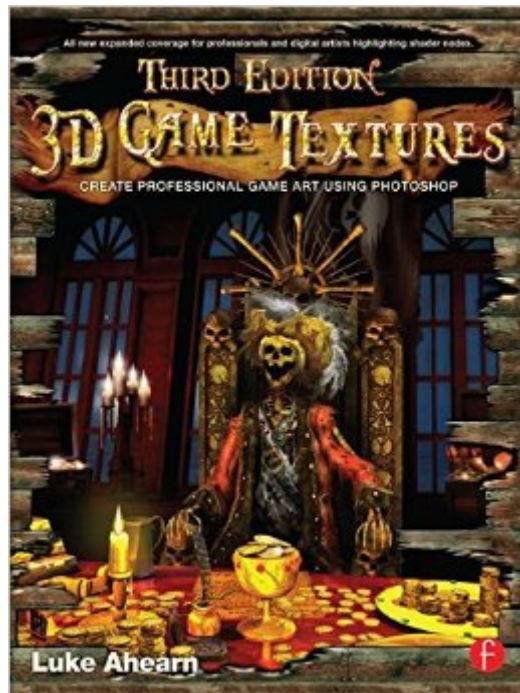


The book was found

3D Game Textures: Create Professional Game Art Using Photoshop



Synopsis

A broadly enhanced new edition of Luke Ahearn's cornerstone game art book "3D Game Textures" is here. When digital art software was in its infancy, most digital art, especially vector art, was textureless. With the advance in software, it is now possible to incorporate texture into most types of digital art. However, if the artists cannot build their own textures, they are limited to using commercial textures. In this enhanced 3rd edition of Luke Ahearn's gem of a book, not only does Luke teach you how to create your own unique textures, he also teaches how to create shaders (the visual effects - reflections, refractions, opacity - that make textures come to life) and materials (collections of shaders that fill well together to map to a particular scene or environment). You can now expand your skill set immeasurably, and create more compelling, varied art work from scratch. Unlike anything on the market, this book provides an in-depth guide to game textures, shaders and materials with hundreds of high-quality examples. The companion website includes: demo versions of relevant software; resource images; all images from the book.

Book Information

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Average Customer Review: 4.3 out of 5 stars See all reviews (66 customer reviews)

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Customer Reviews

In contrast to the glowing reviews found here, I felt that I should warn potential buyers about the flaws of the book that most seem to disregard. The book reeks of missing information, behind the scenes manipulations that are not discussed and incorrect settings and values for filters and effects. I can and will list some examples of this: Chapter 5, first tutorial: creating a base metal texture that

will be used for all other textures in the chapter. If you compare your final result with what is present in the accompanying DVD, you will find that your image has a lot more contrast and does not tile nearly as well. I repeated the tutorial 4 times to double check myself but still ended up with a noticeably different texture. My brother, who is familiar with Photoshop, reviewed the steps with me and said that the Spotlight setting of the Lighting Effects filter was the primary culprit of this large amount of contrast. He recommended that I use Directional light instead of Spotlight (though the author specifically indicated Spotlight) and top off the image with a slight Levels adjustment. Lo and behold, my results were much closer to the what the author depicted. Additionally, while the book is geared towards beginners, the last step is this glowing gem: "Copy the layer and offset it and erase the seams so you end up with a tileable image. Your image should look like Figure 5-2." He does not explain how to copy and offset the image or erase the seams. Granted copying and possibly offsetting are pretty basic and easy to figure out, but "erasing the seams" is not. Do you use an eraser or a mask? If you use a mask, should you use a large, soft brush or a small, hard brush? What opacity setting should the brush have?

Even if you aren't a game artist, this book will help any digital artist learn to create photorealistic textures. One of the most important features of an image, and one that can make the difference between a good or a great image, is the textures you use. In this book the author, Luke Ahearn, teaches the basics for creating 3D game textures. The book is written for Adobe Photoshop version 7 or CS, but can apply to future versions of Photoshop or any image graphics software supporting layers. The first chapters cover the basics of visual art such as shape/form, light/shadow, texture, color and perspective. Ahearn uses several game art sample images to support the discussion, which makes it easier to apply these concepts to 2D texturing. Next, he gives you an overview of computer graphics including file formats, grids, UV mapping and shaders and teaches the reasoning behind his approach to creating 2D textures for 3D game art. He then moves on to Photoshop and the many features this software has that can be used specifically for digital texturing. He gives some tips for naming and organizing the large number of image files that you will soon accumulate. Ahearn covers four real-world projects. The first is a sci-fi setting which requires only the base materials. He gives step-by-step instructions for creating metals for floor and wall paneling, pipes, hoses and venting. Next is an urban setting which requires the base materials and also a few textures for detail objects in the scene. The third project, a fantasy setting, was my favorite. It required the most detailed artwork so far and Ahearn discusses using the Photoshop painting tools. The textures created for this project will eventually be used with a shader.

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