

Week 1

AP Drawing

Homework bundle for this week

本周作业合集

exercises.lol

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AP Drawing

Name: _____ Score: _____

1. A line that changes from thick to thin as pressure changes is called a _____ line.

- ☐ weighted
- ☐ implied
- ☐ horizontal
- ☐ broken

2. Cross-contour lines mainly describe _____.

- ☐ edges
- ☐ volume
- ☐ colour
- ☐ texture

3. The single curve that summarises a pose's movement is the _____.

- ☐ horizon line
- ☐ line of action
- ☐ contour line
- ☐ plumb line

4. In hatching, a darker value is made by _____.

- ☐ pressing the eraser
- ☐ closer, denser lines
- ☐ wider spacing
- ☐ thicker paper

5. Stippling builds darker tone by _____.

- ☐ bigger paper
- ☐ denser dots
- ☐ wetter ink
- ☐ harder pencils

6. Confident lines are drawn mostly from the fingers.

- ☐ True
- ☐ False

7. In blind contour drawing you may glance at the paper occasionally.

☐ True ☐ False

8. A gesture drawing should record what the subject is doing, not its details.

☐ True ☐ False

9. You should change hatching angle inside a single flat plane.

☐ True ☐ False

10. An eraser can make marks, not just fix mistakes.

☐ True ☐ False

AP Drawing

1. **weighted**

A **weighted line** varies its thickness with pressure.

2. **volume**

They travel **across the surface**, showing how the form swells — volume.

3. **line of action**

The **line of action** carries the pose's energy.

4. **closer, denser lines**

Density = darkness.

5. **denser dots**

Dot density = value.

6. **False**

Confident lines come from the **shoulder and elbow**; fingers alone make small, timid marks.

7. **False**

Blind contour means never looking at the paper — that is the whole exercise.

8. **True**

Gesture is about action and weight, not likeness.

9. **False**

Keep one angle per plane; change angle only when the plane changes.

10. **True**

Subtractive marks are drawn with the eraser.

1.1 Line Quality

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS weight 轻重 • weighted line 轻重线条 • lost-and-found 虚实 • line quality 线条质感
• contour line 轮廓线

Objective

Control **line quality** 线条质感 so every stroke is a decision, not an accident.

You must be able to:

- vary line **weight** 轻重 with pressure
- use **lost-and-found** 虚实 edges so the eye completes the line
- draw confident lines from the arm, not only the fingers
- use line direction (horizontal, vertical, diagonal) for feeling

1 Worked examples

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

■ Weighted line

A **weighted line** swells thick where a form turns away or carries weight, and thins where it faces the light. One line then describes form, not just an edge.

■ Lost-and-found

Let a line fade out in the light and return in shadow. The eye completes the missing edge, and the drawing breathes instead of looking cut out.

■ Draw from the arm

Long, confident strokes come from the shoulder and elbow. Finger-only lines are small, timid, and scratchy.

2 Practice

2.1 A line that swells thick and thins as pressure changes is a

[1]

- **A** contour line
- **B** weighted line
- **C** horizon line
- **D** plumb line

2.2 Explain what a 'lost-and-found' line is and one effect it has. [2]

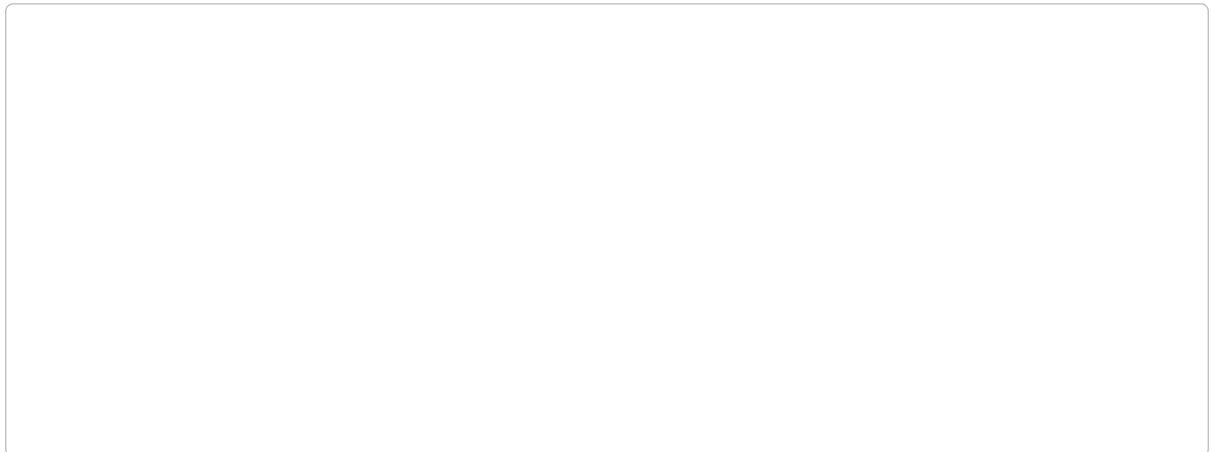
2.3 State the feeling each direction suggests: horizontal, vertical, diagonal. [2]

3 Studio & portfolio tasks

3.1 Make a **line-quality study** of one simple object (a hand, a shoe, a bottle).

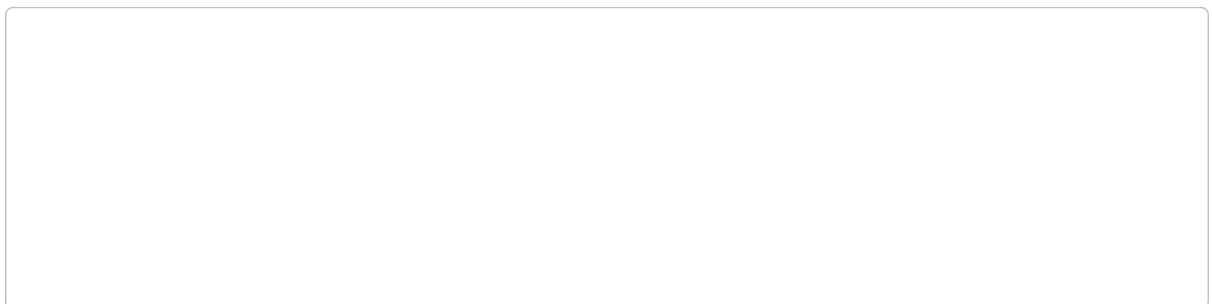
(a) Draw it once with an even line, then once with a **weighted** line. [2]

(b) In the weighted version, let at least two edges be **lost and found**. [2]



3.2

() Fill a strip with four lines of different **direction and mood** and label the feeling of each. [3]



Solutions

2.1 B. a **weighted line** varies thickness with pressure.

2.2 a line that fades out and reappears; the eye completes the missing edge / the drawing looks less cut-out.

2.3 horizontal = calm; vertical = firm/strong; diagonal = active/movement.

3.1 even vs weighted clearly differ; weight thickens on shadow/weight-bearing edges; at least two edges fade and return; lines look drawn from the arm.

3.2 four distinct directions/qualities; each labelled with a feeling; labels fit the lines, e.g. jagged diagonal = tense.

1.2 Contour Drawing

Name: _____ Class: _____ Date: _____

Total: 12 marks

KEY WORDS contour 轮廓 • cross-contour 横截轮廓 • blind contour 盲画轮廓 • contour line 轮廓线
• cross-contour lines 横截轮廓线

Objective

Use **contour** 轮廓 and **cross-contour** 横截轮廓 lines to observe edges and describe volume.

You must be able to:

- trace outer and inner edges slowly and accurately
- practise **blind contour** 盲画轮廓 for pure observation
- use **cross-contour** lines to show volume
- use overlapping contours to create depth

1 Worked examples

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

■ Contour vs cross-contour

A **contour** line follows an edge; a **cross-contour** line travels across the surface, like latitude lines on a globe, and describes how the form swells.

■ Blind contour

Draw without looking at the paper. The result is tangled but *observed* — it trains the eye and hand to move together.

■ Overlap = depth

When one edge passes in front of another, the overlap instantly tells the eye which form is closer.

2 Practice

2.1 Lines that travel across a form's surface to show its volume are

[1]

- **A** contour lines
- **B** cross-contour lines
- **C** implied lines

- **D** horizon lines

2.2 What is blind contour drawing, and what does it train? [2]

2.3 Explain how overlapping contours create depth. [1]

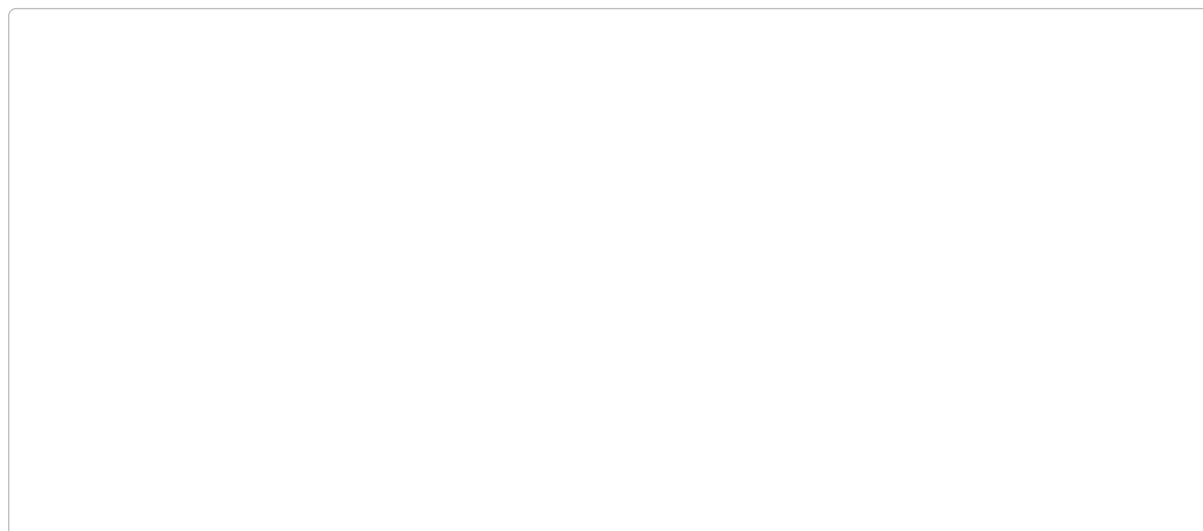
3 Studio & portfolio tasks

3.1 Make three studies of your non-drawing hand.

(a) A **blind contour** version (do not look at the paper). [2]

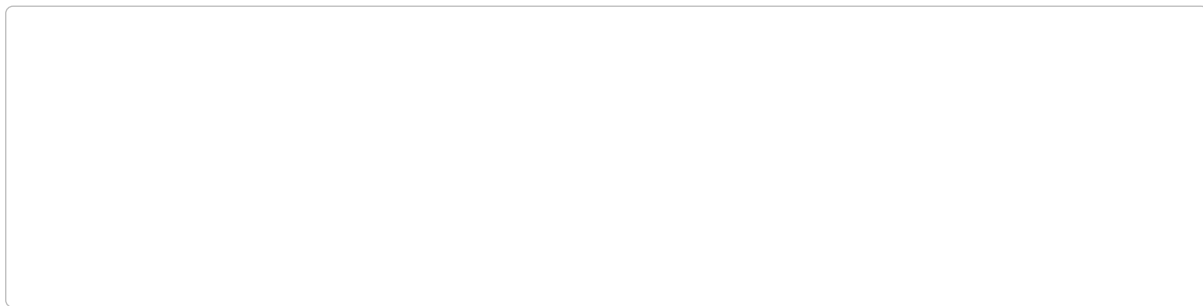
(b) A slow, looked-at **contour** version. [2]

(c) Add a few **cross-contour** lines to show the knuckles' roundness. [2]



3.2

() Draw two overlapping objects so the **overlap** clearly shows which is in front. [2]



Solutions

2.1 B. cross-contour lines describe volume.

2.2 drawing without looking at the paper; it trains observation / eye-hand coordination.

2.3 a near edge covers a far one, so the eye reads the covering form as closer.

3.1 blind version tangled but observed; contour version tracks real edges; cross-contours curve over the form; some overlaps create depth; effort across all three.

3.2 objects overlap; the front object's edge is unbroken and reads as closer.

1.3 Gesture Drawing

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS line of action 动势线 • contour line 轮廓线 • gesture 动态速写 • value 明度

Objective

Capture energy and movement fast with **gesture** 动态速写 and the **line of action** 动势线.

You must be able to:

- draw a whole subject in 30 seconds to 3 minutes
- find the **line of action** first
- work from the arm with big loose lines
- put energy before detail

1 Worked examples

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

■ Line of action

Before anything else, find one curve that summarises the pose's movement. Everything hangs on it.

■ Whole, not part

Draw the entire subject at once with loose lines. Never polish one corner while the pose collapses.

■ Energy first

Long drawings begin as gestures: energy, then structure, then detail.

2 Practice

2.1 The single curve that summarises a pose's movement is the

[1]

- **A** contour line
- **B** line of action
- **C** cast shadow
- **D** value scale

2.2 Why should a gesture drawing never start from one polished corner? [2]

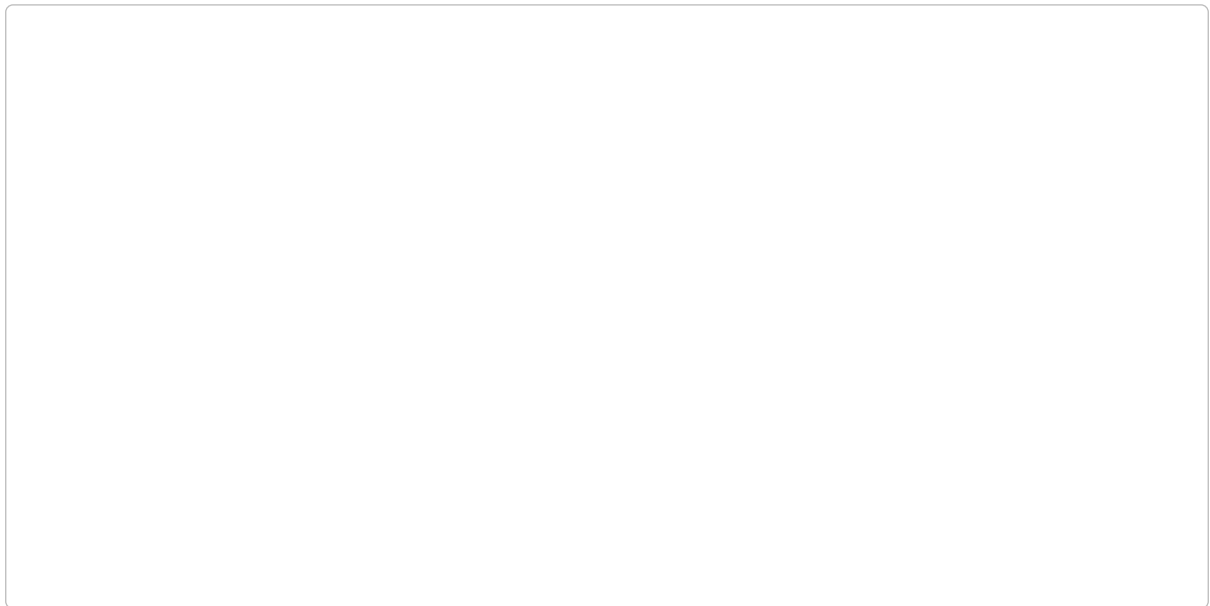
2.3 State the correct order: detail, energy, structure. [1]

3 Studio & portfolio tasks

3.1 Fill a page with **timed gesture drawings** of a moving or posed figure (use photos or a friend).

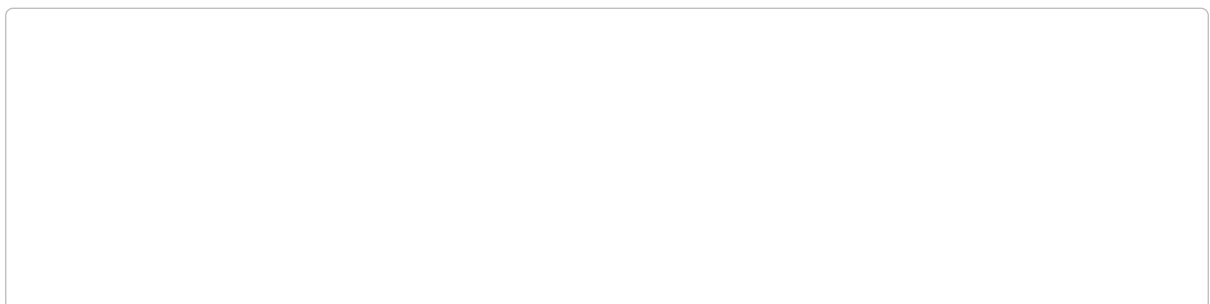
(a) Draw six gestures, 30-60 seconds each, finding the line of action first. [3]

(b) Circle the strongest one and write why it works. [1]



3.2

() Take your best gesture and develop it for three more minutes into a fuller drawing. [2]



Solutions

2.1 B. the **line of action** carries the pose's energy.

2.2 the whole pose must be stated at once; polishing a part while the rest collapses loses the movement/proportion.

2.3 energy first, then structure, then detail.

3.1 six quick whole-figure gestures; each has a clear line of action; loose arm-drawn lines, not tight outlines; a reasoned choice of the best.

3.2 keeps the energy of the gesture; adds structure/detail without going stiff.

1.4 Hatching and Cross-Hatching

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS hatching 排线 • value 明度 • cross-hatching 交叉排线 • surface 画面质感

Objective

Build value with **hatching** 排线 and **cross-hatching** 交叉排线 that also describe form.

You must be able to:

- darken a value by tightening line spacing
- layer angles to deepen tone step by step
- keep one angle per plane for crisp edges
- curve strokes (cross-contour hatching) to show volume

1 Worked examples

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

■ Density = value

Closer, denser lines read darker; wider spacing reads lighter. In ink, this is the *only* way to make grey.

■ Layer the angles

Cross-hatching adds a second set of lines at a new angle; each layer deepens the tone one step.

■ Follow the form

Curving the hatch strokes around a form (cross-contour hatching) shades and describes volume at the same time.

2 Practice

2.1 In ink, which method builds up value, since ink has no grey? [1]

- **A** blending
 - **B** hatching density
 - **C** erasing
 - **D** smudging
-

2.2 Why keep one hatching angle within a single flat plane? [2]

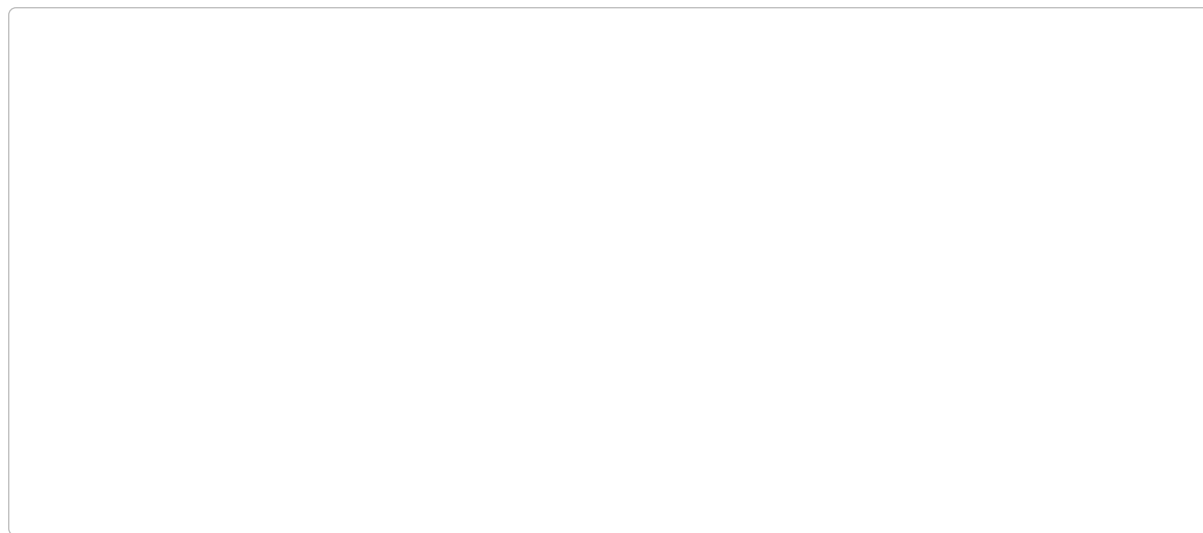
2.3 What does cross-contour hatching do that straight hatching does not? [1]

3 Studio & portfolio tasks

3.1 Make a **value strip** and a **form study** with line only.

(a) Draw a 5-step value strip using hatching, tightening the spacing each step. [2]

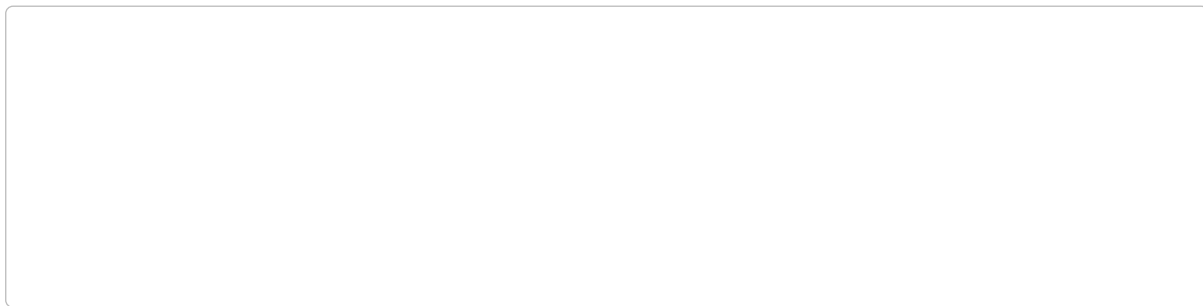
(b) Shade a sphere or cylinder using **cross-contour** hatching only. [3]



3.2

() Render a cube with three hatching densities, one per visible plane.

[2]



Solutions

2.1 B. hatching density builds value in ink.

2.2 one angle per plane keeps the value even and the edges between planes crisp.

2.3 it curves around the form, so shading also describes volume.

3.1 five clearly different values by spacing; a smooth dark-to-light run; the form reads as round; strokes curve over the surface; crisp plane edges where planes change.

3.2 three planes at three densities; the cube reads as solid with crisp edges.

1.5 Stippling, Scribbling, and Alternative Marks

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS stippling 点画 • scribble 乱线 • subtractive 减法 • additive 加法 • hatching 排线

Objective

Build a **mark vocabulary** — **stippling** 点画, **scribble** 乱线, and additive/subtractive marks.

You must be able to:

- build tone from dots (stippling)
- use fast scribble marks for lively textures
- distinguish **additive** 加法 and **subtractive** 减法 marks
- match a mark system to a subject

1 Worked examples

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

■ Stippling

Dots build tone: dense dots read dark, sparse dots read light. Slow but very controllable.

■ Scribble

Fast tangles of line suit fur, foliage, and energy — speed reads as life.

■ Additive vs subtractive

Additive marks add material; subtractive marks lift it off with an eraser — a mark drawn in reverse.

2 Practice

2.1 Building tone entirely from tiny dots is called

[1]

- **A** scribbling
- **B** stippling
- **C** hatching

- D burnishing

2.2 Give one subject that suits scribble marks and say why. [2]

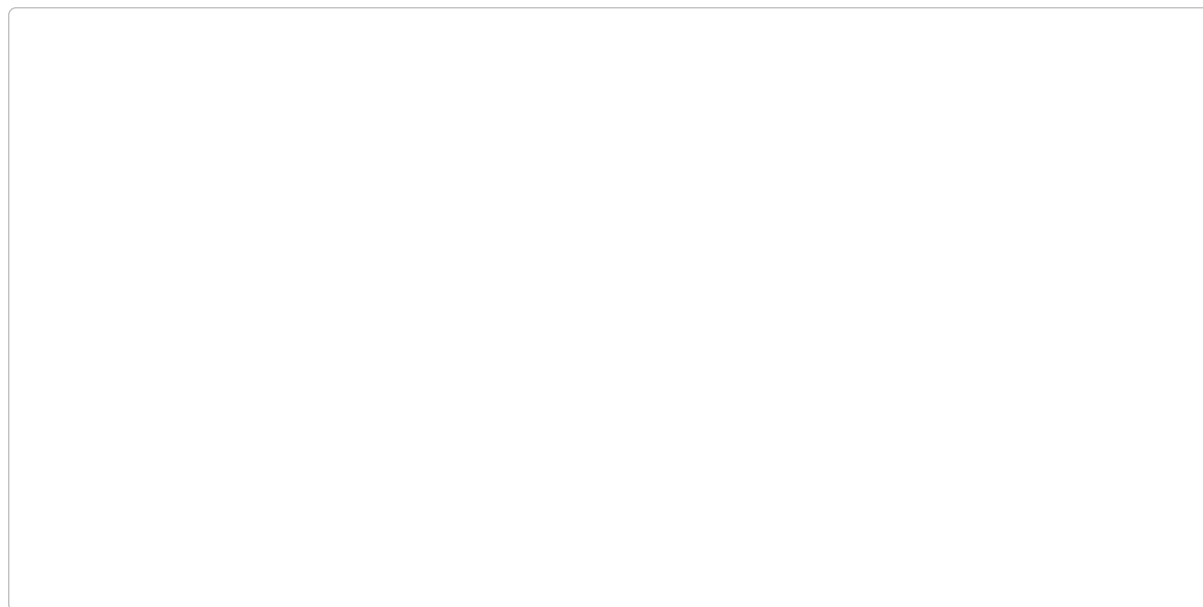
2.3 What is a subtractive mark? Give an example. [1]

3 Studio & portfolio tasks

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

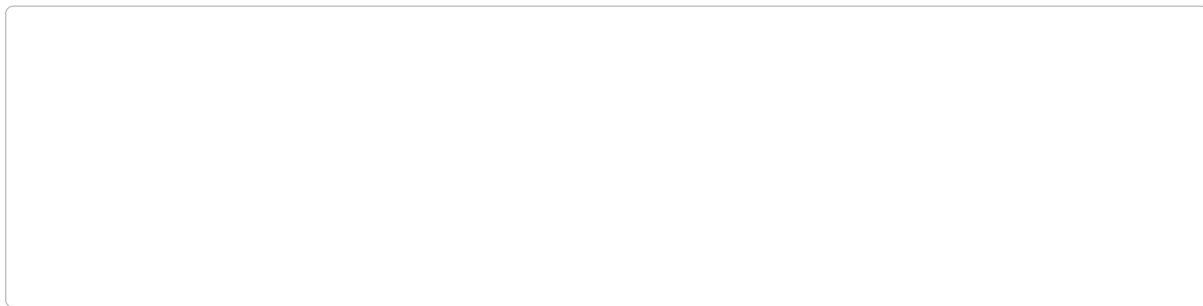
(a) Render it four times: hatching, stippling, scribble, broken marks. [3]

(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]



Solutions

2.1 B. stippling builds tone from dots.

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

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.

1.6 Texture and Surface

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS texture 肌理 • actual 实际 • frottage 拓印法 • implied 视觉 • tooth 纸纹

Objective

Handle **surface** 画面质感: actual vs implied **texture** 肌理 and the paper's **tooth** 纸纹.

You must be able to:

- distinguish **actual** 实际 and **implied** 视觉 texture
- use paper tooth and **frottage** 拓印法 deliberately
- make texture read through contrast
- build texture with the material's logic

1 Worked examples

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

■ Actual vs implied

Actual texture is the real surface (rough paper, collage); implied texture is a drawn illusion of a surface.

■ Tooth and frottage

Paper tooth changes every mark; frottage (rubbing over a textured surface) transfers real texture into the drawing.

■ Texture by contrast

Smooth against rough makes both read more strongly — give texture to the focal area and let quiet zones rest.

2 Practice

2.1 Rubbing paper over a rough surface to transfer its pattern is

[1]

- **A** burnishing
- **B** frottage
- **C** stippling
- **D** sgraffito

2.2 Distinguish actual texture from implied texture. [2]

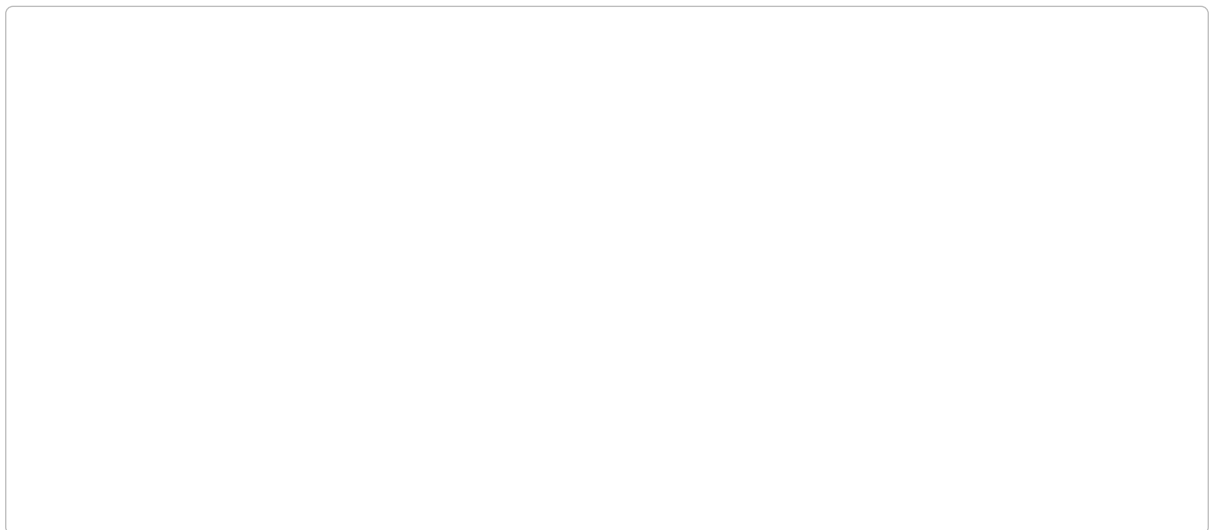
2.3 Why should texture NOT be drawn everywhere at equal strength? [1]

3 Studio & portfolio tasks

3.1 Make a **texture-contrast study** of two touching materials (e.g. cloth over metal).

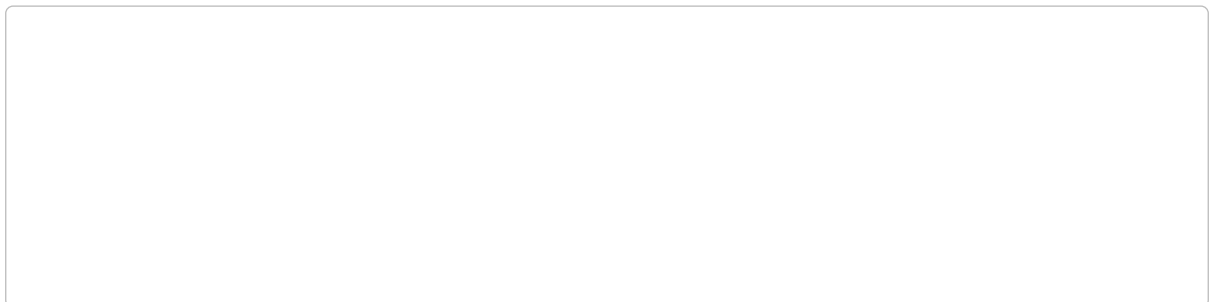
(a) Render one rough and one smooth material so both read strongly. [3]

(b) Use the material's logic: short marks for rough, clean strokes for smooth. [1]



3.2

() Make one small **frottage** rubbing and incorporate it into a drawn shape. [2]



Solutions

2.1 B. frottage transfers real texture.

2.2 actual = the work's real physical surface; implied = a drawn illusion of texture.

2.3 even texture everywhere reads as noise; concentrate it at the focal area.

3.1 clear rough vs smooth contrast; each texture built with fitting marks; focal texture stronger than quiet areas; convincing surfaces.

3.2 a real transferred texture; integrated into a drawn form, not just a random rubbing.

1.7 Expressive Mark-Making

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS expressive 表现性 • distortion 变形 • voice 个人风格 • mark-making 笔触

Objective

Use **expressive** 表现性 marks and your personal **voice** 个人风格 to carry feeling.

You must be able to:

- exaggerate speed, pressure, and direction to communicate feeling
- choose a mark to match an idea
- use **distortion** 变形 when it serves intent
- develop a consistent personal mark vocabulary

1 Worked examples

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

■ Marks carry feeling

The same subject in angry, calm, or nervous marks tells three different stories — the mark is part of the meaning.

■ Match mark to idea

Soft graphite for quiet subjects, aggressive ink for conflict. Choose on purpose.

■ Distortion serves intent

Exaggeration and distortion are legitimate when they serve the idea — 'accurate' is not the only goal.

2 Practice

2.1 Exaggerating speed, pressure, and direction to carry feeling makes a line [1]

- **A** accurate
 - **B** expressive
 - **C** invisible
 - **D** technical
-

2.2 Name one artist known for expressive mark-making and describe their marks. [2]

2.3 When is distortion a legitimate drawing decision? [1]

3 Studio & portfolio tasks

3.1 Draw one familiar subject **twice with opposite moods**.

(a) Once with calm, soft, slow marks; once with tense, fast, aggressive marks. [3]

(b) Write one sentence linking each mark choice to a feeling. [1]

3.2

() Make a small study that uses **distortion** on purpose to strengthen a feeling. [2]

Solutions

2.1 B. expressive lines communicate feeling.

2.2 e.g. Kollwitz (heavy charcoal) / Schiele (tense wiry contour) / van Gogh (swirling strokes); marks described.

2.3 when it serves the artist's intent / meaning.

3.1 two clearly different mark moods; marks fit the intended feeling; a written link between mark and meaning.

3.2 clear deliberate distortion; the distortion serves a stated feeling, not accident.