



KEEPER OF THE VEIL

A clothing set for Luthbel's Lycanthropos

Keeper of the Veil

Clothing for Luthbel's Werewolf figure, by Arien

Keeper of the Veil is a fantasy clothing set for Luthbel's Werewolf. Inspired by Ancient mythological figures, it still allows for layering and combining the different elements to be usable for fantasy settings.

The package consists of:

- 6 conforming figures:
 - Belt with loin protector
 - Bracers
 - Menat (thick collar with counterbalance at the back)
 - Overbelt
 - ShinGuards
 - Skirt
- one hr2 poser hair file for the Wig
- 3 smart props: 1 set of earrings, and 2 khopesh (curved swords), one for each hand
- 48 high-resolution textures, displacement, specular and bump maps
- 10 Poser MATs, 10 D|S material settings, 9 D|S shader presets for using Human Surface Shaders, one hand pose, 5 extra material poses for visibility and styles.
- One pdf file as documentation

Using the clothing

Load the clothing items from your Character folder, under Night World\Keeper of the Veil. All the clothing figures superconform, so make sure you have the werewolf figure selected when loading the clothing item, otherwise you might experience issues with the morphs crosstalk. Conform each clothing item to the werewolf; when morphing the werewolf, the clothing should follow automatically.

The Wig

Load the Keeper Wig from your Hair\Night World\Keeper of the Veil folder. You will find an array of morphs for movement and basic styling, and for adjusting to the base figure's Full Body Morphs if necessary. FBMs will have to be dialed manually.

The Wig material loads for full dreads. If you want rings in the hair, you should apply the Rings pose found in Pose\Night World\Keeper of the Veil

The Props

Load the Props from your Props\Night World\Keeper of the Veil folder. All three items load as smart props and will follow the posing figure. The Earrings have morphs to adjust to the Wolf's head and ear morphs, however, these are not superconforming and you will have to dial them manually. Once you've loaded either of the khopesh, apply the hand pose found under Hand\Night World\Keeper of the Veil to grip it properly

Material and Shaders

Due to the differences in material settings necessary between Poser, Studio, Carrara, Vue and other programs like Cinema4D that can use Poser content, all the items in this set load with a very basic material set of difuse and bump.

To apply the specific high-end materials for either Poser or DAZ|Studio, go to Poses\Night World\Keeper of the Veil, and select the required MAT pose.

Partial Materials

You can find partial MATs in the same folder, including poses to make certain parts of items invisible, or to apply a material to just a certain area, in case of the rings found on the wig.

The Morphs

Full Body Morphs

- All werewolf FBMs are supported on all the clothing items. If the morph isn't listed, it is because there are no significant changes in the bodypart to require a new morph
- Crosstalking: each clothing figure has crosstalk enabled; you **must** select the Werewolf before loading and conforming the clothing item, or else this will cause the morphs FBMs not to work in the Body in Poser. See the Troubleshooting section for more details.

Posing morphs and body handles

- Skirt: the skirt conforms to the hips, and has three bodyhandles that will give you a basic range of movement. Furthermore, there are specific movement morphs in the BODY (and hip) of the skirt, to give you a bigger range of movement. Usually, a combination of both morphs and body handles will give you the best results. Keep in mind that for some poses (i.e. legs really bent) it might be better to use the built-in movement morphs first as they were designed specifically for those actions, and then finish adjusting the skirt with the body handles.
- Menat: movement morphs are included to swing and pose the menat (counterbalance at the back of the collar)
- Overbelt: the right and left legs allow for some rough posing, but for fine tuning, and adding more flare, you can use the movement morphs included. Keep in mind that sometimes it might be better to "undo" the posing that the conforming to the figure does, and repose using the morphs to get a cleaner look: i.e. if the werewolf's legs are bent, select the right and left legs in the overbelt, straighten them, and then apply the "Front" morph instead
- Menat collars: the menat shoulders have ghost bones that can be used in the same way as a bodyhandle. The menat is supposed to be made of metal and should remain pretty much rigid, but in some poses it might appear that the collars follow the figure's and bend downwards. If you find this is happening, you can select left or right collar and pose it to counteract this stretching.

Helper morphs

- each item in the outfit has helper morphs to help covering up pokethroughs if they appear; use the “ease” morphs to give the outfits a bit of room where necessary.
- the belt and menat also have ease morphs for the shoulders

Wig morphs

The Wig has 4 groups of morphs:

- WolfShapingMorphs: this groups the FBMs that cause enough of a change in the head, neck and shoulders area to require changes, plus extra morphs needed to match expression or head shaping morphs
- Left Dreads: style and movement morphs for the left group in front of the shoulders
- Right Dreads: style and movement morphs for the right group in front of the shoulders
- Back Dreads: style and movement morphs for the back dreads

Keep in mind that the wig dreads are supposed to be quite heavy and rigid, and the movement and styling morphs were created accordingly.

Belt and Loin Protector

The Loin Protector requires some individual adjustment after certain poses. Poser’s rigging system meant that if the belt was rigged to keep the Loin Protector attached to the belt automatically when bending forwards or backwards, a very unrealistic crunch or unsightly stretch in the belt would appear. When rigging, aesthetics and realism were preferred, as the belt would be made with thick moulded leather that has very little stretch and give. So a compromise solution had to be found.

Load and conform the belt as normal, then pose the figure. If the loin protector becomes detached and requires adjustment, you can use any of the provided morphs to adjust it up, down, forwards, backwards, to swing it to left or right, or to lift fully to 90°. Furthermore, you can then select each plate to pose it further, for more versatility of movement. Also keep in mind that you can use the helper morphs to give the belt some ease to better accommodate this movement.

Shaders

Each of the materials listed above has been converted by hand into a Studio shader preset to create the best possible look.

As part of a new functionality of Studio, you can find the Studio shaders in the same folder as the Poser shaders; just click on the desired thumbnail and Studio will automatically load the Studio shader instead of the Poser one. Be aware that while every effort was made to get the materials as close as possible to Poser's, in some cases we preferred to play on Studio's strengths and get them slightly different from the ones display in the Poser thumbnails.

Human Surface Shaders Presets

The accessories also have a special set of HSS shader presets to obtain better results. Be aware that you need the Human Surface Shader to be able to use these (available with any of the Elite Textures, and separately as ds_ap47), and also that the render times will be considerably longer than standard Studio shaders.

If you want to use the special shader presets that take advantage of the Human Surface Shader, go to your Content\People\Night World\Keeper of the Veil HSS folder in Studio. YOU DO NOT REQUIRE HSS TO USE "KEEPER OF THE VEIL" IN STUDIO, nor to use the standard Studio shader presets, but you will need the HSS if you want to use the special shader presets for it.

SubD

With the new subD functionality introduced with Studio 2.0, you can subdivide any of your content for a smoother appearance. It is suggested that you do this sparingly, although it can really enhance the final results if applied judiciously.

To apply subD to any of the items in the package, proceed as follows:

1. Set up your scene, pose, light, apply shaders as normal. Once you're ready to do the final render, go to the scene palette and select the item you want subdivided. Go to Edit/Convert to subD.
2. You will get a dialogue informing you about LoD settings. Click Yes. We suggest a single level of subdivision at render time; it isn't necessary to subdivide in the viewport.

Lighting and reflections

Metal is reflective, and the native Studio materials have been set up taking this into account. However, this means that to look at its best, there has to be something in the scene other than the clothing item and the figure for it to reflect. If you find that you need your metals to have more of a glossy sheen, it is a good idea to give them something light to reflect. Set up a few white or light-coloured primitives outside of the camera view, or even above, so the metals have something to reflect; this should liven them up. This is a trick used quite often for car photography and 3D renders, and should work well for you.

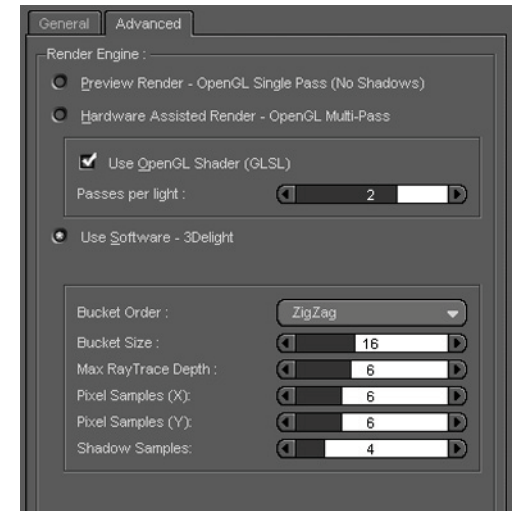
Also be aware that the raytraced reflections will make your renders longer. If you want the metal to reflect less, reduce the reflection percentage in your surfaces, or you can change the colour and use a reflection map instead.

Finally, remember that good lighting is essential to obtain good raytraced reflections. If you are using Studio's default lighting, or very low levels of light, or light that doesn't shine onto the metal, it won't have the same look as a properly lit scene.

Render settings suggestions for DAZ | Studio

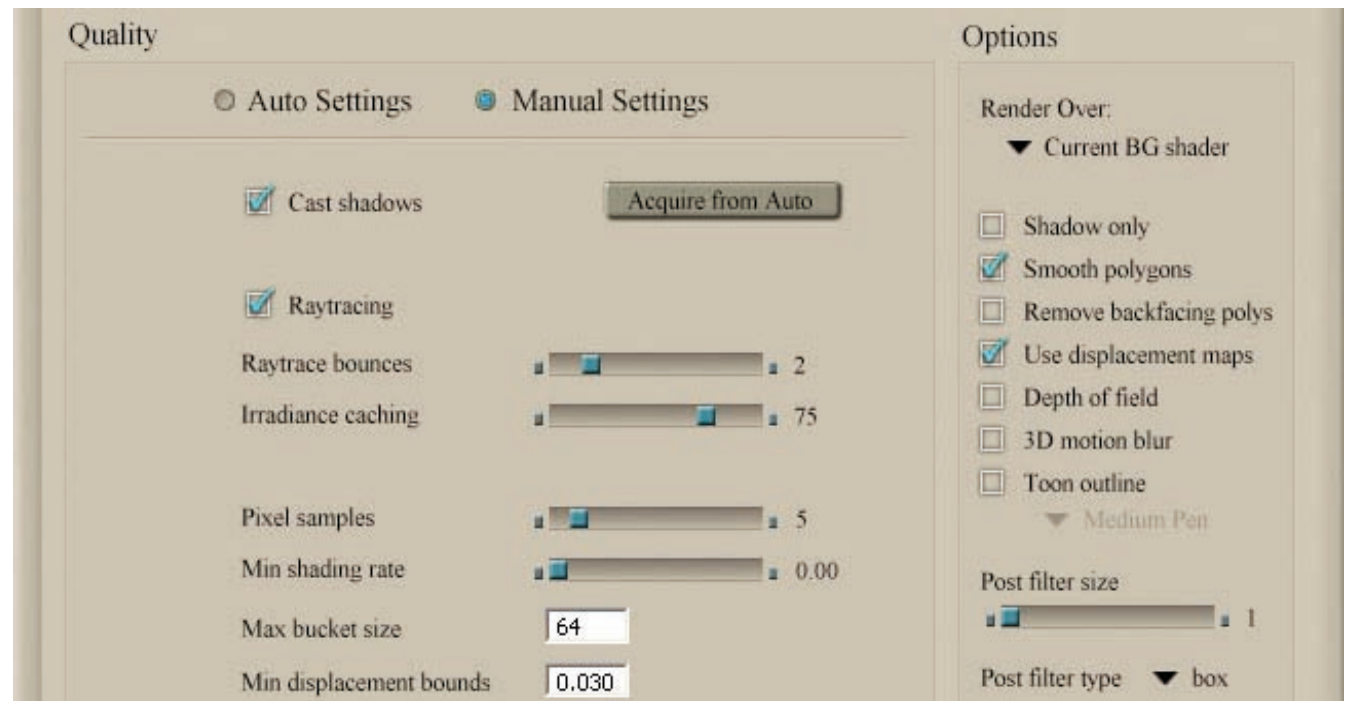
The image on the right shows the render settings used in Studio during the development of the custom shaders.

- adjust the bucket size according to your computer's performance
- As in Poser, higher Pixel Samples settings produce renders where the textures show much better.
- It is recommended that you add Ambient Occlusion to the surfaces if you have the processor power to do so, as this will increase realism. Alternatively, you could do a separate AO-only render and composite in Photoshop.



Render settings suggestions for Poser

- always use Firefly, and the manual settings
- enable raytracing if you are using raytraced shadows, ambient occlusion, reflections or refractions; a setting of 1 bounce will suffice if only the former two are used, otherwise use 2-3; this set uses both AO and, raytraced reflections, so the latter will be a better choice.
- for the displacements to show, displacement needs to be enabled; minimum displacement bounds of 0.020/0.030 are recommended; most of the materials in this set use displacement heavily so enable it when rendering.
- if you are on P5-6, disable texture filtering, and always set the maximum texture size to the size of your bigger texture; for Keeper of the Veil and the Werewolf, this value shouldn't go below 3000px. Reducing this value will result in muddy or blurred renders.
- for draft renders, your min. shading rate can go to 2, but for final renders, always reduce this to 0
- similarly, use a value of 2 or 3 for the pixel samples for drafts, but you can go much higher up when doing final renders; anything between 3 and 5 might be a good compromise for screen usage, although for very smooth or detailed renders you could go quite higher; be aware, though, that this will increase your render times



Troubleshooting

- items look dull when rendered
- error message “please locate OM_KHPark_EnvRefl.tif”
- the Loin protector becomes detached from the belt when bending the torso.
- the morphs are not working on the body
- the skirt is conformed but when the wolf is posed, it doesn't move
- the mats don't work on the props
- if you're using Poser or Studio, check that you've applied a material pose or shader preset after loading. If you're using a third party software like Vue or Carrara, edit the material to suit your application better
- the very first release of the Elite HSS had this file loading in the wrong place. Redownload and reinstall the Elite HSS -or the Studio files of the Elite textures- or manually copy the file into /Runtime/textures/omnifreaker/HumanSurface/
- use the Loin morphs under “Helpers” to move the whole block of plates up, down, forwards, backwards, or swing left or right, or straight up with the “sit” morph; you can also pose each plate individually within its limits
- the outfit is set to crosstalk; for the crosstalk to work, you need to select the werewolf first, then load the clothing item, then conform. Make sure that when loading a second clothing item, the werewolf figure is selected.
- the skirt can be posed by using body bodyhandles and morphs. The morphs can be located both on the BODY and the hip of the skirt figure. To use the bodyhandles, select them and bend, twist and rotate as necessary. A combination of morphs as bodyhandles will usually provide the best results
- Poser 7 has a bug that prevents smart props from loading mat poses if they're not attached to their parents, or if the props themselves are not selected. Make sure you have loaded the prop after loading the werewolf, and that you have the prop itself selected before applying the material pose.

General suggestions for better images

- use good lighting, adequate to the scene and mood you are trying to create; lighting can make or break an image.
- use good quality textures and models; you can get away with lack of detail for items in the background, but no amount of render settings can compensate for detail that isn't in there in the model+texture combination, unless you want to spend long hours postworking
- make sure details you add in postwork match the lighting and feel of your render: obviously painted hair with hyper-realistic skin will look odd. In the same way, keep lighting sources consistent on both render and postworked areas
- it is recommended that you add Ambient Occlusion to the surfaces if you have the processor power to do so, as this will increase realism.
- enable shadows; nothing more odd to the eye than a render where there are no shadows present.
- watch out for areas where clothing or hair are intersecting the figure; you might not notice it first off, but your viewers will.
- finally, good render settings mean long render times; don't skimp there or your images will show the difference.

Promo credits

Products used in the images above:

- Lycanthropos, original figure by Luthbel
- The Beast Within, poses for Lycanthropos and V4 by Skyewolf

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