



---

# Non-Photorealistic Rendering

## Pen-and-Ink Illustration

---

Johns Hopkins Department of Computer Science  
Course 600.456: Rendering Techniques, Professor: Jonathan Cohen



# Stylized Illustrations

---

**As compared to photorealistic images,  
sometimes:**

- **Convey more information**
- **Allow more compact storage**
- **More easily reproduced**
- **More attractive**



# Illustration Applications

---

**Architectural design**

**Medical texts**

**Industrial repair manuals**



# Types of Non-Photorealistic Rendering

---

**Pen-and-ink Drawings**

**Paintings**

**Rendering enhancements**

**Other artistic modalities**

- e.g. screening, floral ornamentation, cartoons, etc.



# Pen and Ink Concepts

---

## Strokes

- Curved lines of varying thickness and density of placement

## Texture

- Character conveyed by collection of strokes, e.g. crisp and clean vs. rough and sketchy

## Tone

- Perceived gray level across the image

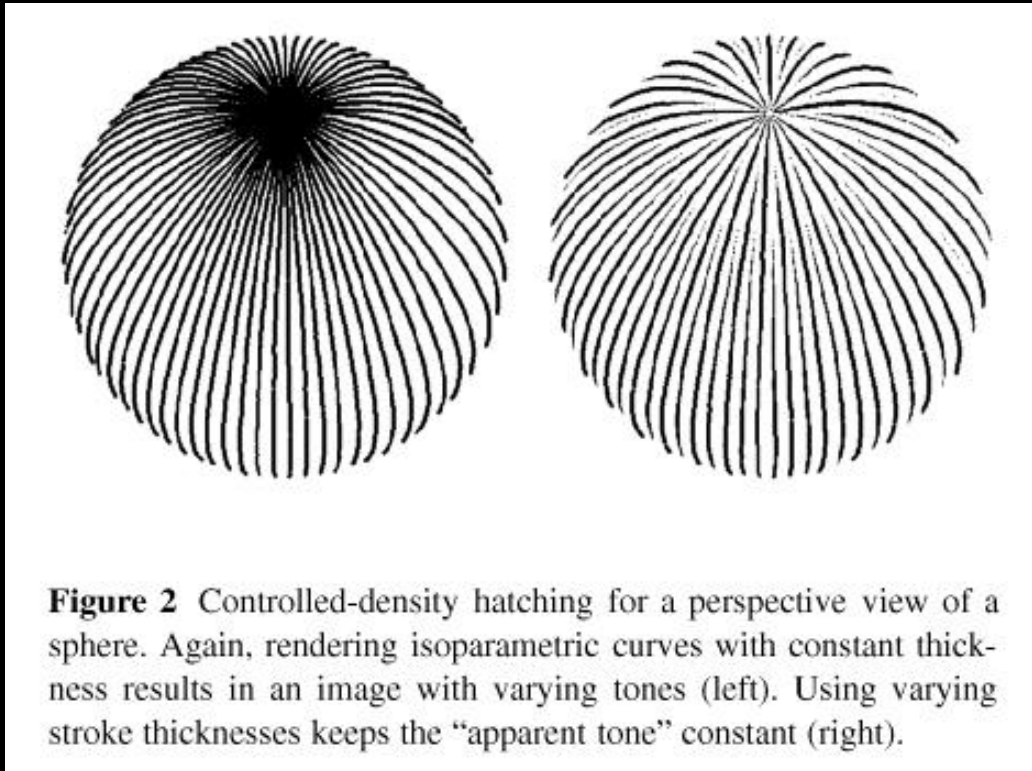
## Outline

- Boundary lines which disambiguate structure information
-



# Algorithm Goal

Place strokes on surfaces to achieve particular tone functions



**Figure 2** Controlled-density hatching for a perspective view of a sphere. Again, rendering isoparametric curves with constant thickness results in an image with varying tones (left). Using varying stroke thicknesses keeps the “apparent tone” constant (right).

from Winkenbach and Salesin. “Rendering Parametric Surfaces in Pen and Ink.” *Proceedings of SIGGRAPH 96*. Page 471.



# Algorithm Components

---

**Tone specification**

**Stroke placement**

**Stroke width computation**



# Tone Specification

---

**Gray levels may be assigned according to conventional rendering:**

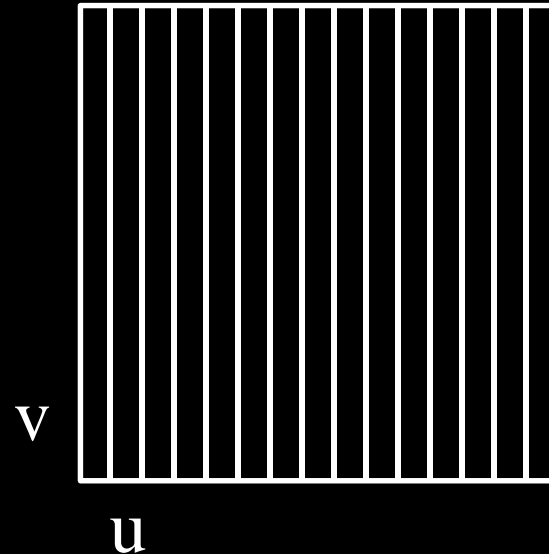
- **Local/global Illumination**
  - **Material color**
  - **Texture mapping**
  - **Bump mapping**
  - **Environment mapping**
  - **Shadow mapping**
-





# Stroke Placement

---



**Places strokes along isoparameter lines of parameterized surface**

**Choose density according to maximum gray level and maximum allowable stroke width**



# Planar Maps

---

## Compute visibility and store in planar map

- Planar map is partition of image plane
- Each partition corresponds to a visible portion of a primitive (curved surfaces are tessellated).
- Shadows may be explicitly represented as map partitions

## Clip strokes according to planar map

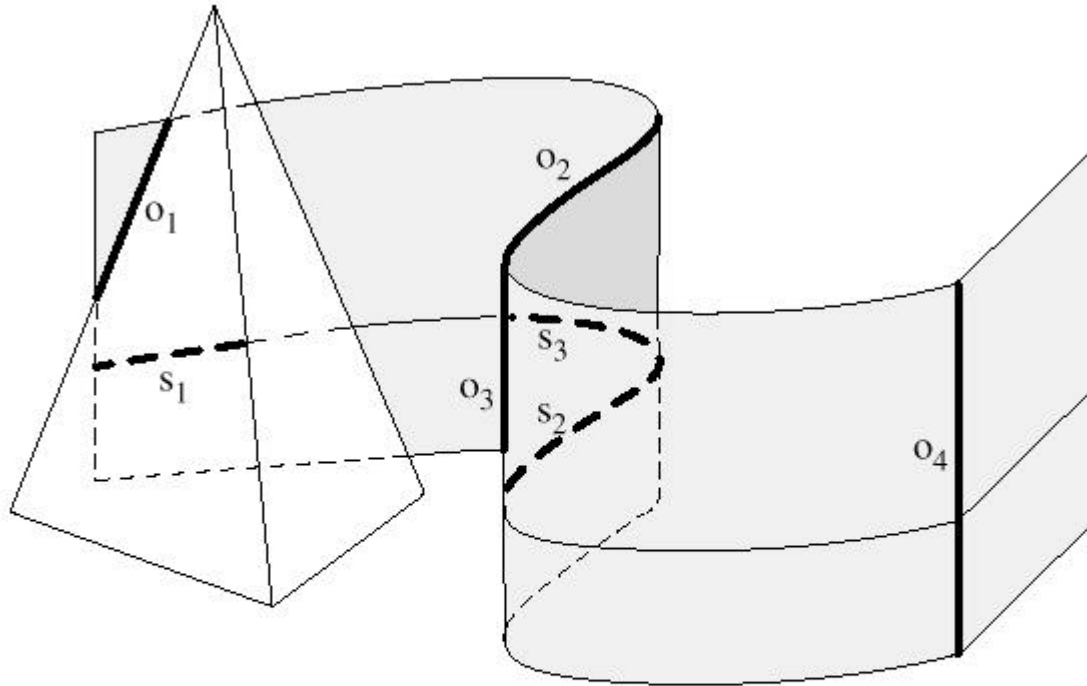
- Reduces computation and allows rendering with hidden surfaces already removed

## Create outlines from partition boundaries

---



# Planar Map Example



**Figure 3** Several cases must be considered when tracing outlines (edges labeled  $o_1$  to  $o_4$ ), and clipping strokes (edges labeled  $s_1$  to  $s_3$ ).

from Winkenbach and Salesin. "Rendering Parametric Surfaces in Pen and Ink." *Proceedings of SIGGRAPH 96*. Page 474.



# Stroke Width

---

**Vary width across each stroke line**

$$\mathbf{S}: (\mathbf{u}, \mathbf{v}) \rightarrow (\mathbf{x}_w, \mathbf{y}_w, \mathbf{z}_w)$$

$$\mathbf{V}: (\mathbf{x}_w, \mathbf{y}_w, \mathbf{z}_w) \rightarrow (\mathbf{x}_s, \mathbf{y}_s)$$

$$\mathbf{M} = \mathbf{V} \mathbf{S} : (\mathbf{u}, \mathbf{v}) \rightarrow (\mathbf{x}_s, \mathbf{y}_s)$$

**Use Jacobian of  $\mathbf{M}$  to estimate divergence of lines in screen space**

**Adjust width to account for divergence and desired tone along each stroke**

---



# Advanced Techniques

---

## Recursive filler strokes

- Allow larger gaps between strokes, then fill gaps by adding new strokes

## Stippling

- draw stipple pattern along strokes

## Cross hatching

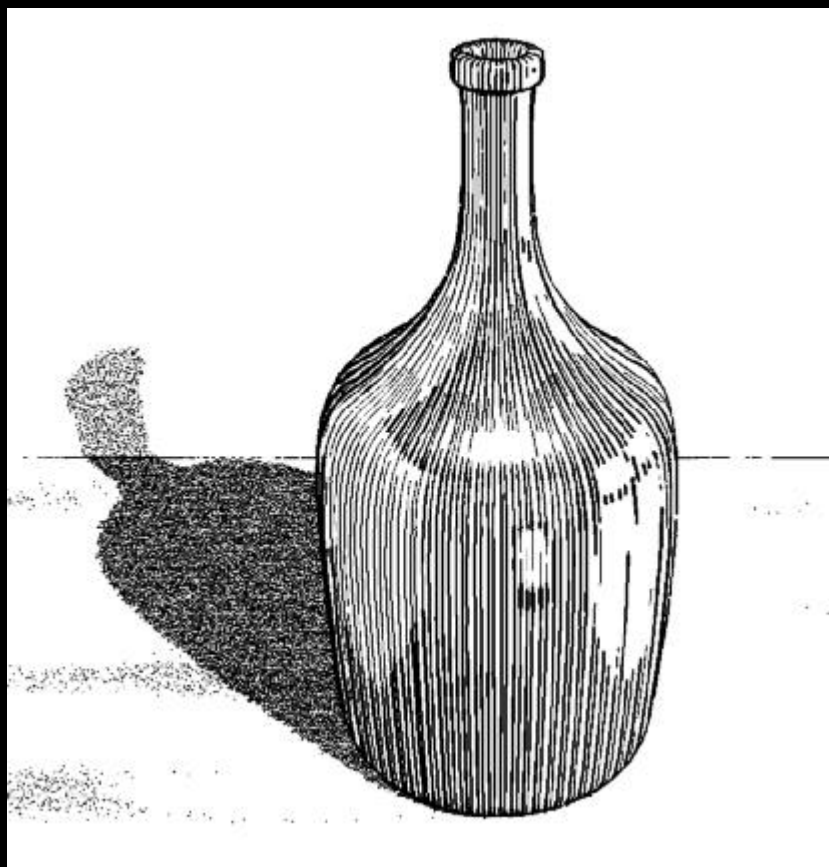
- use more than one hatching direction

## Prioritized strokes

- stroke thicknesses determined in prioritized order



# Pen and Ink Example

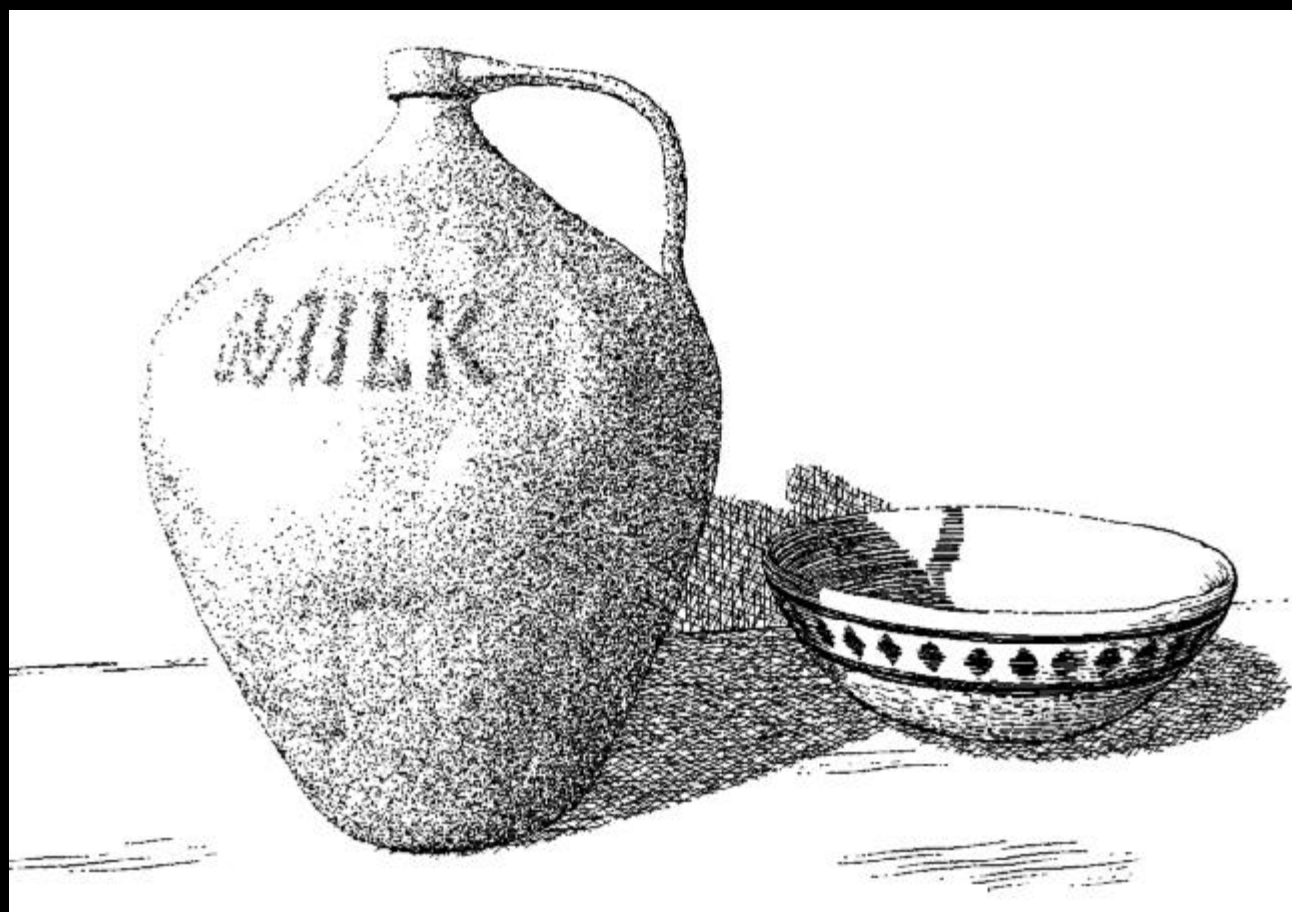


**Figure 5** Glass bottle. An environment map is used to give the illusion of a reflected surrounding.

from Winkenbach and Salesin. "Rendering Parametric Surfaces in Pen and Ink." *Proceedings of SIGGRAPH 96*. Page 474.



# Pen and Ink Example



from Winkenbach and Salesin. “Rendering Parametric Surfaces in Pen and Ink.” *Proceedings of SIGGRAPH 96*. Page 475.

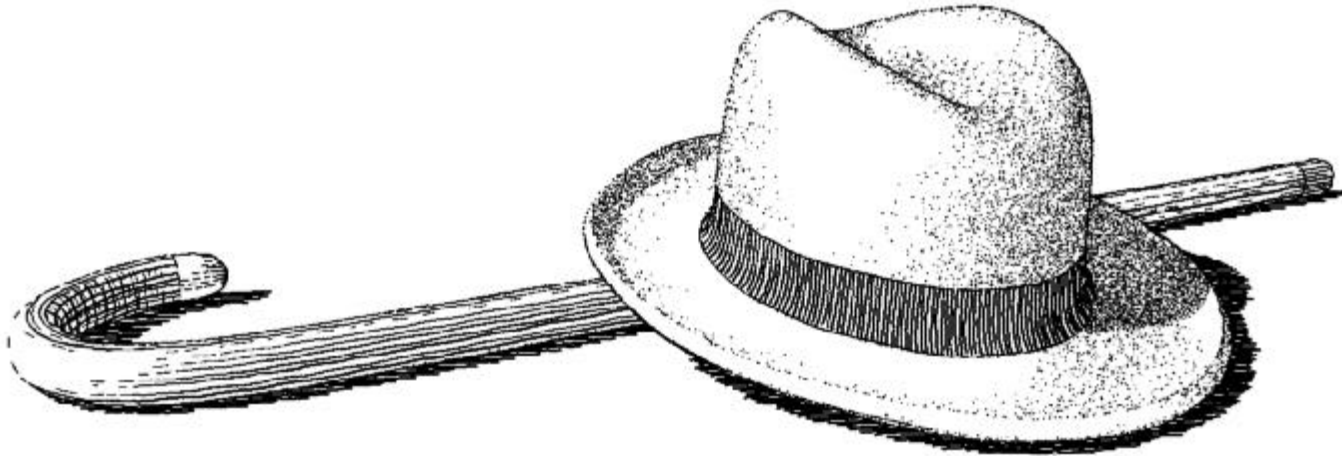
**Figure 7** Ceramic jug and bowl. A traditional (image-based) texture map is used to model the details on the bowl as well as the stains on the table. A bump map is used to emboss the word “MILK” on the jug, and to give some irregular variation to its surface.





# Pen and Ink Example

---



**Figure 8** Hat and cane. Both the hat and the cane are modeled with B-spline surfaces. The ribbon is modeled as a separate B-spline surface. Note the curved shadow that the hat projects on its rim, and the use of crosshatching on the curved portion of the cane.

from Winkenbach and Salesin. “Rendering Parametric Surfaces in Pen and Ink.” *Proceedings of SIGGRAPH 96*. Page 476.





# Other Variants of Pen and Ink

---

## Orientable Textures

- Greyscale image as input (describes tone)
- User specifies direction field and stroke character
- Stroke shaded image output

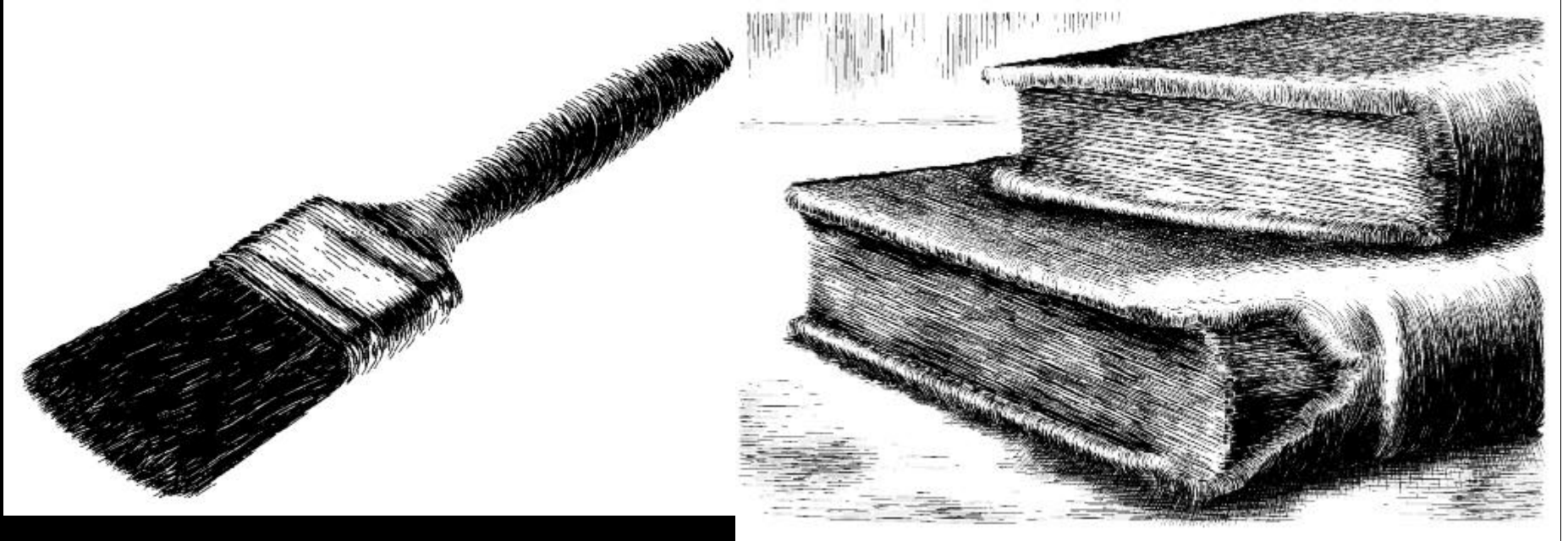
## Real-time NPR

- Fast visibility computation of silhouette and other feature edges
- Render visible edges in modified styles



# Orientable Textures Examples

---



from Salisbury et al. "Orientable Textures for Image-Based Pen-and-Ink Illustration." *Proceedings of SIGGRAPH 97*. Pages 402, 403.



# Real-Time NPR Examples

---



from Markosian et al. "Real-Time Nonphotorealistic Rendering." *Proceedings of SIGGRAPH 97*. Page 420.



## Videos

---

- **Salisbury, Wong, Hughes, and Salesin.** “Orientable Texture for Image-Based Pen-and-Ink Illustration.” *Proceedings of SIGGRAPH 97.*
  - **Markosian, Kowalski, and Hughes.** “Real-Time Nonphotorealistic Rendering.” *Proceedings of SIGGRAPH 97.*
  - **(Banks and Turk.** “Image-guided Streamline Placement.” *Proceedings of SIGGRAPH 96.*)
-