

Week 6

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 drawing made mostly of light values is called _____.
 - ☐ low-key
 - ☐ high-key
 - ☐ monochrome
 - ☐ tenebrist
2. The darkest value ON the form itself is the _____.
 - ☐ cast shadow
 - ☐ core shadow
 - ☐ halftone
 - ☐ highlight
3. The four basic forms are the sphere, cylinder, cone, and _____.
 - ☐ spiral
 - ☐ cube
 - ☐ hexagon
 - ☐ blob
4. Extreme chiaroscuro, where most of the image sinks into darkness, is called _____.
 - ☐ tenebrism
 - ☐ frottage
 - ☐ grisaille
 - ☐ notan
5. Notan is the design of _____.
 - ☐ colour harmonies
 - ☐ light and dark shapes
 - ☐ paper sizes
 - ☐ frame mouldings
6. A white object in shadow has changed its local value.
 - ☐ True ☐ False

7. Reflected light can be brighter than the lit halftones.

☐ True ☐ False

8. Jumping between areas while shading helps keep values consistent.

☐ True ☐ False

9. The strongest value contrast should sit at the focal point.

☐ True ☐ False

10. Scattered small darks usually read as noise rather than design.

☐ True ☐ False

AP Drawing

1. **high-key**

High-key = mostly light values.

2. **core shadow**

The **core shadow** is the darkest band on the form; the cast shadow lies on the ground.

3. **cube**

Sphere, cylinder, cube, cone.

4. **tenebrism**

Tenebrism = extreme chiaroscuro.

5. **light and dark shapes**

Notan = the light-dark pattern.

6. **False**

Local value belongs to the surface; lighting changes what falls on it, not what it is.

7. **False**

Reflected light always stays darker than any lit value.

8. **False**

Work consistently dark-to-light or light-to-dark.

9. **True**

Contrast attracts the eye first.

10. **True**

Connected value shapes feel designed.

2.1 The Value Scale

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS value 明度 • local value 固有明度 • high-key 高调 • value scale 明度阶 • low-key 低调

Objective

Command the **value scale** 明度阶 and use its full range with control.

You must be able to:

- draw an even white-to-black value scale
- separate **local value** 固有明度 from lighting
- distinguish **high-key** 高调 and **low-key** 低调
- squint to see the big value shapes

1 Worked examples

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

■ The value scale

A smooth 9-step scale from white to black is the classic control exercise. Most beginners draw too light and too narrow.

■ Local value vs lighting

Local value is the object's own lightness; lighting is how much light falls on it. A white cup in shadow is still a white cup.

■ Squint

Squinting removes detail and reveals the big value shapes — the fastest way to judge value.

2 Practice

2.1 A drawing made mostly of light values is called [1]

- A low-key
 - B high-key
 - C monochrome
 - D tenebrist
-

2.2 Explain the difference between local value and lighting. [2]

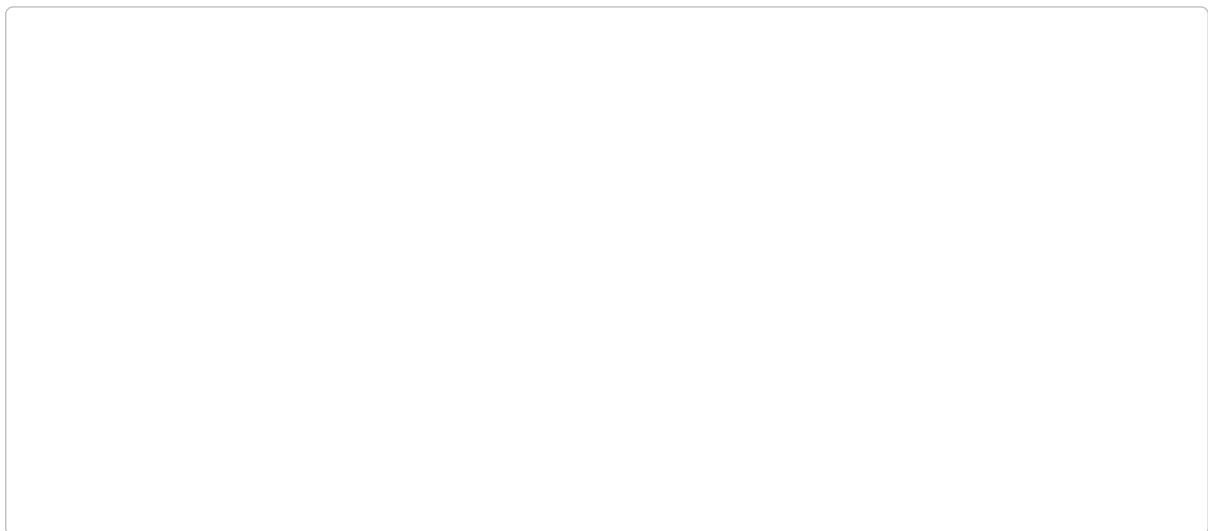
2.3 Why do artists squint at a subject before shading? [1]

3 Studio & portfolio tasks

3.1 Make a **value study** proving control of the full range.

(a) Draw a smooth 9-step value scale, white to black. [2]

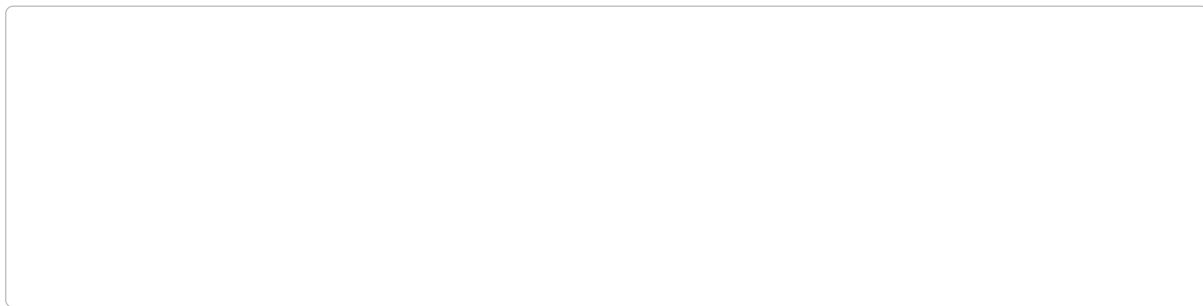
(b) Render one simple object (an egg, a cup) using the full range. [3]



3.2

() Draw the same object twice: once **high-key**, once **low-key**.

[2]

A large, empty rectangular box with a thin black border, intended for the student to draw the object in high-key and low-key lighting.

Solutions

2.1 B. high-key = mostly light values.

2.2 local value = the surface's own lightness; lighting = the amount of light falling on it.

2.3 squinting removes detail and reveals the big value shapes.

3.1 nine clearly stepped values; an even white-to-black run; the object uses full range, not grey-on-grey; values match the light; confident darkest dark.

3.2 high-key version mostly light; low-key version mostly dark and clearly different.

2.2 Light Logic: How Light Describes Form

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS light 光 • reflected light 反光 • core shadow 明暗交界线 • cast shadow 投影 • halftone 中间调

Objective

Read the six zones of light and keep every value explainable by the **light** 光.

You must be able to:

- name the six zones of light on a form
- place the **core shadow** 明暗交界线 correctly
- keep **reflected light** 反光 darker than lit halftones
- use shadow edges to show how a form turns

1 Worked examples

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

■ The six zones

Highlight, light, halftone, core shadow, reflected light, and cast shadow. Every value must be explainable by the light's direction.

■ Core shadow and reflected light

The core shadow is the darkest band ON the form; reflected light bounces into the shadow but stays darker than any lit halftone.

■ Edges

Hard shadow edges mean a sharp turn or cast shadow; soft edges mean a gradual turn.

2 Practice

2.1 The darkest band of value ON the form itself is the

[1]

- **A** cast shadow
- **B** core shadow
- **C** halftone

- **D** highlight

2.2 Why must reflected light stay darker than the lit halftones? [2]

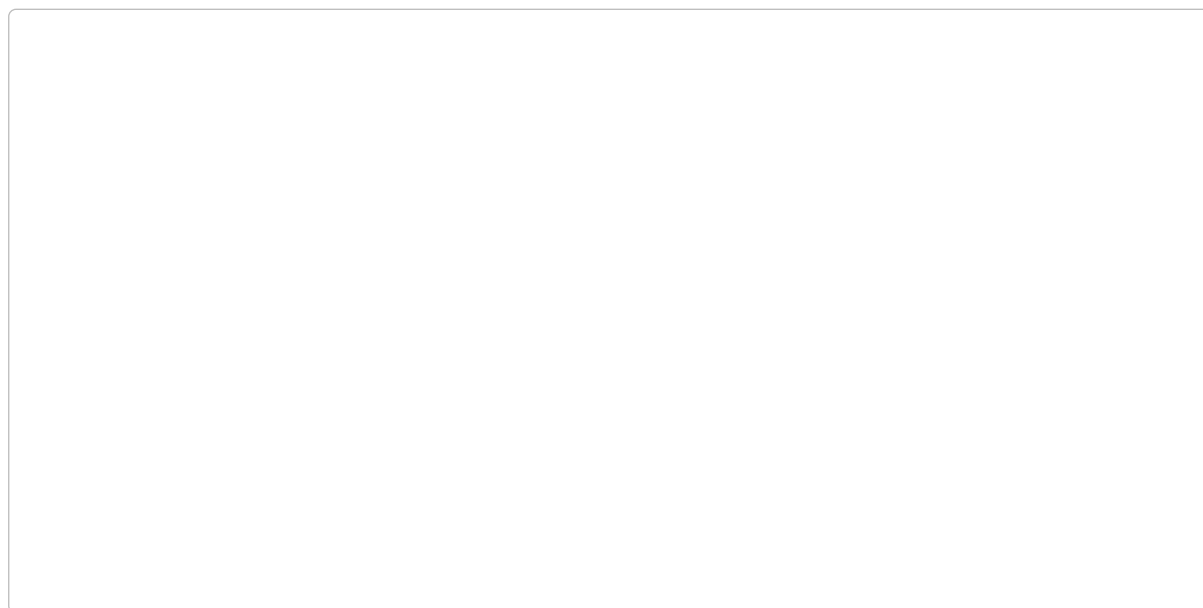
2.3 What does a hard-edged shadow tell you about the form? [1]

3 Studio & portfolio tasks

3.1 Set one lamp on a white ball or egg and make a **light-logic study**.

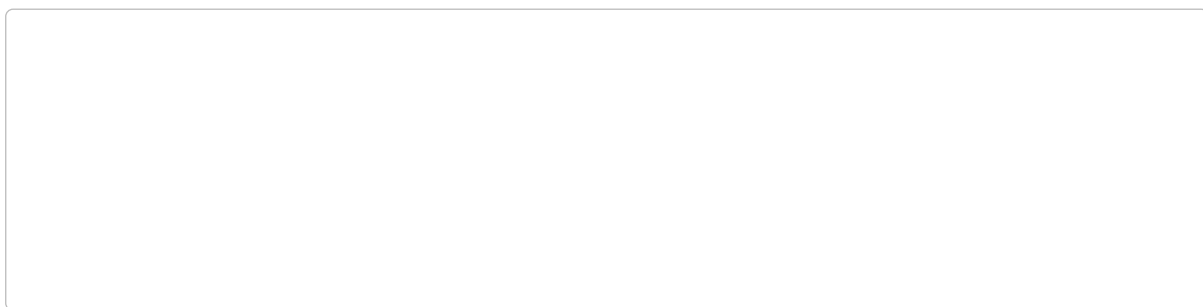
(a) Render it and label all six zones of light. [3]

(b) Check reflected light stays darker than the lit halftones. [1]



3.2

() Draw two cast shadows: one with a hard edge, one softening away from the object. [2]



Solutions

2.1 B. the **core shadow** is the darkest band on the form.

2.2 reflected light is bounced/weak; if it is as bright as the lit side, the form reads as having two light sources and breaks.

2.3 a sharp turn in the surface, or a cast shadow.

3.1 six zones present and correct; core shadow is the darkest band on the form; reflected light lifts but stays dark.

3.2 cast shadow sharp/dark at the contact point; softening and lightening with distance.

2.3 Rendering Form

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS basic forms 基本形体 • rendering 塑造 • value 明度 • core shadow 明暗交界线 • reflected light 反光

Objective

Render believable volume by simplifying to **basic forms** 基本形体.

You must be able to:

- simplify a subject to sphere/cylinder/cube/cone
- work dark-to-light or light-to-dark consistently
- keep the lit and shadow sides separate
- blend with restraint

1 Worked examples

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

■ Basic forms

Every complex subject simplifies into a sphere, cylinder, cube, or cone. Render the simple form first.

■ Work in one direction

Shade dark-to-light or light-to-dark consistently; jumping around destroys the value structure.

■ The white-object test

White objects have no local colour to hide behind — every value comes from light alone.

2 Practice

2.1 The four basic forms are sphere, cylinder, cone, and [1]

- **A** spiral
 - **B** cube
 - **C** hexagon
 - **D** blob
-

2.2 Why is a drawing of white objects a good rendering test? [2]

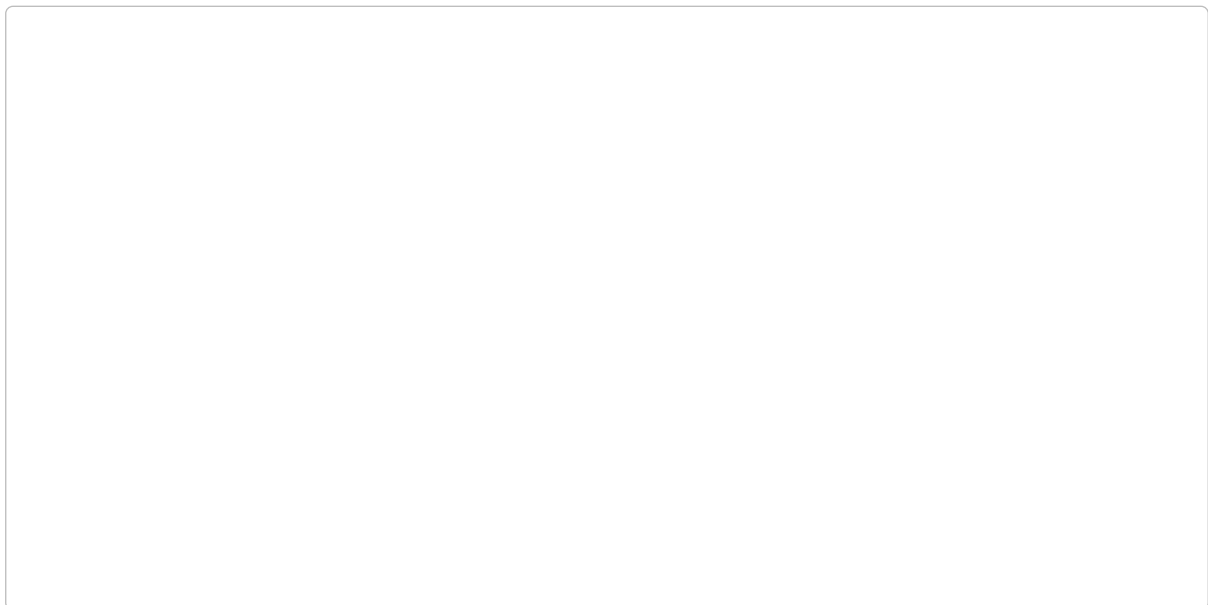
2.3 What happens to a form when halftones creep into the shadow side? [1]

3 Studio & portfolio tasks

3.1 Make a **white-object rendering study**.

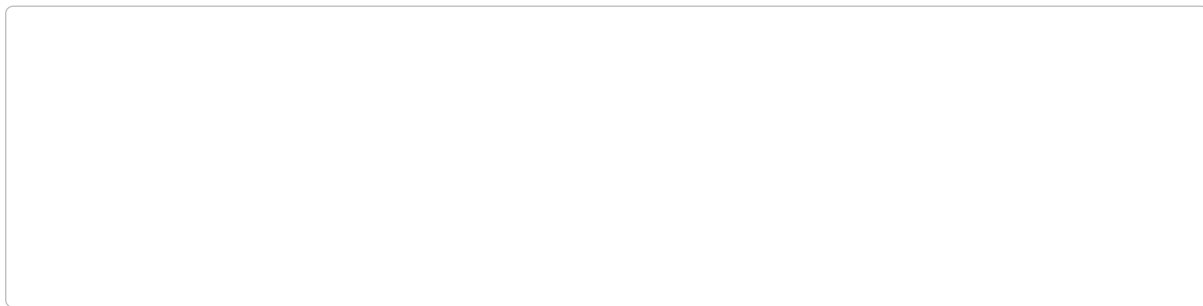
(a) Set up 2-3 white objects under one light and render them full-value. [4]

(b) Keep lit and shadow sides clearly separated on each. [1]



3.2

() Render a cylinder from a flat tone, adding core shadow, light side, and reflected light.[2]



Solutions

2.1 B. sphere, cylinder, cube, cone.

2.2 no local colour to hide behind; all value must come from light, so control is exposed.

2.3 the lit and shadow sides merge and the form collapses / goes flat.

3.1 each object reads as solid volume; a clear light/shadow separation; simplified to basic forms underneath; full value range from white paper to dark.

3.2 the tube reads as round; core shadow and a lifted reflected-light edge present.

2.4 Chiaroscuro and High-Contrast Drawing

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS focal point 视觉焦点 • tenebrism 暗色调主义 • toned paper 有色纸 • chiaroscuro 明暗对照法
• value 明度

Objective

Use **chiaroscuro** 明暗对照法 to create drama through strong value contrast.

You must be able to:

- set one strong light against deep shadow
- reserve the strongest contrast for the **focal point** 视觉焦点
- use media that reach deep darks (charcoal, ink wash)
- keep a full value bridge, not just black and white

1 Worked examples

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

■ Chiaroscuro

One strong light against deep surrounding shadow pushes the subject forward and sets the mood — the language of Caravaggio and Rembrandt.

■ Focal contrast

The strongest value contrast attracts the eye first, so place it at the focal point.

■ Full bridge

High contrast still needs lights, halftones, and controlled darks — not just a black blob with a white hole.

2 Practice

2.1 Extreme chiaroscuro, where most of the image sinks into darkness, is [1]

- **A** notan
- **B** tenebrism
- **C** frottage

- D grisaille

2.2 Where should the strongest value contrast sit, and why? [2]

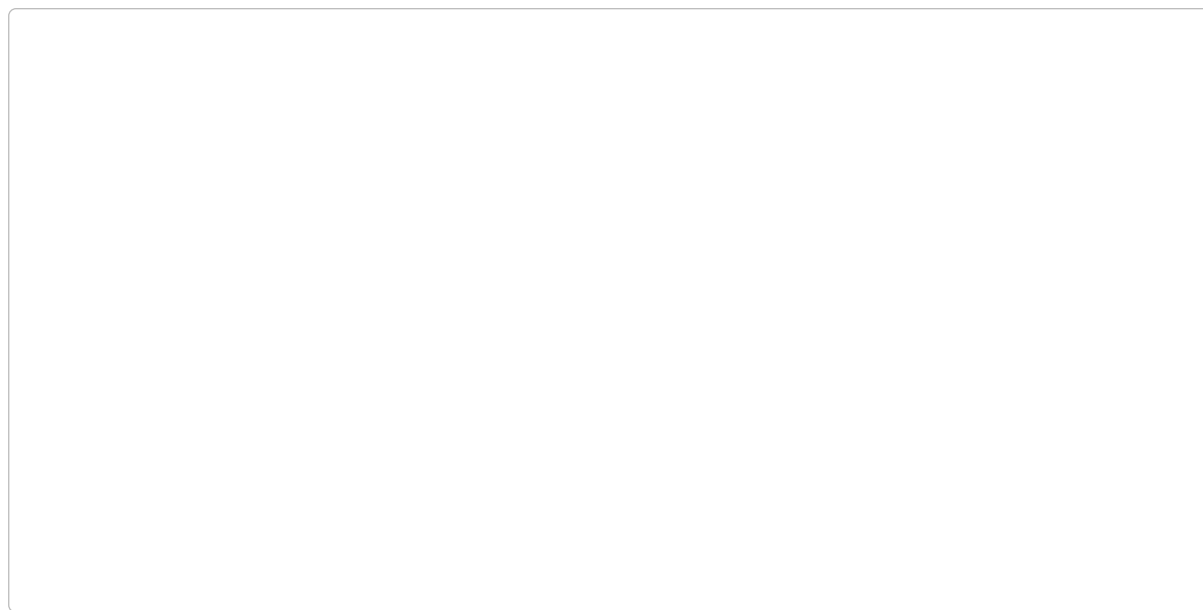
2.3 Name two media that reach deep darks quickly. [1]

3 Studio & portfolio tasks

3.1 Make a **chiaroscuro study** under one strong light in a dark setting.

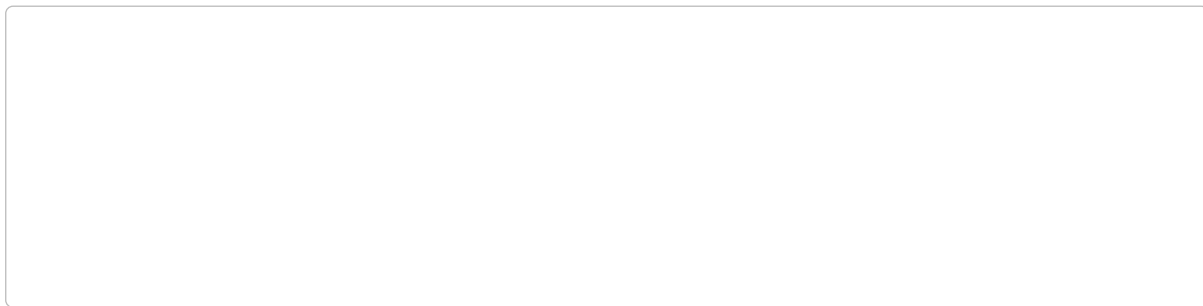
(a) Render a face or object with one blazing lit area and deep shadow. [4]

(b) Use charcoal or ink wash to reach rich darks; keep a full value bridge. [1]



3.2

() Work on **toned paper**: add darks with media and lights with white/eraser. [2]



Solutions

2.1 B. tenebrism is extreme chiaroscuro.

2.2 at the focal point; because contrast attracts the eye first.

2.3 any two of: compressed charcoal, ink wash, black conté.

3.1 strong single-light drama; focal point carries the strongest contrast; rich controlled darks; a value bridge, not black-vs-white only.

3.2 the ground acts as a mid-value; both darks and lights added, form reads clearly.

2.5 Tonal Composition and Notan

Name: _____ Class: _____ Date: _____

Total: 10 marks

KEY WORDS notan 明暗构成 • thumbnail sketches 小稿 • value 明度 • focal point 视觉焦点 • rendering 塑造

Objective

Design the light-dark pattern with **notan** 明暗构成 before any detail.

You must be able to:

- reduce a scene to 2-3 flat values
- test value plans with **thumbnail sketches** 小稿
- group values instead of scattering them
- build a clear value hierarchy

1 Worked examples

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

■ Notan

Notan is the design of light and dark shapes. A drawing works or fails at thumbnail size, before any detail exists.

■ Group, don't scatter

Connected value shapes feel designed; scattered spots feel like noise.

■ Value hierarchy

One dominant value, one secondary, one accent — with the darkest dark against the lightest light at the focal point.

2 Practice

2.1 Notan is the design of

[1]

- **A** colour harmonies
 - **B** light and dark shapes
 - **C** paper sizes
 - **D** frame mouldings
-

2.2 Why test a composition as a 2-3 value thumbnail first? [2]

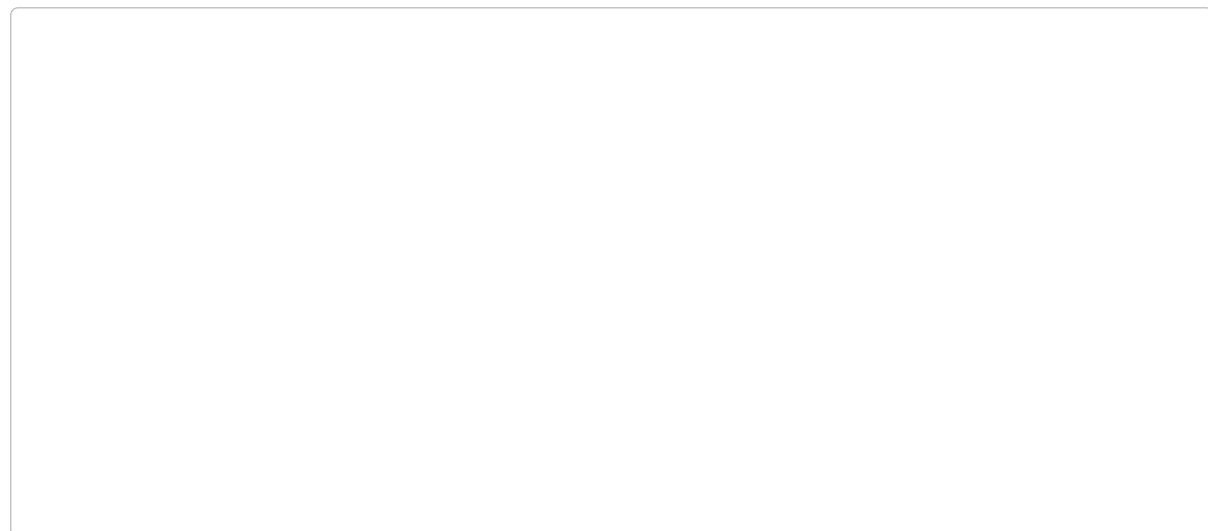
2.3 What is the difference between grouped and scattered values? [1]

3 Studio & portfolio tasks

3.1 Make a **notan study set** for one scene.

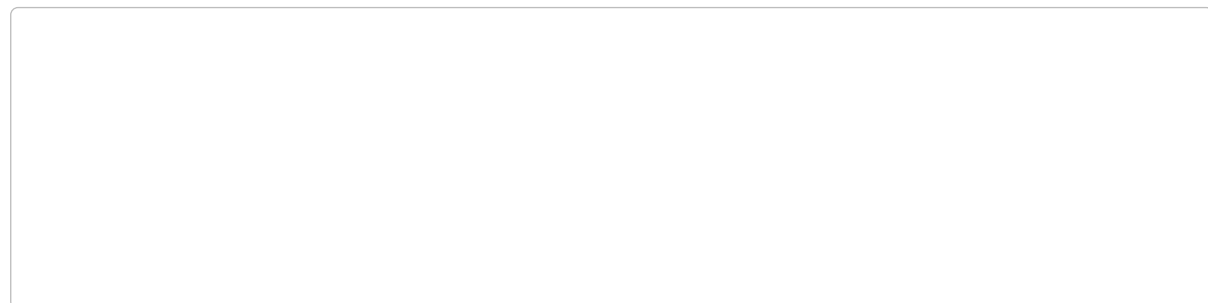
(a) Draw four 6 cm thumbnails testing different 2-3 value plans. [3]

(b) Circle the strongest and write why its pattern reads. [1]



3.2

() Enlarge the chosen thumbnail into a small finished tonal drawing. [2]



Solutions

2.1 B. notan = the light-dark pattern.

2.2 if the pattern reads clearly at thumbnail size the composition is strong; it saves rendering a design that fails.

2.3 grouped/connected value shapes read as designed; scattered spots read as noise.

3.1 four distinct value plans; each uses only 2-3 flat values; a reasoned best choice about grouping/hierarchy.

3.2 keeps the thumbnail's value pattern; darkest dark meets lightest light at the focal point.

2.6 Toned Grounds and Subtractive Drawing

Name: _____ Class: _____ Date: _____

Total: 11 marks

KEY WORDS subtractive 减法 • experimentation 实验 • subtractive drawing 减法素描 • lift out 提白
• toned ground 有色底

Objective

Draw both ways from a **toned ground** 有色底 using **subtractive** 减法 marks.

You must be able to:

- start from an even mid-tone ground
- **lift out** 提白 lights with an eraser
- use a **kneaded eraser** 可塑橡皮 for soft and crisp lights
- document the process as experimentation

1 Worked examples

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

■ Toned ground

An even charcoal or graphite tone (or grey paper) is a ready-made middle value — add only darks and white highlights.

■ The eraser is a pencil

Subtractive drawing pulls light out of dark. A kneaded eraser dabs soft lights and drags soft strokes; a hard eraser cuts crisp lights.

■ Process as evidence

A subtractive study is visible experimentation with materials — document it in your journal.

2 Practice

2.1 On a toned ground, the ground itself usually acts as the

[1]

- **A** highlight
- **B** halftone
- **C** cast shadow

- D frame

2.2 What is subtractive drawing? Give one tool used for it. [2]

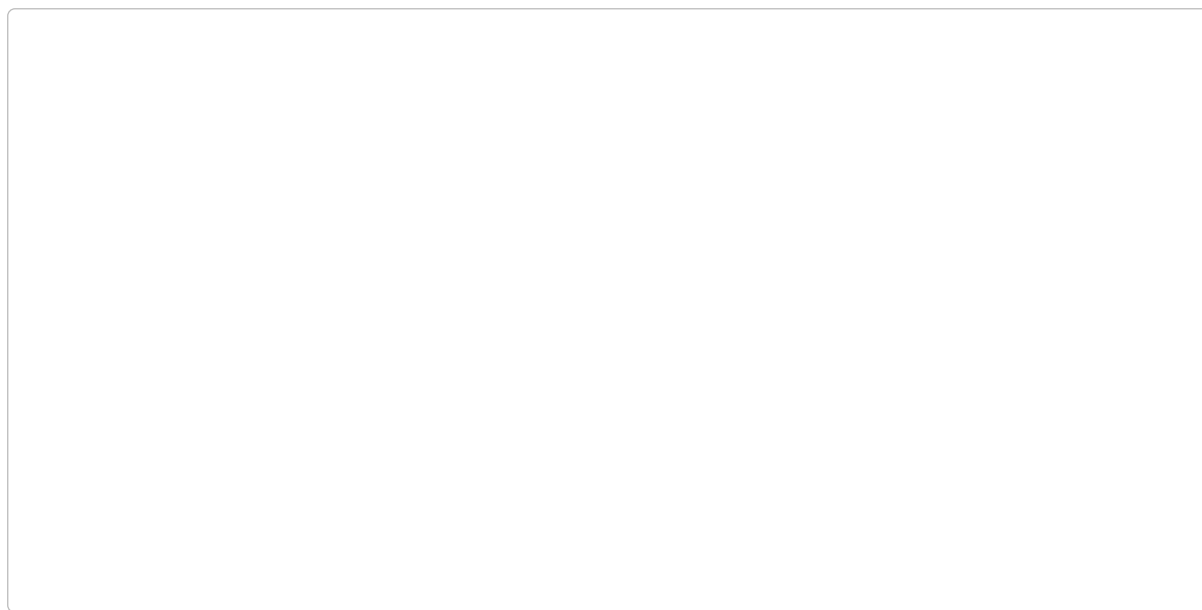
2.3 Why does a toned ground force value decisions early? [1]

3 Studio & portfolio tasks

3.1 Make a **subtractive study** on a toned ground.

(a) Tone a page evenly, then draw a lit object using darks and lifted lights. [4]

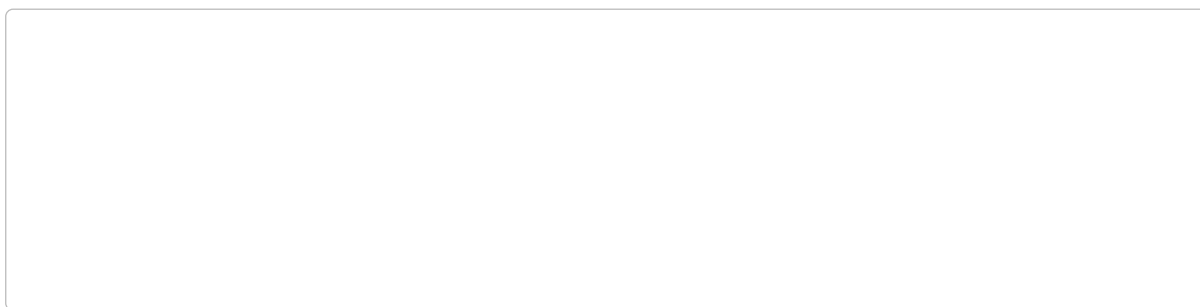
(b) Use both dabbed (soft) and cut (crisp) eraser lights. [1]



3.2

() Photograph or note the stages as process/experimentation evidence.

[2]



Solutions

2.1 B. the ground is the ready-made mid-value.

2.2 drawing by removing material / lifting light out of dark; a kneaded or hard eraser.

2.3 nothing can hide behind white paper — you must place darks and lights from the start.

3.1 an even toned ground; form built with added darks and lifted lights; both soft and crisp eraser marks; the object reads as lit and solid.

3.2 at least two documented stages; a note on what the material let you do.