

Creating Realistic Poses



How many times have you seen a really super image and although you couldn't quite put your finger on it, there was just something that wasn't quite right about it. The answer probably had to do with the pose.

For the purpose of this tutorial I've tried to use a model, clothing and prop that are readily available. This tutorial and its accompanying poses were created on a PC and have not been tested for other platforms.

Models Used

Stock **P4 Woman**, although the poses and parameter settings will also work for the **P3 Woman**, or the **Vicki 2 P4 Woman** (maybe because of the morphing nails, but the finger parameters don't translate directly onto Vicki 2P4 from the pose file).

Leotard from Woman's clothing -- Although I like to create my poses without clothing on the model, the example is clothed for this tutorial.

Balance Beam from the Poser4 Content CD

Pose files are included -- I have Poser ProPak so don't panic that there aren't any RSR files. The pose files will still work and Poser will automatically create the RSR file.

Getting Down to Basics

There are three primary aspects to creating a realistic pose:

- Activity -- what is the model supposed to be doing.
- Balance -- does the model's posture defy gravity?

- Posing Options -- what are the posing limitations of the chosen model.

Activity

This can be just about anything, depending on the chosen model and the proposed composition, but for the purpose of this tutorial, we'll use the P4 Woman and cover two basic activities:

- Standing
- Leaning

Principles of Balance

This is where a lot of good poses start to go wrong. It may be subtle, but the model looks out of balance. Even if it's a fairy, flying through the air, she still has gravity to contend with.

If you stand in front of a full-length mirror and sort of bend around, you'll find that to stay in balance, your body mass has to be centered over your feet. If you're seated, your body mass is either artificially supported by leaning, or it is centered over your hips and thighs (the body's supporting structure in a sitting position). This is true both side-to-side and front-to-back. In other words, to be in balance, the mass has to be centered over whatever structure (or body part) that supports it against gravity.

On the subject of leaning.... Leaning implies putting some weight against an external object, not just making contact with it. The positions of the body's parts should reflect some feeling of pressure or weight.

Body Movement and Creating the Pose

In real-life you can't move your upper arm (shoulder in Poser-speak) without some compensating movement of your collarbone. And just try moving your thigh without engaging your buttocks first. I try to keep this sequence in mind when posing and resist the temptation to just move part of the arm or the leg without first adjusting the hip, collar and torso to the pose.

In Poser the parent body part is the hip. For this reason, I find it easier start my posing from the hip, torso and head, then work out to the extremities.

Details, Details, Details

Don't forget the positioning of the hands and feet. A relaxed hand doesn't look like a claw. Hands are very expressive. The positioning of the hand can change the entire mood and impression of the pose. The default position/pose of the hands when one of the people figures is loaded into the work area is not a relaxed hand.

Take the time to make sure the feet are square to the floor/ground surface. Unless the figure is in flight, it shouldn't be hovering above the floor. They should be planted on it (but usually not in it).

Also, in most poses, it's not desirable for one body part to intersect or pass through another (or a prop, for that matter).

Tips and Tricks:

- The HAND CAMERA can really save your pose. View your pose using the hand camera (either hand). Now use the Figure and Body Part selections at the bottom of the view area to select the Figure 1 Body. Now, Y-Rotate. You can really get in to get the detail of the hand.
- There's more... when you're done posing the hands, check the pose of the figure's feet (and whether they've sunk through the ground or are walking on air). Use the directional camera controls to lower the HAND CAMERA to the feet. You can do the same Y-Rotate of the body to get an all around view. When you want to go back to the hands, use the selections at the bottom of the view window to select the control dials for the HAND CAMERA and zero the Y and X Trans (leave the Z Trans alone -- that's your zoom)
- My preference is to create my pose with the model nude and hairless. I then save the pose without morphs to a pose library. Saving your pose as you develop it, and saving pose subsets allows for faster trial and error in developing your pose.
- Whether to apply clothing prior to posing or after posing seems to depend on the model, the clothing, and whether magnets are being applied. In creating these poses, the leotard was applied and conformed after the pose.
- When applying conformal clothing. The clothing models have parameter dials too. Many times a simple turn of the dial will correct a clothing problem. In the Standing Pose the right (on the model) strap of the leotard tended to sort of go through the figure's shoulder. I selected the collar of the leotard and put slightly more bend on it, then just a tiny bit of additional y-scale.



Standing Pose

The sequence of the posing dials as printed, is in two columns where the pose was created going completely down the left column, then down the right column.

The P4 Woman tends to get a kink in her neck if you bend it back too far. This is about the pre-kink limit. If I'd wanted to take her head back further, I would have had to do so from the chest and or abdomen. That would have changed her point of balance and her supporting leg would have had to be moved further back to compensate.

For this pose Kinetics for the right and left legs are OFF prior to posing.

Although the parameters are given for the hands, the settings for the fingers are left to you -- see TIPS for use of the hand camera.

The Beam is parented to the Figure's right foot. To adjust the model on the beam, adjust the x, y, or z of the beam. For placement on the floor, select the figure body and the beam will follow.

If you're placing the figure on the ground instead of on the beam, select the figure body and Y-Trans -0.003 to bring her to earth.

Hip	Twist	0
	Side to Side	7
	Bend	0
Abdomen	Twist	17
	Side to Side	-12
	Bend	0
Chest	Twist	9
	Side to Side	-19
	Bend	0
R Collar	Twist	-35
	Front-Back	0
	Bend	-40
L Collar	Twist	17
	Front-Back	8
	Bend	0
Neck	Twist	-31
	Side to Side	7
	Bend	-26
Head	Twist	12
	Side to Side	0
	Bend	-21
R Thigh	Twist	-1
	Side to Side	6
	Bend	4
R Shin	Twist	0
	Side to Side	-1
	Bend	5
R Foot	Twist	-3
	Side to Side	-24
	Bend	-4

L Thigh	Twist	-4
	Side to Side	-2
	Bend	20
L Shin	Twist	0
	Side to Side	-2
	Bend	128
L Foot	Twist	8
	Side to Side	1
	Bend	38
R Shoulder	Twist	-1
	Front-Back	18
	Bend	-5
R Forearm	Twist	-31
	Side to Side	-44
	Bend	48
R Hand	Twist	-76
	Side to Side	29
	Bend	-1
L Shoulder	Twist	0
	Front-Back	3
	Bend	-58
L Forearm	Twist	0
	Side to Side	0
	Bend	-7
L Hand	Twist	25
	Side to Side	23
	Bend	0



Leaning Pose

The sequence of the posing dials as printed, is in two columns where the pose was created going completely down the left column, then down the right column.

The Balance Beam has a Y-Scale of 109% and Y-Trans of 0.070 To try different angles of the pose, the beam is parented to the figure's hip. To adjust the beam to the figure, use the x, y, z dials for the beam. For placement on the floor, select the figure body and the beam will follow.

To get the feeling of the model resting against the beam, I raised the collars and brought them forward. Because the model is leaning, she's not going to be ON the ground. Select the body and Y-Trans -0.013 to bring her down to earth.

For this pose Kinetics for the right and left legs are OFF prior to posing.

Although the parameters are given for the hands, the settings for the fingers are left to you -- see TIPS for use of the hand camera.

Hip	Twist	-2
	Side to Side	-2
	Bend	21
Abdomen	Twist	2
	Side to Side	2
	Bend	0
Chest	Twist	0
	Side to Side	0
	Bend	0
R Collar	Twist	-22
	Front-Back	8
	Bend	-12
L Collar	Twist	-22
	Front-Back	-8
	Bend	12
Neck	Twist	21
	Side to Side	0
	Bend	-6
Head	Twist	6

L Thigh	Twist	36
	Side to Side	9
	Bend	-27
L Shin	Twist	-35
	Side to Side	10
	Bend	53
L Foot	Twist	-25
	Side to Side	-11
	Bend	-1
R Shoulder	Twist	63
	Front-Back	18
	Bend	68
R Forearm	Twist	35
	Side to Side	-20
	Bend	93
R Hand	Twist	-14
	Side to Side	-13
	Bend	28
L Shoulder	Twist	93

	Side to Side	-9
	Bend	-3
R Thigh	Twist	-5
	Side to Side	11
	Bend	-14
R Shin	Twist	0
	Side to Side	-1
	Bend	1
R Foot	Twist	-8
	Side to Side	-1
	Bend	-7

	Front-Back	-18
	Bend	-68
L Forearm	Twist	35
	Side to Side	49
	Bend	-93
L Hand	Twist	-24
	Side to Side	31
	Bend	-25