**HW1:** Personalize Learning Journal (5 pts) Express your personality by customizing the front cover of your Learning Journal. You can draw with gel pens, create a collage or glue your personalized doodles onto the front cover. Have fun and be creative.
HW2: Light Source (5 points)

Excerpt from Mitton’s Interior Design Presentation:

Understanding the relationship of light, value, and shadow on basic forms in perspective is required for successful perspective rendering. The cube, cylinder, sphere and cone are basic shapes that are found in combination in more complex objects. Learning to render these basic shapes in a variety of no color media is useful preparation for the eventual rendering of color materials. The basic shapes are most easily rendered with a light source above and slightly to the right or left. The light source in this position creates three distinct value – light (value 1), medium (value 2) and dark (value 3) – and a cast shadow (4). This illustration from Interior Design Visual Presentation by Maureen Mitton illustrate this light source setup in relation to a variety of simple forms.

Cube: In this setup, the top surface of a cube received the most light (value 1), followed by the side closet to the light source (value 2). The side farthest from the light source receives the least light and is darkest (value3) and typically the cast shadow (4) is darkest.

Cylinder: The top surface is rendered as the lightest (value 1). Light curves around a curving surface, creating levels of value contrast that also curve around the cylinder. On a simplified non reflective cylinder, the portion of the cylinder closest to the light is rendered with the medium value (value 2) and the portion farthest from the light source is rendered with the darkest value (3). The shadow (4) is generally located on the surface next to the darkest portion of the cylinder. Cylinders are frequently drawn in a more complex manner because they often pick up reflective light, causing a dark reflection next to a medium value of the cylinder, as well as a light reflection on the dark value. This is the case when rendering highly reflective material such as metal. The portions of the cylinder farthest from the light source, which recede from the viewer also receive medium to dark values.

Sphere: A sphere has its top portion rendered a slightest (Value 1), and as the surface curves away from the light source, values are blended in a range from medium (value 2) to dark (value 3). The shadow (4) is generally found on the surface next to the darkest portion of the sphere. Generally values are rendered into a sphere with curved strokes that follow the form of the sphere. Often a bright highlight can be found toward the top portion of the sphere in the location of the lightest value. The darkest portion of a sphere is sometimes rendered with a narrow adjacent highlight on reflective surfaces.

Cone: A cone is rendered with the portion closest to the light source lightest (value 1) with adjacent areas of the cone rendered darker (value 2 and ranging to almost value 3): the portion of the cone farthest from the light receives the least light and is darkest (value 3). A shadow is most often found on the surface next to the darkest value of the cone. A cone with a reflective surface is rendered with the darkest portion adjacent to the highlight indicating the surface reflection.
HW2: Light Source. Trace the following shapes and recreate the shadows using line, scribbles and markers.
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The best way to ensure that value and shadow relationships are included in every rendering is to create a value study prior to beginning the actual rendering. To create a value study, take a copy of the perspective line drawing and mark the values that will be rendered in each area. Shadows and highlights should be included. Values can be created with lines, stipples, scribbles or markers. In this example, the back wall was rendered in a value darker than the other walls, which is a slight adjustment in values from those shown in the drawing on the left.
Directions: Trace the perspective provided and create two value studies using 1) line and 2) scribbles. Add stippling as desired.
HW4: Select a 3D view for project 2 and bring to class on September 3. (5 pts)

HW5: Graded Wash (5 points) Practice a graded wash on the wood flooring. See example in Doyle, p. 56. Practice with and w/o frisket.
HW6: Shadows and Lighting Effects (5 points)

ONE-POINT SHADOW CASTING

1. Select a light source.

2. Apply tone to the form.

3. Select points on the planes of the form that will block light and cast a shadow.

4. Draw consistent angles from these points (typically 30 degrees).

5. From the top shadow casting points, use 45-degree angle lines to determine the length of the shadow. In reality, the shadow changes as the angle of the light source changes. When a light source is directly over an object, it produces no shadow.

6. The 45-degree lines will intersect the 30-degree lines then close out the shadow with a parallel line and a line to the vanishing point (VP).

7. The same principles apply to this open-leg table.
HW6: Shadows and Lighting Effects

**TWO-POINT SHADOW CASTING**

1. Select a light source.
2. Draw lines through the shadow casting points in the direction the shadow will fall.
3. Draw a line parallel to the object at point A.
4. Where this line intersects a shadow casting line from the light source, draw a line toward vanishing point left (VPL).
5. Where this line intersects the other shadow casting line from the light source, draw a line toward vanishing point right (VPR).
6. Close the shadow with a parallel line back to point B.

Figure 3.2 shows a shadow cast through a window at a 45-degree angle.
HW6: Shadows and Lighting Effects
HW7: Trace Floor Plan (5 pts) Trace this plan onto trash paper with loose lines and varying line weights using your Micron pens. Copy 3 times onto your marker paper. Bring the uncolored plans to class to practice rendering in-class on Sept. 17th.
**HW8: Sketch Photo Combo (5 pts)** For this assignments, you will need to take several exterior photographs of the KHH to use for an in-class assignment on October 6th. You will use these photographs to sketch recommendations for improvements to the exterior of the building. For instance, how would the building look with better plantings, awnings, bollard lighting or a ramp? What about modifying the building colors? Would a trellis with vines or a signage help the façade. Maybe you prefer to focus on the patio and sketch some solutions for improvements in this area. You get to decide and bring one image printed no larger than 8 x 10 to class on Oct. 6th. We will merge the digital with the hand sketches during class. Refer to page 96 for and example.

**HW9: Add a rug with Photoshop (5 pts)** For this assignment, you will locate a rug online and place this rug into the provided image using the instruction on page 107 of your textbook. You will conform the rug to fit the view and then use filters to make the rug look more drawing like. Last, you will add a person and some shadow on top of the rug. Likewise, this person should be modified to look more drawing like.