



Fig 1

Fig 1. Open up Poser and pose your figure as required also add any clothing and props. I have used some custom head and body morphs as well as some props from Daz and some freebies found on the net.

The hires texture and bump maps have been halved in physical size via Photoshop and stored in an appropriately named folder, this will also speed up Bryce later. For close up or portrait work they are fine, as I am doing neither of these the smaller versions are adequate.

Note that Bryce cannot recognise the .bum file name extension that Poser uses so save any bumps as .jpg's.

Part 1: Pre-export preparation
For the purpose of this tutorial I will be using Poser 4.01, Bryce 5 and the V3 unimesh model, along with the appropriate head, body morphs, hires texture and bump maps available from Daz3D.

Part 2: Exporting the figure
Select the menu **File > Export > Wavefront Obj** this is important because this format keeps all the UV coordinates for the texture and bump maps.

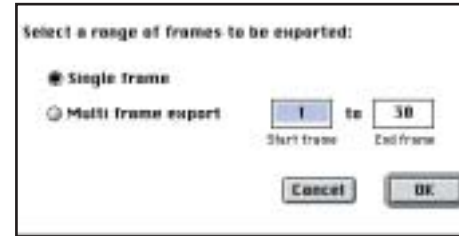


Fig 2

Fig 2. This is the first prompt you see. Select the default single frame.

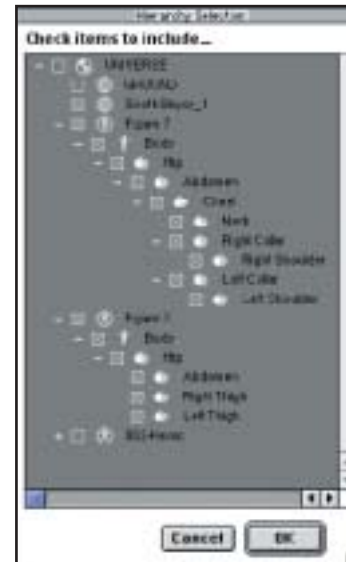


Fig 3

Fig 3. Shows the hierarchy window, make sure all the figures (including clothing and props) you wish to export are selected, uncheck universe and ground. (002 Havoc which is unchecked is the other Poser figure in the scene which I

have made invisible for the purpose of this tutorial as you will see later). At this stage I only want to export Victoria, her clothing and her axe prop.

Note: If parts of your figures' body are concealed by clothes by unchecking them they will not export to Bryce, this saves you having to delete them later.



Fig 4

Fig 4. This shows what to check, use the 'Include existing groups' if you have used Poser to group meshes and want to have easy access to those groups in Bryce. Be sure to save the .obj file in the same folder where you stored the downsized textures, this will save you a lot of time later on in Bryce.

The lengthy export process will now start, so go and put the kettle on!

Before the 4.02 patch there was no status bar and on many occasions I would force quit Poser thinking it had crashed!

When the export has finished, save it and quit Poser.

Part 3: Importing the figure
 Fire up Bryce and open a new document, if I have more than one figure in a scene I import them later from the object library into a new document.

Please remember to save often from now on, as this part is tedious and time consuming!

Select **File > Import** then locate to wherever you saved the .obj file using the file selection box. If you will get a message saying it cannot find the textures. Just click **OK** and use the file selection box to locate the missing texture, once Bryce finds the missing texture it will automatically search the same folder for the rest of the textures.

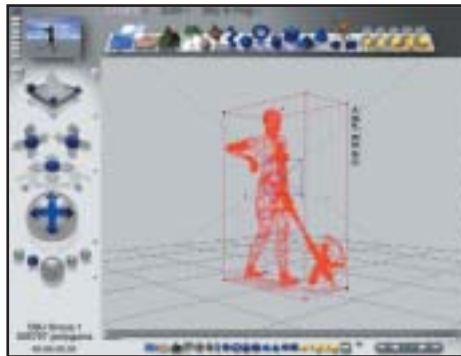


Fig 5

Fig 5. Shows the imported figure, but by default it is not facing the camera, to fix this go to the top menu bar and click on **Edit (Fig.6)** and go to the transform icons pull down menu (**Fig.7**) > **3D Transformations** and enter **-135** as shown. (**Fig.8**) now the figure faces towards the camera.

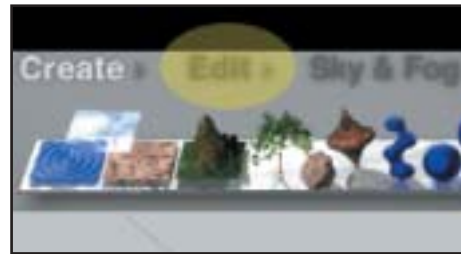


Fig 6



Fig 7

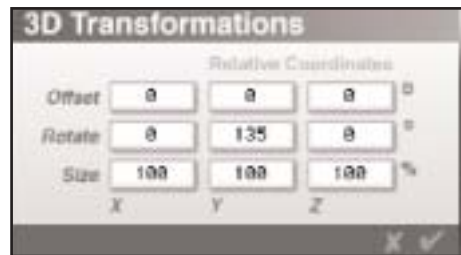


Fig 8

Fig 9. The textures have all come across fine, but why does the hair, eyes and eyebrows look funny? This is because the import process has not brought over the transparency maps as Poser and Bryce read them differently, we have to manually sort these out along with the bump maps.

This is where it can turn into your worst nightmare, so remember what I said earlier about saving regularly, once the figure is ungrouped great care must be taken not to accidentally move any of the meshes as you will never fit it back together again.

We now need to assign the meshes into family groups, this is the most time consuming but vital part if you want total control over the texturing process.



Fig 9

Part 4: Assigning families

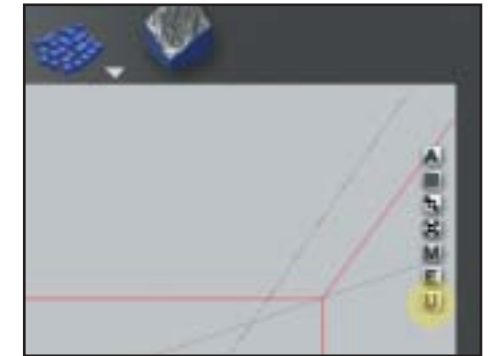


Fig 10

Fig 10. With the figure still selected we now need to ungroup the meshes, click on the **U** button as illustrated.

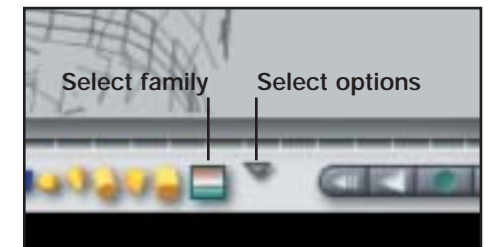


Fig 11

Fig 11. There are four ways to select items in Bryce either via **Select family** which brings up a menu of the family groups you will create, **Select options** which allows access to amongst other things each individual mesh. or by dragging a marquee around the meshes you want.



Fig 12

Fig 12. We will be selecting meshes from the main display by holding **Ctrl** and clicking where you want this brings up a list of meshes near where you clicked. You can then select the required mesh from the menu. To select a number of meshes hold down **Shift** at the same time to add to your selection.

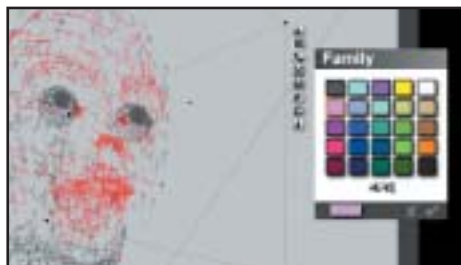


Fig 13

Fig 13. First group all of the head meshes omitting any mesh which relates to the eyes or the hair, now click on the **Family** button which is the second coloured button down which brings up the family menu. Change the family to an unassigned colour and rename it 'Head' I chose pink.

Note: Don't use the grey coloured box (labelled default) as this is assigned to

to all new objects and will cause confusion if you use it for a specific texture, also avoid the yellow box (labelled family 4) as this is automatically assigned to any spotlights you use. and also do not the dark blue box (labelled family 17) as this is assigned to the perspective camera.

Continue working through the meshes and assigning them to families. You will need one family for the head, one for the body and one for any clothing and one for any props.

Note: this models hair has two parts the crown and the ponytail, so I did not bother assigning them to family's as you will see later in the next stage.

I use the different camera views and the zoom tool, also I group the figure again and rotate the Z axis to get at hard to select meshes. (remember to ungroup it again though).

Part 4: Applying transparencies

OK, now to sort out the hair, this models has two parts the crown and the ponytail each has their own texture and transparency map.

First I select the crown family and click the **M** button which takes me to the **Materials Lab**.

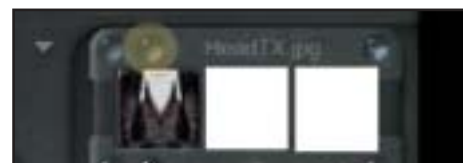


Fig 14

Fig 14. Click in the pink bead.



Fig 15

Fig 15. Click on the **Load** button and locate the crown transparency map.



Fig 16

Fig 16. Select the dropdown menu **(A)** and make sure that **Blend Transparency, Cast Shadows, Receive Shadows** and **Self Shadows** are ticked. Click **OK**. Back in the **Materials Lab** Make sure the transparency is checked in column **A (B)**.

Select the eyelash meshes and follow the same steps as for the hair except load the V3 transparency texture. Set the transparency options as the hair, except deselecting **Cast Shadows** and **Self Shadows**.

Next select the eyebrow mesh click on the **M** button which brings up the **Materials Lab** select the same transparency map you used for the eyelashes. Now select the the transparency option in column **A**,

this will bring up a random procedural texture, click the **P** button which makes it a parametric texture, then click on the pink bead. Now load the V3 transparency map into the first box, then copy from that box and paste into the second box. **(Fig 17)**.



Fig 17



Fig 18

Fig 18. Back in the **Materials Lab** use the blending options as you did for the eyelashes except with **Cast Shadows** and **Self Shadows** off.

Now to sort out those eyes, you are probably wondering why the eyes are white, well the eye is there but surrounded by a white sphere. In Poser the sphere is transparent, but has a specular highlight which gives that realistic glint. All we have to do is apply the correct material to this sphere.

Fig 16. Click on the centre of each eye to select them, they are usually named **rightEye:1_1** and **leftEye:1_1**.



Fig 19

Fig 17. Now go to the **Materials Lab** and use the same settings that I have. I have turned the transparency up to 100% select blend transparency (A) and change the specular colour to white. The specular halo colour (B) will define the hardness of the specular highlight. Black is hard and white soft, we want a dark grey for a sharp highlight.



Fig 16

Fig 18. This is what the figure should look like.

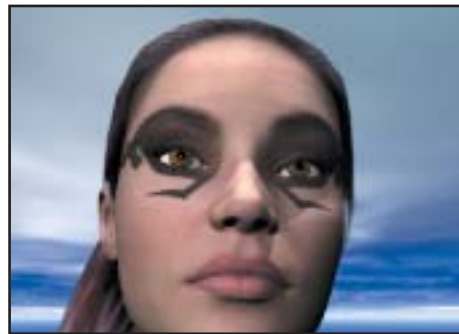


Fig 18

Part 5: Applying bump maps
Use the **Select family** to select the body meshes, then click on the **M** button in the palette this will take you to the **Materials lab**.

Fig 19. Click on the pink bead this will take you to the Texture source editor You can see that the body texture has been imported but not the bump map, to fix this select **Load** in the top middle box and navigate to where you stored the body bump map.



Fig 19

Fig 20. Next click on the next available empty (grey) square and locate the body bump map.

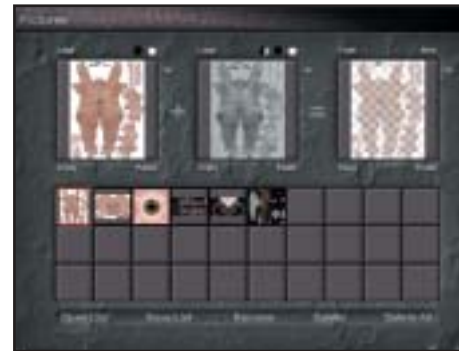


Fig 20

Click the tick mark this will take you back to the **Materials lab**. Set the diffusion to 100, the ambience to 18, the secularity to 22 and the bump height to 4, make sure the blue bead is in the B Alpha channel (A).



Fig 21

Note: Don't overdo the secularity as the figure will look like plastic, I wanted quite a sheen on the body, so experiment with different settings. The bump height is also worth some experimentation.

Do exactly the same for the head family meshes and use the same settings that you used for the body family.

Note: Try adding more secularity to the lips and teeth meshes, (if visible) to give a moist appearance.

Fig 22. Here is the finished Bryce render without any postwork.

Experiment and have fun... Mark.

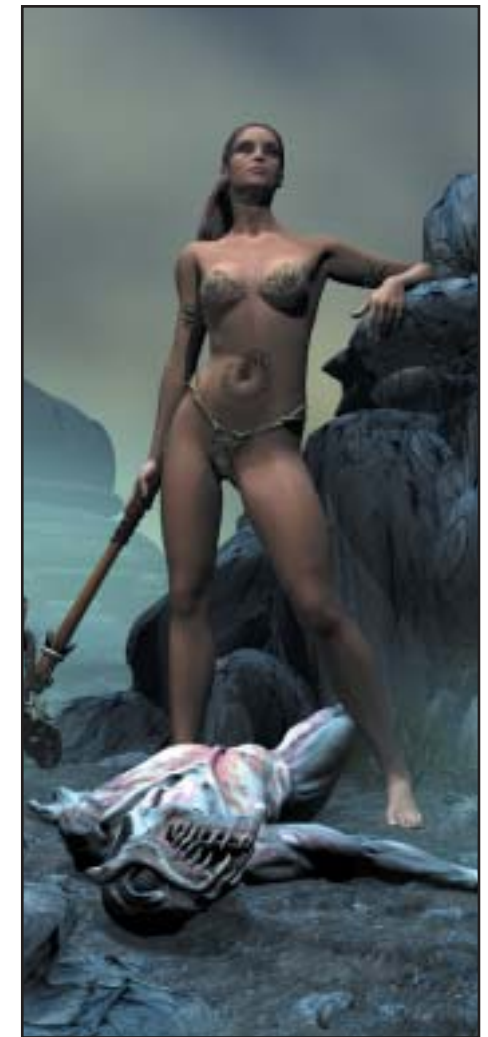


Fig 22