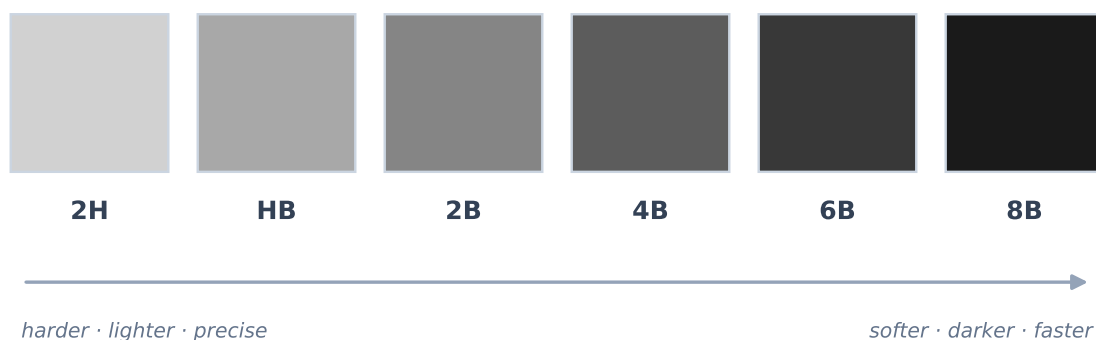


Drawing Media and Processes

AP Drawing

Graphite

Graphite 石墨 is the everyday drawing medium —precise, erasable, and capable of a full (if silvery) value range.



Pencil grades: hard grades stay light and precise; soft grades reach rich darks fast

- Pencil **grades** 硬度等级 run hard to soft: 9H (palest, hardest) through HB to 9B (darkest, softest).
- Hard grades suit construction lines and fine detail; soft grades build rich darks fast.
- Heavy graphite turns shiny. For the deepest blacks, switch to charcoal or a **carbon pencil** 炭笔.
- Vary the grip: the writing grip for detail, the **overhand grip** 横握 for broad, light shading from the arm.
- Woodless graphite sticks and graphite powder cover big areas; erasers then carve the lights back out.
- A full-value graphite still life is the classic control test —worth one polished example in any portfolio.

Charcoal and Conté

Charcoal 木炭 is fast, bold, and deeply black —the medium of gesture, chiaroscuro, and large-scale drawing.

- **Vine charcoal** 柳条木炭 is soft and dusts off easily, perfect for starts; **compressed charcoal** 压缩木炭 is dense and permanent.
- Charcoal loves toned and textured paper. Blend it with stumps, cloth, or the side of your hand.
- **Conté** 炭精条 crayons (sanguine, sepia, black, white) are waxier: crisper lines and the classic figure-drawing look.

- Work big —charcoal rewards shoulder-scale marks that graphite cannot make.
- **Fixative** 定画液 stops smudging. Spray lightly, in layers, and always with ventilation.
- White conté plus **sanguine** 血色红棕 and black on toned paper (the *trois crayons* look) is a proven portfolio classic.

Ink: Pen, Brush, and Wash

Ink 墨水 commits —there is no erasing —and that is exactly why it builds decisiveness and mark confidence.

- Dip pens and fineliners build value by hatching and stippling; **nib** 笔尖 pressure varies the line's weight.
- **Brush and ink** 毛笔墨线 swings from hairline to broad stroke in one gesture —the most expressive line tool.
- **Ink wash** 淡彩 (diluted ink applied in layers) works like watercolour: light washes first, darks last.
- A waterproof line under wet washes keeps its edge; a water-soluble line bleeds —two different looks, both useful.
- East Asian **ink painting** 水墨画 treats the single loaded brushstroke as a whole discipline of control.
- Mistakes become decisions in ink: incorporate them or design around them —strong material for the process journal.

Colored Pencil and Pastel

Colour enters drawing through **dry colour media** 干性彩色媒介—layered, luminous, and fully allowed in the AP Drawing portfolio.

- **Colored pencil** 彩色铅笔 builds colour in transparent layers; **burnishing** 压光 (a heavy final layer) fuses them into a glossy, solid surface.
- Grey a colour down by layering its **complement** 互补色 instead of reaching for black —the shadows stay alive.
- **Soft pastel** 软色粉 is almost pure pigment: paint-like colour applied with drawing gestures, blended or left in strokes.
- **Oil pastel** 油画棒 is creamy and smudge-resistant; layered, it can be scratched through —**sgraffito** 刮画法.
- Toned paper unifies pastel work: let the ground colour breathe between the strokes.
- Value still rules. Get the values right and almost any hue works; get them wrong and no hue can save the drawing.

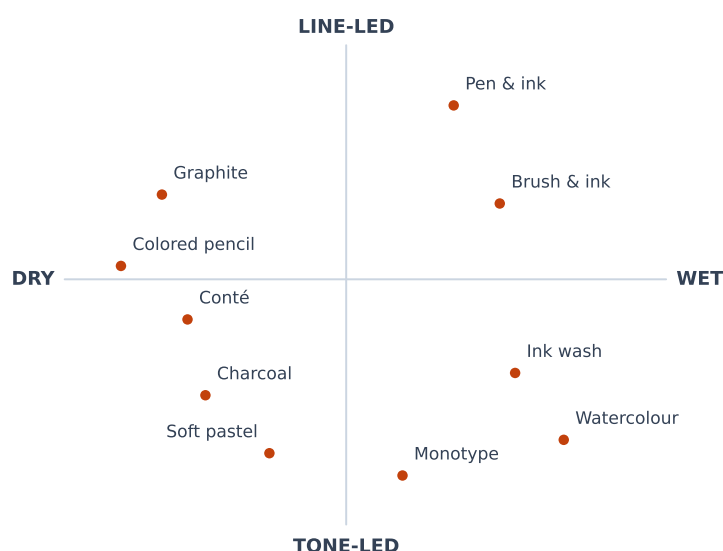
Paint and Printmaking as Drawing

The AP Drawing portfolio welcomes **painting** 绘画 and printmaking —when mark-making and drawing skills lead the work.

- Monochrome painting (a **grisaille** 灰调单色画 in oil, acrylic, or watercolour) is drawing with a brush: value, edge, and gesture.
- Watercolour over a drawn line keeps the drawing visible —the line carries structure, the wash carries light.
- A **monotype** 独幅版画 (paint on a plate, printed once) gives painterly, unrepeatable drawing marks.
- **Relief prints** 凸版画 (linocut) and **intaglio** 凹版画 (drypoint, etching) are mark-making systems: every value is built from cut or scratched lines.
- Choose the process because it serves your inquiry —then say so in the written evidence.
- If the work's visual language is line, tone, and mark, it belongs in Drawing; if it is colour-shape design, the 2-D portfolio fits better.

Mixed Media and Experimental Surfaces

Combining media and preparing your own grounds turns the surface itself into a drawing decision.



Where the media live: dry to wet, line-led to tone-led —mixed media combines corners of this map

- Classic pairs: ink line over wash, charcoal over an acrylic ground, pastel over watercolour, collage under drawing.
- A **resist** 防染法 (wax, masking fluid) protects the lights; **gesso** 石膏底料 lets wet media sit on almost any support.
- Draw on non-white supports: kraft paper, old book pages, maps, fabric —the ground becomes part of the meaning.
- Test combinations on scraps first and glue the tests into your journal —perfect experimentation evidence.
- Keep layering stable enough to photograph well: heavy, glossy buildup can glare under lights.

- The CED’s **synthesis** 综合 of materials, processes, and ideas is exactly this: media choices that embody the idea.

Sketchbooks and Daily Practice

The **sketchbook** 速写本 is the engine of the course: daily low-pressure drawing compounds into skill —and into portfolio evidence.

- Short daily sessions beat rare marathons. Twenty focused minutes a day transforms a year.
- Fill pages with studies: hands, cups, corners of rooms, colour tests, and copies of master drawings.
- Date every page and add one-line notes —a dated sketchbook *is* documentation of growth over time.
- A **master copy** 临摹 (Dürer, Rubens, Kollwitz, Hokusai) teaches a mark system from the inside; label it clearly as a study.
- Photograph strong sketchbook spreads properly: process images are legitimate Sustained Investigation images.
- Treat some pages as experiments you expect to fail —the CED rewards visible **practice** 练习, experimentation, and revision.

Exam tips

- **Name materials precisely in written evidence** —“compressed charcoal and white conté on toned paper” reads as expertise; “pencil and stuff” reads as guesswork.
- **Show at least two media families** across the portfolio (for example graphite plus ink wash): range of material control is easy, visible evidence.
- **One ink piece is worth including** —the medium’s no-eraser honesty shows decisiveness that scorers recognise instantly.
- **Fix charcoal before photographing.** A smudged transit mark across a finished drawing is a silly way to lose the craft impression.
- **Sketchbook spreads photograph beautifully as process images** —pick spreads that show tests and notes, not just finished mini-drawings.