Pencil House Drawing: Roof Shading and Wall Texture

Original tasks 1, 2 / complete keys

Task 1

On scrap paper, make three swatches labelled light, mid and dark using one pencil. State the pressure or layering used for each. Then check them at arm's length.

Answer: Light: one light pass leaving visible paper grain. Mid: one moderate pass covering most white but showing grain. Dark: two moderate layers over mid tone. At arm's length the three swatches appear clearly different.

Reason: Separating tone by pressure and layering builds control before applying tone to the house. The arm's-length check confirms the steps read as distinct.

Check: Squint at the swatches. If light and mid blur, lighten the light swatch or add one layer to the mid swatch. If mid and dark blur, add one layer to the dark swatch.

Task 2

Draw a simple roof with two planes: one facing upper left and one turning away. Shade the light-facing plane with light tone and the away-facing plane with mid tone, strokes along the slope. Add a narrow dark accent under the eaves. Describe your light direction in one sentence.

Answer: Light direction sentence: light comes from the upper left. The upper-left plane has light strokes along the slope. The away-facing plane has mid strokes along the slope. A narrow dark accent runs under the eaves, feathered at its lower edge.

Reason: The roof planes are assigned tone by their orientation to the stated light. Strokes along the slope support the form, and the narrow accent creates a shadow line without becoming a black band.

Check: Squint: confirm light, mid and dark appear in that order. Check that the dark accent is narrower than the mid plane and that its lower edge blends into mid tone.

Pencil House Drawing: Roof Shading and Wall Texture

Original tasks 3, 4 / complete keys

Task 3

Draw a rectangular wall area. Apply vertical marks for texture: sparse for light tone on the left half, denser for mid tone on the right half, and layered marks near the top edge for dark tone. Keep small white gaps. State one check you will use.

Answer: Left half: sparse vertical marks with white gaps. Right half: denser vertical marks. Top edge: layered vertical marks forming a dark band. Check: marks remain vertical across the whole wall and density increases from left to right and toward the top edge.

Reason: Texture density should follow tone. Keeping one mark direction prevents the wall from looking patterned, and white gaps keep the texture from flattening into grey.

Check: Look along the wall: all marks should point the same way. Compare left and right halves at arm's length; the right half should read darker. Confirm the top band is darker than the right half.

Task 4

Combine a two-plane roof and a textured wall into one small house drawing. Use light from the upper left. Include the three roof tones, wall texture with density change, and a written light-direction sentence. List two checks you will perform.

Answer: Roof: light plane facing upper left, mid plane turning away, narrow dark accent under the eaves. Wall: sparse vertical marks on the left, denser marks on the right, layered marks under the eaves. Light-direction sentence written beside the drawing. Checks: squint check for three roof tones; direction check for vertical wall marks with density increasing to the right.

Reason: Combining roof and wall tests whether tonal order and texture consistency hold together. The written sentence keeps choices deliberate, and the two checks target the most common failures: blurred tones and inconsistent marks.

Check: Squint at the roof: light, mid and dark should be distinct. Look at the wall: marks should stay vertical and density should increase to the right. If either check fails, adjust the lightest area first, then the dark accent, then texture density.

Pencil House Drawing: Roof Shading and Wall Texture

Source rubric / reflection

- [ ] Three tonal steps are clearly distinguishable on the roof when viewed at arm's length.
- [ ] Dark tone is built by layering, not by heavy pressure or smearing.
- [ ] Wall texture uses one consistent mark type that follows the surface direction.
- [ ] Texture density increases as wall tone darkens, with small white gaps retained.
- [ ] The written light-direction sentence matches the shading choices.
- [ ] Valid alternatives are accepted: different mark types, slightly different tone boundaries, and varied spacing, provided tonal order and directional consistency hold.

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