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## How to make a specular map in photoshop

Open a 2D texture map and then select Image > Adjustments > Desaturate, then invert the colors if desired. Go to Image > Adjustments > Brightness/Contrast, set the Contrast to 100, then import the map into a 3D animation program. Create the 3D map in Photoshop: Go to Filter > 3D > Generate Bump Map. It won't look as good as what a 3D program can produce. This article explains how to make a bump map with Photoshop. Instructions apply to Photoshop CC 2019 for Windows and Mac. For best results, use a map with a considerable amount of shading to simulate texture: Open the 2D texture map or create one in Photoshop. You can use layer styles such as pattern overlay to generate repeating textures. Frank Ramspott / Getty Images Select Image > Adjustments > Desaturate. If you've generated your texture using layer styles and pattern overlays, you may need to flatten the layers. In the bump map, lighter areas are interpreted as flatter while darker areas are interpreted as higher. Therefore, depending on how the image is shaded, you may need to invert the colors to produce the desired result. To do this, select Image > Adjustments > Invert. Select Image > Adjustments > Brightness/Contrast. Set the Contrast to 100 to increase the contrast between lighter and darker areas and then select OK. Select File > Save As and save the map in a format that is compatible with your 3D modeling software. Once you've created the bump map, all you need to do is import it into your 3D animation program. Different 3D graphics programs have different ways of integrating bump maps into a model or polygon surface. The controls for the bump map should allow you to define a range to make sure the raised textures and depressions don't extrude to extremes or scale down so small that they hardly show. While it's possible to create 3D maps directly in Photoshop by going to Filter > 3D > Generate Bump Map, the result won't look nearly as good as what a 3D program can produce. Bump maps are used in 3D modeling to artificially create textured surfaces without having to model the individual details. All 3D bump maps start out as 2D drawings, so before you open your modeling software, you should prepare the bump map image in Photoshop. Bump maps are layered under full-color painted texture maps and use grayscale to instruct 3D modeling programs on how far to extrude polygonal surfaces. Black represents the highest extreme of extrusion, white represents the flattest areas, and shades of gray cover everything in between. Rather than you having to manually choose every little bump on your model, a bump map automates the process. It tells the 3D program to change the polygons in relation to your bump map procedurally, which reduces the load on computer resources when it renders the model. For example, if you were texturing a lizard's skin, a bump map for the skin could use a mid-level gray as a baseline for the skin surface, with white for the raised areas. You can even use a bump map to make facial highlights and shadows seem more realistic or add details such as folds and wrinkles to a model's clothing. Lifewire / Ellen Lindner Thanks for letting us know! Tell us why! Most of the time, realistic surfaces and renders require you to have a fair number of texture types used - dfifuse, specular, displacement, roughness, etc. However, if you have no access to specialized software like CrazyBump, Knald, Bitmap2Material, and the like, this can be a problem. In this brief tutorial/article, I'll show you how you can use one image texture maps out of it - using Blender's Cycles material nodes. Some of which I've used on my Cycles Material Studies. However, the techniques presented here are also applicable with other software packages. By the end of this tutorial, you should have a basic understanding on how to manipulate image textures using a variety of node techniques. Ready? Let's go! 1 Basic Material Setup To start off, prepare a simple Diffuse and Glossy material mixture with an image texture as diffuse input. Not pretty at the moment, but we'll improve this in the next steps. 2 Creating Diffuse Gradient This step is totally optional but adding it can add that bit of realism to your shader, at least for me personally. ;) Create the gradient effect on the diffuse shader by using an RGB Curves (Add > Color > RGB Curves) node to darken the base color and mix (Add > Shader > Mix Shader) this with the original diffuse node using a Layer Weight) as factor. 3 Creating the Specular Map The Spec Map is a texture type that dictates which parts are glossy/specular based on the grayscale values that it has. Fortunately in Blender, this is as easy as attaching an RGB to BW node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a ColorRamp node (Add > Converter > RGB to BW) to the base image and controlling the influence with a RGB to BW to the base image and controlling the influence with a RGB to BW to the base image and controlling the influence with a RGB to BW to the base image and controlling the influence with a RGB to BW to the base image and controlling the influence with a RGB to BW to the base image and controlling the influence with a RGB to BW more-defined reflections at grazing angles, also referred to as fresnel reflectance. Using the information we have from the Layer Weight node in step 2, we will subtract (Add > Converter > Math) the value with the Spec Map generated in step 3. We will then use the output of this node setup as the Factor input for the Mix Shader. This achieves two effects in one: fresnel reflectance and specularity map. 5 Creating the Roughness Map This map basically tells Blender which parts of the shader has rough glossy surfaces. To do this, simply add another ColorRamp node and use the same RGB to BW node that we used in the previous steps as Factor input. Attach the Color output of the ColorRamp node to the Roughness input of the Glossy BSDF node. We now have a pseudo-roughness mask that we can tweak however we wish via the ramps of the ColorRamp node. 6 Creating the Normal Map It works more like a workaround compared to what you would normally achieve when using dedicated normal maps, but the effects are relatively close and indistinguishable. Add a Bump node (Add > Vector > Bump) and attach the Value output of the RGB to BW node into its Height input. To see the effects on the shaders, connect the Normal output into the Normal inputs of the corresponding shaders. 7 Creating the Displacement Map Deriving the same techniques previously discussed, we'll be creating the material bump, on top of the already existing normal maps, for even more realism. Attach the Value output of the RGB to BW node to a ColorRamp node and adjust the sliders, creating a compact transition from pure black to pure white. Add a Math node set to Multiply and attach it to the Displacement input of the Output node. The value in the second slider dictates this map's intensity. 8 Creating the Cavity Map In conjunction with the displacement map, this type of map will imply effects like dust and dirt forming in the crevices, occlusion effect, and the like. Add a Diffuse BSDF node and set it to close to dark gray (or something similar) and mix it via a Mix Shader mode with the existing shader mixture (Diffuse and Glossy) that we had earlier. Now we just need to specify which parts will have the cavity masks. Add a ColorRamp node like we did in step 7 and instead of using pure black for the left color slider, use a grayish color. And finally, connect the ColorRamp node to the Factor input of the Mix Shader. Conclusion The procedures, techniques, and workarounds presented here are only touching the surface of what is possible with nodes. In combination with other effects like scratches, surface dusts, and the like, this will be a powerful addition to your workflow as an artist. I highly suggest you to explore further, break down what I have presented, and eventually come up with something more intuitive and effective. If you like this article, spread the word, leave me a comment, and share it with your friends. Also post your renders below. I'd love to see them! And if you fancy, you can visit me on the following links: Have fun and happy Blending! :)- Reyn Support and buy me a cup of coffee? :) When creating textures for use in a 3D application or game, sometimes it's necessary to add finer detail, such as a bump map or normal map. Normal maps fake the lighting on textures to create additional detail, without adding more polygons. For normals, I figured you had to always rely on a 3rd party application such as CrazyBump. While CrazyBump is a great piece of software, I hadn't realized it was already possible using the popular photo-editing software, Photoshop versions CS6 and prior, and therefore will be unable to create normal maps. Open Texture in Photoshop versions CS6 and prior, and therefore will be unable to create normal maps. Open Texture in Photoshop versions CS6 and prior, and therefore will be unable to create normal maps. 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Click that: Create the Normal MapThe Properties panel changes to reflect options corresponding to the material properties. Right now our texture is loaded into the Base Color channel. There's a button at the bottom labeled Normal. Click that and select Generate Normals From Base Color... After a few seconds, the Generate Normal Map window opens: There's a preview of your shape, and you can adjust Contrast Details and all that fun stuff. Click OK. Your normal map is created and applied to the shape. Note: If Photoshop locks up, you can also try this simpler method:Open texture in Photoshop as you would normally any image. Make sure the image mode is set to RGB. (Having tried with Greyscale, it would freeze up again.) Choose Filter - 3D - Generate Normal Map... Adjust your map as necessary (I left my to default). Click OK. Save your file as PNG (not sure if it really matters). You're done! To save the map out of Photoshop, click on the Normal button again in the Properties panel, and this time select Edit Texture... Your map will open in a separate document window. Choose File, Save As... Choose Tiff as the Format, and uncheck Layers:

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