

Jack's Poser Manual

Last Update: 2025 04 16

Note 1: This Manual has been prepared for my own use. If you find it useful, great. However, don't be surprised (or angry with me) if I have failed to update something that has changed from one version of Poser to the next and which I haven't discovered yet. Or if I have failed to understand and so incorrectly describe something. If I discover (or have pointed out to me) that something in this Manual doesn't work as I described, I'll see about updating my text.

Note 2: I installed Poser 12 on 30 November 2020. I have no idea if anything in this Manual has changed in Poser 12. I will make necessary changes as I find them. I installed Poser 13 on 28 July 2023, but am not using it yet because it won't handle Backgrounds properly and I'm waiting for an update to take care of that and whatever other bugs have been fixed.

I began using *Poser Pro 2012* on about 2013 01 07. This file was started soon after doing a bit of experimenting and finding that I had no tutorial. So here are the results from experimenting, reading *Poser Pro 2012 Reference Manual*, *Poser Pro 2014 Reference Manual*, *Poser Pro 11 Reference Manual*, *Smith Micro Tech Support*, and internet research. I also have *Practical Poser 8. The Official Guide*, by Richard Schrand, even though *Poser 8* would seem to be several iterations behind *Poser Pro 2014*, and even farther behind *Poser Pro 11* which I started using in December 2015, or Poser 12 as noted above.

I began using Poser 13.1 around the beginning of October 2023.

Most of the information in this Manual is based on my experiences with *Poser Pro 2012* and *2014*, and probably still holds true for *Poser Pro 11*, *Poser 12*, *Poser 13*, or later versions. I'll note anything that seems to be unique to *Poser Pro 11* or *Poser 12*. I'll revise parts of this manual as I find changes.

Remember: This file is being created for my own use. Because I don't use Poser professionally, I don't use it often enough to become an expert in its use. So I tend to consider myself a bit of a "newbie," which means that either I am ignorant of some Poser function or I forget something between the times that I use it. If you find this Manual helpful, great, but don't expect it to be a full-blown tutorial. Some things may change as I discover the way that they should have been done in the first place, as opposed to the jury-rigged process that I came up

with, so you may want to check back periodically for my latest update.

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Special Information

Default Figure: When the program is loaded, the default figure is "Andy2," a mannequin with no apparent use. He can be removed via *Figure > Delete Figure*. See also, *Launch to Preferred State*, below.

Document Window Size: If the *Document Window* mysteriously changes to a new size, go to the drop-down tab for *Window > Document Window Size*: set the preferred size, such as 1401 x 788.

Loading from a File: If you want to load a figure directly from a file instead of opening the figure from Poser, double click the PZ3 file, not the PMD file.

Not responding: Sometimes when loading a figure or the program is doing some task, a "Not Responding" message can be seen at the top of the page. The program has not crashed (we can only hope). The programmers just didn't have the program say something helpful like "Busy. Wait a moment" instead. Just be patient and Poser will eventually begin "responding."

Rendered Image: When you Render an image, the last rendered image is shown before rendering begins, so it may look radically different than the current pose. Just ignore it. It is gradually replaced by the new rendered image.

Saving the Current Scene: *File > Save* or *File > Save As*. Make sure you rename the file after significant changes. Do this frequently, in case you have problems later (my *Poser Pro 2012* tends to stop working frequently) and you find it easier just to go back to last Save.

Saving a Rendered Image: *File > Export > Image...* instead of *Save*. The default file extension is PNG, but JPG or others can be selected.

Selection Hazards: Always check to make sure that you have selected the proper/entire figure, prop, light, camera, etc. that you want to modify before you start. The same must be done if you want to save a modified figure to the library. And the same must be done if you want to modify things in the Materials room or you want to change Parameters/Properties. I often add a texture or pose from the *Library* and find that nothing happens. I tried to save a figure of my Tahiti character to the *Library* and only her hair was saved! The reason for both of these was that the Figure that I wanted to modify or save had not been selected. On the top left edge of the *Preview* window are **two**

drop-down menus that allow you to select what it is that you want to modify and which name the items selected. The first of these names the Figure selected. The second names *either* the specific part of the selected Figure or a selected Prop (which may have nothing to do with the selected Figure.) Although the items selected are clearly named, it is very easy to ignore these. Mousing around the *Preview* window can change what is selected without your noticing it. Loading a saved file does not mean that the item selected is what you wanted it to be. If you just load a Figure and immediately load a Pose or Texture, you may be surprised at the results, which can range from an annoying search for files that don't exist, requests to create something that doesn't exist, some other strange result, or (apparently) nothing at all. This could be because you need to have the Body of the Figure selected, but loading results in the Hip being selected. **Always check to make sure that you have selected the proper/entire figure, prop, light, camera, etc. that you want to modify before you start. The same must be done if you want to save a modified figure to the library. And the same must be done if you want to modify things in the Materials room or you want to change Parameters/Properties.** Unnoticed changes in Selections is a real pain!

Render Time: Rendering can take quite a while. An Alyson/Maria test took about 5 minutes 25 seconds with or without *WordPerfect* with this manual file and the *Poser Library* running. Without these programs and with only 1 light, the time was about 4 minutes, 37 seconds. But some renders can take as long as **several days!** See [Image Persistence](#) for the danger in long renders.

Color Values: *Materials* has 4 color value settings that can be changed so that hair, clothes, etc. can be changed. Clicking any of the color bars under *Diffuse*, *Highlight*, etc. will open a small window of colors. Click the tri-color box at the right to open a color-picker window so that color values can be set. Diffuse color, Ambient color, Highlights, and Reflections can be chosen from some combination of the colors and digital input boxes shown, or from the digital input boxes alone.

Diffuse color is the primary surface color.

Ambient color is the color emitted equally in all directions. It simulates the overall room lighting conditions. I think one of the tutorial videos said this could be used to make the object glow.

Highlights are bright areas where light is reflected directly at the camera.

Reflections direct light back at its source.

Poser Pro 11

I upgraded to Poser Pro 11 in early December 2015. I would recommend that you not uninstall any earlier versions that you've been using until all the issues with the new release can be addressed. They've already released one update and it didn't fix the problems that I've seen.

Older Versions: Before I mention some of the problems which I've found, I should say something about uninstalling earlier versions. Before I thought about the consequences, I uninstalled Poser Pro 2012. Then I realized that some of the Scene files that I've saved for future use contain Figures and Props from the Poser Pro 2012 Runtime. I was advised by Smith Micro Tech Support that these items are not part of the CR3 file that is saved. The CR3 file contains links to these items. I was of the opinion that uninstalling PP12 would delete these items from my hard drive. SM Tech Support suggested a couple ways to get around this, but I noticed that my hard drive's Program Files folder still has a Poser Pro 2012 folder in its Smith Micro folder, and this contains a Runtime folder which seems to contain the files that I was worried about. So it may be okay to uninstall previous versions. But, just in case, I don't think I will, even if Smith Micro fixes the problems which I've found.

Library Folder Icons: In earlier versions of Poser Pro, Library Folder and Content Icons often were not loaded with the Library--just a placeholder which worked in its place. Switching to another Library folder and then switching back, often resulted in the missing icon being loaded--and some other icon's disappearance. Repeating this procedure often enough usually ended up with all icons loaded. Clicking the folder's Refresh button didn't seem to have much, if any, effect. This is not a critical problem unless you want to do a screen save of all the icons. Poser Pro 11 still had this problem with images associated with Folder icons (but not Content icons). Clicking the folder's refresh button usually loaded the missing images. The recent update (to version 11.0.1.31230) did not fix the problem. Now clicking a folder's refresh button may load the missing image, and make others vanish. Repeated clicking of the Refresh button (2 to 21 times) can result in everything in the folder disappearing and a failure of the Library to work at all until the Library's Reload button is clicked (bottom right of its window).

Ground Prop: Not a bug, but Poser Pro 11's Ground Prop is different than for earlier versions--it has a ground plane and a background dome. Unless you uncheck its Visible Property, it can

cause problems with large items like TerraDome 2. For more info, check [here](#).

Superfly Render Engine: Fortunately, Poser Pro 11 still allows you to render with Firefly. Superfly tends to make scenes appear as though the lights are much brighter, which can result in loss of shadow detail. I'm still waiting for a solution to this problem.

DAZ Genesis/DSO N Importer: Poser Pro 11 will not load more than one Genesis (or Genesis 2) Figure or Prop which requires DAZ's DSO N Importer. And once the DSO N Importer has done its job, nothing else in the Library can be loaded. For more on this topic, go to [Genesis in Poser Pro 11](#).

Poser Pro 11 Stopped Working

On about 24 September 2016, I began to get a green progress bar window saying "Poser Pro executable file has stopped working" and ending with a "Close Program" button every time that I tried to open Poser Pro 11. Poser Pro 2014 would still run. Nothing that I found by Googling the problem solved the problem. So I contacted Poser Technical Support and asked for help. John worked on the problem for a couple weeks - try this, try that, before he found that just having Lavasoft's Ad-Aware Web Companion installed on the computer (even if inactivated) might be associated with the problem. When I uninstalled this program, the problem went away! If you are having this problem, you might try this solution.

I would also get this same window at random times with both PP11 and PP2014 - sometimes at the start, sometimes in the middle of a project. However, I was always able to restart the program and hope that it didn't crash again too soon (sometimes it did, sometimes it didn't). I learned to do frequent Saves to avoid losing much work. Since I uninstalled Ad-Aware Web Companion just 2 days ago, I don't know if this has eliminated this random crash or not. But Poser hasn't crashed yet. (Knock on wood!)

I've been using Poser Pro 2014 to recreate some images for my "Poser Contents" file. After 6 days with no problems, it crashed 3 times with the same error message as before. But, as in the past, I was able to restart the program and keep working. I haven't used Poser Pro 11 much, so I still don't know how it's working.

Installing Content

General Info:

Smith Micro says to turn off *Use External Binary Morphs* in the *General Preferences/Miscellaneous* tab if DAZ figures are used.

Creating New Library Folders:

If a new *Poser Library* category is to be created (for instance, a category named *Vehicles*,) I create a target folder in C:\00-Data\Poser Pro 2012\Libraries\Name. Create a subfolder: 00-Data\Poser Pro 2012\Libraries\Name\Runtime. Open the *Library* and select *Add Library* at the top right. Find the new folder and select it. The new Library folder will be placed near the bottom of the list of folders. To put it where it "should be," go to [Alphabetizing the Libraries](#).

Note: C:\00-Data is the folder where I store all the folders of files that I want to be able to find easily. Also note that I should have named the *Poser Pro 2012* folder *Poser Pro* or *Poser* to avoid the version number. Unfortunately, I didn't think of that until it was too late.

Installing New Content

NOTE: Most, if not all, online artists now supply their files as ZIP files, which, when extracted, provide the *Runtime* folder, sometimes some sort of *ReadMe* file, and sometimes some other files that you may or may not need. Sometimes the *ReadMe* file (if there is one) is placed inside the *Runtime* folder, so you may have to look for it.

1. Save the ZIP file from the vendor's site to your hard drive. Make sure that you note exactly where you save the file. Some web browsers have the option to save the file in a specific location. *Internet Explorer* and *Firefox* provide a default save location in a *Downloads* folder.

2. As I described above, if necessary, I create a target folder in C:\00-Data\Poser Pro 2012\Libraries\Name. Name is the Library subcategory, like *Michael 4* or *Vehicles*, and is created if a new type of Library subcategory is needed. Create a *Runtime* subfolder: 00-Data\Poser Pro 2012\Libraries\Name\Runtime. Note that I should have named the *Poser Pro 2012* folder *Poser Pro* or *Poser* to avoid the version number. Unfortunately, I didn't think of that until it was too late.

3. I **Copy** the ZIP file from *Downloads* to the *DAZ3D Store*, *Renderosity Store*, or *Whatever Store* vendor's folder of my *Archives* folder for safekeeping.

4. I *Move* the ZIP file from *Downloads* to my *00-Temp* folder in my *Downloads* folder (to avoid confusion if there are other ZIP files present.) To extract the ZIP File, right click on the ZIP filename, mouse down to *7-Zip*, *WinZip* or whatever program is used to unzip files and choose *Extract to Here*. The files will extract into the same folder where the ZIP file is saved, but are sometimes contained in some sort of *Contents* folder.

5. *Move* the *Runtime* and *Readme* folders to their final destination. *Move* the *Runtime* folder to whatever folder holds the target *Runtime* folder. You may be presented with a dialogue box asking if you want to proceed with the merge. Choose *Yes*. You may be asked if you want to replace specific files. I usually choose *Yes*. Then *Move* the *ReadMe* folder (I sometimes rename it to reflect the library items discussed) to wherever you want it.

6. Check *Poser* to make sure that you can find everything in the *Library* (see the next section for more details.) Then delete everything from the *00-Temp* folder.

[The following information is not for Poser, it is for DAZ Studio, but I'm putting it here so I have it if I ever decide to actually use DAZ Studio: To use Install files from DAZ, they should be installed in your equivalent of c:\users\Jack\Documents\DAZ 3D\Studio\My Library. Note: "Documents" is "My Documents"] (If I ever decide to use DAZ Studio, these instructions may have changed.)

Finding the Newly Installed Content

As Han Solo once said, "Now the 'fun' begins." If you have installed a new "character," *Jack*, for instance, for *Michael 4*, you might expect to find subfolders for *Jack* in the *Michael 4* subfolders of *Pose*, *Props*, and *Materials*. What you actually get depends on what the artist has provided. Maybe there are only *Props*, or only *Materials*.

As I said above, "Now the 'fun' begins." Artists do not necessarily make finding their products easy. If "Jack" is a new character for *Michael 4*, you might expect to find the *INJ* file in *Pose > Michael4 > Jack: Jack INJ*, a hat for him in *Props > Jack: Hat*, and *MAT* files to give the hat different colors in *Materials > Jack > Hat: white, brown, black*.

But not all artists will put everything in *Jack* subfolders. Instead, they may use their own cryptic username, like *ryan234*. Or they may place one or two exclamations points in front of the name so that Poser alphabetizes it first: *!Jack* or *!!ryan234*. (This username was probably given in the artist's ad page, so you might want to jot it down so you'll know what to look for, or if you really like their product, you can use it to search for more stuff by them).

Sometimes not even a username is used. I recently found a Hobbit character located in *FuzzyLogic* instead of *Hobbit* or the artist's username. You may have to check the ReadMe file and hope that it suggests where the files are stored. Or look for an unfamiliar folder name.

Sometimes nothing helps--the item just isn't in the Library. I've found two reasons for this:

1. The artist put the folder into the wrong place in the Runtime folder. The *Pose* folder, for instance, should be found as follows: *Runtime > Libraries > Pose*. I recently downloaded some freebies (sometimes you get what you pay for) from an artist who used the following file structure: *Runtime > Pose*, so I had to manually move *Pose* to the *Library* folder so that Poser could find it. Related to this is when the artist misnames a folder--*Poses* instead of *Pose*. I've had to correct this error a couple of times. I'm sympathetic here--I can't remember if it's *Pose* or *Poses* either and Poser doesn't make it any easier by making some library folder names singular and some plural.

2. You installed Content while the Poser Library was open. The Library needs to be refreshed for it to find the new folders and files. You can do this by clicking the "Reload Library" icon at the bottom right of the Library window (it looks like a tiny yin/yang pair of arrows). If your version of Poser doesn't have this button, just close and reopen the Library (or install Content while Poser is not running.)

Deleting a Poser Library

On a few occasions, I've been really disappointed with a product and wanted to get rid of it.

To delete a Library, open *Poser Library*. Then Click the *Show Library Triangle* and change from *<All>* to the library to be deleted. Click the *[-] Folder (Remove Library)* at the top right to OK the removal of the library. This does not delete the library's folder from the hard drive. So find and delete it.

Ground

I began using Poser because I wanted to create an image of Gina Verucchio which I could then paste into a star field image to use in creating a cover picture.

When I saved (exported) the rendered image, I found that the image (PNG by default) had a blank background but that the scene's "ground" was present as a gray region. If I cut and pasted the figure into a star field, the star field showed through the background but I had to manually erase the ground from the inserted image to allow the star field to show.

The need to erase was eliminated when I found that I could make the Ground invisible in the rendered and saved images by unchecking *Ground Properties* for *Visible in Raytracing* and *Visible in Camera*. Leaving *Visible* checked allows the Ground to be seen while modeling, but not in a render.

Ground in Poser Pro 11 vs. Earlier Versions

In Poser versions through Poser Pro 2014, *Ground* was just that: a plane. However, in Poser Pro 11, Ground is a plane **and** a dome. When Ground is selected in Poser Pro 11, *Parameters* and *Properties* both treat *Ground* as a single object. However, if you attempt to apply a texture to the Ground, you are given two options: *Ground* or *Background*. Selecting *Ground* places the texture onto the plane; selecting *Background* places the texture on the dome.

The above options may be of no interest. However, the dome portion of *Ground* is not particularly large and it *can block the view* of more distant features in large items such as TerraDome 2. To allow TerraDome 2 to be used as it was in previous versions, *Visible* must be unchecked in *Properties*. I've done this and then clicked *Set Preferred Scene* in *General Properties*.

Background Color

The Background Color can be set in two ways:

1. Display (at the top of the screen > Background Color > Select/Create color > OK
2. Go to the lozenge-shaped icon at the bottom right of the Preview Window and Click on the second dot from the left with the little color-picker icon that appears > Click on the color that you like from the smear that appears or else Click on the red-green-blue box at the top right of the Background Color window > Select/Create color > OK.

The Background Color of the Preview Window when I first started using Poser was a very dark gray. If the image being created had a sky dome or some other item to block the background, this did not matter to me. When I created images for my catalog, I initially ignored the background color. But I eventually noticed that the very dark background made some items hard to see. So I changed the background color to a light gray and most things showed up better.

Yesterday I had a couple of items that I thought might show up better with a darker background. But when I went to the color picker via method 1 above, the two-row gray scale at the bottom of the picker which appears when I want to change Diffuse color in the Materials room, was just two rows of white blocks. I'm not sure if the gray scale blocks disappeared (they are still there when I want to change a Diffuse color) or if they were never there. If they have "vanished" I'd like to know how to get them back. Interestingly enough, if I go to the color picker via method 2 the array is there.

Background Images

Unless the scene being created includes a prop like *Millenium Environment* or some other sort of sky dome, it will have a blank background and ground. (I always have the *Ground Visible Property* **unchecked**.)

A background can be inserted in three ways:

1. The rendered figure can be cut and pasted into a pre-existing background image in a program like Photoshop. Make sure that the *Ground Visible Property* is **unchecked** and the rendered image is exported in the default PNG file format so that the background is transparent.

2. A background image can be brought into the Poser scene by *File > Import*. **Note:** The background image can be seen in renders, but if the image is exported in the default PNG format, it will not be seen in the saved image. To make the background show up in a saved image, it must have been exported in another format, such as JPG.

If the imported image is a different size than Poser's window, the program asks if you want to change the window to match the background image. As far as I've been able to tell, it doesn't matter if you answer Yes or No to this question - the background image is resized to fit into the default window. Unless the imported image just happens to be the same aspect ratio as the window, this will leave blank bars above and below or to the left and right of the image. These will be part of the final, rendered image. The Render Dimensions can be manually set to the dimensions of the background image and the scene will be resized to fit into the background image and the rendered image will be the size of the original background image. If some other Render Dimensions are chosen, the scene will be fit into the background image and blank bars above and below or left and right will pad the rendered image so that it comes out the specified size.

3. The background images can be placed onto a rectangular Primitive prop. I load the HiResSquare from Poser Pro's Props > Primitives and change its x or y scale to fit the background image's proportions, then scale the prop to the size that I want to use. The scene seems to render faster than it does with the image imported into Poser's Background.

Bookmarks and Hyperlinks

Setting

Place the cursor at the beginning of the word(s) to set as a bookmark. Click on the *Bookmark (Flag)* icon at the top of the screen. Type in a *Bookmark Name* (no spaces if there is more than one word; the name can be anything you want) and click *Add*.

Deleting

Click on the *Bookmark (Flag)* icon at the top of the screen. Scroll down through the list of bookmark names and click on the offending name. Click on *Delete*.

Hyperlink within the same document

Highlight the document text to identify the hyperlink. Click on the *Insert Hyperlink* (Blue Earth and a chain link) icon at the top of the page. Click on the *Place in This Document* box. Scroll down through the list of *Bookmark Names* and Click on the desired bookmark. The text selected in the document is now underlined and blue. Control-Click on the highlighted text to jump to the desired location in the document.

Hyperlink to another document

Highlight the document text to identify the hyperlink. Click on the *Insert Hyperlink* (Blue Earth and a chain link) icon at the top of the page. Click on the *Existing File or Web Page* box. Browse through the folders and subfolders to the *target filename*. Click on it then click on *Bookmark*. Scroll down through the list of Bookmarks, select the desired one, and *Click OK*. The text selected in the original document is now underlined and blue. Control-Click on the highlighted text to jump to the desired location in the target document.

Removing Hyperlink(s)

To remove a single hyperlink, *Right-Click* on the hyperlink > *Remove Hyperlink* in the drop-down menu.

To remove all hyperlinks, *CTRL-A* to select all > *CTRL-Shift-F9*

NOTE: Changing a folder, subfolder, or file name will mess up the hyperlinks depending on those names. Dividing a document into more conveniently sized pieces does the same because only one of the pieces can have the original name, if it does.

Cache for Textures

When you render a file, Poser 12 saves the mat files (jpg, png, etc) as special files in a folder called *PoserTextureCache*. I presume this is to make a subsequent render of the scene a little faster. Unfortunately, Poser 12 does not always delete these files when you load something new or when you exit Poser, reboot, or turn the computer OFF and ON. This will probably never cause any problems, but I have on occasion modified a mat file and then saved it with the original name. In this case, the Preview window shows an image using the modified file, but Rendering will produce an image using the original file. Exiting Poser and reloading the scene, rebooting, or even turning the computer OFF and ON may not help.

To get the Preview and the Render to match, an easy solution is to delete all the files in the cache. The cache can be found at

`C:\users\username\AppData\Local\Temp\Poser\12\PoserTextureCache`

Although this is a very rare problem, I've placed a shortcut to the *PoserTextureCache* folder in my Poser folder on my Desktop. Deleting these cached files forces Poser 12 to reload using the new file(s) when it renders.

This probably isn't necessary, but to force Poser 12 to empty the cache when exited, go to General Preferences > Render > Texture Caching: *Persistent Size (MB)* from 500 to 0, and unchecked *Run in Background Thread*

Cameras

Types of Cameras

Poser comes with a variety of cameras to allow you to look at and render scenes.

The *Face Camera* looks at the head, not necessarily the face. It can be moved around the head, and closer to or farther from the head. Similarly, the *Left Hand* and *Right Hand Cameras* look at their respective hands, can be moved around each hand, and be moved closer or farther.

The *Main* and *Auxiliary Cameras* are centered on the x, y, z origin of the scene (the axes intersect in the Ground plane) and can be moved along these axes with the *Dolly X*, *-Y*, or *-Z* Property dials, the *Move X and Y*, the *Move Y and Z*, or along any axis with the *four hand Camera Controls*. The cameras can be rotated around the scene axes with the *Trackball Camera Control* or the *x-*, *y-* or *zOrbit* Property dials.

The *Posing Camera* looks at the x, y, z origin of the currently selected figure. These axes remain parallel to the corresponding scene axes even if the figure is rotated out of its original position. That is, Michael starts out with the Y axis running up and down, head to feet, but the Y axis does not change if he falls backward. Now it would be the Z axis that ran from his head to feet. The *Camera Controls* (hands and trackball) work the same for the *Posing Camera* as for the *Main* and *Auxiliary Cameras*, except that the camera moves around the axes of the figure, not the scene. *DollyX*, *-Y*, and *-Z* Property dials work the same as for the *Main* and *Auxiliary Cameras*. The *Posing Camera* has *Yaw*, *Pitch*, and *Roll* Property dials which move the camera around the figure's axes like the *yOrbit*, *xOrbit*, and *zOrbit* dials. The Poser Pro Reference Manual states that these controls turn the camera around its own axes (i.e., yaw would be like you are turning your head to look left or right). But that doesn't happen because the camera must always be looking at the selected figure. So, when you use these dials, the camera does rotate around its own axes, but only because the camera rotates around the figure's axes as it does so. The effect of *yaw* and *yOrbit* are exactly the same except that different y axes are involved. *Yaw*, *Pitch*, and *Roll* work exactly the same way on the *Face*, *Left Hand*, and *Right Hand Cameras*.

The *Dolly Camera* is the camera that you can point wherever you want. It starts out pointing at the Scene's origin, regardless of what figure you have selected (Like the *Main* and *Auxiliary Cameras*). Like the other cameras, its location can be translated

along the scene's X, Y, and Z axes by the *Camera Controls* or *Property Dolly* dials. Its *yaw*, *pitch*, and *roll* dials work like you would expect. *Yaw* rotates the camera around its Y axis (like turning your head to look left or right). *Pitch* rotates the camera around its X axis (like looking up or down). *Roll* rotates the camera around its Z axis (like tilting your head to the side).

Saving a Camera Setup

All the experimenting that I've been doing has got the cameras moved around to unknown locations, so I've not been sure just where any particular camera was located. So that I can start off in a useful configuration, I've moved each camera into a desirable (to me) location, then saved the setup into the Library. This was done as follows, more or less as described in Tutorial 2.2 in *Practical Poser 8: The Official Guide*:

Load a figure (Michael 4). Select each camera in turn and use the *Camera Controls* to "move Michael" so that he is a convenient size and oriented as you'd expect to see him (i.e., facing the *Main Camera* with his arms pointing left and right, etc.) For the *Top Camera*, I "moved Michael" far enough away that I could see the icons for my lights. I then deleted Michael, although I suspect that this was not necessary.

To save this setup: Open the *Library > Camera*. Click on the *Poser Pro 2012 triangle* to select and open it. Click the *Add Folder* button and give it a name (I chose *Jack's Defaults*.) This new folder now appears along with the others. Click on the folder to highlight it. Click the *Add to Library* button and *Name* it (again, I chose *Jack's Defaults*.) Click the *Select Subset* button. I selected all the cameras (but you could select only the ones that you wanted if you were making some other setup.) > OK > OK. Select *Single Frame* > OK. The new setup can now be selected from the Library any time it is desired.

Clothing

Dynamic Cloth

Many clothing items that come as Figures can be made to pose with the Character by *Conforming* them to the Character. Some come as props and have no *Conform* function. These must be posed with the Character as *Dynamic Cloth* in the *Cloth Room*. For more information, see [Dynamic Cloth](#).

Poke Through

Michelle T-shirt and *Anjiru top* will not cover *My Shorty* shorts properly. The shorts show through the bottom of the shirts. This can be fixed by selecting the hips of the shirts and changing the value of *Morph/PBMAAdjustHips*.

Changing the pose may cause body parts to stick through the fabric. Increasing the *Morph* value of that part of the shirt may solve the problem.

For more information on fixing this problem, see [Poke Through/In](#)

Colors

If clothing does not come with MAT files to provide the correct color, the color can be changed by going to the *Material* room and removing the maps and/or changing the colors in *Diffuse*, *Highlight*, *Ambient*, or *Reflection*.

CrossDresser

CrossDresser is a program which converts clothing for one Poser character into clothing for another character. For information about using this program, see the [CrossDresser](#) section.

Fitting Clothing for the Right Figure

By "Right Figure" I mean the figure that the clothes were intended for - Dawn clothes for Dawn, Michael 3 clothes for Michael 3, etc. To fit clothes for the "Wrong Figure" (Michael 4 clothes applied to Michael 3, for example), see the next section below.

What follows was originally researched for HiveWire 3D's *Dawn* character, but may be true for other characters, like *Victoria*.

When clothing is loaded to a figure, it may or not fit properly. The first thing to try when it does not is to *Conform* the item

to the character. This usually works, but sometimes you still have some Poke Through, which may be fixed as described in the [Poke Through/In](#) section. Sometimes the clothing comes with its own morph dials which can be used to fit it to the character. These morph dials may be just for popular/current characters. Or they may provide adjustments for various body parts. In this latter case, they may not work if the item has been conformed to the figure - so unconform the item, make the adjustment, then Parent (**not** Conform) the item to the character.

HiveWire 3D's Dawn character has gone through a number of character iterations (Dawn, Dawn Special Edition, Type-# Body) as well as a number of character Pose INJ morphs. The same is true of other characters, like Victoria. Each of these new Pose INJ morphs can have their own body shapes. This can cause problems when clothes originally designed for one character version are to be used on a version introduced at a later date - the clothing may not fit the newer character.

After consulting with HiveWire 3D Tech Support and doing a bit of experimenting, I have come up with one way that may get the clothes to fit:

1. Load the character
2. Load the clothing
3. Conform the clothing to the character

3B. A shortcut would be to load the character, then drag the clothing from the Library and then drop it onto the character. It automatically conforms to the character.

4. Dial in any available character morphs

5. If the clothes do not morph to fit, try dialing in corresponding morphs from the clothes dials. If there are no morphs available, try the following procedure which I have copied from an online tutorial by Ken (creator of the Body Type-# series for Dawn.) A link to the tutorial is:

<https://community.hivewire3d.com/threads/ken1171s-products-at-hivewire3d.862/post-181356>

1. Load the default character, the INJ morph, clothes, and find the clothes cannot be made to fit by other means (above.)

2. Select *Textured Lined* for the Preview window (the last of the *Document Display* spheres in my Poser Pro). I'm not sure this is really needed, but Ken did this in his tutorial.

3. Make sure the clothing is selected.

4. Click on the little *white* triangle in the upper right corner (just to the right of the *Parameters* and *Properties* tabs) and select *Show Hidden Parameters* from the drop down menu.

5. Select Figure > Copy Morphs From > "Base Character" > Select All > OK

6. Wait for Poser to make the adjustments. The clothes now fit, or do they? I ended the previous sentence with a question mark because in Ken's tutorial the clothes he used just fit "better" and he needed to go through steps 7 - 10 below.

7. From the *Editing Tools* (Upper left corner) select the *Morphing Tool* (pointing finger icon)

8. In the *Morphing Tool* window that opens, select *Select or Create Morph* > *New* > *OK* to use default name

9. If there are wrinkles in the new fit, choose the *Smoothing Tool* (icon look like the bottom of a steam iron) and use the "Brush" (circle full of colored dots) to smooth the wrinkles.

10. If there is Poke Through, choose the *Pull Tool* (icon is a down arrow) > *Surface* > *Magnitude* = 0.03, and use the Brush to pull the clothes out from inside the character.

11. Close the *Morphing Tool* and go back to *Texture Shaded Mode*

NOTE 1: I have not done much experimenting with Ken's technique, but I could see no change when using his Copy Morphs when trying to fit Space Cadet dress to Victoria 4/Danielle. Going on with the Pull Tool worked, but a little Poke Through came back when I tried posing the character.

NOTE 2: If you are likely to want to use a particular item of clothing in the future with the same new character, you might want to save it to your Library (with a unique name - in my case I named the dress "Space Cadet Danielle"). Make sure that it is the clothing that you have selected when you do this! I found that I needed to deal with a little Poke Through even after loading the saved dress to a new Danielle character. I used the Pull Tool to eliminate that Poke Through and saved the dress again. This time it loaded properly.

NOTE 3: Don't use the Drag and Drop clothes shortcut with clothes that have been modified and then saved. This shortcut automatically conforms the clothes to the original, default figure, not the new INJ figure.

Fitting Clothing for the Wrong Figure

By "Wrong Figure" I mean selecting clothes made for Michael 4 to dress Michael 3, for example.

Although clothes for Michael 4 may be conformed to and made to fit Michael 3 (in the default pose), when a Pose is injected into Michael 3 the M4 clothing may ignore the Pose. However, if the same Pose is injected into the M4 clothing, it may take on the desired pose. Some changes in the x, y, or z position or scale and the morph tool may be needed to get it to fit the character's new position.

How well this works will depend on how similar the two characters are.

Composing a Scene

Composing a scene involves placing models (figures and props), lights, and Cameras in the 3D space to give the image that you want. This can get tricky the farther from the origin these things are located.

Moving Figures and Props

Figures tend to load at the origin and then are dragged and dropped to the desired location. Where props, on the other hand, may load is anybody's guess. They may load at the origin. But they may also be "smart propped" to some other location selected by the item's creator--such a sword into a character's hand, or a tree to the northwest corner of a town. They can still be moved in the same ways that you move Figures to the desired location.

If the figure is a character, like Michael 4, I find it simpler to leave the character at the origin while clothing and related props are added to him. They can then be conformed or parented to him. If there are other things already loaded, like buildings, then the character may be hidden from view. Switching from the Main to the Face Camera can allow you to see the character before you add these other assets or poses.

If the Figure or Prop is to be moved a long way from the origin, like in a forest, city, or other large scene, then switching to the Top Camera can be helpful. Click on the red circle around the Figure and drag and drop it in the x/z directions to get it to the approximate location desired. If the asset is a Figure, make sure that its Body is also selected. Figures often load with Hip selected I have no idea why. It seems stupid to me, but that's the way it is. Selecting the Hip before dragging sometimes deforms the Figure. Sometimes it doesn't seem to matter, but if you later select Body and want to use the x/y/z dials at the right, it may seem to still be at the origin.

If the Top Camera has been moved very high, then the Figure may be hard to see. Trying to click on the small red circle and then dragging may result in something else in the vicinity getting selected and dragged. Very annoying! Moving the Top camera closer or, temporarily, enlarging the Figure's scale may give a circle large enough to easily drag and drop.

If you know the coordinates of some other object in the vicinity of where you want to move your asset, then setting the Translation dials at the right can get you close to your

destination. Rotating the dials or setting the x- and then the zTranslation coordinates digitally can also let you see how close to your destination you are getting. Sometimes these dials have names different from their default names--such as Up/Down for yTranslate.

Setting the final position is better when viewed close-up. I generally use the Main Camera, sometimes the Dolly Camera, to compose my overall scene and create my final image. So I hate to move it to get close enough for fine adjustments when bringing Figures and Props together. For instance, to put a Hat onto Michael (if Conforming doesn't work) or onto a Hat Rack. Selecting Michael and the Face Camera lets me do the fine adjustments. If the Hat is a Figure, then selecting the Face Camera may also let you bring the Hat and Hat Rack together. If the Face camera doesn't work for you, selecting the Aux Camera can let you avoid moving the Main Camera.

Moving Lights

I've set my default NEW scene to contain a 3-Point light system (Key, Fill, and Back) located around and above the Origin. For small scenes located near the Origin this works well. Moving the lights with the Translation Dials and watching how the lighting on the scene changes often works well. Not so well as the distance from the Origin increases, except, perhaps, for the Y coordinate.

The x/z coordinates of the Lights can be changed, as for Figures and Props, by viewing with the Top Camera. However, the Lights just show up as tiny red dots when selected. (NOTE: The Light must be selected from the Drop-Down menu above the dials at the right.) Trying to click and drag that tiny red dot often results in selecting and dragging some other item. Fortunately, there is a solution for this problem.

Just like Figures and Props, Lights have Scale settings at the right when selected. Changing the Scale from 100% to 500% or 1000% increases the circle to a pair of red circles that are much easier to see, select, and drag. The circles can also be seen with other Cameras. They can even be seen as a pair of black circles when not selected, so you still have some ideas of where they are. And, as far as I can see, changing the scale of a light 5 or 10 times has NO EFFECT on how bright it is--it's just a lot easier to see and move around.

Moving Cameras

Cameras, like Figures, Props, and Lights, can be moved around. Unfortunately, like Lights, they are hard to see from far away. Up close, they look like a wire-frame image of a video camera. But from farther away they just look like tiny red spots, much like the Lights do. Unfortunately, unlike the Lights, increasing their Scale has no effect.

Viewed with the Top Camera, a selected camera is seen as that little red spot. It's x/z coordinates can be set, just like anything else's, with the Translate controls. HOWEVER, you can't see that they've moved to the new position when you do that. For instance, if you want to move the Main Camera from $x = 0$ to $x = 500$, set xTranslate to 500. The red dot hasn't moved. So, from the Camera Controls at the left, switch from Top Camera to Main Camera. (Things should look different!) Now switch back to the Top Camera. That tiny red thing should now be moved to the new location. If that's not quite where you want it, do it again. Same with the z coordinate.

Creature Creator

Watch out for morphs which may or may not make obvious changes in the object to be altered.

Although I had no use for *Creature Creator* (converting Michael 4 or Victoria 4.2 into "creatures", I was curious to see what Michael would look like with ram's horns. So I loaded the Michael 4 figure, then tried to add the left and right ram's horns (*Pose > Michael 4 > DAZ's Michael 4 > Add-Ons > Creature Creator*). But nothing happened.

I finally got around to checking with DAZ Tech Support and was told that before adding the Ram's Horns, I had to add the *Universal Horn* (actually, two of them) from *Figures > Michael 4 > DAZ Characters > M4 Creature Creator*.

So, be careful when adding what you might think are props. They might actually be "morphs" INJ files that modify some other item. Sometimes, like *Creature Creator*, you can see the morph. But sometimes you can't! In fact, a Parameters Dial may have been added unbeknownst to you and no morph will take place until you find the dial and adjust how much morph you want.

CrossDresser

CrossDresser is a program which converts clothing for one Poser character (like Michael 4) into clothing for another character (like Yweeb). The program is a free download from *EvilInnocence* but you must purchase a "license" which enables you to download the files necessary for converting clothing to fit the *target character* (Yweeb) to your computer. Files for *source characters* (Michael 4, not his clothes) are free and obtained by "updating" your program. For example, I wanted to convert clothing in my Poser Library for Michael 4 to something that would fit Yweeb. I had to purchase and install a license for Yweeb and update my CrossDresser program to recognize Michael 4.

I'll try to explain how all this works in the following:

Downloading and Installing CrossDresser: Go to the EvilInnocence web page at <https://www.evilinnocence.com/> Click on the *CrossDresser* tab at the top of the page > Click the *Download XD Program* button. Exit the browser when the download is finished. Unzip the *XD 4 Installer* file, then run the *XD 4 Installer* program. (The current version is 4.) Shortcuts for XD4, XD Morpher, and XD Updater will be placed on the Desktop. (I don't know what XD Morpher does yet.)

Getting a license for your Target Figure: I wanted to be able to convert clothes to fit my new character, Yweeb. Go to the EvilInnocence web page and go down to the *Store Links* column. Click on *CrossDresser Licenses*. Find Yweeb, click on him, put him in your cart and check out. Login or create an account if you don't already have one. Pay for the license and download it. Unzip the installer and run it just like you did for CrossDresser.

NOTE: Finding the license you want may not be too easy. You may have to look through page after page until you find what you are looking for. You might enter your character into the *Search Entire Store* window. But I entered "Michael 4: CrossDresser License" (at their suggestion) and unbelievably came up with 990 hits to search through! There is a *Sort* window which allows you to select *Name* and search an alphabetized list A-Z (↑) or Z-A (↓).

Run the XD Updater program: Click *Next* to step through *Program Update*, *Install New Figures*, *Install Updated Figures*, *Install Skipped Figures*, then *Update*. The first three steps will probably have blank windows. If not, do whatever is called for. *Step 4 Skipped Figures* will have a list of source figures. Select (*CTRL-Click* lets you select more than one) the names for

figures in your Poser Library that have clothes that you will want to convert for someone else. There are over 100 choices here, so stick to the ones that you need now (to save disk space and update time). You can run the Updater again if you need more later. The Progress Bar may keep running when the Update is finished, but when you see *Done* at the bottom of the window, you can exit.

Run CrossDresser: The first thing that you need to do is to tell it what clothing to convert. Until I find a better way, this is what I do: Minimize CrossDresser (It's icon in the Task Bar at the bottom of the Desktop is mostly black, so it's almost invisible. But it will be underlined with a blue line, so you should be able to find it later.) > Run Poser and find the item of clothing that you want to convert. > Cursor over the item. A little bar with the path to this item may appear. Ignore it. > *Right-Click* on the clothing's icon. A little window that says "Show in Explorer" opens. > *Click* in the Window. > A window opens showing files and the path to them. *Click* in the bar that shows the path to select the path > *CTRL-C* to copy the path to memory > Close the window > Restore CrossDresser > *Click* on the *Choose Clothing* button [...] in the *Clothing to Convert* window. > *Click* in the bar that shows a path to select it > *CTRL-V* to paste your saved path into the bar > *Enter* > *Double-click* on the file for the item of clothes that you want to convert > the filename appears in the *Clothing to Convert* box > In the *Figures* box, select the *From* and *To* characters > *Click Convert* > Wait a few seconds while the conversion is made, then close CrossDresser.

Find the converted clothes: Your new clothes will be in a folder, *!Converted*, in the same Library folder that the source item's folder was located. That's saying "folder" a lot, so for example, Suppose I wanted to convert Michael 4's "Fancy Shirt" to something for Yweeb, "Fancy Shirt" was in *Figures* > *Michael 4* > *Handsome Dude*. "Yweeb - Fancy Shirt" will be found in *Figures* > *Michael 4* > *!Converted*.

Poke Through: If you are lucky, "Yweeb - Fancy Shirt" will fit your Yweeb character fine. If you aren't so lucky, you may have to deal with [poke-through](#) just like you would for any other item of clothes. But CrossDresser does have an advanced option that allows you to make the converted clothes stay a bit farther from the character so poke-through may be reduced or avoided. I wanted to convert *Office Suit IV* for Victoria 4 to fit Yweeb. I converted the Jacket, Shirt, and Skirt. The Jacket converted fine. The Shirt had multiple poke-throughs. The Skirt had only 2 spots, at the hip. Clicking on the [>] button at the right of the *Lower Body Options* box provides *More Options*. Check the *Fix*

Poke box and set the amount. Setting the amount to 1.0 fixed the skirt. Setting the amount to 2.0 fixed the shirt. But when the Jacket and Skirt were put on Yweeb with the Shirt, they both showed the shirt poking-through. (I wasn't surprised.) Reconverting them with the *Poke Through* amount set to 2.0 for each fixed the problem. Re-Converting an item overwrites the previous item in the *!Converted* folder, so you don't have to worry about a bunch of similar copies (although there might be occasions where this would be useful.)

Props: Browsing through Michael 4's clothing, I noticed that shirts, jackets, pants, shoes, and socks are *Figures*. Clothing props are items like hats that can be fitted to different characters by just changing the scale.

Universal Clothing. If you look around a bit on the *EvilInnocence* page you may see something about a plugin for *Universal Clothes*. Apparently *Universal Clothes* can be downloaded for free at the site and can then be used in Poser just like regular clothes, but without the need to run them through *CrossDresser*. I haven't done anything yet except to notice that they do have a lot of clothes. But I don't know if they have anything I want. If I do anything about this plugin later, I'll update this section. In the meantime, I'll stick with XD 4...

Depth Cues

As you look through a fog, objects get harder to make out the farther away they are. The same is true when you are looking at objects while under water. How difficult an object is to see is a "depth cue."

Poser scenes normally have no depth cues, unless you make use of its [Depth of Field](#) effect. Poser can simulate depth cues in the *Materials Room* in either of two ways.

1. Go from the *Preview Room* to the *Materials Room*. Select *Atmosphere* from the *Objects Drop Down Menu*. Go back to the *Preview Room* and load a MAT from a provider which is intended to show depth cues. This MAT may also provide a map for additional haze or murkiness to the scene.

2. Go from the *Preview Room* to the *Materials Room*. Select *Atmosphere* from the *Objects Drop Down Menu*. Manually set necessary variables in the window that opens. Return to the *Preview Room*.

Note that you may not see any depth cues while in the *Preview Room*

To create depth cues by the manual method, do the following:

1. Check the *Depth Cue On* box
2. Set the *Highlight Color* to a preferred color. To create a fog, set the color to White (if you want a red fog, set *Highlight* to Red.) For underwater, some blue, green, or blue-green color is probably preferable.
3. Set the *Start Dist* and *End Dist* if needed. When you render your scene (not before), these are the distances **from the camera** that the depth cues will begin and end.

An object appears to be viewed with in increasing density of the *Highlight Color* the farther from the *Start* distance it is. The narrower the *Start-End* distance range, the denser the color and *vise versa*.

The *Start Dist* seems to have a maximum *distance* of 83.333, so problems might occur if the camera is too far from the objects in the scene.

The *End Dist* default is 125, but it changes to 83.333 if you try to change the setting to something slightly less. Values less than 83.333 are fine.

4. Return to the Preview Room after making your settings. Remember that you cannot see any depth cues while in the Preview Room

Depth of Field

Depth of Field is the region of an image that is "in focus" - i.e., sharply defined. Outside this region, the image is "out of focus" - blurred. The image is always displayed in focus in Preview mode. Images are rendered in focus unless the *Depth of Field* option in *Render Settings* is selected.

Depth of Field is determined by Camera settings.

The center of the *in focus* region is specified (I think) by the camera's *Focus-Distance* setting. Note: This is the distance from the camera, not from the scene's Origin.

Since no depth of field effect is seen in *Preview Mode*, the *Focus-Distance* is best set with its dial. When the dial is turned, *cross hairs* appear and are moved through the field of view. Turn the dial until the center of the cross hairs intersects the part of the image where you want the center of focus. *Ignore the disk at the center of the cross hairs.*

The width of the in focus region (the depth of field) is determined by two camera settings: *Focal* (focal length) and *fStop* (f/ stop). The smaller the *Focal* setting, the wider the depth of field (and the wider the field of view.) The larger the *fStop* setting, the wider the depth of field.

Make sure that the *Depth of Field* option in *Render Settings* is selected, then do test renders and make changes in *Focal* and/or *fStop* until you get the effect that you want. Because *Focal* determines the field of view - 50 mm is the "normal" view of a 35 mm camera, longer focal lengths are "telephoto," and shorter focal lengths are "wide angle," - adjusting the *fStop* is probably the preferable adjustment.

Remember - if you move the camera, you move the spot at which *Focus-Distance* is centered. If you change cameras, all settings are changed to the new camera's settings.

One other note: Images imported into Poser's *Background* will render in focus, even if their location would suggest that they should be out of focus. To make a background image render out of focus, load the image as a Diffuse Map onto something like a Poser Primitive HiRes Square in the Materials room, then resize and position it in the background of your scene.

Dynamic Cloth

While attempting to use the *Ladies in Waiting* Windsor Dress by AWycoffStudio with Victoria 4.2 in a scene, I found that I could not get it to assume Victoria's pose. It had no *Conform* function and *Parenting* did no good. Nothing was said about this in their ReadMe file. I assumed that something was wrong with the dress and purchased another, the Praeclarusa 2 Burgundian Robe by Digital Lion/SaintFox. It could not be posed with Victoria either. And this model came with no ReadMe file.

I eventually realized that both models were *Props*, not *Figures* (which have the *Conform* function.) While investigating this "peculiarity," I found that the ad for the Praeclarusa robe mentioned a tutorial for using the *dynamic cloth* gown. As of 13 November 2016, this tutorial was at [http://german-3d.com/tutorials/ Praeclarusa2-tutorial/BurgundianRobe-tutorial_b.htm](http://german-3d.com/tutorials/Praeclarusa2-tutorial/BurgundianRobe-tutorial_b.htm)

I also found another tutorial for using dynamic cloth at <http://www.chez-annick-et-marc.net/poserdynamic2.html>

Between the two tutorials and a bit of experimenting, the following procedure has been distilled which works with both the Windsor Dress and the Burgundian robe:

1. Load, pose, etc. whatever parts of the scene you want (those without dynamic cloth.)
2. Load Victoria 4 (or whatever character you want to wear the dynamic cloth. Uncheck *Inverse Kinematics* (from *Figures* drop down menu) if necessary (default is Unchecked).
3. Load and *Conform/Parent* other items for Victoria (character INJ, hair, other Props/Figures).
4. Make sure Victoria/Body is selected and load the dynamic clothes (there may be more than one item) and make sure all are Parented to the character or other item of clothes. CAUTION: They may not stay Parented! Move the Character to the desired location.
5. Open *Window > Animation Controls*. Set to Frame 30.
6. Load the desired Victoria Pose morph. If her hands touch her body or the clothes, move them to provide a bit of room between them for the cloth.
7. Go to the Cloth Room.

8. Click on *New Simulation* button
9. Check Box *Cloth Self Collision* > OK
10. Click *Clothify* button
11. Find the innermost item in the List and click *Clothify* (the view shown returns to Frame 01)
12. Click on *Collide Against* button > *Add/Remove*. Check anything that might come in contact with the Gown. It is probably okay to uncheck Hair. > OK > Also probably okay to check Ignore Head > OK. Return to Step 11 and Clothify the next outer item, etc.
13. Save - just in case!
14. Click *Calculate Simulation* button. This takes a while as it goes through *Draping, Calculating Dynamics, Simulating Frames*.
15. Save - again
16. Render at Frame 30 to see how it looks
17. If necessary, return to the Pose room to change the pose slightly, then recalculate the simulation.
18. Go on with the Scene: Do everything else at Frame 30.
19. Uncheck the *Animation Controls* window when done. Make sure to open it again and set to Frame 30 if the file is loaded again.

NOTE: I haven't had much experience with Dynamic Cloth and the Cloth room. For instance, I haven't tried more than one figure wearing Dynamic Cloth. So these instruction may be amplified or modified if I do more. (I'll probably avoid Dynamic Cloth!)

Elite Ethnic Morphs

DAZ Studios provide morphs, *Elite Ethnic Faces*, for either Michael 4 or Virginia 4 to change their default faces into 11 other ethnic types: Aborigine (Australian?), American Indian, Asian (East), Bushman, Indian (from India), Eastern European, Eskimo, Ethiopian, Norwegian, Polynesian, and South American Indian.

No change in eye color or skin color is provided. These must be loaded separately.

Following are directions and comments about using the *Elite Ethnic Faces* morphs:

Load a Michael 4 or Virginia 4 figure and then load the corresponding *Elite Ethnic Faces*.

Select the figure's *Head* to show the morphs available in the *Properties* window.

The Michael 4 morph set is found under the *International Properties* and is divided into 5 sections: Full Head, Face, Eyes, Nose, Lips. Each section contains named dials for the 11 ethnic morphs.

The Virginia 4 set is found under the *Morph Properties* and is not conveniently divided into sections, just into a column that contains all the dials. The dials are named with the ethnic type. Faceshape, Eyes, Nose, and Lips are named for each ethnic type. The dials corresponding to Full Head have only the ethnic name. Good luck in sorting things out.

There are 2 ways to select an ethnic type: Set the *Full Head Properties* dial to 1.0 (quick and easy) OR Set each of the *Faceshape, Eyes, Nose, and Lips* dials to 1.0. I recommend that you **DO NOT** set all 5 dials to 1.0. Setting the *Full Head* along with the other 4 features provides very exaggerated, sometimes unreal, results (more so for Virginia than for Michael.)

For some reason, each of these two methods produces very similar but not necessarily identical results. You probably won't notice the difference unless you render each and quickly switch back and forth between the renders to notice the differences (like looking for the "planet" Pluto way back when.)

Because each of these features are set by dials, you can mix and match among the various ethnic types of you wish.

Exclamation Points (!) in File Names

File names in the Poser Library sometimes begin with an exclamation point (!). These are not necessarily exciting files. In Windows, a ! at the beginning of a file or folder name causes the folder or file to be listed ahead of the normal alphabetic order. The modeler has probably done this so that you can more easily find files that should be loaded before others, or that are Preload files. I tend to put zeros (0 or 00) in my file or folder names to do the same thing.

Eyes

Eye Colors

Somewhere, most models come with an assortment of eye colors. MATs are not necessarily specific to the model they accompany. It may depend on the model.

I wanted to use the *Maya* form for *Victoria 4* as the base for my Tahiti figure. But *Maya* comes only with a selection of brown eyes, and I wanted Tahiti to have blue eyes. So I loaded *Amalie's Blue_1* eyes into Tahiti. The *Preview* looked great, but when rendered, the eyes fogged over. I tried a variety of *Materials* changes but never found the right settings to correct this.

Aiko 4 comes with blue eyes, although they are anime styled eyes. In desperation I tried these. They looked fine in the *Preview*, not even those bug eyes of the anime characters, and did not cloud over when I rendered them.

Point At

The default position for eyes seems to be looking straight ahead. This gives characters that dreamy, "deer in the headlights" look. Eyes can be posed to look into the camera or in some other direction, but this can be a lot of extra work if you are changing poses and/or camera positions a lot.

Point At, in the *Objects* drop down menu, can be a help. You can select each eye, choose *Point At*, and click on the item that you want the eyes to look at. Now, whenever you change the pose of the model, her eyes will track the chosen item.

I was doing some "portraits" and wanted the eyes to look into the camera as I moved it about. This is done the same as for any other item that you want the eyes to point at. However, I was using the Face Camera for the portraits. I could find all cameras but the Face Camera in the list of items in the scene. I thought that perhaps it was there under some other name (The people providing the models have the terrible habit of providing one name one place but changing it to something different somewhere else: Watch out!). But no, the list of cameras included no "extras" - all but the Face Camera were there. Since the Face Camera is the most appropriate camera for doing portraits, I tend to think this is rather stupid.

To get a "Face" camera that the eyes can point at, I moved the *Aux Camera* up close and in a position to simulate the *Face*

Camera. I set each eye to *Point At* the *Aux Camera*. Now when I moved the camera around a little, the eyes gazed into the camera and gave a more realistic look to the model. I'm sure that you could do the same thing with the *Main* or *Dolly* camera. Remember, if your character looks directly into the camera, you get one of those pictures where the "eyes follow you around the room." I like that, but you might want to have the character look at something else if you find it a bit spooky.

Genesis by DAZ 3D

The following paragraph is a description (copied from their home page) of what DAZ 3D refers to as their "Genesis" figures:

Genesis 2™ is the latest version of the Genesis base that DAZ 3D figures are built on. Think of it as a "figure platform" that is the foundation of every other DAZ 3D character shape. This means that all of our characters can be morphed into nearly anything from a small child to a giant troll. Add fat, skinny, muscular, alien, Minotaur, or any mix-and-match variations in between. Think of Genesis 2 as the clay that lets you literally dial-in your own creation. And when you're done, being built on Genesis 2 means your creation will still be fully rigged, posable, animatable, and realistic. Additionally, the thousands of accessories such as hair, weapons, clothing and more will seamlessly work with your new design. Then will, [sic] shrink, stretch, fit, and move as needed.

I'm not sure that "seamlessly work" is the best way to describe the Genesis experience. For example, (if Genesis works the way that I think it's supposed to work, and maybe I'm thinking incorrectly), I should be able to load in a character such as *The Girl 6* and then dial in the face of *Victoria 6* to end up with a model which has *The Girl's* body and *Victoria's* face. But that doesn't work. *The Girl's* face is changed, but it doesn't change into *Victoria's*. To get *Victoria's* face on *The Girl's* body (more or less - more about that below), do the following:

Load the *Victoria 6* character, then select *Actors > Full Body > People > Stylized > Girl 6 Body = 1.000*

However, if you compare the figure of the character just created with the default *The Girl 6* figure, they are not the same. The new figure is considerably more buxom than *The Girl 6*. This may be because *Victoria 6* is a slightly larger character than *The Girl 6*.

Going back to the "seamlessly work" statement, I would think that this would mean that I should be able to take clothes originally created for some specific Genesis 2 character, such as the *String Bikini for Victoria 6* and place it onto some other character, such as *The Girl 6* or the combination character that I just described above. Even after "Conforming" the bikini top to either of these characters, there is still "show through." I wouldn't call this process "seamless." Poke through can be eliminated by selecting various parts of the bikini top and scaling them each to something a little over 100%. According to Mariah at DAZ 3D, this is the proper way to get clothes to fit.

Genesis in Poser Pro 11

Note: The information following this NOTE may be of use only if you still have Poser Pro 2012 and the original Poser Pro 11. I have updated to Poser Pro 11.3 and have done practically no testing with the Genesis version which requires the DSON importer. The only things that I have noticed are 1) I can load more than one of the Genesis "6" characters into a scene, and that if I try to load a new PZ3 file, or to NEW, Poser 11.3 closes if a DSON character (or my "Psr" characters) was present in the scene being replaced.

Note: Genesis 3 (and above) figures have no DSON importer, so they cannot be used in Poser.

Part 1: Library Problems?

I installed Poser Pro 11 when it first came out. At that time, I found that it would not load more than one Genesis (or Genesis 2) Figure or Prop which required DAZ's DSON Importer. Once the DSON Importer has done its job, nothing else anywhere in the Poser Library could be loaded. I discovered today (3 September 2016) that this is no longer a problem. I loaded five Genesis 2 figures into Poser Pro 11 without a hitch. I then loaded a couple of other non-Genesis figures - still all okay. Apparently a Poser update sometime since I installed Poser Pro 11 has fixed the problem. If you find that your version of PP 11 still exhibits this problem, you probably want to check into my workarounds in Part 3, below.

Part 2: A remaining problem

Because of the above mentioned problems, I've been reluctant to move from PP 2012 to PP 11. But today, just out of curiosity, I decided to load a file created a while back with PP 2012 which contained some of those roll-type window shades. When rendered with Firefly in PP 2012, a partially shaded blind came out with small light and dark squares instead of the expected shading. Would the render work better in PP 11?

The short answer is "Yes." BUT, as the file loaded, it stopped because it could not find a particular file. When I told it to skip the file, the image eventually loaded. I rendered with Firefly (I still don't care for Superfly.) and the window shade was rendered correctly. BUT, a Brodie 6 character (Genesis 2) in the scene was completely naked! (He wasn't supposed to be naked.) I presume that this has something to do with that skipped file. I haven't taken the time to investigate this further. For the moment I won't be surprised if older files

created with PP 2012 and containing Genesis/Genesis 2 figures or props might not always work as expected in PP 11.

Part 3: Workarounds

If you find that Poser Pro 11 shows the problems describe above in Part 1, you might like to try something from this section.

I downloaded and installed the latest DSON Importer and Starter Essentials files, but this made no difference. I contacted DAZ Tech Support and got this response: *"Unfortunately at this time DSON is not compatible with Poser 11. There is no time frame for when we will have this available at this time. I apologize for the inconvenience."* This didn't sound promising. Considering other problems with PP11, I really couldn't see much reason to stop using Poser Pro 2014. I did find a couple of procedures that can be employed to allow the use of the Genesis/Genesis 2 figures.

Clunky Procedure: Import the desired item, save the scene, exit Poser Pro 11, reload Poser Pro 11, make sure the Poser Library is loaded and active, and reload the scene. Load the next Genesis item and go through this procedure again for every Genesis item that you want in your scene. Even if you want only one Genesis item, you must go through this process because, once the DSON Importer has done its job, nothing else in the Library can be loaded.

Resave Procedure: Another, easier, solution which can often be used to avoid the above, Clunky Procedure is the following: Load Poser Pro 2014. Load the item which requires the DSON Importer into a **New** scene. Save the item back to the Library that it came from - **with a new name**. I use the old name and end it with "Psr", but you can call it whatever you want. For instance, if I load *Girl 6*, I save her back as *Girl 6 Psr*. Now, if I need *Girl 6* in a PP 11 scene, I load *Girl 6 Psr*. I can load as many of these resaved items as I wish.

CAUTION: Make sure that you save the new file with a **new name**. Otherwise, you will overwrite the original file. My Resave Procedure does not work for all items requiring the DSON Importer, so don't lose your original file. You may need it and the Clunky Procedure to use the item in a scene.

Many (some/all? I don't know) Materials (MATs) and Poses work with the resaved figures. If you find some that do not, try some of the procedures below.

This Resave Procedure works for many Figures. I think it works for many Props. It also works for many Materials (MATs), although many MATs (some or all? I don't know) will load just fine onto the resaved Figure. However, if you decided to use the Resave procedure for a MAT, take note of the Caution which follows.

CAUTION: MATs (sometimes found in the Pose Library, sometimes in the Materials Library) cannot be loaded into an empty scene like a Figure to be resaved. They must be loaded onto a Figure or Prop in the scene, and you don't want to load the whole Figure and other MATs back to the Library. I haven't done much experimenting with this load/save method, so a few gotchas may be waiting for the unwary.

Load a MAT onto your Figure (or Prop.) Note that your Figure may already contain some default MATs that you do not want saved with the MAT of interest. For instance, if you want to load a facial makeup MAT onto a Figure which has different skin tones, notice that the Save window - where you will enter the new name for the MAT - will also have an option allowing you to choose which parts (there may be a lot) of the Figure's MAT you are saving. For instance, if you want to resave facial makeup, you may discover that you are about to save the MATs for the legs, arms, hands, etc., in addition to the parts of the head that you want. Uncheck these extra items before you go ahead and save.

I haven't tried saving Pose morphs. I'm guessing working with them will be similar to working with MATs. However, at least some G2 Poses work fine with the resaved (...Psr) files, so there may be no need to resave Poses.

Grouping

Grouping is an alternative to [Parenting](#) objects.

A *Grouping Object* is a container that acts as a Parent for 2 or more objects. I'm not sure what the advantage of Grouping over Parenting is, unless Poser won't let you parent one object to another (which I mention in the NOTE at the end of my Parenting section.)

To create a Grouping Object:

1. *Object > Create Grouping*. A container named *Grouping #* appears as a small wireframe box at the Origin.
2. Select an object (Figure or Prop) to be placed in the Group.
3. *Object > Change Parent*
4. Select the *Grouping #* from the *Object Parent* dialog box.
5. Click OK and repeat for each object to be placed in the Group.

Hair

Unlike clothing, which is usually specific to a particular model, hair is pretty much interchangeable among models. Sometimes it is even "unisex."

Hair may come as a Figure, Prop, or Skull Cap. Figures and Props are pretty straight forward - hairy things that you stick on your character's head. Skull Caps are a bit different. See the section on **Changing the appearance-skull caps** below.

Fitting the hair to the head:

Some hair will go to the proper position on the head when loaded. If not, you may need to *Conform* the hair to the head (although I usually conform to the *Body*).

Some hair will move from its default loaded position to the correct position on the head when *Conformed* to a model, but conforming does not always work. In this case, you have to manually move the hair into position. I've found several hair styles that must be scaled to 110% or 120% to get them to fit the head of a model.

Attaching the hair to the head:

Some hair is attached to the head by default. Or it may be attached when *Conformed*. Since hair cannot always be *Conformed* to the model, **make sure** that you *Parent* the hair to the *Body* of the model. If you don't, the hair will get left behind when you pose the model. Also, if you are creating a modified model that you want to add to your Library, the hair will be left out of the "The figure is a part of a compound figure grouping" step if not *Parented*! Your new figure will end up bald in the Library. Sometimes Conforming doesn't attached the hair to the head. Check and see what happens when you pose the model. *Parenting* may be necessary.

Changing the appearance-Morphs and MATs:

Some hair styles come with a variety of morphs that can be used to change the appearance of the hair.

Most hair styles also come with MAT files to change the color. Hair color can also be modified in the *Materials* room by changing the *Diffuse* and *Highlight* colors and other settings.

I recently discovered that Neftis hair props (perhaps others) require that things be done in a certain order: Load the

character, load the hair, load the MAT for the desired hair color. I'd bought a Kavaro hair while on sale at Renderosity. Just to make sure that I'd installed everything, I loaded the hair into Poser Pro 2014. All okay. Then I loaded one of Neftis' Pose Mats. Nothing happened. I tried again. I tried loading some of Neftis's other hair props. Neftis Pose Mats would not load to these either. I thought something had gone wrong with my installation of Poser. Then, to get a rendered image to use in my WordPerfect *Library Contents* file, I loaded Michael 4 and the Kavaro hair in its default color. Just out of curiosity, I tried to load one of the Kavaro Pose Mats. It worked! All the Pose Mats worked. I tried some of the other Neftis hairs on Michael and they all worked with their Pose Mats just as they should. I even loaded the Kavaro hair and Prop Mat onto Virginia 6. I could even load a Prop Mat to the Kavaro hair after I *parented* the hair to an Avro 504k WWI aircraft figure! Everything worked as it should. Fortunately, nothing was wrong with Poser. You just have to make sure that you load the Neftis hair onto a character before changing the hair color - which should not be difficult since that is the normal way to do things anyhow. I just think it's an odd property of Neftis hair.

Changing the appearance-skull caps:

Not all hair comes as hairy Figures or Props. Some come as "skull caps." The skull cap fits onto the head like a lady's bathing cap, and makes the figure seem to have a white bald head. As usual for Poser models, which Library the skull cap is in depends on who created it.

To give your character hair after loading the skull cap, load the "hair style" for the skull cap. This will not be a Figure or Prop, but is a Map to be added to the skull cap and uses the Bump function to simulate hair. As far as I'm concerned, hair done via this method looks about the same as for "real" hair.

One caution: I recently needed a very large figure in a scene. I set the scale from 100% to 3000%. This figure was fit with a 3Dream skull cap and hair. The 3000% figure no longer had her wavy hair. I found that if I changed the *Bump Amount* from 0.07 to 3.00 she had a wavy head of hair again.

Render time:

Something to be aware of is the long render time that can be involved with some hair. I used Poser Pro 2012's "P8 Alyson Hair3" on one of my characters. I did a 3072 x 2048 pixel render of a scene that she was in. When the render got to the portion of the scene that had the hair, I thought that my Poser had

locked up (Not again!). Rendering that portion of the scene took hours. Even smaller renders can take quite a while. Just don't be surprised when the process seems to have come to a standstill. Just hope that your computer doesn't go into hibernation while you're waiting. (I had decided to let mine render overnight, and the computer was off when I got up the next morning. It was still in the middle of the render when I turned the computer on again.)

Hats and Hair:

When you put a hat on your head, your hair gets smooshed down and a portion is covered by the hat. This doesn't happen with 3D models. Under normal conditions, models don't actually contact each other - they penetrate each other. So if you put a hat onto a head with any significant amount of hair, the hair will poke out through the surface of the hat. As far as I know, Poser has no feature to prevent this. Two things can be done to fix this problem:

A. Use the *Morphing Tool* set to *Push* and push the hair back into the hat. Be careful - it's easy to push on hair that is not poking through the hat and deform it.

B. I can fix the problem in *post-processing* with *Photoshop*. Here is what I do:

1. Create the scene in Poser with the hat and the hair as you want them.
2. Render the image and export it with a name like *Hair-On*.
3. Select the Hair and in the *Properties* menu, uncheck *Visible*.
4. Render the image and export it with a name like *Hair-Off*.
5. Exit *Poser* and run *Photoshop*.
6. Load both *Hair-On* and *Hair-Off* images.
7. Select *All* of the *Hair-On* image and *Copy* and *Paste* it to the *Hair-Off* image. (Close *Hair-On* so you won't get confused and work with the wrong image.)
8. Just in case, save the combined image to *Hair.PSD*

9. If necessary, open the *Layers Window* (*Window > Layer*). *Hair-Off* is now the *Background*, *Hair-On* is *Layer 1*. Be sure that *Layer 1* is selected.

10. Set *Opacity* to 50% or whatever allows you to see the *Hat* clearly through the *Hair*.

11. With the image of the *Hat* as a guide, erase all *Hair* that is sticking through the surface of the *Hat*, and any other *Hair* that you wouldn't see if the *Hat* was doing what a real hat does.

12. Return the *Layer 1 Opacity* to 100%.

13. Select the *Layer* drop-down menu and click on *Flatten Image*.

14. Save the image with whatever filename you now want and in whatever file format (such as JPG) that you normally use.

HDRI

HDRI seems to be a way to provide a spherical background for your scene and the lighting that this background, if actually there, would provide. Perhaps it's because I don't know enough about using HDRI, but I'm not all that taken by it. However, I want to include here what I think I know about using HDRI assets.

First, download BagginsBill's [Environment Sphere](#) file, unzip the file and install the prop in the Poser Library (Props > Scenes > EnvSphere).

Second, get one or more HDRI sets. All I have now is ShaaraMuse's *Midsummer Lake* from Renderosity. This has 3 scenes in 2, 4, 8, and 16K resolutions. I've placed these in a *Midsummer Lake* folder in an *HDRI* folder.

Open Poser and load the *Environment Sphere* prop

Go to the *Materials Room*. In the *Panoramic Image* node, find and select the HDRI image for the *Image_Source*. I've found that the 2, 4, and 8 K images give slightly blurry images when rendered. The 16K is preferable.

Set *Gamma In* and *Gamma Out* nodes to 1.0. Each of these has two values, and I've just set the first to 1.0.

Back in the *Pose Room*, load whatever figures and props belong in your scene. You may need to set your *Camera's focal length* to something smaller to get a wider view of the HDRI image. You may also need to set the camera's *Yon* value to something much larger, like 5000, especially if you need to increase the scale of the *Environment Sphere* or to move the camera back a long ways from your center of interest.

Before you render, go to the *Render > Render Settings* and set *Gamma Correction* to 1.0.

Render your image.

I thought that HDRI images were supposed to light the scene. If I remove my default 3-point lighting, the HDRI image shows up but a figure added to the scene is just a silhouette. He is not lit by the HDRI image.

The Hearts of Space

The Hearts of Space comes with one figure: *Blanked_Environment*. Apparently this allows this set to work without the need for the *Millennium Environment* after all. In fact, the two merge if used together.

This set contains *Body Parts* named the same as *Millennium Environment*: *Terrain*, *Scenery_Sky*, and *Clouds_Weather*.

A series of *Poses* contains textures for each *Body Part*. *Terrain* can have an snow field or a star field. *Scenery_Sky* can have an ice planet, a watery planet, a galaxy and starfield, or something (*Styx*) like a brown dwarf. Some of these come in a variety of sizes. *Clouds_Weather* can have a variety of asteroids.

Hidden Maps

I wanted to use one of the Alyson hair styles on a Victoria 4 model. The default hair color is red, but I wanted black hair on my model. So I loaded a black hair MAT.

But the hair would not render as black. It came out a dark brown. I tried changing the Diffuse color to shades of green in an attempt to cancel out the brown. This helped, but didn't really work. I checked the Advanced settings to see if I could see something besides white or black color blocks. Nothing. I spent all afternoon tweaking this, that, and the other settings.

Finally, while rechecking the Advanced settings, I noticed a map set to something like Alyson_red.jpg. I changed this to the Alyson_black.jpg map for all parts of the hair. I finally had black hair!

Apparently, the Alyson_red map was used in the default hair settings. Why it did not change when I loaded a different hair color, I have no idea. Must be a sort of a bug in Poser Pro 2014.

I don't know if this is a problem limited to hair colors or not. But, should you notice that colors are not as expected from the MAT that you loaded, you should check the Advanced settings and make sure that all maps used are compatible with the MATs that you've loaded.

Hierarchy Editor

I. Attaching multiple components of a Figure or Prop to a Single Component, the new Parent

I have bought a few Props which are not in Poser's CR2 format. They come as OBJ, DAE, or FBX files which must be Imported then Saved to the appropriate Library. Unfortunately, some of these turn out to be collections of Props with no Parent, which means that there is no way to deal with the new Prop as a single object. For instance, I can't select a boat's hull to move the entire boat - the hull is moved and everything else stays behind. To solve this, each of the components can be Parented to the hull by the technique described in I. above. However, if the new Prop contains dozens of components, this is time consuming and tedious. It's easier to use the Hierarchy Editor as follows:

Click on the *Windows* drop-down menu

Click on *Hierarchy Editor*

Click on a *Child* component and *Drag* it to the desired *Parent*. (It might be best to choose the first item in the list to become the *Parent*.) *Drop* on the *Parent*

Repeat for each component until all are Parented

Exit the *Hierarchy Editor* and *Save* the *Prop* to the *Library*.

II. "Main Frame" Robot problem

While working with Shownaloroc's "Main Frame" robot from Renderosity, I wanted him to sit in a car with his hands and arms posed so that he seemed to be steering the car. The robot did come with a *Sit* pose, but his hands and arms were in his lap. The dials provided to *Bend* or *Down-up* his shoulder and forearm would not work. Changing the Limits Settings did not help.

I site-mailed Shownaloroc about the problem and was advised to go to the Hierarchy Editor and uncheck the Hands boxes in the IK Chains section for the robot. This worked. I've never used the *Hierarchy Editor* before, so here is how to use it:

1. *Window* drop-down menu > Hierarchy Editor
2. Click the down-pointing triangle (▼) at the upper-right of the Editor to expand the menu.

3. Scroll down to the *Figure* or *Prop* of interest and find the *IK Chain* list.

4. Deselect the Box(es) containing the body part(s) of interest.

5. Exit. The dials should now work, although it still may be necessary to change *Min Limit* and *Max Limit* in the dial's [Settings](#).

Image Persistence

Contrary to popular belief, a computer's (or any) LCD screen can suffer from something analogous to a CRT's "Burn-In" or "Ghosting" - something that does not move when the screen is left on for an extended period can be seen as a ghost image when the screen is some uniform, dark color. Click [here](#) to jump over how I made this discovery and came up with the solution to what I will do in the future to avoid it.

I had a complex render that required much more than a half hour - or even overnight. It was only a little over half done when allowed to render overnight. I did not want to give up my computer for a day or more, so I did some experimenting.

I started the image rendering, then Minimized the Poser window. When I Restored the window all I could see was white with horizontal and vertical dividing lines. The Render progress window was black. I was unable to recreate this problem with a different render because the window would not minimize while the image was being rendered. So I don't know if this was a freak occurrence or what. Regardless, minimizing the window does not seem like an option.

I found that I could resize the Poser window and place it and the Render progress window in a spot on my desktop where it was not blocking any icon that I might need. I could then start the render and I could use any of my other programs without a problem for the render or for the other programs. So I let the render go on during the day, let it run overnight, through the next day, and overnight again. The next morning the render was complete. This was just for the 1401x788 image. I imagine that rendering a 1920x1080 image would take much, much longer.

After the render was over, I discovered the problem. On a uniformly dark gray (or other color) screen, I could see a ghost image of the outline of the resized Poser window that I had created, along with a few other divider lines!

According to what I found on the internet, contrary to what was supposed to be true for LCD screens, they suffer from something analogous to "CRT Burn-In" or "Ghosting" - Image Persistence. Suggested cure(s): Sometimes the ghost image would disappear just by continuing to use the computer. Sometimes turning the computer off for as long as it had been on would fix things (Right! Like I can do that.) Sometimes making the screen a bright white for a while would fix it. Sometimes using a screen saver (to exercise the stuck pixels) would fix it. I've been

trying a combination of the latter two suggestions. My Desktop background is set to white and I've started the Windows "Ribbon" screen saver. The screen saver has been running overnight for several nights and the ghost has pretty much disappeared. An irregular cloudy band with the outline of the tops of some of the icons at the top of my Desktop which I noticed months ago has also started to smear out a bit.

In the future, if I have any more long, long renders, I will resize the Poser window to a size and place on the Desktop where it will not interfere with running other programs, let the Windows "Ribbon" (or other) screen saver run during the day, then turn it off at night (so as not to slow down the render) and turn off the computer monitor. My monitor can be turned off by pressing the Fn key at the bottom of my keyboard and tapping the F2 key. I'll turn the monitor on (tap any key) and the screen saver on the next morning so that I can work. Repeat at night as needed. NOTE: a different computer may have another way to turn off the screen. If the screen cannot be turned off, the only alternative would be to let the screen saver run constantly and accept any hit to the render speed.

Importing Models

See also: [New Characters](#)

Although many Poser-compatible models are available, some websites offer models which were not meant specifically for Poser. For example, models produced with *3D Studio* (3DS extension), *Wavefront* (OBJ extension), or *COLLADA|RWY* (DAE extension) software can be *imported* into Poser and used as *Props*. The following is what I have done:

1. Download and (probably) unzip the file.
2. Place the 3DS, OBJ, or COLLADA|RWY and its supporting files into a folder (Usually the OBJ folder).
3. For 3DS or OBJ files: In Poser, *File > Import > 3D Studio > Import Options: Check Centered, Place on Floor, Percent of Standard Figure Size 100%, and Offset 0,0,0 > OK > Browse* to the desired file and *Double Click/Open* the file to load it into Poser. (Do the same to Import a Wavefront OBJ file)
4. For DAE files: In Poser, *File > Import > COLLADA|RWY > Check Import options if desired > Double-Click* on the DAE folder to load it into Poser.
5. It may be necessary to browse to the same location and select the MATs for the model if the little window looking for files opens.
6. If necessary, go to the Hierarchy Editor and Parent all components to some convenient component.
7. If necessary, *Scale* the model to the proper Poser size
8. Open the *Props Library* and the proper Folder, then create a subfolder for the model. For example: *Props Library > Scenes > create Old House* folder for a model of an "Old House." Click the **+** button (*Add to Library*), give the model a name, and click *OK* to save it to the *Library*.

The model can now be loaded again when you need it without going through the *Import* process.

I cannot guarantee that all downloaded models will be easy to work with. I downloaded and imported a model of Earth and never did manage to figure out how to use its maps to give me a workable model. It was a freebie, so I got what I paid for.

Kitbashing

Kitbashing is the process of taking pieces of other models and combining them to create a new model.

Thousands and thousands of models (some folks prefer the name "assets") are available for Poser. But sometimes something needed is not available (yet) or is not quite what's needed. That's when I resort to kitbashing.

Poser comes with an assortment of "primitives" (and other suppliers have other primitives for sale) that can be combined to give something new. I used a bunch of resized and rescaled Cubes to create the walls and floors of my Marco Pollo starship crew quarters. I made all parts but the head of one Victoria 4.2 model and the arm of another invisible and combined them when I created my Heads Up statue.

Once created these new models can be saved to new or existing folders in the Library. Props go into the Props Library and Figures go into the Figures Library.

What about items which contain both Figures and Props? I recently created an Antique Shop for the Pierre Bordeaux character who appears in some of my science fiction stories. Most of this shop was created from Props with a few Figures. All were Parented to one of the Wall Props. I saved the final model in my Props Library.

When I loaded the Shop into a new scene that I was creating I discovered that all the Figure components had vanished and Props that had been part of that figure had moved and resized. I tried resaving the Shop from my final PZ3 file, restarting Poser, and even shutting down and restarting my computer. Nothing made any difference.

On a hunch, I picked a Ladybug Figure from the model, reParented it to Universe, Parented the Wall Prop to the Ladybug, and saved the modified model to a folder in the Figures Library. Viola! No more problem!

In conclusion: To create a model containing both Figures and Props, include everything in a Parent hierarchy that has a Figure at the top. Then save the model to a folder in the Figures Library.

Launch to Preferred State

The Document window can be set up any way desired and then when the program runs it starts up that way. For example: Delete Andy2. Then *Edit > General Preferences > Document tab > Launch to Preferred State radio button > Set Preferred Scene*. Now the program opens without needing to have Andy2 deleted. I currently have the preferred state to open with these settings:

Use External Binary Morphs = Off (in *General Preferences > Miscellaneous*)

Andy2 deleted

General Preferences > Render > Max Cashed Renders = 5

General Preferences > Document > Max Undo Levels = 20

Ground: Check *Visible*, uncheck *Visible in Ray Tracing* and *Visible in Camera*. Check *Display Origin* under the *Properties* tab. This lets me keep track of where the origin and axes are located but does not show up in a render.

I tried to have Collisions set to On, but it won't stay On

Libraries: Check *Libraries* under the *Window* tab. [[This part does not seem to apply to *Poser Pro 2014*: Click the tiny, almost invisible square in the upper right corner of the *Libraries* window, uncheck *Drag Docking Enabled*, and check *Floating*.]] Resize the *Libraries* window as desired. Click the *View Options* thingy at the bottom of the window. Click the *Display* bar and check *Trees*, *Item List Panel*, and *Extended Details*. Click the *Details* bar and uncheck *Show Image*. Close *View Options*. *General Preferences > Library > Launch Behavior: External*.

Load *3 Point Lighting* from the *Libraries > Light > Poser Pro 2012 > Portraits*.

Render: *Render tab > Render Settings > Select Auto Settings* then move the little triangle and its line to the notch to *Final*.

When finished, *Edit > General Preferences > Document tab > Launch to Preferred State radio button > Set Preferred Scene*.

Close and reopen Poser.

Library

Poser Content from Previous Versions

Installing a new version of Poser can result in older *Poser ## Content* files from being missing from the new version's Library. These files can probably be found here:

C: > Users > Public > Public Documents > Poser XX Content > Runtime, where XX is the old version number.

Copy the *Runtime* folder into the adjacent *Poser YY Content* folder, where YY is the new version number

Library Category Problems

The *Poser Library* consists of 10 categories: *Figures*, *Pose*, *Expressions*, *Hair*, *Hands*, *Props*, *Light*, *Camera*, *Materials*, and *Scene*. Unfortunately, some of the folks who create things for *Poser* aren't very careful when they put an item into one of these categories.

Figures, to me, means creatures: humans, aliens, plants and animals, etc. *Props*, to me, means anything that you would provide for a figure to use or to find in the environment: Clothes, weapons, chairs, lamps, etc. But sometimes "props," especially clothes, are found in *Figures*, sometimes in *Pose*, maybe even in *Props*. This is especially true for *Michael 4* and *Victoria 4.2* from DAZ3D.

The *Library* category *Materials* is for files which change the color, pattern, or texture of some other item. But *Materials* (MAT) files are apt to be found anywhere. This jumbling means that you may not even suspect that certain MAT files exist for your Figure or Prop, since when you look in the Materials Library, many files are elsewhere. The same is true for poses, props, and maybe even figures. New figures are created from others with INJ (*injection*) files (no *Library* category). You might expect to find these in *Figures*, but they can also be found in *Pose* and *Materials*. Confusing, no?

I've tried to sort this out by creating my own *Library Content* file. I abandoned the 10 *Poser Library* categories and came up with my own. I've come up with a list of items that I might want in a scene: *Aircraft*, *Aliens and Other Humanoid Creatures*, *Animals*, *Clothes and Uniforms-Male*, *Clothes and Uniforms-Female*, *Construction Equipment*, *Fungi*, *Hair*... all the way to ...*Statues*, *Textures*, *Weapons*. Any of these can have subcategories and subsubcategories: *Aircraft* > *Blimps and Zeppelins*, *Jet Pack*, *Jets*...

Under each of these categories and subcategories I place the *Poser Library* path for the item or for other items (props, poses, MATs) related to the main item. For instance, my first entry under *Clothes and Uniforms-Male* looks like...

Armor

Ryan

Props > Poser Pro 2012 > Clothing > Ryan Clothing >
Armor: BLLE-Ryan_arm, BLLE-Ryan_Belt, BLLE-
Ryan_Chest, BLLE-Ryan_Helmet, BLLE-Ryan_Leg,
BLLE-Ryan_Mask, BLLE-Ryan_Suit, DE731Boots, DE731
pants, Helmet, Leg Armor, MechArms, Shoulder
Armor

Adding to the Library

Folders And Subfolders

Create a new top level folder (such as *SEC Characters*) under a *Library* category manually, since I haven't found a way to do it in Poser: Navigate to C:\00-Data\Poser Pro 2012\Libraries and create a new folder with the desired name. Open the new folder and create a Runtime folder. Note: Others users may place their Libraries folder in some other location than \00-Data\Poser Pro 2012.) In Poser, open the *Library* and select *Add Library* at the top right. Find the new folder and select it. The new Library folder will be placed near the bottom of the list of folders.

Subfolders can be created within the Poser Library by opening the folder or subfolder where the new subfolder is to be located. Click the *Create New Folder* button at the bottom, give the subfolder a name, and click OK. To alphabetize the list (manually) see [Alphabetizing the Libraries](#) below.

Figures

1. After creating the new figure (or at any earlier time) go to the *Properties* tab and change the name from the name of the base figure to a name of the new figure (for example, change *Victoria_4* to *Gina*.)

2. Create and name a new folder for the figure in the *Figures* category of the Library as described above.

3. Load the PZ3 file of the desired figure into Poser.

4. Select the new folder in the *Library* and click the *Add to Library* [+] button at the bottom. Give the new figure a name. Choose "Whole Group."

5. New *Library* files are created in the *Runtime* folder, including a 91 x 91 pix png file for the icon. This is created from the image in the preview window and can be replaced by

another image if desired. It is located in
...\Runtime\libraries\character

Materials/Textures

Some sets of purchased Materials/Textures unzip and provide a Runtime folder to be copied to the *Materials Library*. These can be accessed with no problems by working down the path to their folder. Others unzip to a folder(s) of jpg (or png) graphic files which must be placed in a folder outside *Poser* and its *Library*. Using these exterior *Materials* can be a bit inconvenient.

Here's how I get them into the Poser Materials Library:

NOTE: I am using the Main Camera and my 3-Point Lights.

1. Open Library > Materials > Materials
2. Click the Add Folder icon > name the new folder with the name of the exterior folder > OK
3. Open Library > Props > Poser 11 Contents > Primitives: Square Hi Res > Click on the Square to be sure that it is selected.
4. Rotate the Camera so the Square appears as if x-Rot 90° and move close enough so the Square fills most of the Preview Window. This results eventually in a nice looking icon in the Library.
5. Go to Materials Room > click on the empty Diffuse Map > Browse to the exterior texture folder and double-click on the texture file desired > OK
6. Set the Highlight Color to Black (so the texture won't be shiny when applied)
7. Return to the Pose Room and the texture's icon will have appeared in the open Materials subfolder.

NOTE: These exterior folders of textures can hold a lot of files, so putting them all into the Library can be a bit time consuming. Unless I have nothing better to do, it might be better to put just the files into the Library that are apt to be used again.

Props

1. After creating the new prop (or at any earlier time) go to the *Properties* tab and change the name from the name of the base figure (what everything is parented to) to a name of the new figure (for example, change *Pipe_1* to *Potato Pistol*)
2. Create and name a new folder for the figure in the *Props* category of the Library as described above.
3. Load the PZ3 file of the desired prop into Poser.
4. Open the Props Library and select the target folder for the new prop (For instance: Props > *SEC Characters* > *Potato Pistol*).
5. Click on the *Add to Library* button [+]. (If the *Add to Library* button isn't there, close the Library and Poser and reopen them. Pick up the process here at Step 3.) Give the new prop a name (like *Potato Pistol*). Don't click *OK* yet!
6. Since the new prop is probably made of several component props, click *Select Subset* and select all the parts that make up the new prop. Then click *OK*. The new prop should appear in the new folder.

Scenes

Some time ago, I decided that I wanted to create the Crew Cabin for my Marco Pollo starship - that is, the bridge, galley, head, crew quarters, etc. I used Poser primitives to create the walls, floor, ceiling and doors. I populated the rooms with lights and items appropriate to each. Eventually I had a PZ3 file of the Crew Cabin (7 rooms) and its contents that I could utilize if I wanted to create an image onboard the Marco Pollo. Unfortunately, Poser has to consider all the "stuff" in the file even if only a single room is to be in the final render. This makes operations like moving the camera very slow.

I decided to create separate PZ3 files for each room. I deleted everything but the desired room, its lights, and its contents and saved the result as a separate file. Now all I had to do was, for example, to load *CrewQuarters1.PZ3* if I wanted a scene in the Captain's Quarters.

If necessary, I could make walls and doors invisible to get good views of the interior of a room. Unfortunately, if I wanted a shot from behind someone standing in a doorway looking into the Captain's Quarters (or from the inside looking out), then the

hallway around the character was missing. I could have the hallway in the scene, or the room, but not both unless I used my large Crew Cabin file. I'm not aware of a way (maybe there is one) to combine two different PZ3 files into one. What I needed were Library files that could be loaded just like characters and props.

I'll describe what I did. Perhaps some day I'll discover an easier (proper?) way to do it.

First, I loaded the PZ3 file of the room that I wanted to work with.

Next, I added a Poser Pro Left Hand Figure (any *figure* would do) to the scene to be my "*Main Parent*". (For this particular figure, I had to rescale it from 1000% to 100%.) I posed the hand under the floor, out of sight. I changed the name of the hand from "Figure" to the name of the room. For instance, "Figure" >>> "Galley". Then I parented every other figure in the room to the *Main Parent-Body* (Galley-Body) via the *Figure* drop-down menu and every prop in the scene to the *Main Parent-Body* via the *Object* drop-down menu. I checked that I hadn't missed anything by selecting the *Main Parent Body* and increasing or decreasing the scale. If everything rescaled, then I'd parented everything correctly. Now if I need to move the room, I select the *Main Parent-Body* and change its x, y, and z coordinates. Other items in the scene can be selected and moved within the scene as desired.

Once everything had been correctly parented, I created a folder in the *Library* (in this case, *Figures\Spacecraft\Marco Pollo Crew Cabin*) with the *Create New Folder* button at the bottom of the *Library* window.

Next, I made sure that this folder and the *Main Parent-Body* were selected. Then I clicked the *Add to Library* button at the bottom of the *Library* window. I named the room (Galley, etc.) and clicked *OK*, then clicked select the *Whole Group* (if asked). The scene was saved, ready to use, into the *Library*.

Alphabetizing the Libraries

When I create a new Library folder and add it to the Library Window, it ends up at the end of the list. After a while, it becomes difficult to find a Library because they are not in alphabetical order. Poser does not have a function which allows the Library to be alphabetized. However, John at Poser Tech Support told me how to do it manually:

1. Find the file *LibraryPrefs.xml* on your hard drive. I created a shortcut, *Poser for alphabetizing Library*, to the *\Poser* folder in my path to *LibraryPrefs.xml* so that it will be easier to find the next time I need to alphabetize the folders. On my computer, the path is *C:\Users\jackw\AppData\Roaming\Poser\13\LibraryPrefs.xml*. For *Poser Pro 12*, *11*, *10*, or *PP 2014* the path is similar. You'll have to substitute your user account name where I have *jackw*.

2. Right-Click on *LibraryPrefs.xml*. Click on *Open With* and select *Notepad*.

3. Save the file with a modified name (I used *modLibraryPrefs.xml*) to protect my original file.

4. Manually cut and paste entire lines to get each Library Folder in alphabetical order.

5. When done, go back to each line and renumber the *index="#"* so that each line is in correct numerical order.

6. Save the modified file, *modLibraryPrefs.xml*, and exit Notepad.

7. Backup or rename the original *LibraryPrefs.xml* file (I renamed mine *buLibraryPrefs.xml*) in case your modified file isn't quite right.

8. Rename your modified file: *modLibraryPrefs.xml* becomes *LibraryPrefs.xml*

9. If you did everything right, your Poser Library Folders should be in alphabetical order. If not, go back to Notepad and fix whatever is wrong.

Favorites

When the Poser Library is opened, 3 tabs are at the top: *Library*, *Search*, *Favorites*. *Library* is the normally used listing of all items in Poser's Library. *Search* finds items from Library categories that you select. *Favorites* is empty until items are placed into it. *Favorites* allows you to place items that you use often in a convenient place so that you don't have to search through the *Library* for them. It's like having a *Shortcut* for something.

To place an item into the Poser Pro 11 *Favorites*:

1. Select the item from the *Library*.

2. Click the star (★ - Add to Favorites) button at the bottom of the *Library* window.

3. If there is no existing folder for the item, click on *New Folder Name* > type in a folder name > OK > OK and the item is placed into the new folder.

4. If you want to place an item into an existing folder, click on the desired folder > OK.

Placing an item into the Poser Pro 2014 Favorites is probably similar. I figured out how to do it a while back, but didn't write it down and I haven't done it in a while.

Missing/Bad Icons

I occasionally find that an asset in the Poser Library has no useful icons - just a gray icon with an outline of a turtle, or maybe it's someone shrugging their shoulders and saying "Beats me!" In the past, I haven't thought much about it. I just relied on the caption to make my choices--*Paint Brush* is pretty obvious. However, I installed something with 30 poses plus their mirrors. Imagine trying to make a choice from just captions like Pose01, Pose02, Pose03...Pose30. A little investigation showed that the icon files for the poses were not missing, but in RSR format, which apparently cannot be read by any Poser version since 7.

You may have a similar problem if you save something to the Library. Poser automatically creates icons for things saved to the Library. However, it creates them from the Preview window, not from a Render image. This is not normally a problem, but sometimes the Preview image is radically different from the Rendered image. For instance, the Kids 4 character, Lei, Previews as Black although it Renders to a normal skin tone. Saving such a character to the Library gives an icon with black skin.

Here's what to do if you'd like to create your own readable or realistic icons:

1. Find the computer's path to the folder holding the asset with the missing/bad icons. In the case of the missing icons described above, the path was something like C: > 00-Data > Poser Pro > Libraries > Victoria_4_2 > Runtime > libraries > Pose > 30V4Poses > Pose01.ps2, *Pose01.rsr*, etc. Pose assets have a ps2 file extension. Other types of assets have different extensions: fc2, cr2, etc. Modern Poser icons have a PNG extension instead of RSR.

2. Set the Render Dimensions to 91x91. Actually, any square will work--I used 100x100, but 91x91 is the normal size for the icons. Poser will resize them to what it wants.

3. For the "missing" icons:

A. Load whatever you need to have in the Preview Window in order to use the assets with the missing icons. In the example, that was Victoria 4.2.

B. Open the Poser Library folder with the missing icons.

C. Load the asset (like Pose01) that you want the icon for and, if necessary make adjustments in the Preview Window to give a nice image.

4. For the "Bad" icon: Load the Figure or Prop and any MATs desired

5. Render the image. Don't be surprised when the rendered image is fairly small. Remember, you gave it small Render Dimensions.

6. File > Export > Image and browse to the location with your "Missing/Bad" icon and give it the name corresponding to the asset just loaded: If you loaded Pose01, name it Pose01, if you loaded Lei, name it Lei. Save it in the PNG extension.

Now if you click the tiny *Reload Library* icon (double arrows) at the bottom right of your Library window, or reload Poser, your new icons will be there, ready for use.

Lights

Ambient Lighting: Making something a Light Source

The other parts of this section on *Lights* deals with the lights that are a normal part of Poser. This section talks about how to get some object in the scene to give off light.

In the *Materials Room*, change the *Ambient color* from Black to White or some other desired color. A map can be added if desired. Change *Ambient_Value* to increase the intensity of the light.

These changes will have no effect unless *Indirect Lighting* (IDL) is turned on. To turn this on, go to the *Render Tab > Render Settings > Firefly* (I don't use *Superfly*. And I couldn't find a setting for *Indirect Lighting* there anyway.) *> Manual Settings:* check the *Indirect Light* box. Go back to *Auto Settings* and move the slider to the desired position if other adjustments for rendering are needed.

Click *Render*. Note: Before the image renders, Firefly first must "*Precalculate Indirect Light*," a process that can be seen in the Preview window as the appearance of red pixels and can take a long time to complete (depending on how high the quality of the render is set and what is in the environment.) But at least the object is now a light source. Unfortunately, this light may not do a very good job of illuminating its environment.

3-Point Lighting System

This setup is more or less like the suggestions in Tutorials 3.2 to 3.4 in *Practical Poser 8: The Official Guide*.

Light 4 is deleted. Lights 1, 2, and 3 are set to *Key*, *Fill* and *Back* (in their *Properties* tab) with the following settings:

Light	R:G:B	Type	Intensity	xTrans	yTrans	zTrans
Key	1:1:1	point	100%	30	10	50
Fill	1:1:1	point	50%	-30	10	50
Back	1:1:1	point	50%	0	10	-50

For Point Lights, I can't see that Rotations make any difference. I have not modified it in my 3_Point Lighting System.

Changing the scale of point lights can be helpful if you want to find them in order to move them about. I'd suggest changing their scale to 500% or 1000%. I may be wrong, but I can't see

any difference in illumination or shadows in a rendered scene if I do this.

If I want to move lights, I generally use the Top Camera, pull away until I can see the lights, and then drag them to desired X and Z positions. Unfortunately, the default 100% scales tends to leave the lights as tiny circles that may be almost impossible to find. Scaling them up makes them much easier to find, especially if you select the one you're interested in, because its icon tends to turn red. I usually change the Y position with its Properties Dial while viewing the scene with whatever camera I'm using for the scene. I watch for the position of shadows and amounts of illumination on objects in the scene.

The *Key Light Map* in *Materials* was set to None.

Saving a Lighting System

Saving a lighting system is described in Tutorial 3.5 in *Practical Poser 8: The Official Guide*. Set up the lighting system as desired, delete the figure, and reset everything back to "normal." Then do the following:

Open the *Library > Light*. If you want your folder to appear in a subfolder, select this subfolder (I chose *Light > Scene*.) Click the *Add Folder* button and give it a name. This new folder now appears along with the others. Click on the folder to highlight it. Click the *Add to Library* button and Name it (I chose *3 Point Lighting*.) Click the *Select Subset* button. I selected the three lights from the list (but you could select only the ones that you wanted if you were making some other setup) > OK > OK. Select *Single Frame* > OK. The new setup can now be selected from the Library any time it is desired.

Ambient Occlusion (AO)

Ambient Occlusion (AO) is a measure of the amount of ambient light on the surface of some point on an object. It simulates a dome of light surrounding the scene and causes shadows to be deeper at render time. Render time is increased, but is an alternative to using many lights.

Image Based Light (IBL)

An *Image Based Light (IBL)* simulates many colors in a single light to make it seem as if the object is within the scene in the map associated with the light.

Point At

As a starting point, lights are pointed as follows: *Key* and *Fill*: right eye, *Back*: head. This is done by selecting the desired light, then *Object > Point At...* > select the target from the list.

Spot Light Problem

I have noticed a reddish "shadow" in figures illuminated by a spotlight created from *Light 1*. Going to *Materials* for this light shows that it has a Map, *OfficeFoyerBG_512.jpg*. Apparently this light has been set up as an *Image Based Light (IBL)*. I have no idea why. It looks like we're looking into an oval mirror at an exterior view of a bridge or something. Setting the *Map* to *None* gets rid of the problem.

Limits

I recently discovered what Poser refers to as *Limits*.

An aquarium prop which I purchased contained several fish props. While experimenting, I found that the fish could only be moved in 2 dimensions. Which 2 depended on which fish was selected. And the fish could not be moved out of the aquarium along either of the 2 allowed axes.

Normally, I could go to the *Properties* tab and, for example, in the *Translation* section, I could rotate the *zTranslate* wheel or change the *Numerical Value* to its right to whatever value I wanted. The same is true for values in the *Rotation* or *Scale* sections. But for some of my fish, the *zTranslate* value could not be changed. And the *xTranslate* and *yTranslate* values could not be changed beyond certain values. That's how I discovered "*Limits*."

Just to the right of the *Numerical Value* settings in each *Properties* section is a little triangle (▸). Clicking on one of these triangles opens a window with several options.

Clicking on *Settings* opens a *Parameter Settings* window. I have not bothered to check out what happens when different values are entered into each location. But *Min Limit* and *Max Limit* allows you to set how much change you can set in the *Properties* tab if you also check the box for *Force Limits*. For example, if you've set *Min Limit* = -10 and *Max Limit* = 15 for *xTranslate*, you can no longer move the selected object more than -10 or +15 units along the x-axis.

For the fish in the aquarium, I guess the limits set kept them from being moved outside the aquarium. For a human figure, setting limits could prevent a limb from being posed in some unnatural position. A human shoulder, for example, won't really rotate through 360°.

I don't imagine that I'll have much use for setting or changing *Limits*, but now I can move a fish anywhere inside or outside the tank that I want.

Material Room - Changing Diffuse Colors

Most of my use of the *Material Room* has been to change the *Diffuse* color of models so that the surface color of an object (or the selected part of an object) can be set to whatever is desirable. For instance, a white shirt can be made green by changing the *Diffuse* color to green.

All shirts aren't white. Neither are many other things for which you might like to change the color. Sometimes the color is created by the color in the *Diffuse Map*. Changing just the *Diffuse* color results in a combined color, which may or may not be what you want. If you want your item to be the pure color that you select, you need to get rid of the *Diffuse Map*. This can be done in either of two ways:

- 1) Set the *Map Strength* to 0%. Now the color is determined only by the *Diffuse* color that you choose. However, in the preview window the item will look black until rendered. This may make no difference to you, but sometimes a black object may be more difficult to pose. Black fingers resting on a black thigh, for example. Method 2), next, is a bit more involved, but avoids this problem.

- 2) Click on the Map. This opens a *Texture Manager* window. Click on the Map file name (just above the *Browse* button). Click on *None* at the top of the list which is displayed. Click *OK*. Now you can choose whatever *Diffuse* color you want and you can see it in the Preview Window. Caution: If there is any chance of changing your mind and you might want the map back, write down its name. Then you can follow the same procedure as for finding the *None*. Find the file in the list and click on it.

The *Diffuse* color can be set in either the *Simple* tab or the *Advanced* tab. In the *Advanced* tab, the *Poser Surface* root node allows the *Diffuse* color and many other setting to be changed.

Poser Pro 11 has changed the contents of the *Advanced* tab to take advantage of the *SuperFly* renderer. A second root node, *Physical Surface*, can be created and used to set the *Diffuse* color and other variables.

Both of these nodes now contain check boxes for *FireFly* and *SuperFly*. The node settings are sent to the renderer checked. The same renderer cannot be checked in both nodes. If either renderer box is checked in the *Physical Surface* node, the functions of the *Simple* tab are disabled. So if you discover that you can't set *Diffuse* to a desired color in the *Simple* tab, go into the *Advanced* tab to make the desired changes.

Materials Room - Changing Diffuse Maps

I sometimes find it necessary to add or change a *Diffuse Map*.

To remove an item's *Map*, go to the *Material Room - Simple* and click on the *Map*. This opens a *Texture Manager* window. Click on the *Map* file name (just above the *Browse* button). Click on *None* at the top of the list which is displayed. Click *OK*. The *Map* is gone. (Something similar can be done to remove any of the other maps.)

I have been wanting a dirt road prop but have been unable to find one, so I've been experimenting with creating my own by adding something from the Materials Library or a JPG texture to a *Primitive*. What follows is a summery of what've learned from these attempts. Items mentioned are simply given as examples of what I did. Note that these experiments deal only with a 2-dimensional prop. I haven't done any experimenting with a 3-D object yet. I did these tests with Poser Pro 2014, but I presume similar results would be had with other versions. Here goes...

Load Props > Poser Pro 2014 Contents > Primitives: Square Hi-Res (I haven't tried something other than a square. This may take a bit more experimentation, but the procedure is probably similar.)

Test 01 - Adding something from the Material Library

Load *Materials* > *Poser Pro 2014 Contents* > *Basic Materials* > *Stones: Rock 2* (the *Material*)

A. To start...

In the *Material Room*:

Advanced: *Fractal_Sum* $x = y = z = 1.0$ or other desired value (let's call it *K*) to get the *Material* pattern to the size that you want.

If the *Material*'s pattern needs to be larger or smaller, increasing or decreasing these values equally changes the size of the pattern.

I am not sure why *z* needs to be set, too, since this is a 2-dimensional surface, not 3, but it does.

B. Changing the square into a rectangle...

Set *xScale* = 400% (an arbitrary choice to see how this works)

In the *Material Room*:

Advanced: *Fractal_Sum* *x* = .25, *y* = *z* = 1.0 or *K*

Note: Start with Advanced: *Fractal_Sum* *x* = *y* = *z* = 1.0 or *K*, then divide these values by the same factor as used to multiply the *x* or *y* Scales to keep the image undistorted (in this example, 4 to get 400% and 0.25 for the *x* dimension)

Test 02 - Adding a Diffuse Texture Map

A. To start...

In the *Material Room*:

Simple: Click on *Diffuse Map* and *Browse* to 00-Data > Poser Pro 2012 > textures > Flink's Ground: Ground1.jpg

Advanced: *Image Map* *U_* and *V_Scale* = 1.0 or *K*

B. Changing the square into a rectangle...

Set *xScale* = 400%

In the *Material Room*:

Advanced: *Image Map* *U_Scale* = 0.25, *V_Scale* = 1.0

Note 1: Start with Advanced: *Image Map* *U_* and *V_Scale* = 1.0 or *K*, then divide these values by the same factor as used to multiply the *x* or *y* Scales to keep the image undistorted (in this example, 4 to get 400% and 0.25 for the *x* dimension)

Note 2: *U* \approx *x* and *V* \approx *y*

Materials - Save

Materials (MATs) are sometimes found in either or both of two Libraries - *Pose* (and are referred to as Pose MATs) or *Materials*. According to a Renderosity Forum page I found on the web, this is because early versions of Poser did not have a *Materials Library* and MATs could only be placed in *Pose*. More recent versions prefer MATs be put in the *Materials Library*, but to maintain backward compatibility, creators may also still (or only) put MATs into *Pose*.

Going into the *Materials Room* and changing the colors of some item is easy to do. Should you think you might want to use this altered item in the future you could save the entire altered item to its appropriate library (which is what I've done until now) or just save the MAT to the *Materials Library*. If you have an early version of Poser that has no *Materials Library*, I assume (You know what that means!) that you could save a *Pose MAT*.

Here's how to save a MAT:

1. If necessary, go to the Materials Library and create the appropriate Folder or path of Folders. Otherwise, just open the appropriate Folder.
2. Select the altered *Prop* or *Body* of the altered *Figure*.
3. Get a close up view of the altered item because this will be placed in the Library with its new name as its icon.
4. Click on the Save to Library + at the bottom left of the Library.
5. Enter the new *MAT name* at *Set Name* > select *Material Collection* > *Select Materials* > *Select All* if it's not already the default) > *OK* > *OK*.

Metals

Bronze

I selected the Diana the Huntress statue's base (*RoundCube_1*) and loaded *Materials > Real Metals > DzFire > RealMetals > RayTraceReflections > Bronze Old*.

I found the values in *Materials > Advanced* from *PoserSurface > Reflection_Color* were RGB = 140, 119, 82 in the color picker.

In *Materials > Advanced* I changed *Reflect > Background* color to the above colors with the color picker and set *Lum = 150*. I set *Reflection > Background* to the same RGB values and set *Lum = 50*.

I then selected each node of the *Advanced* tab with CTRL-Left Click. I then went to the *Materials* of every other part of the Diana statue, clicked on the *PoserSurface* node and copied the *RoundCube_1* values by *Right-Click > Paste* (CTRL-V wouldn't work).

The render looks pretty good. However the skin of the statue seemed lumpy. Removing the bump map gave a smooth skin, but introduced something that seemed to be a reflection, but I'm not sure what it was reflecting. So I put the map back and went to *Materials > Simple* and changed the *Amount* for the bump map from 0.005 to 0.001. The skin was still smooth and the "reflection" was gone.

A similar procedure should work for other items that need to be bronze.

Gold

See Also Below - **Gold or Silver Materials**

I used my Michael 4/Zetian as the target to make a metallic gold and chose his *2_SkinTorso* material to alter first. I followed the procedure in [Mirror](#) below, but stopped before copying the *Material* nodes to all other parts of the Zetian's skin.

I made these modification:

PoserSurface Diffuse_Color and *Specular_Color > dark red* (Row 5 column 1), although I'm not sure this makes much difference.

PoserSurface > Reflection_Color and *Reflect > Background* to yellow (row 2 column 2) with the color picker and set *Green* to

240 from 255 to give what I think is a more golden color in test renders.

Reflect node Softness = 4 (was 0). This reduces the reflections so the surface still looks metallic, but is not a complete mirror of the surroundings.

The render looks pretty good, so I copied all the *Advanced* nodes to all other skin, lips, and nails for the Zetian.

Because the Zetian is a reptile with scales, I went to the *Material Room > Simple* tab. I checked *Displacement* under *Bump* and set *Amount* = 0.05 for the skins of the face, neck, head, hands, and feet. I set *Amount* = 0.06 for the legs, arm, torso, etc. This makes the Zetian's scales a bit more prominent. The render looks good.

Gold or Silver Materials

Open Libraries > Materials > Poser Pro 2012 > Clothing > Alyson Clothing > Jewelry: Metal Gold or Metal Silver

From the Pose Window: Double click on the metal desired from the Library window, then select the material you want to apply it to from the box that opens. Click OK.

From the Materials Window: Select the material you want to apply the metal to, then double click on the desired metal from the Library window.

Millennium Environment

While looking for a galaxy figure at DAZ 3D I found *The Hearts of Space* (see below). However, the ad said this required *Millennium Environment*, so I got both.

Millennium Environment consists of 4 figures: *Environment* (trees and bushes), *Riverside* (trees and bushes with a "river"), *Environment_Tall* (blank, I don't know what this is for yet), and *Back Walls* (blank, I don't know what this is for either.)

Environment consists of 3 "Body Parts": *Terrain* (a grassy floor), *Scenery_Sky* (a background wall of sky and scenery), and *Clouds_Weather* (a wall just in front of the *Scenery_Sky* wall with some clouds and fog.)

Riverside consists of 3 "Body Parts": *Terrain* (a grassy floor and a "river"), *Scenery_Sky* (a background wall of sky and scenery), and *Clouds_Weather* (a wall just in front of the *Scenery_Sky* wall with some clouds and fog.)

Both are accompanied by an assortment of props: 7 bunches of plants, 3 tree trunks, a Sky Dome, and a Water.

Mirroring Content

Sometimes a mirror image of some Poser content is desired. Renderosity has a program, *Content Mirror* by Dimension3D for \$14.80 which will create this for you. They have a Manual downloadable from their Renderosity page. I've only needed Figures and Props mirrored. Here is how I do it:

1. Run ContentMirror.exe
2. Click OK
3. Click the [O] box at the right end of the *Source File* Window
4. Work through the Library path to the content to be mirrored
5. Double-click on the content's Filename
6. The path to the content appears in the Source File Window
7. Click the *Create* button at the top left
8. Filename_Mirror is created and can be found in the Library folder with the original.
9. The _Mirror to be appended to the file name can be changed in the *Options* window.
10. A mirrored icon can be produced if the *Mirror PNG Thumbs* option is checked.

Mirrors

I. Making a mirrored surface

While searching for a way to make my Zetian figure a metallic gold, I found an online tutorial for creating a mirror at *wikiHow*. I modified this procedure as noted above in *Metallic Gold*.

For a mirror to look like a mirror, it must have something to reflect. So I took my Zetian figure, added *Millennium Environment* to the scene, and moved him toward the back, among the trees and bushes. Then I followed the directions in "How to Make a Mirror in Poser: 24 Steps (with pictures)":

[NOTE: I no longer have to follow the procedure below. For more info, please go to Part II]

Select the figure.

Material Room > Advanced Tab. Make sure *Object* and *Material* are set to the targets that you want to make mirror. Be especially careful to check *Material* before you start. Something like Michael 4/Zetian has a lot of Materials and it tends to switch to the first thing in the drop down list of Materials every time you do a render or change the page.

You will have to eventually go through this procedure for every item in the *Material* list that you want to make a mirror. Actually, this isn't as bad as it sounds. I found that I can CTRL-click on each of the "nodes" (including those that you must scroll to see), then copy (CTRL-V) to each material that I want to make into a mirror.

According to *wikiHow*, the *Diffuse_Color* and *Specular_Color* can be any color (to make the mirror look more like a metallic surface) but for a mirror, black or white are best.

Left-click on the *plug* icon next to "Reflection_Color" and drag to the right to create a new shader node. In the pop-up menu *New node > Lighting > Ray Trace > Reflect*. This creates a new box, *Reflect*.

On the *Reflect* node, set the following: *Background > white*, *Quality = 0.2*, *Softness = 0*, *RayBias = 0.002907*.

On the *PoserSurface* node, set the following: *Reflection color > white*, *Diffuse_Color > black*, *Diffuse_Value = 0* (the mirror has no color), *Specular_Color > black*, *Specular_Value = 0* (the

mirror has no sheen or highlighting), *Highlight_Size* = 0.05, *Reflection_Color* > white, *Reflection_Value* = 1.

NOTE: In any Preview window, the figure looks drastically different than it will after rendering. Right now it looks black, and it will not change as other parameters are changed. It will only look "right" when rendered.

Pose Room > *Properties*: Make sure the first 4 property boxes are checked so the target can be seen.

Render > *Render Settings* > *Auto Settings*, Drag the slider from left to right until the "Raytracing" box becomes checked and *Raytracing bounces* = 3. Click *Save Settings*.

Render the scene to see how it looks.

If the target mirrors its surroundings, go back to *Materials Room* > *Advanced*. Find the *Material* that was just changed into a mirror. CTRL-click on each of the "nodes"(including those that you must scroll to see), then copy (CTRL-V) to each material that you want to make into a mirror.

Render again to make sure no part of your figure was missed.

II. Mirror MAT

As I mentioned above, I no longer have to go through this procedure to produce a mirror. At least two of my purchased models have functioning mirrors (not all "mirrors" produce reflections.) However, out of curiosity, I did a search of Renderosity for "mirror" and as I browsed the results, I came across a product - "Magic Mirror - Real Raytraced Reflections for Poser 5 and 6" by ShadowDaleCreations.

The product contains MAT files for one mirror and over 100 other reflective surfaces. The set was on sale for \$6.50. It was also marked "Clearance" and I was only charged \$4.50. Because it was marked "Clearance," I don't know how much longer it will be available, but there are probably other similar products available.

The ad said it was for Poser 5 and 6, but it works fine with my Poser Pro 11. Just make sure that Raytracing is turned on in Render Settings. And don't forget that the mirror looks black in the Preview window.

III. Preventing a Reflection.

Another product, "Mirror, Mirror," by awycoff provided a hint to use if you want to have a vampire or something else that does not show up in a mirror: Uncheck "Visible in Raytracing" in the object's Properties tab.

Morphs++ Optional

Morphs++ is a group of Morphs to be used with Michael 4 or Victoria 4. These morphs provide *Properties* dials to change head or body appearance or to provide poses. Morphs++ may be *optional* or *required*. This section deals with use of the Morphs++ Option.

Optional head and body morphs and poses are found as follows:

```
Pose > Michael_4 > DAZ's Michael 4 > Morph Injections >
Morphs++ (folder) > Head or Body folders. Head > 1_Full
Head & Face has 10 named characters, 1 "old" face, and
other properties or expressions for the face. Body > body
morphs and poses.
```

```
Pose > Victoria_4_2 > DAZ's Victoria 4 > Morph Injections >
Morphs++ folder: 11 named female faces, 1 "old" face, plus
318 other morphs for other body parts (including
expressions and poses)
```

Note that these morphs are found in the *Morphs++ folder*.

To use, load Michael or Victoria, select *Body*, inject the morphs++ desired. You won't see any changes. You need to use the *Properties Dials* for the body part that you want to change.

For example, if you have selected a named character face for Michael: Select *Head* and go to the *Property* dials: *Morphs|Shapes* > *Morphs++* > *1_Full Head & Face*: Set the dial for the character to 1.0 (or increase from 0 to get a partial morph.)

Do something similar for other body parts or for Victoria. Sometimes it takes a bit of hunting through the dial headings to find the desired dials.

Morphs++ Required

Morphs++ is a group of Pose Morphs to be used with Michael 4 or Victoria 4. These morphs provide *Properties* dials to change head or body appearance or to provide poses. For some character INJ files the ad or ReadMe file states that Morphs++ is *required*. This section deals with use of the required Morphs++.

When you are told that a character INJ requires Morphs++, **do not go** to the *Morphs++* folder. Stop at the *Morph Injections* folder. In this folder you will see the *Morphs++* folder, some other folders, and some INJ or REM files, including an *INJ Morphs++* file. This is the file to load when a character *requires* Morphs++.

Morphs++ is used only to provide *Properties* dials that the INJ file uses to change the head or body appearance of your new character, so if the *INJ Morphs++* file is not loaded, your new character will not look as you expected! Let me illustrate the conversion of Michael 4 (with Rievel hair) to Silverwind3D's SoJoon character:



Michael 4 - Default



Michael + INJ SoJoon Head
What the...?

SoJoon is supposed to be a Korean character, but this looks more like Marty Feldman. Now, let's add Morphs++ (next page)

NOTE: Sometimes Morphs++ only add *Properties* dials--the face looks no different, so, apparently, sometimes "required" use of Morphs++ is actually just an option. I don't know why this is.



M4 + Sojoon Head INJ after loading *INJ Morphs++*



Sojoon with skin textures

The SoJoon ad and ReadMe file both stated that *INJ Muscle* and *INJ Elite* were also required, but unless you want to modify the character's body, they aren't really needed (I may find out differently some day.)

Morphs++ can be added to M4 or V4 before or after your new Character INJ file is loaded. This allows you to check to see if Morphs++ are really required or not (in case you're curious.) If the Character INJ changes the head before adding Morphs++, then Morphs++ *may not* be needed. To be sure, go ahead and load Morphs++. If you see no further change, then Morphs++ was actually optional. If you see more changes, then it was required.

NOTE: Some Character INJ files loaded before Morphs++ seem to make no change in the face, except that the eyes look up. This is a hint that Morphs++ is indeed required.

Motion Blur

Perhaps I didn't look hard enough, but I could find nothing about Motion Blur in the Poser PDF Manual's Index. The procedure described below is based on Jay Versluis' "How to Use Motion Blur in Poser" web page (www.versluis.com/2014/11/motion-blur-in-poser/).

In *Render Settings*, check the *3D Motion Blur* box then Save Settings

Open *Window > Animation Palette*

Enter 2 in the *Frame* counter window

In the *Frame 2* column, select each item to be blurred and make whatever changes in position you'd like to have. In my Biker picture, I rotated the wheels 45° and moved the building and street a "few feet".

Enter 1 in the *Frame* counter window and Render the scene.



No Motion Blur



With Motion Blur

If this doesn't look good, go back to Frame 2 and select items to change.

NOTE: Things that aren't moved along lines parallel to the axes are a bit tricky!

New Characters

See also - [Importing Models](#)

A variety of characters come with Poser, but new characters can be purchased from sites like Renderosity or DAZ 3D. Three types of new characters are available: 1) Truly new characters which load into the Library as Figures. 2) New characters created by Pose morphs from old characters. These load into the Pose Library as INJ files. Load the base character (such as Victoria 4.2) then load the INJ files (such as Head INJ and Body INJ) and accompanying MAT files. Voila, you have a new character. 3) "New" characters created by changing the values of certain Properties Dials.

I have noticed two problems with this second type of character:

A. Body measurements may be significantly different than for the original character. So clothes do not conform properly and [Poke Through](#) may be evident even before posing the character. Some clothes come with morph dials that can be set to allow them to be fit to *certain* new characters (who might have been popular or common at the time the new clothes were created.) Sometimes adjustments to scale or the Morphing Tool can be used to fix the problem. Even then, posing can be problematic. Rather than fight to get the clothes to fit, I tend to ignore the Body INJ files and just use the original characters default body for which the clothes had been created. With the new face, I've got a new character.

B. A new face creates a new character. But is it the one that you expected? See the images below:



This is one of the images of "Nana" that accompanied the web page describing this character to modify Victoria 4. I bought Nana and installed her. The following images are renders of Nana with my Poser Pro 11.1:



I'm not sure that either one looks like the original, although the one on the right seems to me to be closer. The thing is, hair styles and makeup can make a big difference in how a character looks.

The third process involves setting Properties Dials to value which morph various parts of a loaded character. Victoria 4.2 comes with a DAZ's Victoria 4 > Morph Injections folder which contains individual morph INJ files (and folders with even more) that will fill empty Morphs|Shapes Properties Dials to allow you to alter various body parts, or, in some cases, allow you to give your base character certain characteristics of another character. For instance, you can give Victoria 4 the body of Girl 4. Similar folders can be found for Michael 4. With these dials loaded you can give your base character lots of new properties but it remains the base character unless you change the face. If you morph the face, you can have a "new" character.

I haven't made much use of this process, but I have noticed something odd. Not odd is the fact that some of the Morphs|Shapes Properties Dials are preceded with "EMPTY" until you actually use the INJ files. But odd is that some are not always there. If I load Victoria 4 and look, I see headings for Male, Morphs++, Elite, The Girl 4, Aiko 4, Creature Creator, and Muscle. For convenience in testing the appearance of new hair, clothes, INJ characters, etc., I have some PZ3 files of Victoria

available so that, for examples, all Hair assets are tested with the exact the same pose and size. When I load one of those PZ3 files, the "The Girl 4" heading is missing from the list! I have not done exhaustive testing (and I'm not about to), but what I have found looking at a couple of normal image files is that PZ3 files created with Poser 11 have the "The Girl 4" heading and those created with an earlier version (not sure how much earlier) do not have it, even if resaved with Poser 11. Also, loading the "The Girl 4" INJ file does not put the heading back. Just some things to keep in mind!

Overlapping INJ Files

As I mentioned in the Hidden Maps section, adding a MAT file to an existing PZ3 file does not necessarily replace all the settings previously existing in the file, i.e., using a black MAT on red hair may leave some red hair settings in the PZ3 file. Apparently, the same is true for INJ files.

My model of the Adondi girl, Tahiti, wasn't quite what I wanted. Her hair style left her face looking rounder than I liked. Changing her hair to a new style helped, but I was still not satisfied. So I added the slimmer Bo Ann face.

It still did not seem quite right. That's when I remembered the problem with the MAT files. I went back to Virginia 4.2, added the Bo Ann face, and got a much more pleasing result.

So I experimented a little, adding a face to Victoria, then adding the Bo Ann face and comparing the results. In all cases, something of the first added face was left in the final face. Considering that I'd done a bit of experimenting with my first version of Tahiti, who knows how many faces were combined in that version?

The conclusion is this: With INJ files, starting over from the beginning is probably better than adding an INJ file over previously loaded files - unless a combination of features provides an acceptable look.

Parameter Settings

Your joints can only bend or twist so far. However, some model makers do not prevent you from bending or twisting body parts way beyond what's normal. This is true, for instance, with Michael 4. The same is true for moveable parts of other figures or props.

However, some modelers do set limits to prevent you from making "illegal" bends. The Parameter dials cannot be rolled or manually set to values greater than a predetermined value. This is usually to your advantage - you won't accidentally open or close a door beyond its natural stopping point.

Sometimes you may want to use a setting greater than the modeler's predetermined limit. In a picture that I was creating, I needed to bend a tortoise's legs and a frog's feet so that they could stand on their hind legs. The Parameters dials were set so that I couldn't do that.

I don't know if what follows is true for all models, but I was able to change these parameter settings so that I could make my critters stand. To reset parameter limits, do the following:

Click the ► at the right of the *Parameters Dial > Settings...* >
Change the value to something greater than the current limit >
OK

Parenting

I. Attaching one Figure or Prop to Another

After creating my Diana the Huntress statue I discovered the benefits of "Parenting." I'll use Diana in the explanation that follows.

Each object brought into a scene (except for conforming clothes once they have been *Conformed To*) can be moved independently of all others. This is fine, but once a bow, for example, is placed in the hand of Diana the Huntress, it would have been nice to have it move with her when I wanted to set her onto her base. I had to move the base under her instead.

Objects can be attached to other objects by the process of Parenting. Objects may be either or both Figures or Props (Theoretically! - See NOTE at the end of this section).

Select an object in the scene (such as the bow), the "child."

Go to the menu tabs at the top of the screen and select *Object > Change Parent* to open the *Object Parent* dialog. (You might want to open this list by clicking on the down-pointing triangle at the top left of the dialog box.) Scroll through the list and click on the item that you want to attach to (the "Parent"). I chose the *Body* of Victoria 4, but it might have been preferable in some instances to have chosen a more appropriate body part ("left hand" to parent "bow," for instance) although since I did this after all posing was finished, it didn't seem to matter.

A check box for "Inherit Bends of Parent" is located at the bottom of the window. I'm not sure if this is needed for all children, but it probably doesn't hurt to check it. Click OK.

The "child" will now move with the "parent." It can even be moved elsewhere in the scene and will still move with the parent.

The child can also be scaled with the parent. Note: Hair or clothes, even when *Conformed To* the figure, do not scale with the figure unless they are *Parented* to the figure.

I want to report an odd experience that I had with Parenting (No, not with my kids.) I'd received an email from HiveWire 3D advertising a Venus fly trap. The image of the open traps reminded me of a painting by Botticelli of "The Birth of Venus." In his painting, a nude, adult Venus was standing on a scallop shell (the Shell gas station shell.) Why not have Venus standing

on a Venus fly trap? When creating the scene In Poser Pro 11, I loaded three instances of an Exnem scallop shell to protect Venus' modesty (something not done in the original painting.) I moved each shell into the appropriate position, Parented each to Venus, and loaded a Girl 6 pose that resembled the modesty pose in the painting. One of the three shells immediately distorted into an unrecognizable smear. It returned to normal if I unloaded the pose, but, even after parenting the shell to various parts of Venus' body, or to other items in the scene, it smeared out when the pose was reloaded. One solution was to leave the shell unparented, then move it every time I moved Venus. The other solution was to load a fourth shell and delete the offending one. This worked. The new shell could be parented to Venus with no problem! No explanation. It just did.

NOTE: I have had instances where a prop would not parent to another prop. I solved this by parenting both props to a small figure that I then hid in the scene. I cannot explain this problem. I could not duplicate while experimenting today. Perhaps I made some error when trying to parent the prop, or maybe Poser just doesn't cooperate. An alternate solution to this "problem" is [Grouping](#) the objects.

II. Attaching multiple components of a Figure or Prop to a Single Component, the new Parent

I have bought a few Props which are not in Poser's CR2 format. They come as OBJ, DAE, or FBX files which must be Imported then Saved to the appropriate Library. Unfortunately, some of these turn out to be collections of Props with no Parent, which means that there is no way to deal with the new Prop as a single object. For instance, I can't select a boat's hull to move the entire boat - the hull is moved and everything else stays behind. To solve this, each of the components can be Parented to the hull by the technique described in I. above. However, if the new Prop contains dozens of components, this is time consuming and tedious. It's easier to use the Hierarchy Editor as follows:

Click on the *Windows* drop-down menu

Click on *Hierarchy Editor*

Click on a *Child* component and *Drag* it to the desired *Parent*. (It might be best to choose the first item in the list to become the *Parent*.) *Drop* on the *Parent*

Repeat for each component until all are Parented

Exit the *Hierarchy Editor* and *Save* the *Prop* to the *Library*.

Poke Through/In

Poke Through is the term to denote skin or something else poking through clothing, even when *Conform to...* has been applied. It often happens when the figure pose is changed. Several techniques can be tried to correct the problem.

Poke In is what I call the hair penetrating the shoulders or back of a figure.

1. Invisible parts. Make the offending object invisible if it can't be seen anyhow. For instance of a leg shows through a dress or trousers, but is completely covered by the clothes, make it invisible.

2. Use the *Community* setting. I have no idea what the *Community* setting is for, but it worked with the Anjiru shirt and shorts on the Victoria 4 + Helena figure. The breasts and the bum showed through. Select the body part which is exposed, then open the *Parameters* tab > *Injection Channels* > *Community* = -1 and the skin disappeared.

3. Change Scale - 1. The skull of the Victoria 4 + Helena figure showed through the Shigi hair. Changing the *Community* setting had no effect. I selected the hair, but *Parameter* > *Transform* > *Scale* = 102% made the hair cover the skull.

4. Change Scale - 2. The selected parts of clothing can sometimes be scaled. For instance, the belt and top of the shorts the shirt I used with my Gina figure stuck through the bottom of her shirt. I made the "hips" of the shirt slightly larger and they covered the belt.

5. Paint Over. A paint program, such as *Adobe Photoshop*, can be used to paint over some poke through. I've used the *Clone Stamp* tool. The *Healing Brush* or the *Color Replacement* tools might also work in some instances.

6. The Morphing Tool. The Morphing Tool can be used to pull the surface of the clothing away from the item poking through. But be careful, or you may end up with a bump instead of just smoothing the surface. To use the Morphing Tool:

- A. Select the clothing item
- B. Click on the Morphing Tool (at the upper left, 3rd item in the bottom row)
- C. Click on the desired action - Pull
- D. If not already set, click on Surface after Relative

To

E. Set the brush style (the spots), the Radius, and Magnitude of the brush. You can get an idea of the Radius needed by moving the array of colored dots/cursor over the area to be fixed.

F. Click and drag the brush spots over the area of poke through and watch the poke through slowly disappear. Be careful, sometimes it looks like nothing is happening until you release the mouse button. You may have to repeat this step several times if the area of poke through is very large. Just BE CAREFUL!

G. Exit when finished.

7. Poke In. The 2 "tails" on the Shigi hair penetrate the back of the "Victoria 4/Helena" model in the *art22* pose from *DAZ's Victoria 4 Life Poses*. Selecting the hair, then *Morphs > Tails_R_Back = 0.5* and *Tails_L_Back = 0.4* brought the hair up and out of the back.

8. Make sure that the clothes that you are trying to use are made for the character that you have created. I was trying to create one of the characters from my "Silver Threads" novel. I loaded Michael 4 and modified him by adding the Beck head, body, and MAT files. When I added Shorts upgrade, TShirt Upgrade, Socks Upgrade, and Runners Upgrade (shoes) from M4 Clothing: M4 Basic Wear, I had poke through with the shirt and shorts, even after doing a Conform to Michael 4. I was able to get rid of most of the poke through by changing some scales and morphs for the clothes, but was afraid that I'd have to start all over again when I posed my new character. Then I remembered that when I added the Beck Body, the shape of the model changed slightly. I removed the clothes and the Beck Body. When I reloaded the clothes and conformed them to Michael, there was no poke through. The clothes would not conform to the slightly more muscular Beck version of Michael 4. So, unless you can find clothes specific to a modified body, you may be able to avoid as much poke through by not using INJ files or other morphs that enlarge parts of the body of your character.

Portraits

See also Eyes > [Point At](#)

The easiest thing to do for a portrait is to load and pose a character in front of an imported 2-dimensional background. Once the background is imported, manipulating the character is simple. And I do have a lot of purchased backgrounds or backgrounds created from my own photos. The problem arises when I don't have a suitable background or I prefer to use one of my 3D scenes.

I've done several portraits which involve a closeup view of a character in front of a more distant 3D scene, such as a pirate in front of ship in a port town. The problem with this is that the background scene needs to be quite a ways away from the camera while the subject needs to be quite close. Since it is often easier to move the character than the background scene, I usually pose the camera in front of the background scene, load the character, then go through a lot of laborious x, y, and z translations to get the character in the proper place near the camera. It finally dawned on me that there is a simpler way to do this.

Load and pose the 3D scene as I want it to appear in the portrait. Render the scene and *Export* the image. Save the image in the *Saved Backgrounds* folder in my *Backgrounds* folder. Then import this image whenever I want to use it behind my character, just like I would do with any other Background image.

Post-Production

Post-Production is doing something to your image after rendering. You might wonder why this is necessary, but post-production can often be used to correct defects in your image.

The major reason that I do post-production is because the figures and props in Poser are not real objects. You cannot place two real objects in the same place: They can't overlap. However, 3D graphics are just a bunch of numbers used to create what looks like a 3D scene on your 2-dimensional screen: Two or more objects can overlap.

For example, place a hat on someone's head and their hair is apt to stick out through the hat's crown. I discussed how I take care of this problem in the *Hats and Hair* section of [Hair](#). Similar problems are discussed in [Poke Through/In](#).

I had a character wearing a kilt who was sitting on a log. Because the kilt was not a real object, nor was the log, the log did not push the kilt up under the character. It penetrated the kilt. A portion of the kilt could be seen sticking out through the log. Photoshop's *Clone Stamp Tool* allowed me to cover the exposed kilt with another portion of the log.

Image editing programs like Photoshop have a number of tools that are handy in correcting problems caused by Poser's limitations.

Printing Images

To create an image for printing on 8.5x11 inch paper, change the default Render Dimensions of 1401x831 pixels to 1401x1082 pixels for Landscape images. Reverse these dimensions for Portrait images.

I normally reset the Render Dimensions to 1920x1080 pixels to create an image for use on my Windows Desktop. I crop this to an 11x14 or 110x85 (11x8.5) aspect ratio, depending on the size of the printer paper. However, although my Age of Aquariums image could easily be reset to 1920x1080, cropping to the 110x85 aspect removed too much of the image to look right. So I reset the Render Dimensions as described above to give a picture that fit the paper.

Props from Scenes

Some Scenes come with props that are not available separately in the Library. To make them available for use in other Poser images, these can be saved to the Library as individual props as follows:

1. Select (or create, if needed) a Library Folder to save to.
2. Select the prop to save.
3. Click the *Add to Library* button [+].
4. Fill in the *Set Name*.
5. Click the *Select Subset* button if the prop could be made of several pieces that you want to save together (such as a bed + mattress + sheet + blanket + pillows)
6. Check all boxes of all the items to be saved with the selected prop
7. Click *OK* and the prop appears in the Library folder.
8. If you find that the prop cannot be rotated, scaled, or other *Properties* can't be changed, look in the *Object* drop down menu and uncheck *Lock Object*. The prop can now be resaved - but make sure to repeat the *Select Subset* and following steps.

Props, Smart - UnSmarting

A Smart Prop moves directly the position in a scene where it belongs. For instance, a sword moves directly to the hand (you probably can choose left or right) when loaded from the Library. A desk moves to its correct position in a room when loaded. A lamp moves to its position on the desk when loaded (or it moves to that position - suspended in midair - and waits for you to load the desk. Smart Props are great timesavers (and they avoid the anxiety and tedium placing a sword in a hand.)

But what if you want to use that table in a completely different scene. It may be nowhere near where you want it. It may not even be seen at its current location. You cannot simply set x-, y-, and z tran to 0.0.0 - it's already there according to the Transform dials. But, obviously, it isn't. It thinks its current position is the Origin.

You can manually move the desk to the Origin, but the Transform dials will simply tell you where it is relative to its original position. In fact, you can *manually* move the desk to any position you want and you can still use the Transform dials for fine adjustments.

I'd like to have some way to "UnSmart" a prop - load it, UnSmart it, and watch it appear at the Origin. I have not found any such function. However, I have found a work-around:

1. Select the Main Camera
2. Load the Morphing Primitives Ball. It loads with its center at the Origin.
3. Load the prop to be UnSmarted and manually move it to the Origin as indicated by the Ball. If the item cannot be seen in the scene, use the Top Camera to make it visible, Then manually move it in the X and Z directions so that it centers on the Ball. Switch back to the Main Camera and use the x-, y-, and zTran dials to fine tune the placement of the item.
4. *Change Parent to Universe* (even if already Parented to Universe) and check the box at the bottom for *Inherit Bends of Parent*. The Transform dials will reset to 0.0.0.
5. Delete the Ball
6. Select the item and Save it to the proper Library folder, as described in [Props from Scenes](#).

I'd completely forgotten that I had the above technique and found an alternative technique. It isn't quite as good because it keeps the Ball as part of the prop, but here it is (in case I need it someday):

1. Select the Main Camera
2. Load the Morphing Primitives Ball. It loads with its center at the Origin.
3. Select the desired prop, then *Object > Add Constraint > Ball > OK*. The prop moves to the Ball and its coordinates become that of the Ball.
4. Rename the Ball to something convenient and make it invisible.
5. Select the Ball (with its new name) and move it whenever you want to move the original prop.
6. Save the Ball/prop combo to the Library.

PZ3 Files That Come With Models

Some Scene models come with "Preloads" in their *Library* so that it is not necessary to load and pose all the scene's *Figures* and *Props*. Some, however, do not, but they may come with a *PZ3* file that is separate from the *Runtime* folder's files. It can probably be found along with the *ReadMe* files, etc. Place this *PZ3* file into a convenient subfolder (I place mine into a *\Working Files* subfolder which I name with the title of the model.) Now this "Preload" file can be accessed by Poser's *File > Open* menu, just like other *PZ3* scene files that have been saved.

An alternative method for loading the Preload is to save it to the *Library*, in the same way that I described in the *Props from Scenes* instructions above: Load the *PZ3* file, create a *Library* folder to save to, then follow the *Props from Scenes* steps 3 through 7.

Render Artifacts/Blothes

Rendering sometimes results in triangle or parallogram blotches on some surfaces. I cannot find that I've written down solutions to these artifacts anywhere, so I'm doing it now for those that I can find:

Canyon 2: Hillside showed triangular or rectangular blotches.
1) Turn OFF Shadows, or 2) use the Daylight D that comes with Canyon 2

Coalville Tenement: The Sheets on the laundry lines showed triangular blotches. For each Sheet, set Morphs > Waves = 0.0

Jungle Village: Triangular or rectangular blotches were on the mountain sides. The problem was caused by overlapping of geometries that made up some of the ground. Truform fixed this. Turning off Shadows also helped.

Render Dimensions

Setting the default render dimensions to 1401x788.

On my Boxx laptop computer, the default size and render dimensions for the Preview Window are 1401x831. In the past, I have done my work and did test renders with those dimensions. When I get to my final scene I usually want to render it so that I can use it as my Desktop image. The screen on my computer is 1920x1080 pixels, so I change the Render Dimensions to give an image that fits my screen.

However, setting Render Dimensions to 1920x1080 gives an image with a different aspect ratio than the default one that my scene was created with. As a result, there can be some cropping of my final image. In some cases, this is irrelevant. However, sometimes things are cropped out that I would rather keep in the picture. My normal solution is to either move the camera back from the scene or decrease the camera's focal length slightly to get the missing items back in the scene.

An obvious solution to this problem would be to set the Render Dimensions to 1920x1080 when I begin work. The Preview Window does not become 1920x1080, but it is reset to show an area of the same aspect ratio. The window itself does not resize, but instead a couple of darker regions - one at the top and one at the bottom - can be seen with parts of the scene that will not render. The "normal" region would allow me to work on my scene without having to worry about resizing when I get my final scene. I say "would allow" because I don't do this. Doing the obvious means that all test renders are 1920x1080 in size - so they take longer to render and the entire scene cannot be seen in the Preview Window when finished.

What I have done is to set the Render Dimensions to 1401x788 with a blank screen, then click *Set Preferred Scene* in *Edit > General Preferences*. Now every time I start a new image, the Preview Window starts with these dimensions, which gives the same appearance and aspect ratio as if I had set dimensions to 1920x1080, except that test renders fit in the Preview Window, take no longer than normal, and the final scene can be reset to 1920x1080 with no fiddling with the final scene needed.

My Desktop has my icons lined up along the outer edges of the window, which blocks off some things in my Desktop image. In most cases, this doesn't really matter. But I sometimes have something of interest near the bottom of the image which may be obscured by some of these icons. If I make sure that nothing of

interest is nearer than 1 5/8-inches from the bottom of Poser's gray window (not the Preview Window), this avoids the problem.

Render Engines

The Default/Legacy render engine for Poser is Firefly. Recent versions of Poser also have the Superfly render engine. I presume the Superfly engine is supposed to be better than Firefly. Textures designed for Firefly may or may not be compatible with Superfly. Fortunately, many are. But Superfly textures are likely not compatible with Firefly.

What's a body to do? I'm not sure.

Since the introduction of Superfly, many asset creators have been providing separate figures and props for each (just as some have for SSS and non-SSS skin textures.) But not all do. The ad for the asset of interest should tell you if it renders in Firefly, Superfly, or both. But not all do. I just purchased a character. After a long list of poses I found the statement "All materials use Superfly shaders. The model will not render correctly using Firefly." Unfortunately, I didn't find this statement until a couple days after buying and paying for the character when I was trying to figure out why it wouldn't render properly (in Firefly, of course.) Documentation for the character didn't mention this restriction.

The Poser 13 version of Superfly comes with a bunch of "Presets" to set the engine's various options. It may be necessary to experiment with these to get Superfly to produce acceptable images. After some experimentation with Presets and the above-mentioned character, I gave up, clicked "Restore Defaults," and tried one more time. This time I got an acceptable image containing the new character and Michael 4. But this "default" can't be the same as the default present when I initially loaded Poser 13 because those options gave a rather "flat" render of Michael. So I saved this new "default" as "New Superfly Preset" to try in the future. Unfortunately, although it gave an acceptable render of Michael 4, trial Victoria 4 characters created with Firefly Pose Mats were "over-exposed."

What's a body to do? I'm still not sure.

Scaling

All figures are created some specific size. However, there may be times when a figure might be better some other size: Two figures are in the same scene and one is taller than the other; you want to create something toy-like.

To change the size, select the object, then *Parameters > Scale > Scale (x,y,z)* and change from 100%. If only some of the dimensions need to be changed (lengthening a cube) then just scale x, y, or z to the proper percent.

Percents larger than 100% increase the size; smaller percents reduce the size.

Scripts

Python is a part of Poser that allows you to run small programs called "scripts" to automate certain tasks or to do things that Poser can't. They are found in the "Scripts" tab at the top of the screen.

On my computer, the folders that contain these scripts are found in C:\Program Files\Poser Software\Poser ##\Runtime\Python\ poserScripts\ScriptsMenu (where ## is 11 or 12). If you purchase or download a script you may need to manually install its folder into this location.

On my old Boxx laptop they were found in C:\Program Files\Smith Micro\Poser 11\Runtime\Python\poserScripts\ScriptsMenu

Poser comes with an assortment of scripts, most of which I have never used. Back with an earlier Poser version I obtained the DSON Importer which was used to allow Poser users to load and render assets intended for DAZ Studio. This no longer plays well with Poser Pro 11.3

Scatter Tool is a script by ken1171 which I purchased from HiveWire 3D. The purpose of this tool is to allow you to scatter figures or props randomly over the surface of some irregularly shaped "ground" prop. I haven't done any renders using this yet (as of 2020 06 30), but have played with it enough to see that it could be useful - with certain reservations. Not every figure or prop can be placed onto the surface of the "ground". Ken1171 suggested changing some values for the misbehaving item in Poser's Joint Editor. This didn't work for my randomly selected test animal, Lyne's Sheep, which scattered but "sank" into the surface. It's a mystery. The tool has a button to allow you to remove the items scattered--if done before you exit the tool. The HiveWire Horse would scatter over the surface but could not be removed by this button. It's a mystery. This button does not function if you have exited and restarted the tool - unless you select the item scattered previously, the right-click the button. But this does not work either. It's a mystery. Still, for those items that are constructed in a way that works with the tool, it looks useful. Apparently, ken1171 is working on some upgrades to enhance what the tool can do.

Snow Machine is a script by Snarlygribbly that places a "layer" of snow over things in your scene. Version 2.2 was supposed to accompany "Movie Sets: City Block 01" by Dreamland

Models. However, I could not find it in the Scripts menu. I did eventually find it by following a folder path to its location on my hard drive. I installed its "Wacros" folder in the location above and it works fine. There was no documentation for the script, but the options are pretty self-explanatory. I did download a ZIP file from <http://www.snarlygribbly.org/poser/> that contains Version 2.3 and a PDF file of documentation. The PDF has some cautions that are worth remembering. The script does not add a Snow Figure or Prop to the scene. It modifies the surface textures so that they appear to have a layer of snow on them. It ignores things that have their Visible property unchecked, in case you don't want somebody or something covered in snow. HOWEVER, if the scene is very complex, it can take "forever" (i.e., a long time - overnight?) to render. Below are



Screen Capture



Render after 11 hours

two images of my Snopo Hunting picture. I deleted all the trees that could not be seen in the Preview in hopes of speeding up the render. It did speed up, some. The Screen Capture is an image of the Preview pane. I started the render about 7:45 PM and ended it about 6:30 AM the next morning. Still a long way to go.

Skin Tones, Gamma, and Diffuse

I've noticed that the skin tones of some characters seem to be somewhat cadaverous. One reason is that the character's MATs have a blue-green *Diffuse* color. Sometimes just changing the *Diffuse* to White fixes the problem. I've found some other *Diffuse* colors that can also be used:

Human Caucasian Skin Tone: RGB = 226:208:197
(modification of JessieFBM)

Human Hispanic Skin Tone: RGB = 204:166:141 (based on Diego)

Here are also some *Diffuse* colors for the Adondi:

Adondi Skin Tone: RGB = 84:170:255

Adondi Nails: Blue from R1 C6. RGB = 0:128:255

Another factor that affects skin tone is *Gamma*. The default gamma setting in *Render Settings* is *On* (checked) and 2.20. For *Caucasian* skin tones, turning *Gamma Off* before rendering gives a darker, redder tone.

Experimenting with *Gamma On* vs. *Off* and with different *Diffuse* colors may provide more pleasing skin tones.

Following are some renders of Victoria 4.2 or Victoria 4.2 plus some character INJ where I have changed the *Gamma* and or *Diffuse* settings:

Victoria 4.2 with her default blue-green Diffuse:



Gamma = Off



Gamma = 2.20

Victoria 4.2 with Diffuse set to White:



Gamma = Off



Gamma = 2.20

Danielle INJ from Renderosity. Diffuse = blue-green



Gamma = Off



Gamma = 2.20

Danielle INJ with Diffuse = White



Gamma = Off



Gamma 2.20

Anahi INJ from DAZ 3D. SSS MAT. Diffuse = Black
Note: this is a brown skin tone



Gamma = Off



Gamma = 2.20

Anahi INJ. SSS MAT. Diffuse = White



Gamma = Off



Gamma = 2.20. Brown is gone!

Suzanne INJ from Renderosity. SSS MAT. Diffuse = Black



Gamma = Off



Gamma = 2.20

Special Colors and Textures

Sometimes when creating a scene I need colors or textures that are not found in the assets being used. When I create a special color or find a useful texture map, I may write the pertinent info here. NOTE: When a location is specified, this is the path on my computer.

1. Adondi:

Adondi Skin Tone: RGB = 84:170:255

Adondi Nails: Blue from R1 C6. RGB = 0:128:255

2. Human Caucasian Skin Tone: RGB = 226:208:197

(modification of JessieFBM). NOTE: See the discussion in [Skin Tones, Gamma, and Diffuse](#).

3. Human Hispanic Skin Tone: RGB = 204:166:141 (based on Diego)

4. Purple: RGB = 150:120:255. Use for clothes in my "Purple" picture.

5. Sand Color and Texture

A. Materials > Poser Pro 11 Contents > Basic Materials > Stones: Sandy Ground. This produces a very gray sand. Setting the Diffuse RGB in the Materials Color Picker to the following gives some better colors: 174:143:81 (dark brown), 213:215:132 (light brown), 247:237:183 (light brown)

B. Libraries > Scenes > Runtime > Textures > 2nd World > Tropical Island, The Beach: 2nd_W_TIB_Sand.jpg

Speckles in Close-ups

I have noticed that close-ups of the V4 Danielle figure that I use to create renders for my Clothes or Hair Catalog entries tend to show dark "speckles" around her eyes. I found out today that instead of using the default skin MAT, the speckles do not form if I use the SSS (Subsurface Scattering) MAT.

Spheres for Planets, Etc.

I found some texture maps among the files from my old TrueSpace program. One was for the Earth, another for the Moon. I was curious to see what would happen if I tried to use them with Poser. So I loaded a spherical primitive from *Poser Pro 2012* > *Props* > *Primitives*, went to *Materials*, and changed the *Ambient* map to one of these new textures. Both worked fine. They covered the sphere seamlessly.

Poser has three spheres: *Ball Hi-Res*, *Ball*, and *GeoSphere* in *Primitives* and another *Ball* in *Morphing Primitives*. Each act a bit differently.

Ball Hi-Res is loaded with *xRot* = -90 to get its polar axis to coincide with the scene's x-axis (as seen in Texture Shaded mode) and the sphere's south pole is setting at the scene's origin. The maps load properly with north poles up. The sphere rotates about its center, not scene center. *xRot* and *zRot* work normally, rotating the sphere around the corresponding axis. However, *yRot* rotates the sphere around its z-axis. If *xRot* is set to 0, *yRot* works as it should but the sphere is rolled over on its side.

Ball (from *Primitives*) is loaded with all *Rotation* dials set to 0. Its polar axis coincides with the y-axis of the scene and the maps load as expected. The *Rotation* dials rotate the ball as expected, although the rotation is around the ball's south pole (which allows *yRot* to rotate it around its polar axis.)

GeoSphere loads but has does not show the polar coordinates of the other spheres. Its faces are all squares. It sets on the scene origin like ball, but rotates about its own axes like *Ball Hi-Res*. The Earth map is not wrapped around the sphere properly. or seamlessly. I wouldn't recommend this for planetary spheres.

Ball (from *Morphing Primitives*) loads with *Rotation* dials set to 0. Its polar axis coincides with the y-axis of the scene and it is centered at the scene origin. Rotation dials function as expected, rotating the sphere around its own center. Maps load seamlessly. Decreasing *yScale* from 100% can produce a Jupiter-like spheroid. A variety of morphs that are part of the *Parameters* can produce a variety of weird shapes

Subdivision

I purchased Zora Hair from Renderosity and found that the Documentation (and even an icon in the Library) said to "Subdivide Hair in Final Render." I had no idea what this was about, and eventually found a detailed section in the *Poser Pro 11 Manual* which talked about *Subdivision* (Chapter 36: *Skinning and Subdivision Surfaces*). However, searching for "poser subdivide" with Google gave me a page (<https://www.youtube.com/watch?v=DP5HRdzMMCo>) with a video tutorial which I could understand more easily.

Subdivision increases the number of vertices to provide a model with more polygons - which means that it should look better. However each increase in the level of subdivision (1 > 2 > 3 etc.) increase the total number of polygons by 4 (4 > 16 > 64 > 256 x original number, etc.), so anything over a level of 2 may be unreasonable as far as system resources go when render time comes.

NOTE: I tried subdivision levels of 1 and 2 for the Zora Hair and could not see a significant difference, so I'm not sure why I should bother with this. However, in case I ever find a real use for Subdivision, the instructions boil down to these:

1. Select the body part for subdivision (such as Hair)
2. *Figure* drop down menu > *Skinning Method* > *Poser Unimesh*.
3. Go to the selected item's *Properties* tab and set the *Subdivision Levels - Render* to the desired level

Subsurface Scattering (SSS)

In order to make skin look more realistic, some characters come with a property called "Subsurface Scatting," or "SSS." When rendered, the regions with SSS are rendered first (making the render look a bit weird) and then the entire scene is rendered.

I am not going into Subsurface Scatting itself here, but want to say something about attempts to change the skin texture of characters with SSS. For instance, I might want to give a character an unusual skin texture in order to create an alien.

If you are using a texture from the *Poser Library*, you only need to select the character, then select the *Library Texture*. A window will open that asks you to select the part of the character (the face, the hands, the toenails, etc.) to apply the texture to. Work your way through all desired parts of your alien and you are ready to render.

However, not all textures may end up in the Library. Some folks sell JPG files of textures that are stored in folders outside of Poser. To apply these textures to a non-SSS item, select the figure or prop. Go to the *Simple Window* of the *Materials Room*, select the first part of your figure or prop, click on the *Diffuse Map*, click the *Browse* button and browse your way to the desired texture. Double Click on it, click on *OK* and repeat the process for each part of your item to have the new texture.

If you have an SSS character, you go through the process described in the previous paragraph, but when you click *OK*, it may look like nothing has happened or the applied texture does not look as expected. Don't panic. Click the *Add Skin Subsurface Scatting* button in the column of gray buttons to the right of the *Simple* window. The *Material Preview* at the bottom of the window takes on the texture. Move your cursor over the *Preview Window* at the far left and the texture will appear on your character. Repeat the process for each part of your item to have the new texture.

NOTE: This muddling around can be avoided by first saving the exterior texture(s) to the Library, as described [here](#).

TerraDome 2

TerraDome 2 comes with a *TerraDome UserGuide* PDF file. However, it contains some unnecessary procedures and is not always clear enough to me. Following is information from the *UserGuide* or which I have found by testing which I feel that I can use.

TerraDome 2 is a system for creating landscapes. It comes with six Figures and two Lights:

1. AZone is a circular region which is the foreground.
2. BZoneLg is a region which fits around the "northern" half of the AZone and which serves as a background.
3. The Skydome is for the sky color and clouds.
4. The Water Plane is (surprise, surprise) for water.
5. The Matte figure is for "background painted, photo, or rendered elements" according to the *TerraDome Userguide*.
6. The Parametric figure is for "Atmospheric/Cloud Effects" according to the *TerraDome Userguide*.
7. The Sun provides a sunlight illumination and can be moved with a Parameters Dial to simulate different times of day.
8. The IBL (Image Based Light) can be manually loaded, but if loaded after the Sun, it deletes the Sun light. In fact, if either of these are manually loaded after the other it deletes the first. The Sun should be loaded, then when a *Material* from the *SkyDome Sets* is loaded, the IBL is also loaded without a problem.

The *Figures Library* contains a folder (Poser8Scenes) with eight ready-to-render scenes. These eight scenes are repeated in the *Scenes Library*.

The basic procedure for using TerraDome 2 is as follows:

0. If you have not already unchecked *Visible* in the *Ground's Properties*, do so **now**. For an explanation, see [here](#)
1. Load the Sun from the *Lights Library*. The TerraDome Userguide says to first delete all default lights. (Run Scripts > Utility > deleteLights.) But this is not necessary because loading the Sun light deletes any existing lights.

2. Load TerraDome from the *Figures Library*. This loads AZone, BZoneLg, and SkyDome. (Each could be loaded separately if desired, for instance, to place a second BZoneLg to the south.)

3. Set Yon for the camera(s) to be used to 6000. Yon sets the distance beyond which nothing shows in the Preview Window. This setting should guarantee that the SkyDome can always be seen.

4. Load a Material for the SkyDome from the *SkyDome Sets* (or other third-party) folder. This also loads the corresponding IBL without deleting the Sun.

5. Load Morphs (from Pose) for AZone and BZoneLg from *Base Morphs* or *SR1* folders. Multiple morphs can be loaded for each Zone if desired. Use the *Parameters Dials* to set the amount of each morph desired.

6. Load Materials from the *Terrain* folders for AZone and BZoneLg.

7. Load and pose other items, then do a render.

If water is desired, load the Water Plane from the *Figures Library*. Position the Water Plane as desired with the yTran dial. Load a Material for the Water Plane. TerraDome has two types of water materials:

1. *Fresnel Water* materials are to be used with shallow water because they have some transparency. But I don't think they work as well as expected. The "shoreline" tends to be too distinct and water very near the shore renders oddly. I did set the Transparency in the Materials Room to about 80% and got a more natural looking shoreline.

2. *Reflect Water* is opaque and should be used when you don't need to see into the water.

According to a post by Andrew and Terry of Mortem Vetus on the Runtime DNA TerraDome 2 Forum, the Matte and Parametric figures are for add-ons (which I don't have yet.) That didn't stop me from playing around with them:

The *TerraDome Userguide* said the Matte figure was for "background painted, photo, or rendered elements." I tried loading a JPG image onto it and got a distorted image. If the Matte is moved beyond zTran = -136.8, it intersects with the background. This does not affect the result of a render, but it

makes the preview weird. I'll have to wait until I get one of those third-party add-on to see how the Matte figure works. According to the TerraDome Userguide, the Parametric figure is for "Atmospheric/Cloud Effects." I loaded Michael 4 and moved him to about $zTran = -711.2$ so that he was partially behind, partially in front of the Parametric figure. I loaded one of the Atmosphere materials and did a render. This just gave an opaque gray surface with Michael embedded in it. Moving the Parametric farther away showed it to be half of a hemisphere. Again, I'll have to wait until I get one of those third-party add-on to see how the Parametric figure works.

If atmospheric effects, like distance haze or dust are desired, TerraDome can do it - sort of. Here's one way:

1. Get the rest of the TerraDome components set up as desired.
2. Minimize the *Library Window*.
3. Open the *Materials Room* to the *Advanced Window*.
4. Select *Atmosphere* from the first drop down menu.
5. Restore the *Library Window*.
6. In *Materials*, select the desired Atmosphere effect.
7. If the image does not look satisfactory when rendered, go back to the Advanced Materials room and adjust the *DepthCue-Start Dist* and *DepthCue-End Dist* values. You can use these values to place the atmospheric effect where you want it. The closer the two numbers are to each other the denser the effect. Changing these values can be like setting a filter between landscape features, so that, for instance, a distant BZone mountain looks hazy but nearby AZone ones do not. And, as I said, decreasing the difference between the two numbers can make the mountain seem nearer or farther by controlling the amount of haze effect.

Unfortunately, when trying to make mountains look distant with the above procedure, the haze also obscures the SkyDome. The BZoneLg mountains can be made to look more distant by going to the Materials Room and changing the Ambient Color to a gray (such as R2C3 of the Custom Colors. The RGB = 95:95:95 for this gray. Changing this to 95:95:105 gives a bit more blue to the mountains.

Distances: To find the distance or location of some feature in a TerraDome (or any) scene, I took Poser's Hi-Res Ball primitive, scaled it to 500% (to make it big enough to see from quite a distance) and colored it red. Moving the ball with its x, y and/or zTrans Parameters will show where some item is located. If you want to look with the Top Camera, turn off the visibility of the SkyDome (then turn it back on when done). Using the Red Ball, I found that the AZone has a radius of about 345 feet, the far side of the C-shaped BZoneLg is 680 feet from the center of the AZone, and so it is 335 feet across it. The SkyDome is about 730 feet from the center of the AZone. (Which may mean that setting a camera's Yon to 6000 (TerraDome's recommended setting) may be a bit of overkill.)

Grass: I have two Material collections to produce grass: *Terrain - Grassland* and *Terrain - Moorland*. The Grassland Materials just seem to produce brown or green textures that do not look very grassy to me, especially in scenes where I want larger grass. The Moorland Materials are taller and range from sparse to fairly luxuriant. According to *Mortem Vetus' TerraNova 1 User Manual*, "Different materials will give you different grass lengths, and densities. Some are quite thick, while others are sparse and patchy." I like Moorland-11 for a nice field of grass with the *Circle of Hills* AZone morph. Unfortunately, the Moorland grasses are all brown. This can be corrected by changing the Diffuse Color to green (such as Row 2 Column 3). The length of the grass can be increased by increasing the value of Bump from its default value.

Transparency

Page 360 of Poser 11 Manual:

The Transparency, Edge, and Falloff dials work together to determine how an object's transparency behaves.

The Transparency dial affects the transparency of the part of the object facing the camera, particularly toward the center of the object. Higher Transparency values yield greater transparency.

The Edge dial affects the transparency of the object's edges specifically. A high Edge value makes the object very transparent on its edges. For most renderings, you'll want to use a Transparency value that is higher than the Edge value.

The Falloff dial determines the rate at which the transparency becomes more opaque as you approach the edges of an object. For a real world example, look at a transparent object such as a drinking glass. The edges of the glass are less transparent than the rest of the surface. This is where the transparency of the glass "falls off". In Poser, you can vary this falloff behavior. A smaller value renders a sharper edge

To use transparency to make an object invisible (if unchecking Visible in Properties does not work), set Transparency = 1.0, Transparency_Edge = 1.0, Transparency_Falloff = 0.0

WinZip Problem

WinZip is installed as the default program for unzipping .ZIP files. However, I have had a couple of occasions when *double-clicking* on a ZIP file or *right-click > Open With > WinZip* files to unzip a file. I have found that *right-click > Extract All* will unzip the file.

Zombie Text

I don't have an alpha-numeric set for Poser that I like to use with Zombie pictures, I create and render a Zombie picture. Then load it into Photoshop and add the text as follows:

1. Select *Text Tool*
2. Set Font > *Baveuse*, Desired *pts*, Text Color = Red
3. Type the Text
4. Click on *Triangle in Circle* at top right of Layers window
5. *Blending Options*
6. In *Layer Style > Styles > Click on Zombie icon* (mouse over icons to see icon's label > OK
7. Select *Move Tool > Move Text with Arrow Keys*
8. Flatten Image
9. Save Image

NOTE: The Blending options saved for Zombie Style are: Drop Shadow, Bevel and Emboss > Contour, Texture