

Week 15

AP Drawing

Homework bundle for this week

本周作业合集

exercises.lol

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AP Drawing

Name: _____ Score: _____

1. Which grade is the darkest and softest?
 - ☐ 9H
 - ☐ HB
 - ☐ 9B
 - ☐ 2H
2. Which charcoal dusts off most easily, making it best for starts?
 - ☐ compressed
 - ☐ vine
 - ☐ conté
 - ☐ graphite
3. The main discipline that ink teaches, because it cannot be erased, is _____.
 - ☐ blending
 - ☐ decisiveness
 - ☐ erasing
 - ☐ burnishing
4. A heavy final layer that fuses colored-pencil layers glossy and solid is called _____.
 - ☐ frottage
 - ☐ burnishing
 - ☐ stippling
 - ☐ hatching
5. A single unrepeatable print pulled from paint on a plate is a _____.
 - ☐ linocut
 - ☐ monotype
 - ☐ etching
 - ☐ grisaille
6. Heavily layered graphite can turn shiny.
 - ☐ True ☐ False

7. Fixative should be sprayed heavily in one thick coat.

☐ True ☐ False

8. Ink wash should start with the darkest layer first.

☐ True ☐ False

9. The best way to darken a colour is to add black.

☐ True ☐ False

10. Painting can belong in the Drawing portfolio if mark-making and drawing skills lead.

☐ True ☐ False

AP Drawing

1. **9B**

The B scale runs to 9B (darkest, softest).

2. **vine**

Vine charcoal is soft and forgiving.

3. **decisiveness**

No eraser means every mark is a decision.

4. **burnishing**

Burnishing fuses the layers.

5. **monotype**

A monotype prints once.

6. **True**

For the deepest matte black, switch to charcoal.

7. **False**

Spray lightly in layers, with ventilation.

8. **False**

Light washes first, darks last — like watercolour.

9. **False**

Layer the **complement** instead — black deadens the colour.

10. **True**

Line, tone, and mark are the test.

4.1 Graphite

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS overhand grip 横握 • grades 硬度等级 • graphite 石墨 • charcoal 木炭 • practice 练习

Objective

Control **graphite** 石墨 across its full range of grades.

You must be able to:

- choose grades from 9H (hard/light) to 9B (soft/dark)
- vary the **grip** for detail or broad shading
- build darks in layers before the final accents
- prove control with a full-value study

1 Worked examples

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

■ Grades

Hard H grades stay pale and hold a point; soft B grades build rich darks fast. 9B is the darkest and softest.

■ Grip

The writing grip controls detail; the overhand grip shades broadly from the arm.

■ Shine

Heavily layered graphite goes shiny — for the deepest matte black, switch to charcoal.

2 Practice

2.1 Which grade is the darkest and softest? [1]

- A 9H
 - B HB
 - C 9B
 - D 2H
-

2.2 Why build darks in layers instead of pressing hard with 9B everywhere? [2]

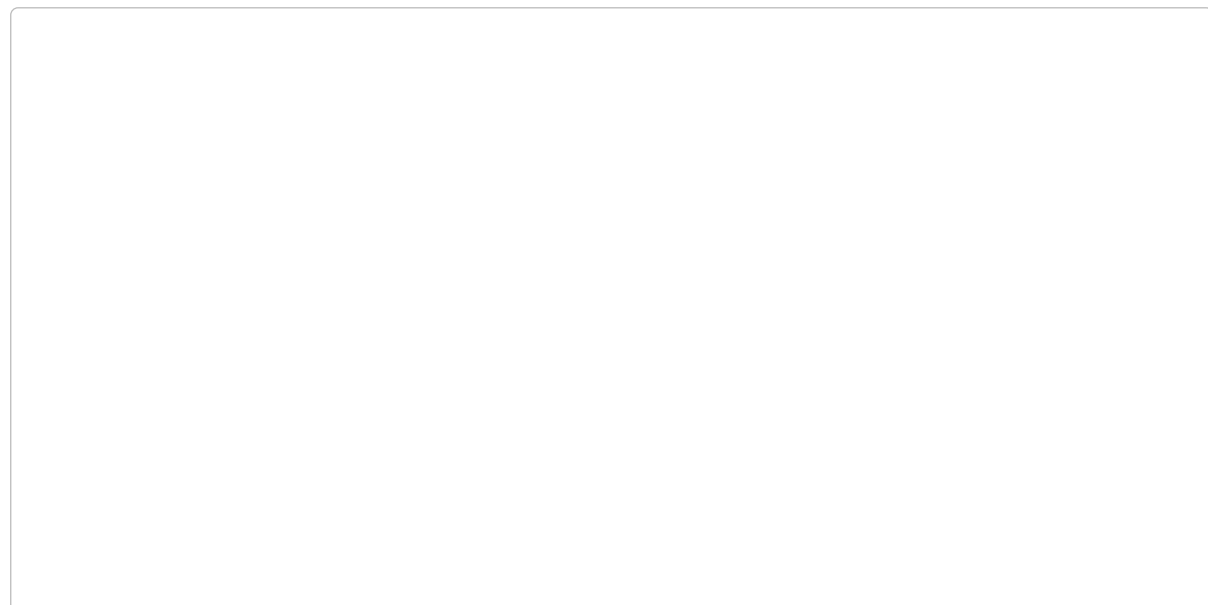
2.3 When would you switch from graphite to charcoal? [1]

3 Studio & portfolio tasks

3.1 Make a **full-value graphite study** of a metal or glossy object.

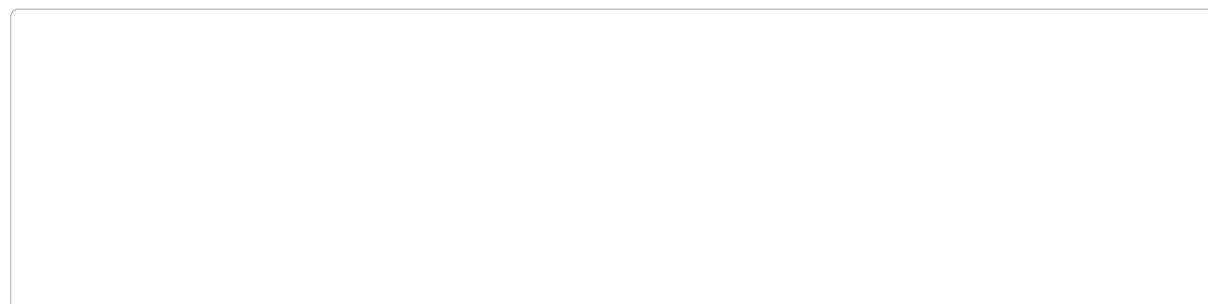
(a) Use at least three grades, matched to the values you see. [3]

(b) Snap back the highlights with a kneaded eraser. [1]



3.2

() Make a small strip showing the value each of four grades reaches at full pressure. [2]



Solutions

2.1 C. the B scale runs to 9B.

2.2 pressing 9B everywhere goes shiny/greasy and photographs badly; layering from a mid grade builds controlled, matte darks.

2.3 when you need a deeper, matte black than graphite can reach.

3.1 full white-to-dark range; grades matched to values; crisp lifted highlights; a solid, convincing object.

3.2 four grades labelled; each reaches a different, correctly-ordered value.

4.2 Charcoal and Conté

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS charcoal 木炭 • conté 炭精条 • compressed charcoal 压缩木炭 • vine charcoal 柳条木炭
• fixative 定画液

Objective

Work fast and bold with **charcoal** 木炭 and **conté** 炭精条.

You must be able to:

- start in erasable **vine charcoal** 柳条木炭
- commit darks in **compressed charcoal** 压缩木炭
- use conté for crisp sanguine/sepia/white lines
- **fix** the drawing before handling

1 Worked examples

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

■ Vine vs compressed

Vine charcoal is soft and dusts off (great for starts); compressed charcoal is dense and permanent (for committed darks).

■ Trois crayons

White conté + sanguine + black on toned paper is a proven portfolio look.

■ Fixative

Spray fixative lightly, in layers, with ventilation — and fix before photographing.

2 Practice

2.1 Which charcoal dusts off most easily, best for starts?

[1]

- **A** compressed
 - **B** vine
 - **C** conté
 - **D** graphite
-

2.2 Why start a charcoal drawing in vine before using compressed charcoal? [2]

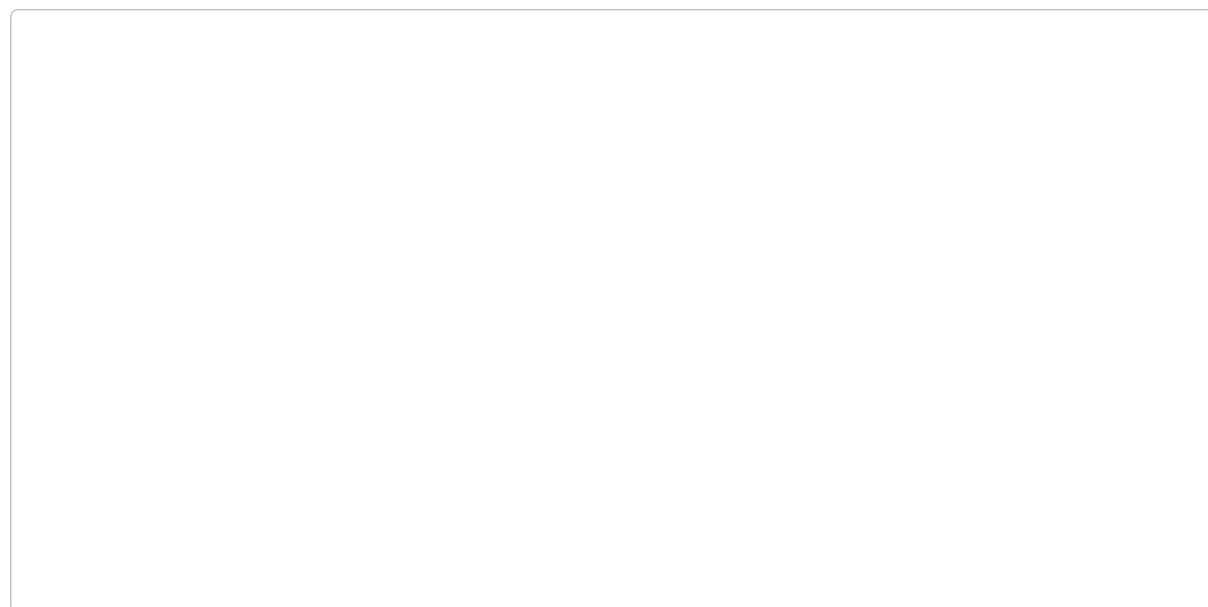
2.3 Give two rules for using fixative safely and well. [1]

3 Studio & portfolio tasks

3.1 Make a **charcoal head or figure study** working big.

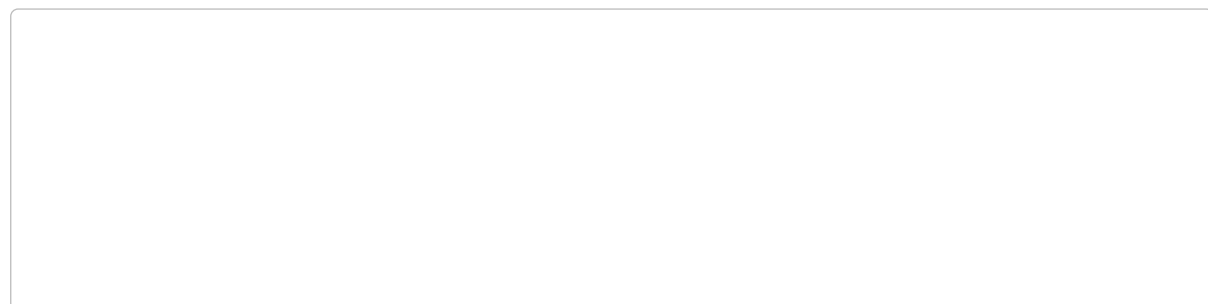
(a) Block in with vine, wipe back, then redraw the planes in compressed charcoal. [3]

(b) Lift the highlights with an eraser and add white conté accents. [2]



3.2

() Make a small *trois crayons* study (sanguine, black, white) on toned paper. [2]



Solutions

2.1 B. vine charcoal is soft and forgiving.

2.2 vine dusts off so you can adjust big shapes freely; compressed is near-permanent, so commit only once shapes are right.

2.3 any two of: spray lightly / in layers / with ventilation / before photographing.

3.1 big, shoulder-scale marks; a wipe-back stage used; compressed darks committed on solid form; lifted lights and white accents; the form reads strongly.

3.2 three conté colours used; the toned ground works as the mid-value.

4.3 Ink: Pen, Brush, and Wash

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS ink wash 淡彩 • ink 墨水 • nib 笔尖 • practice 练习

Objective

Draw decisively in **ink** 墨水 with pen, brush, and **ink wash** 淡彩.

You must be able to:

- build value with pen hatching and stippling
- sweep thin-to-broad with a brush
- layer ink wash light-to-dark
- turn mistakes into decisions

1 Worked examples

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

■ Pen value

Dip pens and fineliners build value by hatching and stippling; nib pressure varies the line weight.

■ Brush and wash

A brush swings from hairline to broad stroke; ink wash (diluted ink) works like watercolour — light washes first, darks last.

■ No erasing

Ink cannot be erased, so incorporate mistakes or design around them.

2 Practice

2.1 Ink wash should be built up

[1]

- **A** darkest layer first
 - **B** light washes first, darks last
 - **C** all at once
 - **D** with an eraser
-

2.2 Why does ink build decisiveness? [2]

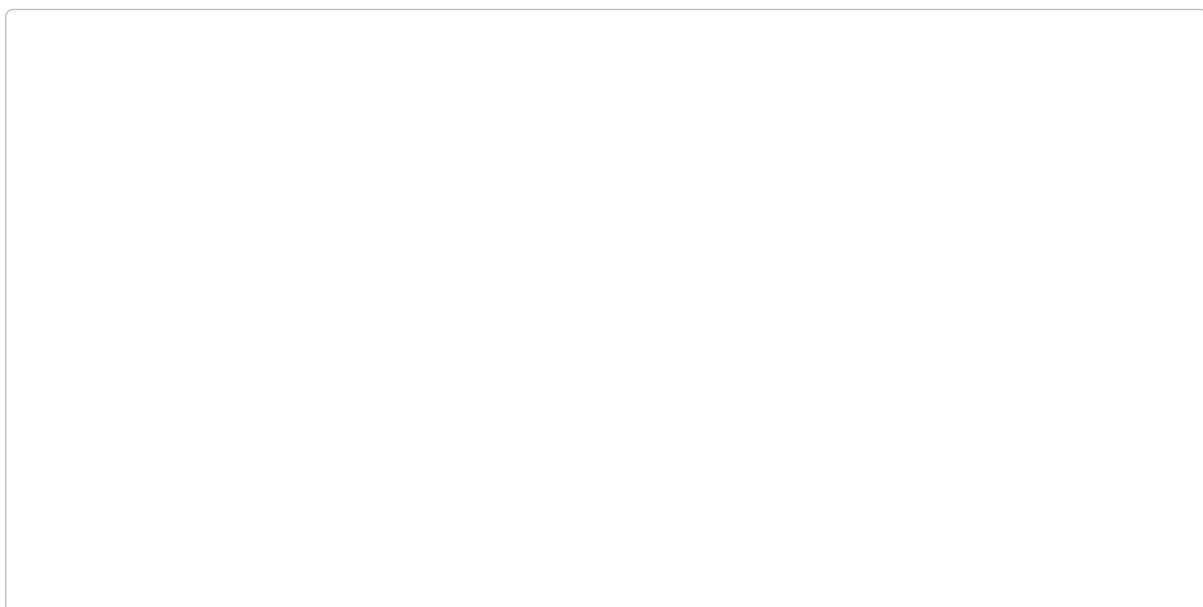
2.3 What is one way to handle a mistake made in ink? [1]

3 Studio & portfolio tasks

3.1 Make an **ink study** combining line and wash.

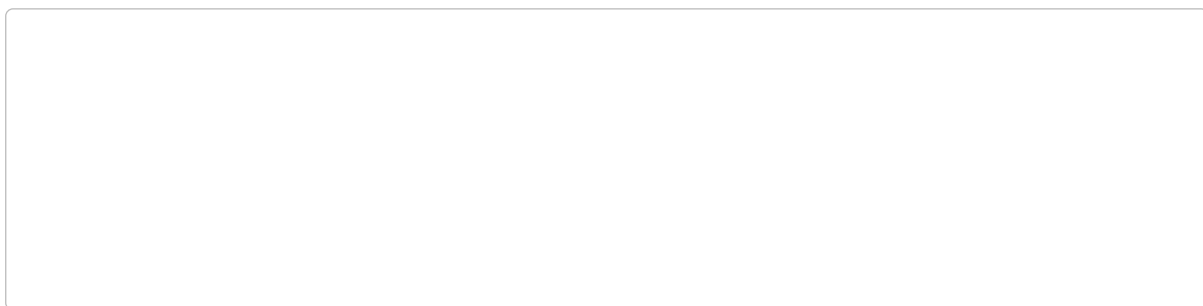
(a) Draw the structure with a waterproof pen line (hatch the shadows). [3]

(b) Add three ink washes, light to dark, over the top. [2]



3.2

() Make a quick **brush-and-ink** gesture using one thin-to-broad sweep per form. [2]



Solutions

2.1 B. light first, darks last — like watercolour.

2.2 it cannot be erased; every mark is a commitment, so you must decide before you draw.

2.3 incorporate it into the drawing or design around it.

3.1 confident pen structure; hatched/stippled shadow value; three graded washes; line and wash work together; a decisive, committed drawing.

3.2 expressive brush marks ranging thin to broad; the gesture reads with energy.

4.4 Colored Pencil and Pastel

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS burnish 压光 • colored pencil 彩色铅笔 • oil pastel 油画棒 • complement 互补色 • dry colour media 干性彩色媒介

Objective

Use **dry colour media** 干性彩色媒介 with control, letting value rule over hue.

You must be able to:

- layer and **burnish** 压光 colored pencil
- darken with the **complement** 互补色, not black
- use soft and oil pastel as pure pigment
- get the values right first

1 Worked examples

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

■ Colored pencil

Build colour in transparent layers; burnishing (a heavy final layer) fuses them glossy and solid.

■ Darken alive

Grey a colour by layering its complement instead of black, so shadows stay alive.

■ Value rules

Get the values right and almost any hue works; get them wrong and no hue can save the drawing.

2 Practice

2.1 The best way to darken a colour without deadening it is to

[1]

- **A** add black
 - **B** layer its complement
 - **C** add white
 - **D** use less pressure
-

2.2 What does burnishing do to layered colored pencil? [2]

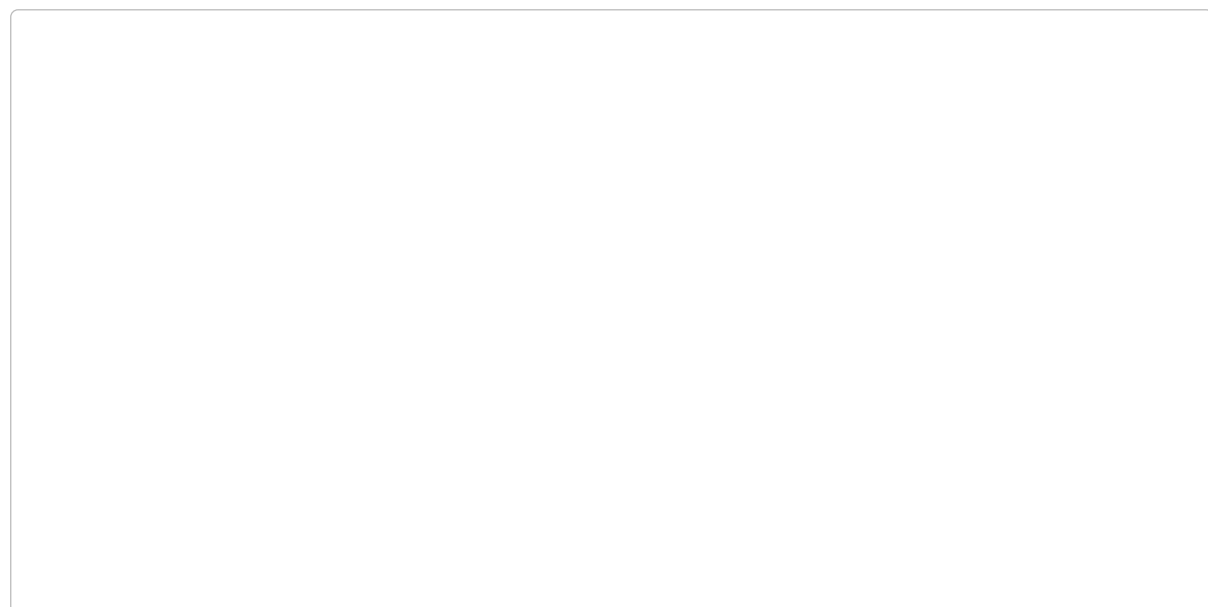
2.3 Why can value matter more than hue choice? [1]

3 Studio & portfolio tasks

3.1 Make a **colored-pencil or pastel study** of a coloured object.

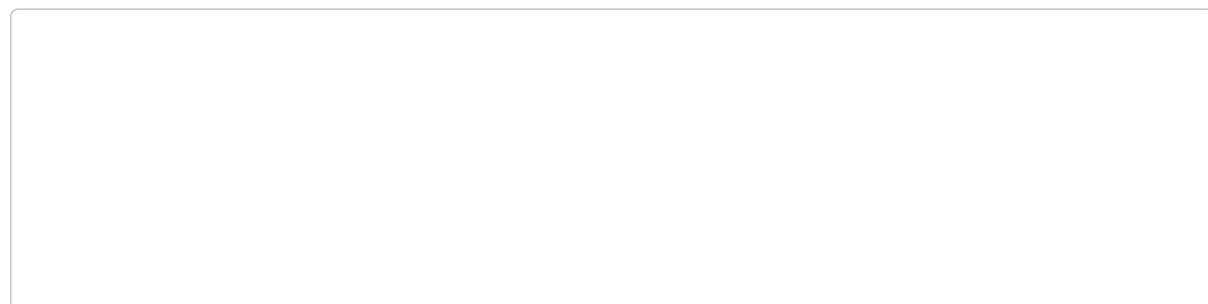
(a) Build the local colour in layers and burnish the light side. [3]

(b) Darken the shadows with the complement, not black. [2]



3.2

() On toned paper, make a soft-pastel study letting the ground show between strokes. [2]



Solutions

2.1 B. the complement darkens while keeping the colour alive.

2.2 a heavy final layer fuses the layers into a glossy, solid surface.

2.3 correct values make almost any hue read; wrong values cannot be saved by any hue.

3.1 layered, built-up colour; a burnished passage; shadows greyed with the complement; values correct; the colour stays alive.

3.2 painterly pigment strokes; the toned ground unifies the study.

4.5 Paint and Printmaking as Drawing

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS grisaille 灰调单色画 • monotype 独幅版画 • intaglio 凹版画 • painting 绘画 • practice 练习

Objective

Use **painting** 绘画 and printmaking as drawing when mark-making leads.

You must be able to:

- treat a monochrome **grisaille** 灰调单色画 as drawing with a brush
- keep a drawn line visible under washes
- use a **monotype** 独幅版画 for painterly marks
- judge whether a work belongs in Drawing or 2-D

1 Worked examples

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

■ Painting as drawing

A grisaille (monochrome value painting) is drawing with a brush — value, edge, and gesture.

■ Print as mark-making

Relief (linocut) and intaglio (drypoint, etching) build every value from cut or scratched lines — mark-making systems.

■ Which portfolio

If line, tone, and mark lead, it is Drawing; if colour-shape design leads, it is 2-D.

2 Practice

2.1 A single unrepeatable print pulled from paint on a plate is a

[1]

- **A** linocut
- **B** monotype
- **C** etching
- **D** grisaille

2.2 What decides whether a print belongs in the Drawing portfolio? [2]

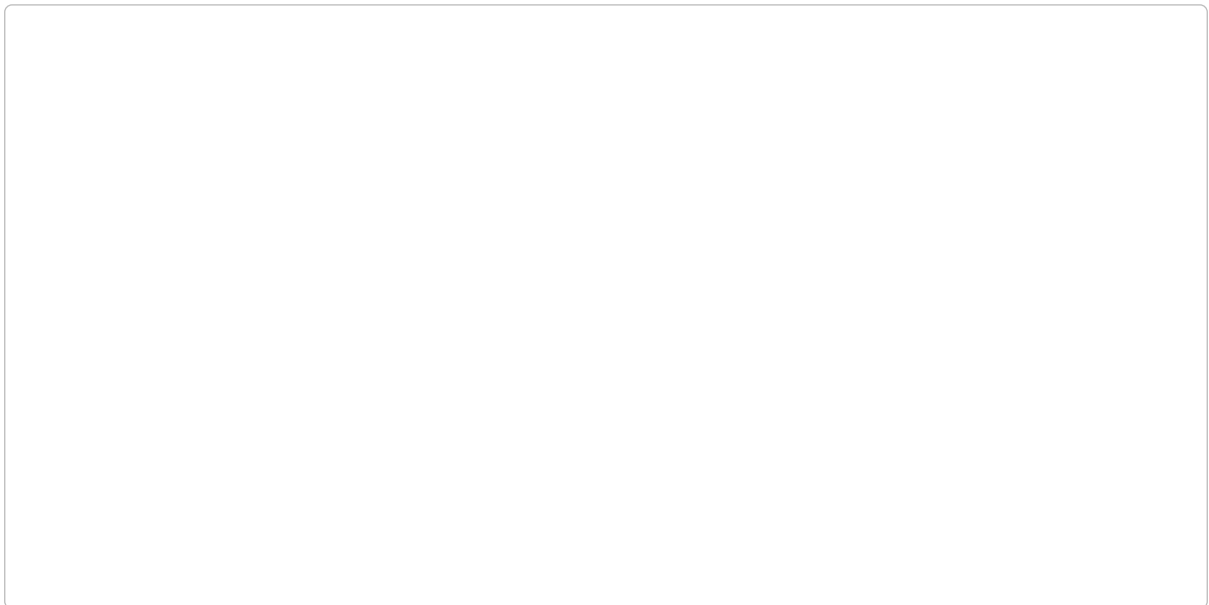
2.3 Why is a grisaille a form of drawing? [1]

3 Studio & portfolio tasks

3.1 Make a **grisaille** value painting of a simple subject.

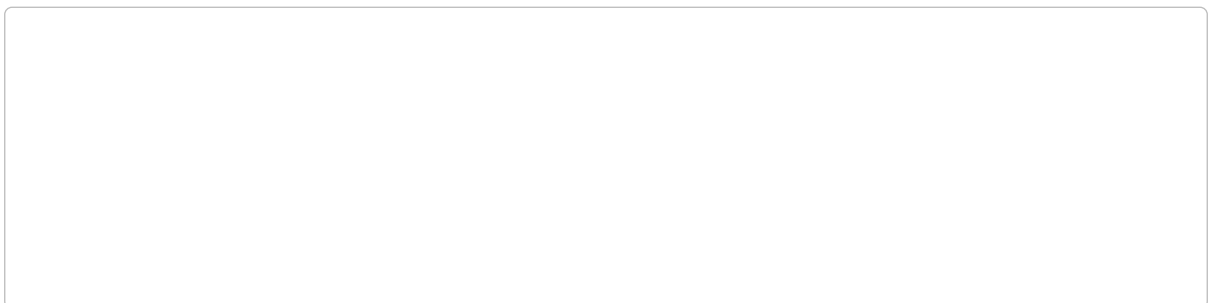
(a) Work in one colour, treating value and edge as in a drawing. [3]

(b) Keep the mark-making and value structure clearly visible. [1]



3.2

() Make a simple **monotype** (paint a plate, print once) of a mark-led image. [2]



Solutions

2.1 B. a **monotype** prints once.

2.2 whether line, tone, and mark-making lead (Drawing) rather than colour-shape design (2-D).

2.3 it is built from value, edge, and gesture with a brush.

3.1 a full value range in one colour; edges and marks read as drawing; a solid sense of form; brush handled like a drawing tool.

3.2 a single painterly print; mark-making leads the image.

4.6 Mixed Media and Experimental Surfaces

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS gesso 石膏底料 • synthesis 综合 • resist 防染法 • ink 墨水 • charcoal 木炭

Objective

Make the surface a decision through **mixed media** and **synthesis** 综合.

You must be able to:

- combine media (line over wash, charcoal over ground)
- prepare grounds with **gesso** 石膏底料
- protect lights with a **resist** 防染法
- choose materials that embody the idea

1 Worked examples

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

■ Combine and prepare

Classic pairs: ink line over wash, charcoal over acrylic ground, pastel over watercolour. Gesso lets wet media sit on any support.

■ Resist

Wax or masking fluid protects the lights while you work darker around them.

■ Synthesis, not decoration

Every material must earn its place by serving the idea — random collage reads as decoration.

2 Practice

2.1 A ground that lets wet media sit on almost any support is

[1]

- **A** fixative
- **B** gesso
- **C** graphite
- **D** shellac

2.2 When is mixed media synthesis, and when is it just decoration? [2]

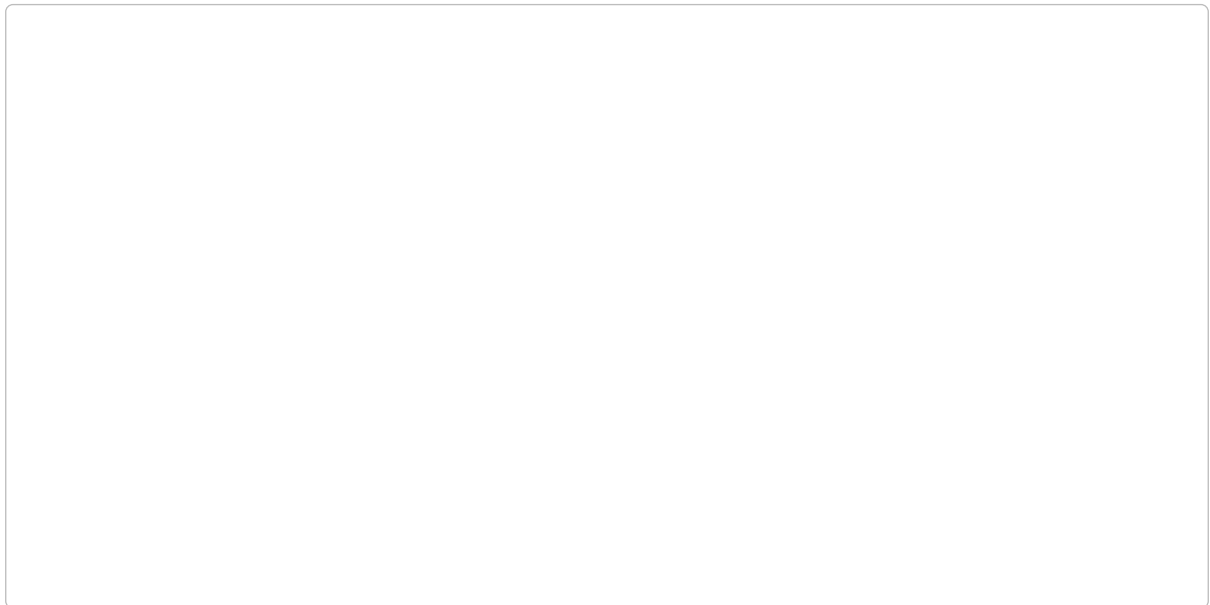
2.3 What does a resist do? [1]

3 Studio & portfolio tasks

3.1 Make a **mixed-media study** where the materials carry meaning.

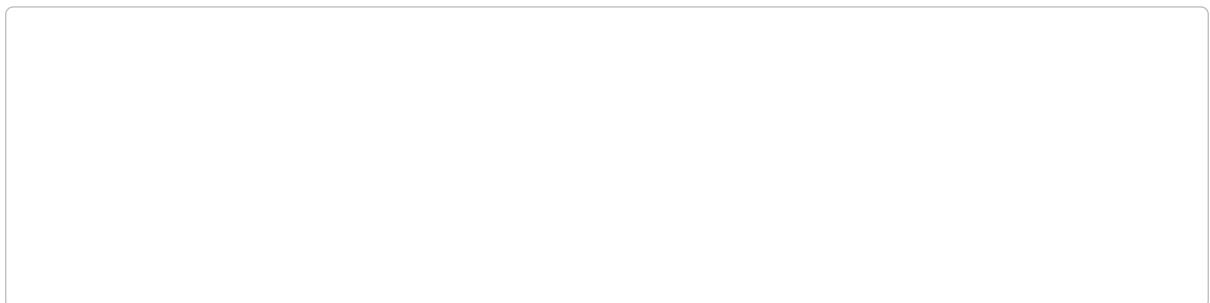
(a) Combine at least two media on a prepared or non-white ground. [3]

(b) Write one sentence linking a material choice to the idea. [1]



3.2

() Test three media combinations on scraps and note the outcomes. [2]



Solutions

2.1 B. gesso primes the surface.

2.2 synthesis = the material embodies the idea / swapping it changes the meaning;
decoration = texture added with no meaning.

2.3 it protects the lights (wax/masking fluid) so media does not cover them.

3.1 at least two media genuinely combined; a prepared/non-white ground used; a stated material-to-idea link; the surface serves the meaning, not decoration.

3.2 three combinations tested; outcomes noted as experimentation evidence.

4.7 Sketchbooks and Daily Practice

Name: _____ Class: _____ Date: _____

Total: 11 marks**KEY WORDS** practice 练习 • master copy 临摹 • sketchbook 速写本 • ink 墨水 • monotype 独幅版画

Objective

Use the **sketchbook** 速写本 to compound daily **practice** 练习 into skill and evidence.

You must be able to:

- draw daily in short focused sessions
- make **master copies** 临摹 labelled as studies
- date pages and keep failed tests
- photograph strong spreads as process images

1 Worked examples

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

■ Daily practice

Short daily sessions beat rare marathons — 20 focused minutes a day transforms a year.

■ Master copies

Copying Dürer, Kollwitz, or Hokusai teaches a mark system from the inside — label it clearly as a study.

■ A working journal

Date pages, keep failures, and treat some pages as experiments — a real journal shows the practice.

2 Practice

2.1 Copying a master drawing to learn its mark system is a

[1]

- **A** forgery
- **B** master copy
- **C** monotype
- **D** gesture

2.2 Why keep failed experiments in your sketchbook? [2]

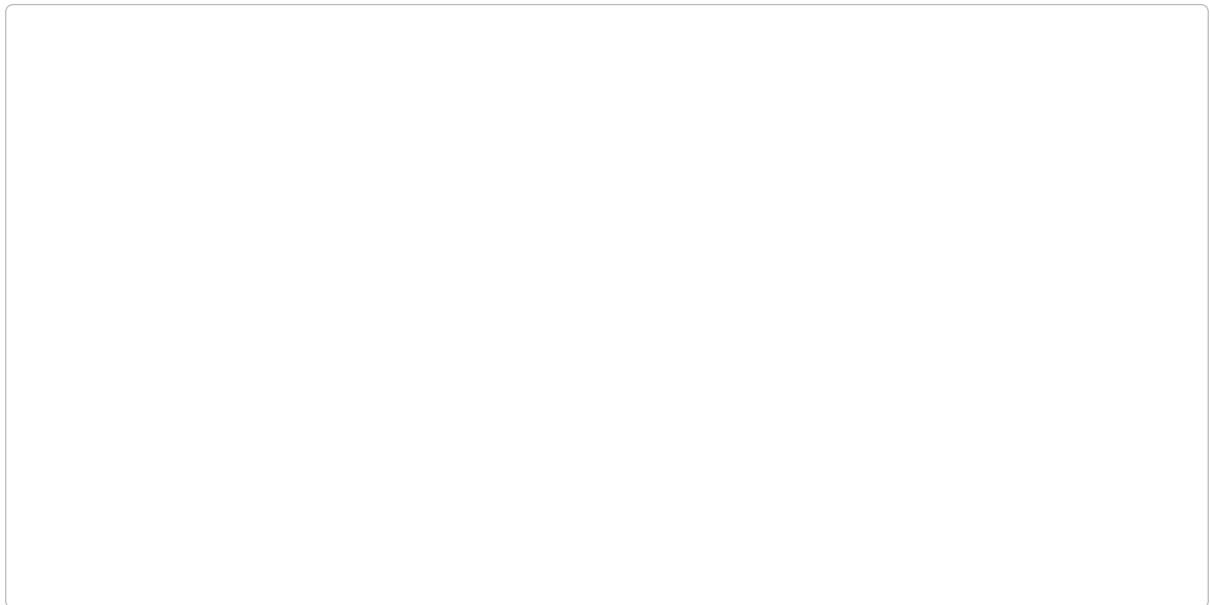
2.3 Why date every sketchbook page? [1]

3 Studio & portfolio tasks

3.1 Make one **working-journal spread** over a week.

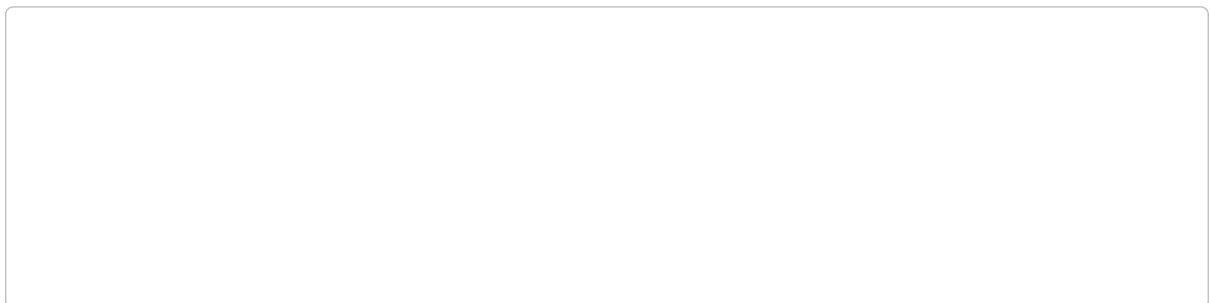
(a) Include daily studies, a labelled master copy, and at least one failed test. [4]

(b) Date every entry and add short notes. [1]



3.2

() Choose your strongest spread and note why it is good process evidence. [2]



Solutions

2.1 B. a **master copy**, labelled as a study.

2.2 they are strong evidence of experimentation/practice; an annotated failure shows a real risk was taken.

2.3 dates document growth 'over time', which is a scored idea.

3.1 daily studies present; a labelled master copy; a kept, annotated failure; every entry dated with notes; the spread reads as real practice, not decoration.

3.2 a reasoned choice; links the spread to practice/experimentation/study.