11. Texture Mapping

Reading

Required

- Watt, intro to Chapter 8 and intros to 8.1, 8.4, 8.6, 8.8.

Optional

- Watt, the rest of Chapter 8
- 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

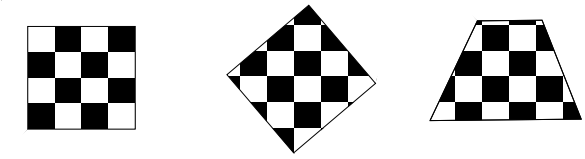
Texture mapping (Woo et al., fig. 9-1)

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

Texture mapping ensures that "all the right things" happen as a textured polygon is transformed and rendered.

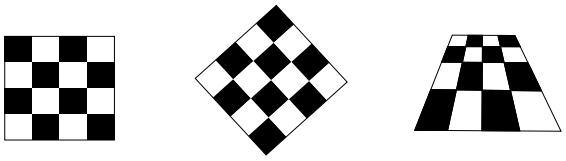
Non-parametric texture mapping



With "non-parametric texture mapping":

- Texture size and orientation are fixed
- They are unrelated to size and orientation of polygon
- Gives cookie-cutter effect

Parametric texture mapping



With "parametric texture mapping," texture size and orientation are tied to the polygon.

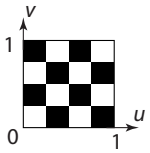
Idea:

- Separate "texture space" and "screen space"
- Texture the polygon as before, but in texture space
- Deform (render) the textured polygon into screen space

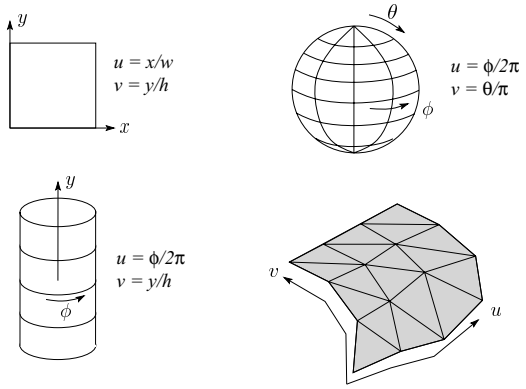
A texture can modulate just about any parameter – diffuse color, specular color, specular exponent, …

Implementing texture mapping

A texture lives in it own abstract image coordinates paramaterized by (*u,v*) in the range ([0..1], [0..1]):



It can be wrapped around many different surfaces:



Computing (*u,v*) texture coordinates in a ray tracer is fairly straightforward.

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

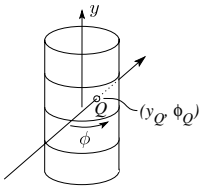
Mapping to texture image coords

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

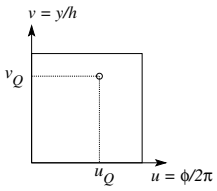
(u,v) in the range ([0..1], [0..1])

to texture image coordinates:

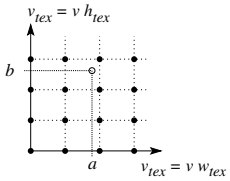
(u_{tex},v_{tex}) in the range ([0.. w_{tex}], [0.. h_{tex}])



Ray intersection



Mapping to abstract texture coords

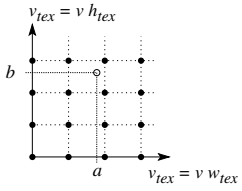


Mapping to texture pixel coords

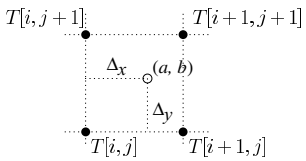
Q: What do you do when the texture sample you need lands between texture pixels?

Texture resampling

To get the "in between" values, we need to **resample** the texture.



Mapping to texture pixel coords



Close-up

A common choice is **bilinear interpolation**:

$$T(a,b) = T\left(i+\Delta_x, j+\Delta_y\right)$$

$$= \_\_\_\_\_\ T[i,j] \ +$$

$$\_\_\_\_\_\ T[i+1,j] \ +$$

$$\_\_\_\_\_\ T[i,j+1] \ +$$

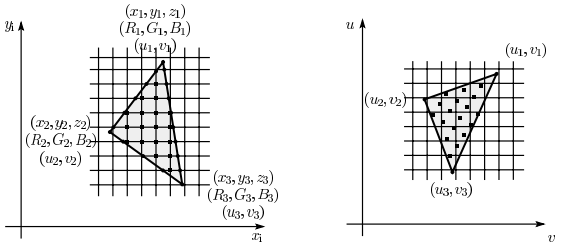
$$\_\_\_\_\_\ T[i+1,j+1]$$

Texture mapping and the z-buffer

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

Method:

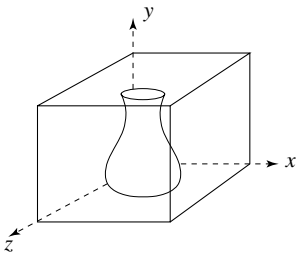
- Scan conversion is done in screen space, as usual
- Each pixel is colored according to the texture
- Texture coordinates are found by Gouraud-style interpolation



Note: Mapping is more complicated if you want to do perspective right!

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)

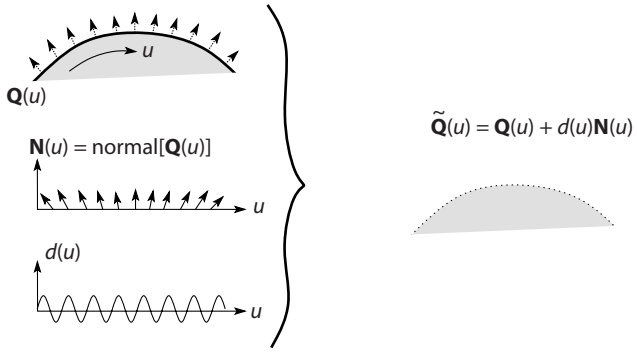
Here's an example for a vase cut from a solid marble texture:

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

Displacement mapping

Textures can be used for more than just color.

In **displacement mapping**, a texture is used to perturb the surface geometry itself:



- These displacements "animate" with the surface

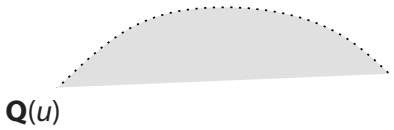
Q: Do you have to do hidden surface calculations on $\tilde{\mathbf{Q}}$?

Bump mapping

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

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

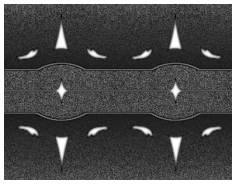
$$\tilde{\mathbf{N}} = \text{normal}[\tilde{\mathbf{Q}}(u)]$$



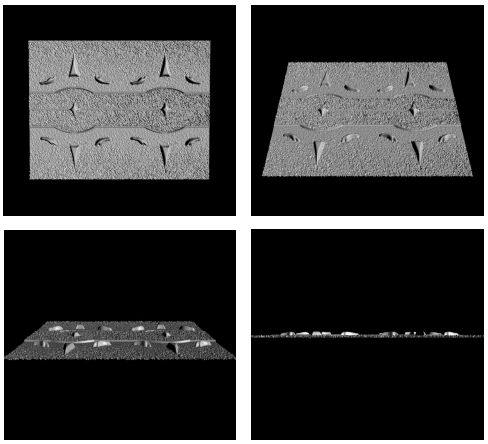
Q: What artifacts in the images would reveal that bump mapping is a fake?

Displacement vs. bump mapping

Input texture



Rendered as displacement map over a rectangular surface



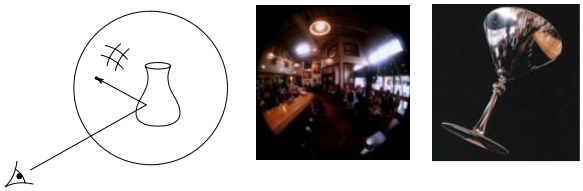
Displacement vs. bump mapping (cont'd)

Original rendering

Rendering with bump map wrapped around a cylinder

Bump map and rendering by Wyvern Aldinger

Environment mapping



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

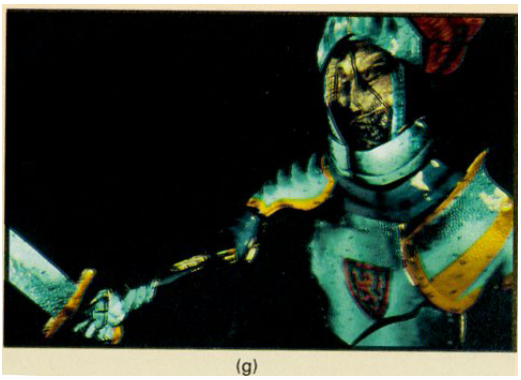
- Rays are bounced off objects into environment
- Color of the environment used to determine color of the illumination
- Really, a simplified form of ray tracing
- Environment mapping works well when there is just a single object – or in conjunction with ray tracing

Under simplifying assumptions, environment mapping can be implemented in hardware.

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

Combining texture maps

Using texture maps in combination gives even better effects, as *Young Sherlock Holmes* demonstrated …



Construction of the glass knight, (Foley, IV-24)

Combining texture maps (cont'd)

Phong lighting with diffuse texture

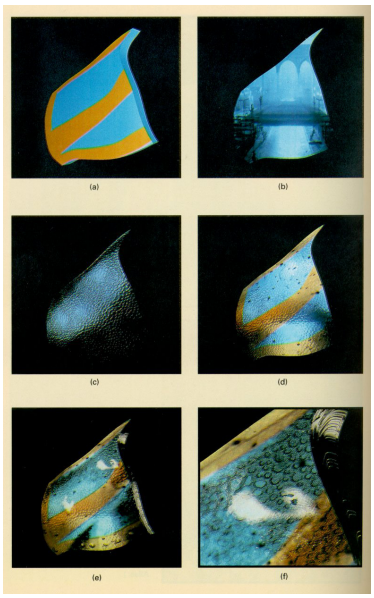
Environment-mapped mirror reflection

Bump mapping + Glossy reflection

Combine textures and add dirt

Rivet stains + Shinier reflections

Close-up



Construction of the glass knight, (Foley, IV-24)

Summary

What to take home from this lecture:

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