

Advanced costume design.

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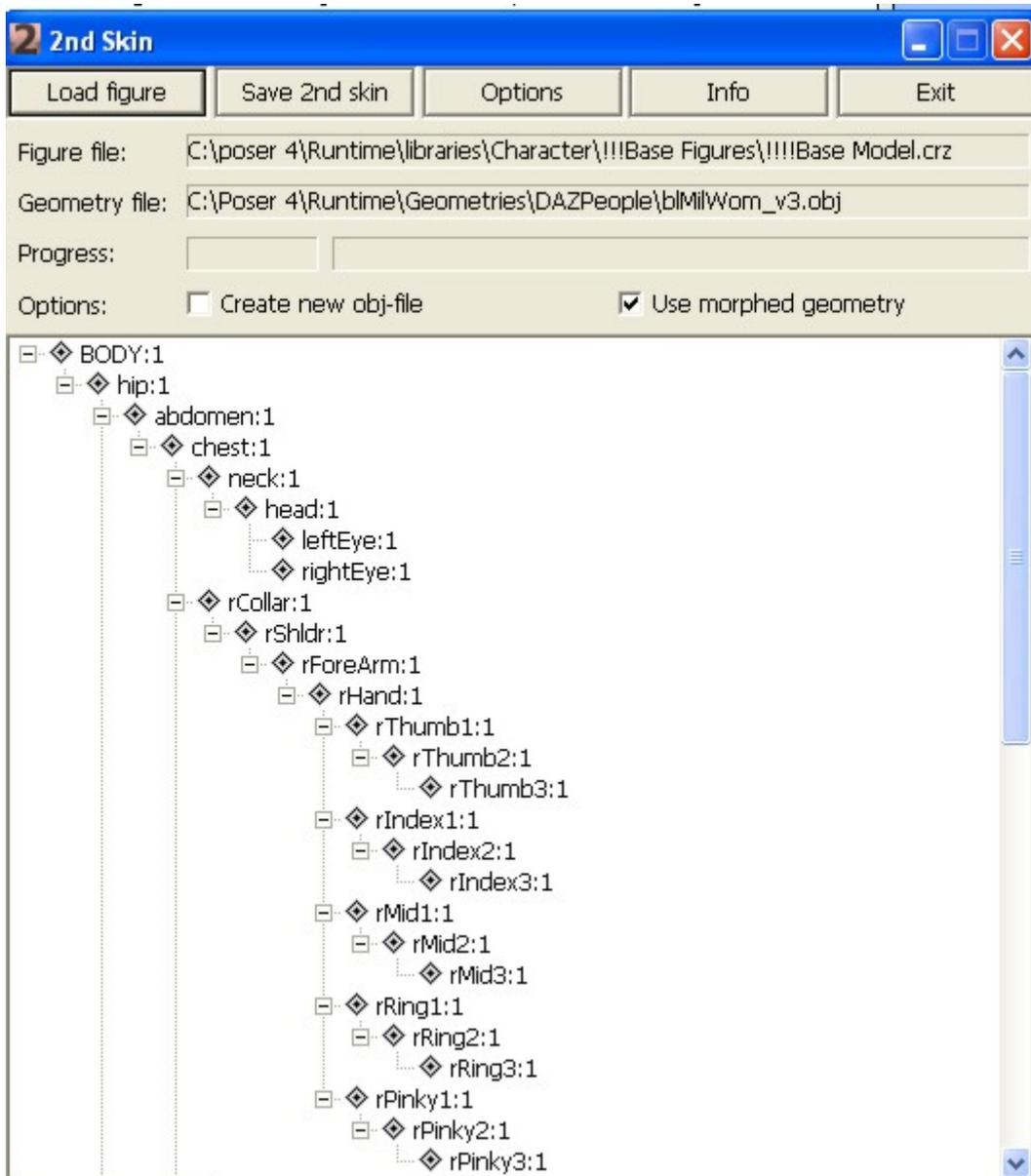
In this tutorial, I will attempt to show you how you can create your own realistic looking costumes by using some of the advanced settings on the Material room in Poser. This tutorial was writing with Poser 6, but many of the same settings should work in Poser 5. As this is meant to be a more advanced tutorial, I will assume that you have a pretty good understanding of how to get around in Poser and have a graphics editor program. I would also recommend reviewing Jpeger’s excellent “Create a Costume” tutorial, as I will be assuming you’ll be familiar with a lot of the concepts there.

For this tutorial, I will show you how I created Fairchild’s costume.



A common technique to create close fitting costumes or leotards is to essentially paint it on the figure's body skin texture in a painting program like Photoshop. While this is an easy way to do it, the major drawback of this method is that it is not possible to apply different material shaders to the costume portions of the skin texture, as they are one in the same (not to mention the fact that most of the time, it end up looking like body paint). We are going to use the same idea and take it one step further.

For Fairchild's costume, I first used Dimension3D's "2<sup>nd</sup> Skin" utility to create a conforming figure from the base figure's mesh (this is a stand alone utility that is sold at Renderocity). Knowing that Fairchild's leotard only covers her arms and torso, I deselected them in the utility, and then let it create a new figure.

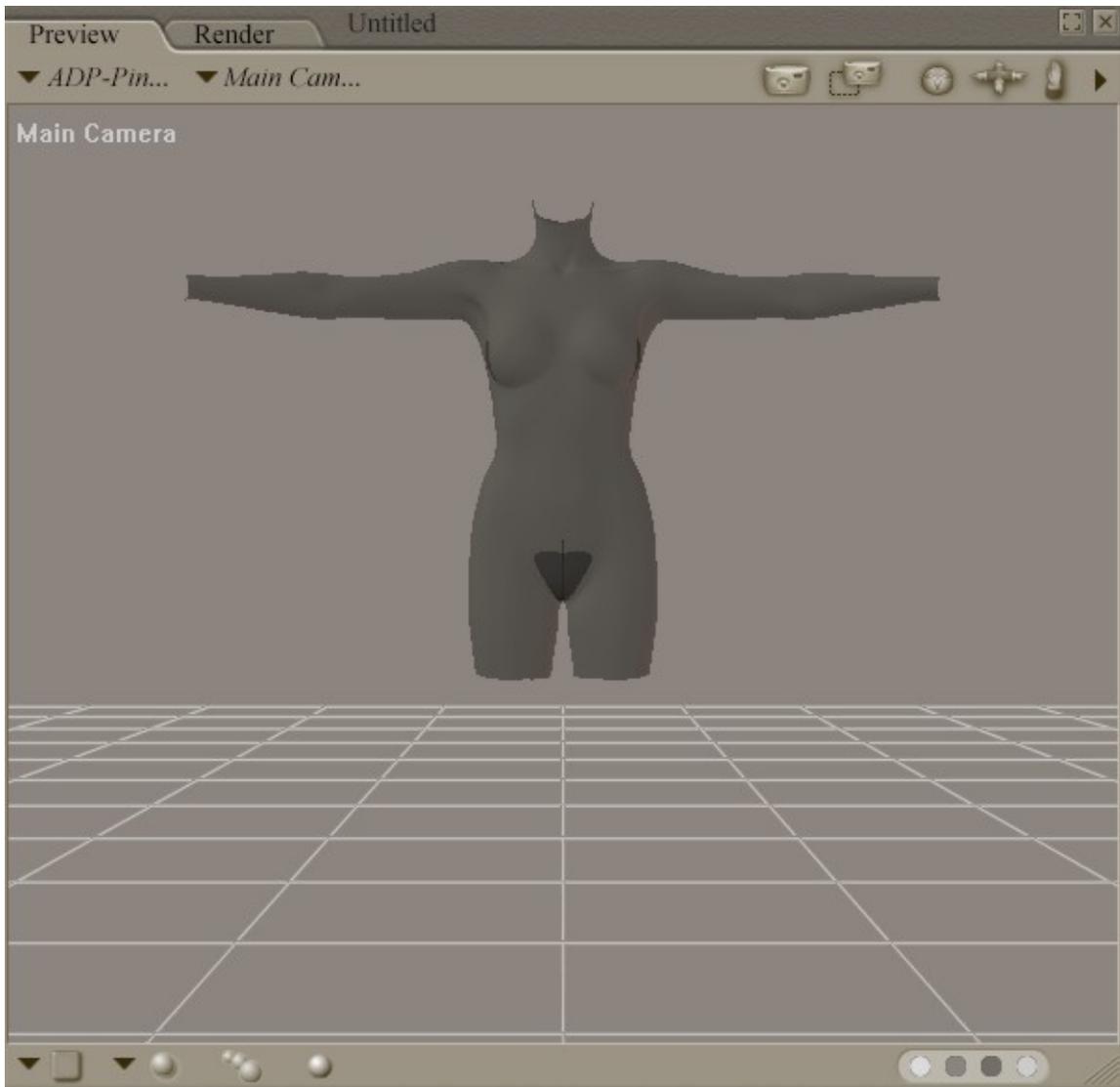


### *2<sup>nd</sup> Skin Interface*

Having done that, now it's time to go back to Poser and take a look at the 2<sup>nd</sup> skin figure. The utility basically makes a conforming figure out of the source figure; the 2<sup>nd</sup> skin figure all retains all of the source figure's morphs.

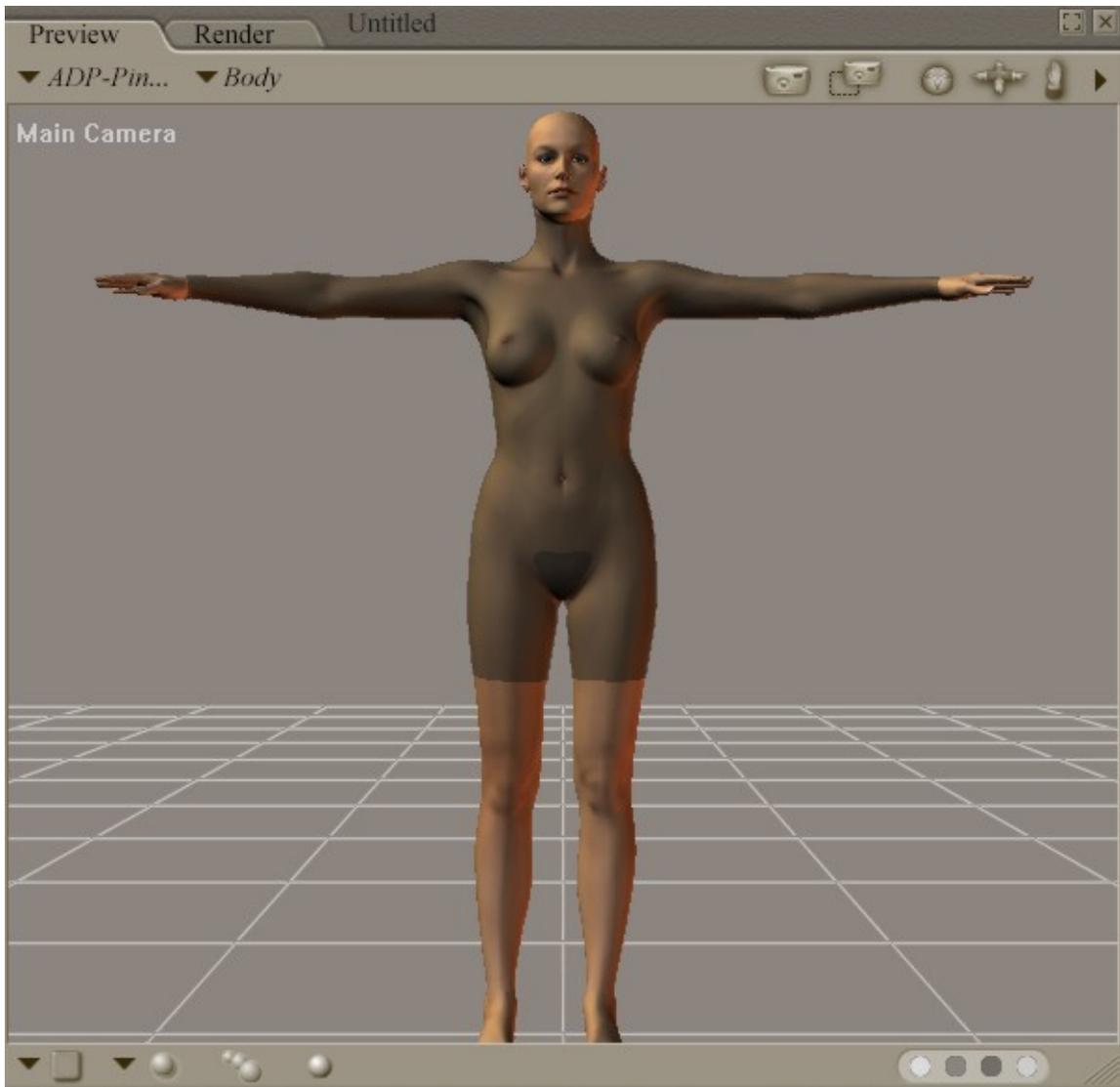


*Base Victoria 3 Figure*



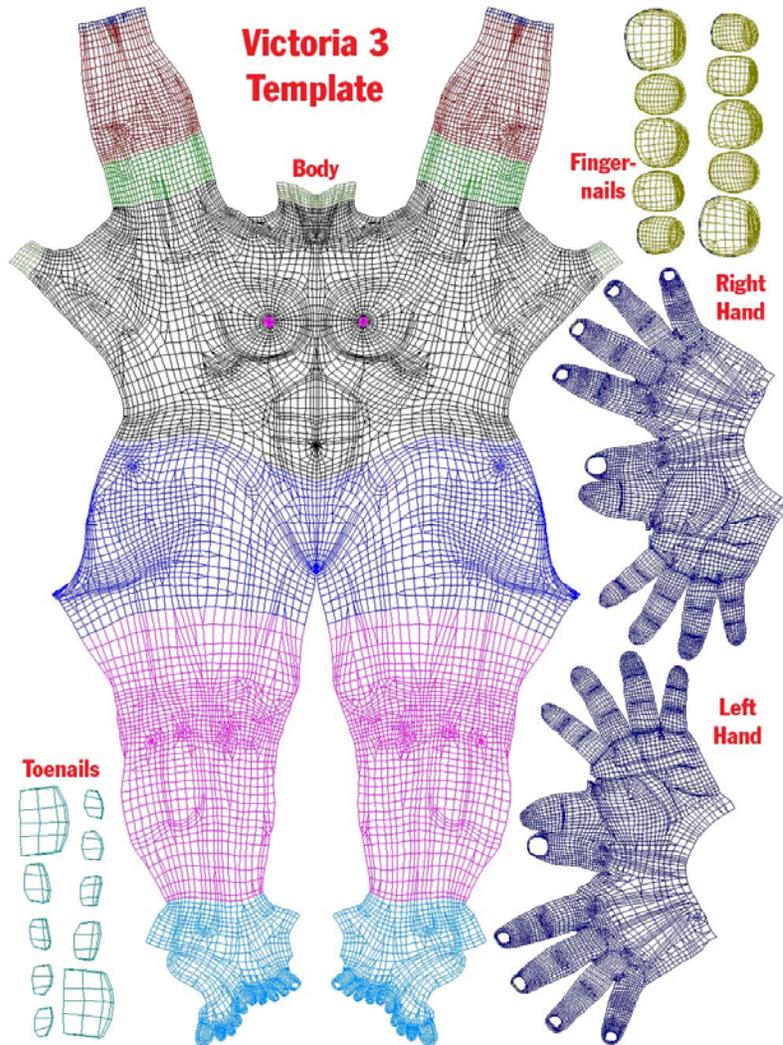
## *2<sup>nd</sup> Skin Figure*

Load up both the 2<sup>nd</sup> Skin and your base figure...for Fairchild, we'll be using Daz's Victoria 3 figure.



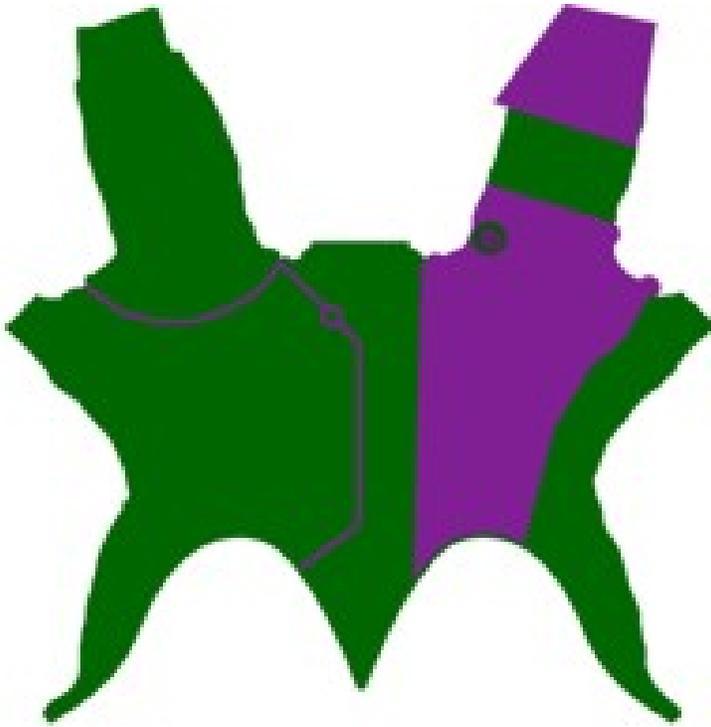
*2<sup>nd</sup> Skin figure after being set to conform to Victoria 3.*

Now, it's time to go to work on the costume textures. Personally, I like to use Corel Photopaint to create my costume textures, as it has good drawing tools and excellent masking capabilities. Since the 2<sup>nd</sup> Skin figure is derived from Victoria 3, it also uses V3's templates.



*Victoria 3 body texture.*

After working on the costume texture in Photopaint, I have the finished costume texture:



*Fairchild's costume texture*

You can find my finished costume texture here:

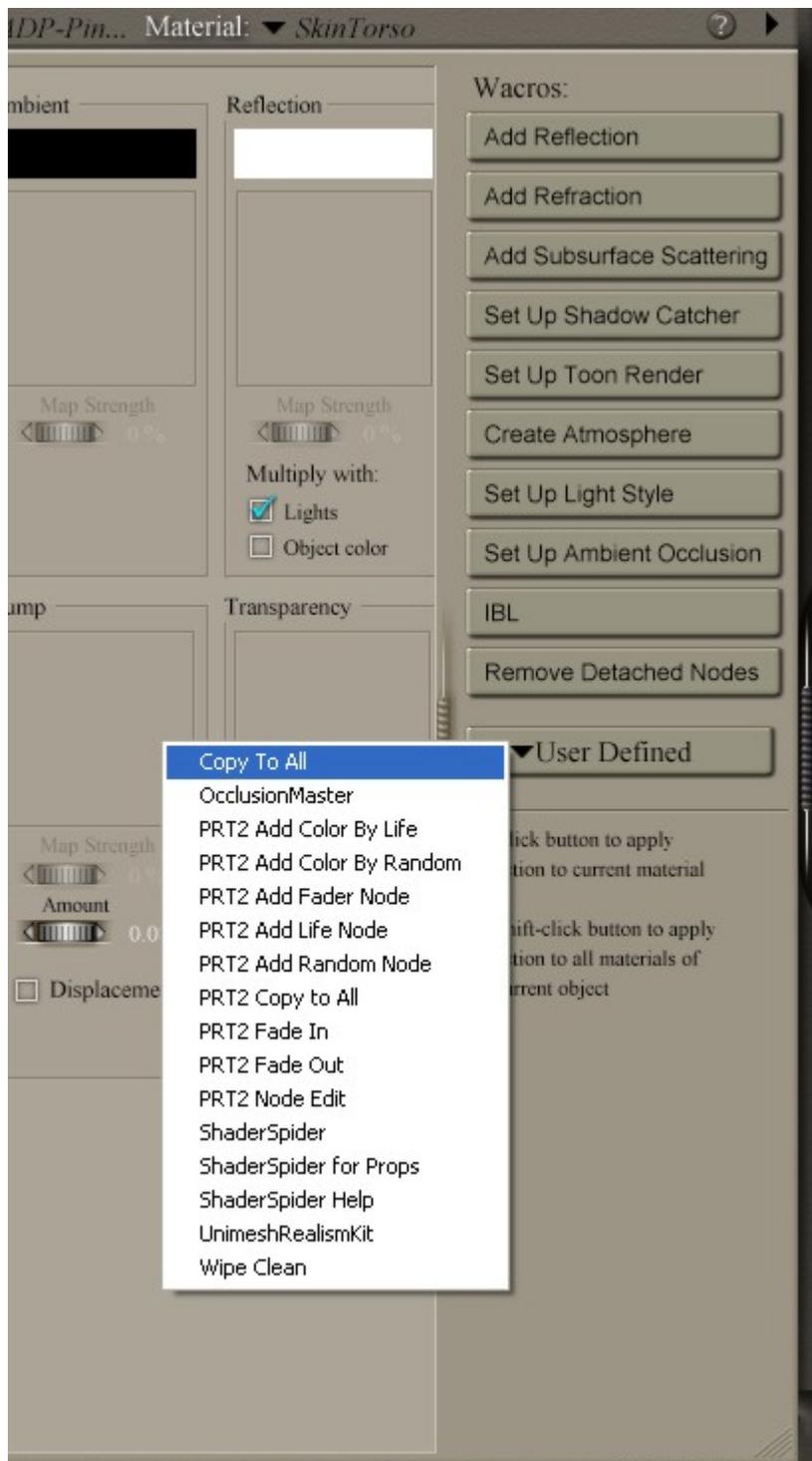
Since the 2<sup>nd</sup> skin is also a conforming figure, we need to “turn off” areas that we don’t want to be seen, so we need to have a transparency map as well.



*Fairchild's transparency map*

You can download my finished transparency map [here](#):

Back in Poser, you need to go to the material room and apply the texture and the transparency map to the 2<sup>nd</sup> skin figure; remember to apply both to all the material zone on the figure.



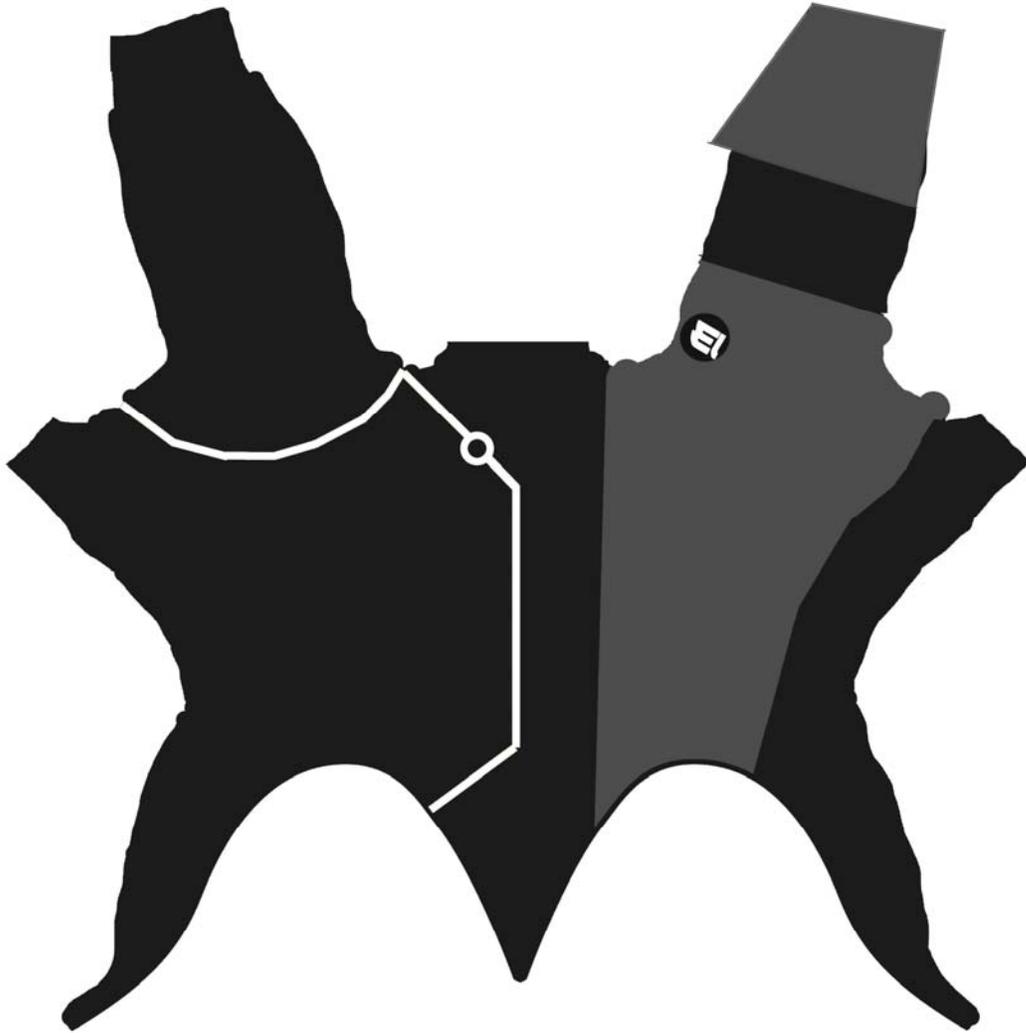
*Tip: Use the “copy to all” selection in the User Defined options of the material room to quickly copy all the current material settings to all zones.*



*Texture and transparency map after they have been applied to the 2<sup>nd</sup> skin figure.*

Now you should have the basic look of the costume...now it's time to add some detail.

Next, I created a bump map in Photopaint for the costume. The bump map adds detail by making an object look more three dimensional when Poser renders it.



### *Bump Map*

The lighter the area (to white) on the bump map is, the sharper it will stand out in the render.

You can download my finished Bump Map [here](#):

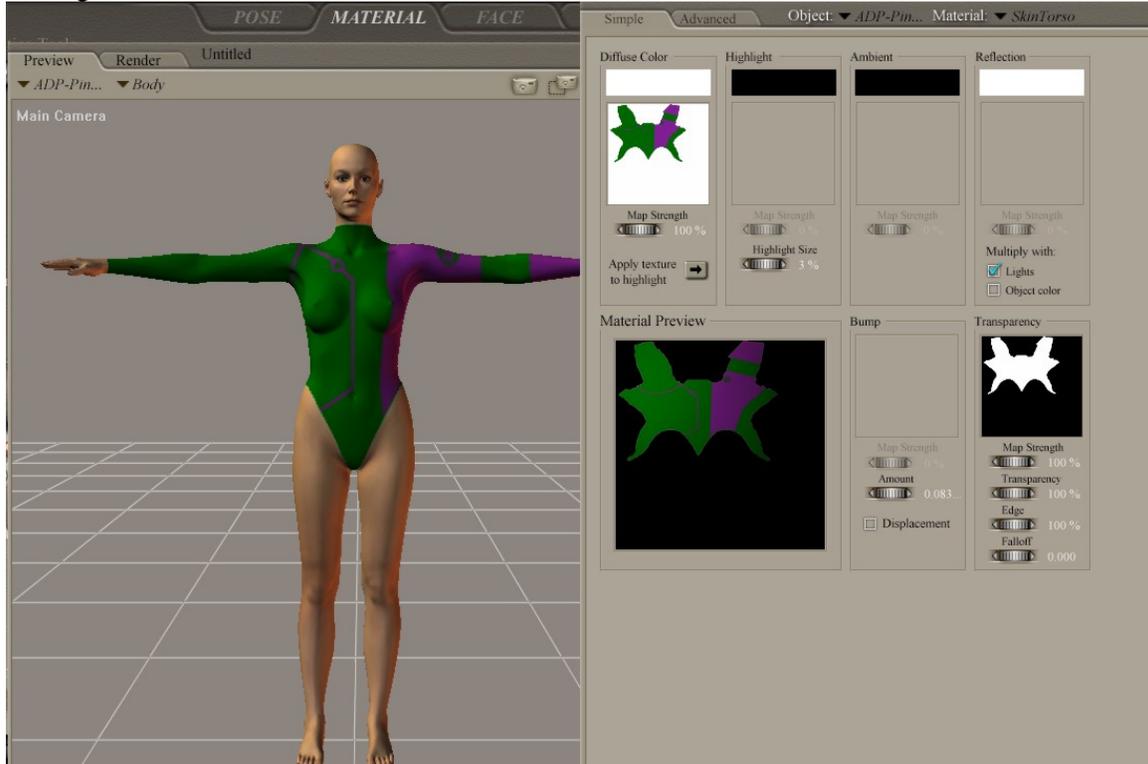


*Bump maps applied*

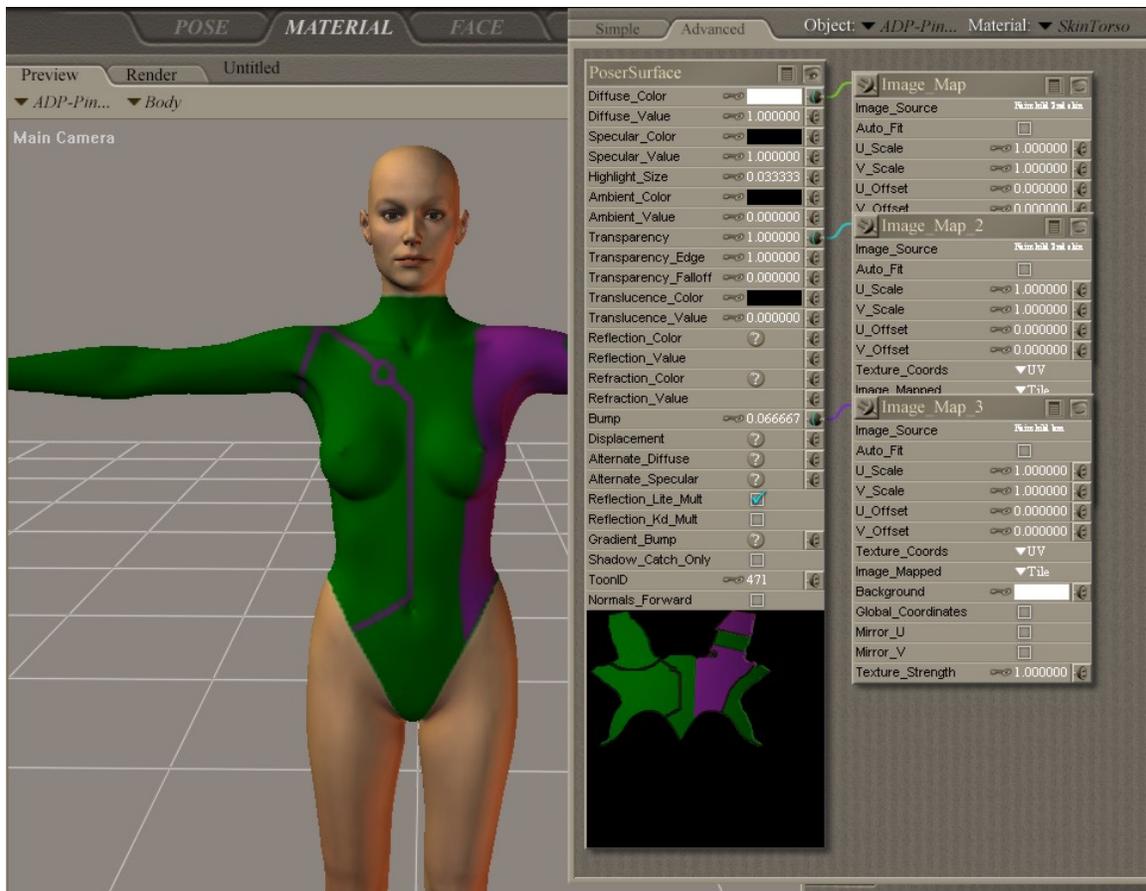
Notice how the zipper seam and the “13” on her shoulder are now more sharply defined and don’t look so flat.

Looking better, but the costume still looks kind of lifeless and painted on. Next, we’ll use some material zone settings to give the fabric of the costume more of a PVC or shiny spandex look.

Let's go back into the material room and open the "Advanced" settings....



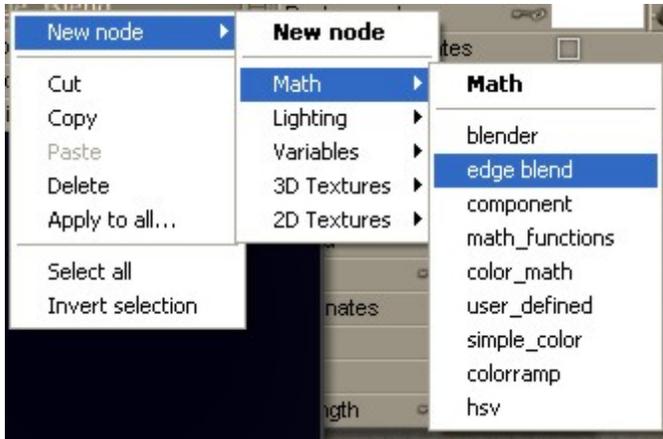
*Simple view*



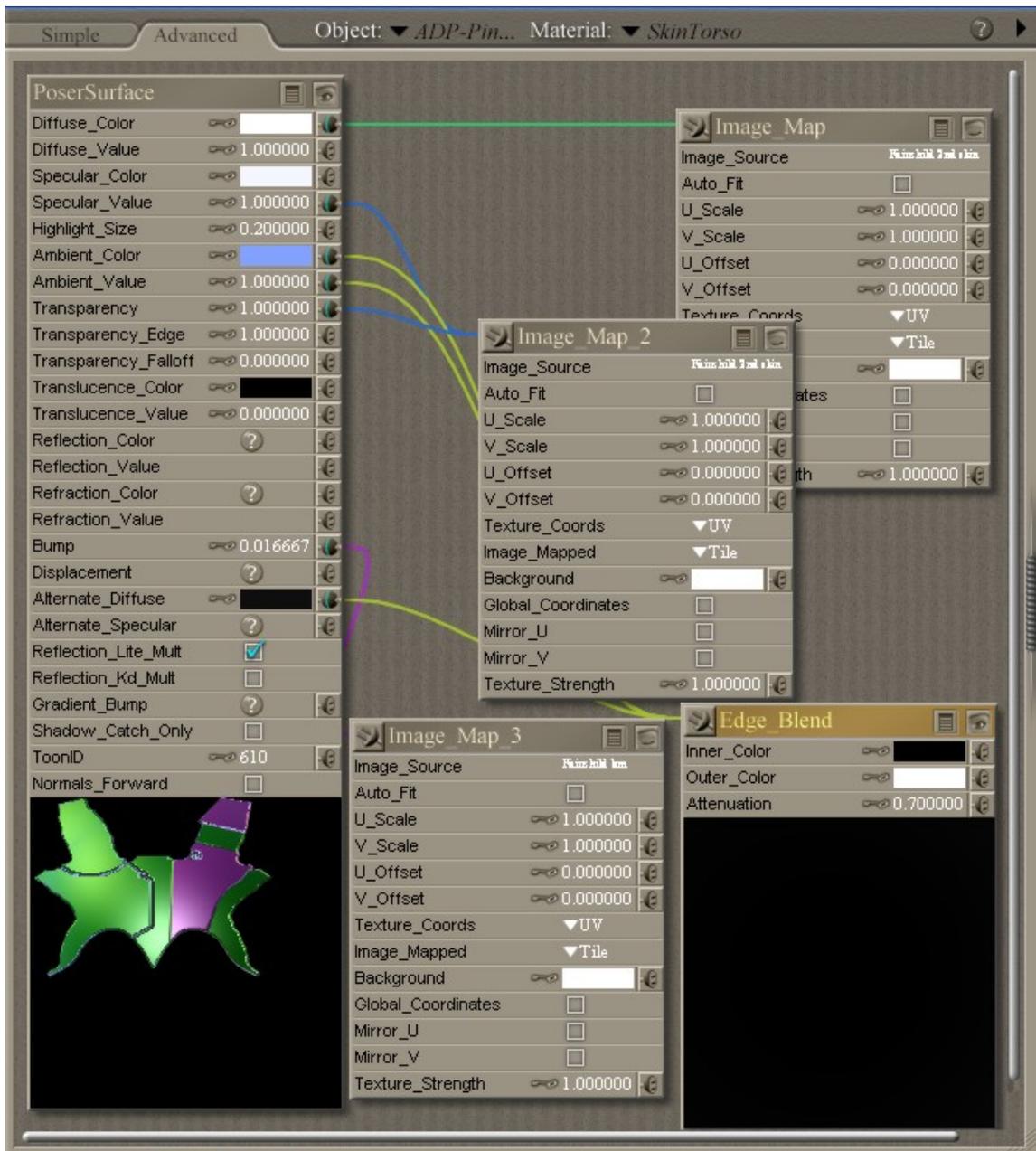
### *Advanced view*

The advanced view offers up a whole lot of options, almost overwhelmingly so, but it is also a very powerful tool to make some cool effects. To make the costume stand out, I wanted to make it appear as if it were made out of a shiny, PVC kind of look.

The advanced material room view works as a series of interconnecting nodes, allowing you to “chain” effects together to get the desired effect. You should see nodes that were created by the Simple view when the texture, bump map and transparency maps were added.



Let's add some new nodes by right clicking and selecting "edge blend" from the menus, then connecting the new node to the "Alternate diffuse", "Ambient\_Value" and Ambient Color" bars on the main node. Select a lighter color in the Ambient Color portion (this is a reflection color). It is also important to connect the transparency node to the "Specular Value" bar (this tells Poser not to apply the highlights to and area to should be transparent).

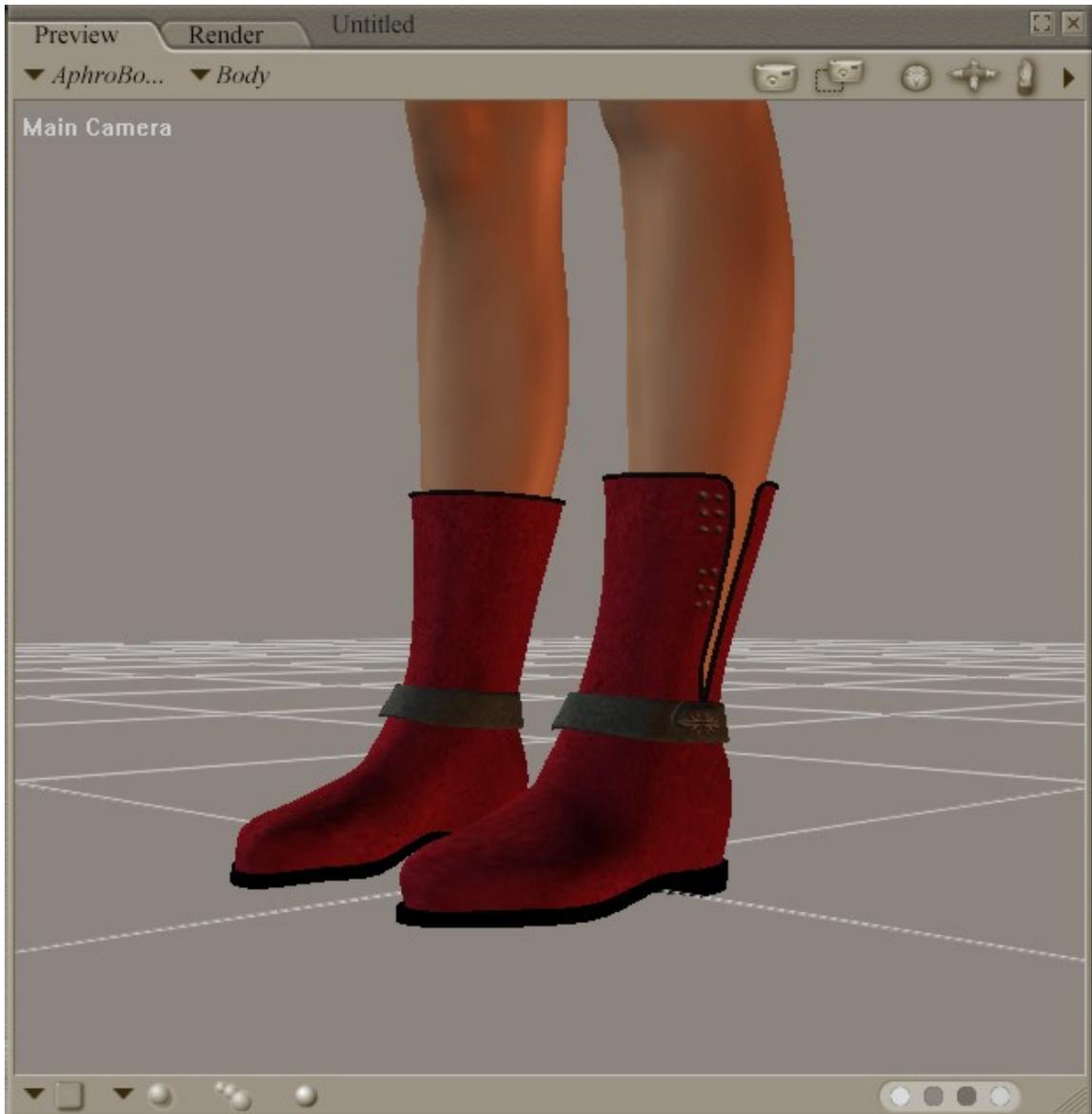


*New Node added*

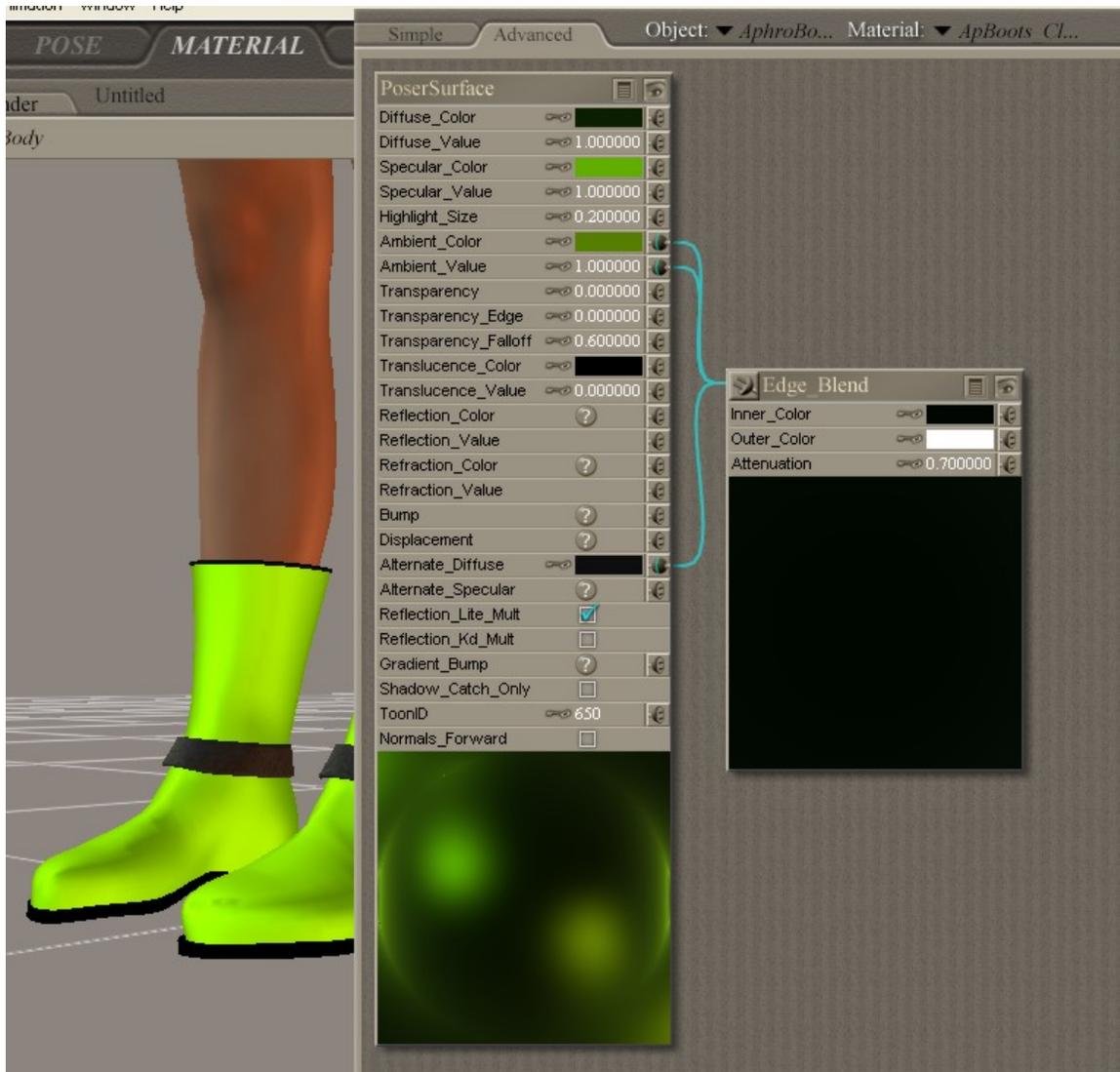


*Rendered*

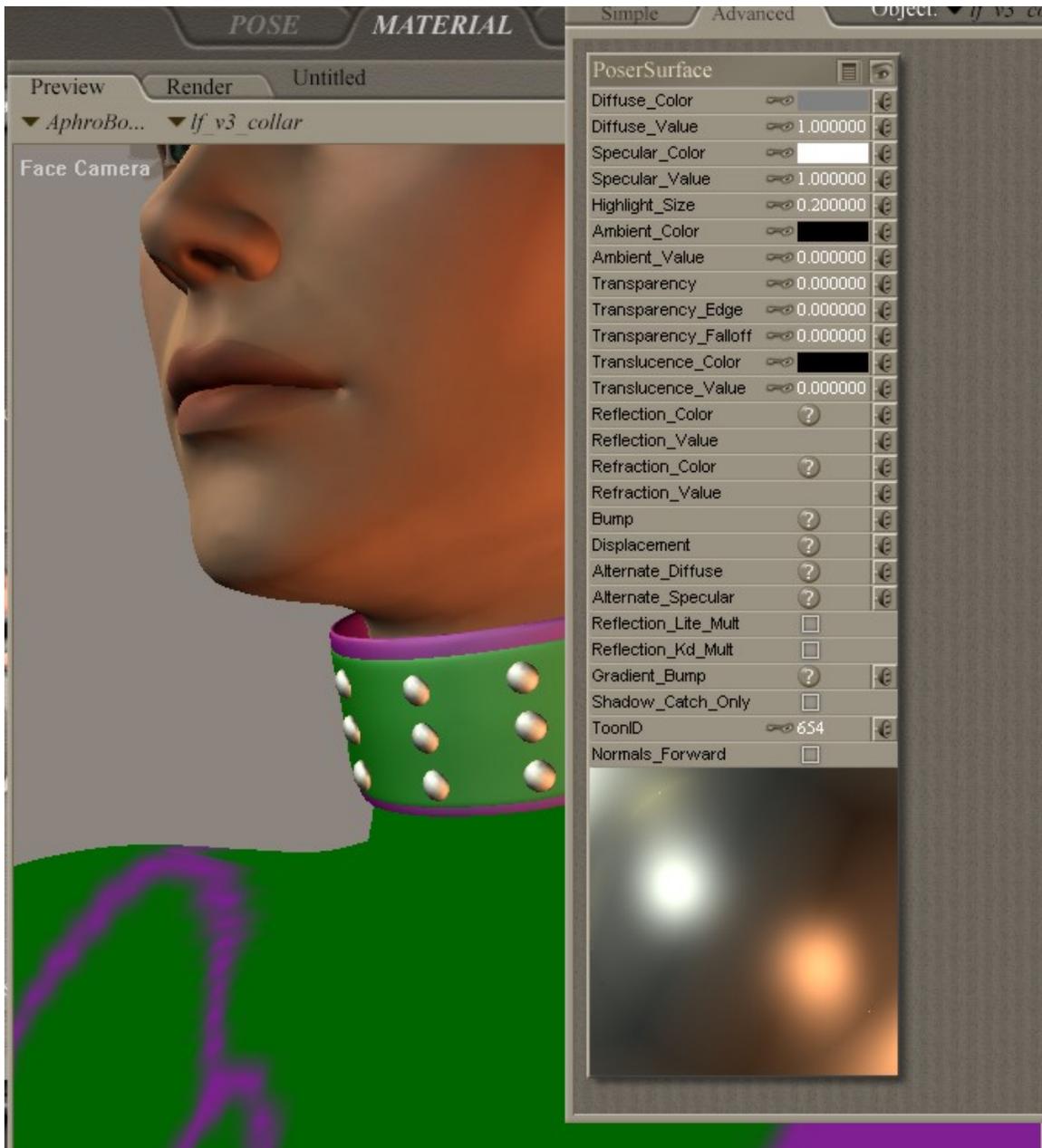
This effect should add shiny highlights to the material. The next step is optional...to add realistic reflections to the costume, simply select “Raytrace” from the reflection map selection in the simple view. Raytrace reflections add realistic reflections to an object based on the actual lighting conditions (the example at the beginning of this tutorial has Raytraced reflections). Please note that Raytracing only works on the FireFly engine (and must be selected) and can slow a render way down.



Next, let's look at the rest of the costume. I found a good match for Fairchild's boots and leg band in Daz's free "Aphrodite" costume. Since the accessories don't need to have any special textures, it's much easier to use a shader setting to recolor them.



For the body of the boots, I just used an existing material setting I had to recolor them.



For the collar of her leotard, I used an existing collar and used shaders to recolor it. Here, we have a different problem: the collar has some metal studs that I don't want to be seen. Since they are on their own material zone, I got rid of them by setting their transparency setting to "1" and the specular value to "0" (this is very important and doesn't appear on the simple view...if the specular is still turned on, the render engine will still show the object's reflection, even if it is transparent).

Now that the bulk of the costume texturing is done, it's time to morph the figure (that's beyond the scope of this tutorial) and add some hair.



Ready for action!

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