Antonia Polygon – Weight-Mapped: Documentation

Version 1.0 - 06 December 2012

1 Welcome

Thank you for downloading Antonia Polygon – WM (*weight-mapped*).

This product contains all you need to start using the weight-mapped version of the Antonia Polygon figure with Poser 9 and above.

This package contains:

1. The Antonia Polygon – WM figure
2. The Antonia Polygon – WM material collection in pose and material library format.
3. Expression Morphs and a few Body Morphs.
4. Figure poses showcasing Antonia Polygon's bending capabilities
5. A scene to get you started

With “Antonia Polygon – WM”, you have a figure that is unique in the Poser community, designed especially for Poser 9 / Poser Pro 2012.

She has been made available under the Creative Commons License that gives Poser artists endless opportunities for further development.

A bit of history: the original Antonia 1.2 figure was developed by a group of talented members of the Poser community over roughly a thirty-month period. Antonia Polygon – WM was developed using Antonia Polygon – Standard and Antonia 1.2. This most recent distribution of the Antonia figure has all the superior characteristics of Antonia Polygon – Standard. She has inherited her morphing behavior, but with improved bending thanks to Poser 9 and PoserPro 2012's weight-mapping technology, for which this distribution was developed. Weight-mapping has replaced Joint Controlled Morphs: the absence of joint controlled morphs makes it is easier to create conforming clothing for her.

This package has been set up in the standard Poser file structure fashion. It is intended for use with Poser 9 / Poser Pro 2012 – and takes advantage of the key features of those versions of Poser.

2 Requirements

To use Antonia Polygon – WM you will need a valid installation of Poser 9 or later, or Poser Pro 2012 or later on your computer. If you have an older version of Poser, please use Antonia Polygon – Standard.

We wrote this document in such a way that it would be self-explanatory to anyone familiar with Poser and its functions. The text aims at making things clear in simple words. We tried to be accurate and informative, but we can not guarantee it is free of errors. Use of any information in this document is entirely at your own risk.

3 Installation

“Antonia Polygon – WM” comes in a zip-compressed file with all files arranged in the standard Poser folder structure. All content is ready for immediate use after extraction from the archive. The uncompressed content of the base package requires approximately 75 Mb of disk space.

Depending on the Poser version you have, the content installation on your system can be arranged in many ways. In some installations all content is merged into one Runtime folder. Other installations have a more structured order. Some installations are geared towards sharing installed content among users.

If you are particular about how the content set-up on your system is arranged, we recommend that you unzip the folder to a location convenient for you and add the Runtime to your Poser Library as an external Runtime. This way you have complete control over your Antonia Polygon – WM installation. You can always merge the Antonia Polygon – WM content with your other Runtime content later if you wish.

If you have used Antonia before and have existing content for her, we recommend that you carefully check the existing content for compatibility with Antonia Polygon – WM before merging the Runtime folders.

Prop hair, prop items, textures, shaders and dynamic clothing listed as made for Antonia 1.2 or Antonia Polygon – Standard will be compatible with Antonia Polygon – WM. Some conforming items may be compatible, while others may need conversion.

For further compatibility issues, see “Versions of Antonia” below.

4 Loading Antonia

Load Antonia in your scene by clicking on “Antonia Standard-WM” found in:

Runtime:Libraries:Character:Antonia.

Antonia comes pre-loaded with SaintFox's “Classic” skin textures and a very basic skin shader designed to work in most if not all versions of Poser. Alternate complete skin shaders are provided, including the original skin shader SaintFox had included with her texture files as well as a PR3 (VSS – Bagginsbill) shader: these are located in the Poser Library. The basic shader and sss-Post 240 shader can be found in the materials library.

5 Exploring Antonia

Before dressing her and placing her in a scene let's take a moment to explore your Antonia figure. We first look at the figure itself and we discuss the rigging, then we look at the materials and the “Post-240” sub-surface scattering skin shader.

5.1 Figure characteristics

Antonia Polygon – WM loads by default with her arms and legs bent slightly. This pose is somewhat different from the standard “T-pose” you see in other Poser figures. It was implemented to allow better bending and more fluid content creation. You will note her proportions are neither supermodel nor heroic. She was modeled to be a “girl next door”, with a pronounced nose and firm but not unrealistic “C cup” bust size.

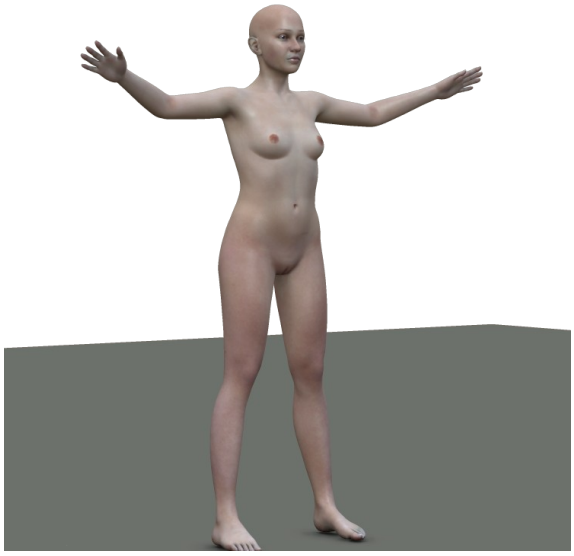


Illustration 1: Antonia-WM in zero position-front

Illustration 2: Antonia-WM in zero position-back

Antonia Polygon – WM comes with several morphs:

- Under the Shape|Chest section of the body actor morphs there is a “classic” breast size morph and a control to show the nipples.
- Under the Shape|Hip section there is a “Genitals-gone” morph dial to smooth out the nether area for use with “second skin” clothing or when a less-pronounced pubic area is preferred.
- There are also many morphs under the Expression dials found in Antonia's head, including four face morphs. The morph named “Toni” is the default face but the features are softer and less distinctive. The other morphs are variation figures.
- Under “Util” you find a “toecaps gone” dial. It has no direct effect in preview, but it allows a cap covering the toes to appear for a “sock-wearing” look.

The *Antonia Advanced Morph* package by Afrodite-Ohki is available separately at RuntimeDNA and contains a complete and expansive morph set.

5.2 Figure Rigging

To examine Antonia's body parts, open the Hierarchy Editor in Poser.

Note: See appendix for an image of the hierarchy editor view of Antonia1.2

A key difference from other familiar figures is that the “root” actor in Antonia is the W*aist*, where most other figures pivot around the Hip. Pose her in a variety of positions and give yourself some time to get used to this. You will note that it is more natural to “hold” a figure by the belt than at the groin. When posing Antonia, it is actually very flexible to have the *Hip* as a child of the *Waist*. In the human body, the waist is the natural center of gravity. When you walk, for example, the waist is the area that has the least movement: the rest of the body revolves around it. It therefore makes sense to use the waist as the “anchor” for the body.

Despite her unique hierarchy, Antonia will accept standing poses developed for most other humanoid figures with only minor adjustments. Packaged poses in lying-down position and any other poses in which the Hip/Waist is rotated from the zero position may cause some distortion of the Antonia figure. This is a consequence of the different order of bones but can be corrected with a bit of tweaking.

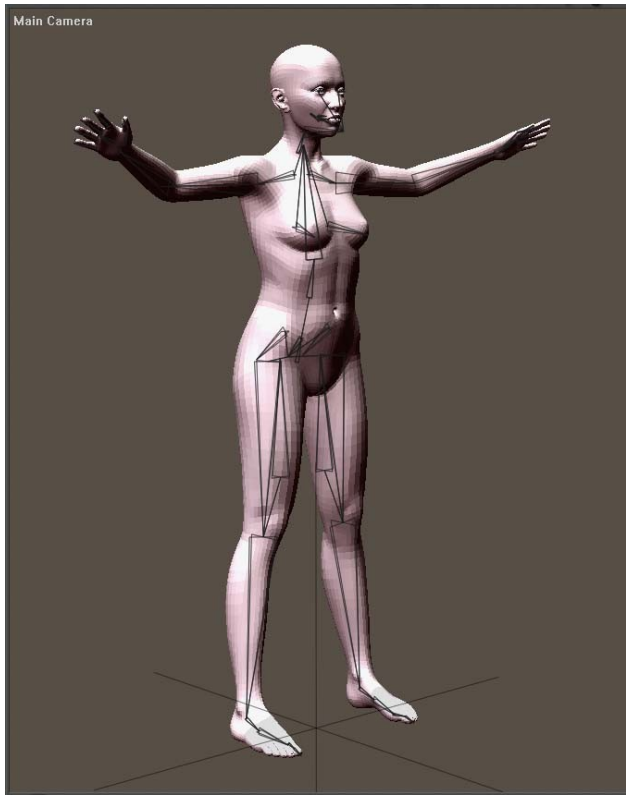


Illustration 3: The rigging in the Setup Room

5.2.1 Rigging of the lower part of the body

In the Hierarchy tree you see that the next actor from the Waist down is the Hip actor. It supports the Thigh actors forming the upper legs. Unlike other figures, you will see that there are Buttock actors in Antonia. You may have seen older Poser figures that had Buttock actors between the Hip and the Thighs, but in Antonia Polygon – WM they have a different function: they are so-called “helper bones”, serving to improve the bending of the figure. If you open up one of the Buttock actors parameter palette, you notice that the x-rotation of the Buttock is slaved to the “Bend” control of the Thigh. When working with Antonia Polygon – WM you can normally ignore the Buttock actors, but when necessary you can use them to control the shape of the butt-cheeks (gluteal area).

Note that there are no Joint Controlled Morphs in the Hip area. In fact, there are no JCMs anywhere in the figure. All bending control is managed by weight-maps. This is an enormous advantage when making conforming clothing, because Poser's Set-up Room can copy the donor's weight-map information to the new item.

The Thighs connect to the Shins, but the Thighs also have an extra actor, unique to Antonia

Polygon – WM, named Groin. The Groins have a function similar to the Buttocks and can be ignored during posing. They can also be used to control the space between the Thighs.

The Shins are fairly similar to other Poser figures, but the Feet have an “Instep” bone. This improves foot posing, which is important for the realistic contact with uneven ground, or in high heel shoes. Visible foot contact is a key parameter for realism. For this reason, the Big toe is split into 2 actors, where the other Toes are contained in one actor, but equipped with curl and spread morphs.

5.2.2 Rigging of the upper part of the body

From the Waist up there are the Abdomen and Chest actors. Chest has another special feature: Breast actors. These – as the name suggests – control the Breasts. They allow for basic hang and swing deformations.

The Collars, Arms and Hands have conventional Poser rigging. The special thing to note here are two magnets, Mag 1 and Mag 2: they are used to control the shape of the arm pit (axilla). In normal use – double-click-load, pose and render – it is quite safe to ignore them. These magnets are not intended for casual use but rather for that specific appearance required by the discriminating artist. You will notice their presence if you add magnets to the scene: new magnets will be numbered Mag 3 and up.

5.3 The Head and facial expressions

It is worthwhile to explore Antonia's unique head features. Antonia's head is a complex model with seven linked actors and numerous associated morphs. The Upper and Lower jaw are modeled as separate bones. The Lower jaw can be used as one would expect to open/close the mouth. In addition, there are two Tongue bones for realistic posing of the Tongue.

Facial expressions can be created with the elementary morphs, grouped as eyes, brows, mouth and lips. The system of face morphs was inspired by Jason Osipa in his book Stop Staring. The sheer number of dials give you an idea of the flexibility of this figure: most morphs for known figures have one dial affecting both sides of the face, and then individual dials for left and right.

In the preview you see a dark shade over Antonia's eyes. This is a transparency layer on the forehead and eyes that can be used to display trans-mapped eyebrows. When rendering using the default shader you will not see it in your render. The default texture does have the brows painted on the skin. The Brows-Gone morph is found under “Util” in the Head actor. When set to 1.0, it will make this area in the head invisible.

The Util morph section of the Head also contains a “HeadGrow” morph to scale the head respective to the body. Antonia has a head length to total figure length ratio of 1/7.5. If the head is made smaller, the figure appears to be larger, which serves to make her appear more heroic.

5.4 Material zones

Examining Antonia's body areas in the material room will show you that the surface is divided into 4 sections: Head, Arms, Legs, Body, with detail areas for the lips, teeth, mouthInner, tongue, lacrimal, and finger- and toenails. In the image below this text you see the body areas. You will note they allow for easy application of a 'second skin'.

For each of the eyes four materials are provided: cornea, iris, pupil and sclera.

The material called “invisible” is exactly what the name indicates it is: invisible. This is a place holder with no actual facets attached.

Trans-mapped areas are provided for brows (transparent by default) and lashes.

The “ToeCap” material relates to the Toecaps discussed above. It is by default “invisible”, i.e., transparent.

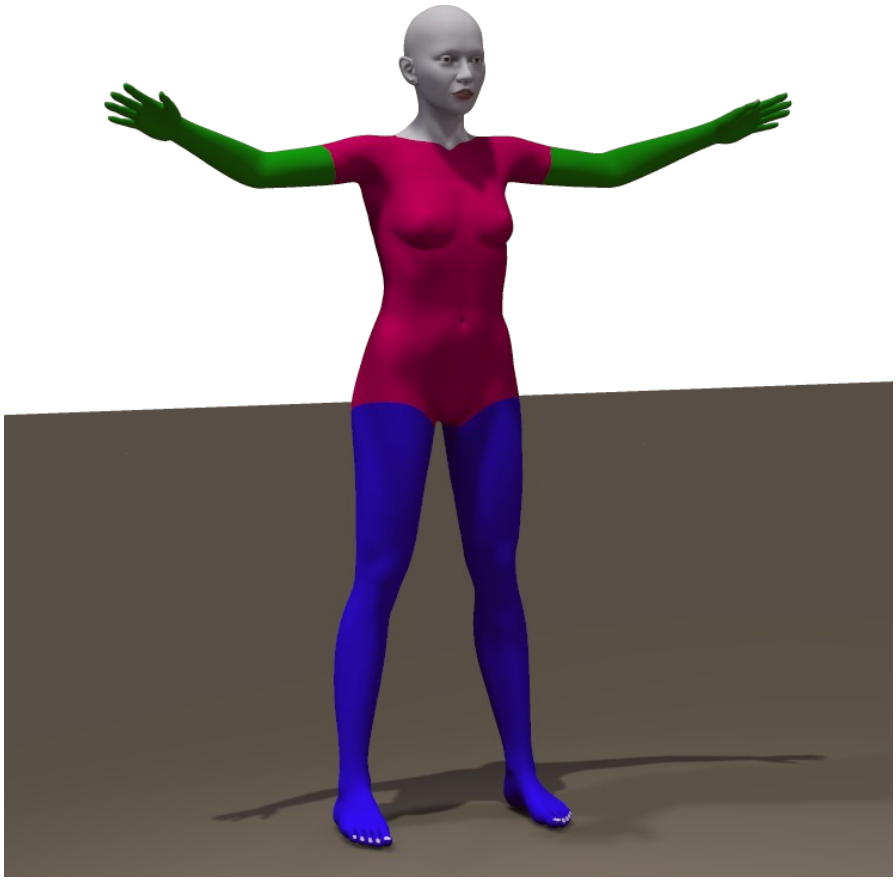


Illustration 4: The main material zones of Antonia-WM

5.5 UV mapping

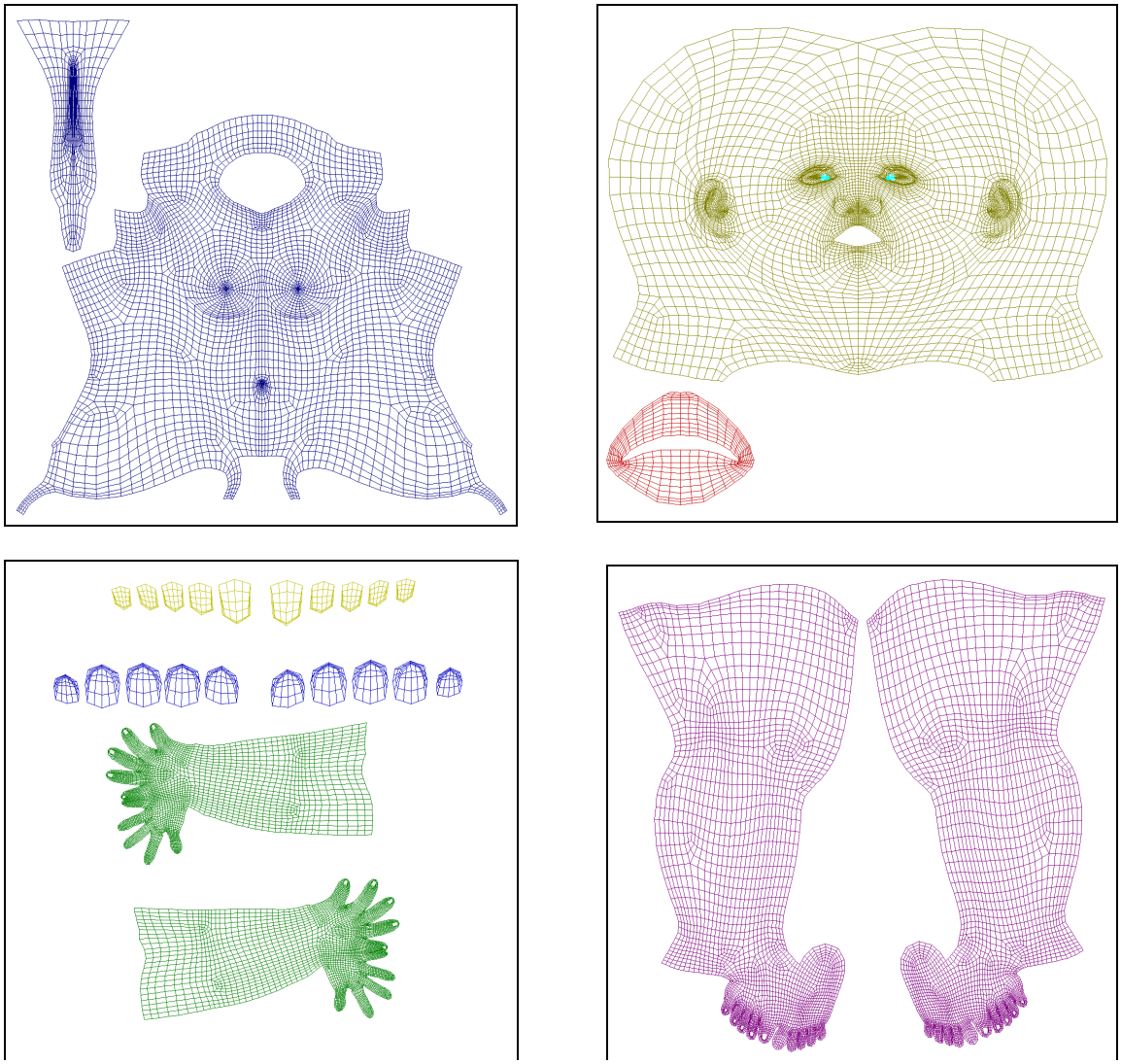


Illustration 5: UV mapping of Antonia

The UV maps of the material zones overlap. You therefore need 4 texture maps to fully texture the skin of Antonia Polygon – WM.

5.6 Shaders

As mentioned earlier, Antonia Polygon – WM loads with with SaintFox's “Classic” skin textures and a very basic skin shader designed to work in most if not all versions of Poser. Files associated with this shader – such as make-up and nail color files – can be found in the material library under Antonia:BasicShader. We've also included a skin shader that uses the sub-surface scattering nodes – new to Poser9/PoserPro2012. This shader is a transcribed derivative of Bagginsbill's Post-240 shader as he presented it in the “SSS on Human Figures” thread (Page 12) on RDNA.[1] It is designed to give maximum natural skin effect with a minimal number of nodes, highlighting some of the newest features of the Poser 9/PoserPro 2012 material room. For full understanding of the techniques applied we recommend you read the thread at RuntimeDNA.

It is important to note is that with Poser 9 and Poser Pro 2012, Smith Micro have dramatically improved their Firefly render engine. Workarounds and compensations and kludges that were necessary in previous versions of Poser are no longer necessary: simple lights and a basic environment will give to Poser artist eye-popping renders with a minimum of effort.

The Post-240 shader is designed to work with normal lights and indirect lighting in outdoor scenes. For indoor scenes with strong ambient 'area lights' there are some issues with this shader in Poser 9 and PoserPro2012, and in those conditions we recommend you use the default shader.

For best results with the Post-240 shader make sure when Gamma Correction (PoserPro2012 only) is switched on, the value is set between 1.0 and 2.2

5.6.1 Exploring the Post-240 shader.

While Antonia loads with a simple shader and SaintFox's textures, the power of Poser 9 and PoserPro 2012 can be more fully appreciated with the Post-240 shader, contained in the material library under WeightMapped-SSS. The material shader is the core of the image generation process in Poser. Open the Poser material room and take a minute to explore the shaders in the Material Library that comes with Antonia Polygon – WM. We will explore the shader and will show you where and how you can modify the shader to suit your needs. We will show you where to plug in your own textures and how you can change the skin tone. We will teach you where the key connections are so you will be able to tweak the settings to get that extra effect you want.

The Post-240 shader, available in the Material Library, is based on a design suggested by BagginsBill of Renderosity and RDNA fame as a general purpose skin shader that uses the new scatter node introduced in P9/PP2012. The shader was originally "published" as a screenshot, but has since been transcribed and modified into a *matmatic*[2] Python script.

Bagginsbill, without doubt the guru of Poser shaders, on a regular basis comes up with improved

1 http://www.runtimedna.com/forum/showthread.php?63200-SSS-on-Human-Figures&p=611009&viewfull=1#post611009

2 Matmatic is a shader-compiler developed by Bagginsbill that allows definition of Poser shaders using a text editor. See: http://sites.google.com/site/bagginsbill/free-stuff/matmatic

versions. This variant focuses on his first offering. See the rest of the thread for further developments.

5.6.1.a The skin shaders

Load the Post-240 shader from the Material Library, located under *Antonia->WeightMapped-SSS*. At the top of the list you will find !!Antonia-WM... load this first. The rest are make-up shaders, and eye texture shaders in its own Eyes folder. Examine the shader for the skin materials: there are four material areas: **skin_HEAD**, **skin_BODY**, **skin_LEGS** and **skin_ARMS**. They all have the same structure and settings. Once you know one, you know them all.

We discuss the skin_HEAD material. See the appendix for a screenshot of the shader.

The *PoserSurface* node is the gateway to the rest of Poser. This is where the nodes connect to the render process – from this the renderer (Firefly) takes the information for calculations, texture, shine and color. There are "wires" extending from the channels on PoserSurface called *Diffuse_Color*, *Bump*, *Alternate_Diffuse* and *Alternate_Specular***.** Although a shader ends at the PoserSurface, we will work out to follow the information upstream.

The wire from *Diffuse_Color* is plugged into an *ImageMap* node that holds the color map, which, in this case, is the image (.jpg) of the head. That's easy and conventional. Note, however, that "Diffuse_Value" is set to 0.00! This simply means that although there is a connection from the *ImageMap* node to *Diffuse_Color*, that information is not calculated into the final render, therefore the contribution of that wire to the rendered image is zero. So, why use a connection to the *Diffuse_Color* channel of *PoserSurface*? It exists purely to make the image map show up in preview.

Why use the *Alternate_Diffuse* channel instead of *Diffuse_Color*? The *Diffuse_Color* channel is actually comprised of very complex mathematical processes which include a diffuse node and calculations of that connection with all the lights in the scene. For this reason you do not have the control over your shader output that you do have with *Alternate_Diffuse* which doesn't do any of that. All it does is take whatever input you feed it and work with that.

Thus, information for the renderer is passed via the *Alternate_Diffuse* and *Alternate_Specular* channels, through the three other wires plugged into the *Image_Map* node. We will get to that shortly.

Going further down the *PoserSurface* node, you will see that all channels, which do not have a wire leading into them, have values set to black or 0.0. They are therefore inactive and will not be calculated in the final render.

The first active input we find is *Bump*. The wire from *Bump* is plugged into *ImageMap_2*, which loads the bump map. There is a *Turbulence* node plugged into the background channel. This adds texture in the event that the Bump imageMap node has no actual texture assigned to it. This makes the shader significantly more flexible, since not all content creators provide a bump map or specular map.

The *Alternate_Diffuse* channel is where things get interesting. This channel is wired to a *Blender* node, with one input channel assigned plain black, and the other one white, but with a wire connecting. The numeric input channel is wired, with weight 1.0, to a *Blinn* node. That node is the

central driver for the specular highlights. The output of the Blinn node is plugged into the Alternate_Specular input. So, where there is much specular input, the diffuse input is reduced. This leads to pure sparkling highlights.

We leave the *Blinn* node for a moment and follow our way upstream along the wire connected to the first input channel of the *Blender* node and arrive at *Blender_2*: another Blender node. Here is where you have the first important tweak facility. This node blends the sub surface scattering effect, plugged into the second input, with traditional diffuse shading plugged into the first channel. The mix is set to 90% subsurface scatter (SSS) and 10% diffuse. You can change that to make your figure more or less “waxy”.

The diffuse channel is quite simple: a *Diffuse* node getting its input form the texture. We therefore go up the SSS channel and get to an *HSV* node.

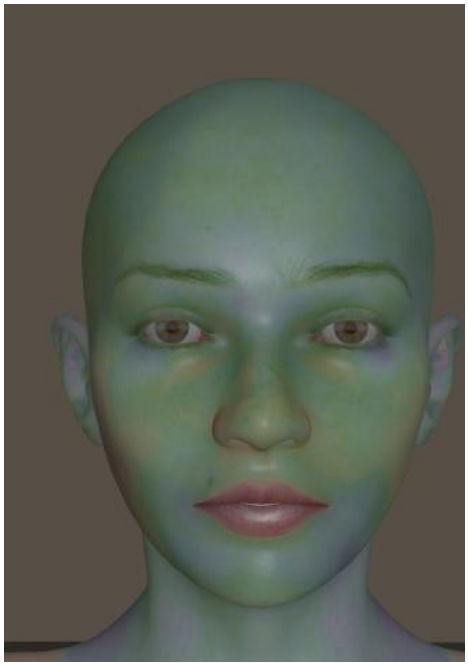


Illustration 6: Effect of skin Hue set to 5.0

This node is set up by default with all three numeric inputs equal to 1.0: set this way it does absolutely nothing. The signal that comes out is exactly the same signal that comes in. This node is obviously intended for tweaking. Try adjusting it: the shader is meant to be experimented with. The value input makes the skin darker/lighter, use saturation to tune your figure's complexion between pale and deeply colored. The HSV node has one single input wire connecting it to the *Scatter* node that is the core of this branch.

The *Scatter* node has various inputs, well described in the Poser manual. Color feeds from the ImageMap node holding the texture. Experiment with that as you wish for some very interesting effects.

This ends our exploration of the non-specular channel. We continue our exploration with the specular branch.

We left that branch back at the *Blinn* node. The specular branch is simpler than the non-specular branch. The reflectivity input gets its noise from a *Turbulence* node for a more lively effect. The *Specular_Color* input is the product of a specular map in node *ImageMap_3* and the weight of the red channel from a *Comp* node connected to the I*mageMap* node holding the main texture. You can influence how pronounced the highlights are by setting the Texture_Strength input. Higher values reduce the global shine and accent the highlights.

5.6.1.b The shader for the lips, mouth and tongue

The shader for the lips is very similar to the skin shader, but there is an extra mask affecting the specular channel. The mouth and tongue share a similar shader, while teeth have sharp edges to display, so Scatter uses "Marble" in the material channel.

5.6.1.c The shader for the eyes

The shader for the eyes is the result of having studied suggested eye shaders by a number of contributors on the RDNA forum, including but not limited to Afrodite-Ohki, Adoge, Bagginsbill, Anthanasius, TiMag, Vestmann and Caisson, among others.

The cornea do nothing with color: they are transparent and are primarily reflective surfaces. The shaders reflect that.

The iris and pupil share the same shader: an *ImageMap* plugged into scatter and then into *Alternate_Diffuse*. Here you can appreciate the rationale behind using the *Alternate_Diffuse* channel, because you only want scatter node with color map calculations, but with no diffuse node calculations to factor in, which you would get by plugging into the *Diffuse_Color* channel.

Sclera are a mixture of both color and specular, with a bit of bump thrown in for effect. Feel free to play with the scatter Material channel: it is currently set to "Skimmilk" but would give slightly different effects using Skin1 or Skin2 or even Cream.

6 Extending your Antonia collection

Antonia Polygon presents some unique and exciting opportunities for the Poser artist. The amount of supporting content is significant and growing every day. You will find links to downloadable items, both free and for purchase at Antonia's original download site. Content for Antonia is also available at RDNA, Renderosity, ShareCG and a growing number of sites and Internet stores.

Illustration 7: The "Designed for Antonia Polygon" badge.

It is important to understand that Antonia has had a very long and quite public development phase with numerous stages. Over the years a number of items have been published for various versions of Antonia.

Development of the Antonia figure continued to her present state. The version-specific items which may not be fully compatible with Antonia Polygon-WM, are still around.

If you are comfortable in working with Poser content and able to make

fixes yourself, then by all means please download and use these items as you see fit, but if you just want to load and render you may want to focus on content specifically designated as "Designed for Antonia Polygon-WM".

6.1 Versions of Antonia

The versions of Antonia that you might encounter are recognizable by their names:

- Versions with the name AntoniaA (note the extra "A" at the end) differ from versions with the standard name Antonia in that they have the original Antonia UV mapping.
- Versions with the name AntoniaV3 (note the "V3" at the end) differ from Antonia Polygon - WM in that they have a UV mapping and materials like Daz Victoria 3, so it accepts textures for Victoria 3.
- Versions with the suffix "-lo" have a lower resolution mesh, suitable for background figures. The Morphs developed for the full resolution versions will not work for the low resolution versions.
- Versions with the suffix "-WM" have a rigging using weight-mapping, and can only be used in Poser 9 and Poser Pro 2012 or later versions of Poser.
- Versions with number 1.0 have the original Antonia rigging in which the root actor is named "Hip", and the Thighs are connected to an actor named "Hip2."

  Note: These content items can usually be converted by renaming the actors. Versions with number 1.2 have the same rigging as Antonia Polygon – Standard, with the root actor named "Waist" and the Thighs connected to an actor named "Hip."

The names and suffixes can be combined. So Antonia-lo-WM would be a weight-mapped low resolution version.

Your Antonia Polygon – WM figure shares the geometry and UV mapping of Antonia Polygon – Standard and Antonia 1.2. Therefore, you can use the following supporting content made for those figures:

• Prop hair and accessories
• Dynamic clothing
• Skin materials

Conforming items for Antonia Polygon – Standard and Antonia 1.2 can be used, but they may need to be converted, depending on the extent of the clothing.

In many cases you can simply tweak the pose of the conformer a bit, or fix poke-through with the morph brush, a magnet, or by making the relevant part of Antonia invisible. If the clothing item needs to be converted, a large part of that process is supported in the Poser Set-Up room. See the appendix A5: "Converting legacy conformers to Antonia Polygon – WM."

Appendices:

A1 – Rights and not so small print

The license rights on the components of this package are given in the respective readme files in the package. The below is a summary for your convenience. It is not binding and in case of contradiction the text of the specific readme file is leading.

- You may use all contents of this package for all your own renders, whether these are commercial or private, and publish those at will.
- You shall hold harmless, indemnify and defend the makers of this package against any *losses, liabilities, and claims* arising out of or relating to your downloading, installation, use, or any other dealing with the package or any part of its content.
- The *geometry* and the *rigging* of the Antonia Polygon – WM figure; the Post-240 shader, and the information in this readme file come under a Creative Commons Attribution 3.0 Unported License. To view a copy of this license, visit:

  http://creativecommons.org/licenses/by/3.0/

  or send a letter to Creative Commons, 171 Second Street, Suite 300, San Francisco, California, 94105, USA.
- You may NOT re-distribute, in original or modified state, the skin texture files. These are not a merchant resource.
- You may offer this package for download from a web site under the conditions that:
  - You shall hold harmless, indemnify and defend the makers of this package against any *losses, liabilities, and claims* arising out of or relating to your distribution of the package.
  - You announce your intent to do so on Antonia's Free Site by adding a link in the respective section. Antonia's Free site is found at:
    http://www.antonia.bluecho4u3d.com/start.htm
  - You offer the package as found on Antonia's Free Site and make no changes to it whatsoever.
  - You must not assume, pretend or give impression to have exclusive rights of distribution
  - You offer the package using the original brand and name.
  - You undertake to keep the version you offer up-to-date, in synchrony with updates published on Antonia's Free site.
  - You undertake to inform whosoever downloaded the package from your site about the updates.
  - On your site you clearly refer to the Antonia's Free Site for latest information.
  - You remove the link on Antonia's Free Site in case you want to stop the distribution.

A2 - General Improvements and Features

Antonia Polygon – WM is designed to be a classy and professional free community package that can be used as springboard for your own artistic creations. Compared to the original Antonia 1.2, she has the following changes:

- Full weight-mapped bending control featuring helper bones.
- Posing Joint Limits are well suited for posing and animation. Joint Limits are activated under Poser's “Figure” menu by selecting “Use Limits.”
- Conventional (community standard) Rotation Dial Naming.
- Dial Groups tweaking and simplification, with some spelling errors corrected.
- Genitals-gone, EyesDilate and Angel, Aradelle, Toni, and Tia head morphs.
- Figure comes into the Poser scene fully textured.
- Poser 9 and higher compliant .xmp sidecar file, included for use with the Library Details.
- Added extra "null" facets to the geometry to prevent certain errors in saving derivatives of the figure.

Additional Content:

- Full make-up package.
- MAT Poses and Material Collections are provided for applying the textures. Use whichever you are comfortable with.
- 20 Poses (10 poses plus 10 reversed).

A3 - Contributors/Testers to Antonia Polygon – WM Package

Antonia Polygon – WM would not have been possible without the hard work, ideas, inspiration, contributions and enthusiastic support of many people including, in alphabetic order:
AfroditeOhki, Amethyst, BagginsBill, Bagoas, BlueEcho, CageDrei, Digital Lion, Freya, Gliterati3D, KittyBrown, LadyRaine, Latego, LKendall, ODF, Paganeagle2001, Phantom3D, Robynsveil, Rose2000, Saint-Fox, Shvrdavid, wcbncal.

A4 – Things to keep in mind when doing "surgery" on Antonia.

The rig of Antonia Polygon – WM pushes the boundary of Poser technology. Many things are arranged in ways different to other Poser figures. Poser .cr2 data files are plain text files one can open and edit in a plain-text editor. Be sure to work on a copy that you can discard in case anything goes wrong.

A few low-level particulars:

- You will note there is a morph channel named "One". It has a role in scaling Antonia's

hands and feet. If you accidentally remove it the hands and feet will blow up in scale, so it is best left untouched.

- The geometry of Antonia Polygon – WM features "dummy" groups of polygons for the buttock, groin and breast bones. Those bones have no actual geometry on the figure attached. Bones without geometry trigger a bug in the current version of Poser 9: **when you apply symmetry to a figure and then save it and reload it, the bending is in error**. For this reason these bones are given dummy geometry hidden deeply inside the figure. You might see the contours of this geometry when you hover your mouse pointer over them: you can ignore them for the most part, even when making conforming clothes. Conforming clothes follow the bends of the conformer. If you intend to make all-covering clothing to be posed independently, you may consider putting such geometry bits into it.

A5 – Converting legacy conformers to Antonia Polygon – WM

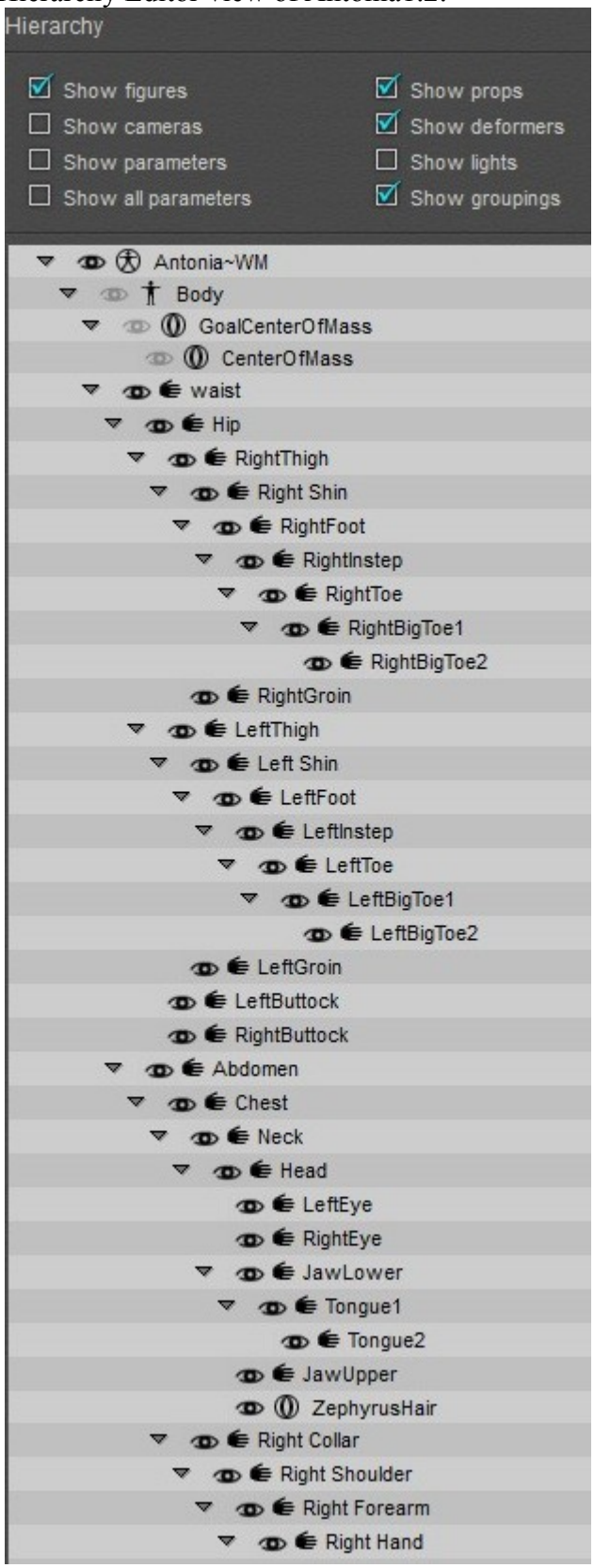
Antonia Polygon – Standard and Antonia Polygon – WM share geometry with Antonia 1.2. Conforming clothing for those characters can be converted without geometry changes using this simple process:

- Load the geometry of the clothing item as a prop.
- Open the Set-up Room.
- From the library change the figure to Antonia Polygon – WM, (or use the development version). To the question whether you want to re-group answer no because the groups are the same.
- You now have a weight-mapped conforming item. Re-name it and test it (without conforming) in the pose room. If it behaves the way you expect it to, save it to your figures library.
- Exit and re-start Poser.
- Test the piece with it conformed to an Antonia Figure.
- If you want the piece for further use, open the Set-up Room and trim the rig down to the bones you need.
- You can transfer any morphs from the existing clothing in a separate application like MorphManager.
- For further stabilisation add the dummy geometry groups described in appendix 4, item 2

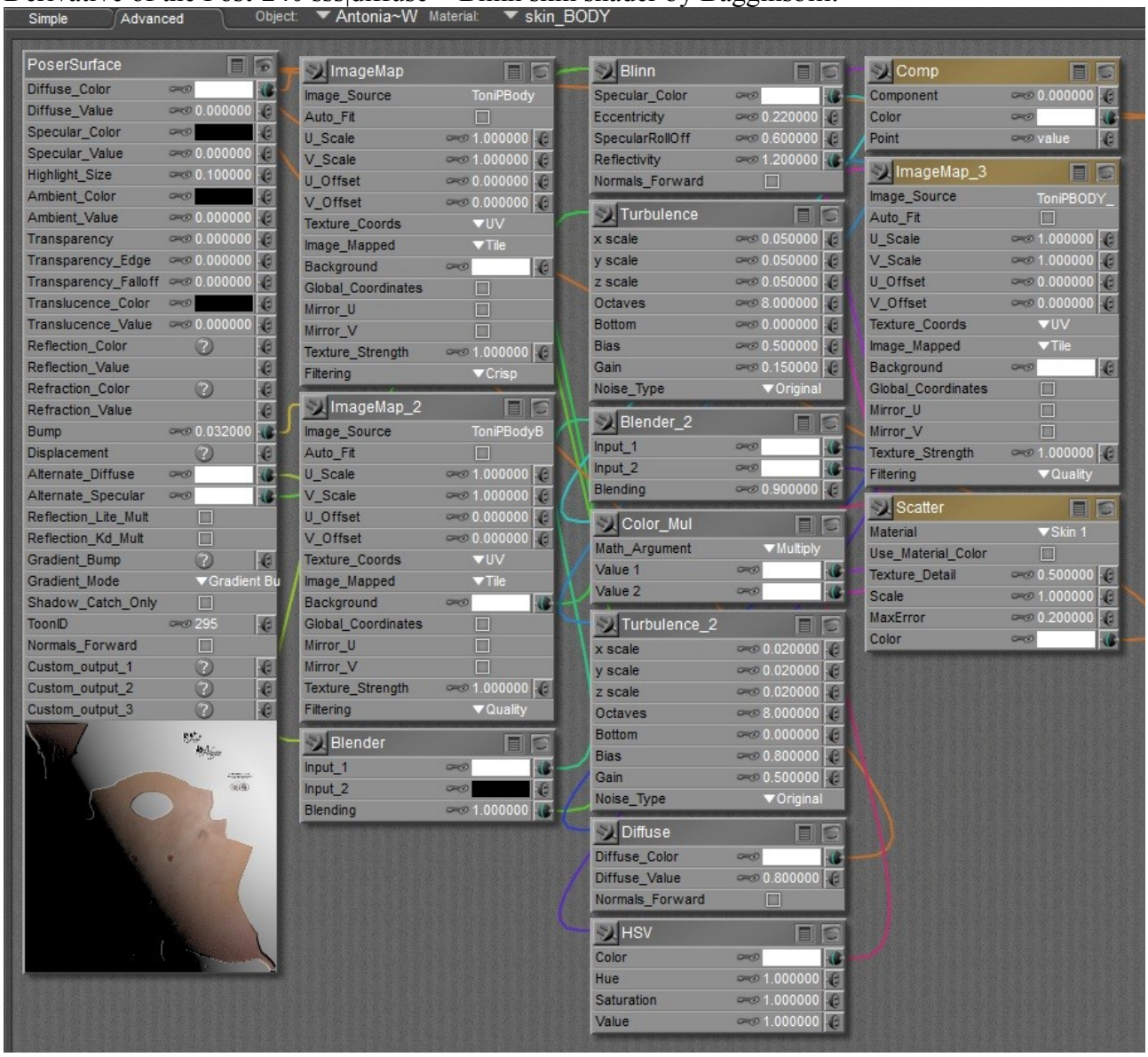
A6 – File Manifest *[to be completed]*

\Documentation\Antonia Antonia-Standard_LICENSE.txt Antonia-Standard_README.pdf Antonia-OriginalReadMe.txt Antonia-Textures_LICENSE.txt			

Hierarchy Editor view of Antonia1.2:



Derivative of the Post-240 sss|diffuse + Blinn skin shader by Bagginsbill:



Looking Into an Interesting Future