Objectives

- Learn to shade objects so their images appear three-dimensional
- Introduce the types of light-material interactions
- Build a simple reflection model—the Phong model—that can be used with real-time graphics hardware

Why we need shading

- Suppose we build a model of a sphere using many polygons and color it with one color. We get something like
- But we want

Shading

- Why does the image of a real sphere look like this?
- Light-material interactions cause each point to have a different color or shade
- Need to consider
  - Light sources
  - Material properties
  - Location of viewer
  - Surface orientation

Scattering

- Light strikes A
  - Some scattered
  - Some absorbed
- Some of scattered light strikes B
  - Some scattered
  - Some absorbed
- Some of this scattered light strikes A and so on

Rendering Equation

- The infinite scattering and absorption of light can be described by the rendering equation
  - Cannot be solved in general
  - Ray tracing is a special case for perfectly reflecting surfaces
- Rendering equation is global and includes
  - Shadows
  - Multiple scattering from object to object
Global Effects

- translucent surface
- multiple reflection
- shadow

Local vs Global Rendering

- Correct shading requires a global calculation involving all objects and light sources
- Incompatible with pipeline model which shades each polygon independently (local rendering)
- However, in computer graphics, especially real time graphics, we are happy if things “look right”
- There are many techniques for approximating global effects

Light-Material Interaction

- Light that strikes an object is partially absorbed and partially scattered (reflected)
- The amount reflected determines the color and brightness of the object
  - A surface appears red under white light because the red component of the light is reflected and the rest is absorbed
- The reflected light is scattered in a manner that depends on the smoothness and orientation of the surface

Light Sources

General light sources are difficult to work with because we must integrate light coming from all points on the source

Simple Light Sources

- Point source
  - Model with position and color
  - Distant source = infinite distance away (parallel)
- Spotlight
  - Restrict light from ideal point source
- Ambient light
  - Same amount of light everywhere in scene
  - Can model contribution of many sources and reflecting surfaces

Surface Types

- The smoother a surface, the more reflected light is concentrated in the direction a perfect mirror would reflected the light
- A very rough surface scatters light in all directions
Phong Shading Model

- A simple model that can be computed rapidly
- Has three components
  - Diffuse
  - Specular
  - Ambient
- Uses four vectors
  - To light source
  - To viewer
  - Normal
  - Perfect reflector

Ideal Reflector

- Normal is determined by local orientation
- Angle of incidence = angle of reflection
- The three vectors must be coplanar

\[ r = 2 \left( l \cdot n \right) n - l \]

Lambertian Surface

- Perfectly diffuse reflector
- Light scattered equally in all directions
- Amount of light reflected is proportional to the vertical component of incoming light
  - reflected light \( \sim \cos \theta \)
  - \( \cos \theta = l \cdot n \) if vectors normalized
  - There are also three coefficients, \( k_r, k_b, k_g \) that show how much of each color component is reflected

Diffuse Reflection

The incident light is scattered equally in all directions

This is characteristic of dull, matt surfaces such as paper, bricks, carpet, etc.

Specular Surfaces

- Most surfaces are neither ideal diffusers nor perfectly specular (ideal reflectors)
- Smooth surfaces show specular highlights due to incoming light being reflected in directions concentrated close to the direction of a perfect reflection
Specular Reflection

The reflected light is concentrated around the direction of mirror reflection, and is spread out.

This can be used to model shiny surfaces.

Modeling Specular Reflections

• Phong proposed using a term that dropped off as the angle between the viewer and the ideal reflection increased

\[ I_r \sim k_s I \cos^\alpha \phi \]

The Shininess Coefficient

• Values of \( \alpha \) between 100 and 200 correspond to metals
• Values between 5 and 10 give surface that look like plastic

Ambient Light

• Ambient light is the result of multiple interactions between (large) light sources and the objects in the environment
• Amount and color depend on both the color of the light(s) and the material properties of the object
• Add \( k_a I_a \) to diffuse and specular terms

Combined for the Final Result

Our Three Basic Components of Illumination

Diffuse Specular Ambient
**Distance Terms**

- The light from a point source that reaches a surface is inversely proportional to the square of the distance between them.
- We can add a factor of the form \( \frac{1}{a + b + cd^2} \) to the diffuse and specular terms.
- The constant and linear terms soften the effect of the point source.
- The quadratic term is too severe.

**Light Sources**

- In the Phong Model, we add the results from each light source.
- Each light source has separate diffuse, specular, and ambient terms to allow for maximum flexibility even though this form does not have a physical justification.
- Separate red, green and blue components.
- Hence, 9 coefficients for each point source:
  - \( I_{dr}, I_{dg}, I_{db}, I_{sr}, I_{sg}, I_{sb}, I_{ar}, I_{ag}, I_{ab} \)

**Material Properties**

- Material properties match light source properties:
  - Nine absorption coefficients: \( k_{d}, k_{g}, k_{b}, k_{sr}, k_{sg}, k_{sb}, k_{ar}, k_{ag}, k_{ab} \)
  - Shininess coefficient \( \alpha \)

**Adding up the Components**

For each light source and each color component, the Phong model can be written (without the distance terms) as:

\[
I = k_d I_d \cdot n + k_s I_s (v \cdot r)^\alpha + k_a I_a
\]

For each color component, we add contributions from all light sources.

Clamp dot products to zero.

**Too Intense**

With multiple light sources, it is easy to generate values of \( I > 1 \).

One solution is to set the color value to be \( \frac{\text{MIN}(I)}{I} \).

- An object can change color, saturating towards white.
  - Ex. \((0.1, 0.4, 0.8) + (0.5, 0.5, 0.5) = (0.6, 0.9, 1.0)\)

Another solution is to renormalize the intensities to vary from 0 to 1 if one \( I > 1 \).

- Requires calculating all \( I \)'s before rendering anything.
- No over-saturation, but image may be too bright, and contrasts a little off.

Image-processing on image to be rendered (with original \( I \)'s) will produce better results, but it is costly.

**Modified Phong Model**

- The specular term in the Phong model is problematic because it requires the calculation of a new reflection vector and view vector for each vertex.
- Blinn suggested an approximation using the halfway vector that is more efficient and more realistic for some configurations.
The Halfway Vector

- $h$ is normalized vector halfway between $l$ and $v$
  
  $$h = \frac{1 + v}{|1 + v|}$$

Using the halfway vector

- Replace $(v \cdot r)^\beta$ by $(n \cdot h)^\beta$
- $\beta$ is chosen to match shininess
- Note that halfway angle is half of angle between $r$ and $v$ if vectors are coplanar
- Resulting model is known as the modified Phong or Blinn lighting model
  - Specified in OpenGL standard

Example

Only differences in these teapots are the parameters in the modified Phong model

Computation of Vectors

- $l$ and $v$ are specified by the application
- Can compute $r$ from $l$ and $n$
- Problem is determining $n$
- For simple surfaces $n$ can be determined, but how we determine $n$ differs depending on underlying representation of surface
- WebGL leaves determination of normal to application

Plane Normals

- Equation of plane: $ax + by + cz + d = 0$
- From Chapter 3 we know that plane is determined by three points $p_0$, $p_2$, $p_3$ or normal $n$ and $p_0$
- Normal can be obtained by

  $$n = (p_2 - p_0) \times (p_3 - p_0)$$

Normal to Sphere

- Implicit function $f(x,y,z) = 0$
- Normal given by gradient
- Sphere $\hat{f}(p) = p \cdot p - 1$
  - $n = [\frac{\partial f}{\partial x}, \frac{\partial f}{\partial y}, \frac{\partial f}{\partial z}]^T = p$
Parametric Form

- For sphere
  \[ x(u, v) = \cos u \sin v \]
  \[ y(u, v) = \cos u \cos v \]
  \[ z(u, v) = \sin u \]
- Tangent plane determined by vectors
  \[ \frac{\partial p}{\partial u} = [\partial x/\partial u, \partial y/\partial u, \partial z/\partial u]^T \]
  \[ \frac{\partial p}{\partial v} = [\partial x/\partial v, \partial y/\partial v, \partial z/\partial v]^T \]
- Normal given by cross product
  \[ n = \frac{\partial p}{\partial u} \times \frac{\partial p}{\partial v} \]

General Case

- We can compute parametric normals for other simple cases
  - Quadrics
  - Parametric polynomial surfaces
    - Bezier surface patches (Chapter 10)

Objectives

- Introduce the WebGL shading methods
  - Light and material functions on MV.js
  - per vertex vs per fragment shading
  - Where to carry out
- Discuss polygonal shading
  - Flat
  - Gouraud
  - Phong

WebGL shading

- Need
  - Normals
  - Material properties
  - Lights
  - State-based shading functions have been deprecated (glNormal, glMaterial, glLight)
  - Get computed in application or send attributes to shaders

Normalization

- Cosine terms in lighting calculations can be computed using dot product
- Unit length vectors simplify calculation
- Usually we want to set the magnitudes to have unit length but
  - Length can be affected by transformations
  - Note that scaling does not preserving length
- GLSL has a normalization function
Specifying a Point Light Source

- For each light source, we can set its position and an RGBA for the diffuse, specular, and ambient components.
- Need to decide if light is defined in world or camera coordinates.

```cpp
var diffuse0 = vec3(1.0, 0.05, 0.05);
var ambient0 = vec3(0.5, 0.5, 0.5);
var specular0 = vec3(1.0, 1.0, 1.0);
var light0_pos = vec3(1.0, 2.0, 3.0);
```

Distance and Direction

- The source colors are specified in RGBA.
- The position is given in homogeneous coordinates.
  - If w = 1.0, we are specifying a finite location.
  - If w = 0.0, we are specifying a parallel source with the given direction vector.
- The coefficients in distance terms are usually quadratic \((1/(a+b*d+c*d^2))\) where \(d\) is the distance from the point being rendered to the light source.
- Just use constant and linear terms (i.e. \(c=0\)).

Moving Light Sources

- Light sources are geometric objects whose positions or directions are affected by the model-view matrix.
- Depending on where we place the position (direction) setting function, we can:
  - Move the light source(s) with the object(s).
  - Fix the object(s) and move the light source(s).
  - Fix the light source(s) and move the object(s).
  - Move the light source(s) and object(s) independently.

Spotlights

- Derive from point source.
  - Direction
  - Cutoff
  - Attenuation Proportional to \(\cos(\phi)\)

Global Ambient Light

- Ambient light depends on color of light sources.
  - A red light in a white room will cause a red ambient term that disappears when the light is turned off.
- A global ambient term is often helpful for testing.

Material Properties

- Material properties should match the terms in the light model.
  - Reflectivities
  - \(w\) component gives opacity (alpha).

```cpp
var materialAmbient = vec3(1.0, 0.05, 1.0);
var materialDiffuse = vec3(1.0, 0.8, 0.05);
var materialSpecular = vec3(1.0, 0.8, 0.1);
var materialShininess = 100.0;
```
Using MV.js for Products

```javascript
var ambientProduct = mult(lightAmbient, materialAmbient);
var diffuseProduct = mult(lightDiffuse, materialDiffuse);
var specularProduct = mult(lightSpecular, materialSpecular);

gl.uniform3fv(gl.getUniformLocation(program, "ambientProduct"), flatten(ambientProduct));
gl.uniform3fv(gl.getUniformLocation(program, "diffuseProduct"), flatten(diffuseProduct));
gl.uniform3fv(gl.getUniformLocation(program, "specularProduct"), flatten(specularProduct));
gl.uniform1f(gl.getUniformLocation(program, "lightPosition"), flatten(lightPosition));
gl.uniform1f(gl.getUniformLocation(program, "shininess"), materialShininess);
```

Adding Normals for Quads

```javascript
function quad(a, b, c, d) {
  var t1 = subtract(vertices[b], vertices[a]);
  var t2 = subtract(vertices[c], vertices[b]);
  var normal = cross(t1, t2);
  var normal = vec3(normal);
  normal = normalize(normal);
  pointsArray.push(vertices[a]);
  normalsArray.push(normal);
}
```

Transparency

- Material properties are specified as RGBA values
- The A value can be used to make the surface translucent
- The default is that all surfaces are opaque regardless of A
- Later we will enable blending and use this feature

Polygonal Shading

- In per vertex shading, shading calculations are done for each vertex
  - Vertex colors become vertex shades and can be sent to the vertex shader as a vertex attribute
  - Alternately, we can send the parameters to the vertex shader and have it compute the shade
- By default, vertex shades are interpolated across an object if passed to the fragment shader as a varying variable (smooth shading)
- We can also use uniform variables to shade with a single shade (flat shading)

Polygon Normals

- Triangles have a single normal
  - Shades at the vertices as computed by the Phong model can almost be the same
  - Identical for a distant viewer (default) or if there is no specular component
- Consider model of sphere
- Want different normals at each vertex
Smooth Shading

- We can set a new normal at each vertex
- Easy for sphere model
  - If centered at origin \( \mathbf{n} = \mathbf{p} \)
- Now smooth shading works
- Note silhouette edge

Mesh Shading

- The previous example is not general because we knew the normal at each vertex analytically
- For polygonal models, Gouraud proposed we use the average of the normals around a mesh vertex
  \[
  \mathbf{n} = \frac{(\mathbf{n}_1 + \mathbf{n}_2 + \mathbf{n}_3 + \mathbf{n}_4)}{|\mathbf{n}_1 + \mathbf{n}_2 + \mathbf{n}_3 + \mathbf{n}_4|}
  \]

Normal for Triangle

- Plane: \( \mathbf{n} \cdot (\mathbf{p} - \mathbf{p}_0) = 0 \)
- \( \mathbf{n} = (\mathbf{p}_1 - \mathbf{p}_0) \times (\mathbf{p}_2 - \mathbf{p}_0) \)
- Normalize \( \mathbf{n} \leftarrow \mathbf{n}/|\mathbf{n}| \)
- Note that right-hand rule determines outward face

Calculating Normals

- Create vector structure (for normals) same size as vertex structure
- For each face
  - Calculate unit normal
  - Add to normals structure using vertex indices
- Normalize all the normal vectors

Gouraud and Phong Shading

- Gouraud Shading
  - Find average normal at each vertex (vertex normals)
  - Compute modified Phong shading model at each vertex
  - Interpolate vertex shades across each polygon
- Phong Shading
  - Find averaged vertex normals
  - Interpolate vertex normals across polygon
  - Compute modified Phong model at each fragment

Simple Mesh Format (SMF)

- Michael Garland
  - http://graphics.cs.uiuc.edu/~garland/
- Triangle data
  - List of 3D vertices
  - List of references to vertex array define faces (triangles)
  - Vertex indices begin at 1
Comparison

- If the polygon mesh approximates surfaces with a high curvatures, Phong shading may look smooth while Gouraud shading may show edges
- Phong shading requires much more work than Gouraud shading
  - Until recently not available in real time systems
  - Now can be done using fragment shaders
- Both need data structures to represent meshes so we can obtain vertex normals

Adding up the Components

For each light source and each color component, the modified Phong model can be written (without the distance terms) as

\[ I = k_d I_d \mathbf{L} \cdot \mathbf{n} + k_s I_s (\mathbf{n} \cdot \mathbf{h})^s + k_a I_a \]

For each color component we add contributions from all light sources

Clamp dot products to zero

Per Vertex and Per Fragment Shaders

Vertex Lighting Shaders I (Gouraud Shading)

// vertex shader

in vec3 aPosition;
in vec3 aNormal;
out vec3 vColor;
uniform vec3 ambientProduct, diffuseProduct, specularProduct;
uniform mat4 modelViewMatrix;
uniform mat4 projectionMatrix;
uniform vec3 lightPosition; // in model coordinates
uniform float shininess;

void main()
{
    // Transform vertex into eye coordinates
    vec3 pos = (modelViewMatrix * vec4(aPosition, 1.0)).xyz;
    // If light defined in model coordinates,
    // transform with modelViewMatrix
    vec3 L = normalize(lightPosition - pos);
    vec3 E = normalize(-pos);
    vec3 H = normalize(L + E);
    // Transform vertex normal into eye coordinates
    vec3 N = normalize(modelViewMatrix * vec4(aNormal, 0.0)).xyz;
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Vertex Lighting Shaders II

// Transform vertex into eye coordinates
vec3 pos = (modelViewMatrix * vec4(aPosition, 1.0)).xyz;
// If light defined in model coordinates,
// transform with modelViewMatrix
vec3 L = normalize(lightPosition - pos);
vec3 E = normalize(-pos);
vec3 H = normalize(L + E);
// Transform vertex normal into eye coordinates
vec3 N = normalize(modelViewMatrix * vec4(aNormal, 0.0)).xyz;
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Vertex Lighting Shaders III

// Compute terms in the illumination equation
vec3 ambient = ambientProduct;
float diffuseTerm = max(dot(L, N), 0.0);
vec3 diffuse = diffuseTerm*diffuseProduct;
float specularTerm = pow(max(dot(N, H), 0.0), shininess);
vec3 specular = specularTerm * specularProduct;
if (dot(L, N) < 0.0) specular = vec3(0.0, 0.0, 0.0);
gl_Position = projectionMatrix * vec4(pos, 1.0);
vColor = vec4(ambient + diffuse + specular, 1.0);

Vertex Lighting Shaders IV

// fragment shader
precision mediump float;
in vec4 vColor;
out vec4 fColor;
void main()
{
fColor = vColor;
}

Fragment Lighting Shaders I

// vertex shader
in vec3 aPosition;
in vec3 aNormal;
out vec3 vN, vL, vE;
uniform mat4 modelViewMatrix;
uniform mat4 projectionMatrix;
uniform vec3 lightPosition; // in camera coordinates

Fragment Lighting Shaders II

void main()
{
vec3 pos = (modelViewMatrix * vec4(aPosition, 1.0)).xyz;
vL = normalize(lightPosition - pos);
vE = normalize(-pos);
vN = normalize(modelViewMatrix*vec4(aNormal, 0.0).xyz);
gl_Position = projectionMatrix * vec4(pos, 1.0);
}

Fragment Lighting Shaders III

// fragment shader
precision mediump float;
uniform vec3 ambientProduct;
uniform vec3 diffuseProduct;
uniform vec3 specularProduct;
uniform float shininess;
in vec3 vN, vL, vE;
out vec4 fColor;
void main()
{
vec3 N = normalize(vN);
vec3 E = normalize(vE);
vec3 L = normalize(vL);
vec3 color;
vec3 H = normalize(L + E);
vec3 ambient = ambientProduct;
float diffuseTerm = max(dot(L, N), 0.0);
vec3 diffuse = diffuseTerm*diffuseProduct;
float specularTerm = pow(max(dot(N, H), 0.0), shininess);
vec3 specular = specularTerm * specularProduct;
if (dot(L, N) < 0.0) specular = vec3(0.0, 0.0, 0.0);
color = ambient + diffuse + specular;
fColor = vec4(color, 1.0);
}

Fragment Lighting Shaders IV

vec3 color;
vec3 H = normalize(L + E);
vec3 ambient = ambientProduct;
float diffuseTerm = max(dot(L, N), 0.0);
vec3 diffuse = diffuseTerm*diffuseProduct;
float specularTerm = pow(max(dot(N, H), 0.0), shininess);
vec3 specular = specularTerm * specularProduct;
if (dot(L, N) < 0.0) specular = vec3(0.0, 0.0, 0.0);
color = ambient + diffuse + specular;
fColor = vec4(color, 1.0);
}
Teapot Examples

HW6 Suggestions

• Write code for computing average surface normal per vertex
• Be sure to assign averaged normal to all associated vertices
• For testing, use normal as vertex color (don’t forget the absolute value), which will be interpolated across your model. This should look like your HW5 output, but with interpolated colors.

HW6 Suggestions

• Implement Phong shading model in vertex shader with one light. This produces Gouraud shading algorithm
• Light and specular color should be white
• First light should be in camera coordinates and placed above camera (e.g. (0,3,0))
• Test with sphere model and shininess of 100. Should get good results with a distinct specular highlight

HW6 Suggestions

• Try the lo-res and hi-res bunny models and note the differences in the specular highlights between the two
• Next implement Phong shading algorithm in fragment shader
• Be sure to use the same material and lighting values for both shading algorithms
• Provide a way to switch between the two

HW6 Suggestions

• Provide interface for changing the object’s material properties. The three choices should be significantly different.
• Add a second light
• 2nd light will need its own transformation
• Allow user to move light
• Keep track of which coordinate system you are calculating your surface colors in. Is it in world coordinates or camera coordinates?