

Overripe

Introduction

Flesh isn't meant to be hard. The poser figures I see rendered before me have exaggerated features: from biceps to breast to buttock and beyond. All of these features attract the eye and awaken emotions. A lot of the poser art therefore is somewhat erotic. But imagine this if you will. You have finally seduced the perfect partner that you have created or that someone else has created (and I will adopt a male perspective here) and you get her home and get her clothes off (if they aren't already in the original image) and then you go to touch her. This is where you get your first shock.

Either your fingers go right through all those juicy fleshy shiny bits, and into the void where no ray touches; or they hit, rock hard onto the surface. Sure you can touch her, but she feels like a spirit or a rock: poor goldilocks!

Surely there is a half way you cry out in anguish. Surely there is a grey between black and white. Maybe if I increase the lights, or perhaps decrease them or maybe if I export the creature to povray or Vue or 3dStudio or Carerra she will bounce and jiggle like she should. Maybe a HDRI lighting map will increase her reality under your finger tips. You long to consummate your relationship. But by her very nature she resists.

But you realize that you have been approaching her all wrong from the first place.

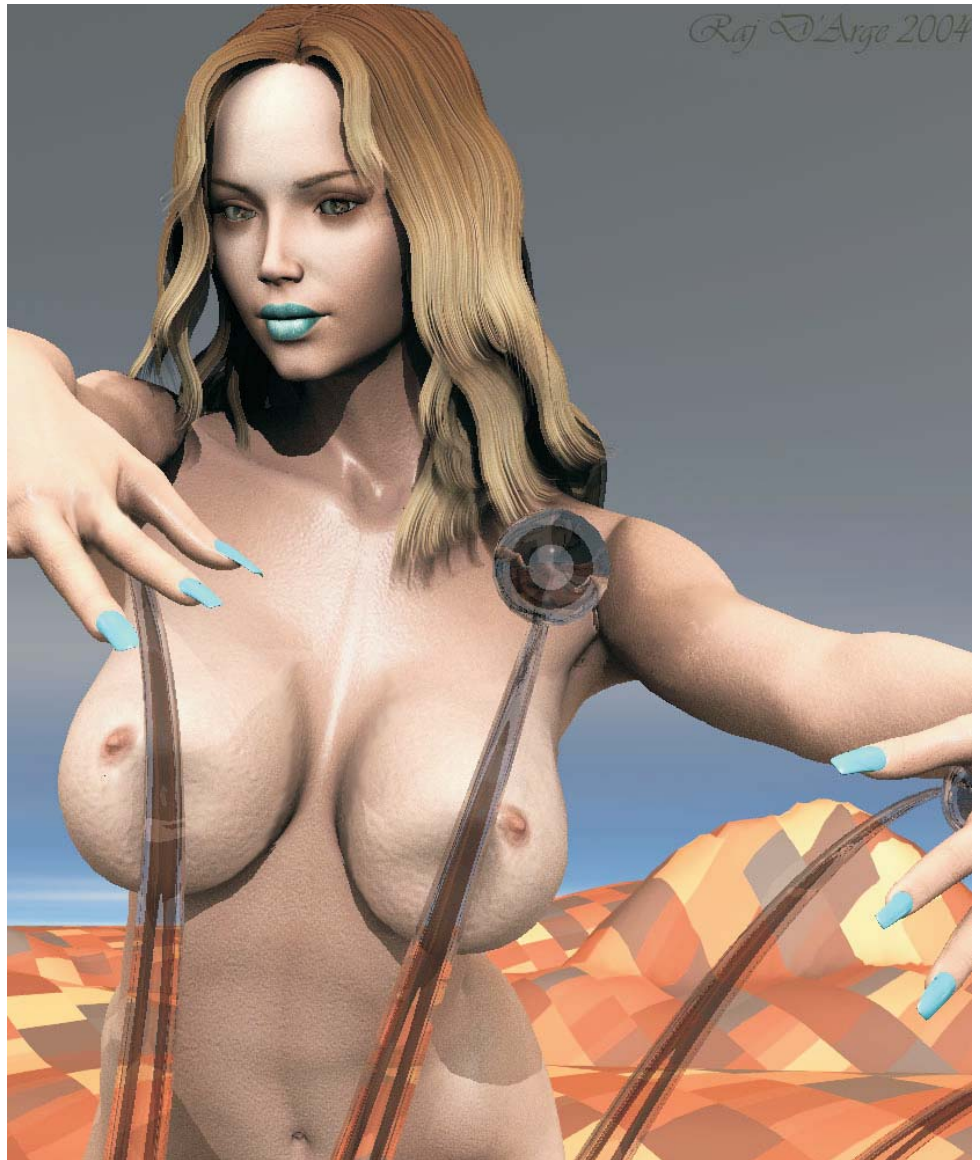
You shouldn't think of those soft pounds of flesh as a mesh to respond unpredictably to magnet deformations, still unaware of the caress of your hand. There is something softer, more pliant and ultimately more delicious - rubber.

Or more precisely cloth made of rubber. Since you are largely interested in the surface only (cut deeply into someone and underneath there are nasty gooey bits that you really don't want to see: and quite unattractive) think of your true lust as just cloth made of rubber.

So when you see a large pendulous pair of breasts or a perfectly formed pair of buttocks and you want to reach out and squeeze. Don't think flesh with all those insides, think cloth.

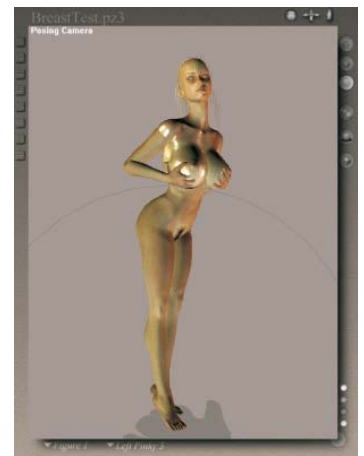
And there you have it. The ultimate secret to making soft flesh react to you is to use the cloth room in poser and transform a body part into a rubbery substance. Be warned however, this is where I got my second shock.

Could you imagine how surprised I was when I found a pair of breasts folding in on themselves and flopping down and doing all kinds of unattractive things. I should have asked her to keep her bra on!



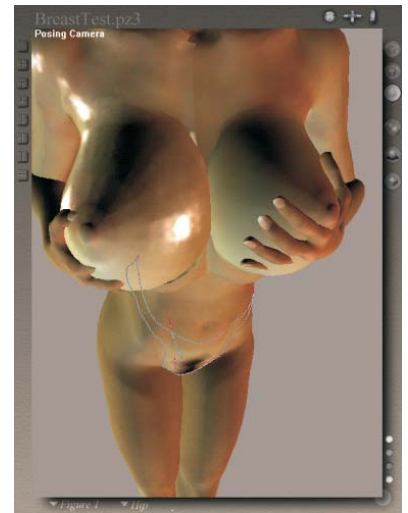
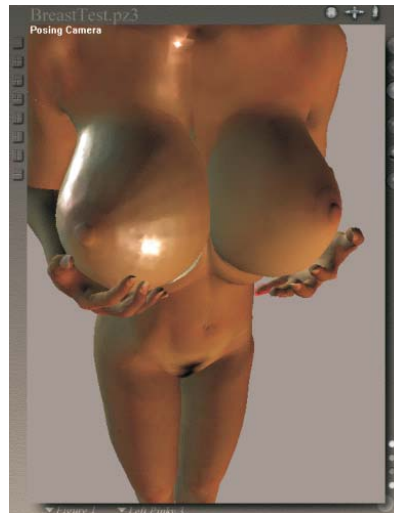
Step 1

- Load a poser figure
- Create a 30 or 60 frame animation (the more the better, but watch out for memory)
- In the last frame of your animation pose your figure with all the props and in the position you want it to be in for later. You don't have to have the whole scene done yet, just start with the figures.
- Go back to frame 1. It's good idea to have the animation palette open at this stage.
- Make sure you remove any keyframes for the cameras you use to position your model.



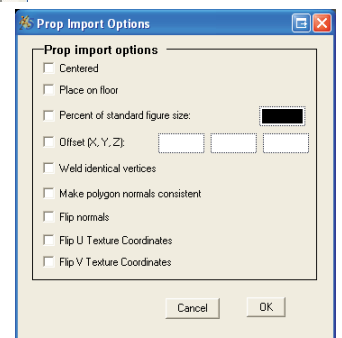
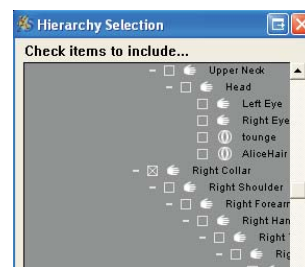
Step 2

- Place the deformer out of contact with the object to be deformed, in this case hands, fingers, and forearms. Try and pick a pose that is natural and move to a pose that is equally natural. In this case a lady moving her hands to cup her breasts.
- Make sure that the final pose (on the right) has the deformer actually buried inside the object to deform. Otherwise there won't actually be any deformation.
- Don't make the depth too radical, the process may take a long time, and look strange.



Step 3

- Stay on the first frame of your animation. Go the 'File > Export > Wavefront OBJ' and export the object to be deformed. In this case the right collar. Name it something like "RbreastP1". This stands for right breast position 1. I did the same for the Lcollar.
- Move the animation scrubber to the last frame, and export the obj again as "RbreastP2". Make sure you know where you put these files so you can use them again
- When you export the obj's make sure you check only the default options. Don't touch anything else.
- Going back to frame 1, import RbreastP1.obj making sure to deselect every option in the import options window. Do the same for the left breast object if you have one.
- Now select the prop in the properties window. Add a morph target to it by selecting the box marked. Or use "Object > Add morph target". Just use "shape one if you want. Now pick the RbreastP2.obj.
- Go to the last frame. Select your RbreastP1 prop, and apply "shape1" in the properties to 1.0 (type it in it's easier).



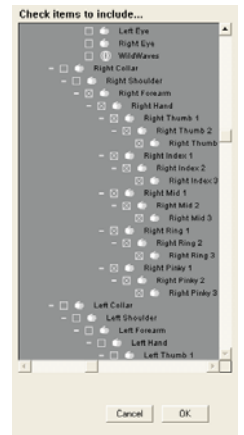
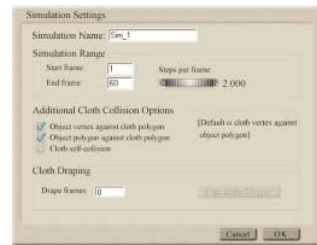
Step 4

- Open up the poser5 "Cloth room"
- Take a break, have a tea or whatever. Read the excellent tutorials on this topic from "www.poserfashion.net"
- Get ready for the hard stuff.



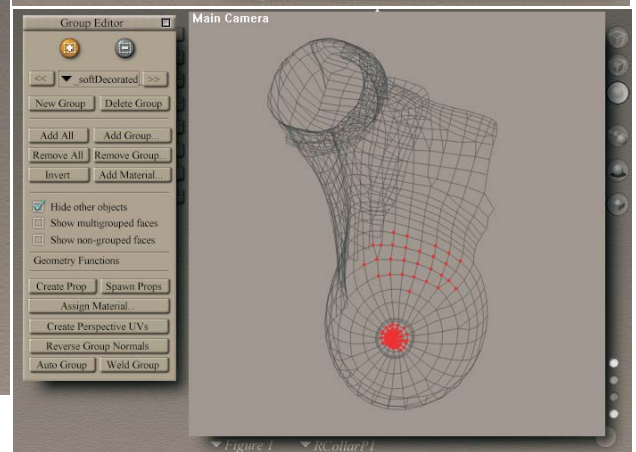
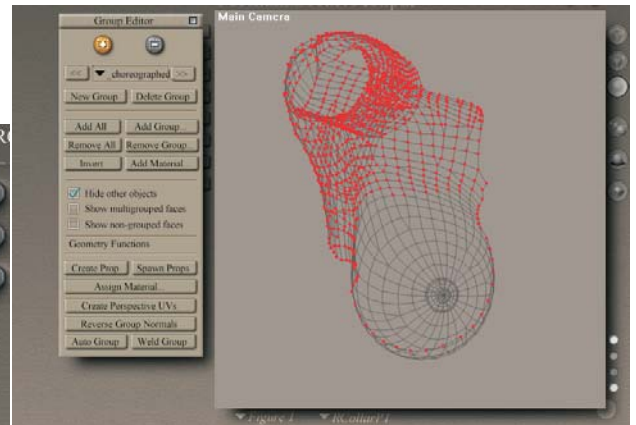
Step5

- Hit New Simulation. Tick "Object vertex against cloth polygon" and "Object polygon against cloth polygon"
- Hit Clothify and pick RbreastP1.obj in the dropdown lister.
- Hit Collide Against and pick:
Collision offset 0.1, Collision depth 0.4 (approx), static friction 0.25 and dynamic Friction 0.25.
- Hit Add/Remove and pick every object to collide against that you want to. Including all the digit and phalanges of the fingers, in this case. An easy option is the just use untick "Ignore hand" collisions and tick the 2 other options, but I don't trust this.



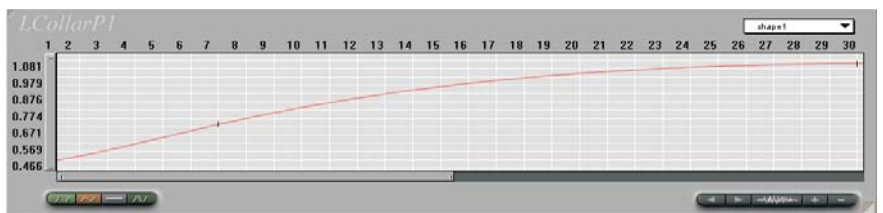
Step6

- Having clothified the prop now comes the hard bit.
- Apply settings captured in the graphic on the right. Don't hit any simulation yet. You can try but usually you just get garbage.
- Hit "edit Choreographed group". This opens up the group editor. Select all vertices that are fixed object and that you don't want to move. This included vertices that are involved in the orientation of the figure. For some reason "Constrained" vertices didn't work.
- Then Pick "Edit soft decorated group". Here I have selected the nipple and the vertices on the opposite side of the deforming force. This stops them folding or doing something unnatural, however you still want them to move.
- The nipple really behaves like a soft decoration, and you don't want it to distort too much.
- Now exit the cloth room. Don't worry your setting have stayed.
- If you are animating the left breast as well, make sure that you set up a new simulation for this side. As well. Call it - with a little bit of imagination: sim_2.



Step 7

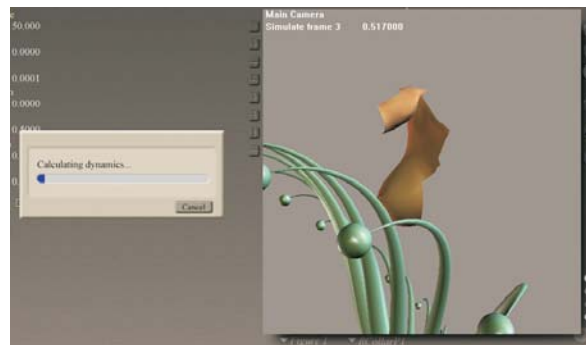
- Now open up the hierarchy editor. And deselect every object except the 2 you want to squish into each other. Close the hierarchy editor (or leave it open if you have 2 screens at 2048x1536 like I do he he).
- Open up the animation palette if you have more than a simple movement in one direction, you will also have to open up the curve editor.
- Tweak the various movement in the frame and adjust the speed of the animation such that the two objects collide together fast, and then from the moment of impact. You will probably need to add a few key points and edit the spline, You could make the animation linear, however it doesn't look too good. It is sometimes an advantage to allow the value of "shape1" to go above 1 in the curve as the 2 objects interact. Soft and hard. However don't go overboard with any settings.



- Re-open or just use the animation palette. Delete all the keys that you have generated for the main camera (or whatever camera you plan to use - you've probably generated a heap of keys trying to look at your objects closer etc. Sometimes it's better to switch between cameras). These keyframes annoy the crap out of me 'cause you can't see how good or bad your next step is.
- Now go back to the cloth room.

Step 8

- This is the fun bit
- Hit "calculate simulation"
- If your body part is small, and the objects collided against are simple, everything should go along swimmingly at this stage. If you have a slow computer, things won't go so quickly.
- Words of warning:
- If the computer sits there and keeps flashing some strange numbers and not advancing the framecount, then something stupid has happened. Usually it is the movement is too extreme. Sometimes the computer comes out of this apparent reverie to give you an exploded looking body part. Perhaps you could use it to render exploded body parts: very zen.



Step 9

- If everything worked previously, things should get pretty obvious here.
- Go back to the pose room, select the hierarchy editor. Reselect all those things you want to be visible except the body part that has essentially been replaced by a prop. But don't replace your body part with the prop or "poof" there goes your simulation. Hit the button that fastforwards to the end of the animation and bypass the bug in P5.

Render your image, and enjoy the peace and harmony that soft objects impart to a hard and careless society.

Epilogue:

- It is possible to simulate a clothification (sorry I just spat on the screen trying to say it) of a body part. It does work, kinda sorta. The results are unpredictable- I suspect that all the morph targets surrounding a real body part just give the computer ischaemia and something strokes out. If you do attempt this, you will notice that some nice poser programmer has already applied a 1 vertex deep band of choreographed vertices directly connected to the adjacent body parts. Go figure
- There are things you can do to improve the quality of the image (not render it in posers at all etc) however they are for another tutorial.
- Just remember ***"The computer is a beast, and sometimes you just want to roger it something awful - 'cause god knows you can't legally do that to your spouse"***. I had to censor that last bit for the kiddies who shouldn't even be looking at the rude pictures so what the fuck are they doing reading this tutorial!
- Ps please don't tell yourself or anyone else that the some of the sample image used in this tutorial aren't of the same animation. You wouldn't want to embarrass yourself.



Raj D'Arge 2004