

## COLOR PLATES



**Plate 1** A *Radiance* rendering of a conference room. (Model courtesy of Anat Grynberg and Greg Ward.)

Original color plates from Larson & Shakespeare's *Rendering with Radiance*  
available from *Radiance* website at:  
[http://radsite.lbl.gov/radiance/book/color\\_plates.pdf](http://radsite.lbl.gov/radiance/book/color_plates.pdf)



**Plate 2** A photograph of the conference room simulated in Plate 1.



**Plate 3** A simulation of the conference room with superimposed isolux contours (i.e., lines of equal illuminance). This emphasizes the numerical nature of the results, showing information that is critical for lighting analysis.





**Plate 4** A *Radiance* rendering of a daylighted office space. (Model by Raphael Compagnon and Jean-Louis Scartez-zini.)



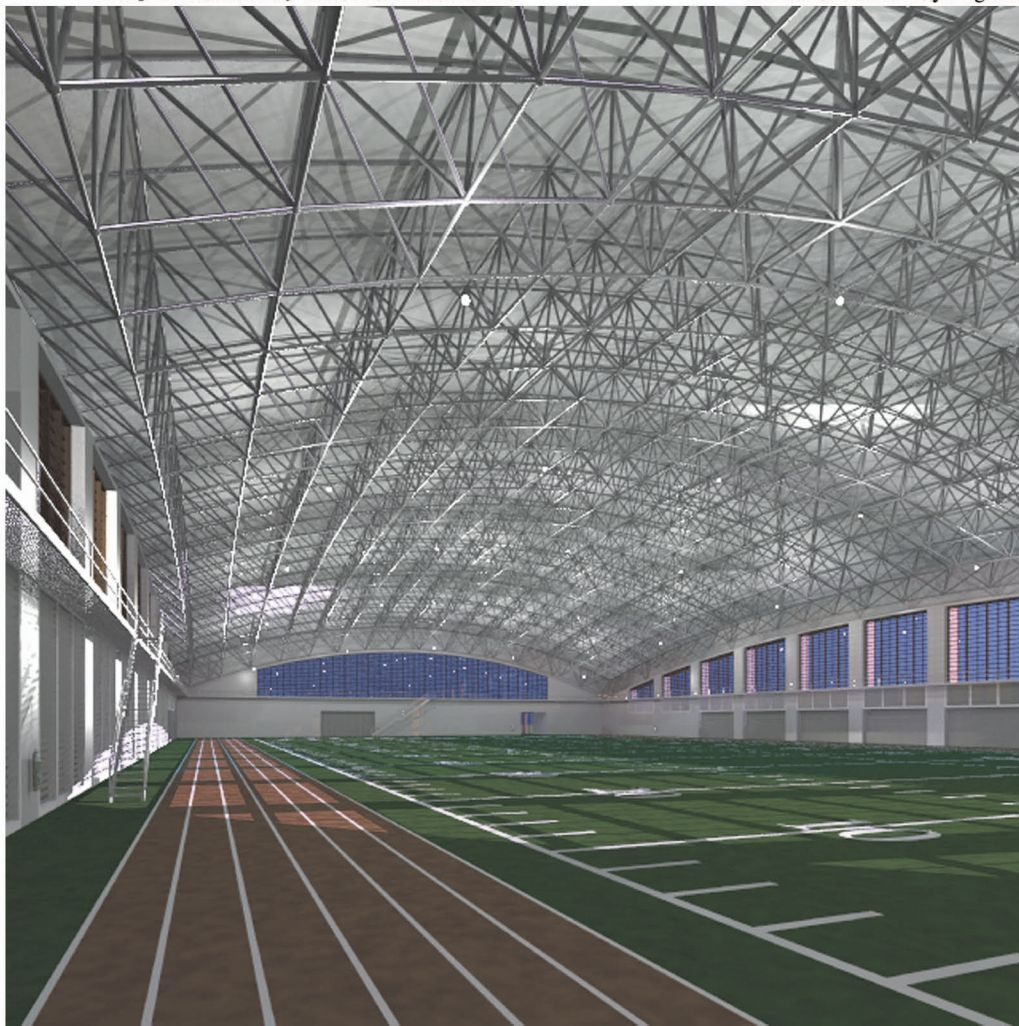
**Plate 5** A photograph of the office simulated in Plate 4.



**Plate 6** A model showing anisotropic reflection functions and patterns that may be defined in *Radiance*.



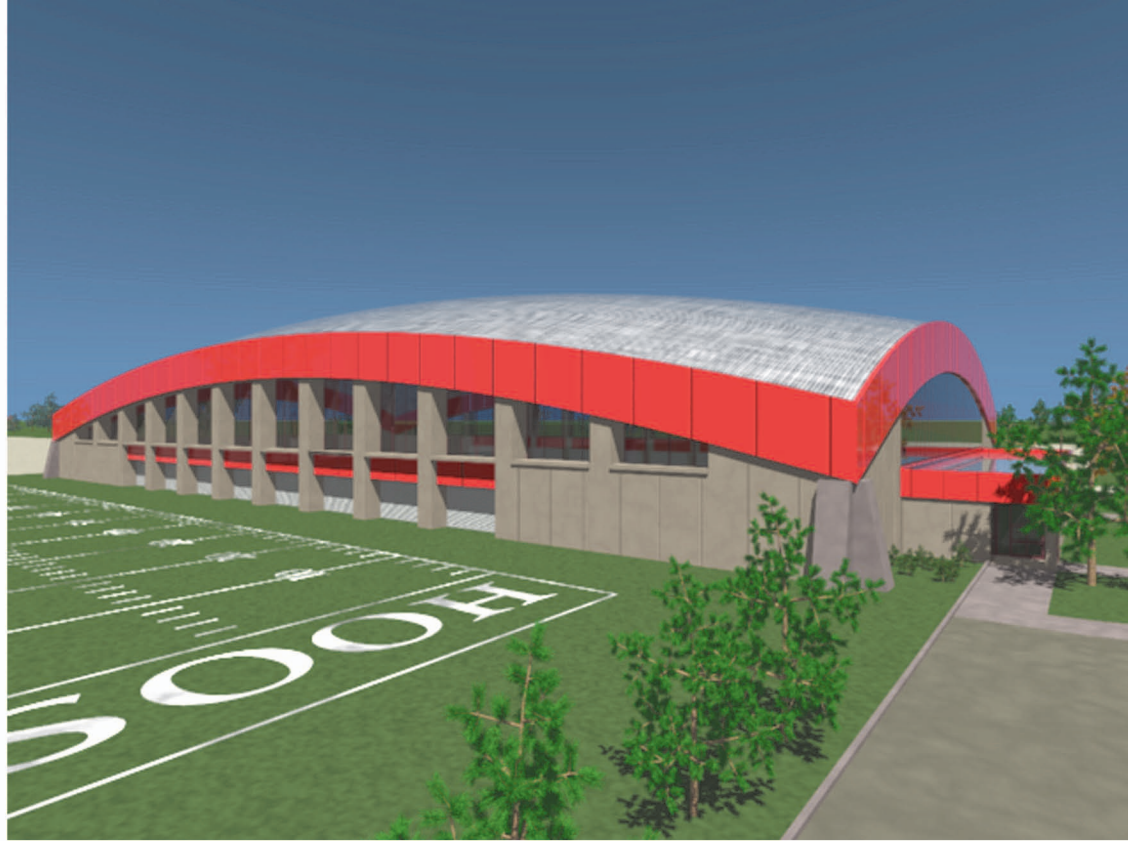
**Plate 7** The same model as Plate 6, but with diffuse reflection functions as they might be modeled in a radiosity



**Plate 8** The interior of the Indiana University Mellan-camp Pavilion as rendered by Radiance. Input was translated from AutoCAD input. (Model created by Scott Routen and Rueben McFarland.)

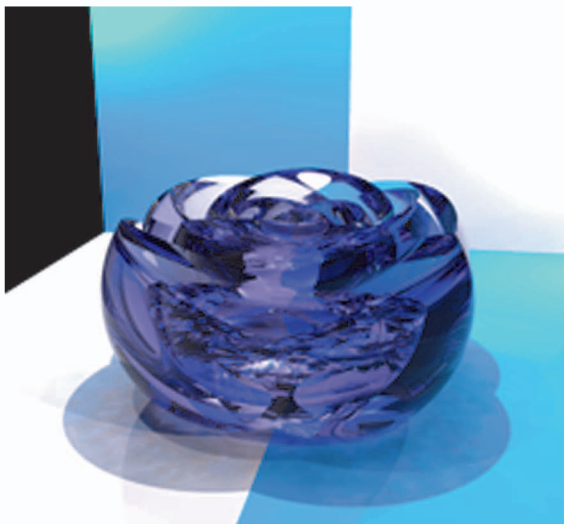


**Plate 9** The same model shown in Plate 78, rendered from the exterior. (Model courtesy of Scott Routen and Rueben McFarland.)



**Plate 10** The final rendering of the Scene 1 exercise. (See also Figure 2.21 on page 91.)

**Plate 11** Lotus is constructed from spheres of dielectric and antimatter. (See also Figure 3.39 on page 189.)



**Plate 12** View of the lobby from the front entrance. The cups, phone, and rotated chairs add a human element to the scene. (See also Figure 3.45 on page 209.)





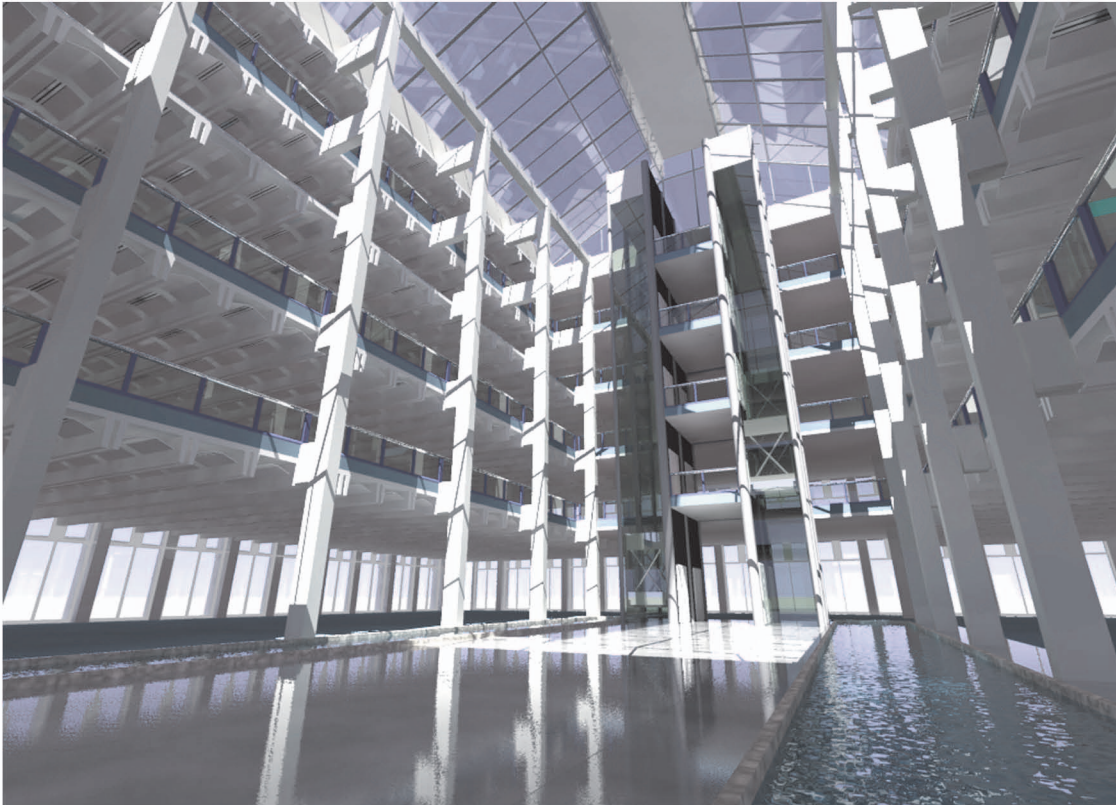
**Plate 13** Picture *scene2\_da.pic* presents a plan view of the day-lighted scene. Note the patch of direct sunlight on the carpet by the front doors and the line of sunlight in the gallery, which has slipped past the edge of the skylight reflector. The lobby desk and chair are illuminated from the sky components; the art in the gallery is lighted by indirect daylight. (See also Figure 3.46 on page 222.)



**Plate 14** A plan view (*scene\_na.pic*) of the gallery reveals pools of light around each sculpture. The tracklights draw attention to the art and add to the visual interest of the room. (See also Figure 3.48 on page 225.)



**Plate 15** The large picture presents an isolux contour line illumination analysis of the desk area at night. The pictures on the right are small versions of the irradiance (top) and radiance (bottom) pictures used by falsecolor to generate the analysis. (See also Figure 3.56 on page 232.)



**Plate 16** A daylight simulation of an atrium designed by Foggo Architects, U.K. (Model courtesy of John Mardaljevic.)



**Plate 17** A *Radiance* concept image for the opening of *All's Well that Ends Well*. The underside of the umbrella (left) is illuminated by light reflected off the simulated slate floor. The dappled light patterns, in soft focus, are achieved by inserting a template into the ellipsoidal reflector spotlight beam. (See also Figure 8.1 on page 421.)



**Plate 18** The complete effect of the final lighting design for the obelisk. (See also Figure 8.13 on page 450; model courtesy of Shakespeare Lighting Design.)

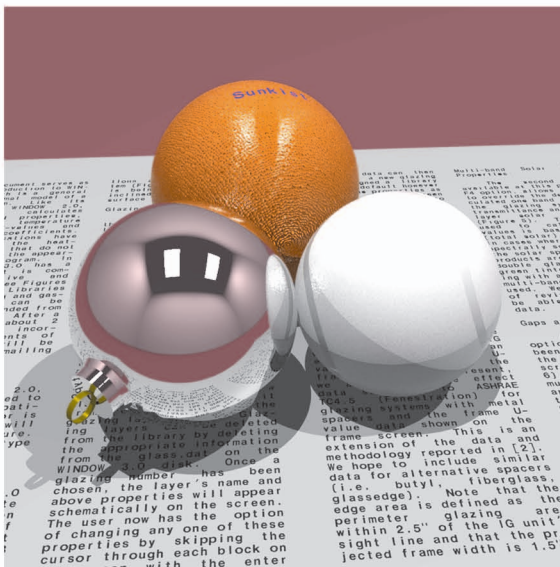


**Plate 19** The Illumination from thousands of luminaires is accurately depicted in this view of the Tsing-Ma suspension bridge in Hong Kong. (See also Figure 8.15 on page 452; lighting design courtesy of R. Shakespeare for Linbeck and Rausch, Lighting Consultants.)

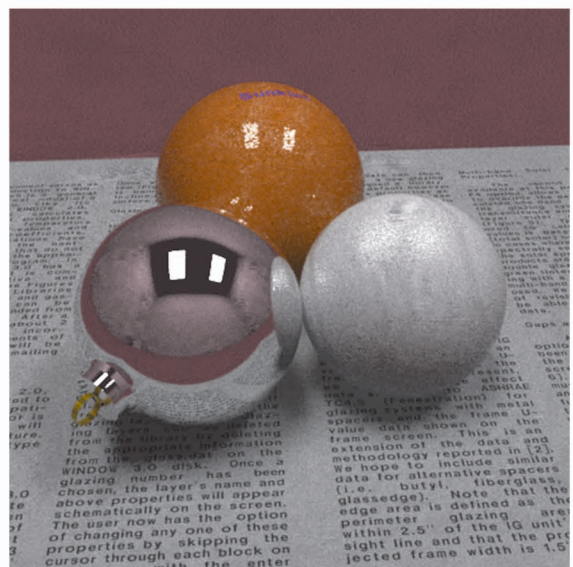
**Plate 20** *Mist* is used to simulate shafts of light passing through participating media. This *Radiance* picture is a keyframe from a simulation of a rock ‘n’ roll concert lighting sequence. (See also Figure 8.20 on page 459; model courtesy of Theater Computer Visualization Center, Indiana University.)



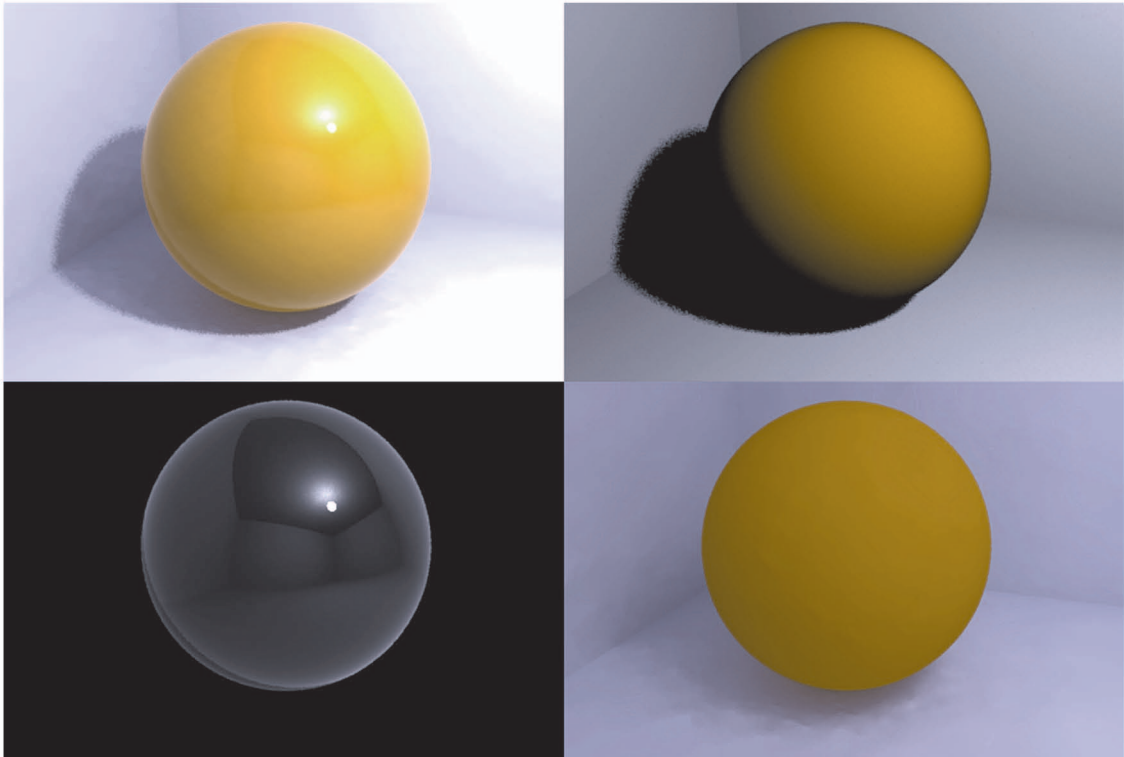




**Plate 21** A deterministically ray-traced image of a simple model.

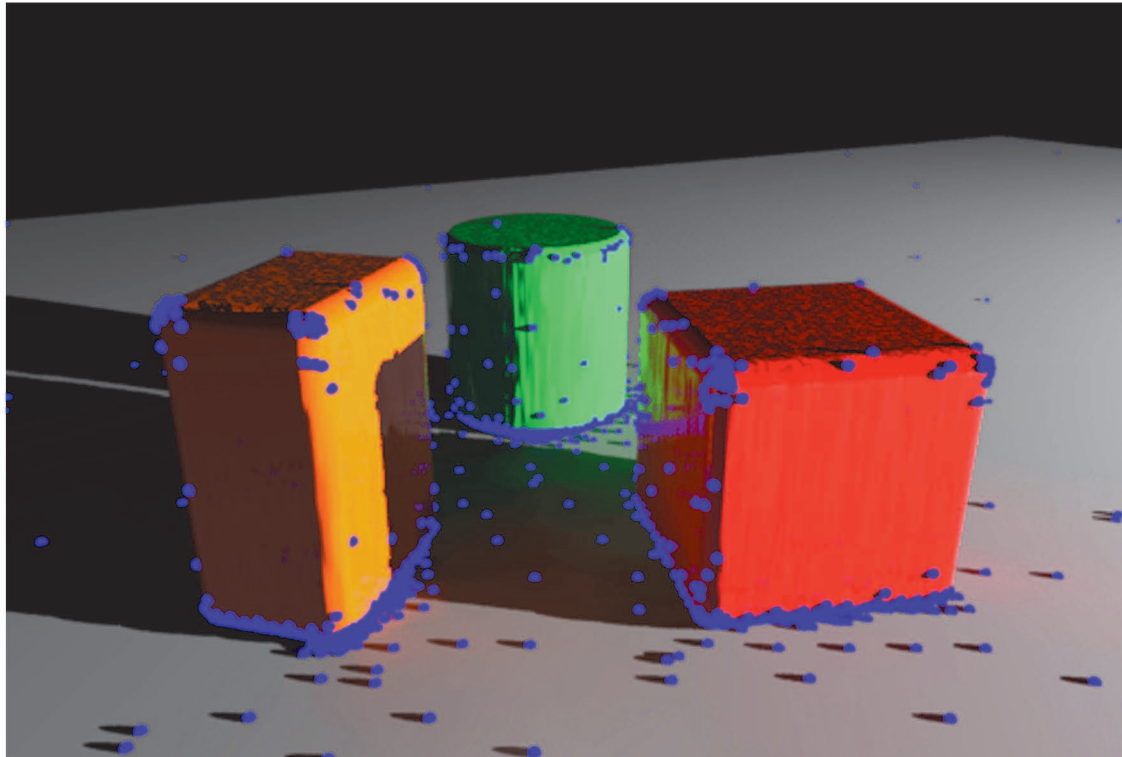
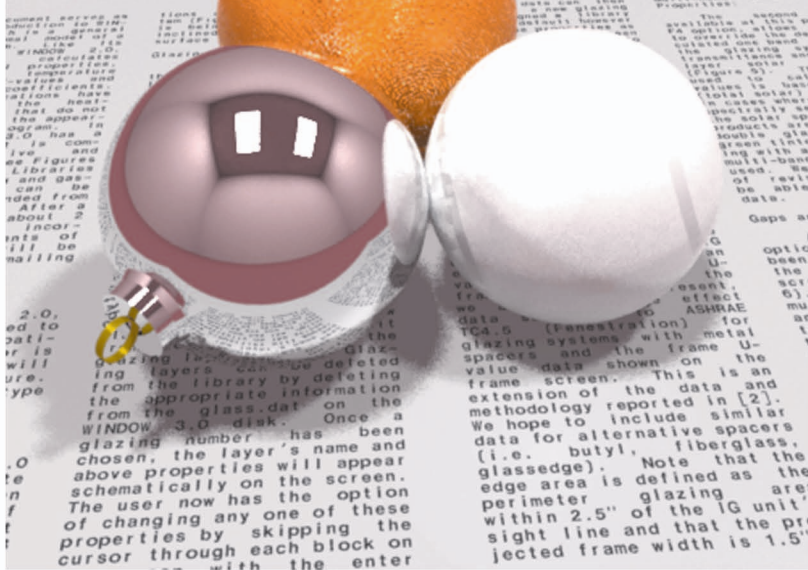


**Plate 22** A pure Monte Carlo stochastic ray-traced image of the same model shown in Plate 21.



**Plate 23** An artificial separation of the direct (upper right), indirect specular (lower left) and indirect diffuse (lower right) components, with the combined result (upper left).

**Plate 24** The same scene shown in Plates 21 and 22, computed using a hybrid technique in a fraction of the time required by pure Monte Carlo ray-tracing, yet producing more accurate, smoother results. (See Chapter 10 for details.)



**Plate 25** A scene with three blocks, showing the placement of indirect irradiance calculation points. (See Chapter 12 for details.)