



There are three major elements to a clothing texture: colour detail, fabric texture and wrinkles

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PAINTING

CLOTHING TEXTURES

In the following tutorial we'll be painting a very realistic, somewhat worn jeans texture. The files you need to help you with the process can be found on this month's coverdisc

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s if the modelling of complex, detailed photorealistic clothing wasn't tricky enough, once we are finished we now we need to tackle the textures to boot. While the most common method for texturing clothing is to use scanned textures, this really doesn't work terribly well when you need to texture a model with very specific details. In these instances the only real option we have is to paint the

textures ourselves. Fortunately, this doesn't have to be a complicated process. Fabric textures and details are relatively simple to create by hand. It's really a matter of tackling one detail at a time.

There are three major elements to a clothing texture: colour detail, fabric texture and wrinkles. Each of these is essential for developing realistic clothing textures.

PAINTING a jeans texture

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Step 1
The first step would be to define the surfaces on the jeans model. There are a number of ways the surface could be defined but the most logical is to create a cylindrical mapped material for each half of the jeans, as shown in the figure. The Jeans.dxf model can be found on the cover CD.

Some walkthrough words for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too Some walkthrough words for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too

Step 3
We start with the bump texture by adding a new layer, filling it with 50 per cent Grey and setting the Opacity to 95 per cent. Then we select the Burn

tool with a nine-pixel brush and an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too

Step 4
Next we paint dark lines around the inside of an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too

Step 5
To raise the areas of the seams we select the Dodge tool with the same settings and paint light lines around the dark seams we just painted, skipping the seam along the end of the trouser legs, which we will edit later.

Step 7
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with the Burn tool.

Step 7
Before we add the raised edges we'll need to add one more seam along the inside of the pants leg by drawing four dark vertical lines using the Line tool set to a width of two pixels, a Pressure of 50 per cent and the colour RGB Black.

Some walkthrough words for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too

Step 9
With the stitch seams finished we are ready to add softness to the jeans by creating a lumpy texture. We do this by selecting the Dodge tool with a Brush

Size of 17 pixels. Then we paint an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too

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Step 10
Next we select the Burn tool and paint strokes around the edge of the seams and randomly over the white spots to create a lumpy texture that will make the jeans appear softer in these areas. We paint dark lines in the white spot under the front pocket to create the appearance of folds in the fabric.

Step 11
Now we add puffiness to the left seams by painting short horizontal white stripes along the outside of the seams, which gives the appearance of seam tension. On the left seam we focus on the white spots, and on the right side we won't appear if the seam is as tense as the author seam is on writing about, which has a 0.5 pt 100% black rule around it - variable in length too. Some walkthrough words for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too.

Step 12
Now we select the Burn tool and paint dark stripes between the light stripes to add depressions for the puffy wrinkles.

Step 13
To add seam tension lumpiness to the lower-trouser edge we select the Dodge tool and paint short vertical stripes covering the seams. We also paint a horizontal stripe along the top of the rippled edge to help raise the ripples.

Step 14
Then we select the Burn tool and paint strokes between the light stripes to create depressions. We also paint a horizontal stripe along the top of the rippled edge to help raise the ripples.

Step 15
We now have a solid bump texture foundation for our seams and edges. The next step is to add wrinkles to the crotch region that are uncropped image of the fabric folds while being seated.

Step 16
First we zoom into the crotch region, and then we select the Dodge tool for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too. Some walkthrough words for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too.

edge of the pocket. Then we paint a group of light stripes around the base of the crotch that come together on the right. This is the centre of the crotch where the fabric folds the most.

Step 17
We create depressions in the wrinkles by selecting the Burn tool and painting strokes between the light stripes.

Step 18
To put the finishing touches on the crotch we paint smaller raised wrinkles along the right edge of the larger wrinkles we just created. These smaller wrinkles are on the edge of the zipper fold that's on the right half of the jeans. The author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too.

Step 14
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Step 28

The last step is to add light vertical stripes where the texture detail shows errors.

We start by adding a new layer and drawing a two-pixel vertical line with the Line Tool. It should be a third the height of the image. Then we use the Selection tool to block out small sections of the line, which we delete.

Step 29

Then we Gaussian Blur the line with a Radius of .4. Next we

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Step 31

First we Select All and Define Pattern, then we switch to the Jean file and add a new layer

above the Background layer. Now we cropped image to add the interface texture. the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too.

Step 32
To add the bump detail to the jeans texture we set the layer Blend to Soft Light and overlapped with image opacity of 100%. We can now see the subtle bump texture which has the 0.5 pt 100% black rule around it - variable in length too.

Step 33

To add wear to the jeans texture we select the Dodge tool, set the Pressure to 20 per cent and paint strokes around

the crotch area, top edge of the waistline and pockets, and the lower edge of the pant leg. The colour layer, which has a 0.5 pt 100% black rule around it - variable in length too.

Step 34
To dirty the jeans we add a new layer and set the Layer Blend to Soft Light with an opacity of 78 per cent. Then we select the Airbrush tool with a Brush Size of 30 pixels, a Pressure of 15 per cent and the colour set to RGB 157, 137, 109. Now we paint strokes over the worn spots we created in Step 34.

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Step 35
The last step of the colour texture is to add the stitches. We do this by adding a new layer, Selecting All on the screen, duplicating our texture for an uncropped image of the interface that the author is writing about, which has a 0.5 pt 100% black rule around it - variable in length too.

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