

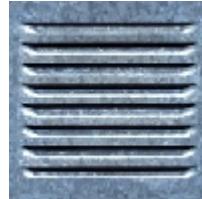
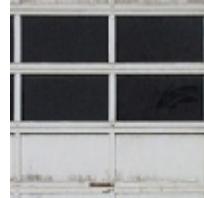
MARLIN STUDIOS

Seamless

# Textures2

*Rustic Exterior Surfaces*

BROWSE A CATALOGY



[BACK](#)      BRICKS      [NEXT](#)



brck01L.jpg



brck02L.jpg



brck03L.jpg



brck04L.jpg



brck05L.jpg



brck06L.jpg



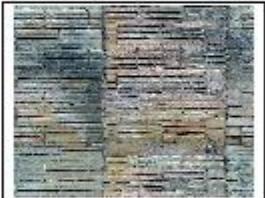
brck07L.jpg



brck08L.jpg



brck09L.jpg



brck10L.jpg



brck11L.jpg

[NEXT](#)

CONCRETE

[BACK](#)



cncr01L.jpg



cncr02L.jpg



cncr03L.jpg



cncr04L.jpg



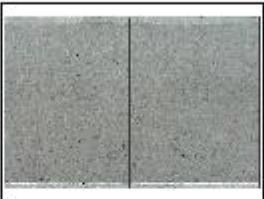
cncr05L.jpg



cncr06L.jpg



cncr07L.jpg



cncr08L.jpg



cncr09L.jpg



cncr10L.jpg



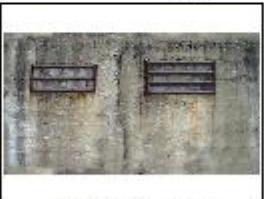
cncr11L.jpg



cncr12L.jpg



cncr13L.jpg



cncr14L.jpg



cncr15L.jpg



cncr16L.jpg

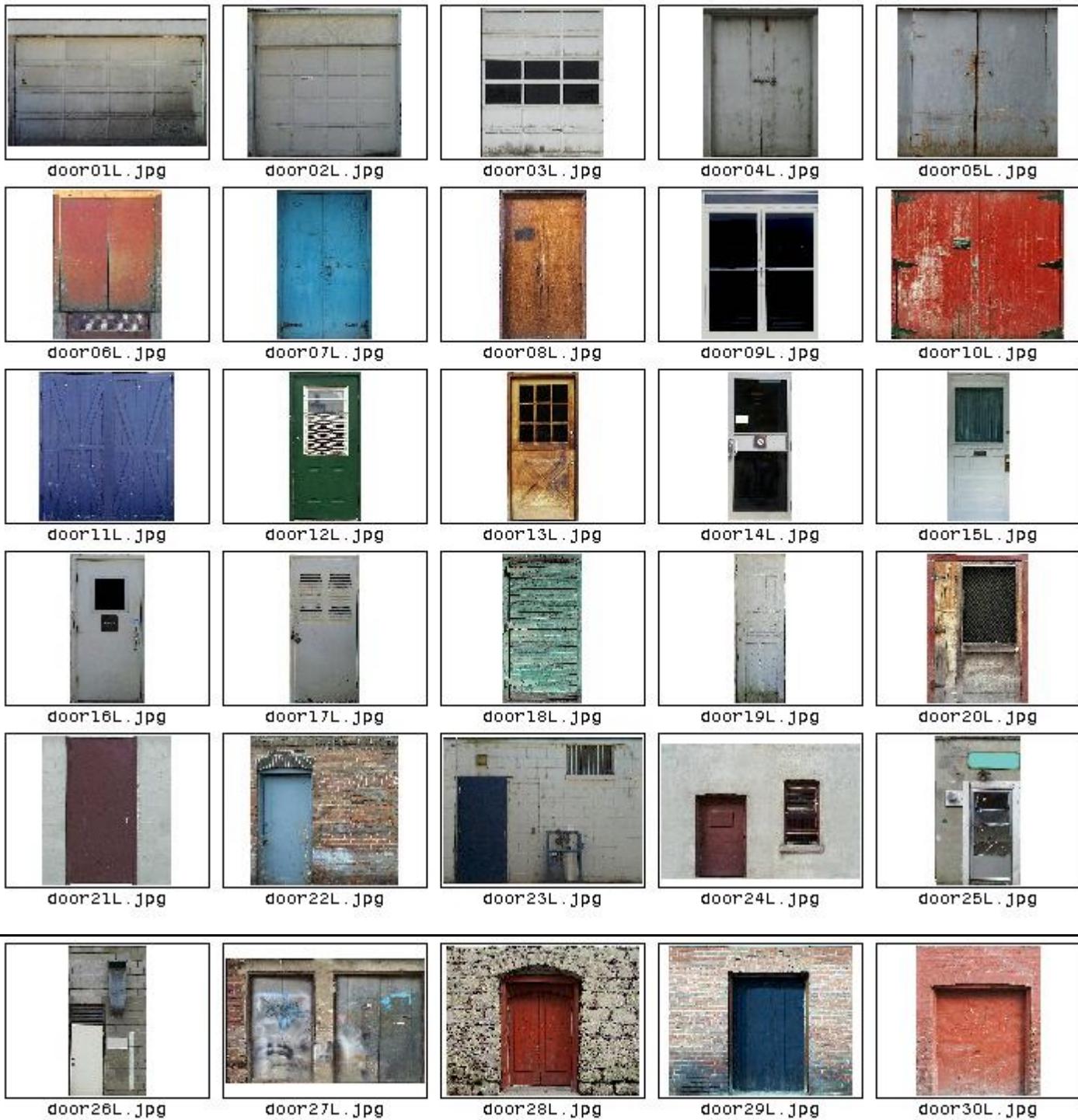


cncr17L.jpg



cncr18L.jpg

## BACK DOORS NEXT



## BACK ELECTRICAL NEXT



[BACK](#)[GRASS](#)[NEXT](#)

gras01L.jpg



gras02L.jpg



gras03L.jpg



gras04L.jpg



gras05L.jpg



gras06L.jpg



gras07L.jpg

[BACK](#)[GRATES](#)[NEXT](#)

grat01L.jpg



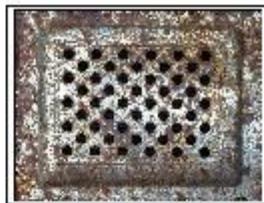
grat02L.jpg



grat03L.jpg



grat04L.jpg



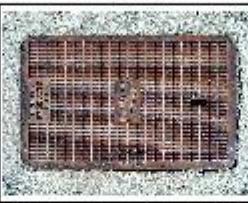
grat05L.jpg



grat06L.jpg



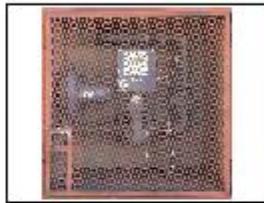
grat07L.jpg



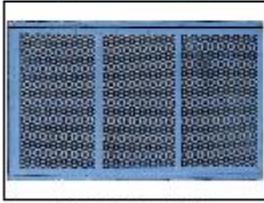
grat08L.jpg



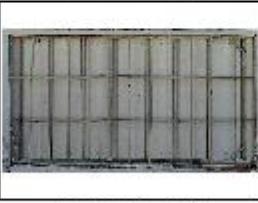
grat09L.jpg



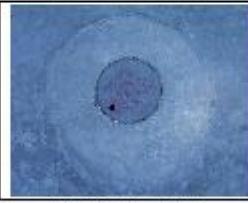
grat10L.jpg



grat11L.jpg



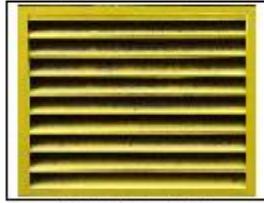
grat12L.jpg



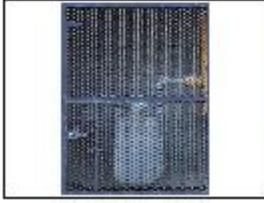
grat13L.jpg



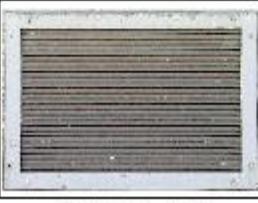
grat14L.jpg



grat15L.jpg



grat16L.jpg



grat17L.jpg



grat18L.jpg



grat19L.jpg

[BACK](#)[GROUNDS](#)[NEXT](#)



grnd01L.jpg



grnd02L.jpg



grnd03L.jpg



grnd04L.jpg



grnd05L.jpg



grnd06L.jpg



grnd07L.jpg



grnd08L.jpg



grnd09L.jpg



grnd10L.jpg



grnd11L.jpg



grnd12L.jpg



grnd13L.jpg



grnd14L.jpg



grnd15L.jpg

[BACK](#)

[LANDS](#)

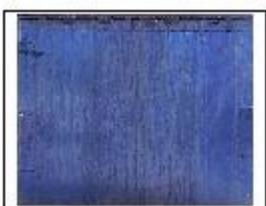
[NEXT](#)



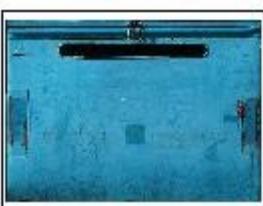
[BACK](#)

[METALS](#)

[NEXT](#)



met101L.jpg



met102L.jpg



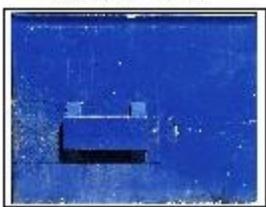
met103L.jpg



met104L.jpg



met105L.jpg



met106L.jpg



met107L.jpg



met108L.jpg



met109L.jpg



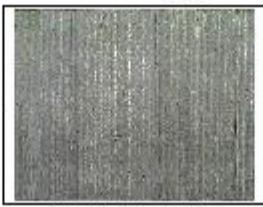
met110L.jpg



met111L.jpg



met112L.jpg



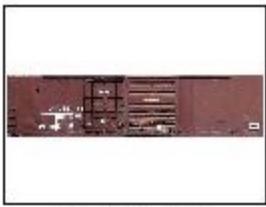
met113L.jpg



met114L.jpg



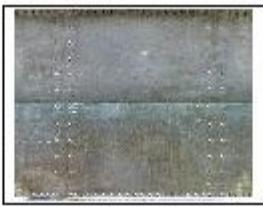
met115L.jpg



met116L.jpg



met117L.jpg



met118L.jpg



met119L.jpg



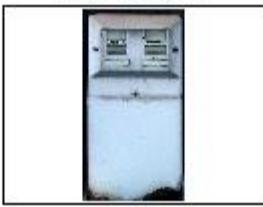
met120L.jpg



met121L.jpg



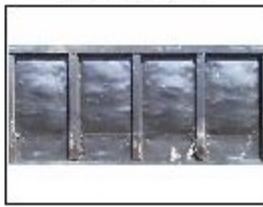
met122L.jpg



met123L.jpg



met124L.jpg

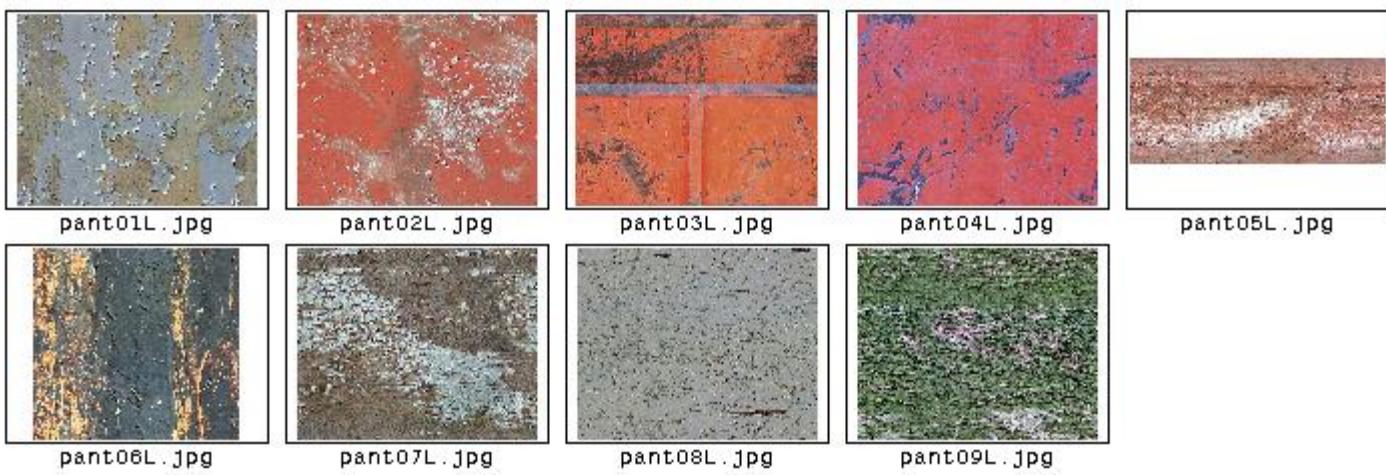


met125L.jpg



met126L.jpg

[BACK](#)[PAINT](#)[NEXT](#)



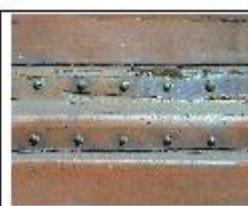
[BACK](#)      [PILES](#)      [NEXT](#)



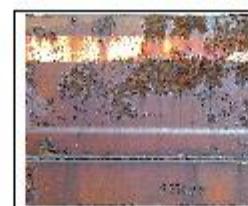
[BACK](#)      [RUST](#)      [NEXT](#)



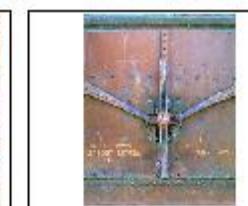
rust26L.jpg



rust27L.jpg



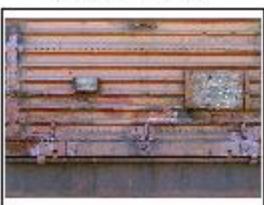
rust28L.jpg



rust29L.jpg



rust30L.jpg



rust31L.jpg



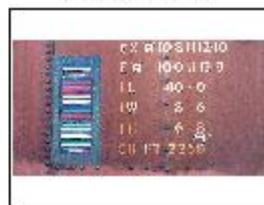
rust32L.jpg



rust33L.jpg



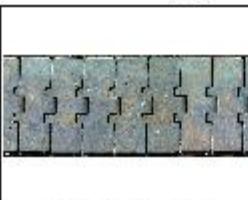
rust34L.jpg



rust35L.jpg



rust36L.jpg



rust37L.jpg



rust38L.jpg



rust39L.jpg



rust40L.jpg



rust41L.jpg

[BACK](#)[STONE](#)[NEXT](#)

ston01L.jpg



ston02L.jpg



ston03L.jpg



ston04L.jpg



ston05L.jpg



ston06L.jpg



ston07L.jpg



ston08L.jpg

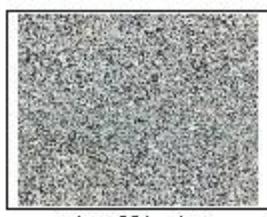


ston09L.jpg



ston10L.jpg

[BACK](#)[STUCCO](#)[NEXT](#)



stuc01L.jpg



stuc02L.jpg



stuc03L.jpg



stuc04L.jpg



stuc05L.jpg



stuc06L.jpg



stuc07L.jpg

## BACK      WINDOW      NEXT



wind01L.jpg



wind02L.jpg



wind03L.jpg



wind04L.jpg



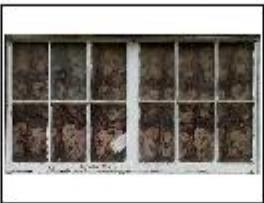
wind05L.jpg



wind06L.jpg



wind07L.jpg



wind08L.jpg



wind09L.jpg



wind10L.jpg



wind11L.jpg



wind12L.jpg



wind13L.jpg



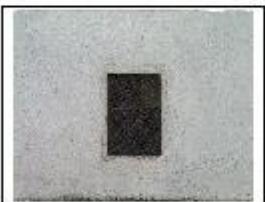
wind14L.jpg



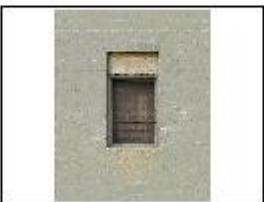
wind15L.jpg



wind16L.jpg



wind17L.jpg



wind18L.jpg



wind19L.jpg



wind20L.jpg



wind21L.jpg



wind22L.jpg



wind23L.jpg



wind24L.jpg



wind25L.jpg



w1nd26L.jpg



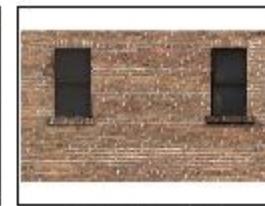
w1nd27L.jpg



w1nd28L.jpg



w1nd29L.jpg



w1nd30L.jpg



w1nd31L.jpg

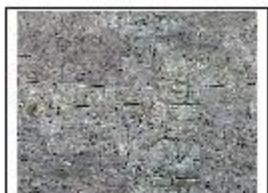


w1nd32L.jpg



w1nd33L.jpg

## BACK WOOD CD INFO.



Wood01L.jpg



Wood02L.jpg



Wood03L.jpg



Wood04L.jpg



Wood05L.jpg



Wood06L.jpg



Wood07L.jpg



Wood08L.jpg



Wood09L.jpg



Wood10L.jpg



Wood11L.jpg



Wood12L.jpg



Wood13L.jpg



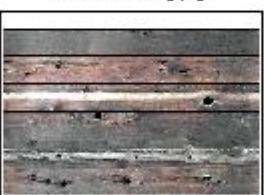
Wood14L.jpg



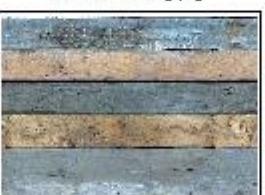
Wood15L.jpg



Wood16L.jpg



Wood17L.jpg



Wood18L.jpg



Wood19L.jpg



Wood20L.jpg



Wood21L.jpg



Wood22L.jpg



Wood23L.jpg



Wood24L.jpg



Wood25L.jpg



## FEATURES

- 310 Seamless, tileable textures
- Three resolutions: Large (1280x1024 max.), Medium (66% of Large), Small (33% of Large)
  - Bump (elevation) maps for all textures (930 total)
  - 17 Logical texture categories
- 22 Colorful, indexed thumbnail pages make finding textures easy
- All textures taken from original photography in rural area of Western Canada
- Created by renown graphics artist/ photographer Geoff Holman, with editing by Tom Marlin
  - All textures and bumps tested for functionality in graphics programs
- Convenient maximum-quality, 24-bit JPG format for lower file sizes and use on most platforms
  - Textures may be used royalty free in other graphics images (see License Agreement)

## USES

- General-purpose 2D and 3D computer art and animation
  - 2D and 3D computer games
  - Web content development
  - Multimedia applications
  - Film industry CGI
  - Architectural visualizations
  - Legal animations and renderings
- Engineering/product design and visualizations

## SYSTEM REQUIREMENTS

- Any PC supporting computer graphics
  - CD Player
- PC/Windows, Mac, Amiga, DEC platforms
  - Creative mind, artistic spirit

## CATEGORIES & NUMBER

**11 BRICKS**  
**18 CONCRETES**  
**30 DOORS**

<b>5</b>	<b>ELECTRICAL EQUIP.</b>
<b>7</b>	<b>GRASSES</b>
<b>19</b>	<b>GRATES</b>
<b>15</b>	<b>GROUNDS</b>
<b>6</b>	<b>LANDS</b>
<b>26</b>	<b>METALS</b>
<b>9</b>	<b>PAINTS</b>
<b>14</b>	<b>PILES</b>
<b>23</b>	<b>ROCKS</b>
<b>41</b>	<b>RUSTS</b>
<b>10</b>	<b>STONES</b>
<b>7</b>	<b>STUCCOS</b>
<b>33</b>	<b>WINDOWS</b>
<b>36</b>	<b>WOODS.</b>

## **FINALLY, COMES THE SEQUEL**

*by Tom Marlin  
President, Marlin Studios*

In the past year, I've watched our "Seamless Textures You Can Really Use" CD light up the graphic works of artists from all around the world. This has been personally rewarding for me, watching a concept I once had turn into a best-selling CD. My personal thanks go to all who have purchased "Seamless1."

Since the first CD came out, I have received a lot of feedback from users who wanted "more! more!" of the rusts, old woods and generally aged-looking textures. I think I've had an idea for a sequel since I got the first email that said, "When's the sequel coming out?"

We had plans in the works for a sequel, when I was approached by graphics artist/ photographer Geoff Holman. I was familiar with Geoff's eye-catching renderings and his breathtaking landscape paintings, so when I heard from him he had my attention. Geoff had been photographing stunning, rustic textures around his home in a beautiful rural area of Western Canada. This is the kind of place where everywhere you look, you see a postcard panorama.

When I saw some samples from his collection, I knew right away that the long-planned sequel to Seamless1 was born. We went from there, and created a collection based on user feedback. All the photos for the textures on Seamless2 were shot by Geoff, then carefully tiled by hand (or mouse!), with bump maps added. We took Geoff's input and did some editing and organized the collection in the same vein as Seamless1.

In the film industry, sequels are as common as a Mercedes convertible in Hollywood – King Kong, Son of Kong, Kong Lives, Kong Gets Rabies – you know the story! But many film sequels are created just for the sake of tagging along on the heels of the first success, and the sequels rarely equal the original in quality. We kept this in mind when we created Seamless2 – I wanted the next CD to be bigger and better, with more to offer our great users. So, on Seamless2, we've included more textures (310, as opposed to 252) and three resolutions, the highest of which is approximately twice the size of Seamless1. We also didn't want just more of the same: Seamless1 is a best seller and a great all-purpose collection; Seamless2 is a specialty collection with its rustic exterior textures.

We truly hope you enjoy using this CD and will continue to collect Marlin Studios products. We have several additional collections in the works: an interior surfaces collection, a decayed textures collection, an alpha channel landscape textures collection, a sci-fi textures collection, and a character textures collection. Stay tuned for upcoming releases!

## **SO, HOW DO I USE THIS CD?**

For your convenience, we've provided 22 images with thumbnails of all textures, arranged according to the categories in the index (bricks, metals, rusts, etc.). As you'll notice, there are three sizes for each texture. The thumbnails list the Large versions, for sake of convenience.

These thumbnails are also representative of the Medium and Small versions.

Some notes about our file naming:

### ***FILE NAMING CONVENTIONS***

Limited to eight characters, for compatibility on all platforms.

- A. **First four characters** -- lower-case alpha description of the texture. Examples: "cncr" for concrete, "wind" for window, etc.
- B. **Characters five and six** -- numeric representation of the texture in its class. For example, "cncr01, cncr02, etc."
- C. **Character seven** -- This is either an upper case L, M or S for large, medium or small resolution. The reason for uppercase is so the "L" doesn't look like the number "one." Example: "cncr01S, wind05L, etc."
- D. **Character eight** -- For textures, this is blank. For bump maps, a lower case "b" is added. For example, a concrete texture is "cncr04M.jpg" and the corresponding bump map is "cnctr04Mb.jpg"
- E. **Extension** -- "jpg" in lower case

We suggest you go to the thumbnail files, and pick out a texture. Note its file name (e.g., rust03L.jpg), then go to the TEXTURES folder and use it as you will. If you'd like to use a **bump (elevation) map** for that texture, go to the BUMPMAPS folder (another logical place)

and pick out the corresponding filename, which ends with a “b” (for Bump). For example, to find a bump map for rust03L.jpg, go to the BUMPMAPS folder, then the LARGE folder and pick rust03Lb.jpg.

Note that many of these textures look fine without a bump map, because they’re taken from photos of real-world objects. In fact, a few look better -- this is your call as an artist.

An alternate and interesting way to view the textures and bumps together is to create a simple scene in your 3D program. Some artists prefer creating something as simple as a cube or a sphere. I prefer making a wall, a floor, and maybe a few simple objects like a tall cylinder or a vase. Then experiment by applying various textures and their bump maps to these meshes.

## UV MAPPING AND SUNGLASSES

Don’t confuse your sunglasses’ UV rating with UV mapping in 3D programs! Different 3D programs apply textures in different ways -- it seems every program does it slightly differently. Consult your documentation and, if you’re not already a pro, learn the art of UV mapping. As a rule, “U” refers to horizontal mapping and “V” refers to vertical mapping. UV Repeats tell you how many times a texture will be repeated over a surface, and UV Offset allows you to adjust the horizontal or vertical placement. Amplitude or Altitude defines the difference between the high points and low points of a bump map. And, if you want to be really cool, go ahead and wear your sunglasses while you do your UV mapping!

## TIPS, TRICKERY AND OTHER BLACK MAGIC

Some tips on using textures: try using various textures in places where you wouldn’t ordinary think to use them. For example, try using some of the metals on a space ship mesh. You’ll be surprised at your results. You can achieve another cool effect by using the rock textures on a sphere. Voila’! You’ve created your own personal planet. Examine your 3D scenes: use peeling paint instead of solid color on that wall for a real-world effect; wrap any texture around the mesh of a vase or pot for really wild effects; and see if you can texture every polygon in a scene -- while you’re at it, don’t forget the bump maps for the added 3D effect.

Some tips on using bump maps: try experimenting with various bumps, using no texture. Or, try mixing various textures with various bump maps. The results can be startling. The collection of bump maps on this CD by itself can be a remarkable tool. Note that each 3D program handles bump maps differently. We’ve supplied bump maps with a nominal contrast level that is useful in most programs. If this level is too bright or dark for your particular 3D program, feel free to jack up the brightness or dim the darkness in your favorite 2D program.

## GET OUT OF THE CAR AND LET’S SEE YOUR...

License -- read the **licensing agreement** carefully. These textures are royalty-free when used within a work of art (this means you can’t copy them as-is and distribute them in any way). Feel free to modify them for your own use -- change the colors, sharpness, crop, etc. -- but remember, that is still a derivative work of the original and cannot be distributed as a new texture, only used within your art work. I hope that helps you understand all that legal stuff.

## I GOT BY WITH A LITTLE HELP FROM MY FRIENDS (AGAIN!)

Special thanks go to my very good friends and cohorts, Geoff Holman and David Campbell. Thanks go to a very talented Geoff for his great texture photography and texture creation and, of course, coming to us with this collection to begin with. Look for more products from Geoff! And thanks to awesome 3D artist David Campbell of Animax Animation for yet another superb cover and label design.

Here’s how to get hold of these guys:

### **Geoff Holman – Zargon Multimedia**

email: [zargon@wkpowerlink.com](mailto:zargon@wkpowerlink.com)

Web: <http://www.wkpowerlink.com/~dholman/>

### **David Campbell – Motionart AAI**

email: [david@motionart.com](mailto:david@motionart.com)

Web: <http://www.motionart.com>

## ADD YOUR TWO CENTS WORTH...

Would you like to see more of these textures? We have plans to release more textures collections and would love your **feedback**. Or, is there a related product you’d like to see? Are there maybe some tips and tricks you’d like to share with others? Also, we’d love to see the images you create with this collection of textures. Send us an email at:

[feedback@marlinstudios.com](mailto:feedback@marlinstudios.com)

Or, you can always pop onto the web at the Marlin Studios web site:

**... Tom Marlin, December 1998**

**All material on this CD © Copyright 1998, Tom Marlin/MARLIN STUDIOS**