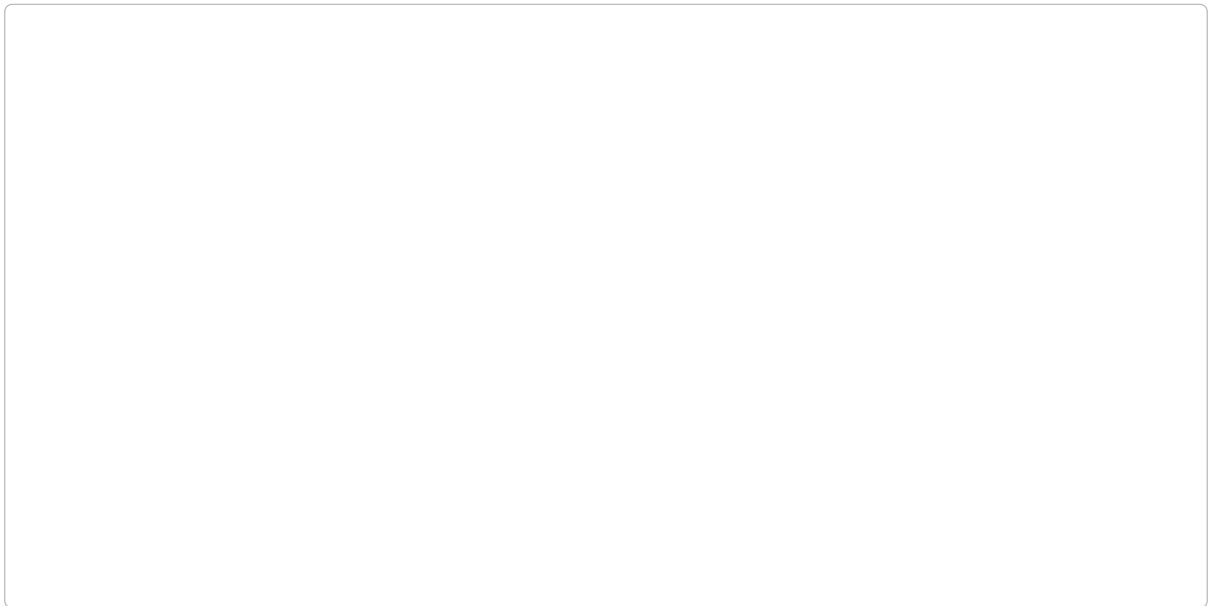
2.3 How does overlap add to perspective depth? [1]

3 Studio & portfolio tasks

3.1 Make a **one-point interior** drawing (a room, corridor, or street seen straight-on).

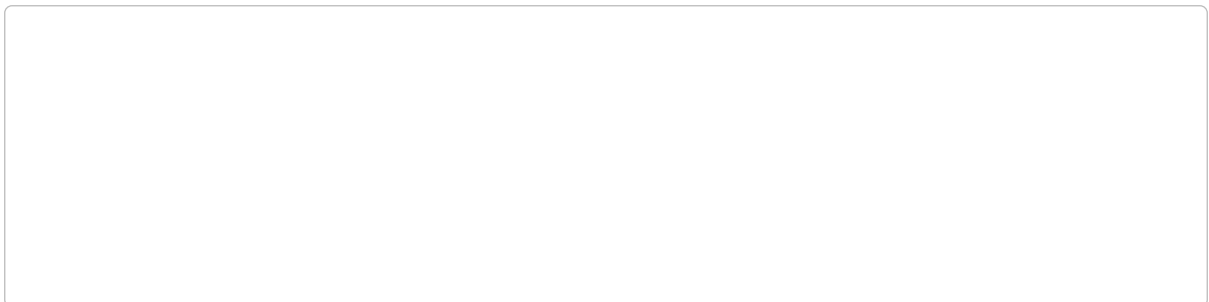
(a) Set a horizon and a vanishing point, then construct the space. [3]

(b) Check every depth line aims at the point. [1]



3.2

() Divide the receding floor into equal spaces using diagonals. [2]



Solutions

2.1 B. horizon = eye level.

2.2 depth lines going into the scene converge to the point; verticals and picture-parallel lines stay true.

2.3 a near edge covering a far one reinforces which form is closer.

3.1 a clear horizon + single vanishing point; depth lines converge correctly; verticals stay true; the space reads convincingly.

3.2 receding spaces get smaller correctly; diagonals used to divide them.

3.3 Two-Point and Three-Point Perspective

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS two-point 两点透视 • three-point 三点透视 • vanishing point 灭点

Objective

Draw corner-on and steep views with **two-point** 两点透视 and **three-point** 三点透视 perspective.

You must be able to:

- use two vanishing points for a corner-on view
- keep the two points far apart to avoid distortion
- add a vertical vanishing point for steep views
- use boxes as scaffolding for objects

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Two-point

Turn the subject to a corner: verticals stay vertical; the two horizontal edge-sets converge to a left and a right point on the horizon.

■ Keep points far apart

Points placed too close together create a fisheye distortion — let them live off the paper.

■ Three-point

Steep up or down views make verticals converge too, adding a third vanishing point above or below.

2 Practice

2.1 In two-point perspective, vertical edges

[1]

- **A** converge upward
- **B** stay vertical
- **C** bend outward

- D disappear

2.2 Why keep the two vanishing points far apart? [2]

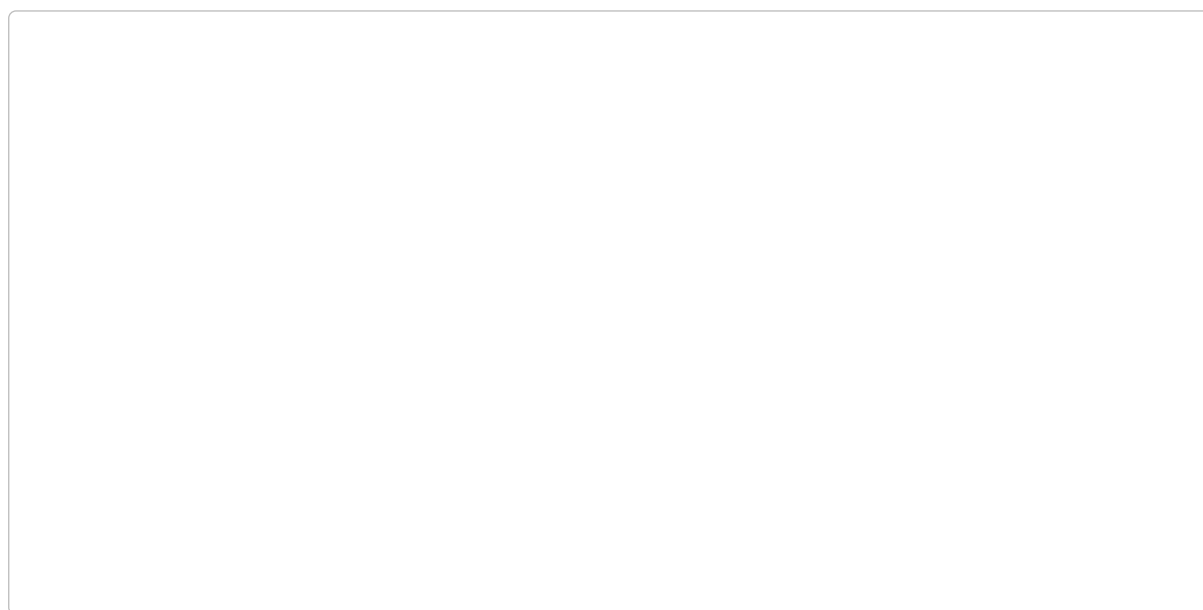
2.3 What kind of view needs a third vanishing point? [1]

3 Studio & portfolio tasks

3.1 Make a **two-point perspective** drawing of a box-based object seen at a corner.

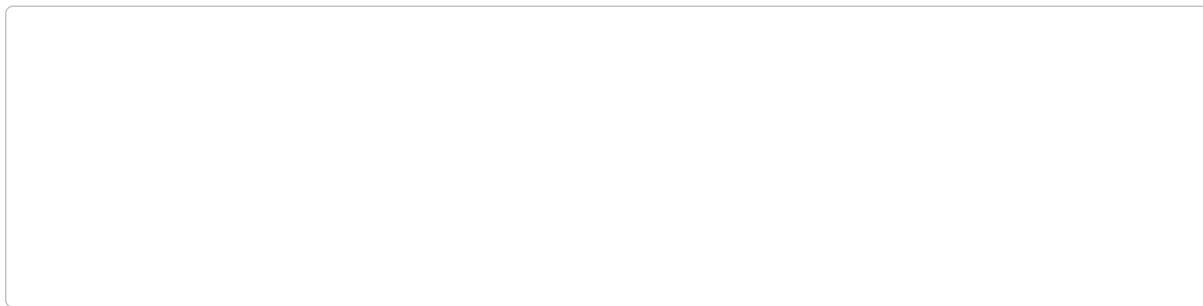
(a) Set a horizon and two far-apart points; construct a box, verticals vertical. [3]

(b) Build a real object (a book, box, or building) on the box scaffold. [2]



3.2

() Sketch the same box in **three-point** perspective, looking steeply up or down. [2]



Solutions

2.1 B. only the two horizontal edge-sets converge.

2.2 close points splay the corners past 90 degrees and create a fisheye distortion.

2.3 a steep view looking sharply up or down.

3.1 corner-on box with two points; verticals stay vertical; points far enough apart, no fisheye; a believable object on the scaffold.

3.2 verticals converge to a third point; the steep view reads correctly.

3.4 Foreshortening

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS foreshortening 透视缩短 • cross-sections 横截面 • overlap 遮挡 • sighting 目测 • proportion 比例

Objective

Draw forms pointing toward the viewer using **foreshortening** 透视缩短.

You must be able to:

- draw the apparent, compressed shape (not the known length)
- use overlap as the key depth signal
- think in **cross-sections** 横截面
- measure compressed lengths by sighting

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Compression

A form pointing at you compresses dramatically — a pointing arm may appear a third of its length. Draw the apparent shape.

■ Overlap and cross-sections

Overlap (hand over forearm over upper arm) signals depth; imagining rings around the form helps you feel how it turns toward you.

■ Trust observation

Measured by sighting, foreshortened lengths look 'too short' but are right — memory lies.

2 Practice

2.1 A strongly foreshortened pointing arm may appear about [1]

- **A** nine-tenths of its length
 - **B** one-third of its length
 - **C** double its length
 - **D** exactly half, always
-

2.2 Why does a correctly foreshortened form often look 'too short'? [2]

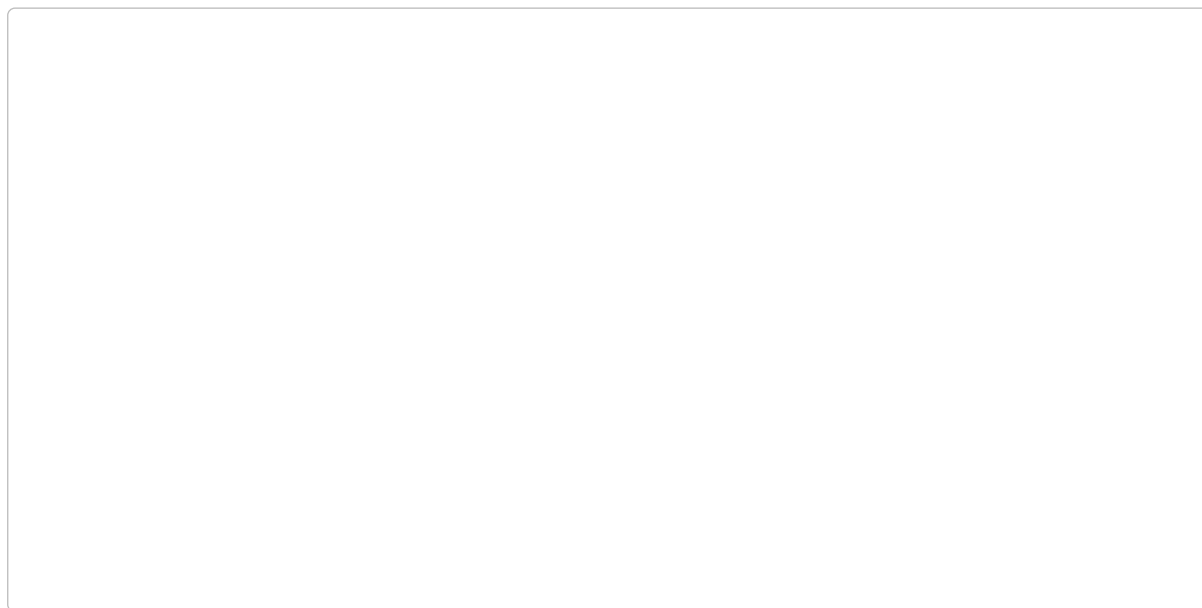
2.3 Name the key depth signal in a foreshortened limb. [1]

3 Studio & portfolio tasks

3.1 Make a **foreshortening study** of a limb or object pointing at you.

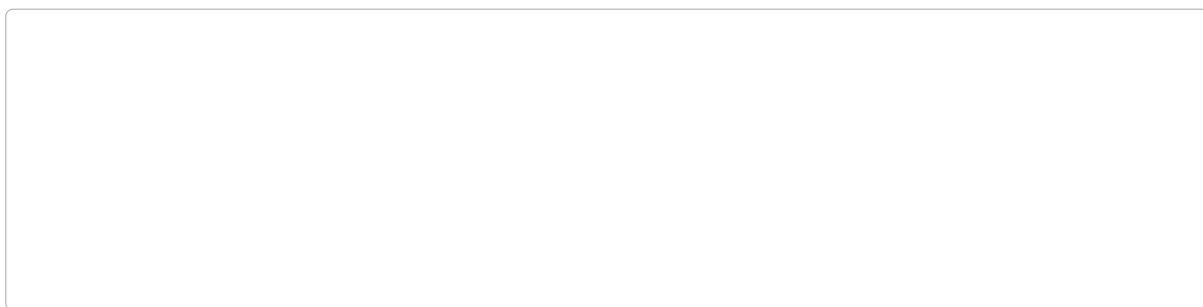
(a) Draw the apparent compressed shape, using overlaps between parts. [3]

(b) Add light cross-section rings to show how it turns toward you. [1]



3.2

() Draw a figure or object seen end-on (e.g. feet-first), measured by sighting. [2]



Solutions

2.1 B. compression is dramatic and angle-dependent.

2.2 the eye expects the known length; real compression along the view axis makes it much shorter than memory expects.

2.3 overlap between the parts.

3.1 clear compression; overlaps read as depth; cross-section rings describe the turn; the form points convincingly at the viewer.

3.2 strong end-on foreshortening; proportions measured, not guessed.

3.5 Atmospheric Perspective

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS atmospheric perspective 空气透视

Objective

Create depth with value using **atmospheric perspective** 空气透视.

You must be able to:

- make distance lighter, cooler, softer, less detailed
- organise the page into three depth bands
- reserve full black and white for the foreground
- use detail density as a depth cue

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Distance fades

Air scatters light, so distant things become lighter, softer, and less detailed. The far mountain is a pale flat shape.

■ Three bands

Foreground: dark, sharp, detailed. Middle: medium. Background: pale, soft, simple.

■ Detail = depth

Render the near leaf, suggest the far tree. Detail density alone reads as distance.

2 Practice

2.1 With distance, forms appear lighter, softer, and

[1]

- **A** more detailed
 - **B** less detailed
 - **C** darker
 - **D** sharper
-

2.2 Where should full black and full white be saved, and why? [2]

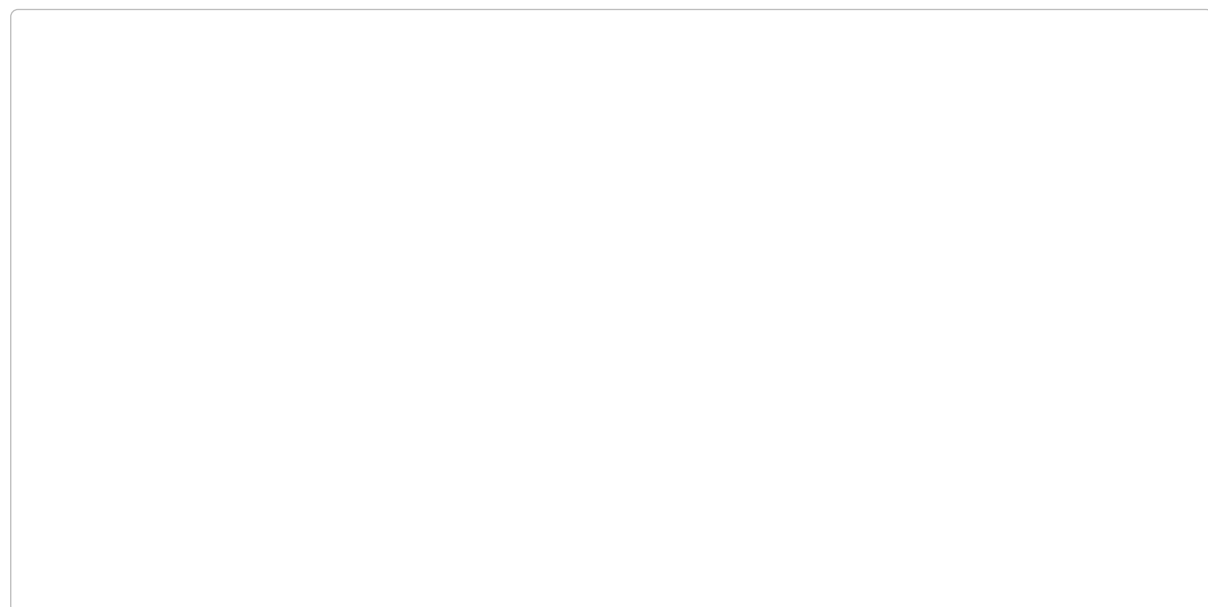
2.3 How does detail density work as a depth cue? [1]

3 Studio & portfolio tasks

3.1 Make a **landscape depth study** using atmospheric perspective.

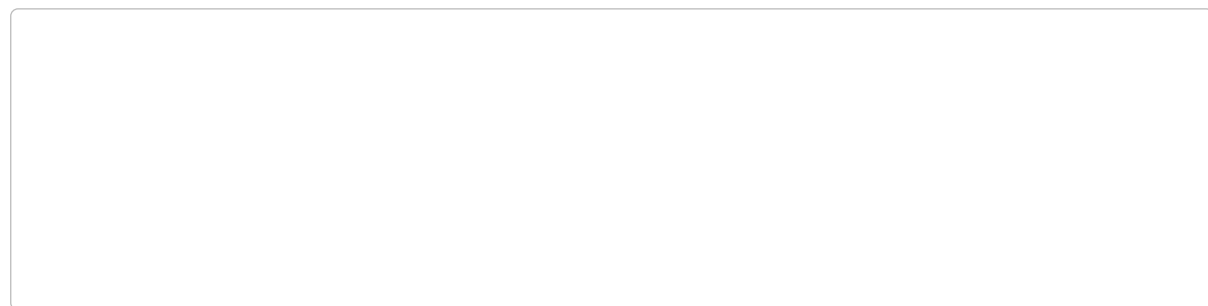
(a) Organise the scene into foreground, middle, and background bands. [3]

(b) Fade contrast, edges, and detail with distance. [2]



3.2

() Combine atmospheric with **linear** perspective in one small sketch. [2]



Solutions

2.1 B. air scatters light and eats detail.

2.2 the foreground; reserving strongest contrast for the front pushes it forward and keeps distance pale.

2.3 more detail reads as nearer, less detail as further away.

3.1 three readable depth bands; foreground darkest/sharpest; background pale and soft; a strong sense of deep space.

3.2 converging lines set the space; value/edge fading deepens it.

3.6 Composition and the Picture Plane

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS rule of thirds 三分法 • picture plane 画面 • figure-ground 图底 • negative space 负空间
• viewpoint 视点

Objective

Design strong **composition** 构图 inside the **picture plane** 画面.

You must be able to:

- use the **rule of thirds** 三分法 over dead centre
- design the **negative space** 负空间
- keep the **figure-ground** 图底 relationship readable
- choose the viewpoint on purpose

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Design the frame

What you crop out is as expressive as what you keep in. The rule of thirds places focal points off dead centre.

■ Negative space

The empty shapes around a subject are shapes you designed, not leftovers.

■ Viewpoint

Eye level is neutral; a low or high viewpoint makes an ordinary subject fresh.

2 Practice

2.1 The empty shapes around a subject are its

[1]

- **A** positive space
 - **B** negative space
 - **C** liminal space
 - **D** wasted space
-

2.2 Why is placing a subject on a third-line often stronger than dead centre? [2]

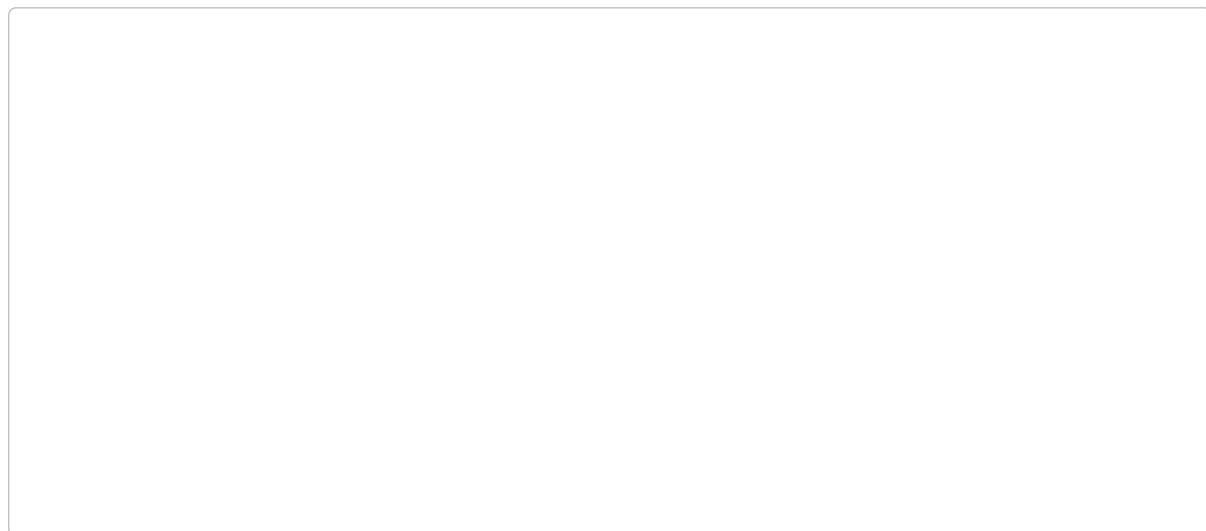
2.3 Name two things that can lead the viewer's eye to the focal point. [1]

3 Studio & portfolio tasks

3.1 Make a **composition study set** of one subject.

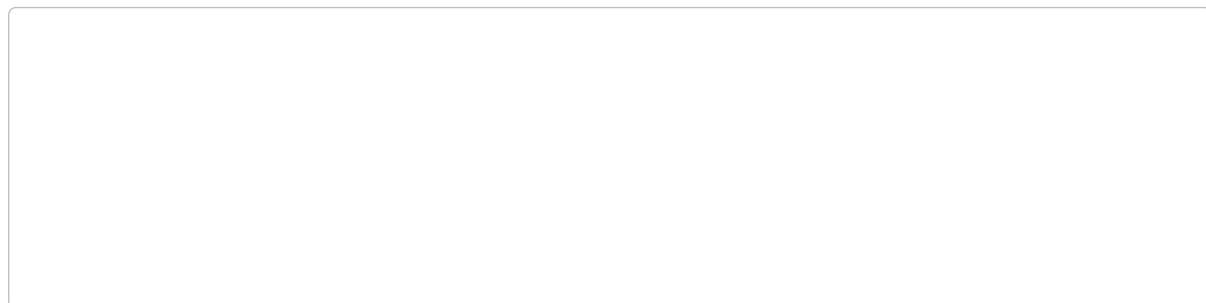
(a) Draw three thumbnails: centred, rule-of-thirds, and a cropped close-up. [3]

(b) Mark the negative space in your strongest thumbnail. [1]



3.2

() Redraw one subject from an unusual **viewpoint** (very low or very high). [2]



Solutions

2.1 B. negative space is designed, not leftover.

2.2 dead centre is static/predictable; a third-line placement creates a more dynamic, designed balance.

2.3 any two of: lines/paths, value contrast, areas of detail.

3.1 three genuinely different compositions; one clearly uses the rule of thirds; negative space identified as a designed shape.

3.2 a clearly non-eye-level viewpoint; the fresh angle strengthens the subject.

3.7 Drawing the Figure and Portrait

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS halfway line 中线 • proportion 比例

Objective

Draw the figure and head with correct **proportion** 比例.

You must be able to:

- use the ~7.5-head figure canon
- place the eyes at the skull's **halfway line** 中线
- build masses before features
- check likeness with landmark distances

1 Worked examples

Study these first. Each one shows the method for a task used later.

■ Figure canon

The classic adult figure is about 7.5 heads tall, with the body's halfway point near the hip, not the waist.

■ Head map

The eyes sit at the halfway line of the skull — beginners place them too high.

■ Masses first

Start with gesture and big masses (ribcage, pelvis, skull); features and fingers come last.

2 Practice

2.1 The classic adult figure is about how many heads tall?

[1]

- A 5
 - B 7.5
 - C 10
 - D 6
-

2.2 Where do the eyes sit on the skull, and what is the common beginner error? [2]

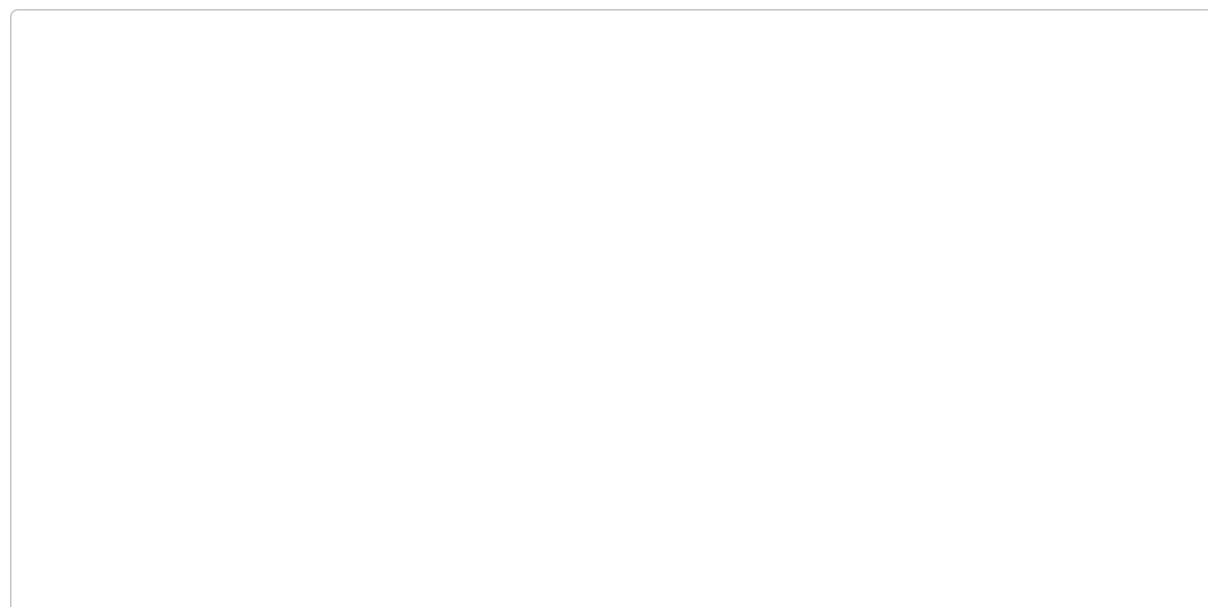
2.3 What should you draw before features and fingers? [1]

3 Studio & portfolio tasks

3.1 Make a **proportion study** of a figure and a head.

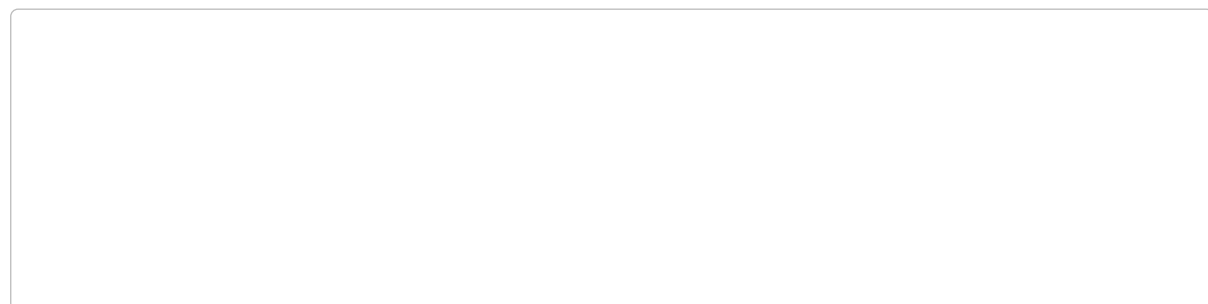
(a) Draw a standing figure ~7.5 heads tall, masses before detail. [3]

(b) Draw a head with the eye-line at the halfway point. [2]



3.2

() Draw a hand or foot as a simple geometric shape first, then divide it. [2]



Solutions

2.1 B. about 7.5 heads.

2.2 at the halfway line of the skull; beginners place them too high, near the top.

2.3 the gesture and big masses (ribcage, pelvis, skull).

3.1 figure ~7.5 heads with hip at halfway; masses established first; head eye-line correct; features placed on the map, not floating.

3.2 a simple mitten/wedge base shape; divided into believable parts.