

# Texture Mapping

CSE 457

Winter 2015

# Reading

## Required

- ◆ Angel, 7.4-7.10

## Recommended

- ◆ Paul S. Heckbert. Survey of texture mapping. **IEEE Computer Graphics and Applications** 6(11): 56--67, November 1986.

## Optional

- ◆ Woo, Neider, & Davis, Chapter 9
- ◆ James F. Blinn and Martin E. Newell. Texture and reflection in computer generated images. **Communications of the ACM** 19(10): 542--547, October 1976.

# Texture mapping



*Texture mapping (Woo et al., fig. 9-1)*

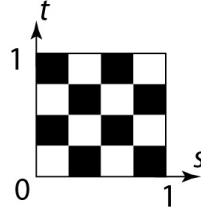
Texture mapping allows you to take a simple polygon and give it the appearance of something much more complex.

- ◆ Due to Ed Catmull, PhD thesis, 1974
- ◆ Refined by Blinn & Newell, 1976

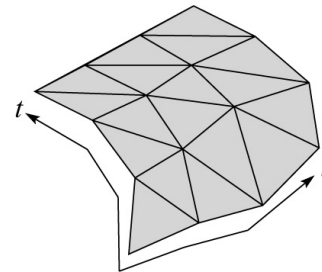
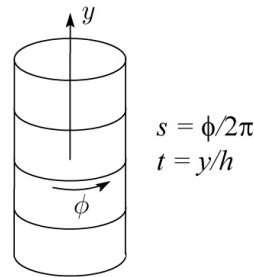
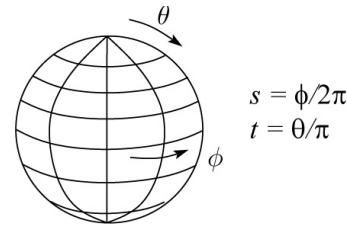
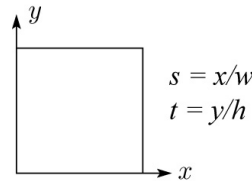
A texture can modulate just about any parameter – diffuse color, specular color, specular exponent, ...

# Implementing texture mapping

A texture lives in its own abstract image coordinates parameterized by  $(s,t)$  in the range  $([0..1], [0..1])$ :



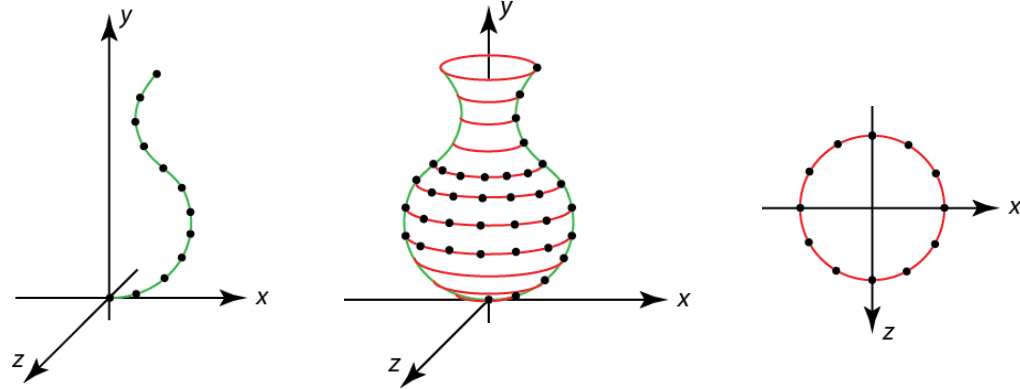
It can be wrapped around many different surfaces:



With a ray caster, we can do the sphere and cylinder mappings directly (as we will see later). For z-buffers, everything gets converted to a triangle mesh with associated  $(s,t)$  coordinates.

Note: if the surface moves/deforms, the texture goes with it.

# Texture coordinates on a surface of revolution



# Mapping to texture image coords

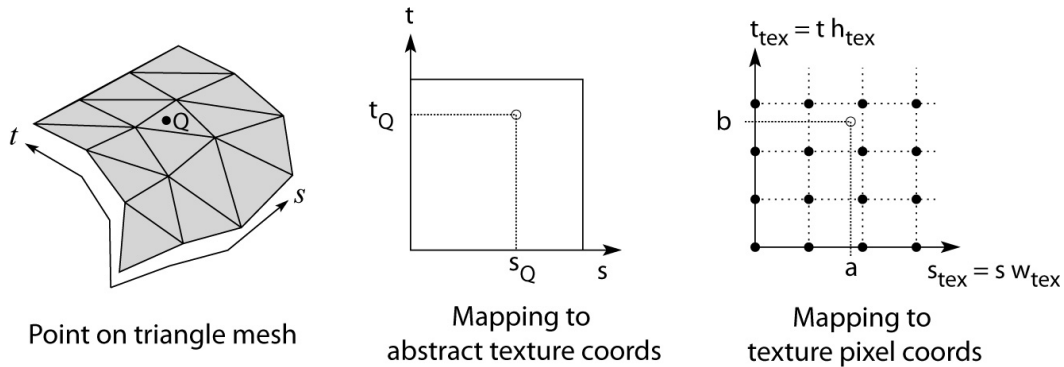
The texture is usually stored as an image. Thus, we need to convert from abstract texture coordinate:

$(s, t)$  in the range  $([0..1], [0..1])$

to texture image coordinates:

$(s_{tex}, t_{tex})$  in the range  $([0.. w_{tex}], [0..$

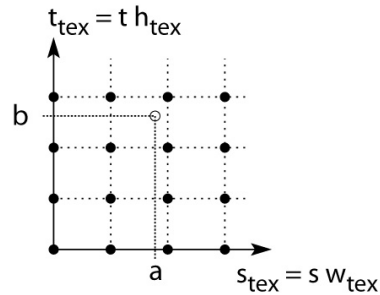
$h_{tex}])$



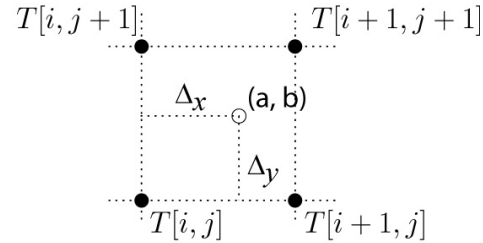
**Q:** What do you do when the texture sample you need lands between texture pixels?

# Texture resampling

We need to resample the texture:



Mapping to  
texture pixel coords



Close-up

Thus, we seek to solve for  $\tau(a, b) = \tau(i + \Delta_x, j + \Delta_y)$

A common choice is **bilinear interpolation**:

$$\tau(i + \Delta_x, j) = \text{_____} \tau[i, j] + \text{_____} \tau[i + 1, j]$$

$$\tau(i + \Delta_x, j + 1) = \text{_____} \tau[i, j + 1] + \text{_____} \tau[i + 1, j + 1]$$

$$\tau(i + \Delta_x, j + \Delta_y) = \text{_____} \tau(i + \Delta_x, j) + \text{_____} \tau(i + \Delta_x, j + 1)$$

$$= \text{_____} \tau[i, j] + \text{_____} \tau[i + 1, j] +$$

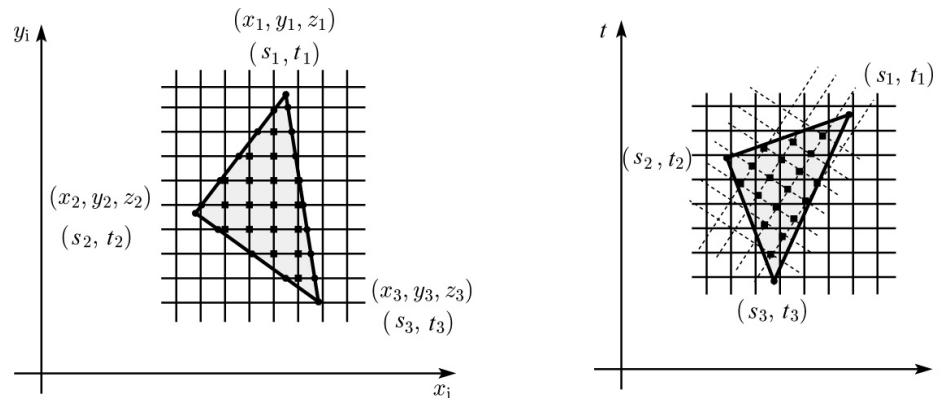
$$\text{_____} \tau[i, j + 1] + \text{_____} \tau[i + 1, j + 1]$$

# Texture mapping and the z-buffer

Texture-mapping can also be handled in z-buffer algorithms.

## Method:

- ◆ Scan conversion is done in screen space, as usual
- ◆ Each pixel is colored according to the texture
- ◆ Texture coordinates are found by Gouraud-style interpolation



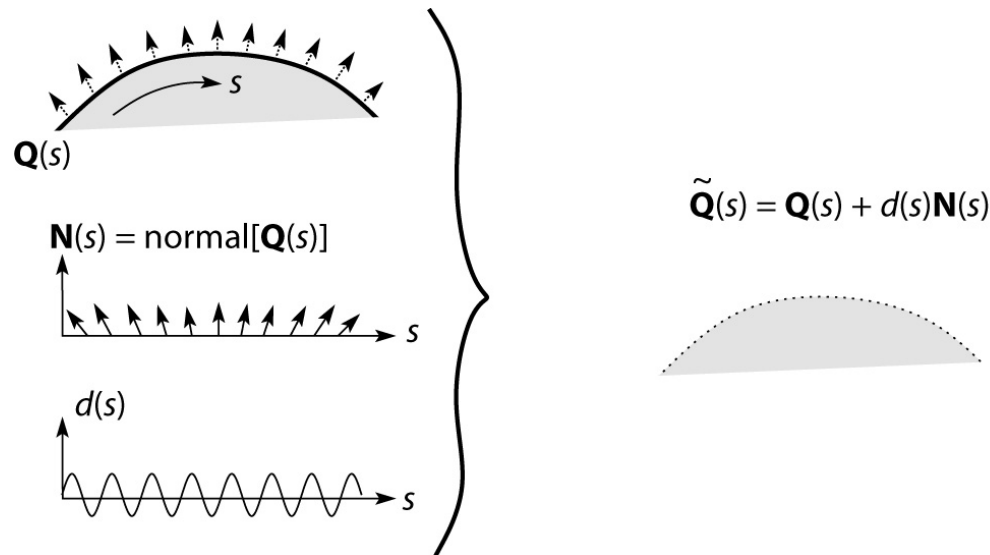
Note: Mapping is more complicated to handle perspective correctly!



# Displacement mapping

Textures can be used for more than just color.

In **displacement mapping**, a texture is used to perturb the surface geometry itself. Here's the idea in 2D:



- ◆ These displacements “animate” with the surface
- ◆ In 3D, you would of course have  $(s,t)$  parameters instead of just  $s$ . ~

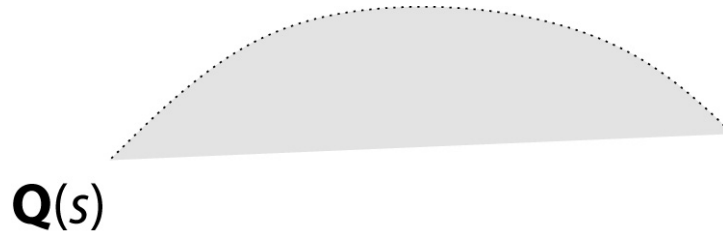
Suppose  $Q$  is a simple surface, like a cube. Will it

# Bump mapping

In **bump mapping**, a texture is used to perturb the normal:

- ◆ Use the original, simpler geometry,  $\mathbf{Q}(s)$ , for hidden surfaces
- ◆ Use the normal from the displacement map for shading:

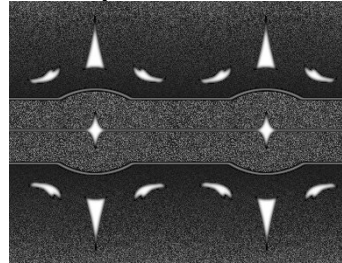
$$\tilde{\mathbf{N}} = \text{normal}[\tilde{\mathbf{Q}}(s)]$$



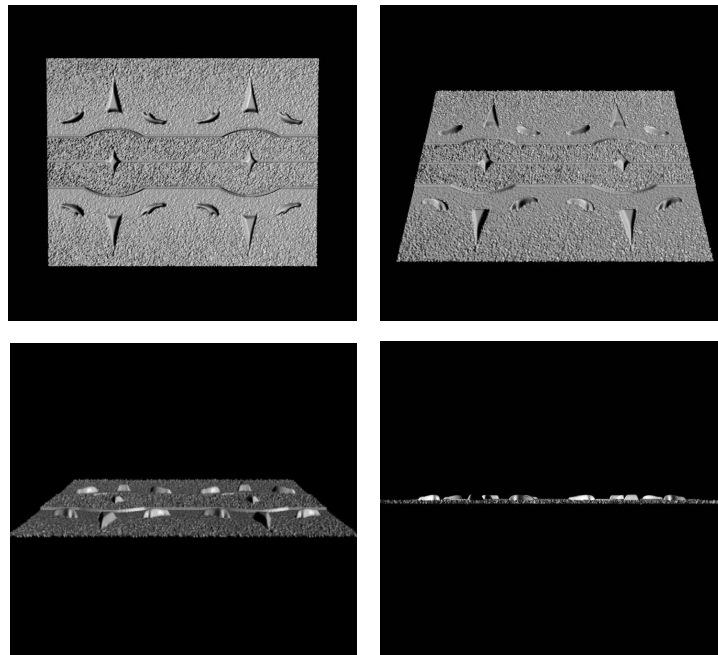
What artifacts in the images would reveal that bump mapping is a fake?

# Displacement vs. bump mapping

Input texture



Rendered as displacement map over a rectangular surface



## Displacement vs. bump mapping (cont'd)



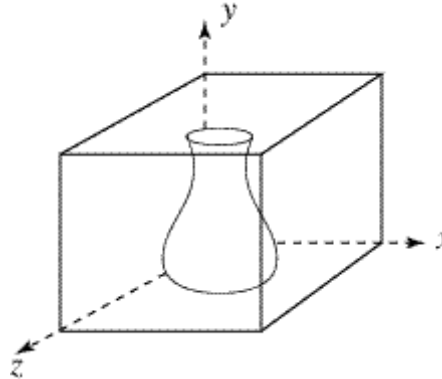
Original rendering

Rendering with bump map  
wrapped around a cylinder

*Bump map and rendering by Wyvern Aldinger*

## Solid textures

**Q:** What kinds of artifacts might you see from using a marble veneer instead of real marble?



One solution is to use **solid textures**:

- ◆ Use model-space coordinates to index into a 3D texture
- ◆ Like “carving” the object from the material

One difficulty of solid texturing is coming up with the textures.

## Solid textures (cont'd)

Here's an example for a vase cut from a solid marble texture:



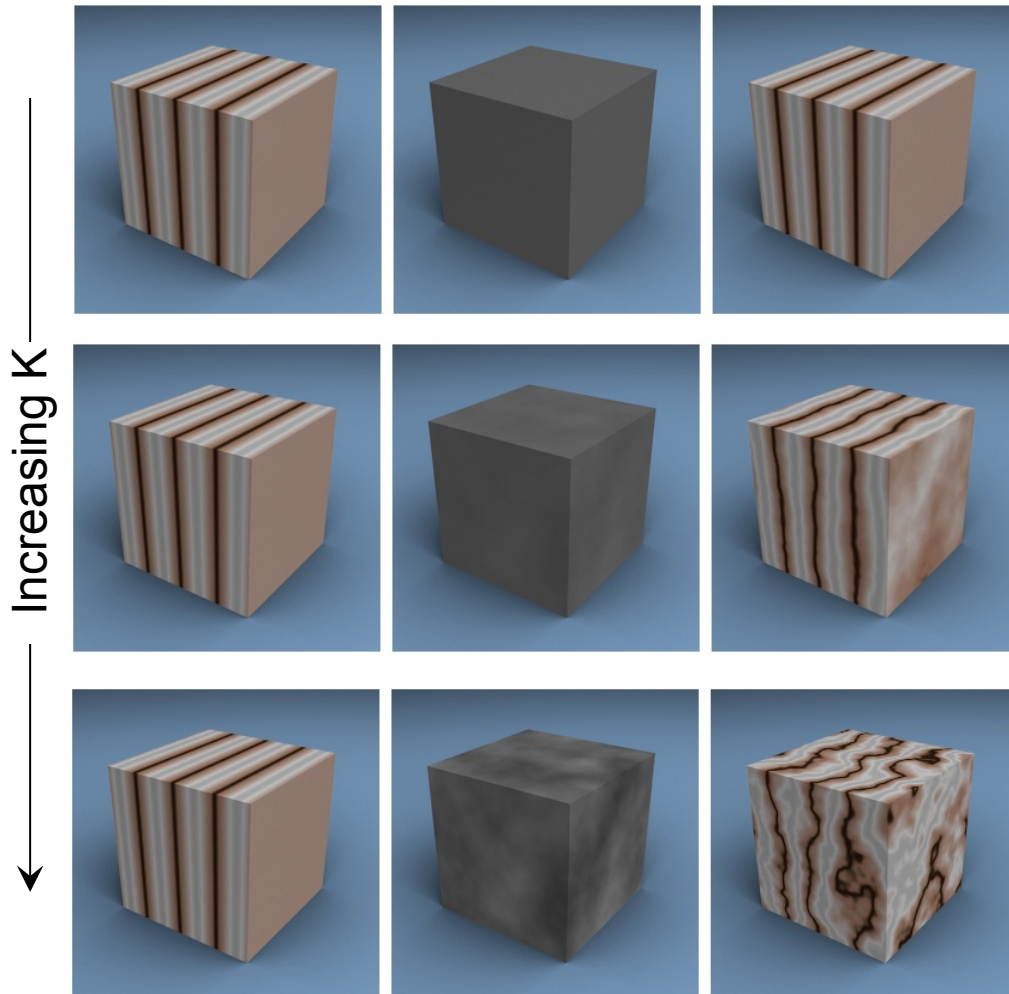
*Solid marble texture by Ken Perlin, (Foley, IV-21)*

# Solid textures (cont'd)

$$\text{in}(x,y,z) = \text{stripes}(x)$$

$$\text{shift}(x,y,z) = K \cdot \text{noise}(x,y,z)$$

$$\text{out}(x,y,z) = \text{stripes}(x + \text{shift}(x,y,z))$$



# Environment mapping



In **environment mapping** (also known as **reflection mapping**), a texture is used to model an object's environment:

- ◆ Rays are bounced off objects into environment
- ◆ Color of the environment used to determine color of the illumination
- ◆ Environment mapping works well when there is just a single object – or in conjunction with ray tracing

This can be readily implemented (without interreflection) using a fragment shader, where the texture is stored in a “cube map” instead of a sphere.

With a ray tracer, the concept is easily extended to handle refraction as well as reflection (and interreflection).



# Summary

What to take home from this lecture:

1. The meaning of the boldfaced terms.
2. Familiarity with the various kinds of texture mapping, including their strengths and limitations.