



The Game Development Process

Visual Design and Production




WORCESTER POLYTECHNIC INSTITUTE



Outline

- Game Inception
- Foreword
- The Concept Artist
- Terminology
- 2D animation
- Tiles
- 3D Art
 - Modeling, Texturing, Lighting



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Game Inception - Sub-Outline

- Nurturing Creativity
- Brainstorming
- Growing the Idea



Nurturing the Creative Process

- Creativity is not intellectual anarchy
- Thoughts are associative - generate new ideas by combining others (Me: draw picture of lattice of association)
 - Trick is to notice patterns in association
 - Say, similarity between *post office delivery* and *network traffic routing*
- Facilitate creative process
 - Stuff head with concepts and associations
 - Can't notice association between Post Office and Network Routing if don't know anything about either
 - How? *Read* (All great game designers?)

Based on Ch 7, *On Game Design*, by Chris Crawford





Nurturing the Creative Process - Read

- Make reading a lifelong process
- Broaden your reading
 - More than SciFi and Fantasy books
 - History, Religion, Politics, Culture
 - Game Design books
- Wonder as you read ("Why is the sky blue? Why do some coins have serrations on their edges?...")
 - Tightens up "web" of associations
- Find answers to "wonders"
 - Once you find why sky is blue, will tell you why sunset is red (tightens associations further)
- Help build overall *creative foundation*

Based on Ch 7, *On Game Design*, by Chris Crawford



Nurturing the Creative Process - Play Games

- More than computer games → *board games*
 - Columbia Games, Avalon Hill, RPGs
 - Example: LOTR Confrontation, Reiner Knizia
 - Have been more innovative (of late) than computer games
- But even playing computer games → *broaden*
 - Pick titles you would not otherwise play
 - Like FPS games? Fine. But try *different* genres
 - Become a "student" of games. Learn from them.
 - Try the bargain bin, even, maybe not great games but maybe great ideas

Based on Ch 7, *On Game Design*, by Chris Crawford





Nurturing the Creative Process - Sources of Inspiration

- Perhaps games are not as broad as film
 - Shoot 'em ups like "Alien"
 - RPG's like "D&D"
 - Safe: "It's like Medal of Honor but in Desert Storm"
... how creative is that?
- So, draw upon wide range of sources for inspiration
 - Opera, Movies with subtitles, Random lectures, scuba diving ... anything to remove *stale thinking*
- Originality in gameplay, story, setting, interface ...
 - Freshness to one if these == great game
 - Freshness to all == new genre!
- Stephen King - originality when put familiar together in unexpected ways
 - Ex: vampire in pirate setting (turns into a shark)

Based on Ch 1, *Game Architecture and Design*, by Rollings and Morris



Nurturing the Creative Process - Brainstorm

- Brainstorming has been much studied, and there have been found some common elements
- Intense emotional involvement
 - *Care* about problem
- Creator struggles, mightily, but fails
- Quiescent period, creator is distracted
- Finally, brainstorm itself and solution leaps to forefront
 - It may even seem obvious at that time

Based on Ch 7, *On Game Design*, by Chris Crawford



Having the Idea

- "How many industries can claim to deal in daydreams?"
 - Dreams are where every game begins
- With an idea, don't implement or tie down to technology right away
- "Genius is 1% inspiration, 99% perspiration" - Edison
 - Enjoy the 1% because everything else is hard work
- Think of many raw ideas to throw into game
 - May come up with hybrid
 - Look at what can contribute to others so get emergent game

Based on Ch 1, *Game Architecture and Design*, by Rollings and Morris



Nurturing the Creative Process - Growing the Idea

- Most ideas shouldn't grow further
 - Just because it is a creative idea, does not mean it is a good one
- Be aggressive at this point in your own mind in ripping into your own idea
 - Others soon will, so you should first
- Then, when pushing the idea (to, say, a publisher) through to a concept, make sure can "protect", perhaps with partner (and being politically skilled helps)

Based on Ch 7, *On Game Design*, by Chris Crawford





The Creative Process - The Beginning

- Once you have an idea
 - Is it really good?
 - Worth spending time and money on?
 - Even if "rehash" should bring improvement to original and new challenges
 - Discuss with someone that can appreciate the idea

Based on pages 233+, *Gameplay and Design*, by Kevin Oxland



The Creative Process - Define the Product

- Consider target audience
- Gather feedback from colleagues
- Think about core objectives
- List the challenges
 - Will help determine genre
- Determine how player will interface
- Consider theme (not graphical theme)
- Define unique features, essential to gameplay
 - Have features been done before? If not, is there a reason why not?
- Solidify in two- to three-page document

Based on pages 233+, *Gameplay and Design*, by Kevin Oxland





The Creative Process - Involving Others

- Never design by committee
 - "The only useful document ever designed by a committee is the constitution"
 - But blend of "like-minded" people can be very effective
- Meet with team with one-pager
- Keep early meetings focused on design and not on technical
- Write all ideas down, may come in handy later
- Incorporate changes into previous document
 - Will evolve into longer *Treatment*

Based on pages 233+, *Gameplay and Design*, by Kevin Oxland



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New Artistic Courses

- **AR 1100. ESSENTIALS OF ART.**
This course provides an introduction to the basic principles of two and three-dimensional visual organization. The course focuses on graphic expression, idea development, and visual literacy. Students will be expected to master basic rendering skills, perspective drawing, concept art, and storyboarding through both traditional and computer-based tools.
- **AR 1101. DIGITAL IMAGING AND COMPUTER ART.**
This course focuses on the methods, procedures and techniques of creating and manipulating images through electronic and digital means. Students will develop an understanding of image alteration. Topics may include color theory, displays, modeling, shading, and visual perception.
- **AR 3000. THE ART OF ANIMATION.**
This course examines the fundamentals of computer generated 2D and 3D modeling and animation as they apply to creating believable characters and environments. Students will learn skeletal animation and traditional polygonal animation, giving weight and personality to characters through movement, environmental lighting, and changing mood and emotion. Students will be expected to master the tools of 3D modeling and skinning, and scripting of behaviors.

(Ask: Who's taken? IMGD-Art majors?)



Introduction

- "Computer artist is modern-day alchemist"
 - (*Creating the Art of the Game*, by Matthew Omernick)
 - Turn polygons and pixels into wondrous worlds
- Job of artist is to interpret world
- Quality toolset can empower, but doesn't make you an artist
 - Need passion, talent and practice
- Sources of inspiration

Based on Foreword, *Creating the Art of the Game*, by Matthew Omernick





Introduction: Inspiration from Playing Games

- Duh, but many don't ... (Ask: how many played computer game this weekend?)
- Easy trap to fall into when busy
- But need to play games for comparison of competitive products, seeing other solutions to problems, etc.
- Plus, how can make fun game if not having fun yourself?

Based on Foreword, *Creating the Art of the Game*, by Matthew Omernick



Introduction: Inspiration from Real World

- Tenet of Game Design: "The real world is always more interesting than anything we can make up"
 - Ex: even Dark Forces II: Jedi Knight, environment made real-world sense
 - Spaceport had entertainment area for pilots, cluttered maintenance bays, refueling pipes
 - ...
 - And all was dirty
- (More examples later)

Based on Foreword, *Creating the Art of the Game*, by Matthew Omernick





Introduction: Remember the Constraints

- Year 2098, Macrosoft will release FunStation 3000, 14 million terabytes of RAM, quantum-holographic drive with near infinite storage, processors at the speed of light
 - Game developers complain not fast enough
- Game artists must be creative *inside confines of technology*
 - All disciplines: engineering, design, sound
 - But often constraints biggest on artist

Based on Foreword, *Creating the Art of the Game*, by Matthew Omernick



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Art and Designing

- What Things Need Designing?
 - Costumes and Sets for theater
 - Imaginary Creatures for movies and video games
 - Automobiles, Athletic Shoes, and other consumer goods
 - Houses, Office Buildings and other architectural structures

Art and organization by Paolo Piselli, <http://www.piselli.com>



Why Not Just Prototype?

- Even creating prototypes can be time consuming and expensive
- Getting it right on the first try is unlikely
- Revising instantiated work can be difficult

Thus the need for some **forethought!**

Art and organization by Paolo Piselli, <http://www.piselli.com>



What is a Better Way?

Make decisions on paper, where changes and variations can be made quickly and easily.



Art and organization by Paolo Piselli, <http://www.piselli.com>



What is Concept Drawing? (1 of 2)

- From illustration, but is a modern idea
- Main goal to convey visual representation of a design, idea, and/or mood
- Use in movies, comic books and computer games
- *Before* it is put into the final product (or even prototype)



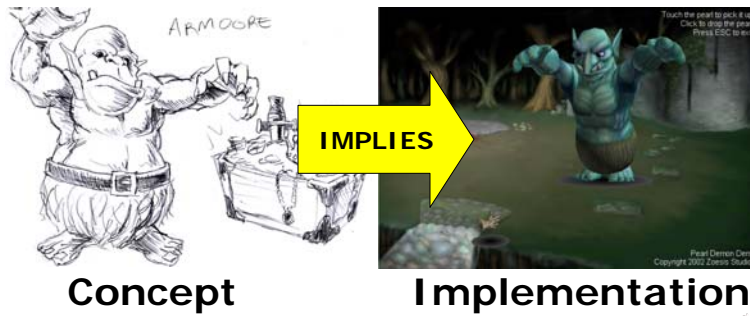
Art and organization by Paolo Piselli, <http://www.piselli.com>



What is Concept Drawing? (2 of 2)

It is *not* a full design, blueprint or specification.

It is a **partial design** that gives enough detail to imply a full design.



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Who Is Involved?

We can think of the process as a two-part system:



The **BOSS** supplies the constraints that the drawing needs to fill.



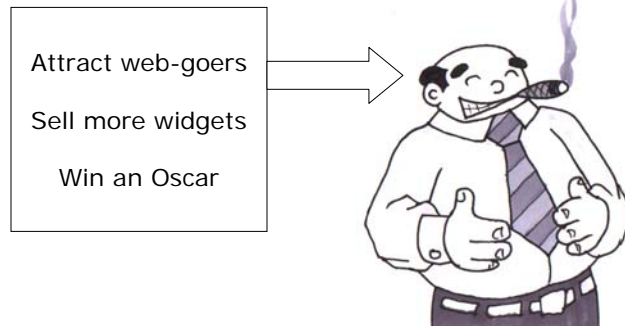
The **ARTIST** generates drawings based on the given constraints.

Art and organization by Paolo Piselli, <http://www.piselli.com>



The BOSS (1 of 3)

- Takes part in a higher-level design process with goals of its own



Art and organization by Paolo Piselli, <http://www.piselli.com>



The BOSS (2 of 3)

- Communicates constraints inherited from this higher-level process to the ARTIST



Art and organization by Paolo Piselli, <http://www.piselli.com>



The BOSS (3 of 3)

- Evaluates the fitness of the ARTIST's solutions based on various heuristics

Market research says its good
Wife likes it
Magic 8-Ball says outlook not so good



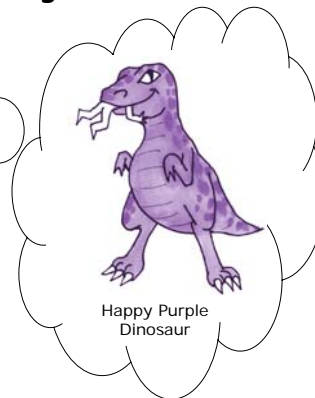
Art and organization by Paolo Piselli, <http://www.piselli.com>



The ARTIST (1 of 4)

- Generates drawings based on the given constraints

We need a happy, purple dinosaur to sell more widgets!

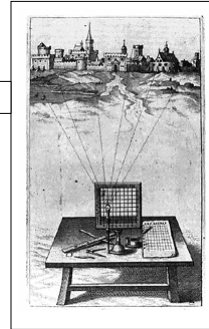


Art and organization by Paolo Piselli, <http://www.piselli.com>



The ARTIST (2 of 4)

- Has expert knowledge of drawing materials and techniques



Art and organization by Paolo Piselli, <http://www.piselli.com>



The ARTIST (3 of 4)

- Has aesthetic heuristics (acquired by studying style, design and master artwork)

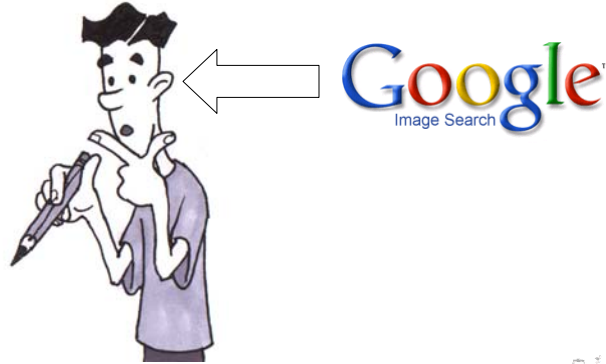


Art and organization by Paolo Piselli, <http://www.piselli.com>



The ARTIST (4 of 4)

- May need to cache domain-specific knowledge (dinosaur anatomy, typical dress of a noblewoman in 13th century England, etc.)



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A Space of Ideas (1 of 3)

There is a space of drawings that potentially satisfy some set of constraints (could be from cache)



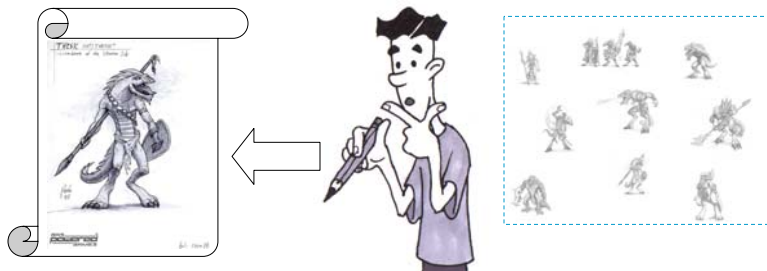
(Space of
Evil Lizard-
Monsters)

Art and organization by Paolo Piselli, <http://www.piselli.com>



A Space of Ideas (2 of 3)

The ARTIST is capable of generating drawings that represent regions of this space.



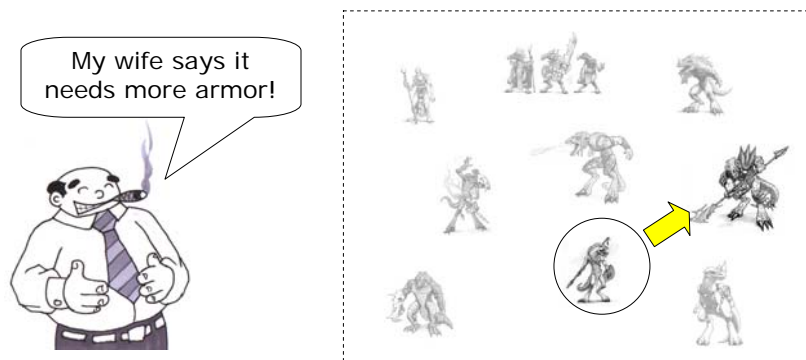
(Remember that because a concept drawing is not a full design, there is some range of designs that each drawing represents)

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A Space of Ideas (3 of 3)

The BOSS provides the ARTIST with direction in searching this space for a solution that optimizes BOSS's heuristics.



"Concepting" is like a hill-climbing search of the idea space!

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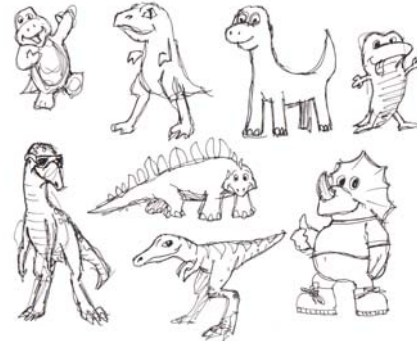


Beginning with Thumbnails (1 of 3)

The exploration of possible solutions often begins with the ARTIST generating rough drawings.

These rough drawings - called "thumbnails" - are often little more than suggestive scribbles.

Thumbnails can be generated very rapidly. This allows the ARTIST to generate many points of the search space at little cost.



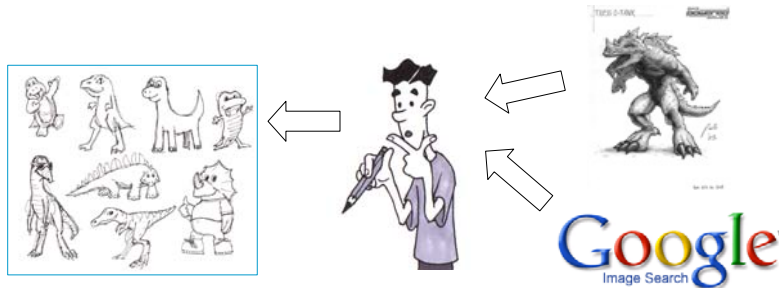
Art and organization by Paolo Piselli, <http://www.piselli.com>



Beginning with Thumbnails (2 of 3)

But **where** does the artist come up with all these samples of the search space?

The ARTIST forms these partial solutions from domain **experience** and/or cached **reference** images!



Art and organization by Paolo Piselli, <http://www.piselli.com>



Beginning with Thumbnails (3 of 3)

I like the one with the sunglasses.
Let's see where we can go with that!



Thumbnails enable the ARTIST and BOSS to quickly get their bearings and identify fruitful starting-points for exploration.

These rough drawings can quickly expose problems with the given constraints.

It doesn't take highly detailed concepts to cull large portions of the search space!

Art and organization by Paolo Piselli, <http://www.piselli.com>



Drawing the Concept (1 of 5)

There are many techniques for creating more detailed concepts (pencils, markers, watercolors, etc.)

In general, the drawing process is one of iterative refinement.

For example, when rendering a concept with markers, the ARTIST will begin by **roughly sketching** most of the detail with a light marker.



Art and organization by Paolo Piselli, <http://www.piselli.com>

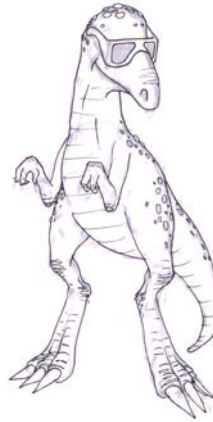


Drawing the Concept (2 of 5)

Next, the ARTIST does some **line selection**.

In this stage, the ARTIST is choosing the best of the rough details for inclusion in the final concept.

The ARTIST may also be adding some lower-level details as well, now that the higher-level details are becoming more specific.



Art and organization by Paolo Piselli, <http://www.piselli.com>



Drawing the Concept (3 of 5)

Next, the ARTIST does some **region coloring** to separate the different elements of the drawing ...



Art and organization by Paolo Piselli, <http://www.piselli.com>



Drawing the Concept (4 of 5)

... and now a **shading pass** to reveal the 3D form of the concept ...



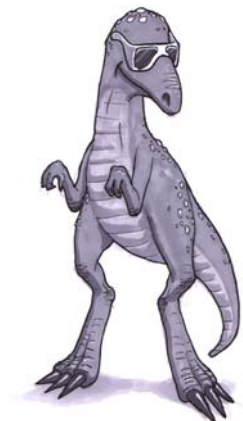
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Drawing the Concept (5 of 5)

... and finally a **detail pass**, picking out lines to reinforce and areas to highlight.

This concept is finished ...
but wait!

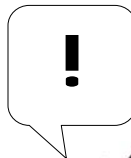


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Back to Hill-Climbing!

Very nice! But the Magic 8-Ball doesn't like all those spots; and the VCs think it should have big, muscley arms!



Art and organization by Paolo Piselli, <http://www.piselli.com>



Questions and Discussion



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Visual Design

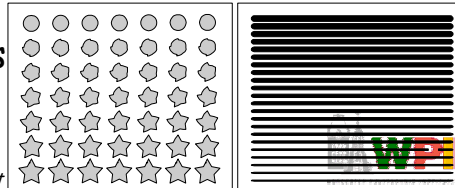
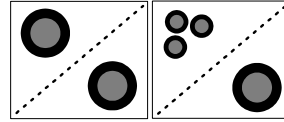
- The management and presentation of visual information
 - Two dimensional & three dimensional communication
 - The "Look and Feel" of the game

Based on Chapter 6.1, *Introduction to Game Development*



Terminology for Graphic Design Principles

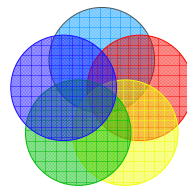
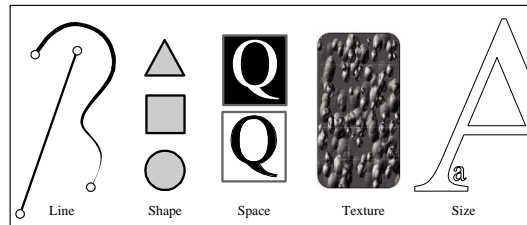
- **Balance** - visual equilibrium
 - Symmetrical balance
 - Asymmetrical balance
- **Rhythm** - pattern created by repeating
- **Emphasis** - created when movement interrupted, focal point. (Ask) Can also be done with color, shape, size
- **Unity** - common harmony of all elements



Based on Chapter 6.1, *Introduction to Game Development*

Elements of Graphic Design

- Line
- Shape
- Space - + or -
- Texture - look and feel
- Size - use to create perspective, sense of importance
- Color



Based on Chapter 6.1, *Introduction to Game Development*



Color Theory (1 of 2)

- The Visible Spectrum
 - "Roy G. Biv" (Red, Orange, Yellow, Green, Blue, Indigo, Violet)
- Hue
 - Describes the distinct characteristic of color that distinguishes red from yellow from blue.
- Saturation
 - The strength of a color with respect to its value
- Value
 - The amount of white or black a color, also known as its brightness

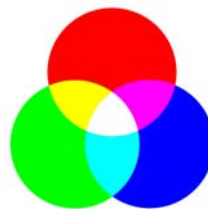
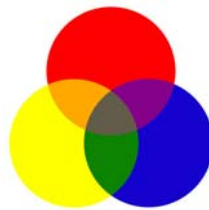


Based on Chapter 6.1, *Introduction to Game Development*



Color Theory (2 of 2)

- Subtractive Color
 - Reflected light such as printing (CMYK) & painting
- Additive Color
 - Emissive light such as computer screens (RGB) or television.
 - Typical for game artists



Based on Chapter 6.1, *Introduction to Game Development*





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2D Animation

- Animation → produces the illusion of movement
- Display a series of frames with small differences between them
- Done in rapid succession, eye blends to get motion
- Unit is Frames Per Second (fps)
 - 24-30 fps: full-motion (Game Maker does 30)
 - 15 fps: full-motion approximation
 - 7 fps: choppy
 - 3 fps: very choppy
 - Less than 3 fps: slide show
- To do successfully, need to keenly observe, focus on differences in movement
 - Apply basic principles (next)



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman

Key Frames



FIGURE 9-3:
Key-frame
Example

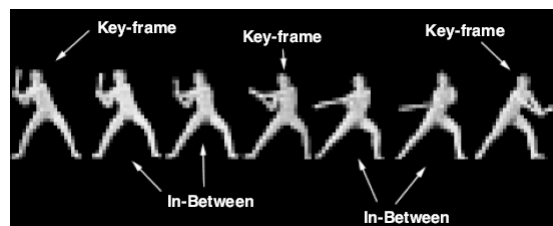
- Images at extremes in movement
 - Most noticeable to observer
 - Ex: for flight wings up and wings down
 - Ex: for walking, right leg forward, legs together, left leg forward
- The more the better?
 - Smoother, yes
 - But more time to develop (tradeoffs)
 - And more prone to errors, "bugs" that interfere with the animation

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



In-Between Frames

- Generated to get smooth motion between key-frames
 - Can be tedious and time consuming to make
 - Most software allows duplication
 - Some does interpolation for you (Game Maker, Flash)



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Frame Animation Guidelines

Object	Minimum # of Frames	Maximum #
4-legged animal running	4	16
Animal biting	2	5
Crawling	2	12
Explosions	5	16
Falling	3	5
Flying	2	12
Jumping	2	10
Kicking	2	6
Punching	2	6
Rotating/spinning	4	16
Running	2	12
Swinging (an object)	2	8
Throwing (an object)	2	6
Vehicle flying	2	4
Vehicle moving	2	8
Walking	2	12

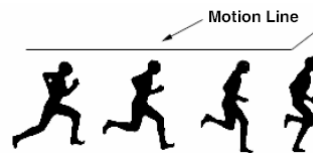
(See GameMaker tutorial shooter for examples of Enemy Planes, Explosions)

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Motion Line

- Invisible line created by object as moves
 - Locate in center of gravity
- Straight if flying
 - Ex: bullet
- Up and down if bounces
 - Ex: rubber ball
- Depends upon speed and desire for exaggeration
 - Ex: Human sprinting versus walking
 - Ex: Warcraft III

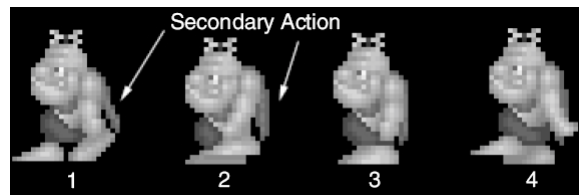


Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Secondary Actions

- Animation part that does not lead movement, but follows it
 - Add extra dimension of reality
 - Ex: Hair moving in wind
 - Ex: Cape billowing backward



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman




Steps in Creating Animation Sequences (1 of 3)

- Conceptualize - have vision (in mind or on paper) of what animation will look like
- Decide on object behavior
 1. Animated once (no looping)
 2. Animated continuously (using cycles)
 - (Ask) ... what is the difference?
 - 2nd choice means must make last key frame blend with first
- Choose a grid size - will contain and constrain object
 - Test and experiment briefly to have plenty of room
- Design key-frames - drawing the motion extremes
 - Start with simple shapes to represent main actions
 - Ex: stick figures or basic shapes (circles, squares)

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman





Steps in Creating Animation Sequences (2 of 3)

- Estimate the in-betweens - think of how many you will need to complete the sequence smoothly
 - Be conservative. Easier to add additional transition frames than remove them
- Create object motion lines - trace the motion line and motion angles for the sequence. Make sure properties are consistent with object, else adjust
 - Use your painting program's "line tool"
 - If not, make the appropriate adjustments to the sequence and repeat
- Apply secondary enhancements - Embellish to look convincing and enticing

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Steps in Creating Animation Sequences (3 of 3)

- Test each movement
 - May have animation rendering (ex- Game Maker)
 - Can be done with 'copy' and 'undo' in tool
 - Look for flaws (movement, discolored pixels ...)
- Repeat - Do the same for all animations

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman





General Animation Tips (1 of 3)

- Remember the relationship between frames and animation smoothness
 - More frames, more smoothness (but more time)
- Always account for color
 - Primary actions and secondary actions should be rendered in colors that make them easy to see.
 - Otherwise, the effectiveness of the animation can be compromised (ch 7 and ch 8)
- Use tempo wisely- Never too fast or too slow
 - Try to mimic nature. Observe yourself. Study the speed at which different types of objects move in different situations.

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



General Animation Tips (2 of 3)

- Try to individualize your objects
 - Unique and individualized touches make seem real. "Personality" that distinguishes it
 - Easiest may be to use exaggeration and embellishment (i.e., secondary actions)
- Keep it simple - Unnecessary complexity can ruin animation
 - Stick with primitives and minimal frames
 - Don't do any more work than you have to!

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman





General Animation Tips (3 of 3)

- Use exaggerated elements - as an animation device, adds depth
 - Especially important for short animation sequences to make convincing
 - Learn from others - study how objects around you move, books on animation, observe your favorite games, look at sprites in *Game Maker*
 - Will give insights into animation techniques, make better animations yourself
- Make use of Primitives (next)



Primitives

- Used in many games. If identify, can apply primitive rules and use:
 - Cylindrical primitive
 - Rotational primitive
 - Disintegration primitive
 - Color flash primitive
 - Scissors primitive
 - Growing primitive
 - Shrinking primitive
 - Minor primitives (used less often)



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman

Cylindrical Primitive

- Spinning, rotating objects (hulls, wheels, logs...)
- Easy to master since doesn't require major changes
- Instead, uses *markers* that change
 - Show go from one end to another
- Need at least 3 frames



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Rotational Primitive

- Object moving in place (gun turret, asteroid...)
- Again, easy since rotate picture fixed degrees



Arcade Game Object	Degree Increments per Frame	Total Frames Required	Comments
Asteroids/meteors (coarse)	45°	8	Minimum required to produce convincing animation.
Asteroids/meteors (smooth)	225°	16	Sufficient to render convincing animation.
Gun turrets (coarse)	90°	4	Minimum required to produce convincing animation.
Gun turrets (smooth)	45°	8	Sufficient to render convincing animation.
Spinning objects (coarse)	90°	4	Minimum required to produce convincing animation.
Spinning objects (coarse)	45°	8	Sufficient to render convincing animation.
Vehicle/character facings (coarse)	90°	4	Minimum required to produce convincing animation.
Vehicle/character facings (smooth)	45°	8	Sufficient to render convincing animation.

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Disintegration Primitive

- Remove object from screen (character dies, explosion...)
 - Melting - reduce vertical area
 - Dissolving - remove random pattern
 - Color fading - extreme color change
- Take fixed percentage out for smooth

Selected Removal Method	Estimated Percent Removed per Frame	Total Frames
Melting (coarse)	25	4
Melting (smooth)	10	10
Dissolving (coarse)	25	4
Dissolving (smooth)	10	10
Color fade (coarse)	12.5*	8*
Color fade (smooth)	6.25*	16*



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Color Flash Primitive

- Flickering behind object (flash of jewel, sparkle of torch, pulse behind rocket...)
 - Usually intense, contrast color
 - Usually short animation (but can be complex)



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Scissors Primitive

- One of most popular (walking, biting)
- Few key frames, large changes in between



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Growing/Shrinking Primitive

- For explosion, growth/reduction potion
- Pay attention to scale (ex: 2 works well)



Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Minor Primitives (1 of 3)

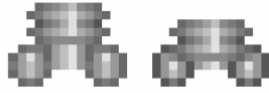


FIGURE 9-18: Piston Primitive Example

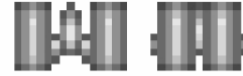


FIGURE 9-19: Squeeze Primitive Example

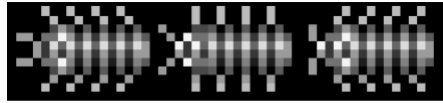


FIGURE 9-20: Swing Primitive Example



FIGURE 9-21: Slide Primitive Example



FIGURE 9-22: Open/Close Primitive Example



FIGURE 9-24: Stomp Primitive Example

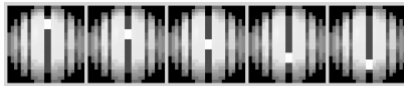


FIGURE 9-23: Bounce Primitive Example

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Minor Primitives (2 of 3)



FIGURE 9-25: Slinking Example



FIGURE 9-26: Simplified Flying Sequence

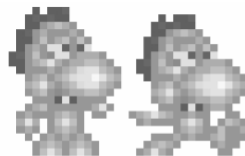


FIGURE 9-28: Basic Walking Example #1



FIGURE 9-29: Basic Walking Example #2

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Minor Primitives (3 of 3)

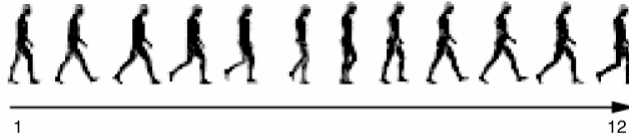


FIGURE 9-30: Complex Walking Example



FIGURE 9-33: Running Primitive Example (Humans)



FIGURE 9-38: Running Primitive Example (Animals)



FIGURE 9-43: Crawling Primitive Example (Part 1)



FIGURE 9-40: Complex Jumping Primitive Example

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Outline

- Game Inception
- Foreword
- The Concept Artist
- Terminology
- 2D animation
- Tiles (next)
- 3D Art
 - Modeling, Texturing, Lighting



Tiles

- Needed for common backgrounds
 - Too hard to make every pixel different!
- Exploration games (especially outdoors) make heavy use
 - Grass, trees, water, sand
- Start with a grass tile to warm up

So You Want to Be a Pixel Artist?, by Tsugumo



Grass is Green

- Use a basic green square
- But looks unnatural
 - Like flat, shiny metal
- No illusion of movement



← Simply a Green Box

(Ex: `bkg_grass0`)

So You Want to Be a Pixel Artist?, by Tsugumo



Grass has Variation

- Can do a lot with simple enhancement of color shades



(Ex: bkg_grass1)

So You Want to Be a Pixel Artist?, by Tsugumo



Make Variation More Random

- Can use the "spray" tool



(Ex: bkg_grass2)

So You Want to Be a Pixel Artist?, by Tsugumo



Make Look Random but with Control

- Draw by hand for more control
 - 4 pixel line strokes



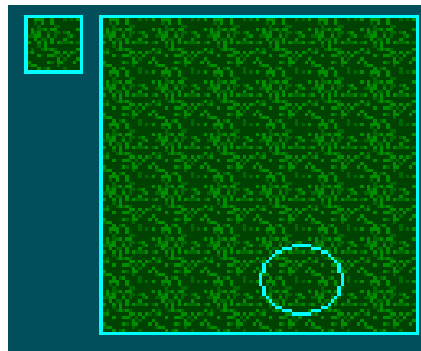
(Ex: bkg_grass3)

So You Want to Be a Pixel Artist?, by Tsugumo



The "Grid" (1 of 3)

- Looks too much like tiles
- "Large" blank is problem, so remove

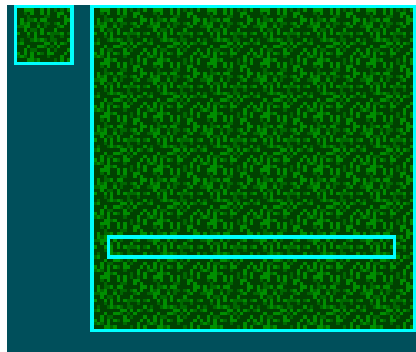


So You Want to Be a Pixel Artist?, by Tsugumo



The "Grid" (2 of 3)

- Still, some "lines" are visible when repeated
- Break up with more color

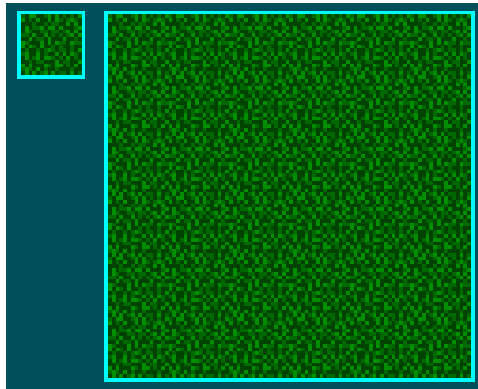


So You Want to Be a Pixel Artist?, by Tsugumo



The "Grid" (3 of 3)

- Much better!



(Ex: bkg_grass4)

So You Want to Be a Pixel Artist?, by Tsugumo



Don't Try This at Home

- Don't use same texture for all, else not much better than just colors

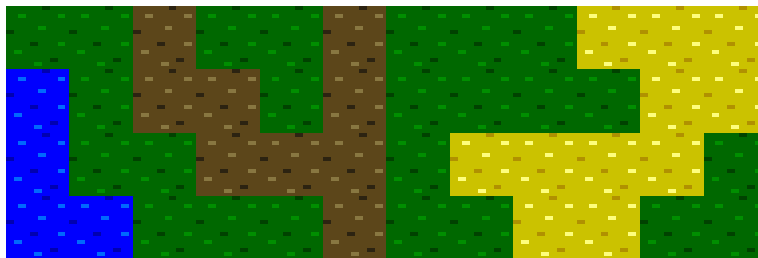


So You Want to Be a Pixel Artist?, by Tsugumo



Don't Try This at Home

- When the rubber hits the road?



So You Want to Be a Pixel Artist?, by Tsugumo



Outline

- Game Inception
- Foreword
- The Concept Artist
- Terminology
- 2D animation
- Tiles
- 3D Art (next)
 - Modeling, Texturing, Lighting



3D Art - Sub-Outline

- Preparing to Create
- Modeling Theory
 - Example
- Texturing
- Lighting



Preparing to Create

- Using *reference* essential
 - Difference between mediocre and exceptional game
 - Gives you goals, direction, clues, motivation
- Ex: portrait of friend
 - Could: sit down, imagine friend, draw
 - Or, could: use photo and draw
 - Latter will include details didn't think of
 - Same holds for buildings, cars, etc.
- Reference is not "cheating"
 - Yeah, many want to create directly in minds, but using the *right* reference a skill in itself!

Based on Chapter 1, *Creating the Art of the Game*, by Matthew Omernick



How and Where to Collect Reference

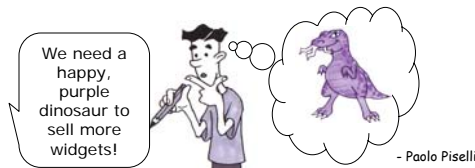
- Search 'net - Google image search (show demo)
 - Ex: Sofa, couch, lazy-boy, lounge chair
 - 2 minutes can provide a lot of details
- Books
 - Ex: on submarines for U-boat
- Movies
 - Ex: U-571
- Physical location
 - Ex: visit U-boat tour, tour country/climate of game. Even fantasy world has trees, etc.

Based on Chapter 1, *Creating the Art of the Game*, by Matthew Omernick



Concept Art

- Pre-visualize art for communication, color, inspiration
 - Establish "look and feel", like storyboarding for film
 - Saves time and money since iterate before rendering
- Even if company has concept artists, digital artists should still do their own
 - Remember, computer is just another tool
 - Figure drawing helps understand shape and line
 - And often required for portfolio!



Based on Chapter 1, *Creating the Art of the Game*, by Matthew Omernick



Blocking Out Your Scene (1 of 3)

- Mantra: "Broad strokes, then add detail"
 - Ex: painting mountain scene.
 - Start with blue sky, define brown mountains, lake. Finer brush for trees, clouds. Finer for rocks, birds in sky ...
 - Start in corner. Paint all details and move over. You'd go crazy! Would be skewed.
 - Ex: animating a character.
 - Set two keyframes, point A and point B. Get speed right, basic idea. Add frames for up and down. Then legs and arms swing ...
 - When done, smooth walk

Based on Chapter 1, *Creating the Art of the Game*, by Matthew Omernick





Blocking Out Your Scene (2 of 3)

- For scene, use simple primitives to define scale and layout
- Ex: create village.
 - Working with designer, create plane (crudely drawn map) of layout
 - Scan and import into 3D tool (say, *Maya*)
 - Import 5'11" character (just shape)
 - Use to decide how tall building or how wide door
 - Add objects in right scale
 - Quickly → basic, functional scene of right size and scale. Broad stroke number 1!

Tip: get artists & designers to agree upon measurement units & heights of characters

Based on Chapter 1, *Creating the Art of the Game*, by Matthew Omernick



Blocking Out Your Scene (3 of 3)

- If game engine working, can export into game and run around
 - Often designer will do this, anyway, but artist should have input
- Can throw in some lighting (later) and colors (later)
- Add a few textures (not final ones, but canned that show right feel)
 - Can even add text saying "brick"

Based on Chapter 1, *Creating the Art of the Game*, by Matthew Omernick





3D Art - Sub-Outline

- Preparing to Create
- Modeling Theory (next)
 - Example
- Texturing
- Lighting



Intro to Modeling Theory

- Understand core philosophy of 3d modeling for games
- Want to do it fast and efficiently
 - Allow "broad strokes" in model early
 - More time (and polygon resources) for refinement later
- If quick, but sloppy, end up with stray vertices, overlapping faces ...
 - Wasted resources
 - Plus bugs! For collision detection
- Modeling Types (talk about each a bit, next)
 - NURBS
 - Subdivision Surfaces
 - Polygon (is king in game development)

Based on Chapter 6.2, *Introduction to Game Development*





Non-Uniform Rational Basis Spline (NURBS)

- Uses curved surfaces based on a few points
- Strengths:
 - Great for cut-scenes
 - Resolution independent
 - Inherent mapping coordinates
- Weaknesses:
 - More difficult to learn
 - Difficult transitioning between high and low density areas
 - Seams are complicated to overcome
 - Not supported by many game engines

Based on Chapter 6.2, *Introduction to Game Development*



Subdivision Surfaces

- Strengths
 - Has polygonal ease of editing (can manipulate points) with NURBS smoothness
 - Very efficient way to work
 - Great for cut-scenes or as the basis for high resolution normal map source models
- Weaknesses
 - Almost no game engines support this geometry type

Based on Chapter 6.2, *Introduction to Game Development*



Polygonal

- **Strengths:**
 - Very straightforward, easy to troubleshoot, easy to modify
 - Supported by all 3D game engines
- **Weaknesses:**
 - A technical process
 - Constantly manipulating topology
 - Faceting
 - Rough around the edges
 - Fixed Resolution
 - Unless level of detail models are created
- Polygons preferred since most used (talked about rest of section)
 - By polygons, we mean *triangles*
 - Face may have triangles that share vertices (Ex: square down middle)
 - Software may hide shared edge for cleaner look

Based on Chapter 6.2, *Introduction to Game Development*



Polygonal Modeling Basics: Primitives

- *Primitives* are basic shapes
- Most 3d packages have same primitives:
 - Sphere, Cube, Cylinder, Plane
 - Use for "broad strokes"
- Concentrate on primitives within object
 - Ex: human body (ovals for shoulders, cylinders for legs, sphere for head...)
- *Components* are parts that make up primitive
 - Ex: vertices, edges, triangles, faces, elements
 - Similar across all packages but terminology can vary
- *Transformation* allows moving, rotating, scaling object or component





Polygonal Modeling Basics: Normals

- Face normals are at right angle to polygon
 - Tell what direction it's facing, how to render, how light will react
- Viewed from other side, is invisible
 - Fine if on inside (say, of solid cube)
- When debugging, pay attention to normals as well as polygons



Polygonal Modeling Basics: Backface Culling

- Toggles display of faces that point away from view
 - When on, see through wireframe
 - When off, looks solid (not drawn)
- Makes look less cluttered



Polygons and Limits

- 3d Software renders scene of triangles like game
 - But 3d software slow (Toy Story 1 frame / 15 hrs)
 - Game is real time (30 frames / second)
- Need to limit polygons. How spent depends upon world size and where needed.
 - Ex: *Medal of Honor* versus *Soul Caliber 2*. MH details spread across world, less on avatars. SC can have detailed avatars since only 2 in one ring.
- Think of *how many* polygons each item needs. Estimates, educated guesses. Then, make pass. (Tools will often give count)
 - Used wisely, can make detailed scenes with few (Ex: 2.5, page 24)
 - Ch 6.2 assumes 4000 (typical for PS2 street fighting game or hero in third-person action game)

Based on Chapter 2, *Creating the Art of the Game*, by Matthew Omernick



Polygon Reduction

- Being able to model without wasting polygons important → takes practice
- Ask if a player will see face?
 - Ex: oil barrel as cylinder. Will see bottom? Nope, then delete.
- Are all faces necessary? Looks great, yeah, but some can be removed.
 - Ex: 12-sided cylinder still looks "round" with 8 sides? Then do it.
- (Example exercise p30-31)

Based on Chapter 2, *Creating the Art of the Game*, by Matthew Omernick



Modeling Tools

- Certain tools and techniques used 80-90% of the time
 - (Bottom 3 used for next example)
- *Line Tool*:
 - Draw outline of object and extrude to get 3-d shape
 - Ex: profile of car. Use line tool. Then, extrude outward to get shape. "Broad stroke"
 - Some risk in may have vertices and faces you don't need, but careful planning and practice helps
- *Extrude*:
 - Take component (often face), duplicating it, pulling pushing or scaling to refine model
 - Ex: take cube. Extrude face outward and smaller
 - Ex: take cube. Extrude part of face to make window
- *Cut*:
 - Subdivides faces and adds new faces
- *Adjust*:
 - The artistic part of modeling. Try to capture form, profile and character by moving vertices
 - "Vertex surgery", part of the technical manipulation

Based on Chapter 6.2, *Introduction to Game Development*



3D Art - Sub-Outline

- Preparing to Create
- Modeling Theory
 - Example (next)
- Texturing
- Lighting



Box Modeling: Reference

- Decide on polygon limits
- Posed and turnaround sketches of a character
 - Can often be imported into 3d tool



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Start With A Box

- Begin with a box
- Cut it in half
- Approximate the torso shape
- Cut it in half (will do half well, then mirror)



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : Extrude The Torso And Neck

- Extrude the box several times
 - 3 times for the top, 2x for the bottom
- Adjust to simulate a rough torso (with bulge)
- Do the same for the neck



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : Extrude The Head

- Extrude from the neck
 - First to eye level, then to top of head
- Extrude the head
 - Adds volume to the head
- Edit into a roughed out head
 - Cuts above eye line for brow and under for nose



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Create Rough Arms

- Here, only one of two arms
- Extrude the upper side of the torso for the shoulder area
- Extrude several times for the arm
- Manipulate into rough arm shapes
 - Bend at elbow

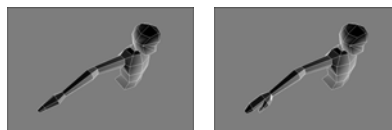


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Create Rough Hands

- Extrude a few times for basic hand volume
 - 3, in this example
- Cut and extrude the thumb volume
- Note: refer to own hands for proportions



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Time For Legs

- Again, create only one of the legs
- Extrude and edit
- Extrude feet forward from stump

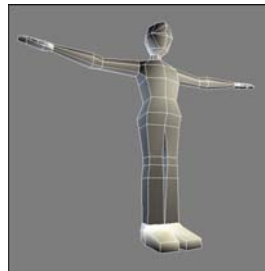


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Mirror

- Delete half of the model
- Mirror the other side
- Attach and weld the seam



Next up, refining the model!

Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Proportions Match

- Bring the turnaround sketches into the viewport on a textured plane
- Manipulate until the model matches up
 - Important things: head right size, extremity lengths, eye level.



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : Begin Adding Detail

- Square legs and shoes are especially prominent
 - Will look blocky in game engine
- Add a few more segments to support more curvature for the legs

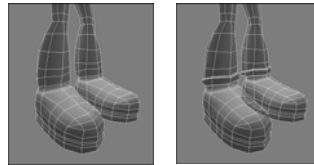


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : Cuffs

- Cut faces into feet to get curvature, adjust as necessary
 - Constantly compare to sketches
- A simple extrude to create the cuffs of the pants

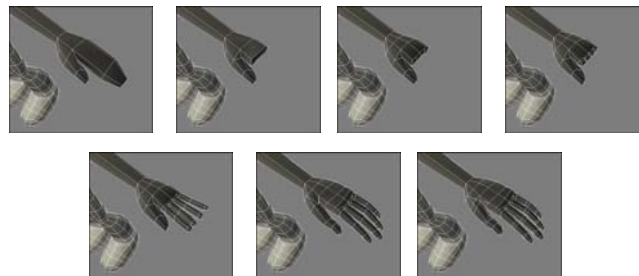


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: Gimme A Hand (1 of 2)

- Often the most difficult
 - Use own hand constantly for proportions
 - Slightly curved, so natural, middle finger higher
- Cut where fingers begin
- Extrude outward for 4 fingers
- Fingers will need joints if animated

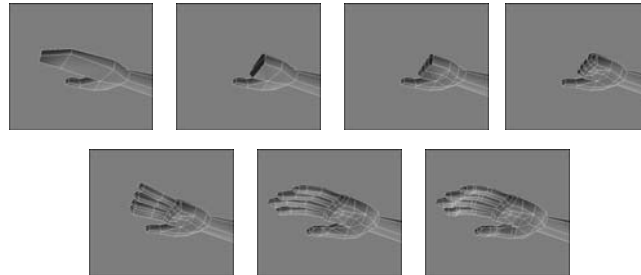


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : Gimme A Hand (2 of 2)

- Same buildup, but from underneath

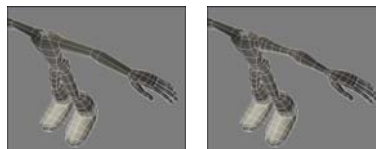


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: More Arm Please

- Cut in more detail for the arm, and manipulate for better form and curvature

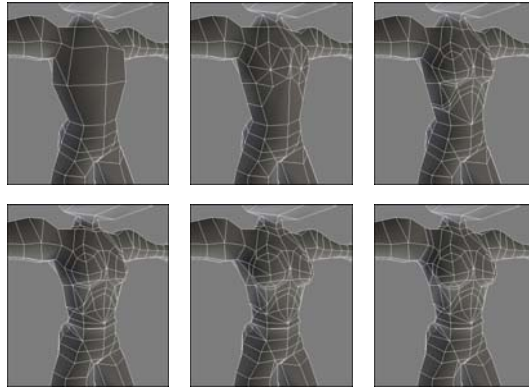


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling: The Torso

- Cut in to support relevant detail
- Additional polygons at shoulder to support deformation



Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : The Back

- Add polygons for the back, and the bevel of the shirt

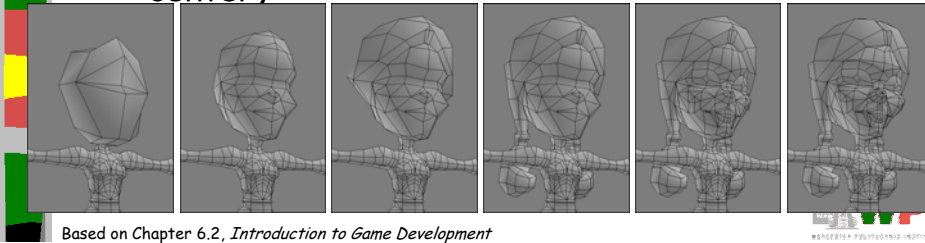


Based on Chapter 6.2, *Introduction to Game Development*



Box Modeling : The Face, Head And Hair

- Phases
 - Major structures: brow, eye, cheekbone, mouth nose hairline
 - Extrude volume for hair
 - Adjust bottom for extruding ponytails
 - Cut in polygons around eyes, mouth, nose
 - Once done, add some asymmetry (part off center)

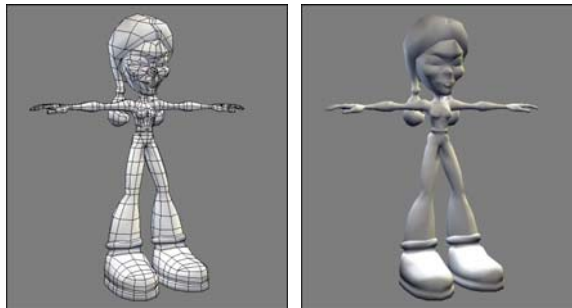


Based on Chapter 6.2, *Introduction to Game Development*

WPI

Box Modeling: Done

- The completed model in wireframe and shaded



Images courtesy of WildTangent, modeled by David Johnson.

Based on Chapter 6.2, *Introduction to Game Development*

WPI

Box Modeling: Summary

- Done for character, but can apply to other things
- General idea:
 - Start with box, cylinder or other primitive
 - Extrude, Cut, Adjust...
 - Get topology, proportions right
 - Once happy, refine until details complete



Other Modeling Techniques: 3D Sculpting

- A low resolution model can be sculpted into a very detailed mesh
- This can be used in game via normal maps
 - (Calculate lighting on each pixel, gives illusion of more polygons of fidelity)



Images courtesy of Pixelgic.

Based on Chapter 6.2, *Introduction to Game Development*



Other Modeling Techniques: Reverse Engineering

- Real world objects or sculptures can be scanned or digitized
- This may not save time because of complicated polygon cleanup, but will ensure high fidelity



Image courtesy of FARO Technologies, Inc.

Based on Chapter 6.2, *Introduction to Game Development*



Other Modeling Techniques: BSP

- BSP stands for *Binary Space Partition*
- A coding term that is also method for organizing data
- Like cutting away a mineshaft
 - Start inside solid room
 - Cut away chunks with primitives
- Satisfying since can make space quickly
- BSP Editors come with many games like *Quake*, *Unreal* and *Half-Life*

Based on Chapter 6.2, *Introduction to Game Development*



Low Poly Modeling (1 of 3)

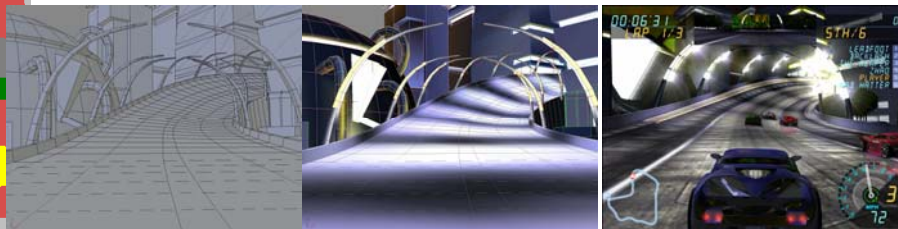
- Again, too many polygons results in lower frame rates
- To keep frame rates consistent, use level-of-detail (LOD) meshes
 - Multiple versions of object, progressively lower levels
- When far away, use low level
 - Assume more objects in Field of View
- When close, use higher level
 - Assume fewer objects in Field of View

Based on Chapter 6.2, *Introduction to Game Development*



Low Poly Modeling (2 of 3)

- For entire level (ie- map with environment), entire polygon count matters
 - Impacts amount of memory needed
- But only visible polygons rendered
 - Rest are "culled" and not computed



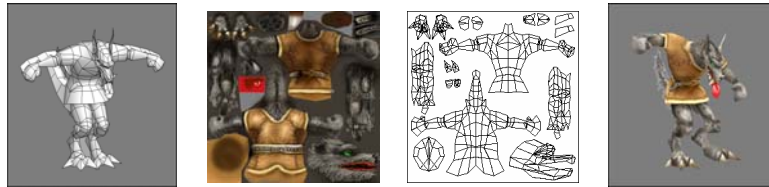
Images courtesy of WildTangent

Based on Chapter 6.2, *Introduction to Game Development*



Low Poly Modeling (3 of 3)

- With low polygon modeling, much of the detail is painted into the texture (next topic!)



Images courtesy of WildTangent, model and texture by David Johnson.

Based on Chapter 6.2, *Introduction to Game Development*



3D Art - Sub-Outline

- Preparing to Create
- Modeling Theory
 - Example
- Texturing (next)
- Lighting



Texturing

- Motivation
 - Games rely heavily for realism
 - Important to compensate for low geometry
 - Challenging, yet rewarding
- Distinction between texture and shader
 - *Shader* - define surface property of object
 - how shiny, bumpy, how light effects
 - *Texture* - bitmap plugged into shader that defines image we want to appear on object

Based on Chapter 6.4, *Introduction to Game Development*



Detail in Texture

- Add depth, lines, etc. without polygons
- Box is 12 polygons, bricks would take many more



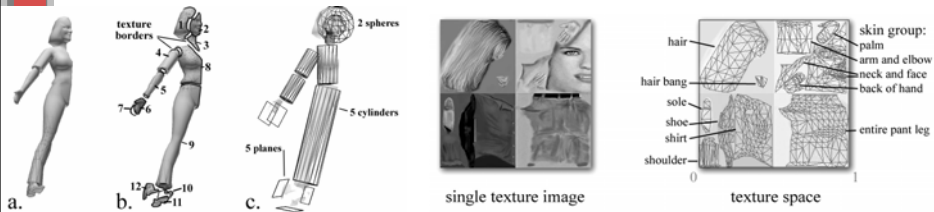
(Taken from <http://www.mostert.org/3d/3dpdzscenem.html>)

Based on Chapter 6.4, *Introduction to Game Development*



Breaking Down Mesh Object for Mapping

- Evaluate the 3D model for common areas



- Avoid duplication
 - Simplifies the work
 - Saving valuable texture space
 - Reduce the amount of texture borders
(Example on Book CD-ROM for 3DS max .. case study)

Based on Chapter 6.4, *Introduction to Game Development*



A Brief Word on Alpha Channels

- The embedded extra 8 bits of 32-bit image
 - 24 bits gives true color, $2^{24} \sim 16$ million colors)
- Use for:
 - Transparency
 - Reflection
 - Bump maps



Based on Chapter 6.5, *Introduction to Game Development*



Alpha Channel - Transparency

- Used to create transparency
- White means opaque, black means transparent, grey are values of opacity (semi-transparency)



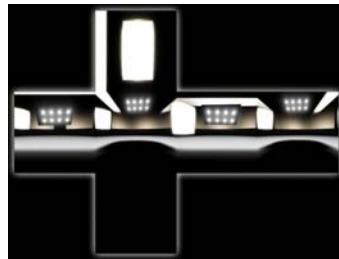
Images courtesy of WildTangent.



Based on Chapter 6.5, *Introduction to Game Development*

Alpha Channel - Reflection

- Define what areas reflect light most - human face shiny where oil, water ripples
- Three common types of reflection
 - Camera projected - always the same, but can be unrealistic
 - Cubemap - 6 sides, but predefined
 - Dynamic - sides computed on the fly



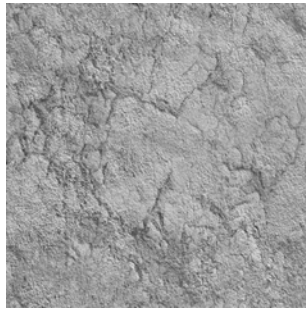
Images courtesy of WildTangent.

Based on Chapter 6.5, *Introduction to Game Development*



Alpha Channel - Bump Map

- Use to create illusion of varying heights
- Light is protrusion, dark is recession
- Tweaks each pixel based on grayscale value

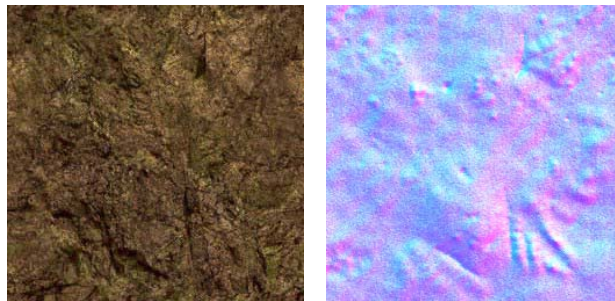


Based on Chapter 6.5, *Introduction to Game Development*



Alpha Channel - Normal map

- A variant of bump mapping
- Uses color images (RGB) instead of grayscale
 - Still tweak each pixel



Images courtesy
of WildTangent.

Based on Chapter 6.5, *Introduction to Game Development*





3D Art - Sub-Outline

- Preparing to Create
- Modeling Theory
 - Example
- Texturing
- Lighting (next)



Lighting

- Can conjure feelings, emotions, even change what you are seeing
 - Reveal (or hide) depth
 - (Many books on traditional lighting)
 - AR/ID 3150. LIGHT, VISION AND UNDERSTANDING
- Remember, when see things is really reflection of light
- Sub-outline
 - Color
 - Mood
 - Setup
 - 3-D lights

Based on Chapter 6.6, *Introduction to Game Development*



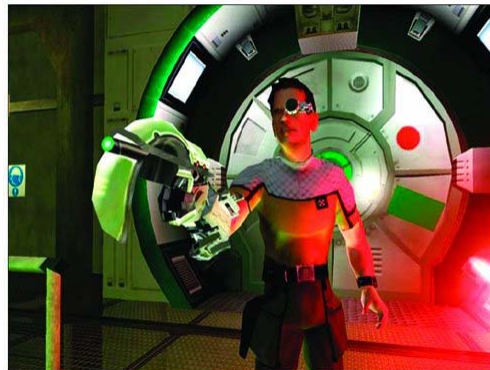
Color

- Powerful in setting mood
- Typical ok,
 - Green is ok, Red is danger
 - But feel free to move beyond cliché
- Culture specific
 - Sure, Red danger, but in China Red happy
 - White purity, but in China White death
- Powerful associations
 - Ex: *The Matrix*
 - Green is in Matrix
 - Blue is in real-world
- Balance
 - Too many and chaotic, over-stimulation
 - Too little and drab and boring
 - (Color theory classes can help)

Based on Chapter 6.6, *Introduction to Game Development*



Color Indicates Danger



RTX Red Rock

<http://www.informit.com/articles/article.asp?p=174370>



Pleasing Colors



Star Wars: Knights of the Old Republic

<http://www.informit.com/articles/article.asp?p=174370>



Mood

- Intensity, direction, angle, number of lights, and shadows all affect mood
- Even humidity, dust, air quality

Based on Chapter 6.6, *Introduction to Game Development*



Mood by Lighting Example (1 of 3)

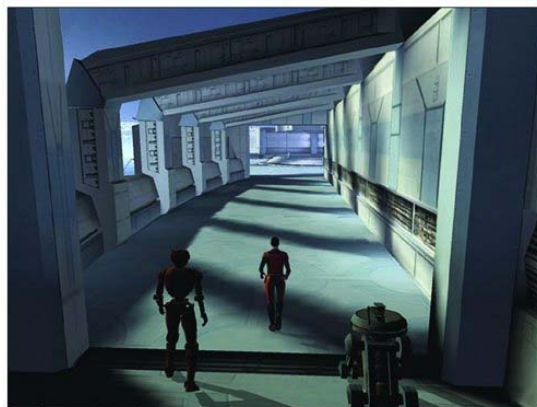


A calming outdoor scene using simple, yet effective, lighting

<http://www.informit.com/articles/article.asp?p=174370>



Mood by Lighting Example (2 of 3)



Long shadows not only add to the atmosphere, but also help break up repetition

<http://www.informit.com/articles/article.asp?p=174370>



Mood by Lighting Example (3 of 3)



Light beams and rays give clues as to the humidity, dust, and air quality in a scene

<http://www.informit.com/articles/article.asp?p=174370>



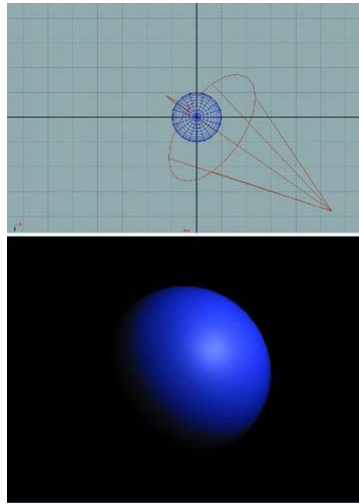
Lighting Setup (1 of 3)

- Traditional lighting
 - Key light, Fill light, Back light
- *Key light* - main light source. Most intense and majority. Put at angle to define 3-D forms.

Based on Chapter 6.6, *Introduction to Game Development*



Lighting Setup Example

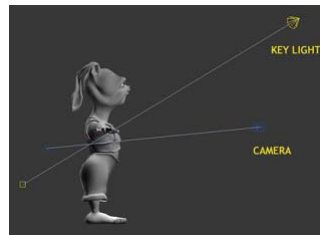
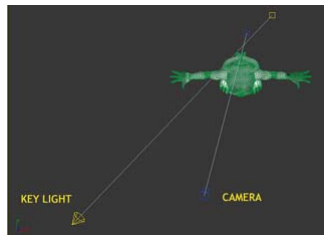


A sphere lit only by a key light positioned at an angle. The detail and form of the sphere are not as clear as if we added another light source.

<http://www.informit.com/articles/article.asp?p=174370>



Lighting Setup Example



The Key light is placed next to the camera, about 35-45 degree angle to the subject. The angle is determined by what kind of mood that you want the scene to have.



http://www.3dtotal.com/team/Tutorials/Jenns3pt_tut/3ptlighting.asp



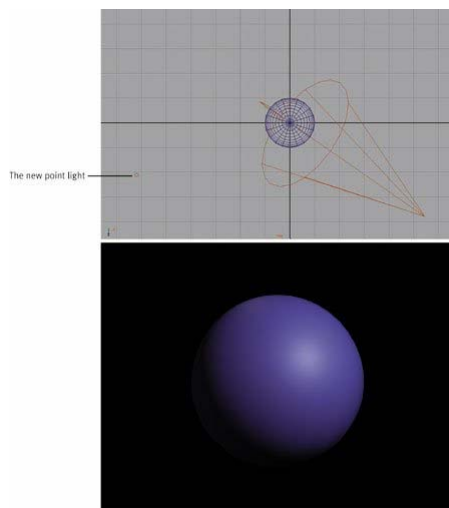
Lighting Setup (2 of 3)

- *Fill light* - Brings out some details out of shadow. Works well at angle.

Based on Chapter 6.6, *Introduction to Game Development*



Lighting Setup Example

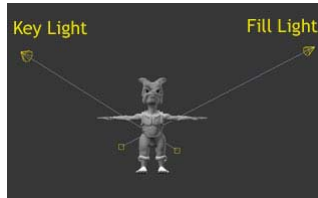
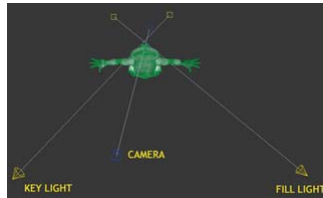


A fill light brings out more form, and softens the shadows from a fill light. Notice the point light has been added to the left of the sphere.

<http://www.informit.com/articles/article.asp?p=174370>



Lighting Setup Example



Place the Fill Light at a 90 degree angle from the Key Light, usually slightly higher or lower than the Key Light.



http://www.3dtotal.com/team/Tutorials/Jenns3pt_tut/3ptlighting.asp



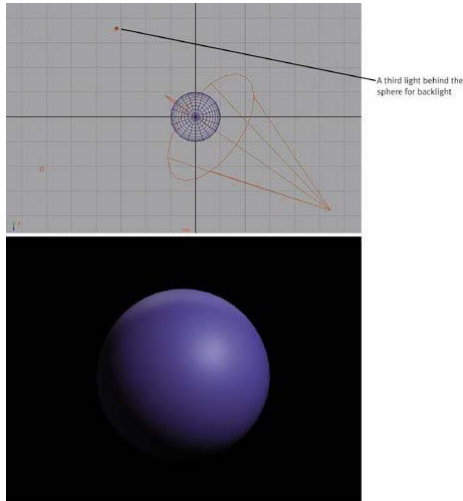
Lighting Setup (3 of 3)

- *Backlight* - Placed behind and slightly above or below object to help define shape. Highlights edges, pulls away from background.
 - (Also called the *Rim Light* or *Hair Light*)

Based on Chapter 6.6, *Introduction to Game Development*



Lighting Setup Example



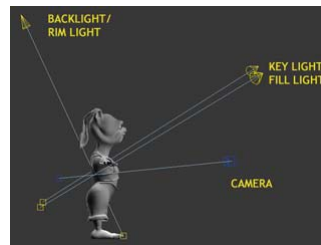
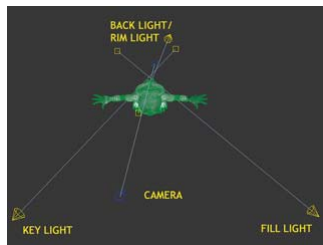
A third light behind the sphere for backlight

The addition of the third light highlights the edge, helping give the sphere more dimension.

<http://www.informit.com/articles/article.asp?p=174370>



Lighting Setup Example



The Back Light is placed directly opposite the camera and behind the subject.



http://www.3dtotal.com/team/Tutorials/Jenns3pt_tut/3ptlighting.asp



Working with 3D lights (1 of 3)

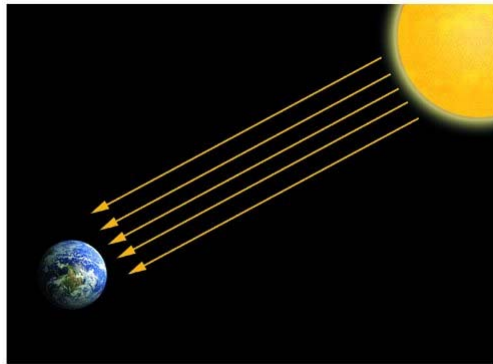
- 3-D lighting different than traditional lighting
 - Start with traditional and modify until you get desired affect (broad strokes)
- Tools give different kinds of lights
 - (next)
- A few effective practices
 - (after)

Based on Chapter 6.6, *Introduction to Game Development*



Working with 3D lights (2 of 3)

- *Directional Lights* - used for sunlight or moonlight. Often as key light. Predictable.



By the time the sun's rays reach the earth, they are nearly parallel to one another.

Based on Chapter 6.6, *Introduction to Game Development*



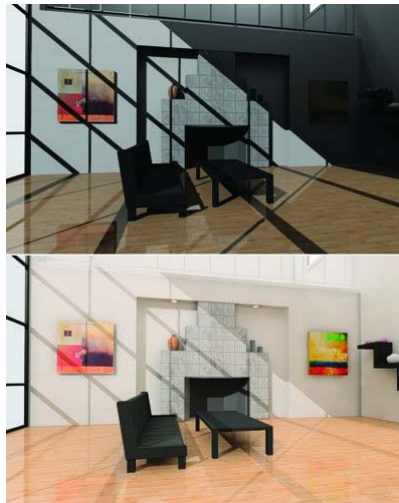
Working with 3D lights (3 of 3)

- *Ambient Lights* - spread everywhere, equally. Uniform diffuse lights.
 - Can skip by creative placement of the Fill Light, but gives more precise control over illumination
- *Spot Lights* - focus beam on single location. Great control.
- *Point Lights* - single point in all directions. Light bulbs, candles, etc.
- *Background Light* - soften the areas of the background that Key Light doesn't illuminate

Based on Chapter 6.6, *Introduction to Game Development*



Example of Working with 3D lights



A room lit without radiosity. Bottom
The same room with a radiosity solution.

Based on Chapter 6.6, *Introduction to Game Development*



Effective Lighting Practices (1 of 3)

Pools of light

- Don't always try to light evenly.
- Gives sense of mystery

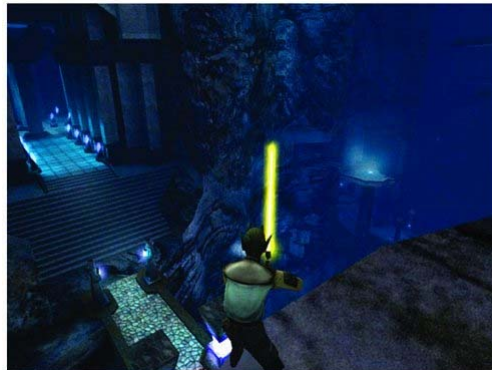


Pools of light in Indiana Jones:
The Emperor's Tomb

Based on Chapter 6.6, *Introduction to Game Development*



Effective Lighting Practices (2 of 3)



Guide lights

- Use light to guide the player.
- Helps highlight areas that are accessible and important to the objectives.

Based on Chapter 6.6, *Introduction to Game Development*





Effective Lighting Practices (3 of 3)

- Be Creative
 - Try not to stick to the standard solutions
 - Tell a story with your lights
 - Talk to level designer about scenes, even
 - Ex: Maybe your level harder than last, convey that tension
- Experiment
 - Start simple, add detail.
 - Experiment at early stages.
 - Try crazy combinations of color, reverse the intensities, or reposition lights in unorthodox places.

Based on Chapter 6.6, *Introduction to Game Development*



Lighting Summary

- Study real-world light carefully to understand 3D light
 - 3D is at best only an approximation
- Study different conditions - rain, sunny, indoor, outdoor....
- Study lights from photos
- The key to developing skills as lighting artist → observe and re-create what you see

Based on Chapter 6.6, *Introduction to Game Development*





Bit Bucket



Notes

- The rest of the topics are to be covered on students own time
- Or, possibly in class, as time allows



Make Interesting Textures

- Consider story behind object
- Consider door (contoured, so could do geometry, but cheaper to put picture up)
- Could just take one on Internet and put up
- But can make more believable
 - How old? Who uses it?
 - Repainted? How long ago?
- Add grunge around knob, show nicks at bottom, flecks of color where repainted ...



Based on Chapter 3, *Creating the Art of the Game*, by Matthew Omernick



Textures are Their Own Artwork

- Rarely ready to go ... spend time in Photoshop massaging, customizing
- Think of each texture as custom artwork
- Before and after page 49
 - Wood → with coffee mug stain, nicks and scratches
 - Window → depth in reflections, uneven opacity
 - Concrete → cracks, discoloration
- Need to be aware if tiled and reused
 - Interesting textures harder to re-use since noticeable

Based on Chapter 3, *Creating the Art of the Game*, by Matthew Omernick





Resolution

- Analogy:
 - Smiley face with 15 rocks
 - Hard to make out
 - Smiley face with 30 rocks
 - Looks Better
 - Smiley face with sand
 - Looks great
- So, always use high resolution for textures? Not necessarily. Takes more video memory.

Based on Chapter 3, *Creating the Art of the Game*, by Matthew Omernick



Where To Use Pixels?

- Think about
 - Physical size - actual size of object relative to character
 - Distance - how far away and how close can character get to it
- Consider: room with box, window, clock
 - Each has a different resolution texture applied to it
 - Box not much (on floor and can't crawl) 128x128
 - Wall more since big (but still uninteresting) 512x512
 - Clock small and high, but numbers so 64x64
 - Window has picture of lighthouse but far so 32x32

Based on Chapter 3, *Creating the Art of the Game*, by Matthew Omernick





Color Depth

- How many bits to use to color each pixel
 - Ex: 16 colors (4-bit) lot less memory than 65,536 colors (16-bit)
 - Recommendation, try low and see if holds
- Sometimes low-bit gives "washed out" look that can be desired
- In fact, T.V. and real-world have lower color depth than most computer monitors
 - Try for yourself
 - Vibrant on computer may not be realistic
 - Worse, if port to T.V. reds bleed together

Based on Chapter 3, *Creating the Art of the Game*, by Matthew Omernick



Sprites

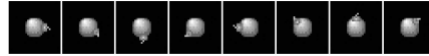
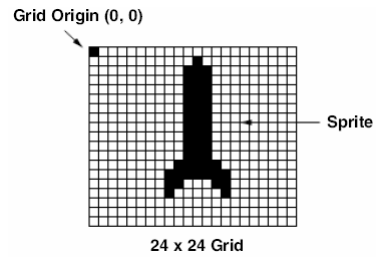
- Graphic objects that can move separately from background
- Often animated
- Topics:
 - Grid Squares
 - Primitives

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman



Grid Squares

- "Mini-Screen" to depict
 - Individual pixel modifications
- Help observe animation progression
- (Show Game Maker image editor example)
- Strips for tools



<http://www.flyingyogi.com/fun/download.cgi?spritelib>

Based on Chapter 9, *Designing Arcade Computer Game Graphics*, by Ari Feldman

