ARTIST GUIDE

VERSION 3.0

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DAZ|MiMiC™

ARTIST GUIDE

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Tutorials

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Chapter 4: Quick Start

This tutorial walks you through creating a basic DAZ|Mimic lip-sync session and shows how DAZ|Mimic makes some of the most complex animation very easy. DAZ|Mimic is ready to go immediately after installation. It even includes a figure (a reduced-resolution version of DAZ's Victoria 1) and sample files to get you started!

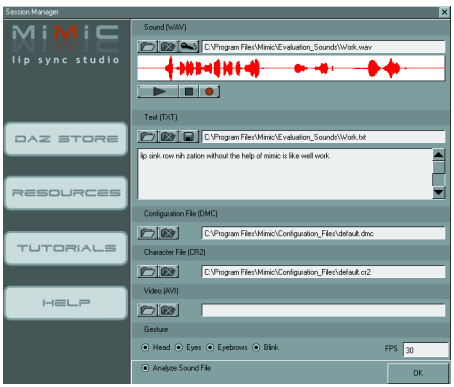
TIP

If you already own a DAZ|Mimic-ready figure such as DAZ's Victoria, you may use that figure instead of the default DAZ|Mimic figure. You will achieve much better results using figures designed specifically for use with DAZ|Mimic.

TIP

If you use figures that support injection morphs (such as DAZ's Michael and Victoria 3), be sure to only load the morphs you need. These are typically the head expression morphs, since that is what most artists use when creating animations in DAZ|Mimic. Loading additional morphs requires additional computing resources and may will significantly increase the time required to load a figure into DAZ|Mimic.

Step One: Add Files



Begin this tutorial by launching DAZ|Mimic. The first thing you'll see is the **Session Manager**. Please see Chapter 11: "Session Manager" on page 52 for detailed information. The **Session Manager** sets up DAZ|Mimic sessions by loading source files and setting global options. You can edit and tune your session later.

The first file we need to load is the sound file containing the audio we'll use for this session. Click the **Load File** button in the **Sound** area at the top of the **Session Manager** to open a **Browse** dialog (the button appears as shown below). By default, the folder containing the sample sounds included with DAZ|Mimic is selected. Pick the **work.wav** file (PC) or **work.aiff** file (Macintosh) by selecting the desired file then clicking **OK**. DAZ|Mimic will use this file as the basis for synchronizing the figure's movements. After loading the file, you'll notice some red blobs underneath the sound controls. This is a visual representation of the sound contained inside the selected file. It is called the *waveform*.

Next, we'll add a plain ASCII text file. This is an optional step that can both enhance the fidelity of the lip-synching and provide valuable reference points when working inside the **Timeline**. We'll be talking more about the **Timeline** in later chapters. Meanwhile, click the **Load File** button next to the **Text** area in the **Session Manager** and select **work.txt** in the same way you just selected the sound file.

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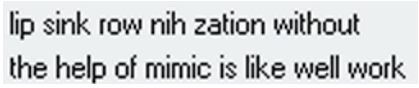

Take a moment to read this file. Notice a few glaring spelling errors? Read the text aloud, paying special attention to how the spelling clearly defines how the words should be pronounced. In other words, writing “synchronization” as “sink row nih zation” means that it can’t be pronounced as (for example) “cinch ron eye zation”. Some languages, English included, have complex pronunciation rules that are not always self-evident from a word’s spelling. DAZ|Mimic uses text files in conjunction with sound files to create lip-synched animation. If you’re having problems getting the figure’s speech to look right, try modifying your text file. This simple step can save you a lot of hassle and frustration.

We now need to select the configuration and character files. DAZ|Mimic configuration files contain all of the necessary *phonemes* (vocalizations), *expressions* (emotions), and *gestures* (other head movements) that can add extra realism to your sessions.

The next step is to select your character file. Character files reference the 3D model and contain all of the information needed to make the figure move. At its root, a 3D figure is a single object that consists of many individual *polygons* assembled into the final shape. Posing and moving these solid objects requires the separate character file, which defines the locations and types of available motion. Character files have the extension .cr2 and were originally developed by Curious Labs for use in their Poser application. DAZ|Studio supports the .cr2 format, meaning that you can use DAZ’s world-class figures in both DAZ|Studio and Poser!

To use the default DAZ|Mimic figure, select the **default.dmc** and **default.cr2** files, respectively, by clicking the **Load File** button in the **Configuration** area of the **Session Manager** as described above.

Step Two: Let DAZ|Mimic Do The Work

After loading the files, take a moment to ensure that all five radio buttons at the bottom of the **Session Manager** are checked. Doing this will show off the power and ease of DAZ|Mimic while making your work easy. Once you’ve checked the radio buttons, click **OK** to close the **Session Manager** and open the main DAZ|Mimic interface. If you’re using DAZ|Mimic in conjunction with DAZ|Studio or Poser, you will need to wait a few moments while DAZ|Mimic analyses the figure. Subsequent changes will be much faster.

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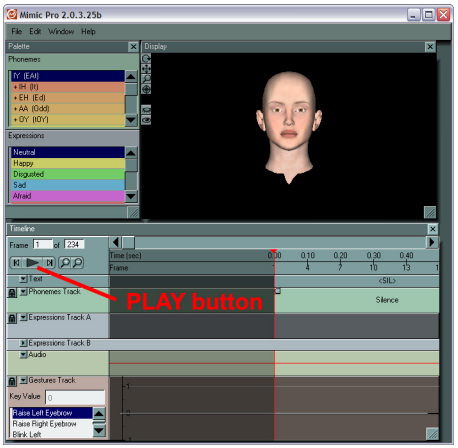
Step Three: Lip-Synching Made Easy



If you've followed the tutorial steps so far, the main DAZ|Mimic interface will look as shown here. To view your animation, click the **Play/Pause** button in the **Timeline** (location shown in image). The animation will loop until you click the **Play/Pause** button again.

Notice that the **Display** window only shows the figure's head and neck. 3D figures can require significant computing resources. By default, the configuration files included with DAZ|Mimic hide most of the figure except for those areas affected by lip-synching.

Just like that, you've created a workable basic lip-synched animation using DAZ|Mimic! Keep in mind that this tutorial is only a small peek at DAZ|Mimic's powerful tools and functionality. We will explore these functions in later chapters. Meanwhile, let's finish our current session by exporting a multiple-frame pose file for use inside DAZ|Studio or Poser.

Let's save our current session file for use in later tutorials. To do this, select **File>Save**. A standard **Save As** dialog appears, allowing you to select your desired folder and filename. Go ahead and save your session file in a convenient location.

Step Four: Using DAZ|Mimic Animations in Other Applications

In order to use your DAZ|Mimic animations with DAZ|Studio or Poser, you must export them as animated pose (.pz2) files. Pose files have the extension .pz2 and were created by Curious Labs to allow artists to save figure poses for later reuse. These files support both single-frame (still) and multiple-frame (animated) data. DAZ|Mimic uses animated .pz2 files to transfer your lip-synched animations between itself and DAZ|Studio or Poser.

To save a pose file, select **File>Export Pose (PZ2)**. A standard **Save As** dialog box appears, allowing you to select your desired folder and filename.

If you are using Curious Labs' Poser, you will need to add your newly created pose file to that application's content library. Please refer to your Poser documentation for information on adding content to the library. It is important that you save the file in the correct folder in order for it to appear inside Poser. If you are using DAZ|Studio, you may save the file in any local or network folder you like.

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Step Five: Rendering The Final Movie

The final step in this process is to render your movie and see the final results. Please refer to your DAZ|Studio and/or Poser documentation for rendering instructions.

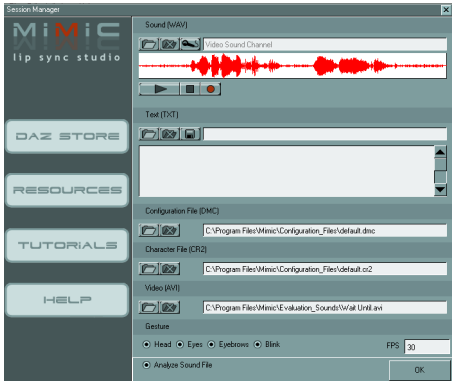
TIP

If you want to save your DAZ|Mimic session for later use, select **File>Save** and select your desired folder and filename.

Step Six: Try It with Video!

Before beginning this step, please be sure to save your work so far as a DAZ|Mimic session file by selecting **File>Save** if you haven't done so already, or create a new session. Next, we'll load a video file that includes an audio track. We'll do this as follows:

1. Open the **Session Manager** by selecting **File>Session Manager**.
2. If you are continuing a previous session, you will want to remove the previous sound and text files. Do this by clicking the **Remove File** button in both the **Sound** and **Text** areas.
3. Having removed the old sound and text files, the next step is to load the video file. Click the **Load File** button in the **Video** area and select the sample **Wait Until.avi** animation. A **Confirm** window appears asking if you want to analyze the sound track contained in the video. Click **Yes**. The **Session Manager** should now appear as shown here.



4. Click **OK** to set your preferences and exit the **Session Manager** into the main DAZ|Mimic interface. Another **Confirm** window may appear asking if you want to overwrite your existing settings. Click **Yes**.

Your DAZ|Mimic workspace should look like the image on the right when you're done. Notice the live-action video in the **Video** window next to the **Display** window.

Click the **Play** button in the **Timeline** and watch the animation and video side by side. Notice how realistic the DAZ|Mimic animation is in terms of pronunciation and added extra touches like head movement and blinks.

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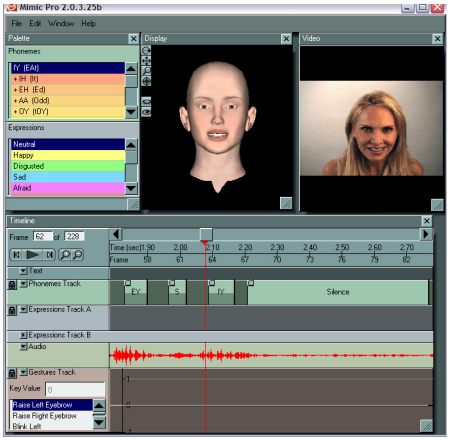
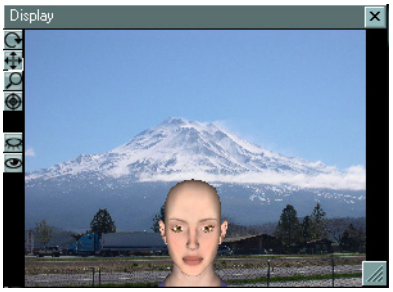


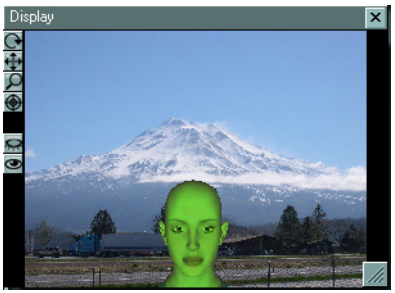
Then look at the live model and notice both the similarities and the differences. For example, the live model has a happy expression. Also, her head moves at different points in her speech. If you want your figure to duplicate the live model's acting, you can easily add and edit expressions and gestures. We'll cover this in more detail in later chapters.

Step Seven: Lights, Camera, Action!

New for DAZ|Mimic 3.0: DAZ|Mimic 3.0 allows you to control lights and add background images to your scene and then create movies in AVI (Windows), MOV (MacOS), or SWF (Flash) formats. Let's begin by loading a background image. Select **File>Background Image** to open the **Background Image** window. Click the **Open File** button (the folder icon) to open a standard **Open** dialog, then navigate to and select a picture to insert as a background. Your selected image appears in the **Display** window as shown here. Please refer to "Background Image" on page 43 for more information.



Now let's add some custom lighting. Begin by selecting **Window>Light Controls** to open the **Light Controls** window. This window always displays eight lights. To control a light's brightness, select it then drag the **Brightness** slider to the right (bright) or left (dim). Dragging the **Brightness** slider all the way to the left gives the selected light zero brightness. Clicking the **Color** button opens a standard Color Picker, allowing you to specify the desired color for that light. Try this with a few lights. Here's an example of a green light .



Last, let's create a movie. Select **File>Create Movie Preview** to open the **Video Preview Controls** window. Click the **Make Preview** button. The movie will take a few moments to create depending on the scene's complexity and length and your computer. When the movie is complete, you will see it playing in the **Display** window. Now click the **Save Preview to Movie** button to open a standard **Save As** dialog box. Select a folder and name for your new movie, then use your regular playback application (such as Windows Media Player) to view your creation. Be sure to turn your speakers up!

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Chapter 5: Working with Phonemes

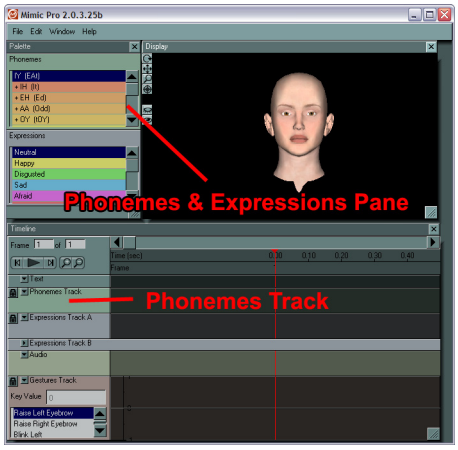
The phoneme system is the core of DAZ|Mimic's functionality. A *phoneme* associates a sound with mouth and other facial *morph targets* (figure deformations) that cause the figure to create realistic movements. Figure creators such as DAZ set up morph targets to closely match how the mouth looks when making a specific sound. A phoneme can contain anywhere from one to a dozen morph targets. DAZ's Millennium Figures are fully set up to work within DAZ|Mimic. Some of the default figures included with Curious Labs Poser version 3.0 and higher also include some of these customized morph targets.

DAZ|Mimic's primary function is to automatically match up a sound file to the corresponding phoneme set, thus freeing up animators from countless hours of tedious work. DAZ|Mimic 3.0 allows you to edit phonemes directly within the **Timeline**, giving artists much greater power and flexibility to fine-tune their animations before exporting them to either DAZ|Studio or Poser for final rendering.

To begin this tutorial, load the DAZ|Mimic session file you created in the previous tutorial by selecting **File>Open** and navigating to the correct folder and file. If you have not exited DAZ|Mimic since completing the last tutorial, then you may simply proceed to the next step.

Step One: Getting Ready

The first step is to identify the two portions of the DAZ|Mimic interface that we'll be focusing on during this tutorial. The first is the **Phoneme Track** in the **Timeline**, which is where the phonemes actually do their work. The second is the **Phonemes** section of the **Phonemes and Expressions** window. Add phonemes to your animation by clicking and dragging your selected phoneme from the **Phonemes and Expressions** palette to the **Phoneme Track**.



Editing or customizing a phoneme involves adjusting the morph targets that are associated with that phoneme. You can add custom morphs into one or more phonemes as desired, then save the result as a customized DAZ|Mimic (.dmc) configuration file, which you can then use in other sessions or distribute to other DAZ|Mimic users.

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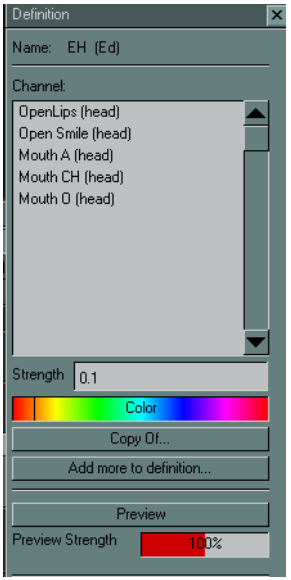
Step Two: The Phoneme Definition Window

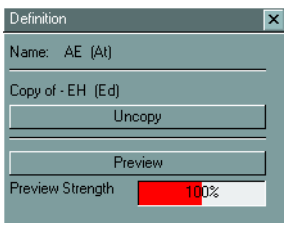


This example uses the stock morphs included in the Victoria 1 figure that ships with DAZ|Mimic. Each figure will include different morphs, and you should either create or load a custom configuration file for each figure to ensure maximum lip-synching fidelity. For example, if you are working with the DAZ Victoria 3 figure, you should load the **victoria.dmc** file in the DAZ|Mimic **Configuration_Files** folder. For this tutorial, let's stick with the **default.dmc** file.

In the **Phonemes and Expressions** window, scroll through the **Phonemes** section until you locate the **+ EH (Ed)** entry. All phoneme entries use the following syntax:

- Expand/Collapse: Phonemes are displayed in a tree view, with copies appearing on sub-branches.
- Sound: Sound made by the selected phoneme.
- Pronunciation: How the specific sound is pronounced. This information is important because there can be several ways to pronounce certain letter combinations depending on the word and language.

From the explanation, you can see that the **+ ED (Ed)** entry means the following:



- This particular phoneme has one or more copies underneath it. Clicking the **+** sign displays the copies of this particular phoneme, including **EY**, **AE**, and **AW**. In this case, the phoneme creators felt that those sounds produced facial movements so similar to the EH sound that they simply copied those movements to the other phonemes. Try double-clicking one of the copied phonemes and looking at its **Phoneme Definition** window. To customize a copied phoneme, click the **Uncopy** button and assemble a new set of morphs. For this tutorial, we'll work on the **AW** phoneme.
- This phoneme is for the "Eh" sound as pronounced in the words "Ed" or "Elephant".

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Step Three: Visualizing Phonemes in DAZ|Studio or Poser

The first step is to load the figure into either DAZ|Studio or Poser.

TIP

Already familiar with the morph targets you're using for your new phoneme? If so, you can skip this step and move directly on to the next step. DAZ|Mimic allows you to do all of your configuration setup directly within the application, eliminating the need for DAZ|Studio or Poser for this purpose (you still need either DAZ|Studio or Poser for final rendering). You can even preview your work in the **Preview** window! Clicking the Preview button in the **Phoneme Definition** window temporarily changes the figure in the **Display** window to show what the current phoneme looks like.

Importing Figures into DAZ|Studio

If you are using DAZ|Studio, go ahead and launch the application, then import the default DAZ|Mimic figure as follows:

Select **File>Import**.

1. Navigate to the **Configuration_Files** folder under your DAZ|Mimic installation (such as **C:\Program Files\DAZ\Mimic\Configuration_Files**)
2. Select the **default.cr2** file and click **OK**. Each character (.cr2) file contains morph and joint information for the figure referenced by that file.
3. An **Unable to locate file** dialog appears, asking you to locate the **blMilWomLoNG.obj** file, which is the polygonal mesh object referenced by the character (.cr2) file imported in the previous step. Click the **Locate** button to open a **Browse** dialog. The .obj file is in the same folder as the **default.cr2** file.
4. The **Unable to locate file** dialog appears again, this time asking you to locate an image file (JPG). At this point, click the **Skip All** button to load the figure into DAZ|Studio without its texture maps (images that add detail to an object's surface).

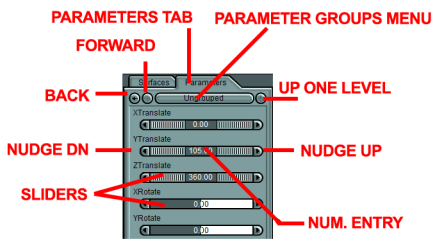
Importing Figures into Curious Labs Poser

Please refer to your Poser documentation for information on importing figures into Poser.

Adjusting Morph Targets

If you are using DAZ|Studio, adjust the figure's head morphs as follows:

1. Select the figure's head, then select the **Parameters** tab by clicking it.
2. Select **Head** in the **Parameter Groups** menu (as shown in this image taken in DAZ|Studio).



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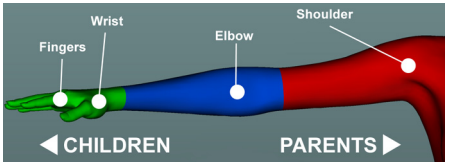
3 Adjust the following morphs as follows:

- Open Lips: 25%
- Open Smile: 25%
- Mouth 'A': 50%
- Mouth 'O': 40%

Your results should look like those in the image on the right (this image also taken inside DAZ|Studio).

Step Four: Creating The New Phoneme Definition

In DAZ|Mimic, be sure the **AW** phoneme has been uncopied from the **EH** phoneme as described in "Copying & Uncopying Phonemes" on page 70. The next step is to remove the existing definition. Do this by highlighting each listed morph target in the **Channel** list and pressing [DELETE]. Once you have deleted all of the existing morph targets, you are ready to add your new phoneme definition. Do this as follows:



1 Click the **Add more to definition** button (or select **Window>Object Tree**) to open the **Object Tree** window, which displays a tree view of every body part on your currently selected figure. This tree displays the figure's *hierarchy* or sets of parent/child relationships. For a quick example of parent/child relationships, bend your arm at the shoulder and notice that your upper arm, elbow, forearm, hand, and fingers all move. Next, bend your elbow. Your shoulder remains still, with every part below your elbow moving. Your shoulder is the parent joint for your entire arm. Your elbow is a child of the shoulder and a parent to the rest of your arm.

2 In the **Object Tree** window, double-click the **Head** entry to open the **Object** window, which lists all of the available morphs for the selected body part.

3 In the **Object** window, scroll down to locate the morph targets you worked on in the previous step. For this tutorial, enter the following values in the **Value Offset** field:

- Open Lips: .25
- Open Smile: .25
- Mouth 'A': .5
- Mouth 'O': .4

TIP

Poser and DAZ|Studio express morph target values in percent (0-100%). DAZ|Mimic expresses morph values in decimals (0.0-1.0).

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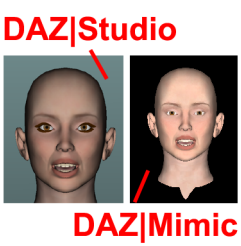
4 Close the **Object** window followed by the **Object Tree** window by clicking the **Close** buttons at the upper right corners of both windows.

Click the **Preview** button in the **Phoneme Definition** window. If you entered all the correct values for the correct morph targets, your figure should look just as she did in DAZ|Studio or Poser. Here's a side-by-side comparison.



If you like, the **Color** field allows you to specify a color for the phoneme so it stands out in the **Phonemes and Expressions** palette. To select a color, either click anywhere in the **Color** field or click and drag the slider inside the **Color** field.

The last item of interest in the **Phoneme Definitions** window is the **Preview Strength** slider. This determines how strongly the phoneme's morph targets will be applied when previewing the phoneme. A value of 100% displays the phoneme as you created it. Values less than 100% show a muted effect, and values greater than 100% show an exaggerated effect. For example, a value of 50% would be equivalent to setting all morph targets to 50% of their assigned values while a value of 200% is the equivalent of doubling the morph targets to twice their assigned values.

When you are finished making your changes, close the **Phoneme Definition** window by clicking the **Close** button at the upper right corner.

Step Five: Saving Custom Configuration Files

Whether you work on an existing configuration file or want to save your changes for a later session, you'll want to save your new phoneme(s) to a new configuration file. Do this by selecting **File>Save Configuration File**. A standard **Save As** dialog box appears. Select your desired save file and filename, being sure not to overwrite any existing files.

TIP

Remember that there are several ways to save your DAZ|Mimic work. Saving a configuration (.dmc) file saves your phonemes, gestures, and expressions, but does not save your current session. To save your session for future use, save a DAZ|Mimic session (.dms) file. Lastly, you can save multiple-frame pose files (.pz2) for use in DAZ|Studio and/or Curious Labs Poser.

Step Six: Using Your New Phoneme

Now that you've created a phoneme, here's how to add it to the **Timeline**. You may either:

- Select it in the **Phonemes and Expressions** palette and drag it to your desired spot in the **Phonemes Track** in the **Timeline**.
- Select it in the **Phonemes and Expressions** palette, then right-click in the **Phoneme Track** and select **Insert**.

Please see "Phonemes" on page 66 for more information about working with phonemes.

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Chapter 6: Adding Expressions

Phonemes cause movements needed for speech. However, they do not allow you to convey any emotion throughout a conversation. You have two choices; Create new phoneme definitions for every phoneme-emotion combination, or use expressions. Expressions function almost identically to phonemes in that they control the figure's morph targets. In fact, you can theoretically use an expression like a phoneme and vice-versa. That said, keeping the two separate is always the fastest and easiest solution.

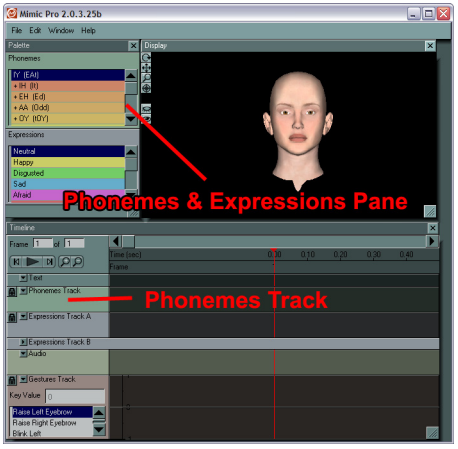
DAZ|Mimic allows you to create your own new expressions in much the same way as you create phonemes. Expressions are typically used for facial movements, but nothing is stopping you from controlling any part on the current figure if you want. In addition, the Timeline contains two **Expressions Tracks** to give you much greater flexibility to add complex effects with very little work.

As hinted above, there are as many possible uses for expressions as you can think up. Some very basic examples include using an Angry or Afraid expression, or combining a grimace on one track with a wince on the other, thus combining two sets of morph targets whose relative strength and timing can be controlled.

Let's learn more about how to use expressions.

Step One: Getting Ready

The first step is to identify the three portions of the DAZ|Mimic interface that we'll be focusing on during this tutorial. The first two are the **Expression Tracks** (**A** and **B**) in the **Timeline**, which is where the expressions actually do their work. The second is the **Expressions** section of the **Phonemes and Expressions** window. Add expressions to your animation by clicking and dragging your selected expression from the **Phonemes and Expressions** palette to the **Phoneme Track**.



Step Two: Creating A New Expression

Let's create a new expression. Right-click anywhere in the **Expressions** portion of the **Phonemes and Expressions** window and select **Add**. Your new expression will appear in the list as **New Expression**.

The next step is to give the new expression a descriptive name. Open its **Definition** window by double-clicking it, then

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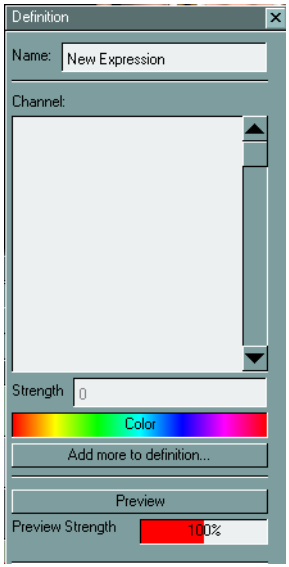
enter a new name in the **Name** field. You can now either click the **Add more to definition** button or select **Window>Object Tree** to open the **Object Tree** window. From there, select the body part(s) and morphs that will make up your expression just as you did for phonemes in Chapter 5: “Working with Phonemes” on page 23.

Step Three: Using Your New Expression



Now that you’ve created an expression, here’s how to add it to the **Timeline**. You may either:

- Select it in the **Phonemes and Expressions** palette and drag it to your desired spot in the **Expressions Track** in the **Timeline**.
- Select it in the **Phonemes and Expressions** palette, then right-click in the **Expressions Track** and select **Insert**.

Please see “Expressions” on page 71 for more information about working with phonemes.

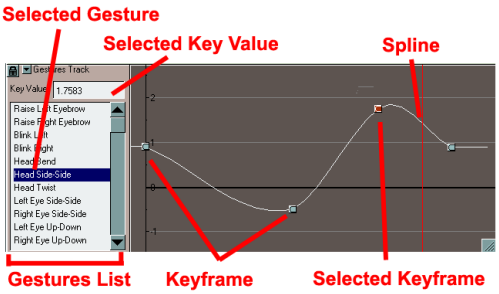
Having two separate **Expressions Tracks** allows you to combine multiple expressions together at the same point along the **Timeline** to create more realistic facial animation. For example, you can create an expression that simulates breathing and then add that to the entire length of one track while using the other strictly for facial expressions unique to the words that being lip-synced.

Chapter 7: Fun with Gestures

DAZ|Mimic gives you the power to customize your phonemes and expressions and also allows you to add gestures that give your animations added depth. Unlike phonemes or expressions, gestures reside in the **Gestures Track** in the **Timeline**. Let's learn about gestures and how you can use them to add complex effects with minimal effort.

Step One: The Gestures Track

The **Gestures Track** contains the following elements:



- Gestures List: The **Gestures List** contains all of the available gestures you can use in your current session.
- Selected Gesture: Select a gesture by clicking it. The selected gesture appears blue and the spline and keyframes for that gesture appear in the **Gestures Trac**k. While all gestures share the **Gestures Track**, only the currently selected gesture appears, to eliminate any possible confusion.
- Selected Key Value: The **Key Value** field displays the value of the currently selected keyframe.
- Keyframe: Each dot on the **Spline** represents a keyframe.
- Selected Keyframe: The selected keyframe appears red and its value appears in the **Key Value** field.
- Spline: The **Spline** shows how the selected gesture's value changes over time.

Please see "Gestures Track" on page 88 for more detailed information about the **Gestures Track** and working with gestures inside DAZ|Mimic.

To apply a gesture:

1. Select your desired gesture in the **Gestures List**.
2. Insert keyframes at desired points in the animation. Positive-value keyframes apply the gesture normally, and negative-value keyframes apply the gesture in reverse. For example, a negative value applied to a blink gesture might make the eyes open wider than normal. A keyframe is a frame in an animation where a control action occurs. All other frames are called *tweens*, since they lie between keyframes. As the animation progresses between keyframes, each succeeding tween frame displays less of the previous keyframe's value and more of the next. The amount of transition between tween frames depends on how far apart the keyframes are, how much the gesture's value varies between keyframes, and the type of spline being used.

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Please refer to “Modifying Gesture Definitions” on page 88 for more information about animating gestures within DAZ|Mimic. To begin this tutorial, please either load the basic animation you did in the first tutorial (see “Step Three: Lip-Synching Made Easy” on page 20) or create a new session.

Step Two: Adding, Editing, & Deleting Keyframes

Let's perform a simple experiment. Select the **Eyebrow Raise Left** gesture in the **Gesture List** by clicking on it. Click on a spot in the **Timeline**, making sure that your selected spot is past the darkened area that may appear at the beginning as a leader that does not become part of the animation (if there are no frame numbers at the top of the **Timeline**, then don’t insert any keyframes there). A red dot appears, and the **Spline** moves to connect to the new keyframe. Add a couple more keyframes and see how the **Spline** adjusts itself to show the gesture’s changing value over time.

Play the animation and watch carefully to see the effects of your newly modified gesture.

TIP
All available gestures are always active in the **Gestures Track**. By default, their **Splines** remain at 0, meaning that the gestures do not have any effect on your animation.

Now let’s try adjusting a keyframe’s value. To do this, you may either:

- Click and drag your desired keyframe to its new location in the **Gestures Track**. This method is great for “roughing in” your animation.
- Click your desired keyframe and enter your desired value for that keyframe in the **Key Value** field. This method is great for fine-tuning your animation.

DAZ|Mimic lets you select and work with multiple keyframes by either:

- Pressing [SHIFT] while clicking keyframes selects all keyframes between the first and last keyframes you clicked.
- Pressing [CTRL] while clicking keyframes selects only those keyframes you click.
- RIght-clicking in the **Gestures Track** and selecting **Select All** (or selecting **Edit>Select All)** selects al keyframes.

To delete one or more keyframes, select them as described above, then either:

- Press [DELETE]
- Right-click and select **Delete**.
- Select **Edit>Delete**.

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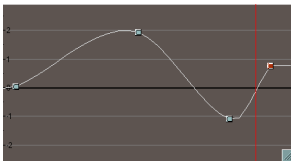
Step Three: Interpolation

As we've mentioned, keyframes are where control actions take place in an animation. In other words, they serve as anchors that say "At Frame X, Gesture Y will have Value Z". Tween frames lie between keyframes and blend the keyframes at either side into a smooth transition. You can see a tween frame's value by looking at the **Spline** at any point between keyframes.

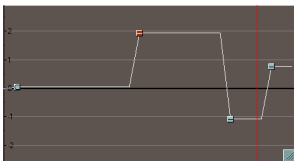
TIP

This tutorial uses gestures to highlight interpolation methods because the **Gestures Track** gives you a visual representation of how each gesture changes between keyframes. The same concepts and interpolation methods also apply to phonemes and expressions.

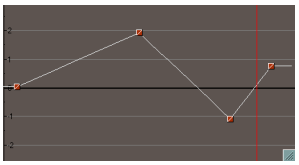
DAZ|Mimic calculates the tween frames for you using a process called *interpolation*, which defines how one keyframe's value transitions to the next over time. There are many different types of interpolation or methods of calculating these transitions. DAZ|Mimic supports four types. To see this, begin by selecting a gesture and create four keyframes as shown on the right.



To select an interpolation method, select a keyframe and either right-click or use the **Edit** menu. You interpolation selection will affect the **Spline** between the currently selected keyframe(s) and the next previous unselected keyframe. For example, if you apply an interpolation method to the third keyframe from the left in the above example, it will affect the transition between the second and third transitions. This allows you to switch interpolation methods as often as you like within the same gesture, greatly increasing DAZ}Mimic's power and flexibility. Your interpolation options are:



- Flat: Selecting **Flat** causes tween frames to retain the value of the previous keyframe until the next keyframe and then perform an abrupt change. This interpolation results in motion that appears as a series of pauses with abrupt position changes between them.



- Linear: Selecting **Linear** causes each tween frame to change an equal amount. For example, if Keyframe A has a value of -1 and Keyframe B has a value of +1 and there are 10 tween frames separating them, each keyframe will show a value change of 0.2. A useful analogy is to think of a billiard ball traveling in a straight line until it ricochets off a rail and continues in a new direction.

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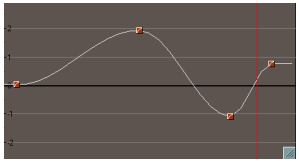
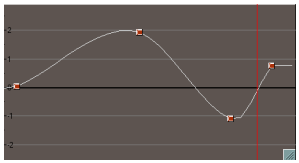
- Smooth: Selecting **Smooth** causes tween frames to create a gentle transition between keyframes. As one moves from Keyframe A to Keyframe B, each succeeding tween frame “accelerates” as it moves away from Keyframe A and “brakes” as it approached Keyframe B. It help to think of a car traveling between stop signs. From a stop, the vehicle picks up speed, maintains a constant speed for a time, then slows down for the next stop.



- Extra Smooth: Selecting **Extra Smooth** causes tween frames to create gentle transitions where the transitions themselves occupy as much of the transition as possible. To continue the vehicle analogy from the previous example, imagine accelerating very gently to a point halfway between the two stop signs, then just as gently slowing down with no period of constant speed.



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Introduction

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Chapter 1: Welcome!

Hello and thank you for your interest in DAZ|Mimic 3.0, the new lip-synching animation tool by DAZ Productions (DAZ).

What is DAZ|Mimic?

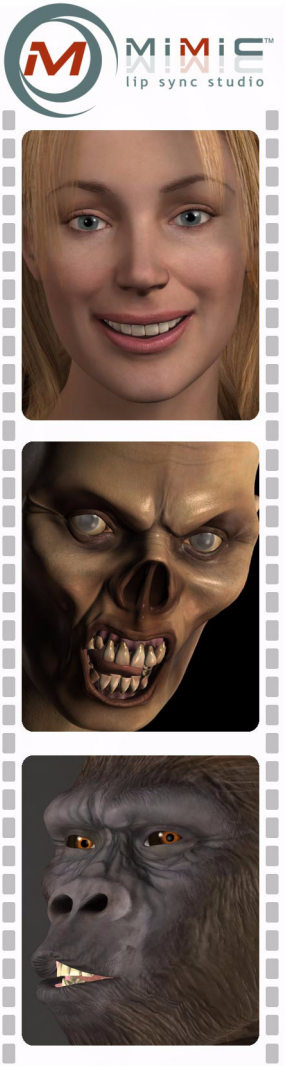
DAZ|Mimic is an advanced tool that creates and edits facial animations for 3D figures by making them accurately mimic the correct lip movements for a prerecorded speech segment, allowing figures to “talk” and “sing” during animations. You can either import existing .wav or .aif audio files in any language and let DAZ|Mimic do the work for you, or record your own speech using DAZ|Mimic’s simple recording studio and a microphone. Complete the effect by adding expressions and gestures such as smiles, winks, and nods to transform your figure into a fully expressive speaker.

DAZ|Mimic’s Talkback™ engine creates the expressions for you, saving time and boosting productivity. With DAZ|Mimic, your characters will come alive with life-like speech and mannerisms.

Like all DAZ tools, DAZ|Mimic allows you to achieve incredible realism quickly without the need for advanced knowledge or training.

DAZ|Mimic gives hobbyists and occasional users the tools they need to create great lip-synched animations while giving professionals the extra controls and high-end functionality that take results to the next level.

DAZ|Mimic is a stand-alone application designed to create lip-synched animations. It creates an output file which you can then render in a third-party application such as DAZ|Studio or Curious Lab's Poser. You can even generate animations directly from within DAZ|Mimic itself.



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What can DAZ|Mimic do for me?

Creating realistic speech animations is one of an animator's most difficult and time consuming tasks. For example, your figure's lips should be pursed when making an "oo" sound. And even after achieving realistic mouth movements, you often need to add accompanying gestures such as eye blinks, raised eyebrows, and head nods to give your animation a convincing feel. Adding idiosyncrasies to speech can be extremely difficult and time consuming. DAZ|Mimic automates these processes, bringing Pro-level animations within reach of anyone.

Want even more control? DAZ|Mimic allows you to adjust the timing, duration, and magnitude of every event in your animation down to the millisecond. You can also control how events transition in and out using several *interpolation* settings. You can even split individual phonemes into separate modifiable parts for added control.

DAZ|Mimic gives you a complete lip-sync production laboratory that allows you to develop custom libraries of reusable elements including phonemes, complex expressions, and finely tuned gestures for future use. Access a figure's individual settings for a phoneme, expression, or gesture, then fine tune each element for use with your specific character. As you work with DAZ|Mimic and begin creating custom configuration files for your character(s), you will create shortcuts that you can reuse over and over again. This will result in a faster workflow, giving you shorter production times and better animations.

Adjust subtle mannerisms, create compound gestures, and synchronize complex facial changes in a single timeline. DAZ|Mimic even lets you view pre-recorded video alongside your real-time character animation on a frame-by-frame basis. This lets you capture and recreate the full range of complex motions displayed by a live model within a single application window, saving you time and frustration.

Control customizable lights that you can position, color, and dim to create just the effect you're looking for. Do this either for preview purposes or even create your animation directly from within DAZ|Mimic itself without the need for third-party software. Add background images, hair, and other props to your scene for extra realism.

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Chapter 2: About DAZ|Mimic

This chapter describes key DAZ|Mimic 3.0 features as well as system requirements, documentation, and support options in more detail.

Key Features

DAZ|Mimic 3.0 includes all of the following features:

- Adjust the camera lens from flat to fisheye viewing using the **Camera Lens** slider located in the **Preferences** window. **NEW!**
- Hair and other non-conforming props specified in the CR2 file appear in the **Display** window with proper parenting and support transparency mapping. **NEW!**
- The **Video Preview** window lets you create a preview movie in AVI (Windows) or MOV (MacOS) format. You can also export Macromedia® Flash® (SWF) animations from this window. **NEW!**
- Add background images to the **Display** window and include them in exported movies (see above). **NEW!**
- Control eight lights using the **Light Controls** palette. Position, color, and dim lights as needed to obtain the desired effect. You can also save light sets for use in other DAZ|MImic scenes. **NEW!**
- DAZ|Mimic 3.0 supports ERC (full-body morphs). **NEW!**
- Double-click morphs/channels in the **Object** window to add them to definitions (in addition to drag-n-drop). **NEW!**
- The **Palette** window divider is resizable. **NEW!**
- The **Palette** displays phonemes in an easy-to-use tree view. **NEW!**
- Duplicate expressions using a right-click menu. **NEW!**
- Toggle previews on and off and view at different values. **NEW!**
- **Add to Definition** button provides easier access to the **Object Tree**. **NEW!**
- DAZ|Mimic remembers window placement and open/close settings between sessions. **NEW!**
- Miscellaneous workflow improvements. **NEW!**

TIP

Look for the words **New for DAZ|Mimic 3.0**, which highlight the new features in DAZ|Mimic 3.0.

- A DAZ|Mimic-ready figure is included to get you started immediately. No other figures necessary!

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- Import sound files or record your own voice (.wav for Windows and .aif for Macintosh supported).
- Import text for increased accuracy and create text files within the application.
- Expanded phoneme lists contain up to 40 phonemes per figure.
- Separate tracks for phonemes, audio, and text in the **Timeline** window give you non-linear editing capability with millisecond precision. You can also adjust the frame rate.
- Automatically add gestures including head, eyebrow, and eye movements.
- Imported configuration files allow expanded character speech definition.
- The OpenGL speech preview window lets you see your figure talk and displays the results of any adjustments in real time.
- Use video files for audio and/or visual reference (.avi for Windows, or .mov for Mac OS.
- Analyze your sound track using the **Session Manager**.
- Editable phoneme morph strengths let you vary the perceived intensity of your figure's speech by increasing or decreasing the figure's expressiveness while talking.
- The application remembers your interface preference between sessions.
- Dual **Expressions Tracks** in the **Timeline** window let you create and edit finely controlled custom expressions.
- Added **Gestures** tracks in the **Timeline** window let you both view and edit automatically generated gestures and create custom animation.
- The **Palette** window and **Gestures** track allow you to define and edit phonemes, expressions, and gestures.
- Imported figures appear with their texture maps applied for a more realistic preview.
- New file formats allow you to save custom configuration files and expand your library.

Included Documentation

DAZ|Mimic 3.0 includes the following documentation:

Artist Guide

DAZ's goal is to ensure that all of our documentation is complete, accurate, and friendly. We welcome all constructive feedback and suggestions for future improvements. Please email docs@daz3d.com.

Conventions

This Artist Guide describes both the Windows and Macintosh versions of DAZ|Mimic. It includes several formatting conventions that present information clearly and make learning and working with DAZ|Mimic easier.

Lists or procedures that need not be performed in a specific order have bullets next to each item, as shown here:

- Item 1
- Item 2

Procedures that must be followed in a specific order will have numbered steps, as shown:

1. Perform this step first
2. Perform this step second

If you need to press a specific key on your keyboard, you will see the key label in CAPITAL letters surrounded by square brackets. For example, [CTRL]. If you need to press two more keys simultaneously, the notation will appear as [KEY1]+[KEY2]. For example [CTRL]+[Z].

Screen prompts, menu and window names, fields, buttons, boxes, etc. appear in **bold** type. The syntax used to demonstrate accessing a palette or sub-menu is **Menu>Submenu**. For example **Edit>Preferences** means that you should open the **Edit** pull-down menu and then select **Preferences** to open the **Preferences** dialog box.

Important terms appear in *italics*.

TIP
Tips contain helpful advice and other information that makes using DAZ|Mimic easier and more enjoyable.

CAUTION
CAUTIONS WARN OF POSSIBLE PROBLEMS SUCH AS DATA LOSS.

Mac OS Conventions

The following additional conventions apply for Macintosh users:

- Where instructions in this manual specify a right-click, Macintosh users may press [CTRL] while clicking to access the same functionality.
- Where instructions in this manual specify that Windows users should press [CTRL] while clicking, Macintosh users may press [COMMAND] while clicking to access the same functionality.

README

At the end of the DAZ|Mimic installation process, you will be given the option to view the Readme file, which includes late-breaking developments and other information that was too recent to be included in this Artist Guide. Please take a few moments to read this information carefully as it may affect how you use DAZ|Mimic.

System Requirements

In order to install and run DAZ|Mimic, you must have either a Windows PC or Macintosh that meets or exceeds the minimum requirements listed below. Please be aware that these are just the minimum requirements. Computers that exceed the following specifications will be able to process animations faster and/or store more content. For processing speed, RAM is the largest contributing factor followed by your graphics card, then your processor speed. To store more configuration (.dmc) or session (.dms) files and/or finished animations, add hard drive space.

The above recommendations are valid for both Windows PCs and Macintoshes.

WINDOWS

To run DAZ|Mimic on a Windows PC, your computer must meet the following minimum requirements:

- Pentium III processor running at 700 MHz
- Windows 98 or above
- 128 MB RAM (if running Windows 98 or ME)
- 256 MB RAM (if running Windows 2000 or XP)
- 10 MB hard drive space (for DAZ|Mimic installation only). Content requires additional space. DAZ therefore recommends that you reserve at least 100MB for the software and some basic content.
- Sound card, speakers, and microphone
- OpenGL-compatible graphics card
- 24-bit color (1024x768 or greater)
- DAZ|Studio 1.0 or Curious Labs Poser 3.0 or later. See "Launching DAZ|Mimic" on page 16 for more information.

MACINTOSH

To run DAZ|Mimic on a Macintosh, your computer must meet the following minimum requirements:

- G4 processor running at 400 MHz
- OSX 10.0 or above
- 128 MB RAM (256MB recommended)
- 10 MB hard drive space (for DAZ|Mimic installation only). Content requires additional space. DAZ therefore recommends that you reserve at least 100MB for the software and some basic content.
- OpenGL-compatible graphics card

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- Sound card, speakers, and microphone
- OpenGL-compatible graphics card
- 24-bit color (1024x768 or greater)
- DAZ|Studio 1.0 or Curious Labs Poser 3.0 or later. See "Launching DAZ|Mimic" on page 16 for more information.

DAZ | Mimic-Compatible Content

As you begin using DAZ|Mimic for custom sessions, you'll eventually need to obtain additional figures beyond the starter content supplied with the program. For complete scenes, you'll also need clothing, props, textures, and more.

DAZ figures are a wonderful addition to any existing 3D library. The Millennium figures are completely set up and ready to work in DAZ|Mimic. They give artists realism and versatility that is unmatched by any other commercially available 3D models. We release updates and other additions for each figure on a regular basis, giving you an ever-expanding array of options.

Beyond figures, DAZ both produces many other items and partners with leading modelers and artists to bring you a huge variety of content that you can use in your DAZ|Mimic animations. This content includes clothing, morph targets, maps, poses, hairstyles, props, and more.

"In my experience, I have never seen 3D models that compare to our Millennium figures in quality and versatility," says Chris Creek, Vice President and Art Director of DAZ Productions. Chad Smith, Product Development Manager adds, "We still have a few tricks up our sleeve. These figures are still very young products and have a lot more potential and versatility that will be implemented. Much of our focus is in finding ways to push the limits of realism in virtual worlds."

Please see Appendix 2: "Other DAZ Products" on page 98 for more information about some of DAZ's other products. Also, be sure to visit DAZ regularly at www.daz3d.com to see the latest additions to our ever-expanding library of excellent 3D content!

Need Help?

This manual addresses as many questions about DAZ|Mimic as possible. Should you need it, there are several ways to get additional help.

Contacting Technical Support

Need support? Please contact DAZ as follows:

- Email: tech@daz3d.com
- Toll Free Phone: (800) 267-1570
- Local Phone: (801) 495-1777. Our technical support hours are 9:00 a.m. to 5:00 p.m. Mountain Standard Time.

- Fax: (801) 495-1787
- Mail: 1350 E. Draper Parkway, Draper, UT 84020

OTHER DAZ RESOURCES

- Web site: http://www.daz3d.com
- DAZ|Mimic Resources: http://www.daz3d.com/Mimic/
- Support database: http://www.daz3d.com/support
- Community Forum: forum.daz3d.com
- Tutorials: arcana.daz3d.com

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Chapter 3: Installing & Launching DAZ|Mimic

This chapter describes the installation process for DAZ|Mimic on both Windows and Macintosh computers. Before installing DAZ|Mimic, you must read, understand, and agree to the End User License Agreement (EULA) and learn how DAZ|Mimic protects artists' copyrights. The EULA appears during DAZ|Mimic installation. For your convenience, we included a print version. Please see Appendix 1: "End User License Agreement (EULA)" on page 94 to read the EULA prior to installing DAZ|Mimic on your system.

Installation

To install DAZ|Mimic on a Windows PC or Macintosh:

1. Double-click the **DAZ|Mimic Setup** icon to start DAZ|Mimic Setup.
2. Follow the on-screen prompts and directions to complete the installation.

Launching DAZ|Mimic

DAZ|Mimic is a standalone application that saves your animations to files readable by both DAZ|Studio and Curious Labs Poser. These files use the Curious Labs pose file (*.pz2) format. You can then import these *.pz2 files into either DAZ|Studio or Poser. Please refer to the DAZ|Studio Artist Guide or your Poser documentation, as appropriate, for help importing content files.

- To launch DAZ|Mimic on a Windows PC, select **Start>All Programs>DAZ Programs>DAZ Mimic**.
- To launch DAZ|Mimic on a Macintosh, access your DAZ|Mimic installation folder and double-click the **Mimic** icon.

When you have completed your animation inside DAZ|Mimic, select **File>Export Pose (PZ2)** as described in "Export Pose (PZ2)" on page 43.

Figure Morph Targets and Character Files

DAZ|Mimic uses character files that define a figure's joints and morph targets. Character files have the extension .cr2 and were developed by Curious Labs for use with Poser. Both DAZ|Mimic and DAZ|Studio recognize .cr2 files. Please see "Character Files and Morph Injection" on page 55 for information on working with character files and figures that use morph injection technology (such as DAZ's Victoria 3 and Michael 3 characters).

Reference

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Chapter 8: DAZ|Mimic Files

This chapter provides some basic information about the different file types used by DAZ|Mimic. These are:

- Sound: Sound files contain the speech to which you want to lip-sync your characters. Please see "Supported Sound Formats" on page 36 for more information.
- Text: DAZ|Mimic includes additional tools that analyze text files to better identify phonemes in the sound file. Text files are not necessary but can help improve your results. Imported text also appears in the **Timeline**, giving you additional reference points when editing your sessions. These files must be plain ASCII text (with the extension .txt on a Windows PC).
- Configuration: Configuration files store definitions for phonemes, gestures, and expressions. Please see "DAZ|Mimic Configuration Files (DMC)" on page 37 for more information.
- Character: DAZ|Mimic applies speech and gestures to Curious Labs Poser character files. Each character file references a polygonal mesh and defines its shape and size and a corresponding character file that defines how that mesh bends and morphs. Selecting a character file determines the figure you are working with when creating an animation. Please refer to your Poser documentation for more information about the CR2 file format and its relationship to figures. DAZ|Studio by DAZ Productions supports the CR2 format, meaning that you can bring your Mimic sessions into DAZ|Studio.
- Video: You can import video files into DAZ|Mimic for use as side-by-side comparisons while working on your animation sessions. Please see "Supported Video Formats" on page 37 for more information.
- Session: DAZ|Mimic session files allow you to store your work for later use and/or modification. Please see "DAZ|Mimic Session Files (DMS)" on page 38 for more information.

Supported Sound Formats

DAZ|Mimic supports .wav (PC) or .aif (Macintosh) sound files sampled at rates between 8-bits at 5,000kHz to 24-bits at 192kHz that are 5 minutes (300,000 ms) or less in duration. The sampling frequency must be greater than or equal to 8kHz and not more than 48kHz. Existing sound files may be in stereo; additional recordings created in the **Session Manager** (see Chapter 11: "Session Manager" on page 52) are recorded in mono. You may also opt to use a supplemental audio file during video playback if you opt not to use the audio track contained in the source video file.

Supported Video Formats

As mentioned in “Step Six: Try It with Video!” on page 21, DAZ|Mimic allows you to import a video file for viewing in the **Video** window (see Chapter 13: “The Video Window” on page 60) alongside your animated character, which appears in the **Display** window (see Chapter 12: “The Display Window” on page 58). This feature is great for comparison purposes as you fine-tune your work, since you can (for example) see a live person talking. Windows users must use .avi files, and Macintosh users must use .mov files.

You may use either the audio portion of an imported video file or audio from a different .wav or .aif file. In either case, you use the **Session Manager**, which is described in Chapter 11: “Session Manager” on page 52.

TIP

If you use a .wav or .aif file with or without imported video, the audio file’s length determines the **Timeline** length. Please see Chapter 18: “The Timeline” on page 76 for more information about the **Timeline**.

DAZ|Mimic Configuration Files (DMC)

DAZ|Mimic configuration files have the extension .dmc. These files define the phonemes, expressions, and gestures available for your current session. You can use them as either generic DAZ|Mimic assets with no specific character in mind, or as part of a larger library of configuration files that contain customized phonemes (see “Phonemes” on page 66), expressions (see “Expressions” on page 71), and gestures (see Chapter 18: “The Timeline” on page 76) for use with specific characters.

DAZ|Mimic ships with a few default configuration files. The included **default.dmc** file is intended for use with the reduced-resolution Victoria 1 figure included with your copy of DAZ|Mimic. Each default or custom configuration file contains a library of phonemes, expressions, and gestures. You can customize each library’s default elements to create customized phonemes, expressions, and gestures. You can modify phonemes already defined by the configuration file using the **Timeline** and save these customized definitions for phonemes and gestures, and/or new or customized expressions to new configuration files for later use.

Customizing configuration files inside DAZ|Mimic involves modifying the basic configuration file elements by modifying its stored phonemes and gestures, and/or adding or customizing its stored expressions. Saving these modified files expands your library for future use.

You may need several configuration files in order to complete a project. For example, different people behave and express emotions differently. Also, any one person might behave and emote differently in varying situations. To accommodate this, you might want to develop several configuration files for different characters and even for different moods. When developing storyboards, you should consider which of your available configuration files to use or modify to achieve your desired effect.

DAZ|Mimic ships with several configuration files, some of which are specific to DAZ figures such as the reduced-resolution Victoria 1 figure included with your DAZ|Mimic package. Other files are designed for less specific characters. These basic configuration files are simple and address basic speech behaviors. They work with a few of the fundamental shapes involved in forming words. For example, there are a couple of configuration files designed to be used with custom characters. These files are intended to show modelers what types of speech morphs they might want to create for these figures. DAZ|Mimic also includes the **P3Standard.dmc** file for use with the standard figures included with Curious Labs Poser versions 3.0 and higher. Please refer to your Poser documentation for information on applying and using morph targets within Poser.

ACCESSING CONFIGURATION FILES

To access the sample configuration files included with your copy of DAZ|Mimic:

1. Open the **Session Manager** by selecting **File>Session Manager**.
2. Click the folder icon to the left of the **Configuration File (DMC)** field to open a standard **Browse** dialog box that allows you to browse to the folder containing your desired configuration file. Select the file, then click **OK** to add the file into the **Session Manager**.
3. Click **OK** in the **Session Manager** to exit back to the main DAZ|Mimic workspace.

SAVING A NEW CONFIGURATION FILE

To save a new configuration file, select **File>Save Configuration File (DMC)**. A standard **Save As** dialog box appears, allowing you to select your desired folder and filename. As mentioned above, Configuration files contain definitions for:

- Phonemes (see “Phonemes” on page 66)
- Expressions (see “Expressions” on page 71)
- Gestures (see Chapter 18: “The Timeline” on page 76)

DAZ|Mimic Session Files (DMS)

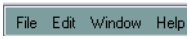
DAZ|Mimic session files have the extension .dms and are only used by DAZ|Mimic for DAZ|Studio/Poser. When you launch DAZ|Mimic, the **Session Manager** allows you to select files for use while working. Your selected files determine the results of the automated animation placed in the **Timeline** when you exit the **Session Manager**. Session files store the paths and names of the files you selected in the **Session Manager** along with any modifications you’ve made in the **Timeline**.

You can save session files by selecting **File>Save** as described in “Save” on page 42 or by selecting **File>Save As** as described in “Save As” on page 43,

Chapter 9: The Interface

This chapter explains the DAZ|Mimic interface and shows you how to customize DAZ|Mimic for your specific needs. Once you are familiar with how the interface works, subsequent chapters will explain DAZ|Mimic functionality in a lot more detail.

Menu Bar



The menu bar appears at the top left of the DAZ|Mimic workspace. Clicking any menu item opens a drop-down menu with additional options. For example, clicking **File** opens the **File** menu. The menu bar contains four menus:

- File: Accesses file-related functions. Please refer to "The File Menu" on page 42 for more information about this menu
- Edit: Accesses clipboard functions and application preferences. Please refer to "The Edit Menu" on page 45 for more information about this menu
- Windows: Opens or activates windows and palettes. Please refer to "The Window Menu" on page 49 for more information about this menu
- Help: Accesses DAZ|Mimic help and copyright information. Please refer to "The Help Menu" on page 50 for more information about this menu.

Windows

Aside from the viewports, the main DAZ|Mimic interface consists of several *windows* that contain the application's functionality. You can move, show, hide, and resize windows. The available windows are:

- Session Manager: The **Session Manager** is where you load the source files for your animation. Please refer to Chapter 11: "Session Manager" on page 52 for more information on working with the **Session Manager**.
- Display: The **Display** window shows you a preview of your animation. You may view animated sequences and can also freeze at any point in the **Timeline**. Please refer to Chapter 12: "The Display Window" on page 58 for more information on working with this window.
- Video: The **Video** window can display an imported animation file (see "Supported Video Formats" on page 37 for a list of supported formats). For example, you can import a live action movie of a person talking to help you fine-tune your animation for added realism. Please refer to Chapter 13: "The Video Window" on page 60 for more information about this window.

- Object Tree: The **Object Tree** contains a list of every bone (body part) in your figure. It allows you to select body parts and channels affected by speech animation. Please see Chapter 16: “The Object Tree Window” on page 64 for more information about this window.
- Phonemes and Expressions: The **Palette window** displays the available phonemes (speech components) and expressions (emotions) as they are defined in the currently loaded configuration (.dmc) file. DAZ|Mimic allows you to load, create, and save custom configuration files.
- Gestures: Gestures help add realism to your scene by including head movements such as nods, eye blinks, etc. The **Gestures Track** appears in the **Timeline** window. Please see “Gestures Track” on page 88 for more information.
- Timeline: The **Timeline** window displays the sound file waveform, text (if any), phonemes, expressions, and gestures in chronological order. Use this window to select which events occur at any given point in your animation. Please see Chapter 18: “The Timeline” on page 76 for more information.

Scroll Bars

In some cases, there can be too much information to fit within a window. Information may overflow horizontally and/or vertically. If this happens, a horizontal and/or vertical scroll bar will appear, as appropriate. Scroll bars allow you to quickly navigate large amounts of information. To use a scroll bar, click and drag it in your desired direction. Release the bar when your desired information comes into view.

Each scroll bar has arrows at either end. Clicking one of these arrows nudges the scroll bar a small amount in the desired direction.

Customizing Your DAZ | Mimic Experience

DAZ|Mimic gives you a degree of control over the interface, allowing you to customize it to your specific uses and needs.

New for DAZ|Mimic 3.0: DAZ|Mimic remembers window positions/hidden windows between sessions.

Custom Layouts

You can customize the interface by moving, resizing, and hiding windows.

Moving windows

To move a window, click the bar at the top of your desired window and drag it to its new location. All windows must remain within the DAZ|Mimic workspace.

Sizing windows

To size a window, position the cursor on the sizing handle at the bottom right corner of the window you wish to resize. Click and drag the cursor to resize the selected window.

- To adjust a window's width, drag the sizing handle left or right.
- To adjust a window's height, drag the sizing handle up and down.

Hiding windows

To hide a window, click the **Close** button at the upper right corner of the window you wish to hide. To show hidden windows, use the **Windows** menu, as described in "The Window Menu" on page 49.

Chapter 10: The Menu Bar

The menu bar allows you to access various DAZ|Mimic functions. These functions are typically used less often and are placed in the menu bar to avoid cluttering the interface. Clicking any menu item opens a drop-down menu with additional options. For example, clicking **File** opens the **File** menu. The menu bar contains six menus, described below in this chapter.

The File Menu

The **File** menu is where you access file-related functions. To access this menu, click **File**.

SESSION MANAGER

Selecting **File>Session Manager** opens the **Session Manager** window, which allows you to specify file locations and other global settings. Please see Chapter 11: “Session Manager” on page 52 for more information about the **Session Manager**.

NEW

Selecting **File>New** or pressing [CTRL]+[N] closes your current DAZ|Mimic scene file and opens a new blank scene. You are prompted to save any unsaved changes.

CAUTION
IF YOU OPEN A NEW FILE WITHOUT SAVING YOUR CURRENT SCENE, ALL UNSAVED CHANGES WILL BE LOST.

OPEN

Selecting **File>Open** closes your current DAZ|Mimic scene file and allows you to select a previously saved scene to work on. A standard **Open File** dialog box appears, allowing you to navigate to the folder containing your desired file and select it for opening. You are prompted to save any unsaved changes.

CAUTION
IF YOU OPEN AN EXISTING FILE WITHOUT SAVING YOUR CURRENT SCENE, ALL UNSAVED CHANGES WILL BE LOST.

SAVE

Selecting **File>Save** or pressing [CTRL]+[S] saves your current scene. If you have not yet saved this scene, a standard **Save File** dialog appears, allowing you to select both the folder where you want to save your scene and the filename.

SAVE AS

Selecting **File>Save As** allows you to save your current scene contents to a different filename. This allows you to save multiple versions of the same scene so that you can easily return to a previous version. A standard **Save As** dialog appears, allowing you to select your desired folder and filename.

EXPORT POSE (PZ2)

Selecting **File>Export Pose (PZ2)** allows you to export your animation as a multiple-frame pose file readable by Curious Labs' Poser versions 3 and higher. You can then launch Poser, import the correct figure, then apply the pose file to transfer your DAZ|Mimic work into Poser for final rendering. A standard **Save As** dialog appears, allowing you to select your desired folder and filename.

SAVE CONFIGURATION FILE (DMC)

Selecting **File>Save Configuration File (DMC)** allows you to save your current definitions for phonemes, expressions, and gestures to a DAZ|Mimic configuration (.dmc) file for future use. A standard **Save As** dialog appears, allowing you to select your desired folder and filename.

CREATE MOVIE PREVIEW

New for DAZ|Mimic 3.0: Selecting **File>Create Movie Preview** opens the **Video Preview Controls** window, which allows you to create and export movies in AVI (Windows) or MOV (MacOS), and Flash (*.swf) formats. Please see Chapter 15: "The Video Preview Controls Window" on page 62 for more information.

BACKGROUND IMAGE

New for DAZ|Mimic 3.0: Selecting **File>Background Image** opens the B**ackground Image** window, which allows you to load a background image into your DAZ|Mimic scene file for additional realism. The background image appears in the **Display** pane and also exports when you create an AVI, MOV, or SWF movie (see Chapter 15: "The Video Preview Controls Window" on page 62).

To navigate to the folder containing your desired image, click the **Browse** button to open a standard **Open** dialog. You can also enter the complete path and filename in the text field. Click **OK** to load your selected image and close the **Background Image** window. To delete a currently loaded image, click the **Delete** button.

Your DAZ|Mimic scene file retains a link to the selected background image and loads it the next time you open the file.

CAUTION

MOVING OR DELETING BACKGROUND IMAGES FROM THEIR ORIGINAL FOLDERS WILL CAUSE THEM NOT TO APPEAR IN YOUR sCENE.

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IMPORT LIGHT SET

New for DAZ|Mimic 3.0: Controlling custom lighting gives your scene added realism and interest. Selecting **File>Import Light Set** opens a standard **Open** dialog box that allows you to import light sets for use in your scene. You can brighten, dim, position, and color lights using the **Light Controls** window. Please see Chapter 14: “The Light Controls Window” on page 61 for more information. Lights appear in the **Display** window in real time and are included when creating movies. See Chapter 15: “The Video Preview Controls Window” on page 62 for more information.

EXPORT LIGHT SET

New for DAZ|Mimic 3.0: DAZ|Mimic allows you to save light sets for future use in any scene you like. Light sets save in the proprietary *.dzl file format. You can brighten, dim, position, and color lights using the **Light Controls** window. See Chapter 14: “The Light Controls Window” on page 61 for more information. Selecting **File>Export Light Set** opens a standard **Save As** dialog, allowing you to select your desired folder and filename

LAUNCH

DAZ|Mimic allows you to launch a third-party application. Selecting **File>Launch** launches the listed application, if any. Select an application using the **Preferences** window as described in “Preferences” on page 47.

EXIT

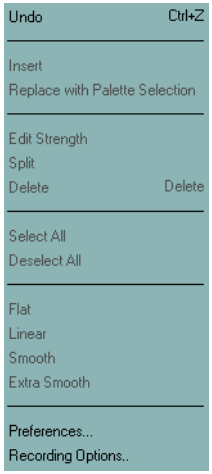
Selecting **File>Quit** exits the DAZ|Mimic application. You are prompted to save any unsaved changes.

CAUTION

IF YOU EXIT DAZ|MIMIC WITHOUT SAVING YOUR CURRENT .DMS FILE (OR .DMC FILE, IF YOU’RE EDITING A CONFIGURATION FILE), YOU WILL LOSE ALL UNSAVED CHANGES.

The Edit Menu

The **Edit** menu allows you to perform standard editing functions and to set global DAZ|Mimic preferences. To access this menu, click **Edit**. You can also access the **Edit** menu's **Timeline**-specific functions by right-clicking within the tracks inside the **Timeline**. Please see "The Phonemes Menu" on page 82, "The Expressions Menu" on page 86, and "The Gestures Menu" on page 90 for more information.



Undo

Selecting **Edit>Undo** or pressing [CTRL]+[Z] reverses (deletes) the last action you took. Undo functionality extends to actions performed in the Timeline such as editing a clip or a keyframe. These actions must have been performed during the current session. In other words, if you create an animation, save it, then close it, you will not be able to undo your previous actions when you reopen the file.

Insert

Selecting **Edit>Insert** inserts either a phoneme, expression, or gesture into the **Timeline** depending on which track is currently active in the **Timeline**. To use this function:

1. Click the desired track in the **Timeline**, being sure to use the **Phonemes Track** for phonemes, either **Expressions Track** for expressions, and the **Gestures Track** for gestures.
2. Click your desired phoneme or expression in the **Palette** window, or select your desired gesture in the **Gestures Track** in the **Timeline**.
3. Select **Edit>Insert** to insert your selected phoneme, expression, or gesture at the location of the **Current Position Indicator**.

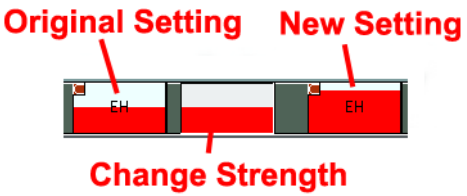
Replace with Palette Selection

Selecting **Edit>Replace with Palette Selection** replaces the currently selected phoneme or expression in the Timeline with the currently selected phoneme or expression in the Palette window. To use this function:

1. Click the phoneme or expression you wish to insert in the **Palette** window.
2. Click the phoneme or expression you wish to replace in the **Timeline**.
3. Select **Edit>Replace with Palette Selection** to swap the **Timeline** selection for the **Palette** window selection. The inserted phoneme or expression retains the starting point and duration of the removed one.

EDIT STRENGTH

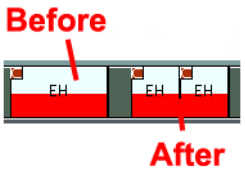
Selecting **Edit>Edit Strength** allows you to set the strength of the currently selected phoneme or expression. To use this function:



1. Click the phoneme or expression you wish to edit in the **Timeline**.
2. Select **Edit>Edit Strength** or press [ALT] while dragging your cursor over the selected clip.
3. The selected phoneme or expression changes to allow you to drag the **Strength Indicator** up (increased strength) or down (reduced strength).

SPLIT

Selecting **Edit>Split** splits the currently selected phoneme or expression into two separate phonemes or expressions, each with the same strength and half the duration of the original. The split will occur at the selected phoneme or expression's halfway point. To use this function:



1. Click the phoneme or expression you wish to split in the **Timeline**.
2. Select **Edit>Split**.

DELETE

Selecting **Edit>Delete** or pressing [DELETE] deletes the currently selected phoneme or expression from the **Timeline**.

SELECT ALL

Selecting **Edit>Select All** selects all phonemes or expressions in the currently selected **Timeline** track. You can also use the [CTRL] and/or [SHIFT] keys while clicking to make multiple selections.

DESELECT ALL

Selecting **Edit>Deselect All** deselects all phonemes or expressions in the currently selected **Timeline** track. You can also use the [CTRL] and/or [SHIFT] keys while clicking to make multiple deselections.

FLAT

Selecting **Edit>Flat** selects flat interpolation between the currently selected phoneme/expression/gesture and its counterpart in the currently selected **Timeline** track. Please refer to "Step Three: Interpolation" on page 32 for more information about interpolation.

LINEAR

Selecting **Edit>Linear** selects linear interpolation between the currently selected phoneme/expression/gesture and its counterpart in the currently selected **Timeline** track. Please refer to “Step Three: Interpolation” on page 32 for more information about interpolation.

SMOOTH

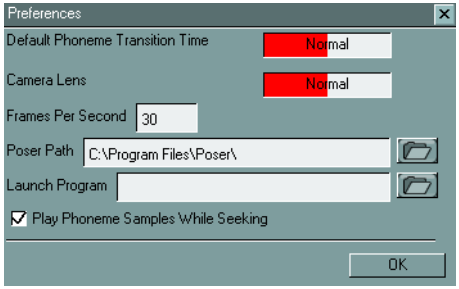
Selecting **Edit>Smooth** selects smooth interpolation between the currently selected phoneme/expression/gesture and its counterpart in the currently selected **Timeline** track. Please refer to “Step Three: Interpolation” on page 32 for more information about interpolation.

EXTRA SMOOTH

Selecting **Edit>Extra Smooth** selects extra-smooth interpolation between the currently selected phoneme/expression/gesture and its counterpart in the currently selected **Timeline** track. Please refer to “Step Three: Interpolation” on page 32 for more information about interpolation.

PREFERENCES

Selecting **Edit>Preferences** opens the **Preferences** window, which allows you to specify your desired default phoneme length and frame rate, Poser directory, and an application that you can launch from within DAZ|Mimic. You can also toggle audio playback on or off while scrolling in the **Timeline**.



- To implement your changes and exit the **Preferences** window, click the **OK** button at the bottom of the window.
- To discard your changes and exit the **Preferences** window, click the **Close** button at the top right corner of the window.

Default Phoneme Transition Time

The **Default Phoneme Transition Time** field determines the length of the phoneme clips that are automatically generated when DAZ|Mimic analyzes a sound file. To set your preference, clicking or drag inside this field to adjust between **Rapid** (left) and **Smooth** (Right). Speeding up phoneme transitions reduces the transitional space between phoneme clips. The smoother your phoneme transitions, the more transitional space between phoneme clips.

Camera Lens

New for DAZ|Mimic 3.0: The **Camera Lens** slider allows you to adjust the camera's field of view. Moving the slider to the left narrows (flattens) the field, and moving the slider to the right widens the field, creating a fish-eye effect. By default, the slider is in the center (normal angle of viewing).

DAZ|Mimic saves your camera setting in the scene file. It also remembers the previous camera state when you exit the application and restored it the next time you launch DAZ|Mimic. If you load a scene file with a saved camera setting, the **Camera Setting** slider will change to reflect the setting stored in the file.

The **Display** window reflects your current camera setting in real time.

Frames Per Second

An animation's *frame rate* specifies how many individual frames there are in a single second of animation, or *frames per second*. Enter your desired frame rate in the **Frames Per Second** field. The more frames per second, the smoother your animation will appear, however this smoothness comes at the price of larger file sizes. Here are some commonly used frame rates:

- NTSC Video: 30
- PAL Video: 25
- Film: 24
- Shockwave: 12 or 15

Poser Path

If you have Curious Labs Poser 3 or higher installed on your system, enter the path to your Poser executable file (**poser.exe** on a Windows PC) in the **Poser Path** field. Clicking the **Browse** icon to the right of this field opens a standard **Browse** dialog that allows you to navigate to the folder containing the Poser executable file. Once you locate this file, select it, then click **OK** to accept your selection and fill in this field. This allows you to import character (*.cr2) files and export pose (*.pz2) files directly into/from your Poser library for immediate use.

TIP

DAZ|Mimic only supports default Poser **Runtime** folders located underneath the.main Poser installation folder. It does not support Poser 5's multiple **Runtime** feature.

Launch Program

You can launch any installed application from within DAZ|Mimic by selecting **File>Launch** as described above in "Launch" on page 44. This function provides a convenient shortcut. For example, you can launch DAZ|Studio to test your animations in a scene in progress. To specify an application to launch, enter the path to your desired application in the **Launch Program** field.

Clicking the **Browse** icon to the right of this field opens a standard **Browse** dialog that allows you to navigate to the folder containing the desired executable file (.exe on a Windows PC). Once you locate this file, select it, then click **OK** to accept your selection and fill in this field.

Play Phoneme Samples While Seeking

Checking the **Play Phoneme Samples While Seeking** checkbox plays audio fragments as you scrub or scroll in the Timeline. Clearing this checkbox causes DAZ|Mimic to only play audio during animation playback (see "Playback Controls" on page 78 for information on controlling animation playback).

RECORDING OPTIONS

Selecting **Edit>Recording Options** opens your system's standard **Recording Controls** window. Please refer to your operating system documentation for information on using its built-in audio tools.

The Window Menu

The **Window** menu allows you to customize the DAZ|Mimic interface by activating windows. If a window is closed, clicking it makes it appear. If a window is open, clicking it makes it active. To access this menu, click **Window**.

DISPLAY

Selecting **Window>Display** activates the **Display** window. Please see Chapter 12: "The Display Window" on page 58 for more information about working with this window.

OBJECT TREE

Selecting **Window>Object Tree** activates the **Object Tree** window. Please see Chapter 16: "The Object Tree Window" on page 64 for more information about working with this window.

PALETTE

Selecting **Window>Palette** activates the **Palette** window. Please see Chapter 17: "The Palette Window" on page 66 for more information about working with this window.

TIMELINE

Selecting **Window>Timeline** activates the **Timeline** window. Please see Chapter 18: "The Timeline" on page 76 for more information about working with this window.

VIDEO

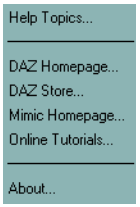
Selecting **Window>Video** activates the **Video** window. Please see Chapter 13: "The Video Window" on page 60 for more information about working with this window.

LIGHT CONTROLS

New for DAZ|Mimic 3.0: Clicking **Window>Light Controls** activates the **Light Controls** window. Please see "The Light Controls Window" on page 61 for more information about working with this window.

THE HELP MENU

The **Help** menu is where you access DAZ|Mimic documentation and information about your installation. To access this menu, click **Help**.



HELP TOPICS

Selecting **Help>Help Topics** opens this Artist's Guide in Acrobat (PDF) format.

DAZ HOMEPAGE

Selecting **Help>DAZ Homepage** launches your computer's default Web browser and displays the main DAZ Productions Web site (http://www.daz3d.com). You can access the DAZ online galleries, discussion forums, and free model archive from this link.

DAZ STORE

Selecting **Help>DAZ Store** launches your computer's default Web browser and displays the DAZ Productions online storefront (http://store.daz3d.com). The store contains every available DAZ item that you can add to your digital content library. Our Platinum Club membership (see "Platinum Club" on page 102) gives you access to over 500 products for only $1.99 each and gets you additional discounts of up to 30% on other items.

MIMIC HOMEPAGE

Selecting **Help>Mimic Homepage** launches your computer's default Web browser and displays the DAZ|Mimic page at the DAZ Productions Web site (http://www.daz3d.com/products/mimic.php). This link houses the DAZ|Mimic online resources and contains links to tutorials, free custom configuration files for various figures, and a link to the DAZ|Mimic FAQ page for when you get stumped. You'll also find a complete list of DAZ|Mimic-compatible products and an electronic copy of this manual. You can even view a demo reel containing animations created using DAZ|Mimic.

ONLINE TUTORIALS

Selecting **Help>Online Tutorials** launches your computer's default Web browser and displays the Mimic page at the DAZ Productions Web site (http://www.daz3d.com/mimic.php). This link contains tutorials similar to those included in Section 2: "Tutorials" on page 17. In addition, DAZ publishes new tutorials created by community members and reviewed by DAZ technical staff as they become available. Are you an expert DAZ|Mimic user? Submit a tutorial for credit usable towards purchases in our online store!

ABOUT

Selecting **Help>About** opens the **About** window, which contains the following information:

- contact information for DAZ Productions
- DAZ|Mimic production credits

To close this window, click the **Close** button in the upper right corner.

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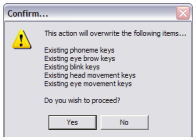
Chapter 11: Session Manager

DAZ|Mimic's **Session Manager** is the starting point of every DAZ|Mimic session. The **Session Manager** is where you specify your session's files and basic settings. It appears whenever you launch DAZ|Mimic. You can also access it at any time by selecting **File>Session Manager** as described in "Session Manager" on page 42.

When you have completed specifying your desired files and options, click **OK** to enact your desired changes. If you are making changes to an existing session, the **Confirm** window pops up to warn you that you are about to overwrite one or more existing settings. Clicking **Yes** proceeds with the changes. Clicking **No** cancels them and returns you to the **Session Manager**.



The following topics describe each **Session Manager** function:

Quick Access Buttons

The left side of the **Session Manager** contains four buttons that provide quick access to commonly used DAZ resources. From top to bottom, these buttons are:

- DAZ Store: Clicking the **DAZ Store** button launches your computer's default Web browser and displays the DAZ Productions online storefront (http://store.daz3d.com).

- Resources: Clicking the **Resources** button launches your computer's default Web browser and displays the DAZ|Mimic page at the DAZ Productions Web site (http://www.daz3d.com/products/mimic.php).

- Tutorials: Clicking the **Tutorials** button launches your computer's default Web browser and displays the Mimic tutorials page at the DAZ Productions Web site (http://arcana.daz3d.com/category_index.php?cat=9).

- Help: Clicking the **Help** button opens this Artist's Guide in Acrobat (PDF) format.

Basic File Controls

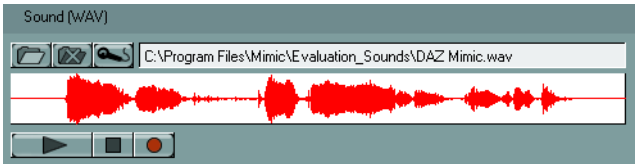
Each of the five file types (sound, text, configuration, character, and video) has the following basic control buttons:

- Load File: Clicking the **Load File** button opens a standard **Browse** dialog box allowing you to navigate to the folder containing your desired file and select it.

- Remove File: Clicking the **Remove File** button removes the currently loaded file from its slot in the **Session Manager**. It does not delete or alter the file itself.

Sound

The **Sound** area of the **Session Manager** is where you load the .wav (PC) or .aif (Mac) sound files that will become the basis for your lip-synching session. You may either type the complete path and filename into the **Sound** field or use the **Load File** button to navigate to your desired file. When you load a sound file, its wave form appears in the **Session Manager** as shown here.



Sound File Controls

In addition to the basic file controls (see "Basic File Controls" on page 53), the **Sound** area has the **Recording Control** button. Clicking it opens your system's standard **Recording Controls** window. Please refer to your operating system documentation for information on using its built-in audio tools.

Sound Recording/Playback Controls

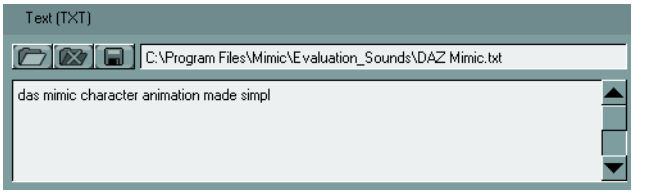
You can listen to the sound file you loaded or record a new file using the following controls:

- Play: Clicking the **Play** button plays the currently loaded sound file from the beginning.

- Stop: Clicking the **Stop** button stops sound playback or recording.

- Record: Clicking the **Record** button allows you to record a custom file. To do this, you must speak into a microphone connected to your computer. Speak clearly, being sure to enunciate, with as little background noise as possible. When you are finished recording, the click the **Stop** button to open a standard **Save As** dialog box that allows you to select your desired save folder and filename.

TEXT



The **Text** area of the **Session Manager** is where you load plain ASCII text (.txt on a Windows PC) files. Alternatively, you may click in the **Text Display** field and then type in your desired text. Your text must quote the sound file verbatim. This step is optional, but typically improves results. DAZ|Mimic analyzes this text file (if present in conjunction with the sound file) to ensure maximum phoneme accuracy. It does this by reading each syllable, applying standard English pronunciation rules, and selecting the best available phoneme for the job.

TIP
Phonetic spelling often yields more accurate results than correct spelling, especially when working with non-English words.

TEXT FILE CONTROLS

In addition to the basic file controls (see "Basic File Controls" on page 53), the **Text File** area has the **Save As** button, which allows you to save edited text files. Clicking it opens a standard **Save As** dialog box that allows you to select your desired save folder and filename.

CONFIGURATION FILE

The **Configuration File** area of the **Session Manager** is where you load DAZ|Mimic configuration (.dmc) files. Configuration files contain phoneme, expression, and gesture definitions, as well as a character's DAZ|Mimic visibility settings. Please see "Configuration File" on page 54 for more information about configuration files.

CONFIGURATION FILE CONTROLS

The **Configuration File** area contains the standard controls, which are described above in "Basic File Controls" on page 53.

CHARACTER FILE

Character files contain all of the information required to convert a static polygonal object into a fully poseable and animatable figure. The .cr2 format was developed by Curious Labs for use in Poser. Please refer to your Poser documentation for more information about .cr2 formats.

DAZ|Mimic can accept most .cr2 files created using Poser 3 or higher. You can also use .cr2 files inside DAZ|Studio.

TIP
DAZ|Mimic only supports default Poser **Runtime** folders located underneath the.main Poser installation folder. It does not support Poser 5's multiple **Runtime** feature. If you use Poser 5, be sure that any .cr2 file you load comes from the default **Runtime** folder.

TIP
Each figure is different and has its own .cr2 file. Please be sure to load the correct .cr2 file for the figure you are using in your animation for best results.

New for DAZ|Mimic 3.0: DAZ|Mimic 3.0 supports hair and other parented non-conforming props referenced by imported character files. Referenced props import in the correct locations (such as hair on top of the head) and follow their parents' motions (such as the head moving during gestures). THis automatic function requires no user intervention.

New for DAZ|Mimic 3.0: DAZ|Mimic 3.0 supports transparency maps. Objects with transparency maps (such as hair) will display correctly in the Display pane and will render correctly to preview and Flash (*.swf) movies created from within DAZ|Mimic. This automatic function requires no user intervention.

Please refer to your DAZ|Studio and/or Poser documentation for information on adding and parenting props and using transparency maps and on saving character (*.cr2) files.

CHARACTER FILE CONTROLS

The **Character File** area contains the standard controls, which are described above in "Basic File Controls" on page 53.

CHARACTER FILES AND MORPH INJECTION

Different figures have different amounts and type of head morph targets available. Some, like DAZ's Michael 3 (see "Michael" on page 100) and Victoria 3 (see "Victoria" on page 101) figures allow you to load or *inject* extra morphs into them for even greater flexibility. If your figure supports injecting morphs, please refer to your figure's documentation for information on how to perform the injection procedure.

CAUTION
IF YOU ARE USING DAZ|MIMIC WITH A CHARACTER THAT SUPPORTS MORPH INJECTION (SUCH AS DAZ'S MICHAEL 3 OR VICTORIA 3), BE SURE TO INJECT THE PHONEME AND EXPRESSION MORPHS FIRST, THEN SAVE OUT A NEW CHARACTER (*.CR2) FILE FOR USE IN DAZ|MIMIC VIA THE **SESSION MANAGER** (SEE Chapter 11: "Session Manager" on page 52). FAILURE TO FOLLOW THIS PROCEDURE WILL MAKE YOUR ANIMATION INVISIBLE IN THE **DISPLAY** WINDOW (SEE Chapter 12: "The Display Window" on page 58).

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TIP
When injecting morphs into a figure for use in DAZ|Mimic, be sure to inject only the specific morphs (typically the head morphs) you plan on using, to conserve computing resources.

VIDEO

The **Video** area of the **Session Manager** is where you load video files for side-by-side comparison with your animation. If the video file you are loading contains an audio track, a **Confirm** dialog will appear asking if you want to analyze the sound in the video. Selecting **Yes** causes DAZ|Mimic to use the video sound track as the basis for the sound analysis. Selecting **No** only displays the video without sound or analysis.

Please see "Supported Video Formats" on page 37 for information about supported video formats.

VIDEO FILE CONTROLS

The **Video** area contains the standard controls, which are described above in "Basic File Controls" on page 53.

GESTURES

Most figures include a series of *morph targets* and *parameters*, or deformations that allow artists to customize their appearance. Morph targets have nearly unlimited uses, such as transforming skinny figures into muscle-bound superheroes, adding ethnic and individual diversity- and animations such as lip-synching. DAZ|Mimic has the ability to use a figure's head morphs (morph targets assigned to a figure's head) and parameters to make the figure look more realistic while speaking. People tend to move their heads, look around, arch their eyebrows, and blink while speaking. This natural body language sends important non-verbal cues that add impact to the spoken words. WIthout these gestures, your DAZ|Mimic animations will display a perfectly still character with moving lips. This may be perfect for some uses. If, however, you want DAZ|Mimic to automatically add animated gestures for you, you may select your desired option(s) using the **Gesture** area of the **Session Manager**. Your available options are:

- Head: Checking the **Head** radio button enables head movements during speech such as nodding.
- Eyes: Checking the **Eyes** radio button enables slight eye movements during speech. If the **Head** radio button is checked, the eyes will be animated such that they counteract the head animation by making the character look in a fixed direction.

- Eyebrows: Checking the **Eyebrows** radio button enables eyebrow movements during speech such as arching.
- Blink: Checking the **Blink** radio button enables eye blinking during speech.

Frames Per Second

An animation's *frame rate* specifies how many individual frames there are in a single second of animation, or *frames per second*. Enter your desired frame rate in the **Frames Per Second** field. The more frames per second, the smoother your animation will appear, however this smoothness comes at the price of larger file sizes. You can also do this in the **Preferences** window, as described in "Preferences" on page 47. Here are some commonly used frame rates:

- NTSC Video: 30
- PAL Video: 25
- Film: 24
- Shockwave: 12 or 15

Sound File Analysis

Checking the **Analyze Sound File** button at the bottom of the **Session Manager** enables the DAZ|Mimic TalkBack™ engine, which examines the sound and text files and automatically populates the **Timeline** (see Chapter 18: "The Timeline" on page 76). It does this by selecting phonemes based on the information contained within the sound and (if present) text files, and any enabled gestures.

Any time you make a change within the **Session Manager** that requires analysis before implementation, the **Analyze Sound File** radio button will automatically be checked. Clearing this button and clicking **OK** will only implement those changes that don't require sound file analysis.

Chapter 12: The Display Window

The **Display** window shows your lip-synching animations in real-time as you work. By default, you should see your figure in its default pose looking at you straight on. Depending on the configuration file you use, the entire figure may be shown or only certain parts may be visible (such as the head and neck). Hiding unused body parts improves system performance and is highly recommended.

You may need to zoom in to the face to help synchronize phonemes to words more precisely. You may also want to see your figure from a different angle (such as matching the figure's angle to a preview video in the **Video** window). To do this, you must use the toolbar on the left side of the **Display** window. From top to bottom, the buttons in this toolbar are:

- Rotate
- Translate
- Zoom
- Center
- Hide
- Reveal

Rotation, Translation, and Zooming

The top three buttons adjust your viewing angle and distance. Use these buttons as follows:

1. Place your cursor over the desired control.
2. Press your mouse button.
3. Drag in the desired direction.
4. Release the mouse button when you obtain your desired view.

Rotation

The **Rotate** button is the top button in the toolbar. It acts as a trackball, allowing you to see your figure from any angle. The center of rotation is that part of the figure that is centered in the display. Clicking and dragging the mouse in any direction rotates the figure about that center pivot.

TRANSLATION

The **Translate** button is the second button from the top in the toolbar. It pans the camera left, right, up, and down without changing the display angle. Clicking and dragging the mouse in any direction moves the figure in the same direction. For example, dragging the mouse to the left moves the figure to the left.

ZOOM

The **Zoom** button is the third from the top in the toolbar. It allows you to adjust your viewing distance. You can zoom in for close-ups or zoom out to see more of the figure. Clicking and dragging the mouse up zooms in, and going down zooms out.

CENTER, HIDE, AND RESET

The lower three buttons in the **Display** window toolbar work with a single mouse click; no dragging required.

CENTER

The **Center** button is the fourth button from the top in the toolbar. Clicking it centers the visible portion of the figure in the **Display** window, with the figure facing forward.

HIDE

The **Hide** button is the fifth button from the top in the toolbar. Clicking it hides all portions of the figure that are completely out of view and off-screen. For example, if you have the entire figure displayed (see "Reveal" on page 59) and translate/zoom in to the face, clicking this button will hide everything except the head and eyes.

TIP

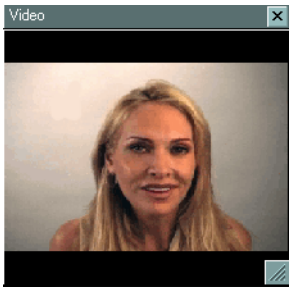
For optimal system performance, you should hide all body parts except those you'll be working with in DAZ|Mimic. The configuration files included with DAZ|Mimic load figures with all body parts hidden except the head, eyes, and neck.

REVEAL

The **Reveal** button is the bottom button in the toolbar. Clicking this button reveals the entire figure from head to toe. You may need to zoom out in order to see the entire figure in the **Display** window.

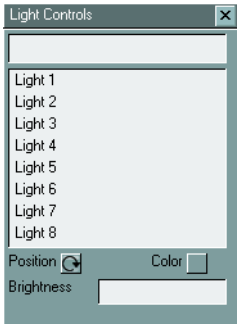
Chapter 13: The Video Window

The **Video** window displays your loaded video file. This is a great way to do side-by-side comparisons between your animation session and a reference sample- such as an actual person talking. If the video contains an audio track, you can use this sound for your lip-synching. Please see “Supported Sound Formats” on page 36 for information about supported audio formats, and “Video” on page 56 for information about using the sound track contained in a video clip.



Video playback is controlled using the **Timeline**. Please refer to Chapter 18: “The Timeline” on page 76 for more information about the **Timeline**.

Chapter 14: The Light Controls Window



New for DAZ|Mimic 3.0: The **Light Controls** window lets you control eight lights to create a custom appearance in your DAZ|Mimic scene. These lights appear in both the **Display** window in real time and in animations created using the **Video Preview Controls** window. Your DAZ|Mimic scene files stores the light settings and restores them when you open the file. DAZ|Mimic also remembers your most recent light settings upon exiting and loads them when you launch the application. You can also import and export light sets using the **File** menu as described in "Import Light Set" on page 44 and "Export Light Set" on page 44. The **Light Controls** window appears as shown here. Access this window by selecting **Window>Light Controls**. This window has the following functions:

Selecting Lights

To select a light, single-click your desired light in the list. The **Light Controls** window always displays eight lights. You can simulate adding lights to your scene by selecting them and turning up the brightness and can simulate their removal by turning the brightness to 0.

Renaming Lights

Select the light you wish to rename, then enter your desired name in the **Light Name** field above the light list, which updates to show the light's new name in real time.

Position

Click and drag the **Position** widget left, right, up, or down to aim the selected light. The Display window updates in real time, allowing you to position your lights accurately.

Color

Clicking the **Color** button opens a standard **Color Picker**, allowing you to set your desired color for the selected light.

Brightness

You can brighten and dim lights by clicking and dragging the **Brightness** slider. Dragging to the right increases the brightness and vice-versa. DAZ|Mimic always displays eight lights in the **Light Controls** window.position button. Turning a light's brightness to zero (slider all the way to the left) simulates turning that light off.

Chapter 15: The Video Preview Controls Window

New for DAZ|Mimic 3.0: The **Video Preview Controls** window allows you to create movies from your DAZ|Mimic scenes. Available formats are AVI (Windows), MOV (MacOS), and SWF (Windows & MacOS). You can also create movie previews that you can view directly in the **Display** window without having to exit DAZ|Mimic or export animation data to another application. This function makes it easy to test your work in progress without interrupting your workflow.

Movies contain every element visible in the **Display** window, such as:

- animations
- props
- lights
- background images
- transparency (if used in the current scene)

TIP
Movies created using the **Video Preview Controls** window use the frame rate specified in the **Session Manager**. Please see "Frames Per Second" on page 57 for more information.

To open the **Video Preview Controls** window, select **File>Create Movie Preview**. This window has the following functions:

Creating Previews

You need to create a preview before you can use the other **Video Preview Controls** window functions. To create a movie preview with all of your current scene settings, click the **Make Preview** button. Creating the movie may take a few moments depending on your computer and the movie's complexity. When finished, the movie will appear in the **Display** window.

Playback Controls

The **Playback** controls allow you to start and stop your movie preview after you've created it. From left to right, the buttons are:

- Skip to Beginning: Clicking the **Skip to Beginning** button moves to the first frame of the movie.

- Play/Pause: When the movie is paused, clicking the **Play** button begins playback beginning with the current frame. The movie preview appears in the **Display** window and will continue looping until you click the **Pause** button.

Creating and Saving Movies

To save your newly created movie to AVI (Windows) or MOV (MacOS) format, click the **Save Preview to Movie** button. A standard **Save As** dialog appears, allowing you to select your desired folder and filename.

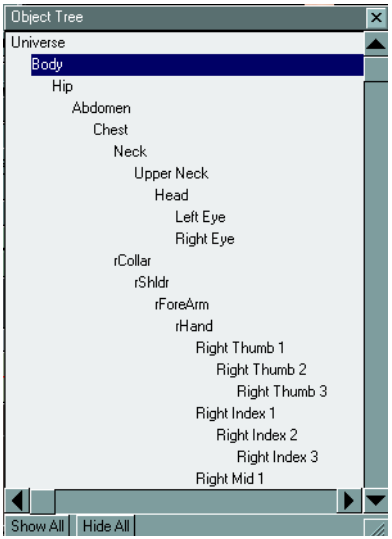
TIP

Movie previews are a great way to create standalone animations without the need to transfer your work from DAZ|MImic to another application. If you are using DAZ|Mimic with DAZ|Studio or Poser, creatinbg preview movies saves you lots of time by allowing you to check the animation for accuracy without having to export data, switch applications, import the data to the other application, and render.

To save your newly created movie to SWF (Macromedia Flash) format, click the **Save Preview to Flash** button. A standard **Save As** dialog appears, allowing you to select your desired folder and filename.

Chapter 16: The Object Tree Window

The **Object Tree** window appears when you select **Window>Object Tree** or when you click **Add more to definition** in either the **Phoneme Definition** (see “Modifying Phonemes” on page 68), **Expression Definition** (see “Modifying Expressions” on page 73), or **Gesture Definition** (see “Modifying Gesture Definitions” on page 88) window. It appears as shown here and lists every object (body part) of the figure you’re working on. These objects appear in a tree view that displays the figure’s *hierarchy* (see “Step Four: Creating The New Phoneme Definition” on page 26), with children appearing beneath and to the right of their parents.



The **Object Tree** window allows you to:

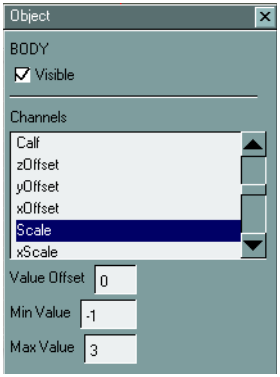
- Show and hide your entire figure.
- Toggle individual object visibility on and off.
- Adjust object morphs and other parameters.
- Add definitions to phonemes (see “Modifying Phonemes” on page 68), expressions (see “Modifying Expressions” on page 73), and gestures (see “Modifying Gesture Definitions” on page 88).

You can move and resize this window as described in “Customizing Your DAZ|Mimic Experience” on page 40.

Showing & Hiding the Figure

You can show all objects that comprise the figure you are working on by clicking the **Show All** button. To hide the entire figure, click the **Hide All** button.

Adjusting Individual Objects



Double-clicking an object in the **Object Tree** window opens that object's **Object** window, as shown here. This window lists the object's available *channels* (parameters and morphs). To adjust an object:

1. Select the channel you wish to modify by clicking it. If needed, you can scroll through the list of available channels as described in "Customizing Your DAZ|Mimic Experience" on page 40.
2. To set the channel's baseline value, enter your desired number in the **Value Offset** field. If this number is less than the value in the **Min Value** field, the selected channel will only be affected to the specified lower limit. If it is greater than the value in the **Max Value** field, the selected channel will only be affected to the specified upper limit. For example, setting the **Value Offset** for the channel displayed in the image above to any number above 3 will only affect that channel as if you had entered a setting of 3.

The **Value Offset** defines the selected channel's neutral position. Any phonemes, expressions, or gestures animated in DAZ|Mimic are in addition to this constant state. The **Min Value** and **Max Value** fields serve two purposes: First, they prevent you from adjusting the baseline (**Value Offset**) too far and thus distorting your figure. Second, they prevent the affected phoneme/expression/gesture from exceeding these limits.

T) window. It appears as shown here and lists every morph target and object (body part) of the figure you're working on.

The **Channel Groups** window displays morphs and body parts separately. You can move and resize this window as described in "Customizing Your DAZ|Mimic Experience" on page 40.

Morphs List

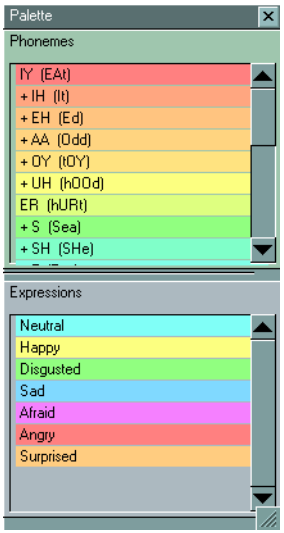
The figure's head morphs appear in a separate **Morphs List** that is grouped into four categories:

- Brows
- Eyes
- Mouth
- Phoneme

Chapter 17: The Palette Window

The **Palette** window is where you work with phonemes and expressions. You can:

- View existing phonemes and expressions.
- Add phoneme and expression clips to the Timeline.
- Modify phoneme and expression definitions.
- Add and delete expressions.



You can move, resize, and scroll through the **Palette** window as described in "Customizing Your DAZ|Mimic Experience" on page 40 and can also take a quick phoneme tutorial in Chapter 5: "Working with Phonemes" on page 23.

New for DAZ|Mimic 3.0: You can adjust the relative height of the phoneme and expressions displays by clicking and dragging the horizontal line between the phonemes and expressions. DAZ|Mimic will retain this relative size ratio as you resize the **Palette** window.

Phonemes

A *phoneme* is a unit of speech, an isolated sound. Stringing phonemes together produces words. Here are two examples:

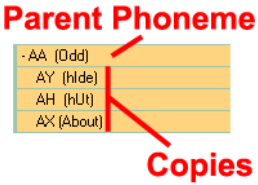
- nothing: N UH TH IH NG.
- celebration: S EH L EH B R EY SH UH N

DAZ|Mimic recognizes 40 phonemes. When you analyze sound files using the **Session Manager** (see Chapter 11: "Session Manager" on page 52), the application matches appropriate phonemes with the sound being analyzed and places them in the appropriate places in the **Phonemes Track** (see "Phonemes Track" on page 80) in the **Timeline** (see Chapter 18: "The Timeline" on page 76) to produce the lip-synched animation. You can also place phonemes in the **Timeline** manually and can edit phonemes to achieve precise control over animations.

TIP

DAZ|Mimic categorizes sound into 40 phonemes. DAZ|Mimic configuration (*.dmc) files define the shape(s) that represent each phoneme. These shapes are often referred to as *visemes* because they define the specific look that accompanies the sound (such as mouth opening, pursed lips, etc.). You can use one viseme (phoneme definition) for either one or multiple phonemes. For simplicity, this Artist Guide uses the term *phoneme* to refer to both the sound definition and its accompanying viseme (visual definition).

VIEWING PHONEMES

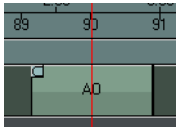


Phonemes are visible in the **Phonemes** palette, which is contained within the **Palette** window. You will notice a + sign next to some phonemes. This indicates the presence of one or more phonemes that are copies of the parent. Copied phonemes may sound different than their parents but are represented by the same shape. In this example, the sounds AY, AH, and AX produce the same lip movements as AA (the parent) while each having distinct sounds. DAZ|Mimic includes the copied phonemes to give you fine control over each phoneme should you decide to make changes.

New for DAZ|Mimic 3.0: Clicking the **+** sign expands the **Phonemes** palette to display the copies. When the tree view is expanded, the **+** sign next to the parent changes to a **-** sign. Clicking the **-** sign collapses (hides) the copied phonemes. Please see "Copying & Uncopying Phonemes" on page 70 for more information about copying and uncopying phonemes.

PHONEMES AND THE PHONEMES TRACK

DAZ|Mimic displays animated phoneme clips in the **Phonemes Track** in the **Timeline**. Please see Chapter 18: "The Timeline" on page 76 for more information about the **Timeline** and "Phonemes Track" on page 80 for more information about the **Phonemes Track**. The sequence of phonemes during a speech segment creates the lip-synching. In addition to the phonemes automatically created by analyzing the sound file, you may add phonemes to the **Timeline** manually. The new phoneme is inserted at your selected location according to the following rules:



- A phoneme's default length depends on the level of zoom in the **Timeline**.
- The phoneme appears with its midpoint at your selected insertion point.
- If your insertion area overlaps an existing phoneme, the new phoneme will be shortened accordingly.

There are several ways to add phonemes to the **Timeline**:

Click and drag

You can insert phonemes into the **Timeline** by clicking and dragging. To do this, click and drag your selected phoneme from the **Phonemes** palette to your desired location in the **Phonemes Track** in the **Timeline**, then release the mouse button. If you drag to a point inside an existing phoneme, your selection will replace that phoneme.

Phonemes Menu

Right-clicking in an empty portion of the **Phonemes Track** in the **Timeline** opens the **Phonemes** menu, which includes the **Insert** option. To add a phoneme in this manner:

1. Select the phoneme in the **Phonemes** palette that you wish to insert.
2. Right-click the empty space in the **Phonemes Track** where you want to insert your phoneme, then select **Insert**.

Your selected phoneme appears at your selected location in the **Timeline**.

Edit Menu

You can also insert phonemes into the **Timeline** using the **Edit** menu, as follows:

1. Select a phoneme in the **Phonemes** palette.
2. Click any empty area in the **Phonemes Track** in the **Timeline**.
3. Select **Edit>Insert**.

Your selected phoneme appears in the **Timeline** at the location of the **Current Position Indicator**.

EDITING, SWAPPING, AND REMOVING PHONEMES

DAZ|Mimic allows you to edit any phoneme in the **Phonemes Track** by adjusting its location in the animation, duration, strength, and interpolation (transition) from the previous phoneme in the **Timeline**. You can also swap phonemes in the **Timeline** with the selected phoneme in the **Phonemes** palette and can split or remove phonemes from the **Timeline**. These actions take place in the **Timeline** and are discussed in "Phonemes Track" on page 80. For specific information, see:

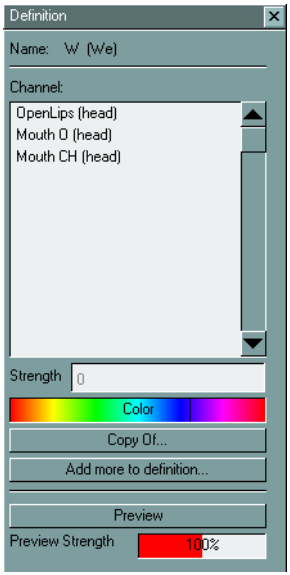
- "Editing Phoneme Definitions" on page 68
- "Phonemes and the Phonemes Track" on page 67
- "Editing, Swapping, and Removing Phonemes" on page 68
- "Removing Phonemes from the Timeline" on page 81

MODIFYING PHONEMES

As explained in "Phonemes" on page 66, a phoneme is represented by a collection of morph targets or parameters that define different deformations or changes in the figure's shape. DAZ|Mimic lets you modify these phoneme definitions in several ways, which are discussed below.

Editing Phoneme Definitions

Please refer to Chapter 5: "Working with Phonemes" on page 23 for a tutorial on changing phoneme definitions. If the phoneme you wish to edit is a copy of another phoneme, be sure to uncopy the phoneme before beginning, as described in "Copying & Uncopying Phonemes" on page 70. To edit a phoneme definition:



1. Double-click the phoneme you wish to edit. The **Phoneme Definition** window appears as shown here.
2. The **Channel** area displays all of the morph targets and parameters assigned to the currently selected phoneme. The combination of each of these channels forms the final phoneme.
3. To remove an existing channel that you no longer wish to use in the current phoneme definition, highlight the channel you wish to delete in the **Channel** area, then press [DELETE].
4. To add in any other channels you need for the current phoneme, click the **Add more to definition** button to open the **Object Tree** window, which is described in Chapter 16: "The Object Tree Window" on page 64.
5. In most cases, you will select the head in the **Object Tree** window, however you are not limited to this. Select your desired body part and channel using the **Object Tree** and **Object** windows as described in "Adjusting Individual Objects" on page 65 and adjust the channel's value offset, minimum, and maximum values as needed.
6. Click and drag the desired channel from the **Object** window into your phoneme's **Definition** window. The channel will be added at the bottom of the list with a default strength of 1. **New for DAZ|Mimic 3.0:** Double-clicking the desired channel will also add it to the **Definition** window. The **Definition** window must be open for this feature to work.
7. If you wish to adjust the strength of any channel, select the channel and enter your desired strength in the **Strength** field. Remember that DAZ|Studio and Poser express morph target values in percent (0-100%), while DAZ|Mimic uses decimal values (0.0-1.0).
8. Check your results by clicking the **Preview** button in the **Phoneme Definition** window. Your phoneme will appear in the **Display** window (see Chapter 12: "The Display Window" on page 58). You can see how your phoneme looks at different strengths by clicking and dragging the **Preview Strength** slider. If you find that your phoneme looks better with a preview strength other than 100%, you should adjust the strength of the channels comprising the phoneme.
9. The **Color** field allows you to specify a color for the phoneme so it stands out in the **Palette** window. To select a color, either click anywhere in the **Color** field or click and drag the slider inside the **Color** field

When you are finished making your changes, close the **Phoneme Definition** window by clicking the **Close** button at the upper right corner.

Copying & Uncopying Phonemes

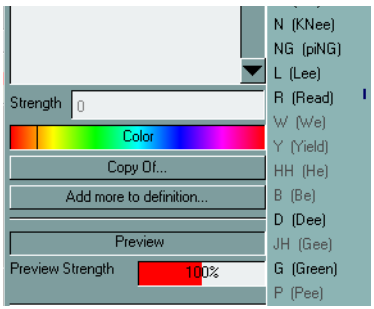
As mentioned in "Viewing Phonemes" on page 67, DAZ|Mimic allows you to assign phonemes as copies of other phonemes. This is useful in cases where the sound being produced causes the same mouth movements as another sound because it can save time and effort when modifying phonemes. You may choose to:

- Edit a phoneme that is currently a copy of another phoneme (uncopy).
- Make an independent phoneme a copy of another phoneme (copy). This will cause all copies of the phoneme being copied to become copies of the new parent phoneme.

TIP
If you adjust a parent phoneme, those changes will affect all copies of that phoneme.

The ability to edit individual phonemes or make copies of them gives you fine control over the movements associated with each phoneme. Here are some examples of why you might want to copy or uncopy phonemes:

- You may be working with a figure that only has a few head morphs. In this case, it might make sense to consolidate phonemes by making them copies of selected parent phonemes.
- Figures such as DAZ's Victoria 3 (see "Victoria" on page 101) or Michael 3 (see "Michael" on page 100) include many dozens of head morphs. In this case, you may decide to uncopy phonemes so as to be able to add fine nuances to the different sounds.
- Foreign languages and/or non-human figures might need additional fine tuning to get the phonemes to match your session's needs.
- If you are trying to match an actual human's speech (such as matching a video in the **Video** window- see Chapter 13: "The Video Window" on page 60), you might want to tweak the phonemes to match individual mannerisms.



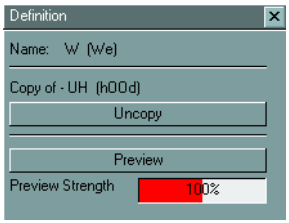
To copy a phoneme:

1. Double-click the phoneme you wish to copy in the **Phonemes** palette. The **Phoneme Definition** window appears.
2. Click the **Copy Of** button and select the phoneme to copy from the list that appears. You cannot make copies of copied phonemes; those appeared grayed out in the list.
3. If the phoneme you are making into a copy has one or more children, a **Confirm** dialog appears warning that all copies of the phoneme being modified will become copies of the new parent phoneme. Click **Yes** to proceed or **No** to cancel.

4 The affected phoneme and any copies will become copies of the selected phoneme and the **Phoneme Definitions** window will change to reflect that the current phoneme is now a copy of your selected parent phoneme. The copied phoneme will also appear under its parent phoneme in the **Phonemes** palette.

To uncopy a copied phoneme:

If necessary, click the +sign next to the parent of the phoneme you wish to uncopy in the **Phonemes** palette to reveal your desired phoneme.



1 Double-click the phoneme you wish to uncopy. The **Phoneme Definition** window appears.

2 Click the **Uncopy** button. The **Phoneme Definition** changes to display the phoneme's definition information (see "Editing Phoneme Definitions" on page 68). The uncopied phoneme will also appear on its own in the **Phonemes** palette.

TIP
An uncopied phoneme will initially have the same definition as its former parent phoneme.

TIPS

Keep the following tips in mind when working with phonemes:

- Spaces between phonemes are used for transitions between phonemes.
- The **Silence** phoneme is the mouth in neutral (usually closed) shape.
- You can precisely adjust morph motion by using space and silence, as well as adjusting the duration and strength of the phonemes.

EXPRESSIONS

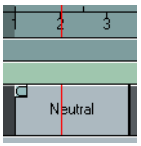
From a technical standpoint, expressions are very similar to phonemes in that they use one or more of a figure's morph targets or parameters to create an effect. The purpose of expressions is to give your figure the appearance of emotion while speaking. You can even use two simultaneous expressions thanks to the two separate **Expressions Tracks** in the **Timeline** (see "Two Expressions Tracks" on page 84). For example, you could combine the **Happy** and **Surprised** expressions to create a look of happy surprise.

VIEWING EXPRESSIONS

Expressions are visible in the **Expressions** palette, which is contained within the **Palette** window. Unlike phonemes, you cannot copy and uncopy expressions as parents and children. You can, however, add new expressions, delete existing expressions, or duplicate existing expressions for use as the basis for creating new expressions. For example, you may want to create an **Ecstatic** expression. In this case, the existing **Happy** expression might serve as a great starting point.

ADDING EXPRESSIONS TO THE EXPRESSIONS TRACKS

DAZ|Mimic displays animated expression clips in either of the **Expressions Tracks** in the **Timeline**. Please see Chapter 18: “The Timeline” on page 76 for more information about the **Timeline**, and “Expressions Tracks” on page 84 for more information about the **Expressions Track**. The sequence of expressions during a speech segment creates the corresponding emotion. Expressions can be manually inserted at your selected location according to the following rules:



- An expression’s default length depends on the level of zoom in the **Timeline**.
- The expression appears with its midpoint at your selected insertion point.
- If your insertion area overlaps an existing expression, the new expression will be shortened accordingly.

There are several ways to add expressions to the **Timeline**:

Click and Drag

You can insert expressions into the **Timeline** by clicking and dragging. To do this, click and drag your selected expression from the **Expressions** palette to your desired location in the **Expressions Track** in the **Timeline**, then release the mouse button. If you drag to a point inside an existing expression, your selection will replace that expression.

Expressions Menu

Right-clicking in an empty portion of either of the **Expressions Tracks** in the **Timeline** opens the **Expressions** menu, which includes the **Insert** option. To add an expression in this manner:

1. Select the expression in the **Expressions** palette that you wish to insert.
2. Right-click the empty space in either of the **Expressions Tracks** where you want to insert your expression, then select **Insert**.

Your selected expression appears at your selected location in the **Timeline**.

Edit Menu

You can also insert expressions into the **Timeline** using the **Edit** menu, as follows:

1. Select an expression in the **Expressions** palette.
2. Click any empty area in either of the **Expressions Tracks** in the **Timeline**.
3. Select **Edit>Insert**.

Your selected expression appears in the **Timeline** at the location of the **Current Position Indicator**.

EDITING, SWAPPING, AND REMOVING EXPRESSIONS

DAZ|Mimic allows you to edit any expression in either of the **Expressions Tracks** by adjusting its location in the animation, duration, strength, and interpolation (transition) from the previous expression in the **Timeline**. You can also swap expressions in the **Timeline** with the selected expression in the **Expressions** palette and can split or remove expressions from the **Timeline**. These actions take place in the **Timeline** and are discussed in "Expressions Tracks" on page 84. For specific information, see:

- "Editing Expression Definitions" on page 74
- "Adding Expressions to the Expressions Tracks" on page 72
- "Editing, Swapping, and Removing Expressions" on page 73
- "Removing Expressions from the Timeline" on page 84

MODIFYING EXPRESSIONS

As explained in "Expressions" on page 71, an expression is represented by a collection of morph targets or parameters that define different deformations or changes in the figure's shape. DAZ|Mimic lets you modify expressions in several ways, which are discussed below.

Creating New Expressions

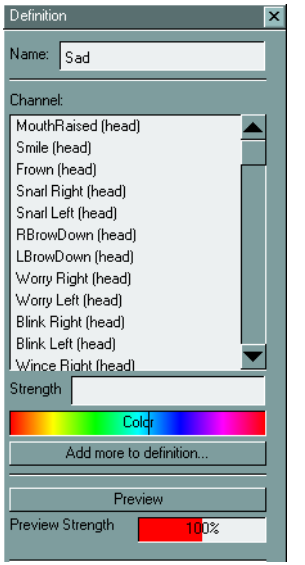
To create a new expression, right-click anywhere in the **Expressions** palette and click **Add**. A new expression appears labeled **New Expression**. This new expression is blank, meaning it has no assigned channels. You can edit and rename this expression as described in "Editing Expression Definitions" on page 74.

Duplicating Expressions

New for DAZ|Mimic 3.0: To create a copy of an existing expression, select the expression you with to duplicate in the **Expressions** palette, then right-click and select **Duplicate**. A new expression appears called **Duplicate of <Expression>**, where **<Expression>** is the name of the expression you copied (for example, **Duplicate of Happy**). This duplicated expression uses the same channels as the existing expression, meaning you can use it as a base for creating a new expression. You can then edit and rename this expression as described below.

Editing Expression Definitions

Please refer to Chapter 6: “Adding Expressions” on page 28 for a tutorial on changing expression definitions. If the expression you wish to edit is a duplicate of another expression, it will already have the source expression’s channels. To edit an expression definition:



1. Double-click the expression you wish to edit. The **Expression Definition** window appears as shown here.
2. The **Name** field displays the expression’s name. You can rename the expression by typing your desired name in the field.
3. The **Channel** area displays all of the morph targets and parameters assigned to the currently selected expression. The combination of each of these channels forms the final expression.
4. To remove an existing channel that you no longer wish to use in the current expression definition, highlight the channel you wish to delete in the **Channel** area, then press [DELETE].
5. To add in any other channels you need for the current expression, click the **Add more to definition** button to open the **Object Tree** window, which is described in Chapter 16: “The Object Tree Window” on page 64.
6. In most cases, you will select the head in the **Object Tree** window, however you are not limited to this. Select your desired body part and channel using the **Object Tree** and **Object** windows as described in “Adjusting Individual Objects” on page 65 and adjust the channel’s value offset, minimum, and maximum values as needed.
7. Click and drag the desired channel from the **Object** window to your expression’s **Definition** window. The new channel will be added at the bottom of the list with a default strength of 1.
8. If you wish to adjust the strength of any channel, select the channel and enter your desired strength in the **Strength** field. Remember that DAZ|Studio and Poser express morph target values in percent (0-100%), while DAZ|Mimic uses decimal values (0.0-1.0).
9. Check your results by clicking the **Preview** button in the **Expression Definition** window. Your expression will appear in the **Display** window (see Chapter 12: “The Display Window” on page 58). You can see how your expression looks at different strengths by clicking and dragging the **Preview Strength** slider. If you find that your expression looks better with a preview strength other than 100%, you should adjust the strength of the channels comprising the expression.

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10 The **Color** field allows you to specify a color for the expression so it stands out in the **Palette** window. To select a color, either click anywhere in the **Color** field or click and drag the slider inside the **Color** field

When you are finished making your changes, close the **Expression Definition** window by clicking the **Close** button at the upper right corner.

Deleting Expressions

To delete an expression from the **Expressions** palette, right-click the expression you wish to delete and click **Delete**.

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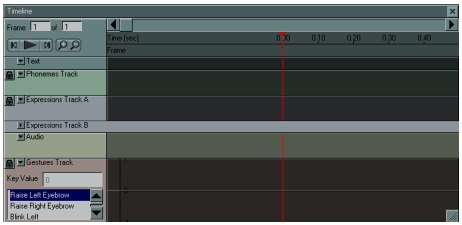
Chapter 18: The Timeline

The **Timeline** is the factory floor where your animations take shape. It provides a graphical view of each phoneme, expression, and gesture in your animation, and allows you to see and control the following things:



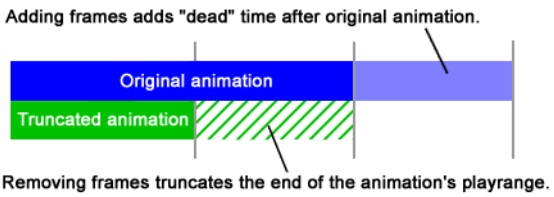
- All of the elements in your animation.
- The order in which the elements appear.
- Each element's starting time, duration, ending time, strength, and interpolation method.

Navigating the Timeline

The **Timeline** contains each element within your animation arranged in chronological order. The top portion of the **Timeline** lists the animation's length in both seconds and frames. You can scroll back and forth to look at your animation at any point in its run. A preview of your animation appears in the **Display** window (see Chapter 12: "The Display Window" on page 58). If you have a video clip, the **Timeline** will also control the movie in the **Video** window (see Chapter 13: "The Video Window" on page 60).

Frame Controls

The **Frame** controls allow you to jump to any frame in your animation and add and remove frames to control your animation's length. They appear as shown here. The **Frame** controls work as follows:

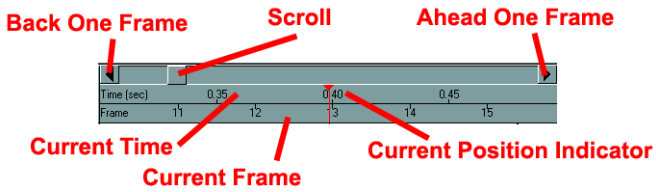


- Entering a number in the left (**Frame**) field jumps the **Timeline** and previews (**Display** and **Video** windows) to the selected frame.
- Entering a number in the right (**of**) field adds or removes frames to/from the end of your animation. By default, this number will reflect the number of frames required to play the sound file.
- Increasing the **of** number will result in additional frames of "dead time" at the end of your animation that you can then fill with phonemes, expressions, and/or gestures.

- Decreasing the **of** number truncates your animation. For example, if your animation is 200 frames and you reduce it to 100, you will only see the first half of the original animation. From here, increasing the **of** number restores truncated frames (DAZ|Mimic does not destroy your previously truncated animation information).

SCROLLING

The **Scrolling** controls also allow you to navigate to your desired section in the **Timeline**:



- Current Time: The **Current Time Indicator** lists the time in seconds and is accurate to two decimal places.
- Current Frame: The **Current Frame Indicator** lists the frame number. The frame number correlates to the time depending on your selected frame rate (see "Frames Per Second" on page 57). For example, if your animation uses 30 frames per second, then the **Current Time Indicator** will read 1.00 when the **Current Frame Indicator** reads 29 (DAZ|Studio) or 30 (Poser).

TIP
DAZ|Studio begins counting animation frames at 0. Poser begins at 1.

- Back One Frame: Clicking the **Back One Frame** arrow or pressing [LEFT ARROW] moves the **Current Position Indicator** (see below) back one frame. The **Display** and **Video** windows update to show your animation at the new frame. Pressing and holding the [LEFT ARROW] key scrolls back one frame at a time.
- Scroll: Clicking and dragging the **Scroll** button moves the **Current Position Indicator** ahead (drag to the right) or back (drag to the left). See below for more information about the **Current Position Indicator**.
- Ahead One Frame: Clicking the **Ahead One Frame** arrow or pressing [RIGHT ARROW] moves the **Current Position Indicator** (see below) forward one frame. The **Display** and **Video** windows update to show your animation at the new frame. Pressing and holding the [RIGHT ARROW] key scrolls forward one frame at a time

THE CURRENT POSITION INDICATOR

The **Current Position Indicator** appears as a red line that cuts across all tracks in the **Timeline**. Any phoneme, expression, or gesture that touches the **Current Position Indicator** is being played at that frame and the **Display** window displays the results (see Chapter 12: "The Display Window" on page 58). If the **Current Position Indicator** is between two elements (such as two phonemes), then the **Display** window will show the current interpolation between the preceding and following elements. Please see "Step

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Three: Interpolation" on page 32 for more information about interpolation. If you have a movie in the **Video** window (see Chapter 13: "The Video Window" on page 60), the **Current Position Indicator** indicates which frame is currently appearing in that window as well.

In addition to moving animation past the **Current Position Indicator** using the scrolling controls as described above, you may also click on the red triangle at the top of the **Current Position Indicator** and *scrub* (drag) it in either direction. The **Current Position Indicator** turns yellow when scrubbing.

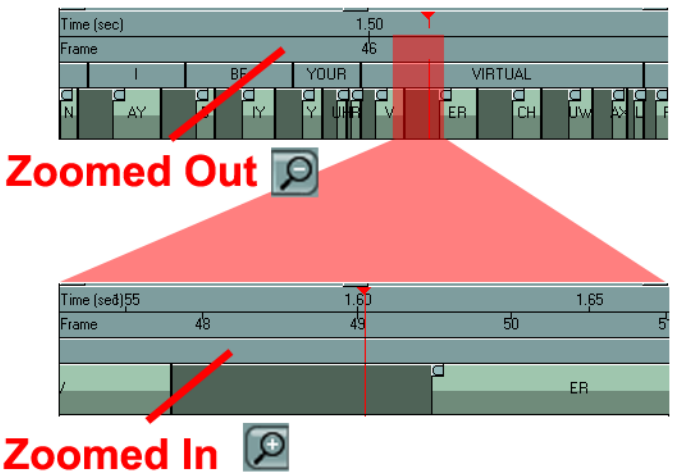
Playback Controls

The **Playback Controls** allow you to play and stop your animation. From left to right, the controls are:

- First Frame: Clicking the **First Frame** button jumps back to the beginning of the animation.
- Last Frame: Clicking the **Last Frame** button jumps forward to the end of the animation.
- Play/Pause. when the animation is stopped, clicking the **Play** button or pressing [ENTER] plays the animation from the current frame. Your animation will continue looping until you click the **Pause** button or press [ENTER] again. The **Play** button becomes the **Pause** button while the animation is playing.

Zoom Controls

The **Zoom Controls** allow you to zoom in and out of your animation to see it in more or less detail:



- Zoom In: Clicking the **Zoom In** button zooms in to your animation, allowing you to see a smaller portion of your animation in more detail.
- Zoom Out: Clicking the **Zoom Out** button zooms away from your animation, allowing you to see a larger portion of your animation in less detail.

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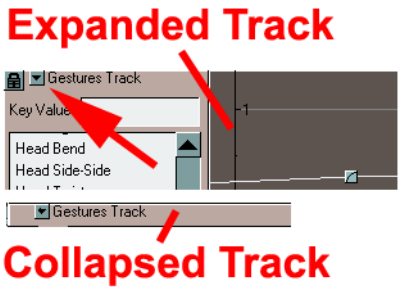
Zooming in extremely close gives you control over every element in your animation down to the millisecond. This is very useful if you are creating your DAZ|Mimic animation to incorporate into an existing animation created in another application. If you know the timing of events in your other animation, you can generate the DAZ|Mimic animation to smoothly blend in when both animations are later merged in a third-party editing application.

Expanding/Collapsing Tracks

You can expand and collapse tracks in the Timeline. Expanded tracks display all of their elements and allow you to make changes. Collapsed tracks hide their elements and take up less room in the **Timeline**. For example, if you are working on perfecting gestures, you might want to collapse the **Phonemes Track** and the **Expressions Tracks**.



To expand or collapse a track, click the selected track's **Expand/Collapse** control (see arrow in image).

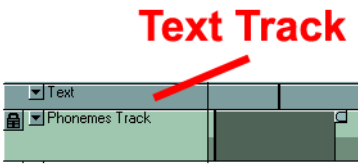
Locking Tracks

You can lock tracks to prevent accidental changes while working on your animation. To lock a track, click the **Lock Track** button in the track you wish to lock. The selected track is now protected against changes.

The **Lock Track** button changes to the **Unlock Track** button inside locked tracks. Clicking this button unlocks the selected track, allowing you to make changes to that track.

Text Track

The **Text Track** displays the text file you analyzed using the **Session Manager** (see Chapter 11: "Session Manager" on page 52), if any. This provides you a visual indication of when each word is being said. Text files help DAZ|Mimic analyze sound files and assign the proper phonemes. They are also very useful for showing you where you are in your animation, since it can sometimes be difficult to visualize the words being spoken just by looking at the phonemes. You can also use them to correlate phonemes to words.



You cannot alter text in the **Text Track**.

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Multiple Selections

You can select multiple elements within one track:

- To select a range of elements, use the [SHiFT] key and select the elements at the beginning and end of your selection area. All intermediate elements will be automatically added to your selection.
- To select multiple individual elements, use the [CTRL] key. The elements you click while holding down this key will be selected. Pressing [CTRL] while clicking a selected element deselects that element.
- Right-click in the desired track and select **Select All** in the menu that appears in order to select all elements in the current track.
- Click in the desired track, then select **Edit>Select All**.

Changes made to one selected element will apply equally to all selected elements.

Phonemes Track

The **Phonemes Track** displays each phoneme used in your DAZ|Mimic animation. You can have DAZ|Mimic automatically assign phonemes to audio files using the **Session Manager** (see Chapter 11: “Session Manager” on page 52) or you can manually insert phonemes- or use any combination that works for you. Please see Chapter 5: “Working with Phonemes” on page 23 for a tutorial about working with phonemes, and “Phonemes” on page 66 for information about the **Phonemes** palette in the **Palette** window.

Adding Phonemes to the Timeline

DAZ|Mimic only uses the phonemes present in the **Timeline** for animation. There are three ways to add phonemes to the **Timeline**:

- Clicking and dragging the selected phoneme from the **Phonemes** palette to the desired point in the **Phonemes Track**. Please see “Click and Drag” on page 72 for more information about this method.
- Using the **Phonemes Menu** (see “The Phonemes Menu” on page 82) by right-clicking any empty portion in the **Phonemes Track** to access the menu, then selecting **Insert**. Please see “Insert” on page 82 for more information about this method.
- Clicking an empty spot in the **Phonemes Track**, then selecting **Edit>Insert**. Please see “Insert” on page 45 for more information about this method.

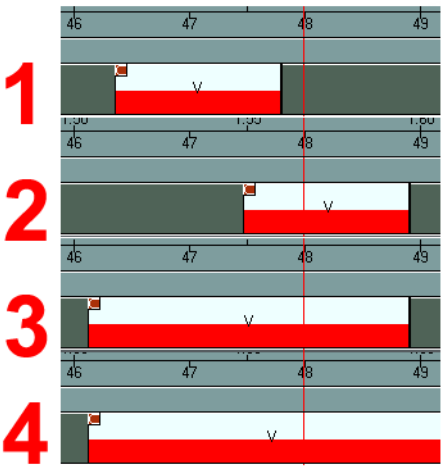
REMOVING PHONEMES FROM THE TIMELINE

There are three ways to remove a phoneme from the **Phonemes Track**:

- Select the phoneme you wish to delete, then press [DELETE].
- Select the phoneme you wish to delete and right-click anywhere in the **Phonemes Track** to open the **Phonemes Menu** (see "The Phonemes Menu" on page 82), then select **Delete**.
- Select the phoneme you wish to delete, then select **Edit>Delete**.

PHONEME BEGINNING/END POINTS

In the **Phonemes Track**, a phoneme begins when the animation playback reaches the phoneme's leading (left) edge and ends when the animation reaches its trailing (right) edge. Number 1 in the image on the right shows a sample phoneme with its original location and duration in the **Phonemes Track**. You can adjust a phoneme's location and duration using any combination of the following:



- Click and drag inside the selected phoneme clip to move it back and forth in the **Phonemes Track** (number 2 in the image). You cannot impede on other phonemes.
- Click and drag the selected phoneme's leading (left) edge to make the phoneme begin at an earlier point in the animation (number 3 in the image). You can shorten the neighboring phoneme until it reaches its minimum duration.
- Click and drag the selected phoneme's trailing (right) edge to make the phoneme end at a later point in the animation (number 4 in the image). You can shorten the neighboring phoneme until it reaches its minimum duration.

TIP

In the above image, note that 2 only affects the phoneme's timing without affecting its duration while 3 and 4 affect both timing and duration.

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INTERPOLATION INDICATOR

The top-left corner of a phoneme contains an **Interpolation Indicator**, which indicates the type of interpolation or transition that exists between that phoneme and the phoneme immediately preceding it in the **Phonemes Track**. This gives you a quick overview of how your animation will appear when you play it. There are four **Interpolation Indicators**, which correspond to the four interpolation types that DAZ|Mimic supports. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Flat

The **Flat Interpolation Indicator** indicates flat interpolation between the current phoneme and the previous phoneme.

Linear

The **Linear Interpolation Indicator** indicates linear interpolation between the current phoneme and the previous phoneme.

Smooth

The **Smooth Interpolation Indicator** indicates smooth interpolation between the current phoneme and the previous phoneme.

Extra Smooth

The **Extra Smooth Interpolation Indicator** indicates extra smooth interpolation between the current phoneme and the previous phoneme.

THE PHONEMES MENU

Right-clicking anywhere in the **Phonemes Track** opens the **Phonemes** menu. The availability of each option depends on whether or not a phoneme is selected when you access this menu. The **Phonemes** menu has the following options:

Insert

Selecting **Insert** inserts the phoneme currently selected in the **Phonemes** palette into the **Timeline**. Please see "Phonemes" on page 66 for more information on using the **Phonemes** palette. This option is only available by right-clicking any portion of the **Phonemes Track** that does not contain an existing phoneme. This is the same as selecting **Edit>Insert**, as described in "Insert" on page 45.

Replace with Palette Selection

Selecting **Replace with Palette Selection** replaces the selected phoneme in the **Timeline** with the expression currently selected in the **Phonemes** palette. Please see "Phonemes" on page 66 for more information on using the **Phonemes** palette. This option is only available by selecting the phoneme you wish to replace before accessing the **Phonemes** menu. This is the same as selecting **Edit>Replace with Palette Selection**, as described in "Replace with Palette Selection" on page 45.

Edit Strength

Selecting **Edit Strength** allows you to edit the strength of the currently selected phoneme by clicking and dragging inside the affected phoneme clip. This option is only available by selecting the phoneme you wish to edit before accessing the **Phonemes** menu. This is the same as selecting **Edit>Edit Strength**, as described in "Edit Strength" on page 46 or pressing [ALT] while dragging inside the selected phoneme.

Split

Selecting **Split** splits the currently selected phoneme into two phonemes. This option is only available by selecting the phoneme you wish to split before accessing the **Phonemes** menu. This is the same as selecting **Edit>Split**, as described in "Split" on page 46.

Delete

Selecting **Delete** deletes the currently selected phoneme from the **Timeline**. This option is only available by selecting the phoneme you wish to delete before accessing the **Phonemes** menu. This is the same as selecting **Edit>Delete**, as described in "Select All" on page 46, or selecting the phoneme and then pressing [DELETE].

Select All

Selecting **Select All** selects all phonemes in the **Phonemes Track**. This is the same as selecting **Edit>Select All**, as described in "Select All" on page 46.

Deselect All

Selecting **Deselect All** deselects all currently selected phonemes in the **Phonemes Track**. This option is only available when at least one phoneme is selected. This is the same as selecting **Edit>Deselect All**, as described in "Deselect All" on page 46.

Flat

Selecting **Flat** selects flat interpolation between the currently selected phoneme and the previous phoneme. This is the same as selecting **Edit>Flat**, as described in "Flat" on page 46. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Linear

Selecting **Linear** selects linear interpolation between the currently selected phoneme and the previous phoneme. This is the same as selecting **Edit>Linear**, as described in "Linear" on page 47. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Smooth

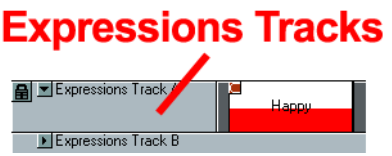
Selecting **Smooth** selects smooth interpolation between the currently selected phoneme and the previous phoneme. This is the same as selecting **Edit>Smooth**, as described in "Smooth" on page 47. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Extra Smooth

Selecting **Extra Smooth** selects extra smooth interpolation between the currently selected phoneme and the previous phoneme. This is the same as selecting **Edit>Extra Smooth**, as described in "Extra Smooth" on page 47. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Expressions Tracks

The two **Expressions Tracks** display each expression used in your DAZ|Mimic animation. You can manually insert expressions. Please see Chapter 6: "Adding Expressions" on page 28 for a tutorial about working with expressions, and "Expressions" on page 71 for information about the **Expressions** palette in the **Palette** window.



Two Expressions Tracks

DAZ|Mimic includes two **Expressions Tracks**, which allow you to add complex emotional effects to your animations for greater realism. Each **Expressions Track** functions identically.

Adding Expressions to the Timeline

DAZ|Mimic only uses the expressions present in the **Timeline** for animation. As detailed in "Adding Expressions to the Expressions Tracks" on page 72, there are three ways to add expressions to the **Timeline**:

- Clicking and dragging the selected expression from the **Expressions** palette to the desired point in either **Expressions Track**. Please see "Click and Drag" on page 72 for more information about this method.
- Using the **Expressions Menu** (see "Expressions Menu" on page 72) by right-clicking any empty portion in either **Expressions Track** to access the menu, then selecting **Insert**. Please see "The Expressions Menu" on page 86 for more information about this method.
- Clicking an empty spot in either **Expressions Track**, then selecting **Edit>Insert**. Please see "Edit Menu" on page 73 for more information about this method.

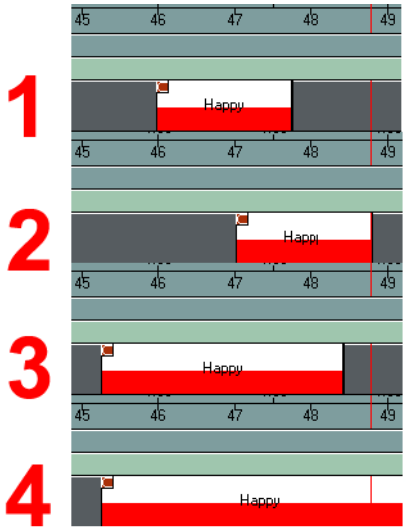
Removing Expressions from the Timeline

There are three ways to remove an expression from the **Expressions Tracks**:

- Select the expression you wish to delete, then press [DELETE].
- Select the expression you wish to delete and right-click anywhere in the **Expressions Track** to open the **Expressions Menu** (see "The Expressions Menu" on page 86), then select **Delete**.
- Select the expression you wish to delete, then select **Edit>Delete**.

EXPRESSION BEGINNING/END POINTS

In the **Expressions Tracks**, an expression begins when the animation playback reaches the expression's leading (left) edge and ends when the animation reaches its trailing (right) edge. Number 1 in the image on the right shows a sample expression with its original location and duration in one of the **Expressions Tracks**. You can adjust an expression's location and duration using any combination of the following:



- Click and drag inside the selected expression clip to move it back and forth in its **Expressions Track** (number 2 in the image). You cannot impede on other expressions.
- Click and drag the selected expression's leading (left) edge to make the expression begin at an earlier point in the animation (number 3 in the image) without affecting the ending point. You can shorten the neighboring expression until it reaches its minimum duration.
- Click and drag the selected expression's trailing (right) edge to make the expression end at a later point in the animation (number 4 in the image) without affecting the starting point. You can shorten the neighboring expression until it reaches its minimum duration.

TIP
In the above image, note that 2 only affects the expression's timing without affecting its duration while 3 and 4 affect both timing and duration.

INTERPOLATION INDICATOR

The top-left corner of an expression contains an **Interpolation Indicator**, which indicates the type of interpolation or transition that exists between that expression and the expression immediately preceding it in the same **Expressions Track**. This gives you a quick overview of how your animation will appear when you play it. There are four **Interpolation Indicators**, which correspond to the four interpolation types that DAZ|Mimic supports. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Flat

The **Flat Interpolation Indicator** indicates flat interpolation between the current expression and the previous expression.

Linear

The **Linear Interpolation Indicator** indicates linear interpolation between the current expression and the previous expression.

Smooth

The **Smooth Interpolation Indicator** indicates smooth interpolation between the current expression and the previous expression.

Extra Smooth

The **Extra Smooth Interpolation Indicator** indicates extra smooth interpolation between the current expression and the previous expression.

THE EXPRESSIONS MENU

Right-clicking anywhere in either of the **Expressions Tracks** opens the **Expressions** menu. The availability of each option depends on whether or not an expression is selected when you access this menu. The **Expressions** menu has the following options:

Insert

Selecting **Insert** inserts the expression currently selected in the **Expressions** palette into the **Timeline**. Please see “Expressions” on page 71 for more information on using the **Expressions** palette. This option is only available by right-clicking any portion of an **Expressions Track** that does not contain an existing expression. This is the same as selecting **Edit>Insert**, as described in “Insert” on page 45.

Replace with Palette Selection

Selecting **Replace with Palette Selection** replaces the selected expression in the Timeline with the expression currently selected in the **Expressions** palette. Please see “Expressions” on page 71 for more information on using the **Expressions** palette. This option is only available by selecting the expression you wish to replace before accessing the **Expressions** menu. This is the same as selecting **Edit>Replace with Palette Selection**, as described in “Replace with Palette Selection” on page 45.

Edit Strength

Selecting **Edit Strength** allows you to edit the strength of the currently selected expression by clicking and dragging inside the affected expression clip. This option is only available by selecting the expression you wish to edit before accessing the **Expressions** menu. This is the same as selecting **Edit>Edit Strength**, as described in “Edit Strength” on page 46 or pressing [ALT] while dragging inside the selected expression.

Split

Selecting **Split** splits the currently selected expression into two expressions. This option is only available by selecting the expression you wish to split before accessing the **Expressions** menu. This is the same as selecting **Edit>Split**, as described in “Split” on page 46.

Delete

Selecting **Delete** deletes the currently selected expression from the **Timeline**. This option is only available by selecting the expression you wish to delete before accessing the **Expressions** menu. This is the same as selecting **Edit>Delete**, as described in “Delete” on page 46, or selecting the expression and then pressing [DELETE].

Select All

Selecting **Select All** selects all expressions in the current **Expressions Track**. This is the same as selecting **Edit>Select All**, as described in “Select All” on page 46.

Deselect All

Selecting **Deselect All** deselects all currently selected expressions in the current **Expressions Track**. This option is only available when at least one expression is selected. This is the same as selecting **Edit>Deselect All**, as described in “Deselect All” on page 46.

Flat

Selecting **Flat** selects flat interpolation between the currently selected expression and the previous expression. This is the same as selecting **Edit>Flat**, as described in “Flat” on page 46. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

Linear

Selecting **Linear** selects linear interpolation between the currently selected expression and the previous expression. This is the same as selecting **Edit>Linear**, as described in “Linear” on page 47. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

Smooth

Selecting **Smooth** selects smooth interpolation between the currently selected expression and the previous expression. This is the same as selecting **Edit>Smooth**, as described in “Smooth” on page 47. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

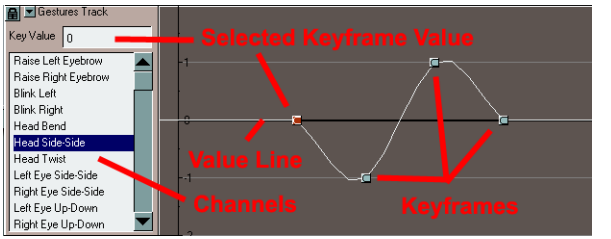
Extra Smooth

Selecting **Extra Smooth** selects extra smooth interpolation between the currently selected expression and the previous expression. This is the same as selecting **Edit>Extra Smooth**, as described in “Extra Smooth” on page 47. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

GESTURES TRACK

Gestures have their own **Gestures Track**. They complement phonemes and expressions by giving you an additional way to add realism to your animations. While phonemes convey sounds and expressions convey emotions, gestures convey other non-verbal cues such as eye blinks, head movements, etc. The combination of phonemes, expressions, and gestures are what give your DAZ|Mimic animations their realism. You can use the gestures automatically generated by DAZ|Mimic or you can insert and edit your own. You can even use gestures to mimic a live model's movements if you are viewing a video in the **Video** window (see Chapter 13: "The Video Window" on page 60).

The **Gestures Track** appears as shown here. It contains the following elements:



GESTURES LIST

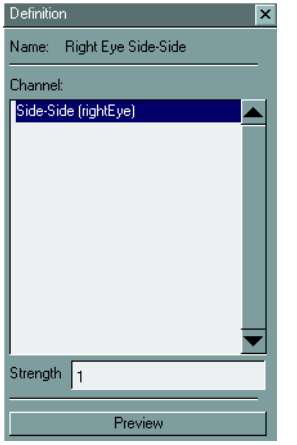
The **Gestures List** contains the list of gestures available for your figure.

Selecting Gestures

To select a gesture, click it in the **Gestures List**. The selected gesture will turn blue and you will see keyframe and value data for the selected gesture.

MODIFYING GESTURE DEFINITIONS

Double-clicking a gesture opens that gesture's **Definition** window that lists the channel(s) that make up the selected gesture. You can adjust each channel's strength by selecting the channel to modify and entering your desired strength in the Strength field.



Clicking the **Preview** button toggles a display of your current gesture in the **Display** window, allowing you to see the effects of your edits.

WORKING WITH GESTURES

The **Gestures Track** displays keyframe and value information for the selected gesture. To view information for a different channel, select the channel you wish to view.

The Value Line

For each channel, the **Value Line** displays how the value of the selected channel changes over time. The center of the **Gestures Track** is 0, which corresponds to the channel being off or having no effect. Values above 0 apply the channel in its intended direction. For example, a value of 1 in the **Blink Right** channel closes the right eye completely. Values less than zero apply the channel in reverse. For example, a value of -1 applied to the **Blink Right** channel opens the right eye very wide. Values above +/-1 exaggerate the selected

channel. A value of +/-1 corresponds to a value of +/-100% in applications such as DAZ|Studio and Poser.

TIP

Morph targets are typically intended for use with values ranging from 0-1.0 (0%-100%). Values above and below this range may cause the morph target to function irregularly.

The **Value Line** has different shapes depending on the interpolation method being used between a keyframe and the preceding keyframe. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Adding Keyframes

A keyframe defines a specific value for the selected gesture at a specific point in time and the interpolation method defines how the value of the gesture changes from the preceding keyframe to the current one. There are three ways to add a keyframe after selecting your desired channel:

- Click anywhere in the **Gestures Track**. A new keyframe appears at the frame nearest the cursor and at the cursor's current value. If you click near a frame that already has a keyframe, that keyframe will be selected.
- Right-click any point along the **Value Line** and select **Insert** in the **Gestures Menu**. The keyframe will appear at the frame nearest the cursor with a value of +1.
- Select **Edit>Insert t**o insert a keyframe at the frame nearest the **Current Position Indicator** with a value of 0.

Editing Keyframes

There are several ways to edit a keyframe:

- Edit a keyframe's timing by clicking the desired keyframe, then dragging it horizontally. You cannot impede on other keyframes.
- Edit a keyframe's value by clicking the desired keyframe, then dragging it vertically. This gives you rough control over your keyframes' values.
- For precise control of a keyframe's value, select the keyframe in the **Gestures Track**, then enter your desired value in the **Key Value** field.

Deleting Keyframes

There are three ways to delete a keyframe from the **Gestures Track**:

- Select the keyframe you wish to delete, then press [DELETE].
- Select the keyframe you wish to delete and right-click anywhere in the **Gestures Track** to open the **Gestures Menu** (see "The Gestures Menu" on page 90), then select **Delete**.
- Select the keyframe you wish to delete, then select **Edit>Delete**.

INTERPOLATION INDICATOR

Each keyframe displays an **Interpolation Indicator**, which indicates the type of interpolation or transition that exists between that keyframe and the keyframe immediately preceding it in the **Gestures Track**. This gives you a quick overview of how your animation will appear when you play it. There are four **Interpolation Indicators**, which correspond to the four interpolation types that DAZ|Mimic supports. Please see "Step Three: Interpolation" on page 32 for more information about interpolation.

Flat

The **Flat Interpolation Indicator** indicates flat interpolation between the current keyframe and the previous keyframe.

Linear

The **Linear Interpolation Indicator** indicates linear interpolation between the current keyframe and the previous keyframe.

Smooth

The **Smooth Interpolation Indicator** indicates smooth interpolation between the current keyframe and the previous keyframe.

Extra Smooth

The **Extra Smooth** Interpolation Indicator indicates extra smooth interpolation between the current keyframe and the previous keyframe.

THE GESTURES MENU

Right-clicking anywhere in the Gestures Track opens the **Gestures** menu. The availability of each option depends on whether or not a keyframe is selected when you access this menu. The **Gestures** menu has the following options:

Insert

Selecting **Insert** inserts a keyframe at the frame nearest the cursor's location with a value of +1. If you right-click a portion of the **Gestures Track** that already contains an existing keyframe, then that keyframe will be replaced by a new keyframe with the value +1. This is similar to selecting **Edit>Insert**, as described in "Insert" on page 45.

Delete

Selecting **Delete** deletes the currently selected keyframe from the **Value Line**. This option is only available by selecting the keyframe you wish to remove before accessing the **Gestures** menu. This is the same as selecting **Edit>Delete**, as described in "Delete" on page 46, or selecting the keyframe and then pressing [DELETE].

Select All

Selecting **Select All** selects all keyframes in the current **Value Line**. This is the same as selecting **Edit>Select All**, as described in "Select All" on page 46.

Deselect All

Selecting **Deselect All** deselects all currently selected keyframes in the current **Value Line**. This option is only available when at least one keyframe is selected. This is the same as selecting **Edit>Deselect All**, as described in “Deselect All” on page 46.

Flat

Selecting **Flat** selects flat interpolation between the currently selected keyframe and the previous keyframe. This is the same as selecting **Edit>Flat**, as described in “Flat” on page 46. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

Linear

Selecting **Linear** selects linear interpolation between the currently selected keyframe and the previous keyframe. This is the same as selecting **Edit>Linear**, as described in “Linear” on page 47. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

Smooth

Selecting **Smooth** selects smooth interpolation between the currently selected keyframe and the previous keyframe. This is the same as selecting **Edit>Smooth**, as described in “Smooth” on page 47. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

Extra Smooth

Selecting **Extra Smooth** selects extra smooth interpolation between the currently selected keyframe and the previous keyframe. This is the same as selecting **Edit>Extra Smooth**, as described in “Extra Smooth” on page 47. Please see “Step Three: Interpolation” on page 32 for more information about interpolation.

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Appendices

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13 COST RECOVERY: In the event of any court action relating to or arising out of this Agreement, the prevailing party in any such action shall be entitled to recover its reasonable attorneys' fees.

14 ENTIRE AGREEMENT: This Agreement contains the entire agreement between the parties hereto, superseding all previous agreements, representations, understandings and negotiations.

15 SEPARABILITY: If any terms or provisions of this Agreement shall be found to be illegal or unenforceable then, notwithstanding, this Agreement shall remain in full force and effect and such term or provision shall be deemed stricken.

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Appendix 2: Other DAZ Products

In addition to Mimic, DAZ Productions creates cutting edge 3D applications and is also the leading creator and broker of high-quality 3D content including figures, props, textures, and more. Visit us on the Web at http://www.daz3D.com to see our growing collection of tools!

DAZ | Studio

DAZ|Studio makes creating high-quality images fast, easy, and enjoyable! Think of DAZ|Studio as a complete virtual photo studio where you can create still images or animations. Lights, cameras, makeup, wardrobe, props, and more are at your fingertips. You create scenes by placing virtual actors (called *figures* or *characters*), props, and other elements in the studio. Adjust your lighting, position your cameras, and you've got a complete image. If you can imagine it, DAZ|Studio can bring it to life!

Real-world photo or film sessions pose many challenges that begin with finding places to shoot and don't end until you have all of the images or footage you need and then some. Scheduling is a tricky and costly affair that can go wrong for any number of reasons including rush hour traffic. This requires extensive planning.

But what if you could:

- Schedule studio time whenever you wanted?
- Have actors who are always ready when you are?
- Move cameras, lights, actors, and props on a whim?
- Control and change the appearance of every item in the scene instantly?
- Achieve excellent results in hours or even minutes instead of days, weeks, or months?

DAZ|Studio makes all of this and more possible, easy, cost-effective, and fun! Are you ready to unleash your inner artist?

DAZ | Bryce

DAZ|Bryce 5 is a fun, feature-packed 3D environmental modeling and animation package that combines exceptional power with incredible ease of use. Even new users can quickly create and render stunning landscapes, scenes, and 3D artwork. Integrate 3D into your existing artistic workflow and even add DAZ figures. DAZ|Bryce DAZ|Bryce is the perfect companion to your other favorite 3D figure applications like DAZ|Studio and Curious Labs' Poser. Combine DAZ|Bryce artwork with image editing programs to merge photos and 3D artwork together for unlimited creative power.

DAZ|Bryce 5 contains many powerful features to speed and enhance your creativity including network rendering, a complete tree lab, lighting lab, and built-in texture editor for maximum realism. Metaballs let you create organic shapes without the needs for high-polygon modeling. Animate your scenes and watch them come to life, then render using improved rendering options such as soft shadows, blurred reflections, true ambient lighting, and depth of field.

Combine DAZ|Bryce, DAZ|Studio, and DAZ|Mimic for a complete 3D toolset with more than enough power for your work or play. Also, be sure to visit DAZ's Web site regularly for updates and plug-ins that will continue pushing the boundaries of 3D capability.

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MICHAEL

Michael is the most popular 3D male figure in the DAZ product line. Michael 1.0 debuted in September, 2000, and was followed by Michael 2.0 in January of 2002. The latest version, Michael 3.0, was released in September of 2003.

Michael 3.0 includes an all-new 3D mesh and new skin mapping (referred to as *textures*) obtained by taking high-resolution digital photos of a live model. Also, Michael 3.0 contains over 250 ways to customize the head and face shapes and expressions along with over 120 body modifications. These modifications (called *morph targets*) can be used singly or in any combination for nearly limitless customizing. One figure can be made to look like anyone on Earth- or beyond.

Michael 3.0 includes many of the new ground breaking techniques and assets introduced in Victoria 3.0, DAZ's leading 3D lady. These include true-to-life body shaping and contouring, strategic mesh resolution, photo-realistic skin mapping, and asset management. This latest version makes creating animations, Web designs, illustrations, and photo-realistic sessions easier than ever before.

Michael 3's introduction marks the first partnership between DAZ and leading 3D artists where the artists received pre-release versions of Michael in time to create textures, morph targets, clothing, and other accessories tailor-made to fit this new model. This meant that a variety of themes, costumes, and accessories were ready in time for Michael's release, allowing customers to immediately begin creating artwork using Michael 3.0.

Figures like Michael give 3D artists a burst of creative energy. DAZ Productions is the acknowledged leader in developing the highest level of photo-realistic 3D models

Victoria

Victoria is the leading 3D female figure in the DAZ product line, and our most popular and widely used figure ever. She was originally released in February of 2000 followed by Victoria 2.0, with Victoria 3.0 released in December of 2002. As with Michael 3.0, Victoria 3.0 includes a completely reworked 3D mesh, brand new skin mapping (referred to as *textures*) taken directly from high-resolution digital photos of a live model. She is the pinnacle of 3D figure development. Her hundreds of face, head, and body morph targets allow artists to create a virtually limitless combination of ethnicity, face shapes, and expressions.

Victoria is absolutely the most advanced human figure commercially available. She represents DAZ's undying commitment to quality, versatility, innovation, and ease of use. Many DAZ models appear in television, film, print, online games, advertising, and other 3D productions.

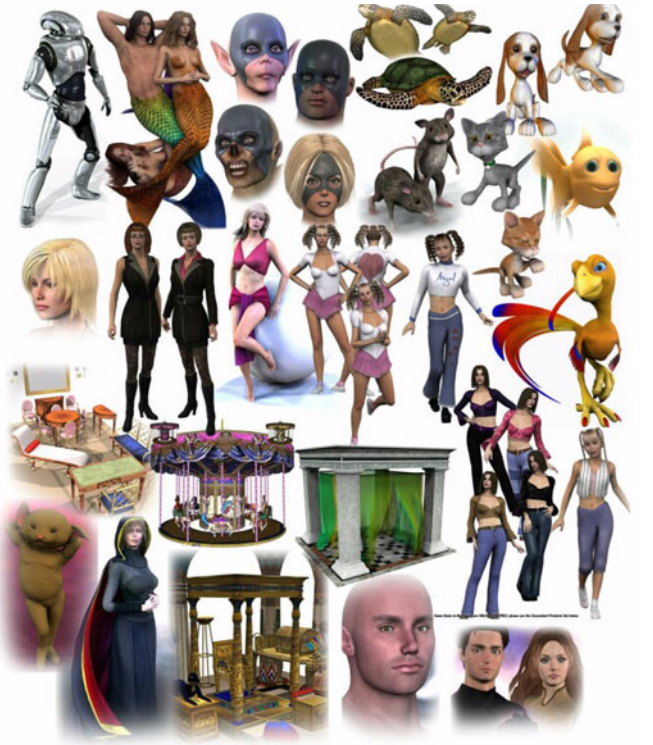
Accessories

In addition to Michael and Victoria and other figures and accessories produced by DAZ, you will find a myriad of Mimic-ready products available through our Pro brokerage program, which is stocked with products created by the top artists within the 3D community. The DAZ Content Library contains the highest-quality, most cutting edge products available anywhere.

DAZ maintains the highest standards of quality and competitiveness. The title of "DAZ|Published Artist" is coveted; many artists invest years improving their talents until they reach the level of quality required to begin having their work published at DAZ. All products are rigorously tested prior to release.

This commitment and stringent testing ensures that all content available from DAZ is 100% compatible with Mimic's features and capabilities. DAZ|Published Content items are essential additions to Mimic and serve as wonderful additions to your growing 3D library.

Platinum Club



Want access to the latest and greatest content to add to your library? Join the DAZ Platinum Club and begin receiving special product offerings, sales, and other promotions, along with full-access to the Members Only community on our Web site.

Platinum Club members receive a 30% discount off all DAZ Original products** (excluding Platinum Club items) for as long as your membership remains active. This 30% discount is in addition to any existing sales and can be combined with gift certificates and vouchers!

Upload your favorite images to Platinum Club Gallery! Platinum Club members have full access to this exclusive online gallery and can both submit original images and view images created by other members. Each month, this gallery hosts a contest with the top three winners receiving a $10 gift certificate redeemable on any product DAZ sells. Join the Platinum Club and start submitting images today!

Platinum Club members also receive pre-release information and teaser images regarding upcoming DAZ products. Get the inside scoop on all the latest happenings at DAZ. Go behind the scenes and learn about the live-models and cutting-edge techniques used to create the Michael, Victoria, and the other DAZ products.

Members also have access to new products released every week for only $1.99! With over 350 existing Platinum Club products to choose from and many more released every week, you'll always save big as a Platinum Club member. Join today and tap into resources that other Mimic professionals are enjoying.

Come meet fellow artists and learn from the pros in the Members Only forum. The Forum also hosts a monthly newsletter packed with the latest news, activities, and contests.

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Still not enough? As our thank you for your continued membership, DAZ will grant you a $5 voucher each month good on hundreds of products in our store. These vouchers are good on any DAZ Original item in our inventory (excluding Platinum Club items). And when renewal time comes, you just keep paying your monthly dues of $7.95.

Becoming a Platinum Club member Is easy! Choosing one of our two simple payment plans gives you instant access to every Members Only benefit. Pay just $7.95 a month for 11 months after you sign up for $29.95 in our monthly payment plan, or pay $99.95 in advance for a full year. And every product comes with its own unconditional 30-day money back guarantee.

We're so convinced that you'll like the Platinum Club that we offer a 30-day money back guarantee on your membership. Try out the Platinum Club for thirty days at $29.95. If you aren't 100% convinced that the DAZ Platinum Club is the best subscription savings club in the Mimic community, we'll refund your money.

The DAZ Platinum Club: Membership has so many privileges!

A World of 3D Content

Mimic is your gateway to turning 3D content into stunningly realistic still images and animations. Pick only the content you need for your particular use and tailor your library to your unique needs and desires.

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APPENDICES

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