Texture Mapping

CSE 457, Autumn 2003
Graphics

http://www.cs.washington.edu/education/courses/457/03au/

Readings and References

Readings

- Intro to Chapter 8 and intros to 8.1, 8.4, 8.6, 8.8*, 3D Computer Graphics*, Watt

Other References

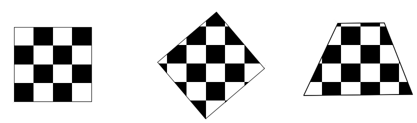
- Watt, the rest of Chapter 8
- *Survey of Texture Mapping*, Paul S. Heckbert, IEEE Computer Graphics and Applications, Nov 1986, pp 56-67
- *Texture and reflection in computer generated images.* James F. Blinn and Martin E. Newell. Communications of the ACM 19(10): 542--547, October 1976.

Texture mapping

- 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.

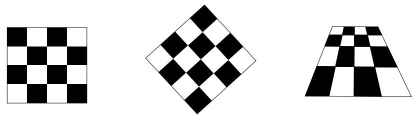
Texture mapping (Woo et al., fig. 9-1)

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

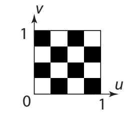
Parametric texture mapping



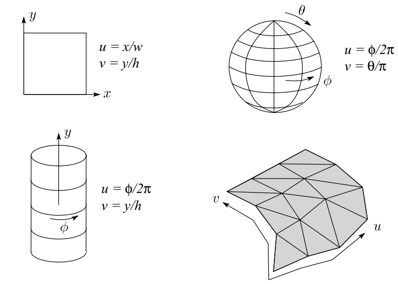
- With "parametric texture mapping," texture size and orientation are tied to the polygon.
- <u>Idea</u>:
  - » Separate "texture space" and "screen space"
  - » Texture the polygon as before, but in texture space
  - » Deform (render) the textured polygon into screen space
- A texture can modulate just about any parameter – diffuse color, specular color, specular exponent, …

Implementing texture mapping

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



- It can be wrapped around many different surfaces
- If the surface moves/deforms, the texture goes with it.



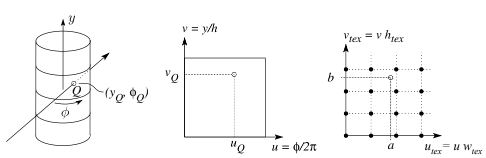
Mapping to texture image coords

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}])

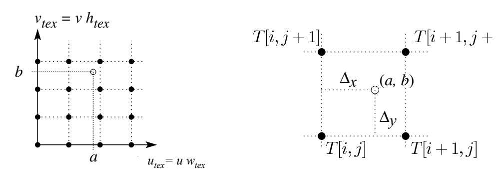


Ray intersection | Mapping to abstract texture coords | Mapping to texture pixel coords

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

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

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

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

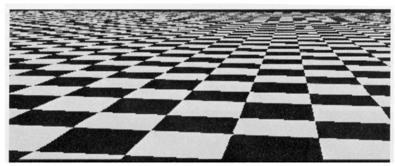
$\_\_\_\_\_\_\_\_ T[i,j+1] +$

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

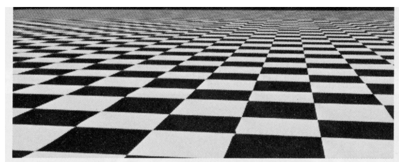
A common choice is **bilinear interpolation**:

Antialiasing

If you point-sample the texture map, you get aliasing:



Proper antialiasing requires area averaging in the texture:



From Crow, SIGGRAPH '84

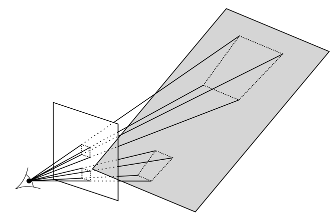
Computing the average color

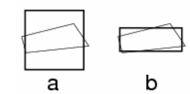
The computationally difficult part is summing over the covered pixels.

Several methods have been used:

The simplest is **brute force**:

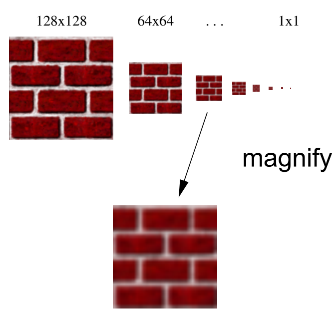
Figure out which texels are covered and add up their colors to compute the average.





Approximating a quadrilateral texture area with (a) a square, (b) a rectangle. Too small an area causes aliasing; too large an area causes blurring. After Heckbert 86.

Mip maps

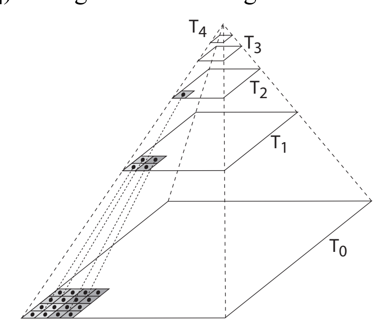


A faster method is **mip maps** developed by Lance Williams (1983)

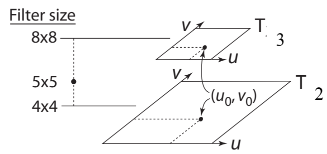
- » Stands for "multum in parvo" – many things in a small place
- » Keep textures prefiltered at multiple resolutions
- » Has become the graphics hardware standard

Mip map pyramid

- The mip map hierarchy can be thought of as an image pyramid:
  - » Level 0 (T_0[i,j]) is the original image.
  - » Level 1 (T_1[i,j]) averages over 2x2 neighborhoods of original.
  - » Level 2 (T_2[i,j]) averages over 4x4 neighborhoods of original
  - » Level 3 (T_3[i,j]) averages over 8x8 neighborhoods of original



Mip map resampling



- What would the mip-map return for an average over a 5x5 neighborhood at location (u_0, v_0)?

Summed area tables

A more accurate method than mip maps is **summed area tables** invented by Frank Crow (1984). Rectangles vs squares.

Recall from calculus:

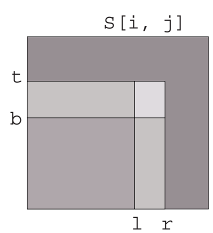
$$\int_a^b f(x)dx = \int_{-\infty}^b f(x)dx - \int_{-\infty}^a f(x)dx$$

In discrete form:

$$\sum_{i=k}^m f[i] = \sum_{i=0}^m f[i] - \sum_{i=0}^k f[i]$$

Summed area tables (cont'd)

We can extend this idea to 2D by creating a table, S[*i*,*j*], that contains the sum of everything below and to the left.



Q: How do we compute the average over a region from (*l*, *b*) to (*r*, *t*)?

Characteristics:

Requires more memory

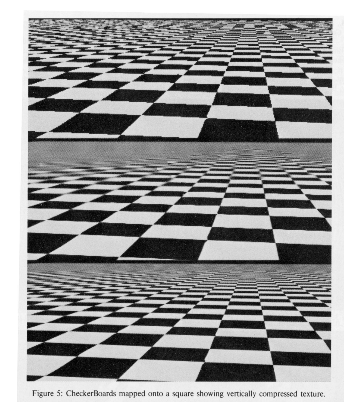
Gives less blurry textures

Comparison of techniques

Point sampled

MIP-mapped

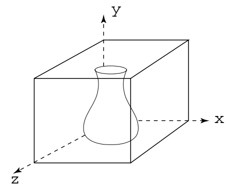
Summed area table



From Crow, SIGGRAPH '84

Solid textures

- **Q**: What kinds of artifacts might you see from using a marble veneer instead of solid 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.

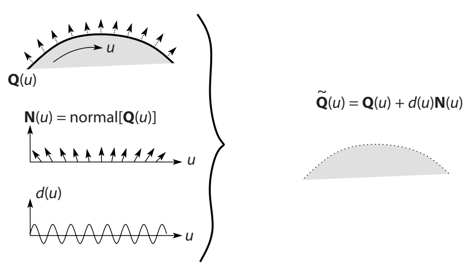
Solid textures (cont'd)

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 $\tilde{\mathbf{Q}}$?

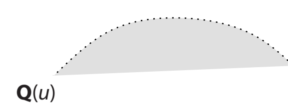
Bump mapping

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

Use the original, simpler geometry, $\mathbf{Q}(u)$, for hidden surfaces

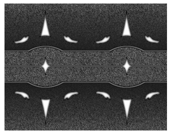
Use the normal from the displacement map for shading:

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

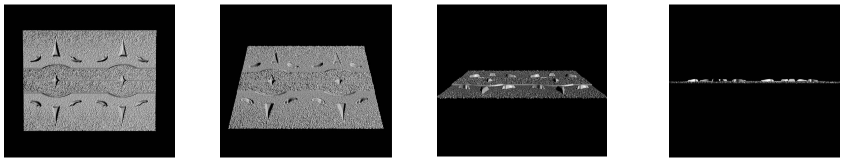


Q: What artifacts in the images would reveal that bump mapping is a fake?

Displacement vs. bump mapping



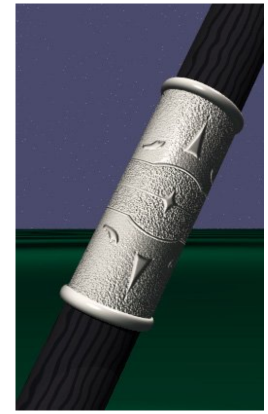
Input texture



Rendered as displacement map over a rectangular surface

Displacement vs. bump mapping

Original rendering

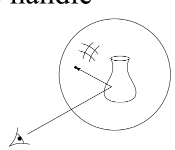


Rendering with bump map wrapped around a cylinder

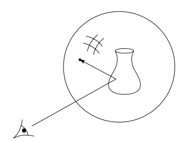
Bump map and rendering by Wyvern Aldinger

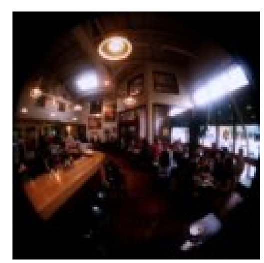
Environment mapping

- 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.



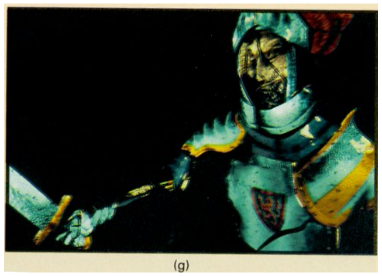
Environment mapping example





Combining texture maps

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



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

Combining texture maps (cont'd)

Phong lighting with diffuse texture

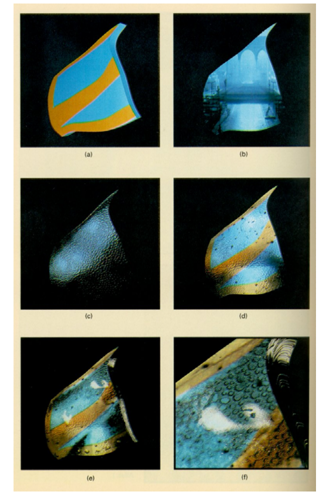
Environment-mapped mirror reflection

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.
- Understanding of the various approaches to antialiased texture mapping:
  - » Brute force
  - » Mip maps
  - » Summed area tables