

Drawing Media and Processes

AP Drawing ■ Topic 4

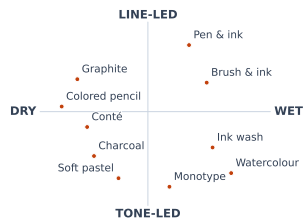
AP Drawing



Drawing Media and Processes

What we will cover

- 1 Graphite
- 2 Charcoal & conté
- 3 Ink: pen brush & wash
- 4 Coloured pencil & pastel
- 5 Paint & printmaking
- 6 Mixed media
- 7 Sketchbooks



1 Dry media

Graphite

Graphite 石墨 is precise, erasable, and reaches a full – if **silvery** – value range.

Grades 硬度等级 run 9H (palest, hardest) through HB to 9B (darkest, softest).



Graphite line can define portrait form

Heavy graphite turns **shiny** – for the deepest blacks switch to charcoal or a **carbon pencil** 炭笔. Vary the grip: writing grip for detail, **overhand** 横握 for broad shading **from the arm**.

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 – perfect for **starts**
- **compressed charcoal** 压缩木炭 is dense and **permanent**
- **conté** 炭精条 is waxier: crisper lines, the classic figure look



Charcoal builds deep value in still life

Ink – commitment builds confidence

Ink 墨水 **commits** – there is no erasing – and that is exactly why it builds decisiveness.

- dip pens and fineliners build value by **hatching and stippling**
- **brush and ink** 毛笔墨线 swings hairline to broad in **one** gesture
- **ink wash** 淡彩 layers like watercolour: **lights first**, darks last

Mistakes become **decisions** – incorporate them or design around them.

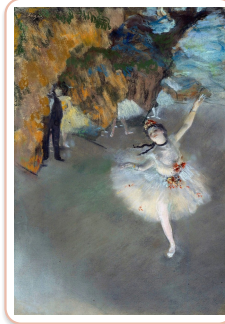


Rembrandt: pen, brown ink, wash – committed line

Coloured pencil and pastel

Colour enters drawing through **dry colour media** 干性彩色媒介 – fully allowed in the Drawing portfolio.

- **coloured pencil** 彩色铅笔 layers transparently; **burnishing** 压光 fuses glossy
- **soft pastel** 软色粉 is almost pure pigment – paint-like colour by gesture
- **oil pastel** 油画棒 can be scratched through – **sgraffito** 刮画法



*Degas pastel:
colour media as drawing gesture*

Grey with the **complement** 互补色, not black. Value still rules.

2 Paint, print & mixed

Paint and printmaking as drawing

The Drawing portfolio welcomes painting and printmaking – **when mark-making leads the work.**

- a **grisaille** 灰调单色画 is drawing with a brush
- a **monotype** 独幅版画 gives painterly, **unrepeatable** marks
- **relief** 凸版画 and **intaglio** 凹版画 build every value from **scratched lines**



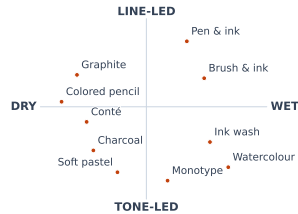
Rembrandt etching: every value from scratched lines

Line, tone and mark → **Drawing**;
colour-shape design → 2-D portfolio.

Mixed media and experimental surfaces

Combining media turns the **surface itself** into a drawing decision.

Classic pairs: ink line over wash, charcoal over acrylic ground, pastel over watercolour.



dry to wet, line-led to tone-led

A **resist** 防染法 protects the lights; **gesso** 石膏底料 lets wet media sit on almost any support.

The CED's **synthesis** 综合 is exactly this: **media choices that embody the idea**. Test on scraps and **glue the tests into your journal** – perfect experimentation evidence.

3 Practice

The sketchbook 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
- a **master copy** 临摹 teaches a mark system **from the inside** – label it clearly as a study

Date every page and add a one-line note – a dated sketchbook *is* documentation of **growth over time**.

Worked example – choosing a medium in writing

Say *why*, not just *what*

✗ “This drawing is charcoal on grey paper.”

✓ “I chose charcoal on grey paper because I could pull the lights out with an eraser – which let the figure emerge from the dark, echoing my question about memory fading.”

The medium, the **reason**, and the **idea** – three parts. Listing a material with no reason earns little.

4

Recap

Topic 4 – key takeaways

1

Graphite

grades hard to soft; it goes shiny, so charcoal for true black

2

Charcoal & ink

work big; ink commits, and that builds confidence

3

Colour

grey with the complement, not black – value still rules

4

Sketchbook

short daily sessions; date every page as growth evidence

Check yourself

- 1 9H or 9B: which reaches the darkest value?
- 2 Why switch from graphite to charcoal for deep blacks?
- 3 How do you grey a coloured pencil without using black?
- 4 Vine or compressed charcoal for a start you may change?



Answers 1. 9B 2. heavy graphite goes shiny 3. layer its complement 4. vine – it
dusts off