Pencil Still Life: Tonal Buildup and Edge Control

Original tasks 1, 2, 3 / complete keys

Task 1

A box 10 cm wide and a sphere 7 cm wide sit on a 25 cm by 30 cm sheet, lit from the right. List the three tonal passes and the tone number for the box's core shadow in pass two, using the 1 to 5 scale.

Answer: Pass one: tone 2 on all shadow zones. Pass two: core shadow at tone 4, cast shadow at tone 3. Pass three: tone 5 at deepest contacts, lit areas at tone 1. The box's core shadow in pass two is tone 4.

Reason: The staged buildup separates base tone from darker core shadow and final accents, keeping values checkable on a simple scale.

Check: Confirm three passes are listed and that the core shadow in pass two is tone 4, with cast shadow at tone 3.

Task 2

For a cylinder lit from the left, decide H or S for the left contour, the right contour, and the far edge of the cast shadow. Explain each choice in one sentence.

Answer: Left contour: H because it faces the viewer and the light. Right contour: S because the form turns away into shadow. Far edge of cast shadow: S because the shadow diffuses with distance.

Reason: Edge quality follows form orientation and shadow diffusion, not a single universal rule.

Check: Check that each contour has an H or S label and that the reason mentions facing direction or diffusion.

Task 3

A sphere 6 cm wide and a cylinder 8 cm tall are drawn on a 20 cm by 25 cm sheet. The light comes from the front-left. Describe where the cast shadows should point and give one hard edge and one soft edge in the drawing.

Answer: Cast shadows point back and to the right, away from the front-left light. A hard edge example is the sphere's front contour facing the light; a soft edge example is the cylinder's shadow side turning away.

Reason: Cast shadow direction must oppose the light source, and edge quality depends on whether a form faces or turns from the viewer.

Check: Verify shadows point away from front-left and that one H and one S edge are identified with a reason.

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Original tasks 4 / complete keys

Task 4

After three passes, a drawing shows the lit side at tone 1, the core shadow at tone 5, and no tone 3 or 4 nearby. State one correction and one check method.

Answer: Correction: add tone 2, tone 3, and tone 4 between the lit side and core shadow so adjacent zones differ by one step and the transition becomes gradual. Check method: assign tone numbers to adjacent zones and confirm no jump larger than one step except at a deliberate hard edge.

Reason: A jump from tone 1 to tone 5 removes middle values and flattens the form; inserting intermediate tones restores gradual turning.

Check: Recheck the numbered zones after correction and confirm the transition uses at least one intermediate tone.

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Source rubric / reflection

- [ ] Tonal buildup uses at least three distinct passes with a consistent 1 to 5 value scale.
- [ ] Core shadow, cast shadow, and reflected light are distinguishable and logically placed.
- [ ] Edge decisions are marked and applied: hard edges are deliberate, soft edges occur on turning forms and distant shadows.
- [ ] Light direction is consistent across all objects and cast shadows.
- [ ] Proportions match measured object and paper dimensions within a reasonable margin.
- [ ] Valid alternatives are accepted if the value logic and edge reasoning remain consistent.

Reflection: What did you check, what did you change, and what will you try next?