Radeon ProRender plug-in for Maya

User Guide v2.4

This document is a user and setup guide with tips and tricks on how to render photorealistic images in real-time, set materials and lighting.

AMD

DISCLAIMER

Table of Contents

OVERVIEW

Radeon™ ProRender is a free un-biased rendering plug-in for your visualization needs in Autodesk® Maya®. Using physically accurate path-tracing technology, Radeon ProRender can produce stunning photorealistic images of your scene and provides real-time interactive rendering and continuous effects adjustments to help create the perfect rendered image. The Radeon ProRender plug-in is fully integrated into Maya – it supports the Maya lights, materials, and textures and renders your geometry accurately. Radeon ProRender also comes with a library of materials to get you started.

This user guide will describe how to use and set up the Radeon ProRender plug-in for Maya.

What's New in Radeon ProRender for Maya v2.3

- Support for macOS® High Sierra 10.13.3+ using *Metal® 2*. eGPU devices requires macOS® High Sierra 10.13.4.
- PBR Shader and Denoiser added in the render settings.
- An additional control for setting camera exposure to allow adding more motion blur is added.
- Texture gamma settings are now handled correctly.
- Physically based lighting controls greatly improve lighting setups:
    - Additional area light shapes include: Rectangle, Disk, Cylinder, and Spheres.
    - Light color can be set by temperature, color, texture, or all three.
    - Intensity can be set additionally with physical units.
- Maya Remap HSV and Gamma Correct nodes are supported.
- More AOV's have been added for compositing.

Supported Platforms for v2.3

Radeon ProRender for Maya v2.3 runs on both GPUs and CPUS. OpenCL™ 1.2 is required for GPUs.

Software

- Autodesk® Maya® 2016 with Service Pack 2
- Autodesk® Maya® 2016.5
- Autodesk® Maya® 2017
- Autodesk® Maya® 2018

Operating System

- Microsoft Windows® 7 (64-bit)
- Microsoft Windows® 10 (64-bit)
- macOS® High Sierra 10.13.3+

Join the Discussion

Provide feedback here for all Radeon ProRender plug-ins.

Supported Platforms for v2.1.20.14

Radeon ProRender for Maya v2.1.20.14 runs on both GPUs and CPUS. OpenCL™ 1.2 is required for GPUs.

Software

- Autodesk® Maya® 2016 with Service Pack 2
- Autodesk® Maya® 2016.5
- Autodesk® Maya® 2017

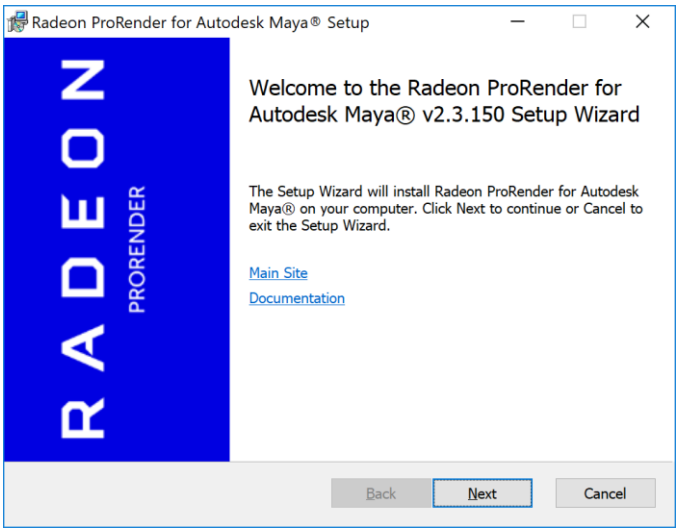
Operating System

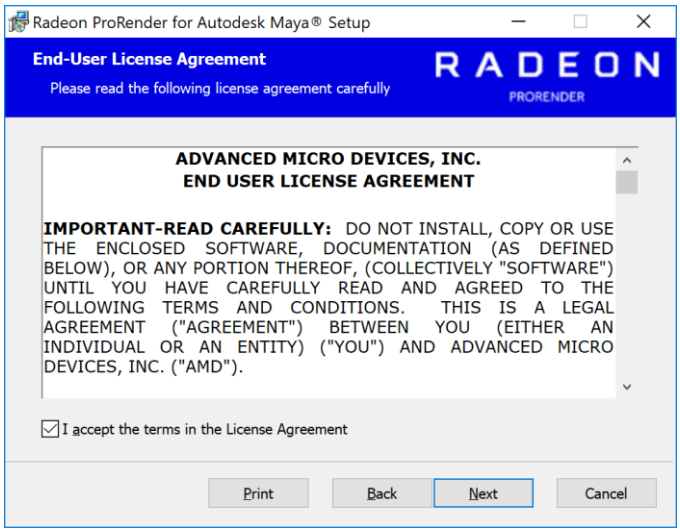
- CentOS 6.5 (Maya® 2016/2017)
- CentOS 7.2 (Maya® 2017)

Install the Radeon ProRender plug-in

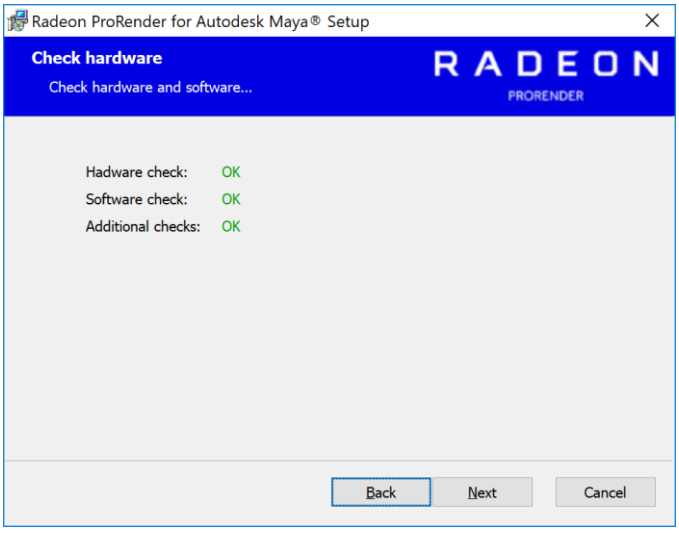
Radeon ProRender for Microsoft Windows

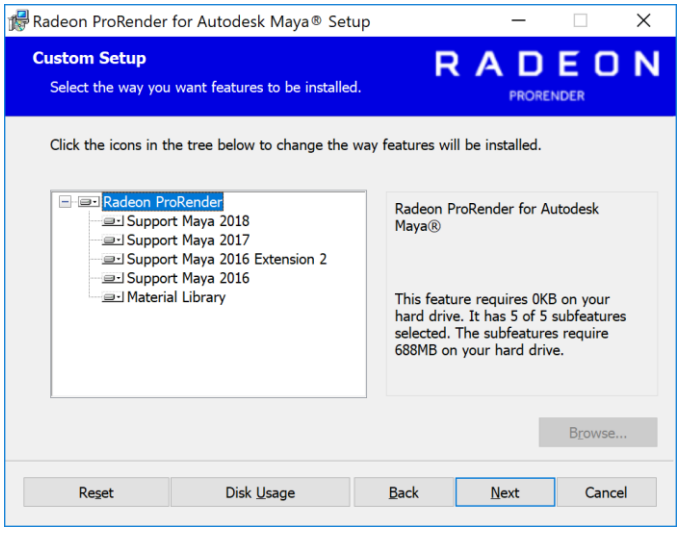
Download the Radeon ProRender plug-in for Maya for Microsoft Windows®, launch the installer and agree to the license.



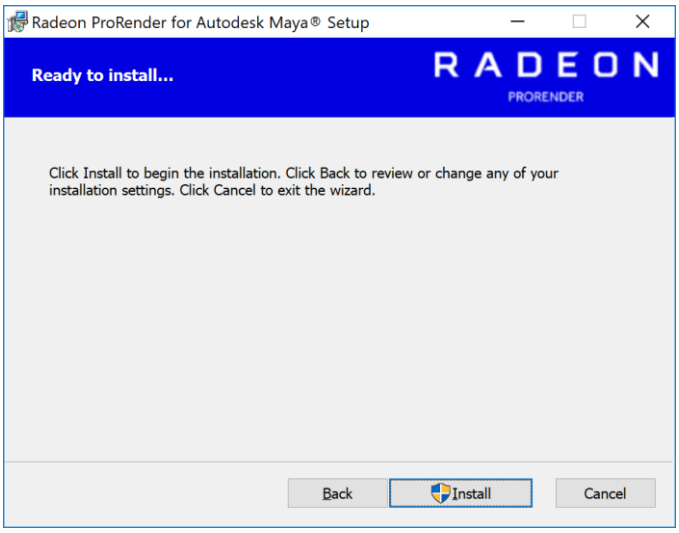


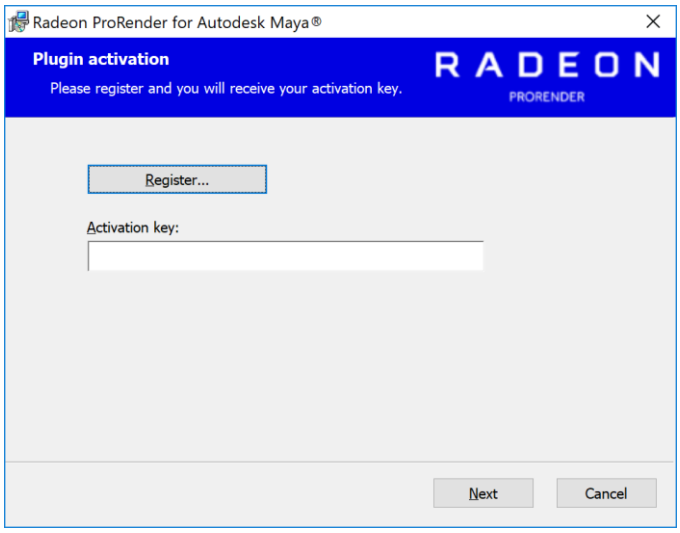
Radeon ProRender will check your hardware and software to ensure requirements, before letting you select your installer settings.



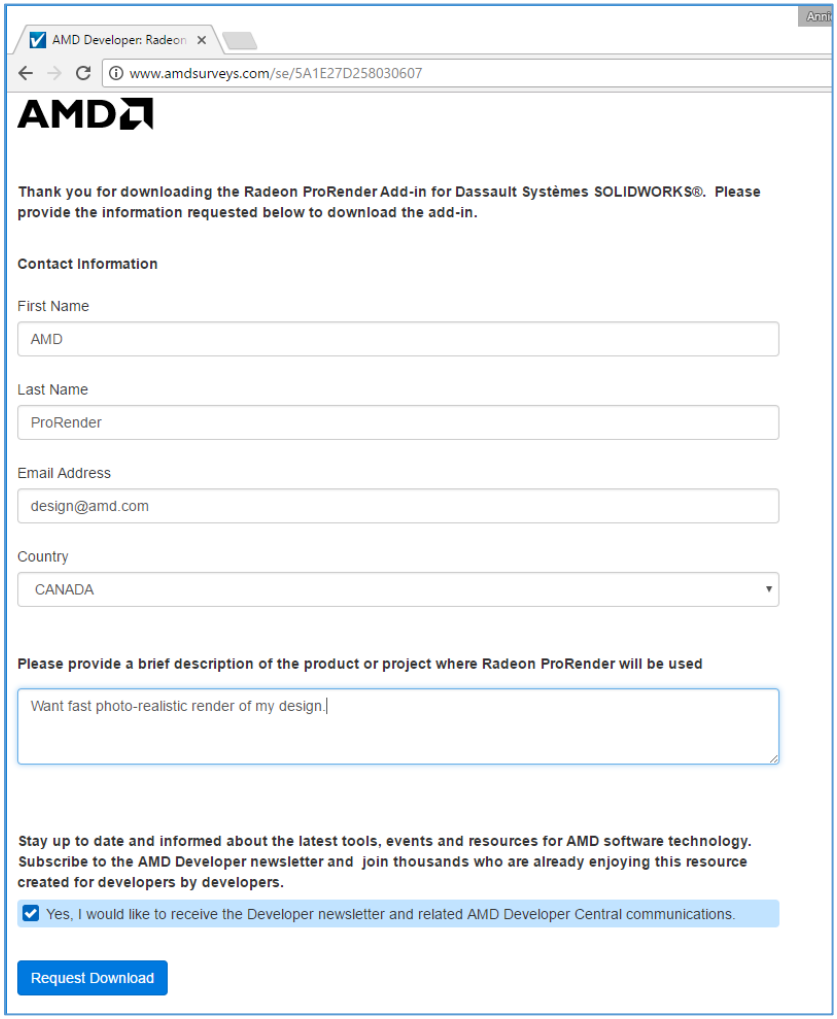


Click the **Register** button – it will take you to an AMD website to obtain an activation key by registering.

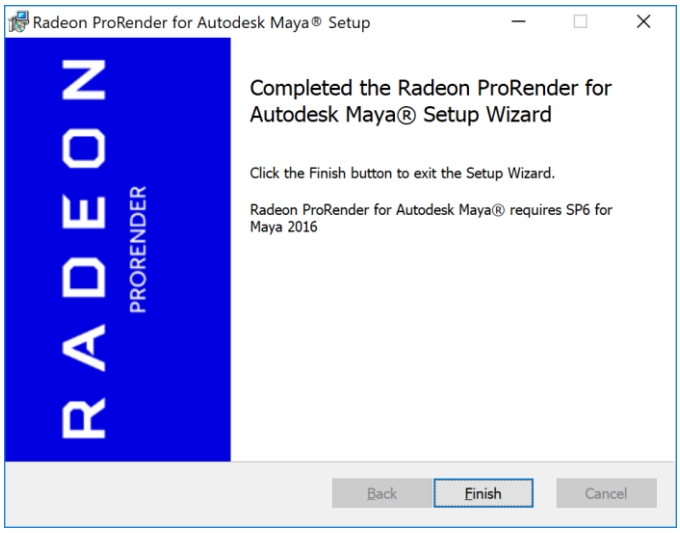




Register using your information. You will receive your activation key after clicking Request Download. Enter it into the installer and continue the installation.

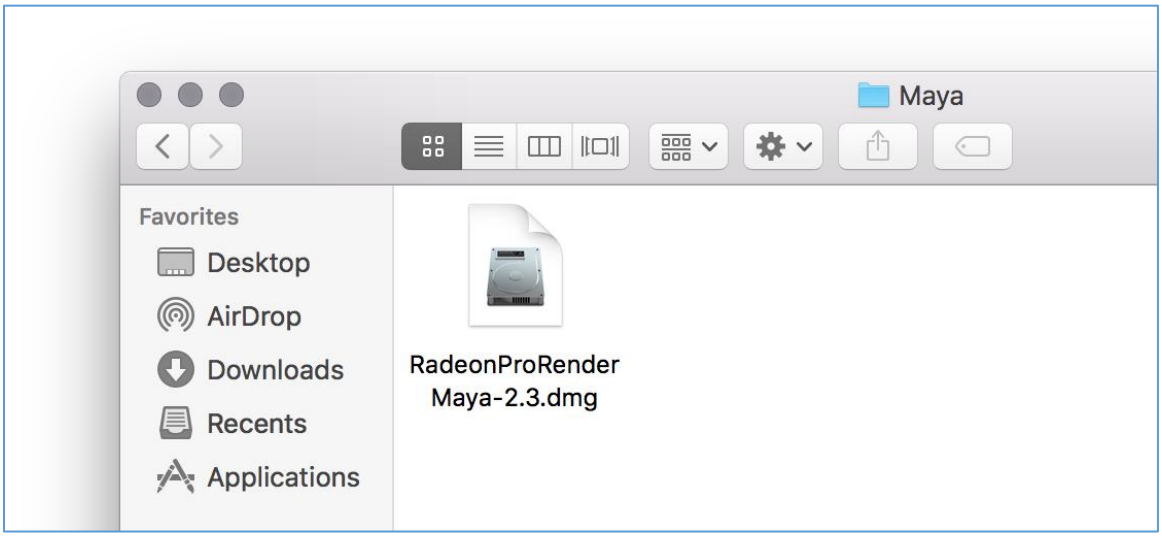


Click Finish and launch the Maya application to start rendering your images.

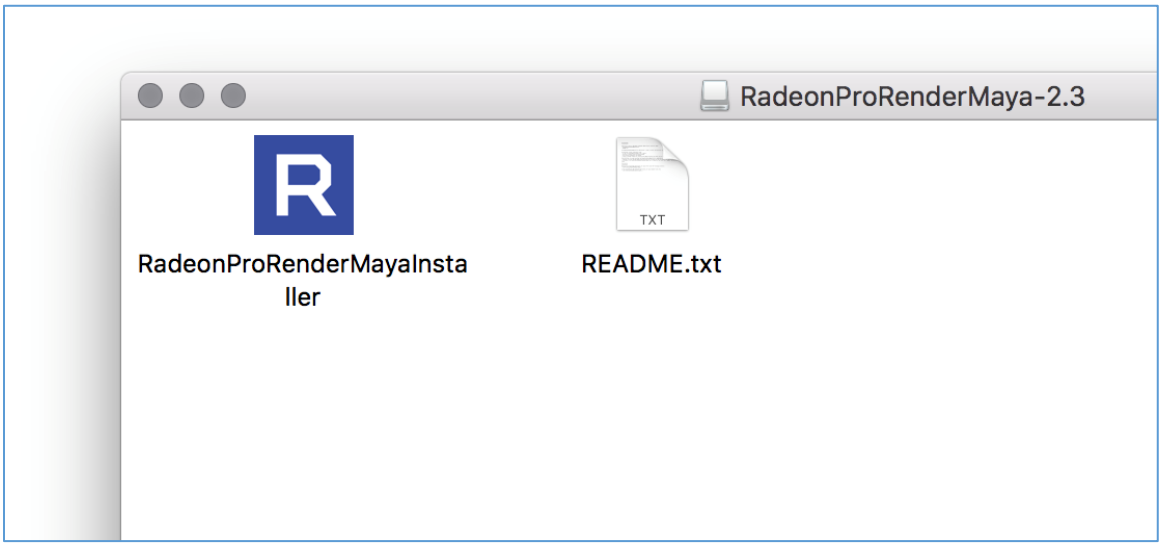


Radeon ProRender for macOS

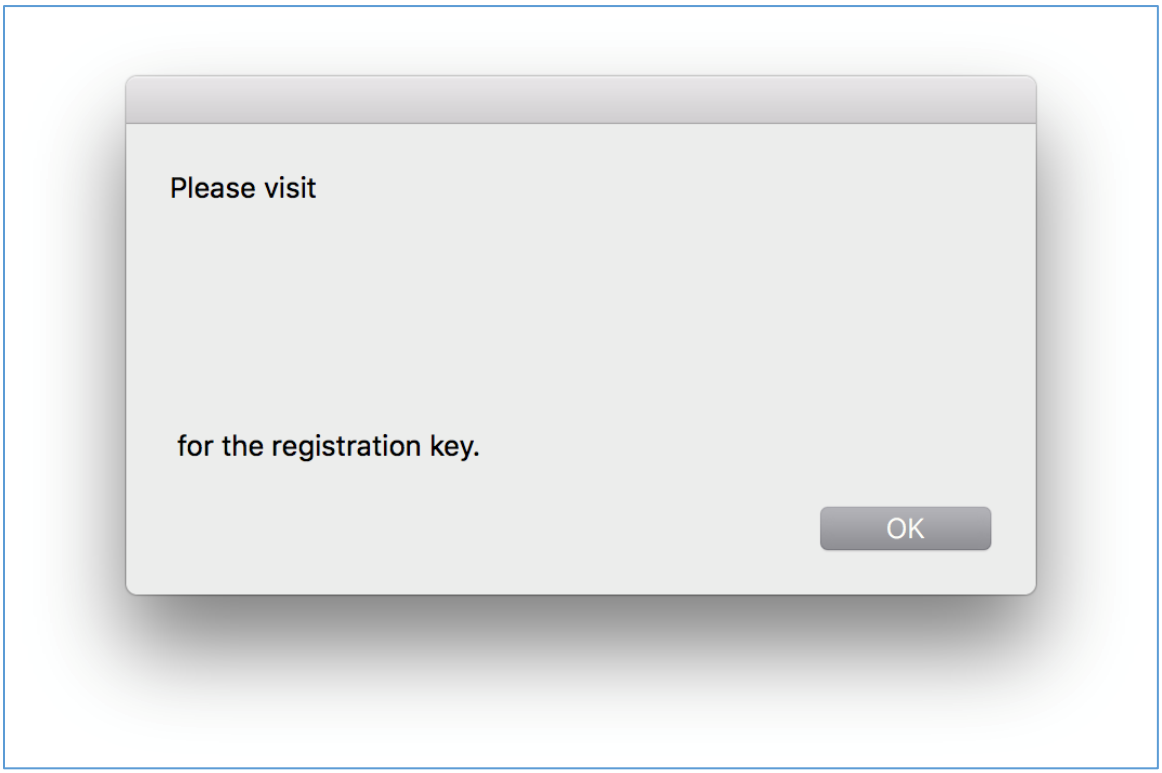
Download ProRenderForBlender-XX.dmg. Click to open.



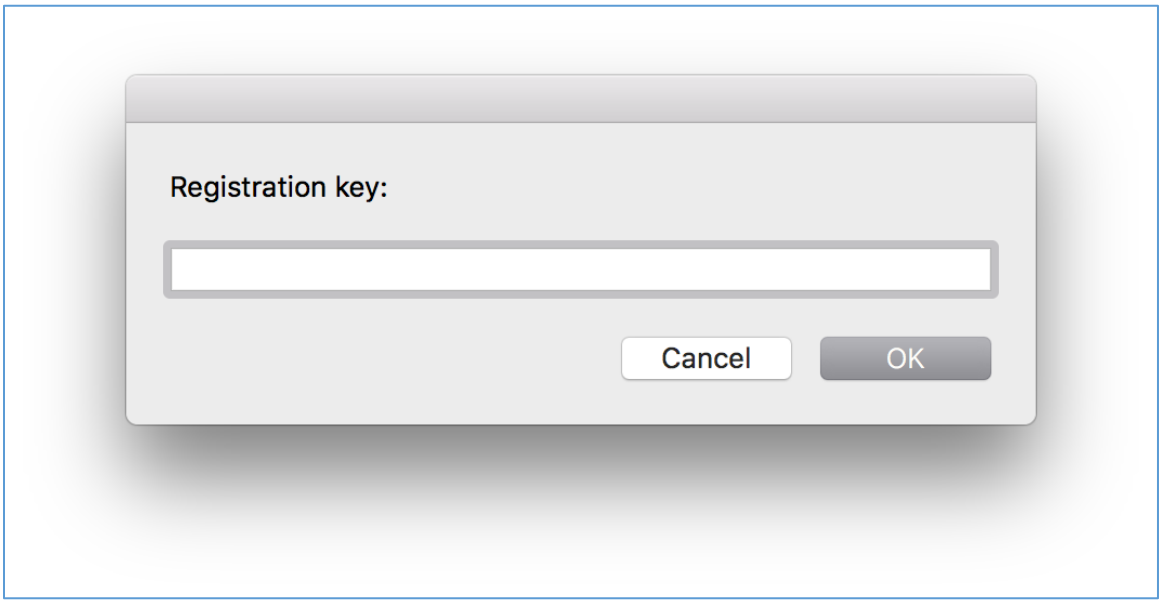
Open the **RadeonProRenderBlenderInstaller**.



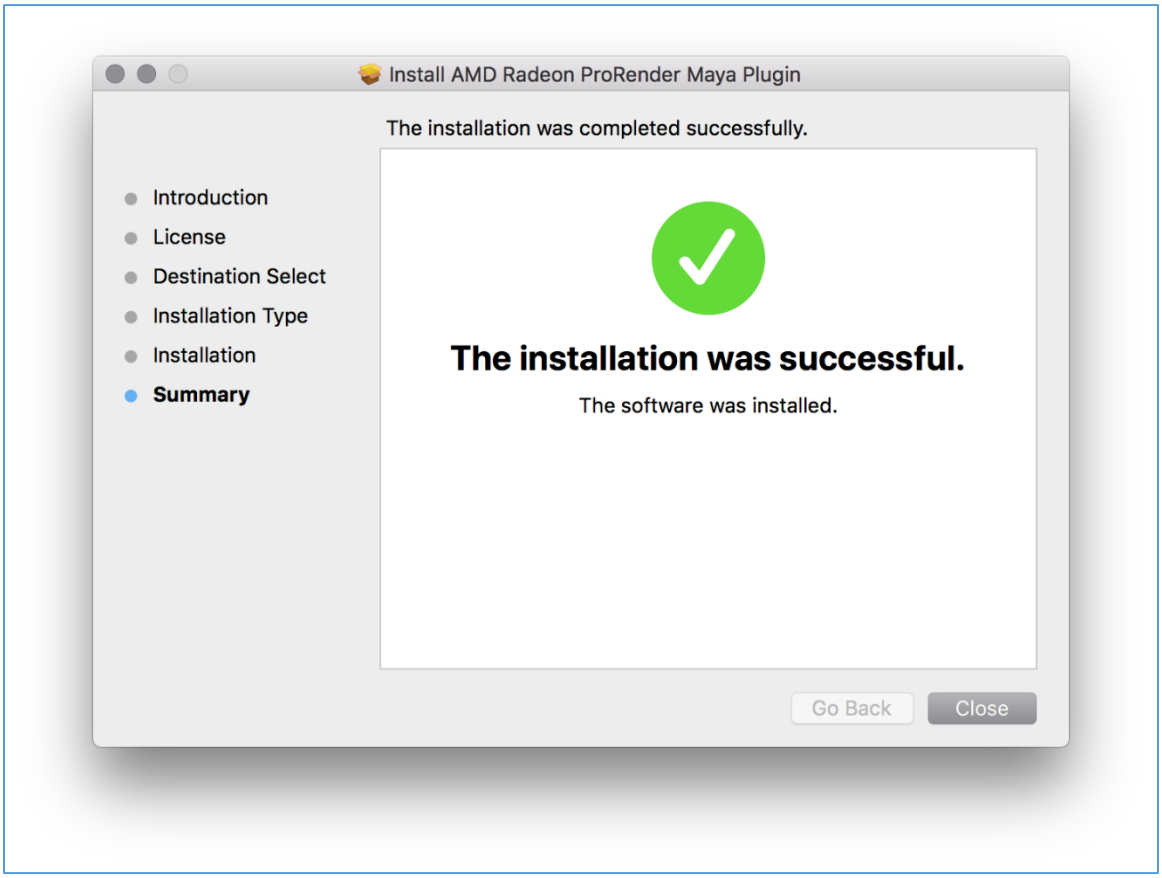
Copy and paste the website into browser to obtain the registration key.



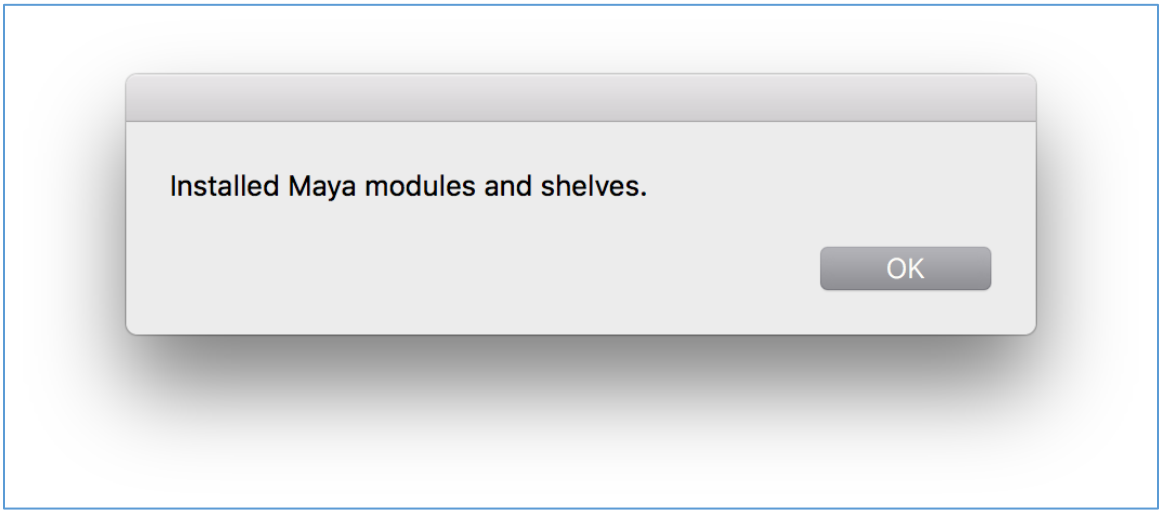
Enter the registration key that will be emailed to you.



Continue through the installation

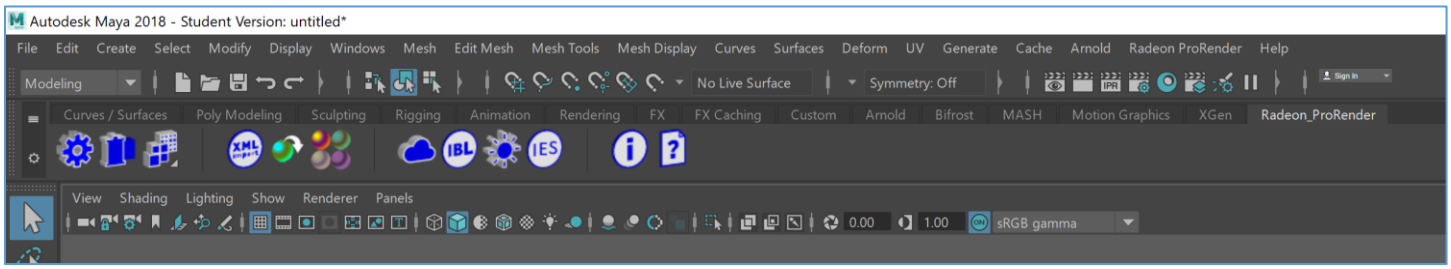


The Maya modules and shelves will also be installed.

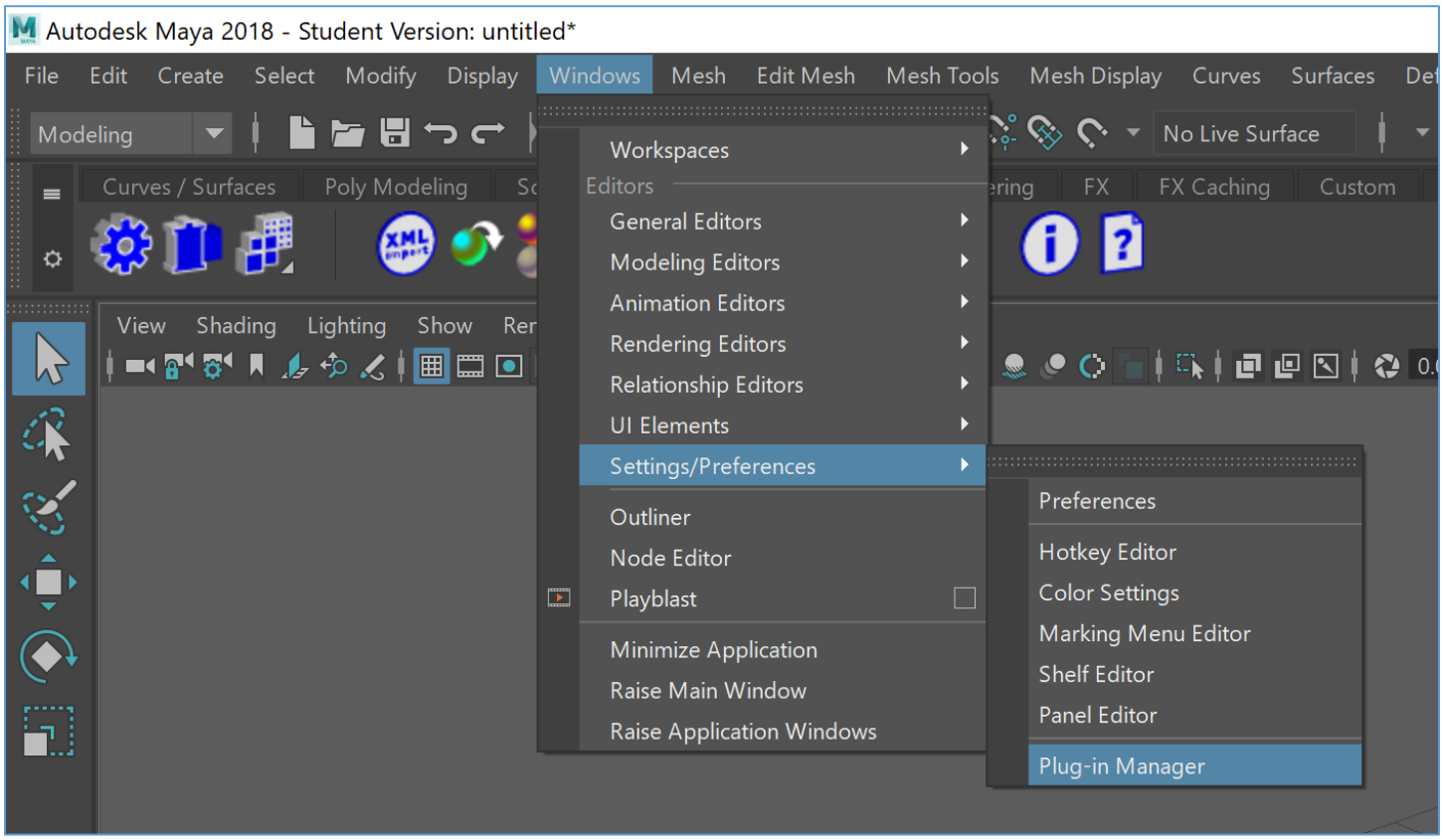


Switching to Radeon ProRender

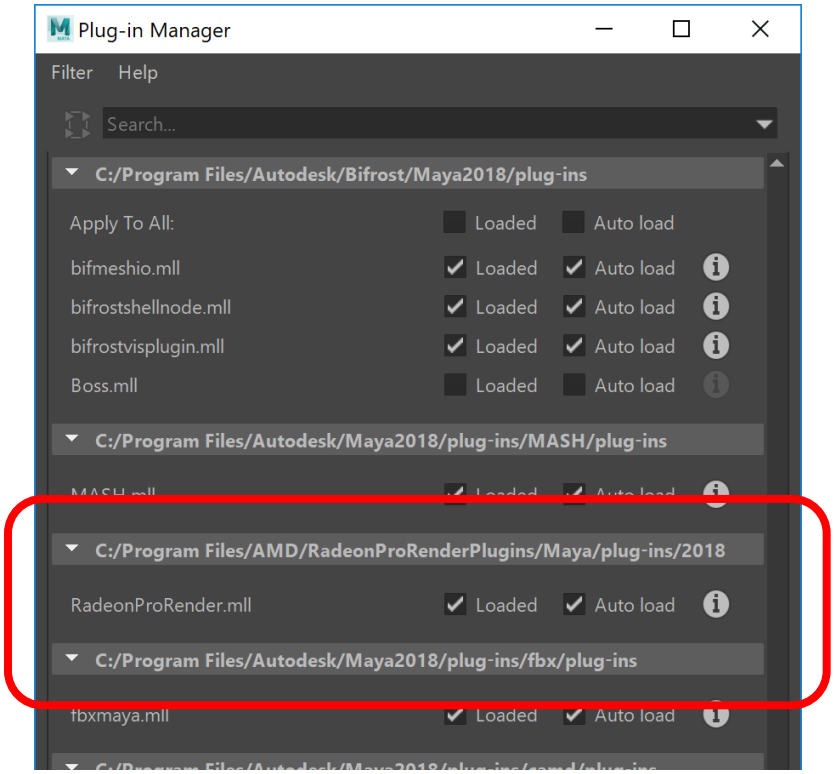
Launch Maya. You should see menu item for Radeon ProRender, as well as a custom shelf with icons for key functions and settings.



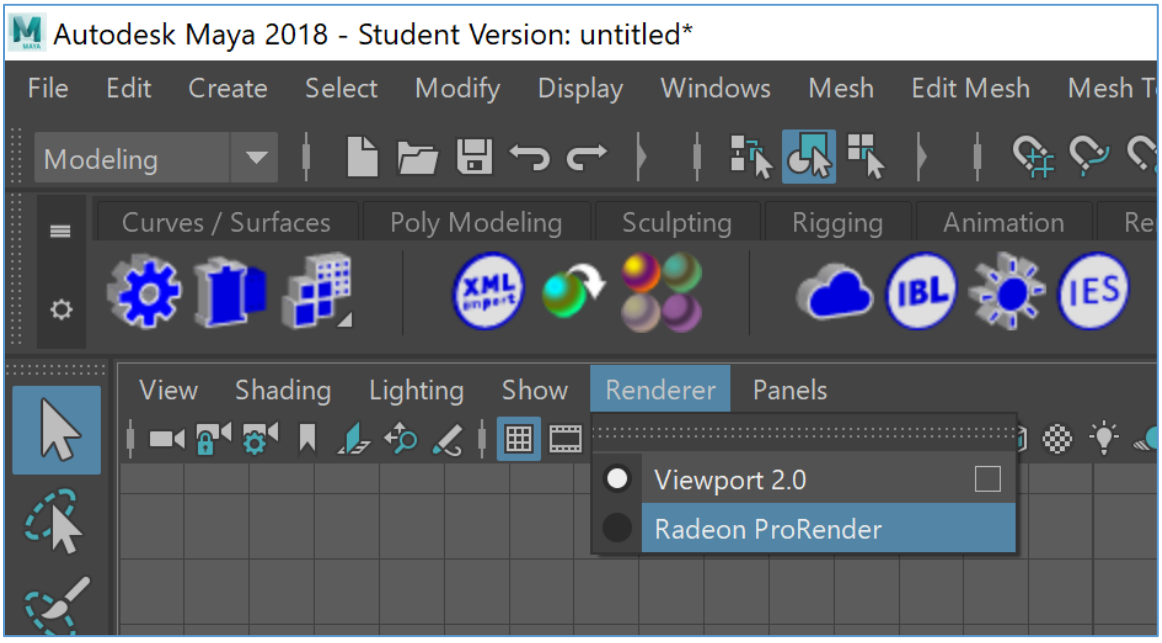
Go to **Windows > Settings/Preferences > Plug-in Manager** to set Radeon ProRender as the renderer.



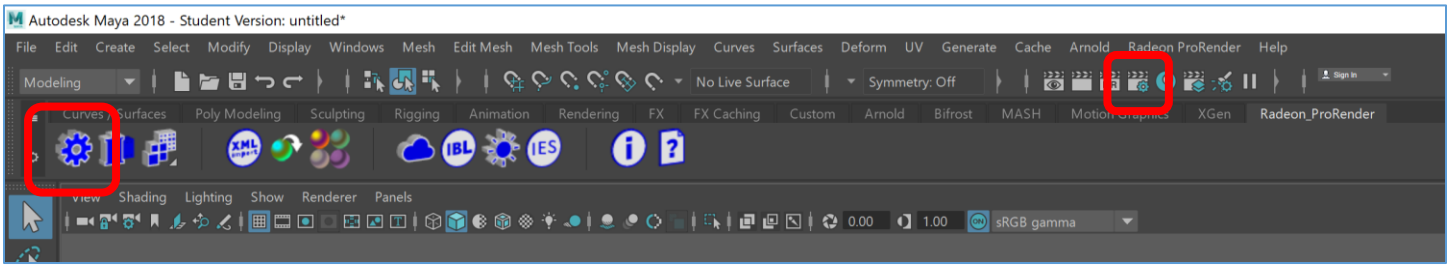
Under the Plug-in Manager, make sure the **Loaded** and **Auto Load** check boxes are ticked next to the **RadeonProRender.mll**. Press Close.



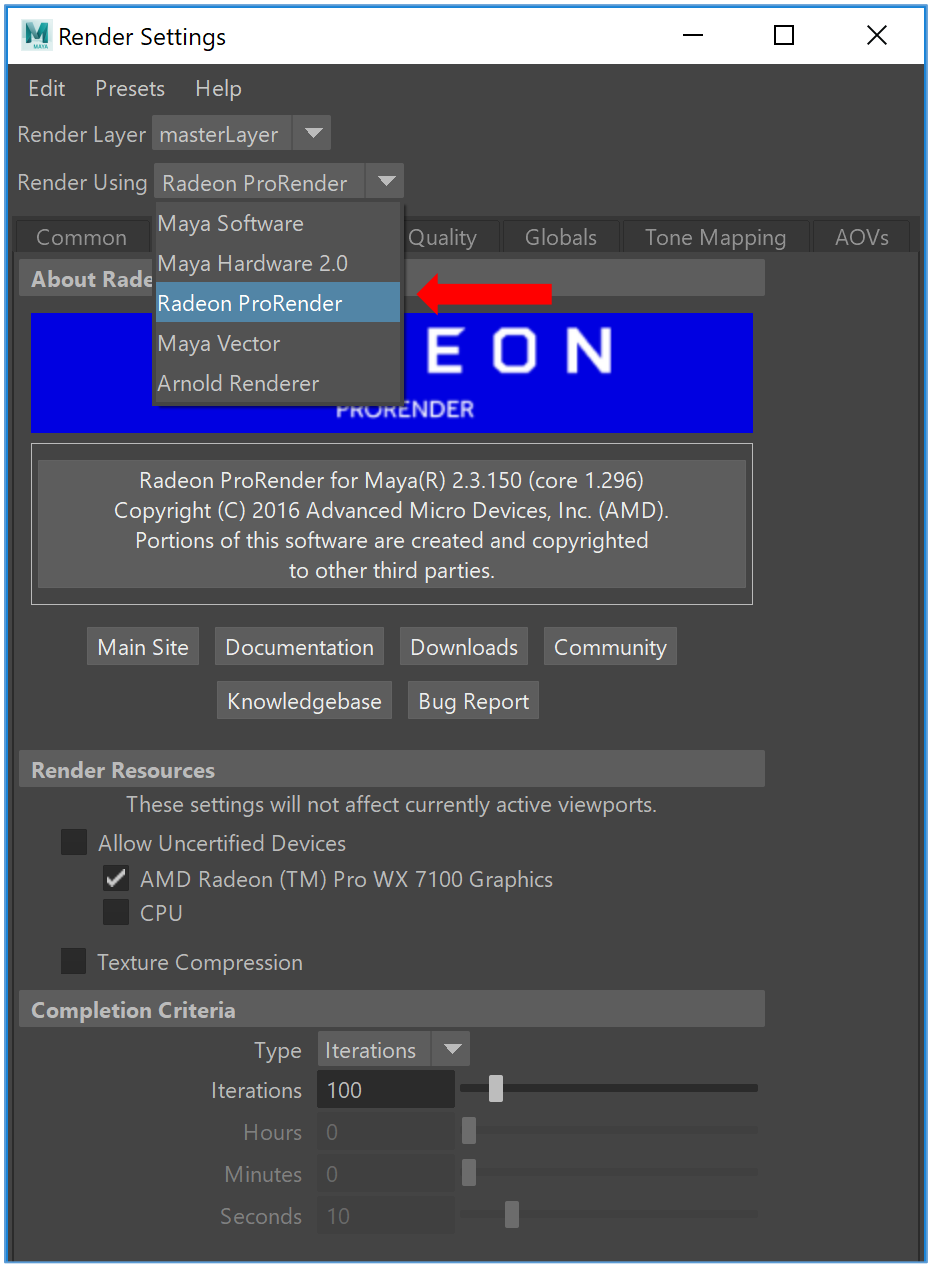
You will also be able to set the 3D viewport to the rendered view using Radeon ProRender.



Bring up the **Render Settings** by clicking on the settings icon on the custom shelf in the **Radeon_ ProRender** tab or, click the  button in the Maya tool bar to bring up the **Render Settings**.

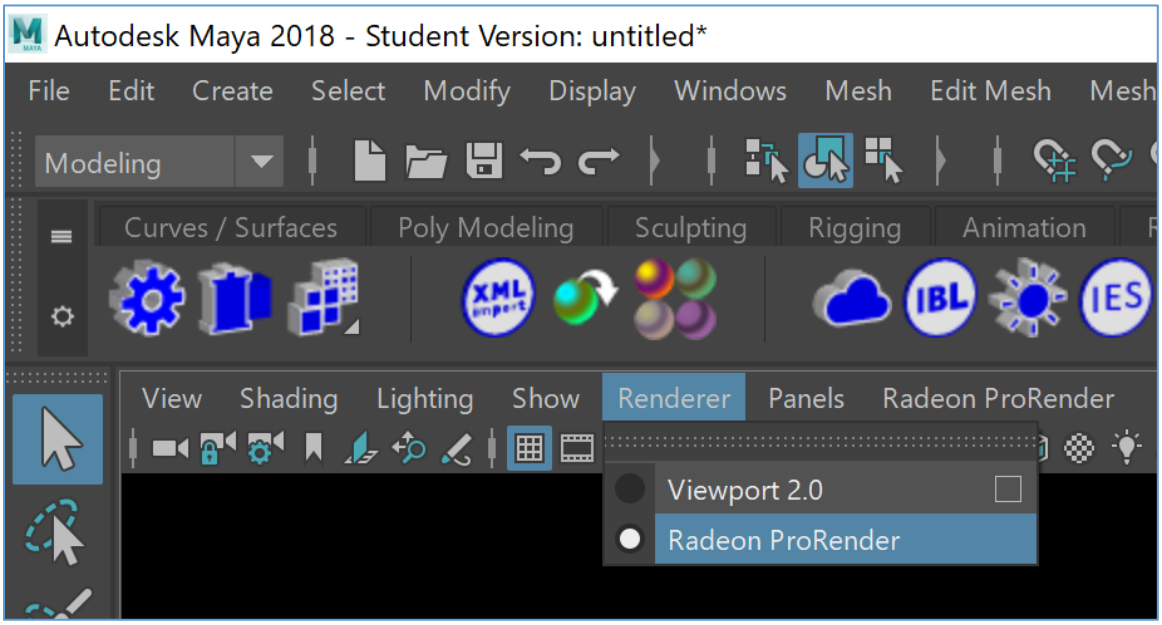


In the **Render Settings**, change to the **Radeon ProRender** as the Renderer.

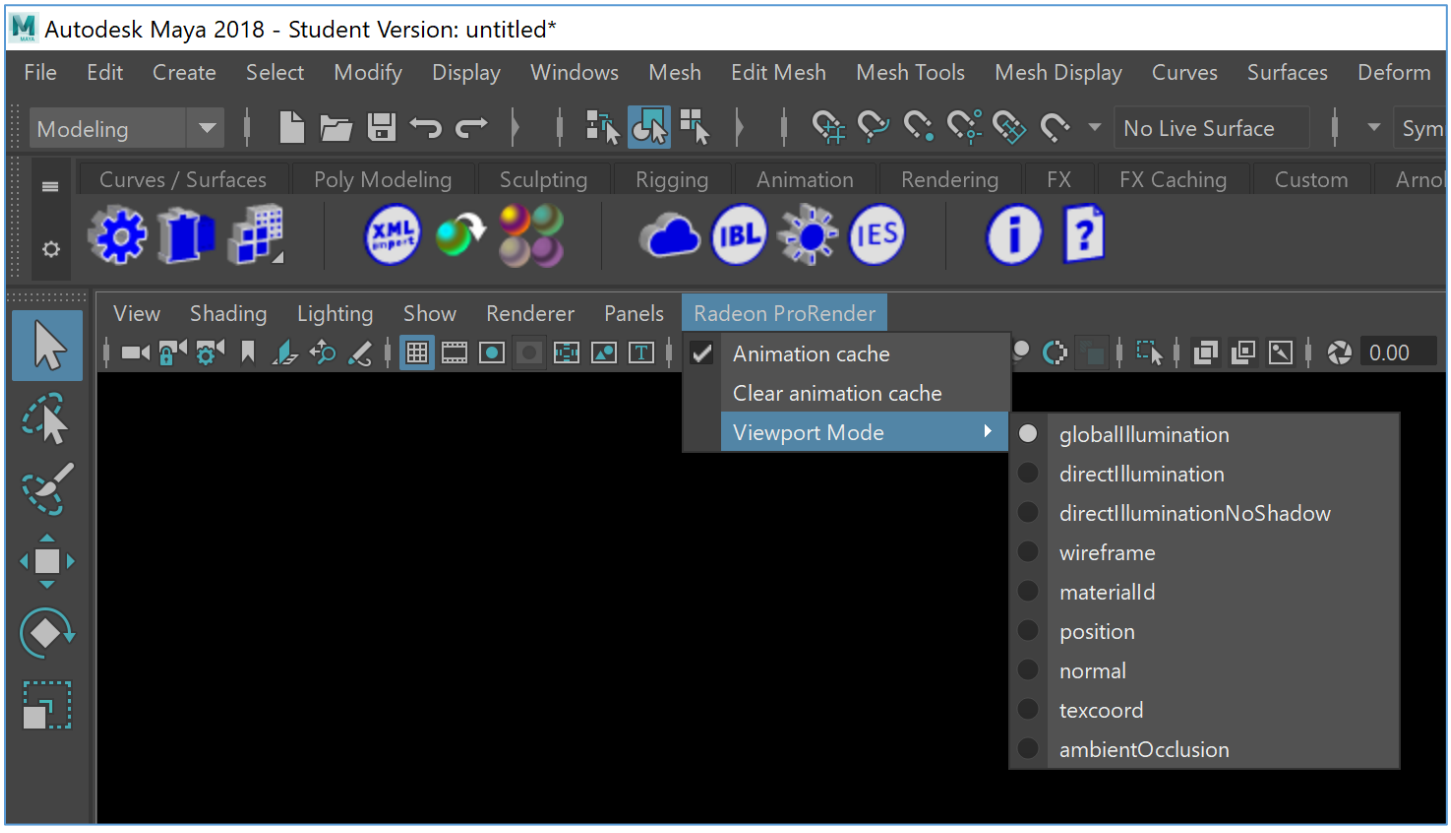


Render Viewports

After setting Radeon ProRender as our renderer, locate the **Renderer** dropdown on the viewport menu and select **Radeon ProRender.** You should see your viewport switch to Radeon ProRender viewport.



Open the **Radeon ProRender** drop-down from the viewport menu.



Animation cache

This is used where you can view quick previews of animated object(s) in the scene before rendering the scene. It stores the first render iteration for each frame of the animation when the frame is first displayed, so the next time that frame is displayed, it can show the cached version, rather than having to render it again. This will allow you to scrub through the time-line without having to re-render the cached frames.

Clear Cache

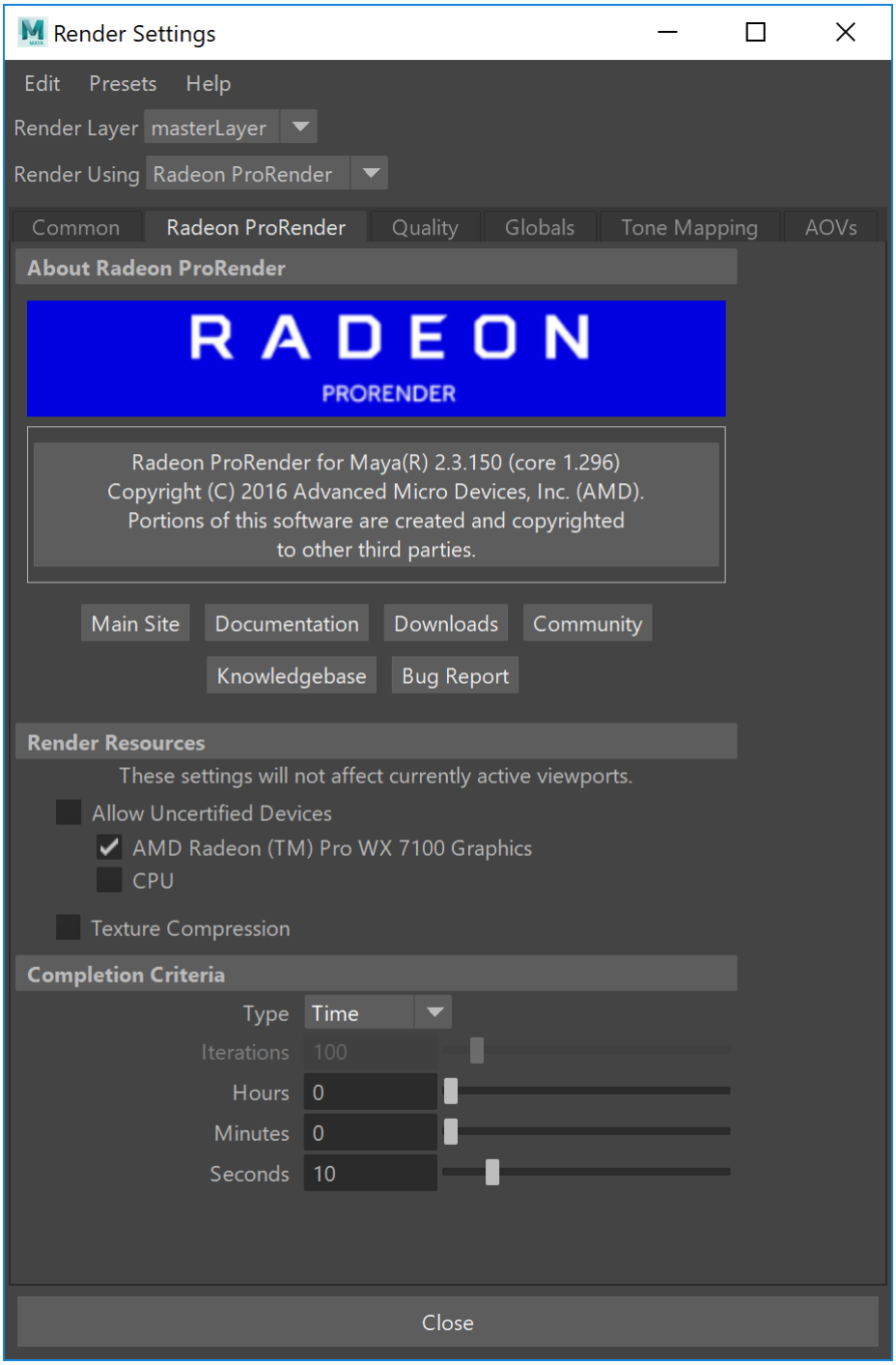
This is used to clear the animation cache so the render can start over or re-render.

Viewport Mode

This is like render modes which are found in the **Render Settings**. The render mode can be selected without opening the **Render Settings** window.

Radeon ProRender Settings

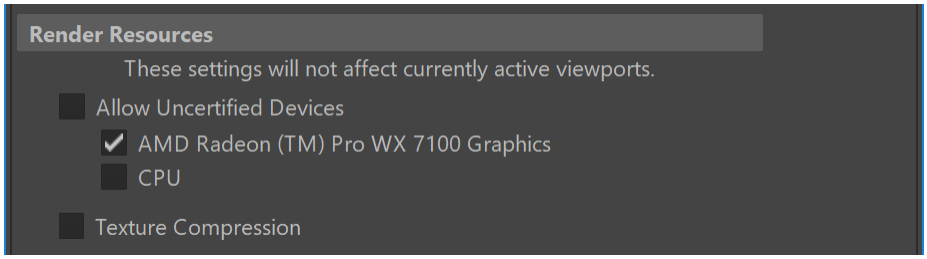
Open the **Render Settings** window.



Radeon ProRender Tab

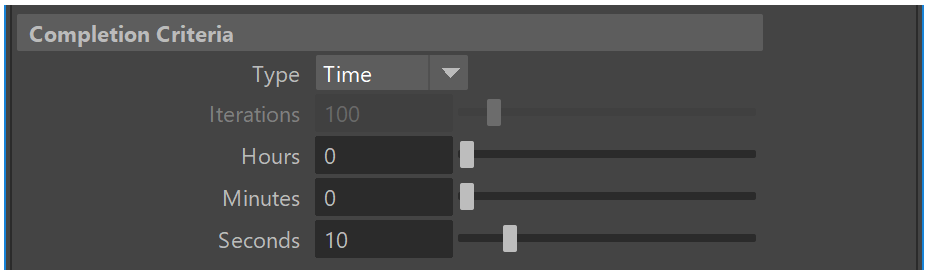
Render Resources

In the **Render Resources** section select your hardware to render. There are hardware options like GPU only, CPU only, or CPU and GPU together.



Completion Criteria

In the **Completion Criteria** set the amount of time you want your render to complete or set the Iterations to the desired number of passes you would like Radeon ProRender to renderer to complete to do before finishing.



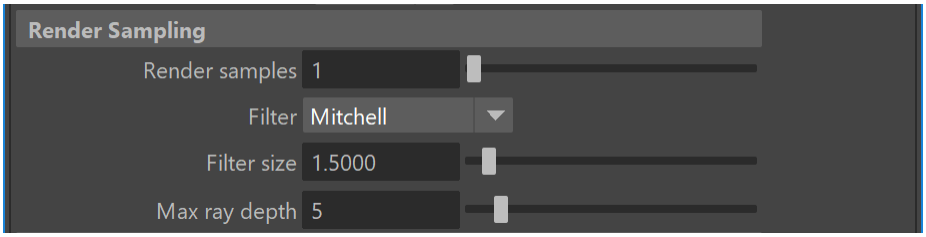
If there are no limits set for time or iterations the render will keep rendering until the user cancels the render or closes the render window.

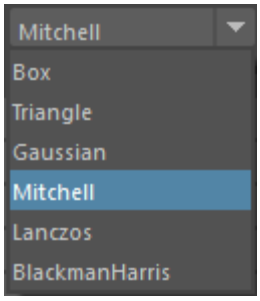
Quality

Quality Presets

With Radeon ProRender we have 2 sets of settings, one for the **Production** rendering and one for the **Viewport** rendering. We can use the quality presets, these range from low to medium to high.

Render Sampling





Tip: A high number of samples gives you a better render at the cost of render time.

Filter is used to add a filter on a sub pixel level. Several post render image filters are also supported including:

FILTERS	DESCRIPTION
BOX	the lowest quality Anti-Aliasing filter
TRIANGLE	for sharp results
GAUSSIAN	provides blurry Anti-Aliasing
MITCHELL	default filter, good for all-round rendering on images with no major high contrasts
LANCZOS	a second good all-round filter
BLACKMAN HARRIS	complements the Box and Gaussian filters, and is especially effective for Wireframe renders, as it makes edges look smoother

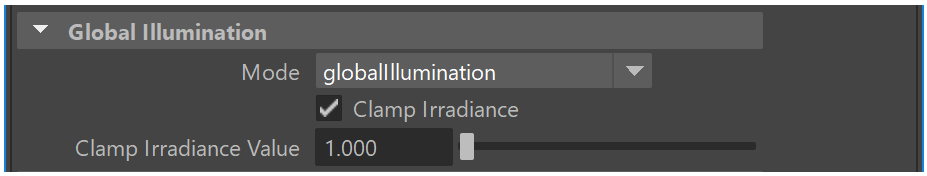
May ray depth allows a user to set the number of rays that will be cast and bounced around in the scene and is especially necessary for refractive surfaces. This is done by increasing the value of the **Max Ray Depth** input.

Tip: When using glass or other translucent appearances, use a high number of Ray Bounces to fully capture all reflections (generally, a good number is 6 unless there are complex, translucent parts).

The transparency and colour of the object is improved with more ray bounces. Improved image quality comes at a cost to other factors.

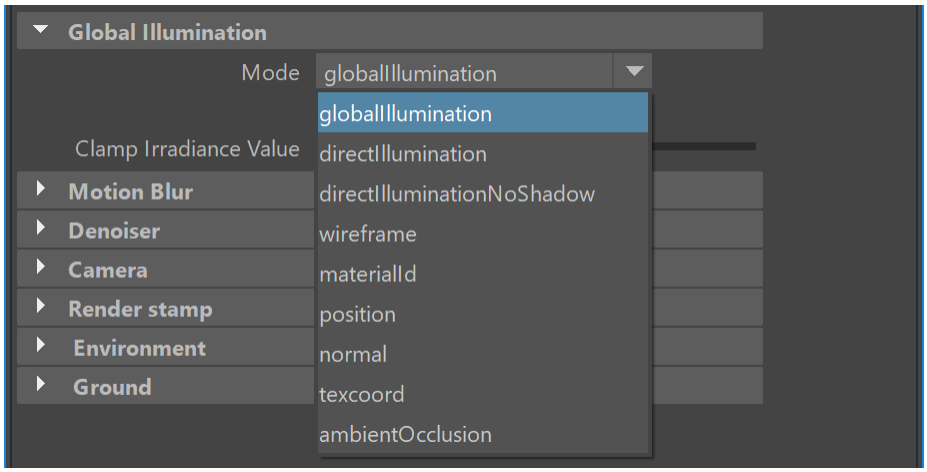
Advanced Settings

Globals



Global Illumination

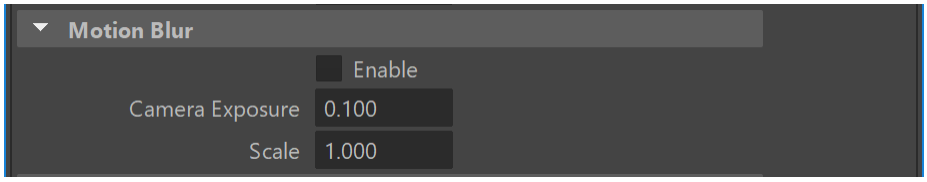
Globals provide you with the option of rendering in different modes. This changes the look of the 3D model in the viewport.You can also set the clamp irradiance value.



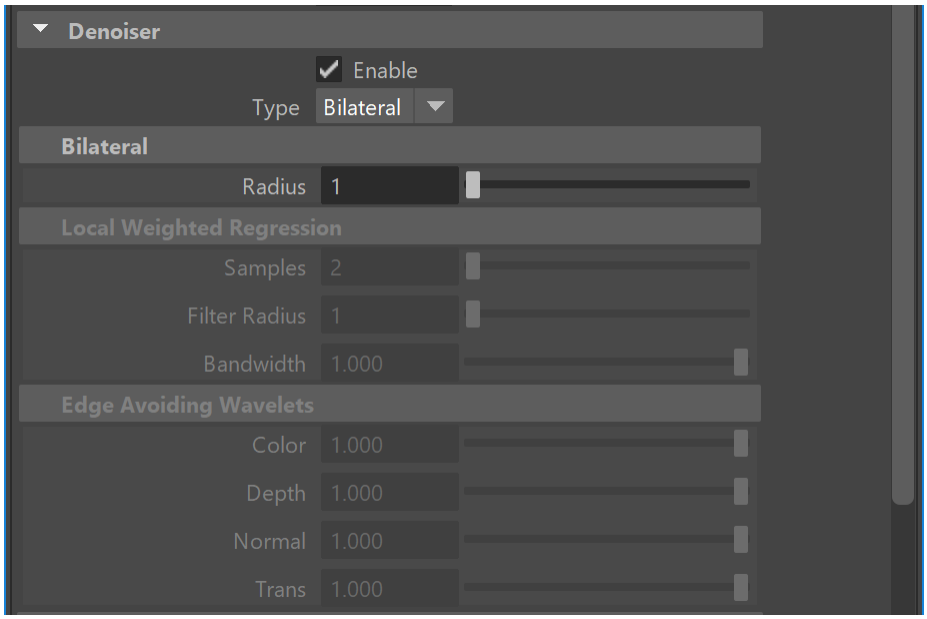
MODE	DESCRIPTION
GLOBAL ILLUMINATION	the full scene with full GI lighting and shadows
DIRECT ILLUMINATION	renders the scene with shadows, but no GI – gives "harsher" renders
DIRECT ILLUMINATION NO SHADOW	direct light, no GI, gives sharper renders without any shadows or semi-shadows
WIREFRAME	shows the wireframe of the mesh
MATERIAL ID	renders the whole scene in non-bordering colors to ease postwork/processing
NORMAL	renders the normals of the scene
TEXCOORD	shows the current texture coordinates – UV'd or not
AMBIENT OCCLUSION	standard pass to do anything from showing off your models without textures to using it as an overlay for contact shadows, which GI doesn't always catch

Motion Blur

Radeon ProRender's Motion Blur will make object appear as if it's in motion, in stills as well as animations.

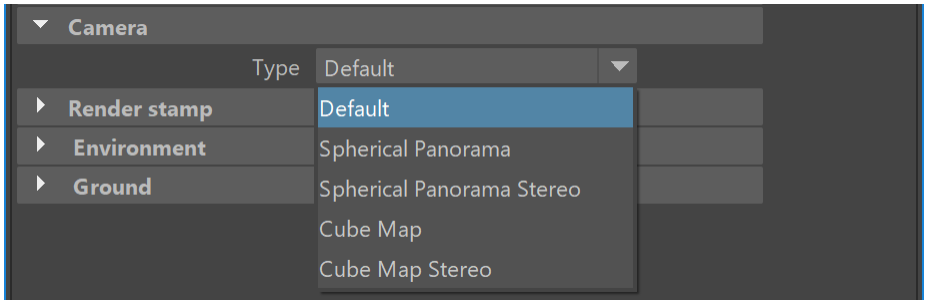


Denoiser



Camera

When working with cameras We have a couple options to choose from. The options can be found in **Render Settings** under the Camera section.



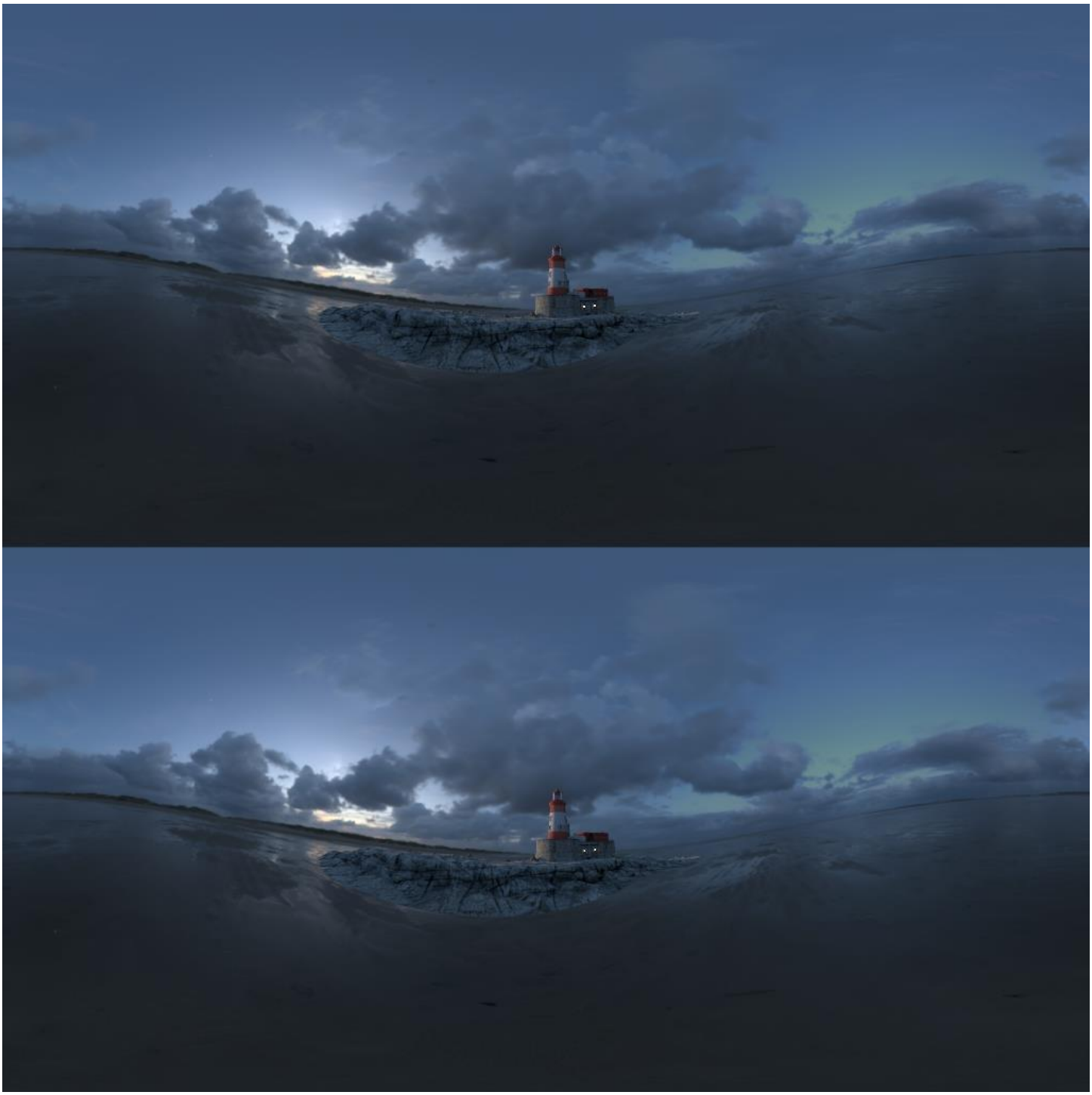
Default

Spherical Panorama

Spherical Panorama will render a 360-degree image that wraps around your scene. This can be used to create a 360 video of your scene that can be uploaded to YouTube and viewed. **Sphere mapping** (or **spherical environment mapping**) is a type of reflection mapping that approximates reflective surfaces by considering the environment to be an infinitely far-away spherical wall. This environment is stored as a texture depicting what a mirrored sphere would look like if it were placed into the environment [1] .

Spherical Panorama Stereo

Spherical Panorama Stereo will be used to create 360 degree images to be used for VR. As you can see the Image is split in two and the reason for this is that it is rendering an image for both the Left and Right eye. Keep the aspect ratio to 1:1 for square pixels.



Cube Map

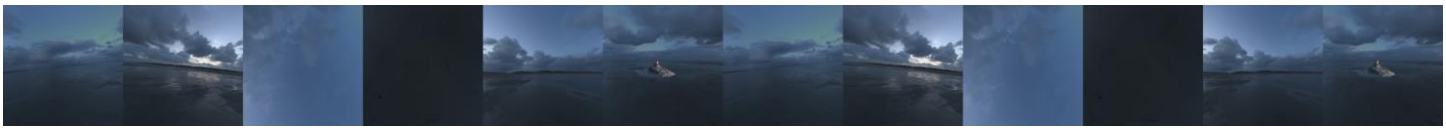
For cube mapping you will need to times your resolution width by 6 to get square pixels e.g: 1k res = 6144 x 1024

Cube Mapping is a method of environment mapping that uses the six faces of a cube as the map shape. The environment is projected onto the sides of a cube and stored as six square textures, or unfolded into six regions of a single texture.

In most cases, cube mapping is preferred over the older method of sphere mapping because it eliminates many of the problems that are inherent in sphere mapping such as image distortion, viewpoint dependency, and computational inefficiency. Also, cube mapping provides a much larger capacity to support real-time rendering of reflections relative to sphere mapping because the combination of inefficiency and viewpoint dependency severely limit the ability of sphere mapping to be applied when there is a consistently changing viewpoint.

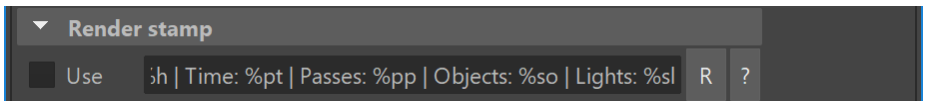
Cube Map Stereo

This is pretty much the same as cube mapping except that it splits the render into 12 blocks, 6 for the Left eye and 6 for the Right. This is for VR. You will need to times your resolution width by 12 to get square pixels. 1k res = 12288 x 1024.



Render Stamp

This will create stamp on final rendered image showing details of hardware and Maya scene information.



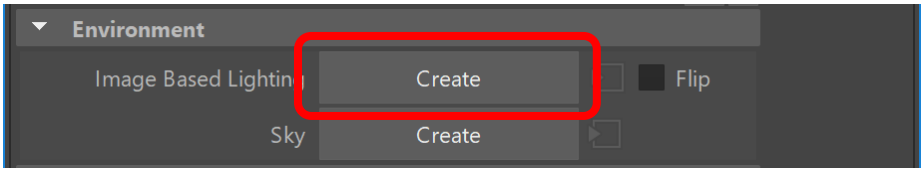
Environment

There are 2 options for Environments: ***Image Based Lighting*** and ***Sky.***

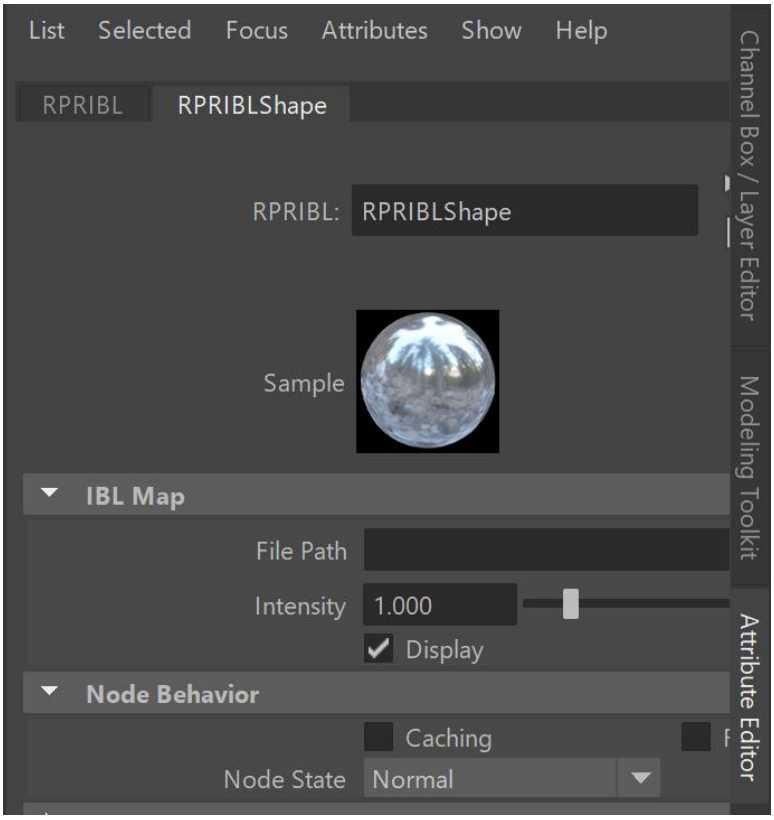
Image Based Lighting

IBL is essential for creating real world lighting. It is basically a spherical image (HDR) that is projected onto a spherical object as your environment to simulate real world lighting.

Enable the IBL by clicking on the create button in the Environment section in **Render Settings**.

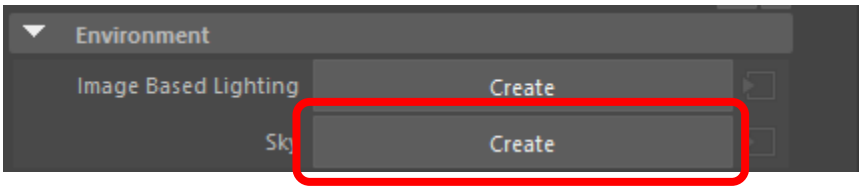


On the right-hand side, click on the **Attribute Editor.** Click on the file path and locate your HDRI file go ahead and load it into your scene.

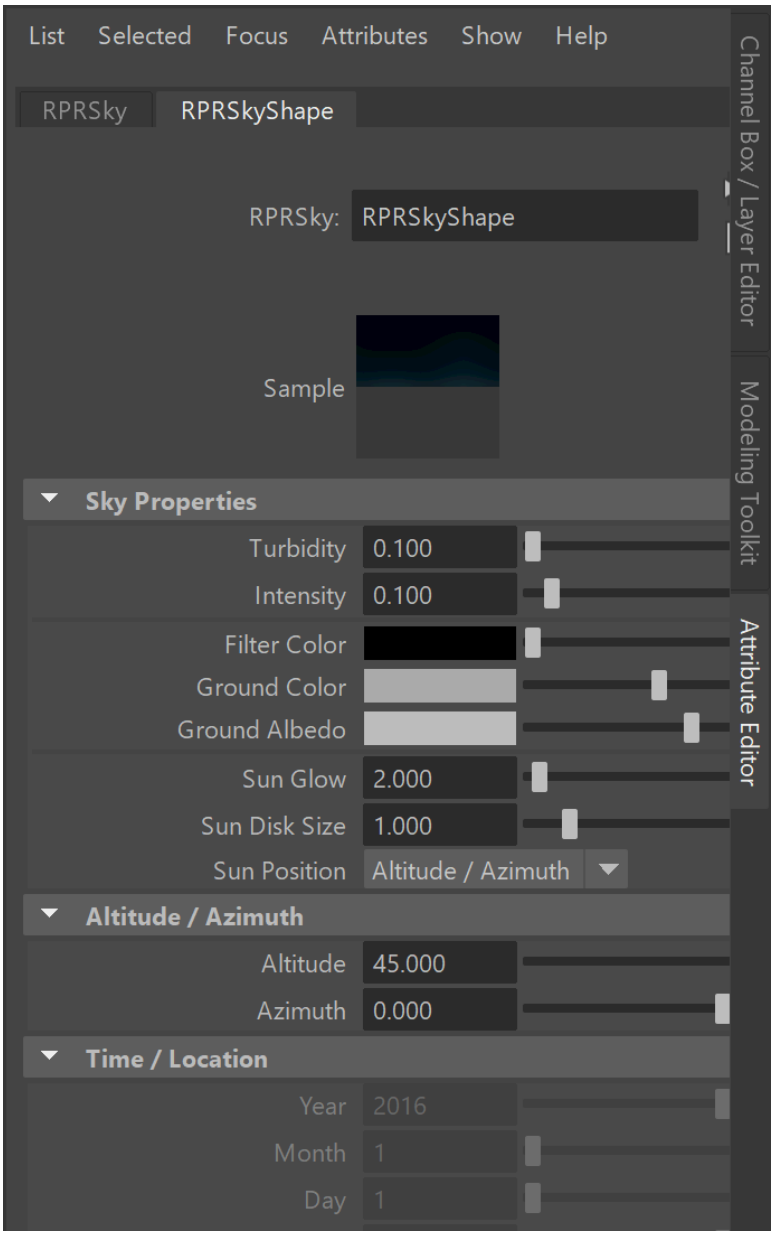


Sky

Sky is designed to enable physically plausible daylight simulations and accurate renderings of daylight scenarios. Under the **Environment** section in the **Render Settings**, create the Sky by clicking on the **Create** button (same as IBL).

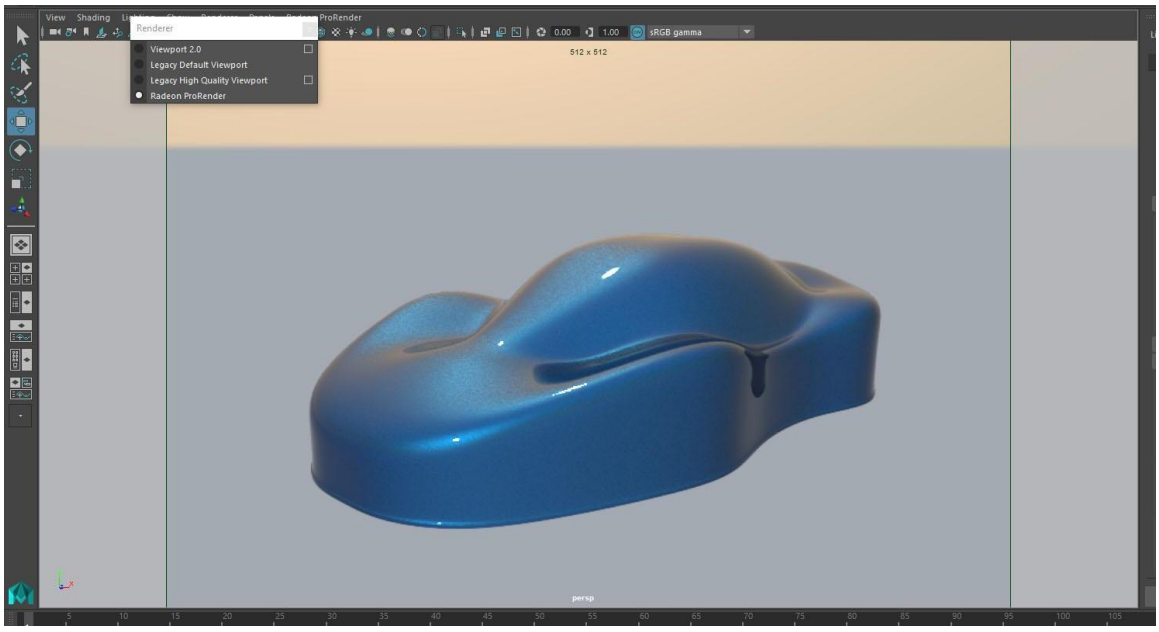


With the **RPRSky** selected, look in the attribute editor, you will see all the sky properties.



Turbidity

Increasing this value will simulate how much dust is in the air by changing the color of the sky to orange.

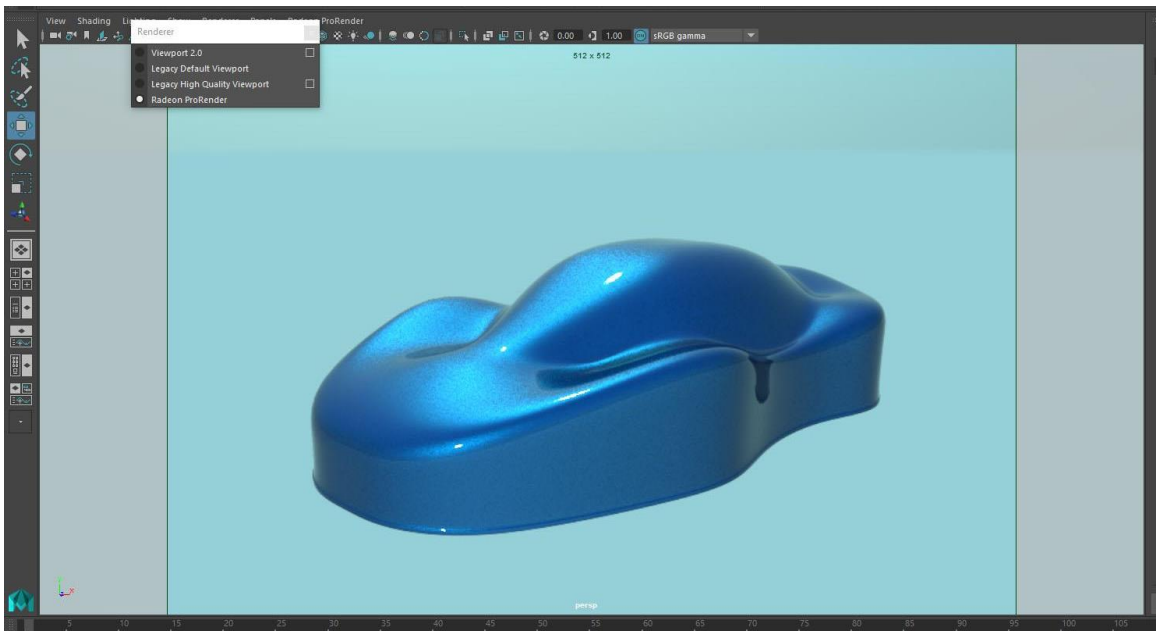


Intensity

This will raise or lower the intensity of the Sky.

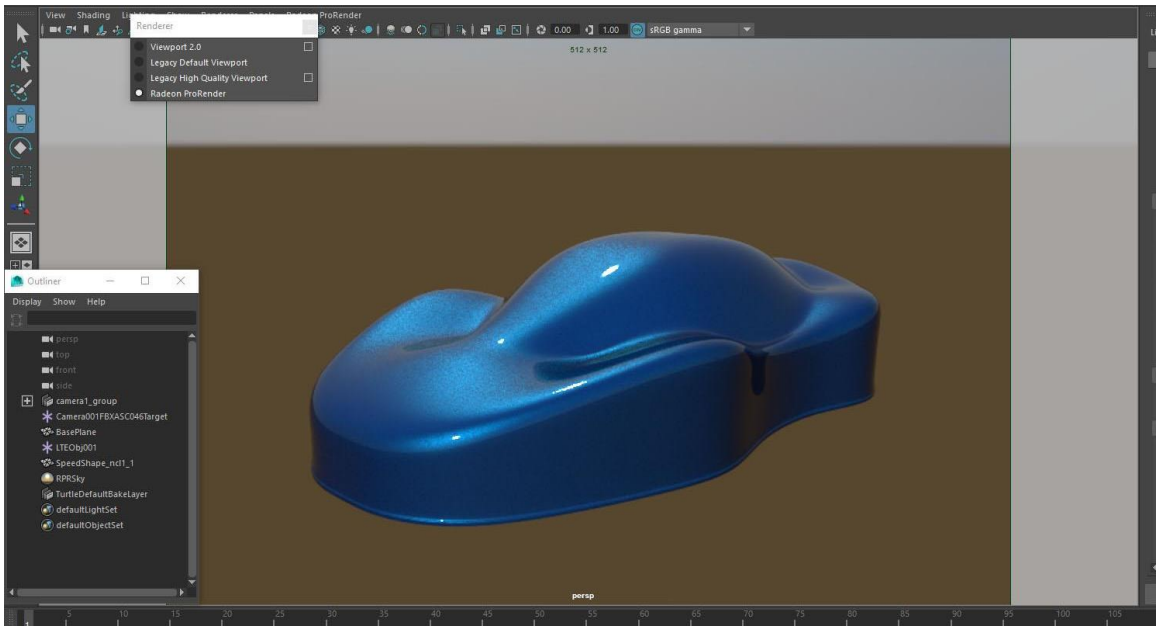
Filter Color

This is used to add a tint of color to you Sky. By clicking on the color box, you can select a color you wish to tint the Sky with.



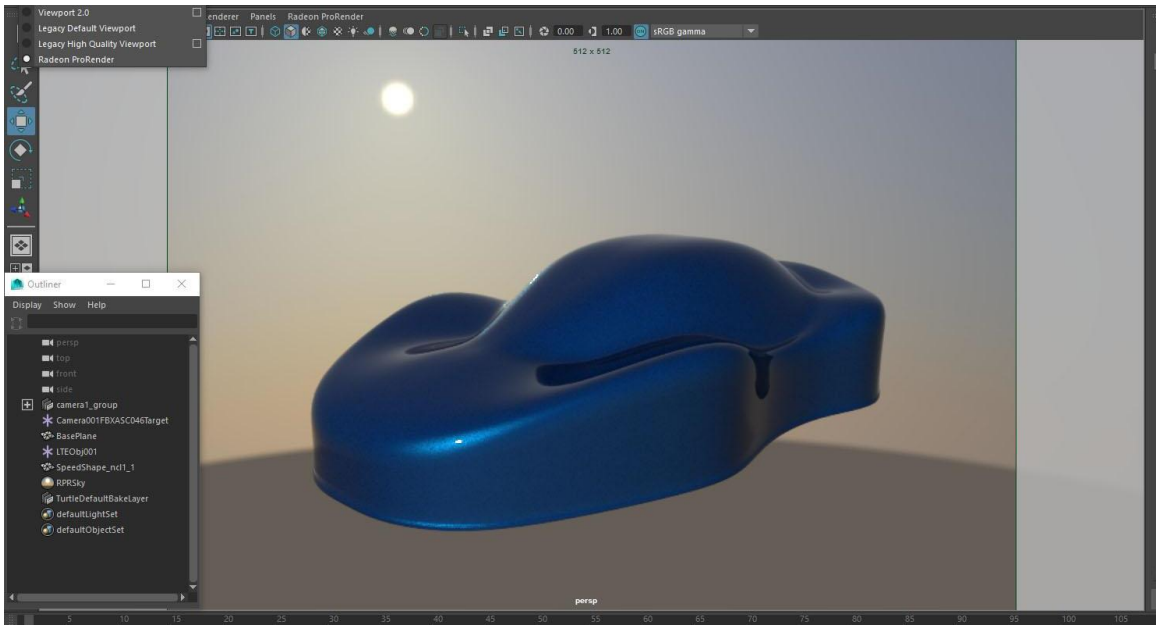
Ground Color

This is used to select the color for the ground by also clicking on the color box and picking a color.



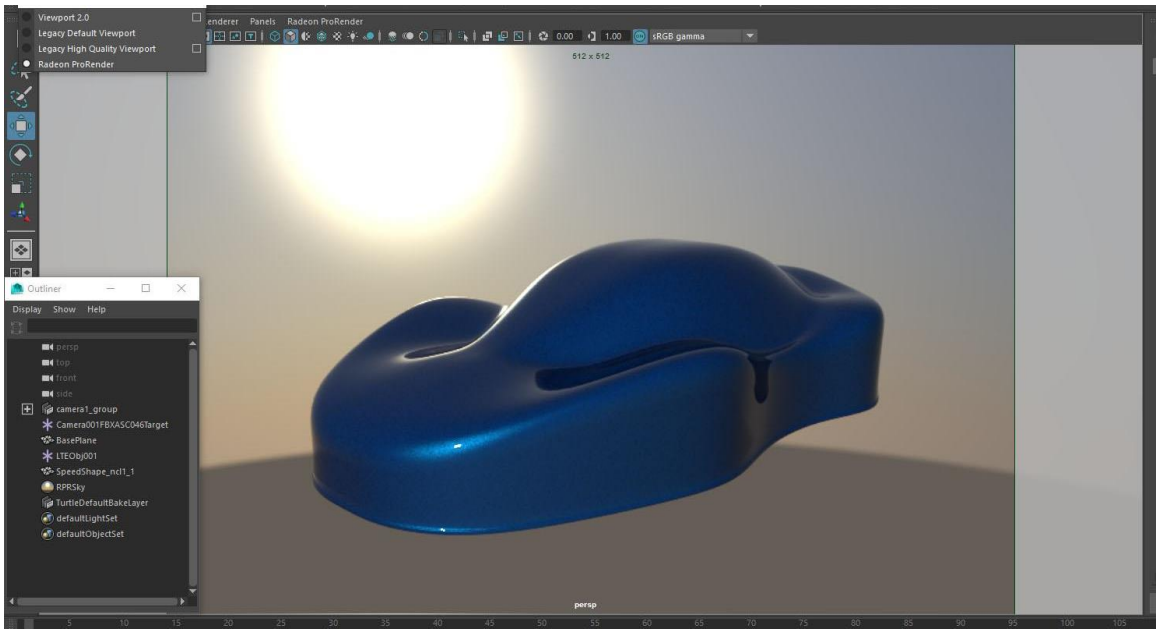
Sun Glow

Changing this attribute will increase the size of the Glowing halo around the sun disk.



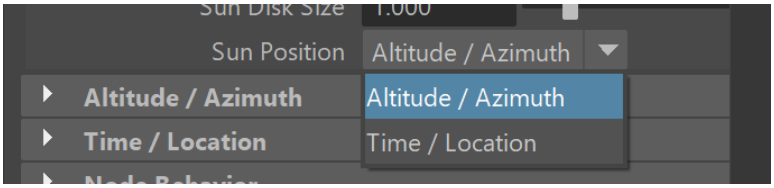
Sun Disk Size

This attribute is used to increase the size of the sun.



Sun Position

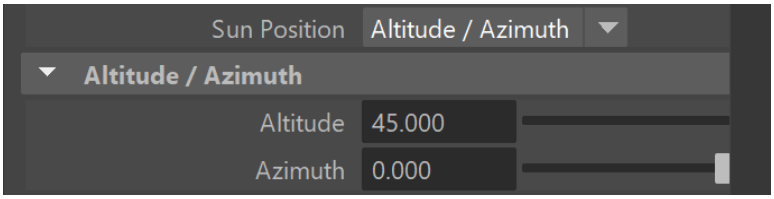
In this drop down, there are 2 options to control the Sky model:

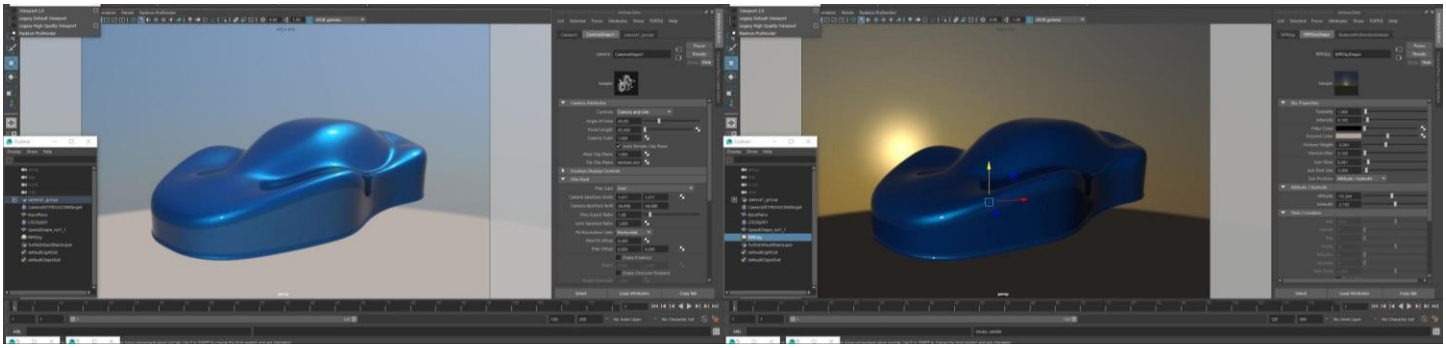


So far, the settings are on the Altitude/Azimuth setting. By switching to **Time/Location,** that the Time/Location section is available and the Altitude/Azimuth section is now greyed out and is no longer available.

Altitude and Azimuth

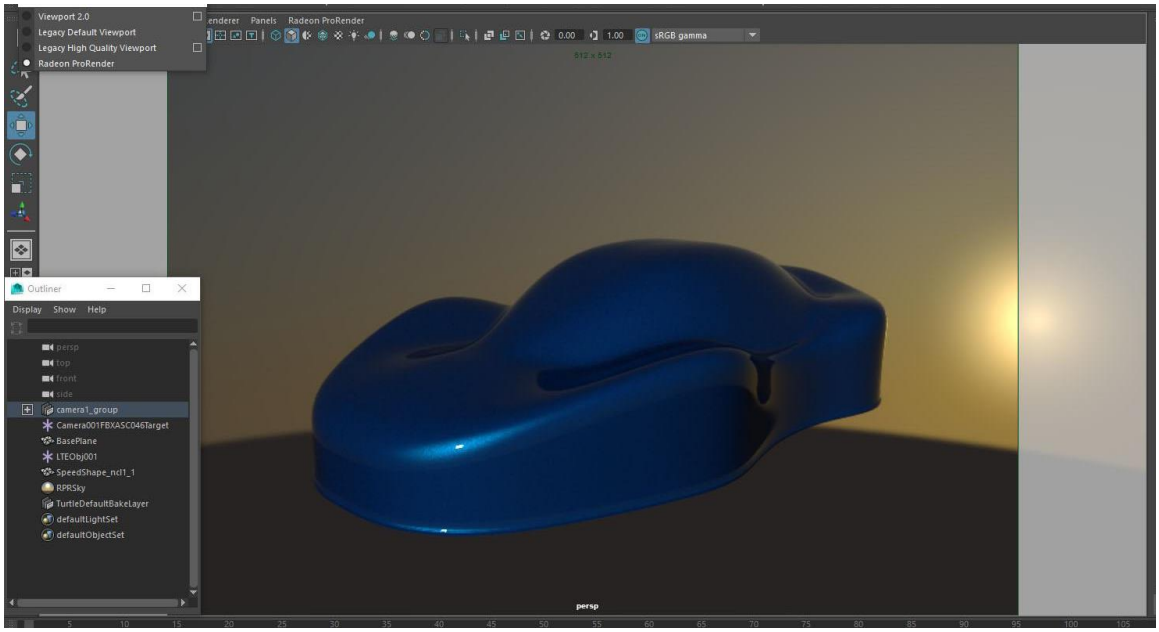
These two attributes determine where the Sun is in the Sky. You will notice that if you lower or raise the altitude value you will be able to simulate a sunset or sunrise.





Azimuth

This attribute will change the placement of the sun by rotating the sun on the Y axis in the scene.

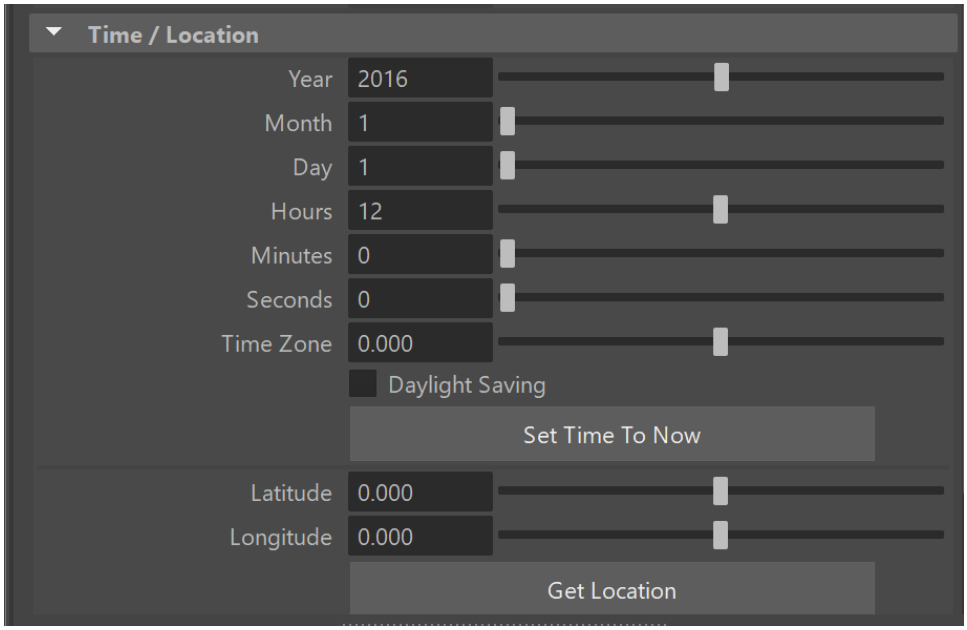


Time/Location

This used to create lighting for any place in the world at any given time. To control the Sun position, the user has a set of options like Hours, Minutes, Seconds, Month, day, year, latitude and longitude, that allow the user to simulate a precise sun position.

Tick the checkbox if you would like to enable **Daylight savings.** We are also able to automatically **Set Time To Now** simply by click on the button. It will use the Time from your System Clock and set it to that.

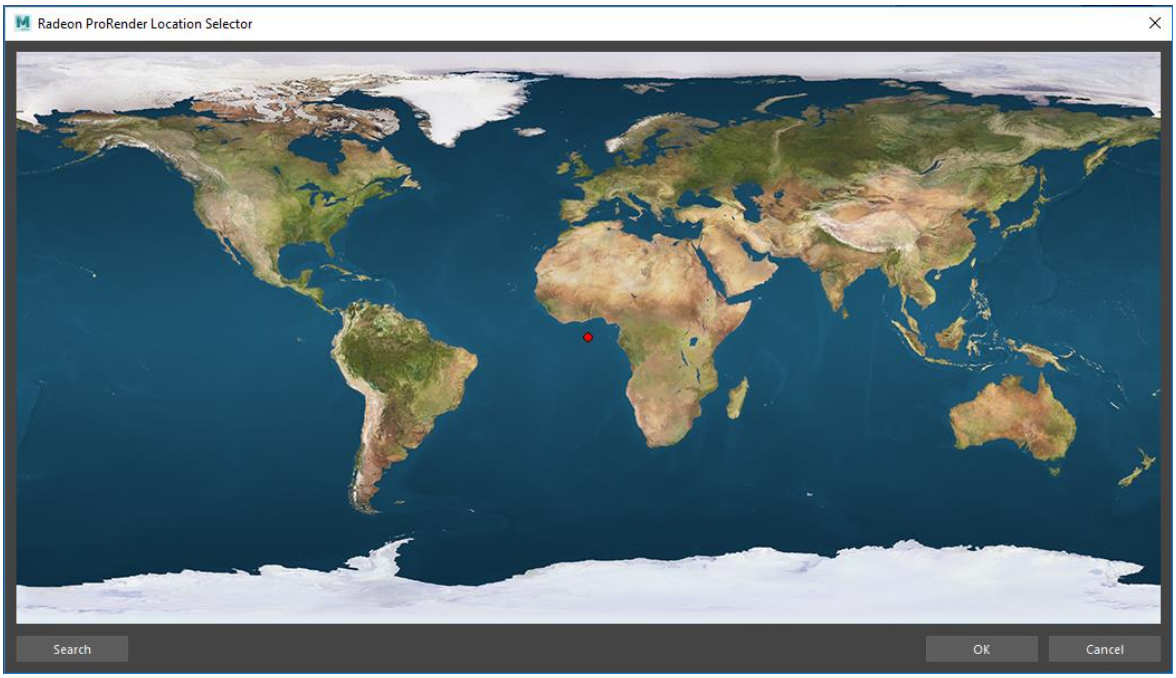
Latitude and Longitude work very like Altitude and Azimuth in that they determine where the sun is in the sky at any location.



Get Location

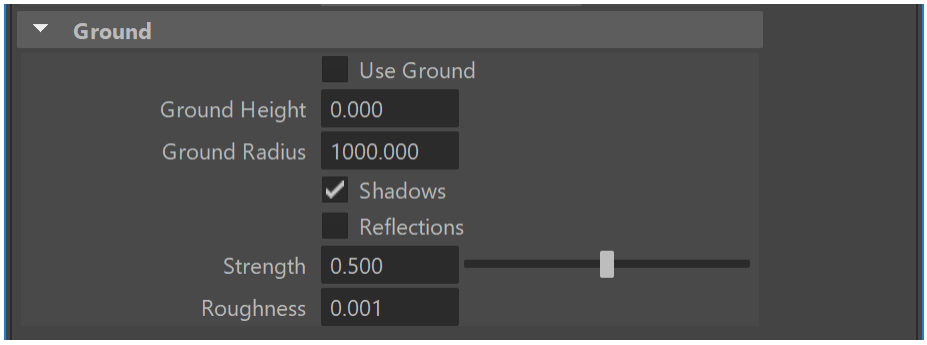
Clicking on the Get Location button will display a map to pick any location on the planet.

1. You can use the mouse to pick a place anywhere on the map. You will create a red dot.
2. You can use the search option to more precisely find a certain city in any country.



Note: Most of the attributes for Sky are keyable for an artist to animate a full day cycle.

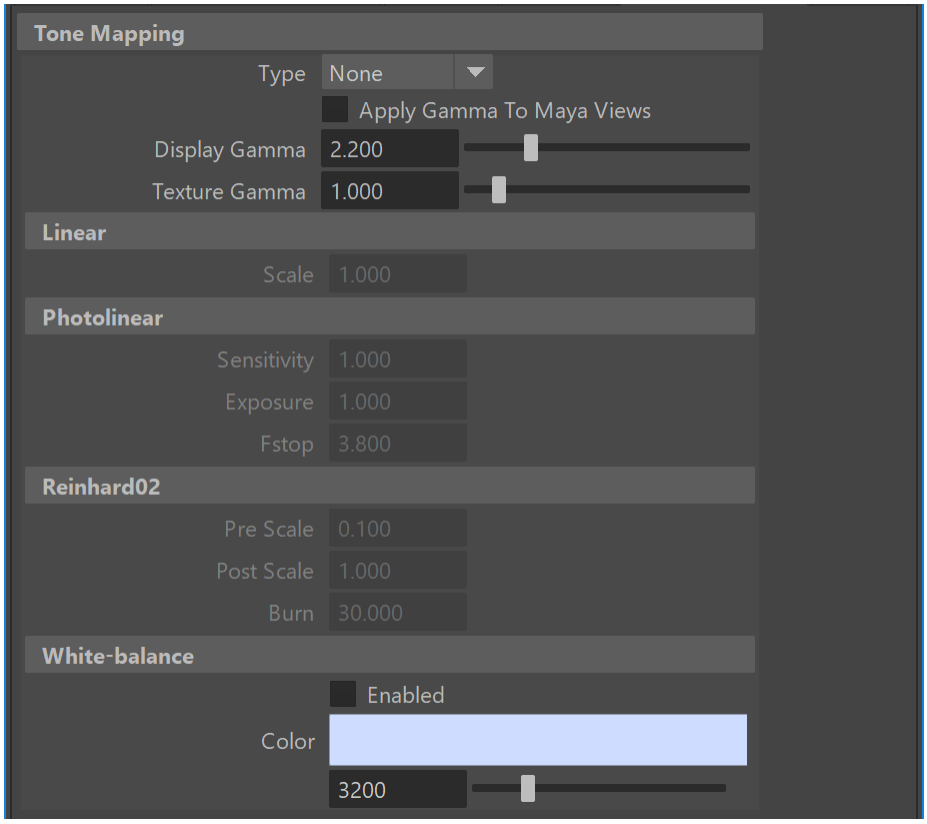
Ground



Tone Mapping

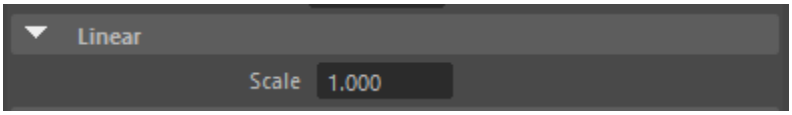
Tone mapping is a technique used in image processing and computer graphics to map one set of colors to another to approximate the appearance of high-dynamic-range images in a medium that has a more limited dynamic range.

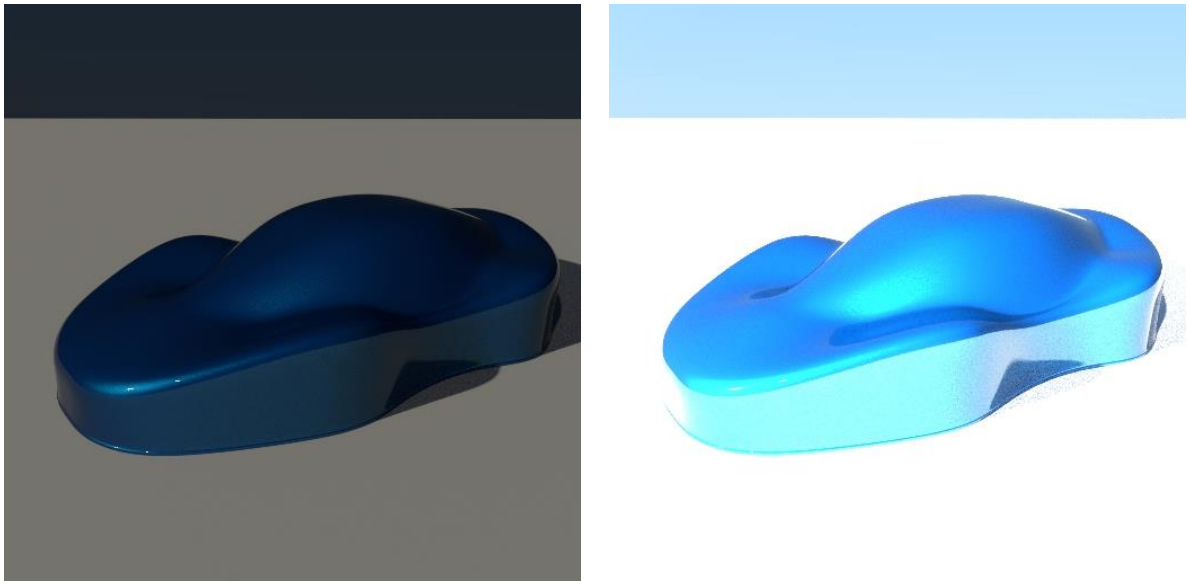
With Radeon ProRender we can use the **Tone Mapping** section in the **Render Settings** to select between five different tone mapping types: Linear, Photolinear, Autolinear, Max White and Reinhard02. You can also adjust display and texture gamma.



Linear

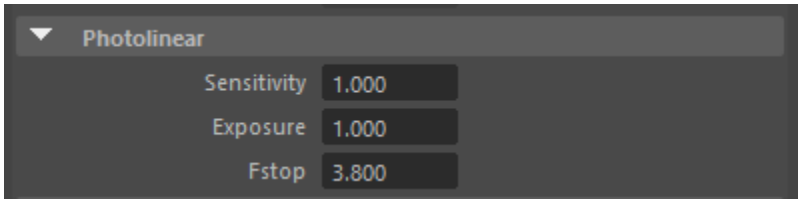
Raise or lower the brightness of the scene by increasing or decreasing the **Scale** value.





Photolinear

This is based on real-life camera settings. ISO is film speed – the higher the value, the more light is let into the image. F-Stop is aperture width, and follows regular camera settings – the smaller the number, the wider the aperture, and the more light will be transmitted to the film. Shutter Speed is how long the shutter stays open to let in light, also known as exposure.

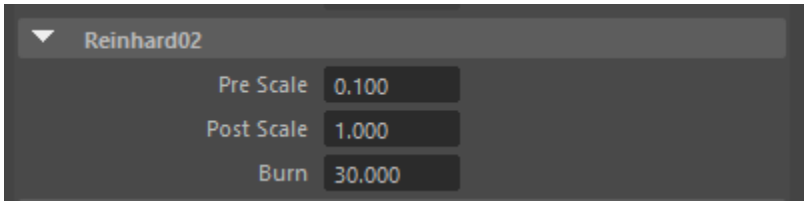


Reinhard02

This is aimed at adapting the high dynamic range of real world lighting to your screen.

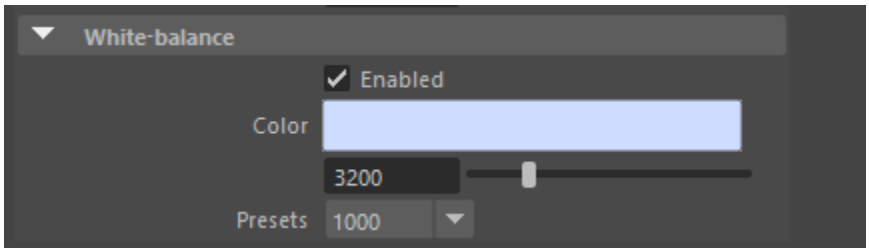
Note: It does this by letting you set values for Burn, Post Scale and Pre Scale Pre Scale and Post Scale work together, this means that if you tweak one, you'll probably have to tweak the others.

Pre Scale controls the brightness of darker areas (i.e. shadows). Post Scale controls the final brightness of the image and Burn is used to tweak the brightness of highlights in your image based on its darker areas.



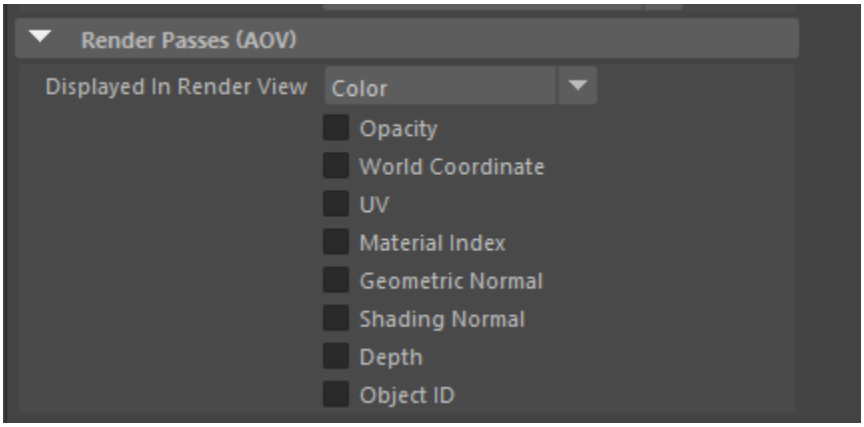
White-balance

White Balance follows the basic settings of a digital camera – lets you set the color temperature of the light in the image.



Render Passes (AOV)

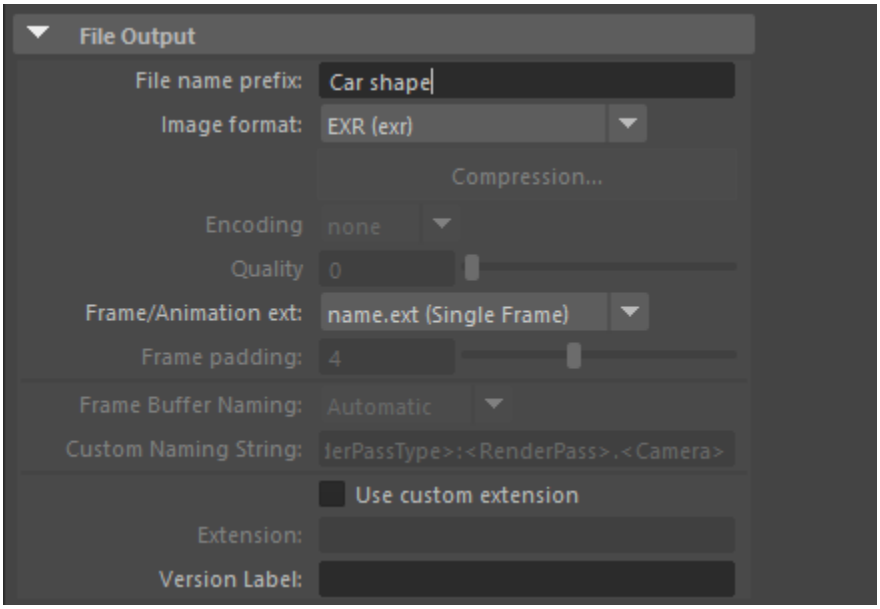
We are also able to create render passes that can be saved into a single EXR file. This can be done by firstly checking all the render passes you would like to render in the Render passes tab in your render settings.



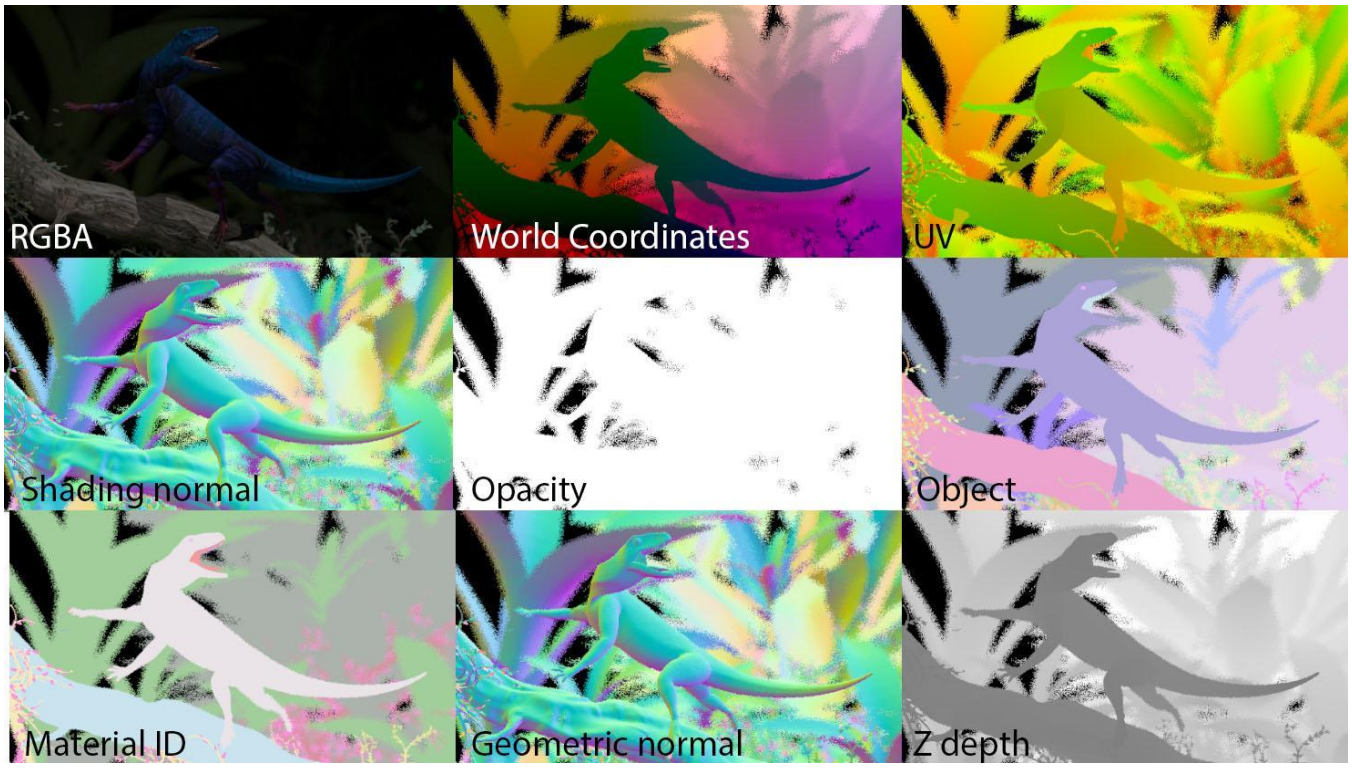
To render a pass through your render viewer or Radeon ProRender viewport you will need to select the render pass in the **Displayed in Render View** dropdown menu.

For you to render the output file as an EXR file You will need to follow these steps.

1. Make sure your Project is set correctly.
2. In the render settings, common section locate the file output tab. Give your output file a name by typing it into the **File name prefix** box.
3. In the **Image format** dropdown menu select EXR as the file type.



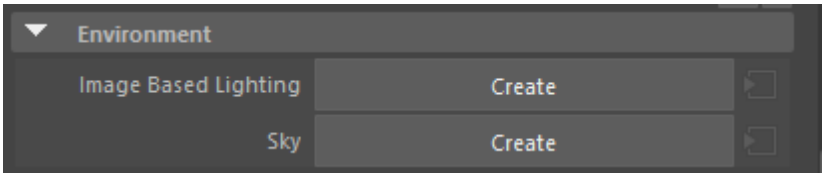
Initiate a render and once it finishes open it in any image editing software. You will notice that the EXR file when opened contains multiple layers for all the render passes you have selected.



Working with Lights

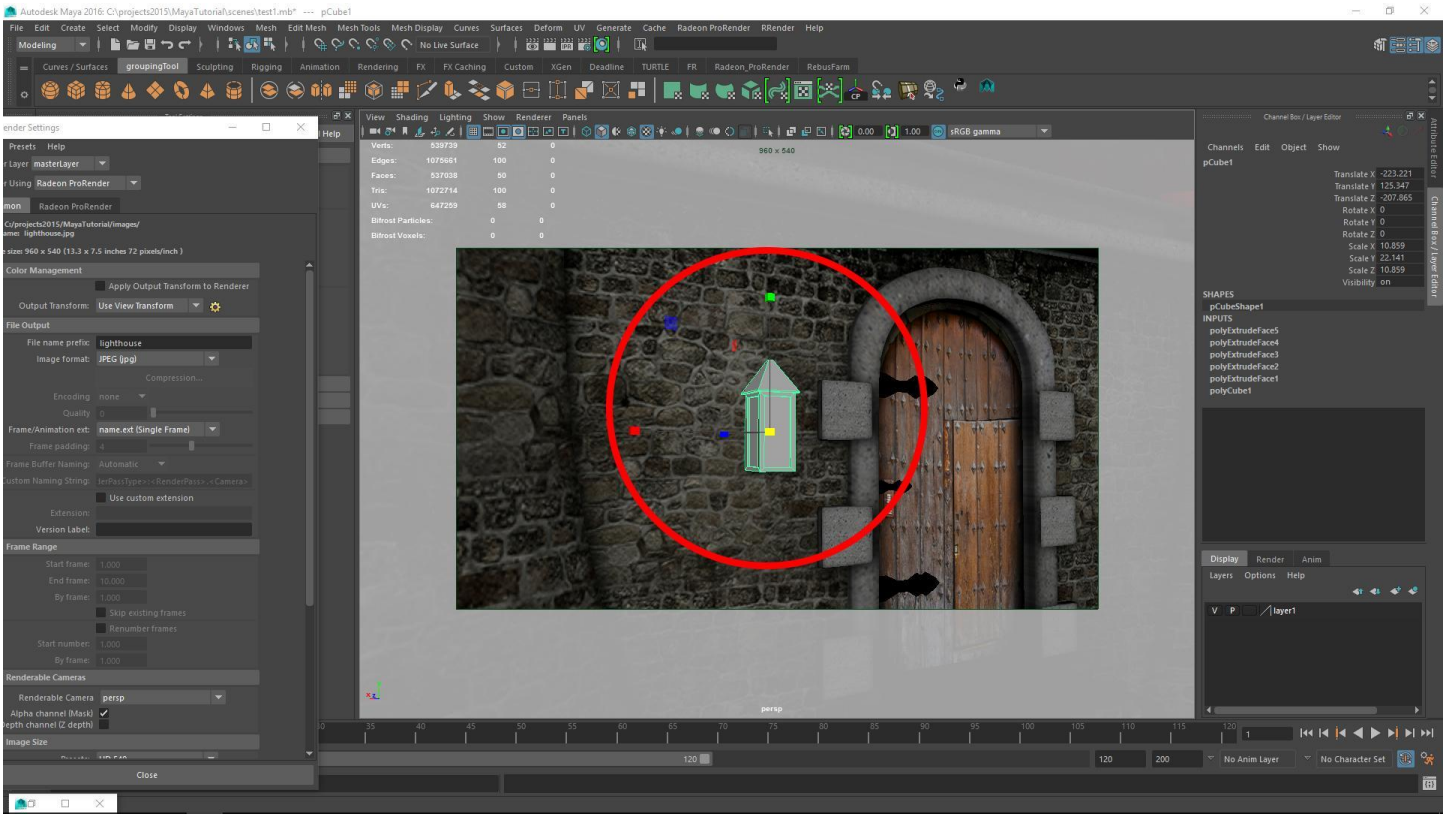
Initial Lighting of a Scene

Go to your **Render Settings** window, select the **Radeon ProRender** tab and navigate to the **Environment** dropdown section. In the **Environment** dropdown click on the **Create** button next to **Image Based Lighting**. This will provide lighting of the scene reflective of the surrounding environment.

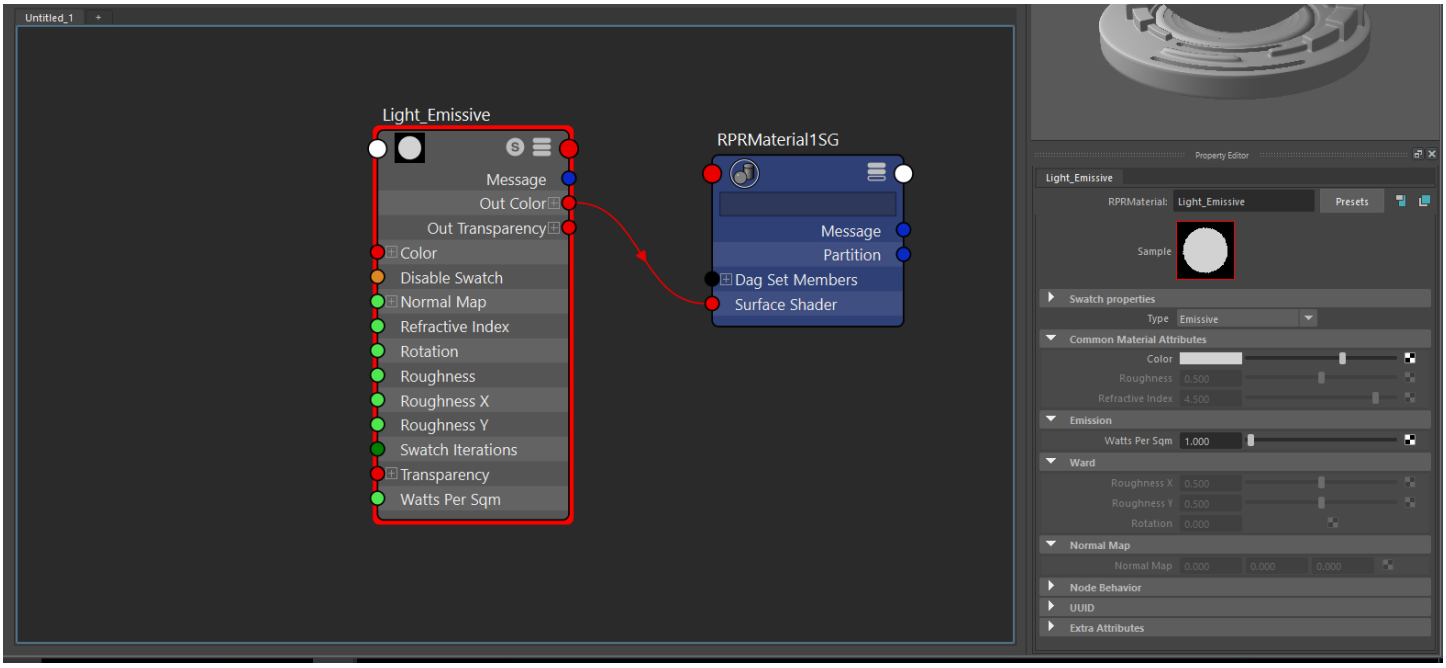


Emissive Material Lights

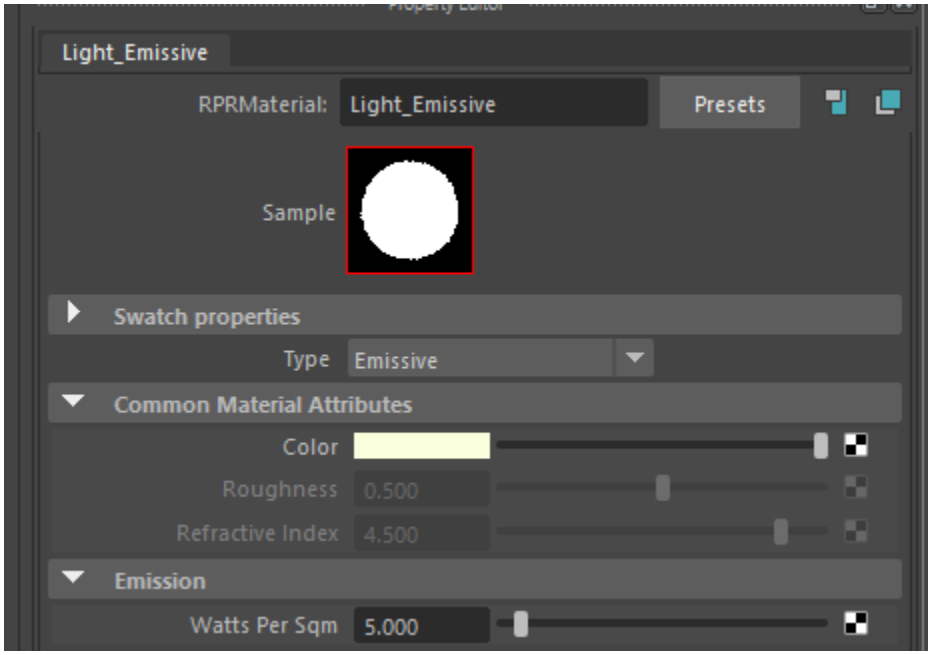
With Radeon ProRender, we can also use objects as lights by applying an Emissive material to any 3d object in the scene. We will be adding an emissive material to a lantern shape in the scene.



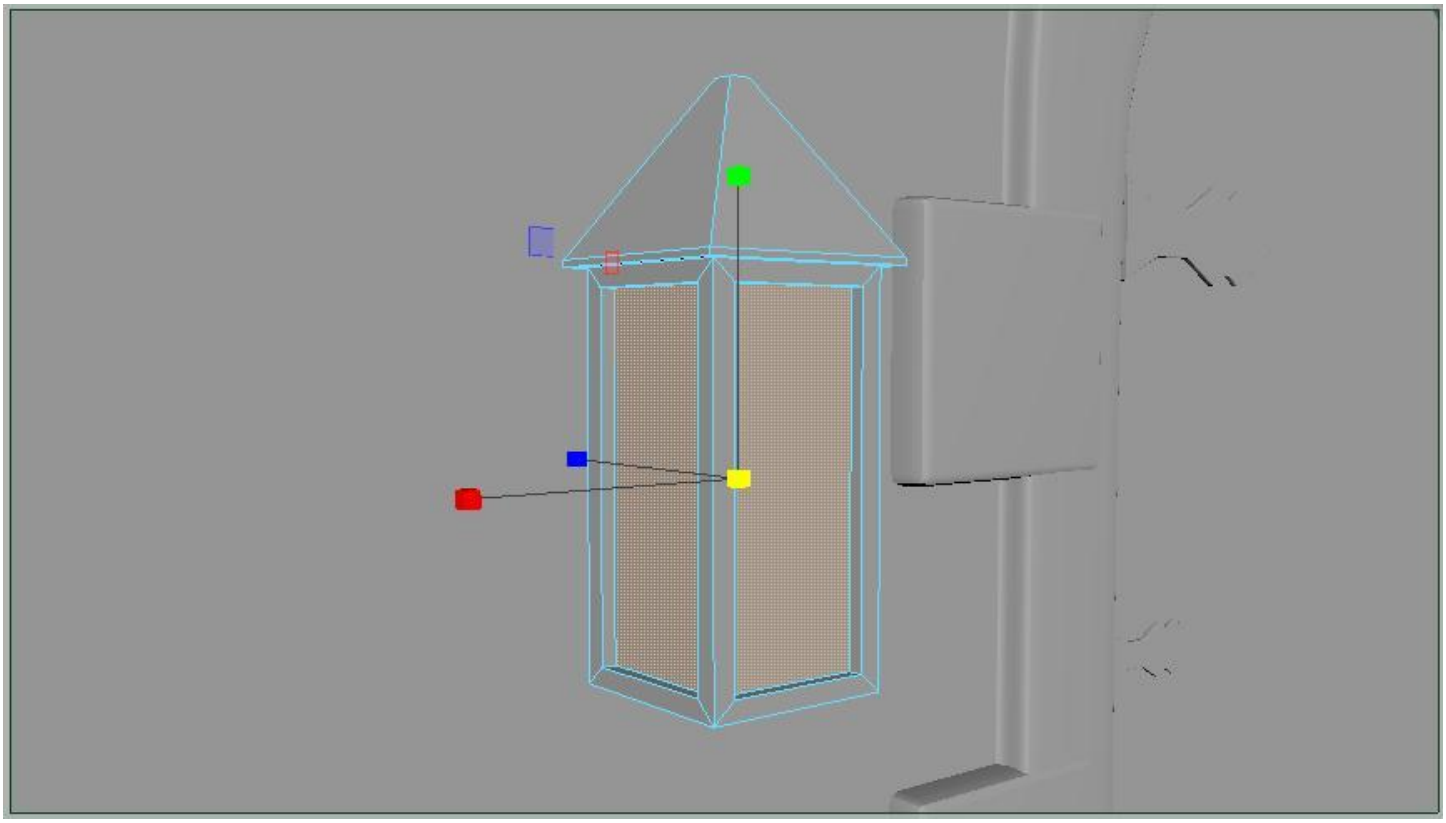
Go to your **Hypershade Editor** and from the Radeon ProRender materials create an **RPRMaterial**. You can rename and change it from **Diffuse** to **Emissive** from the **Type** dropdown.



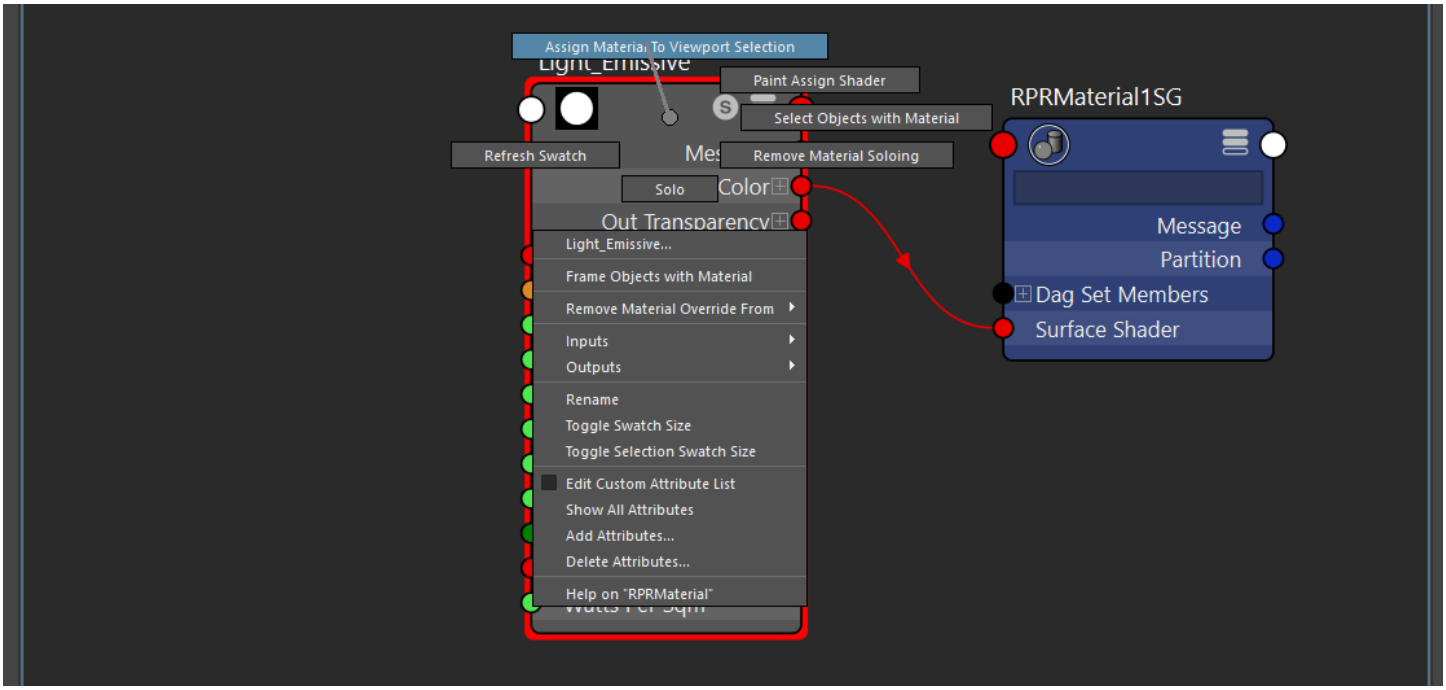
In the emissive materials properties, under the emission section,you can change the color and the watts per sqm (brightness) of the light. Set your **Emission** to 5 and your color to a slightly yellow white color.



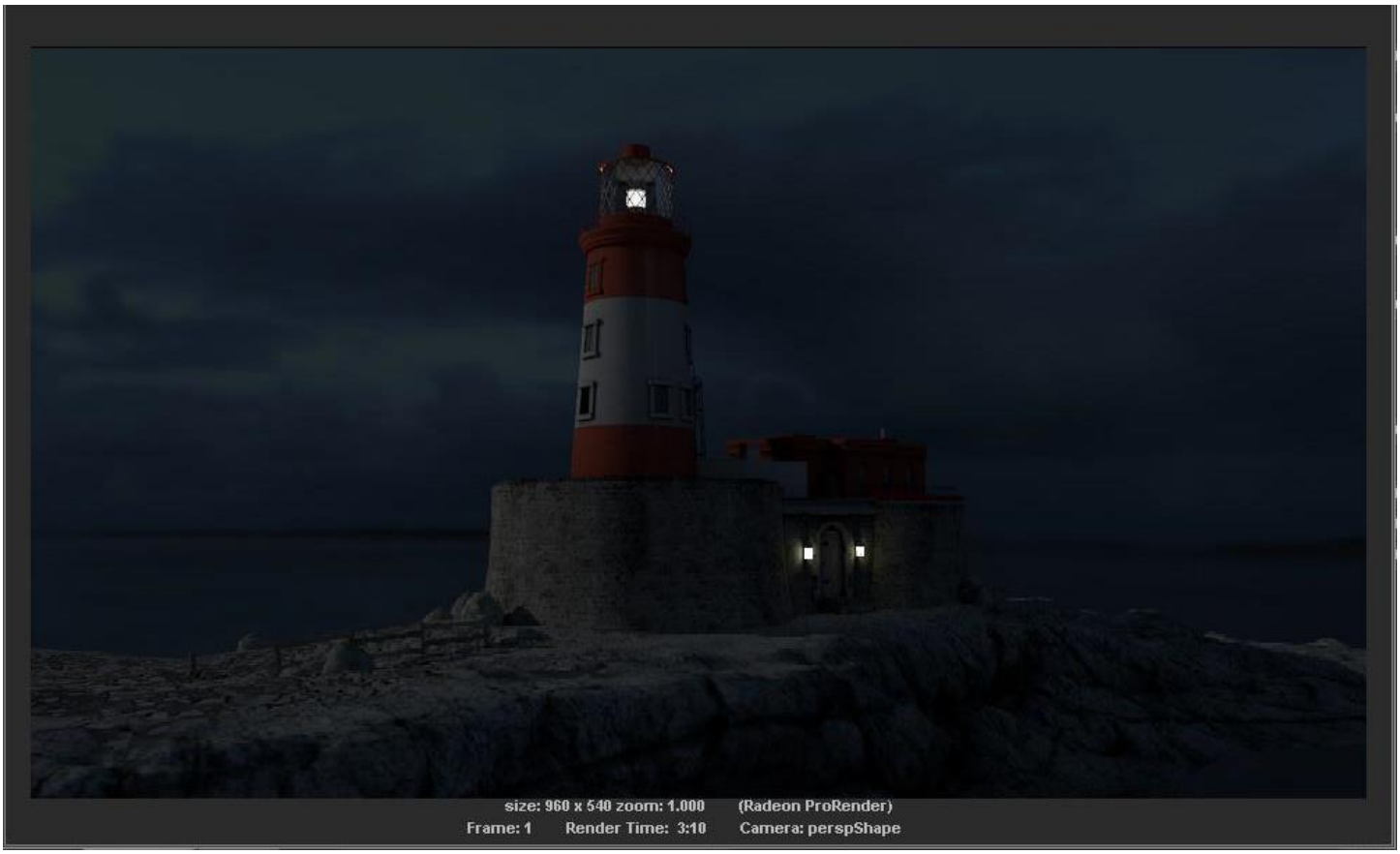
Select your geometry to apply the material. We will be applying the material to certain faces on the lantern.



Then right click and hold over your **light Emissive** material in the Hypershade and select **Assign Material to Viewport Selection**.

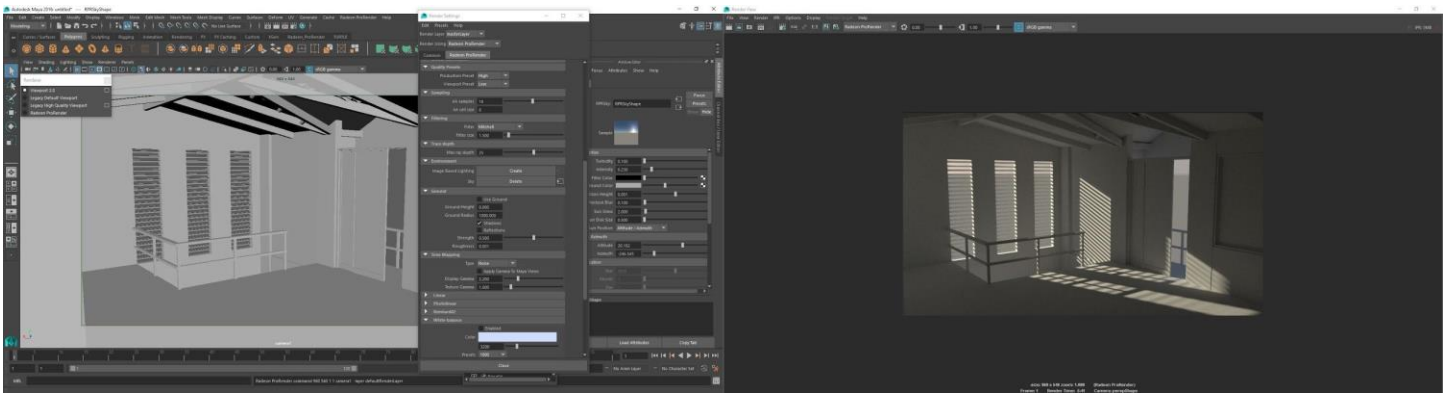


The rendered image will not have emissive lights

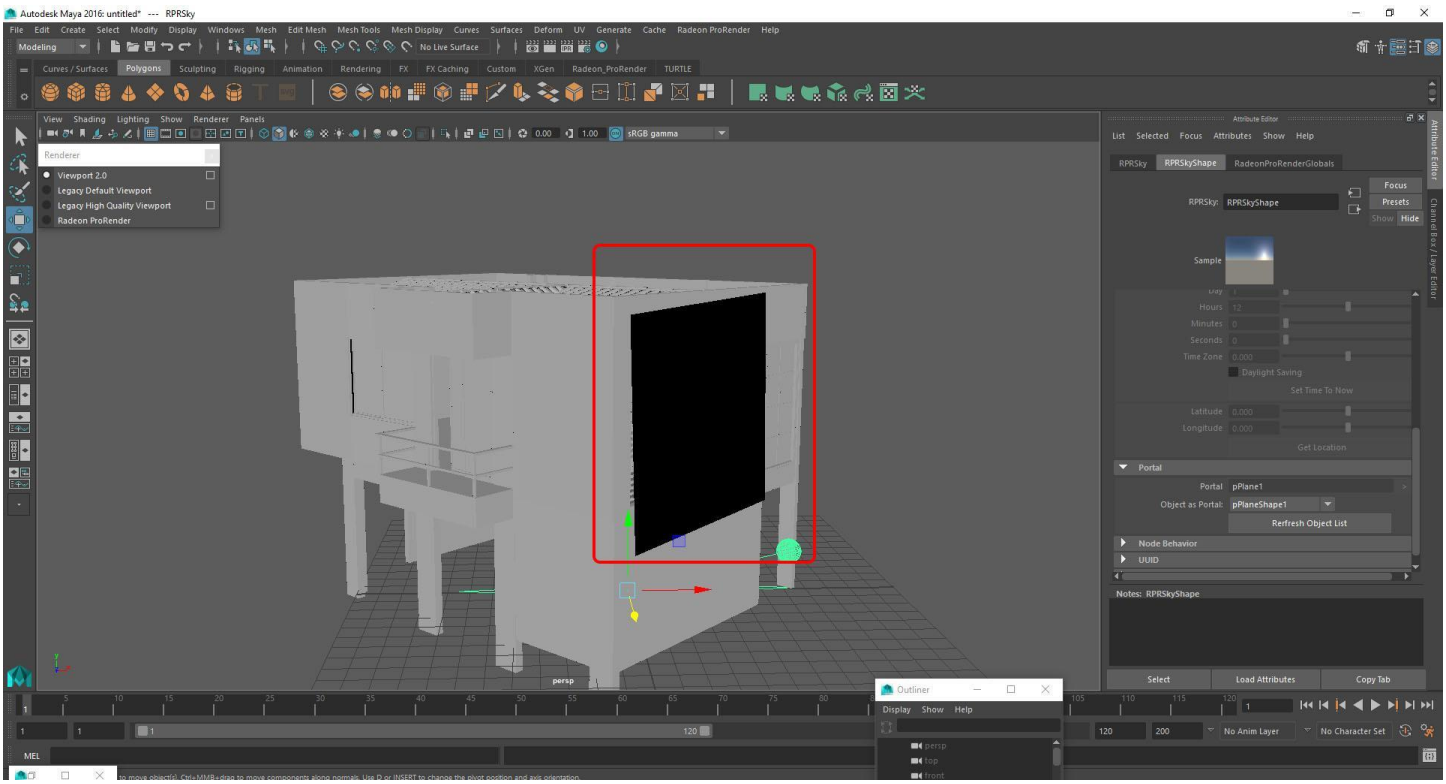


Portals

Portals are used to limit the amount of light being cast in scene. Using portals allows a user to allocate an exact point from where the light should come from when using a IBL or Sky instead of casting light over the entire scene. This is only useful when lighting interior scenes.



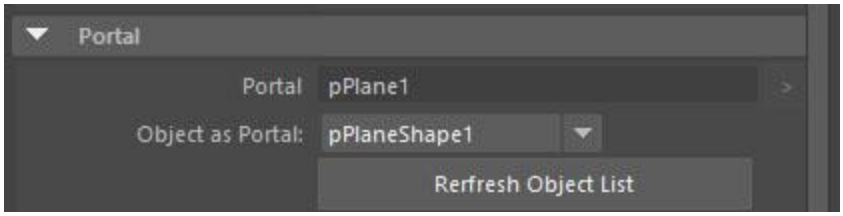
Here we have an interior scene that is being lit by using the Sky. You can see that the light is being cast through all the windows.



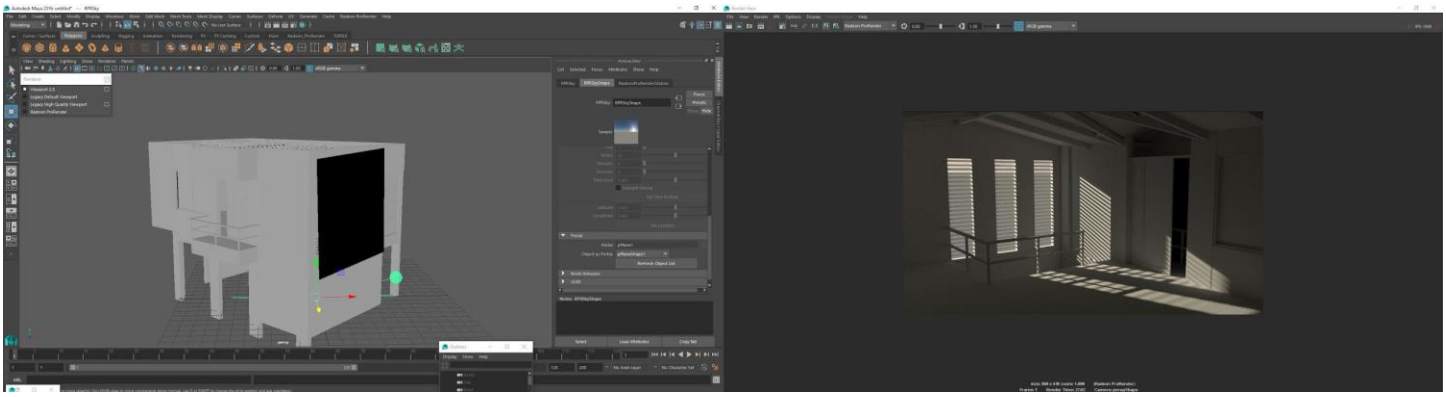
To activate the portals, create a Plane and place it in front of your windows.

Select the sky widget from the viewport or from the outliner. Navigate to the Sky attributes panel on the right hand side and locate the **Portals** dropdown. We can then select the **Object As Portal** dropdown and

find the pPlane1 object we created. Make this your portal. If it is not in your list hit the **Refresh Objects List** button.



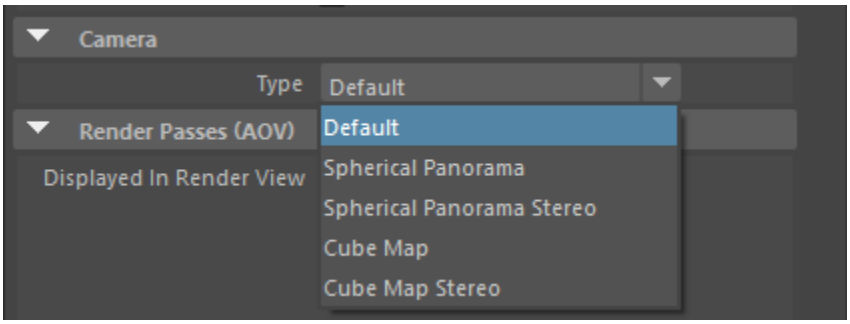
Hit render and you will notice that the light is now only being cast from the plane instead of the entire scene.



This feature will increase rendering performance.

Working with Cameras

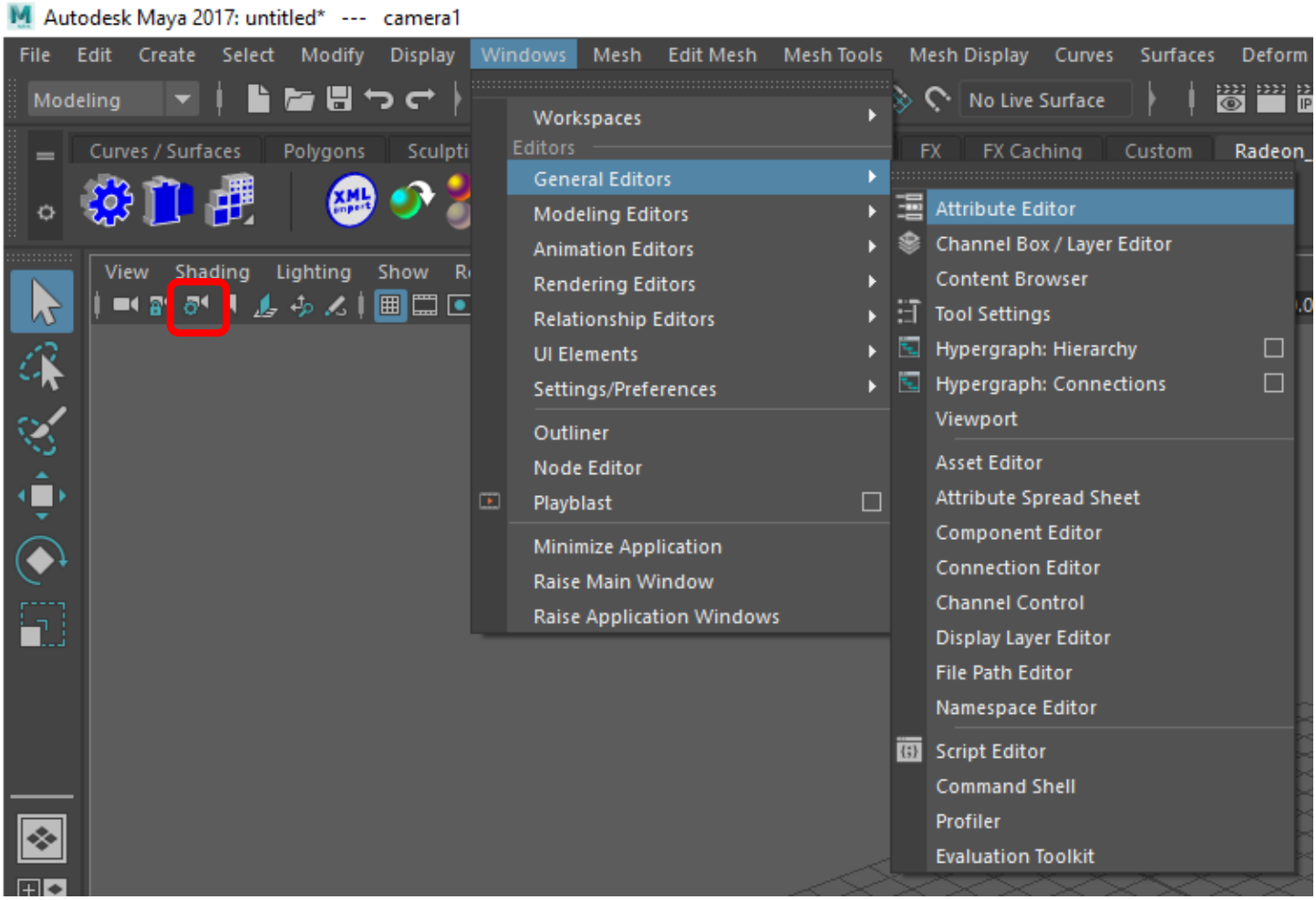
When working with cameras We have a couple options to choose from. The options can be found in **Render Settings** under the Camera section.



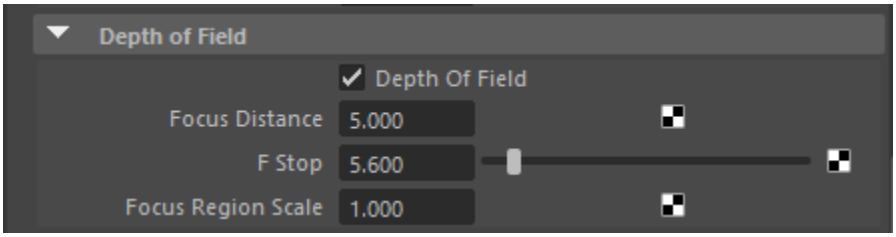
When the camera type is set to default, it will render out the usual flat image to the resolution you set in your render settings. This is what you will probably use the most when rendering.

Depth of Field

With your camera selected, go to the Attribute Editor by clicking **Windows > General Editors > Attribute Editor** or by clicking the Camera attribute  button.



Locate Depth of Field. Check the box to enable DOF.



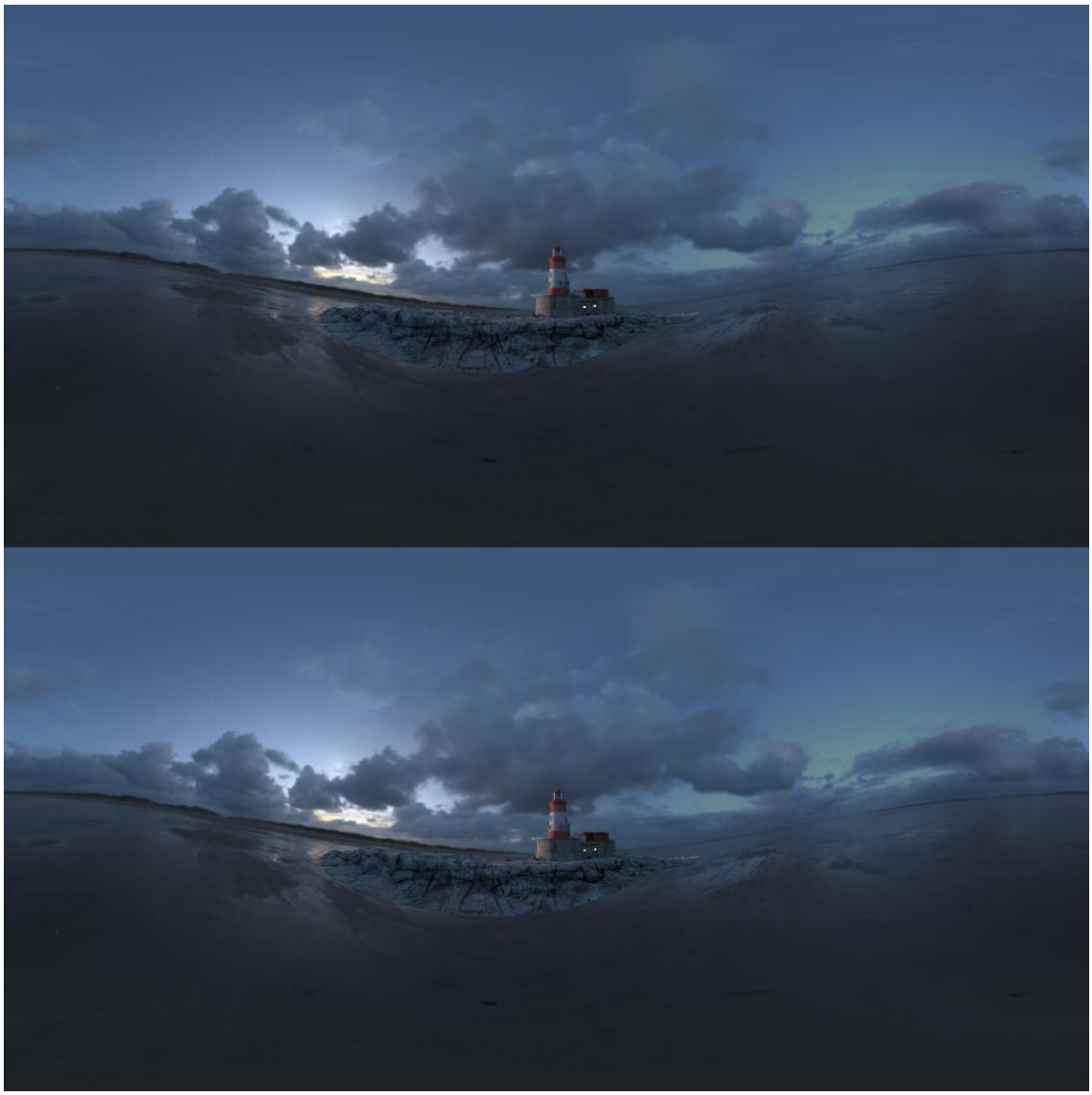
Set in your focus distance to determine how far you want your camera to focus from the lens to the object. F-stop will determine how much blur will be added to the render. The higher the value the less amount of blur you will see.

VR Cameras

When working with cameras, there are a couple options to choose from. The options can be found in Render Settings under the Camera section.

When the camera type is set to default, it will render out the usual flat image to the resolution you set in your render settings. This is what you will probably use the most when rendering. The Spherical Panorama Stereo camera type provides you with a 360-degree split (over and under) stereoscopic image (one part for each eye) output suitable for viewing through VR devices.

Spherical Panorama Stereo will be used to create 360-degree images to be used for VR. As you can see the Image is split in two and the reason for this is that it is rendering an image for both the Left and Right eye. Keep the aspect ratio to 1:1 for square pixels.

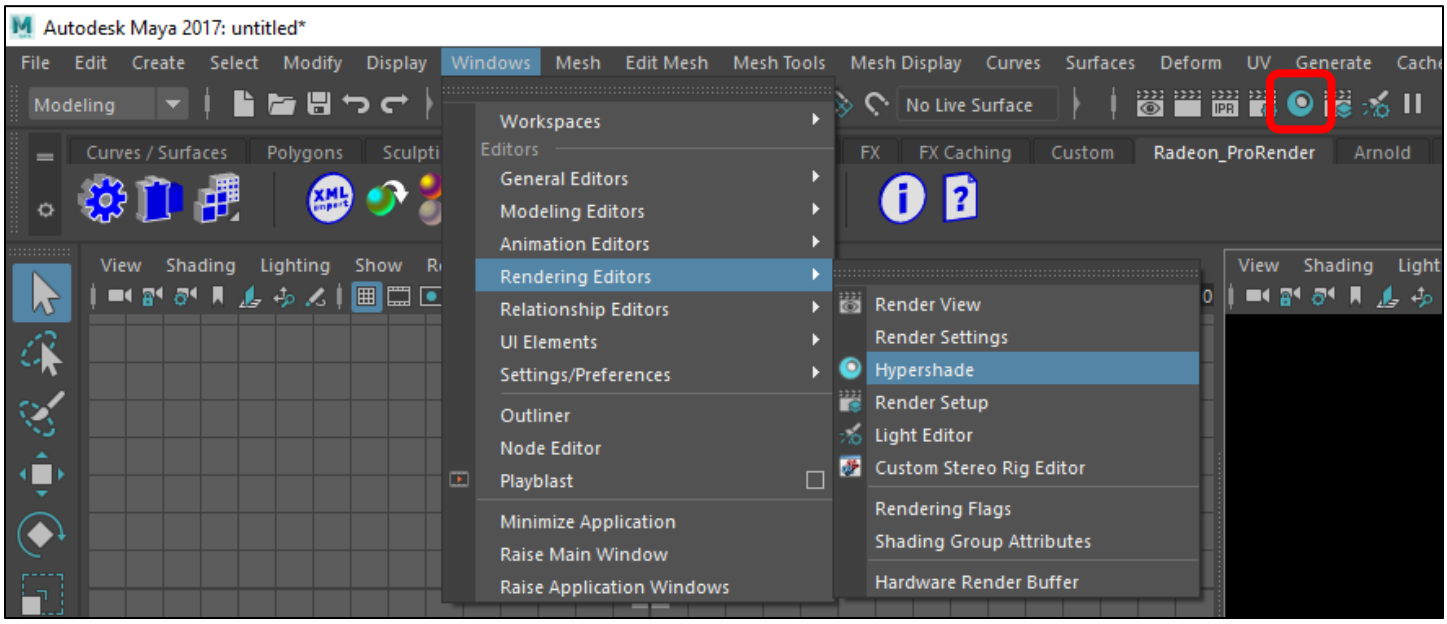


Working with Materials

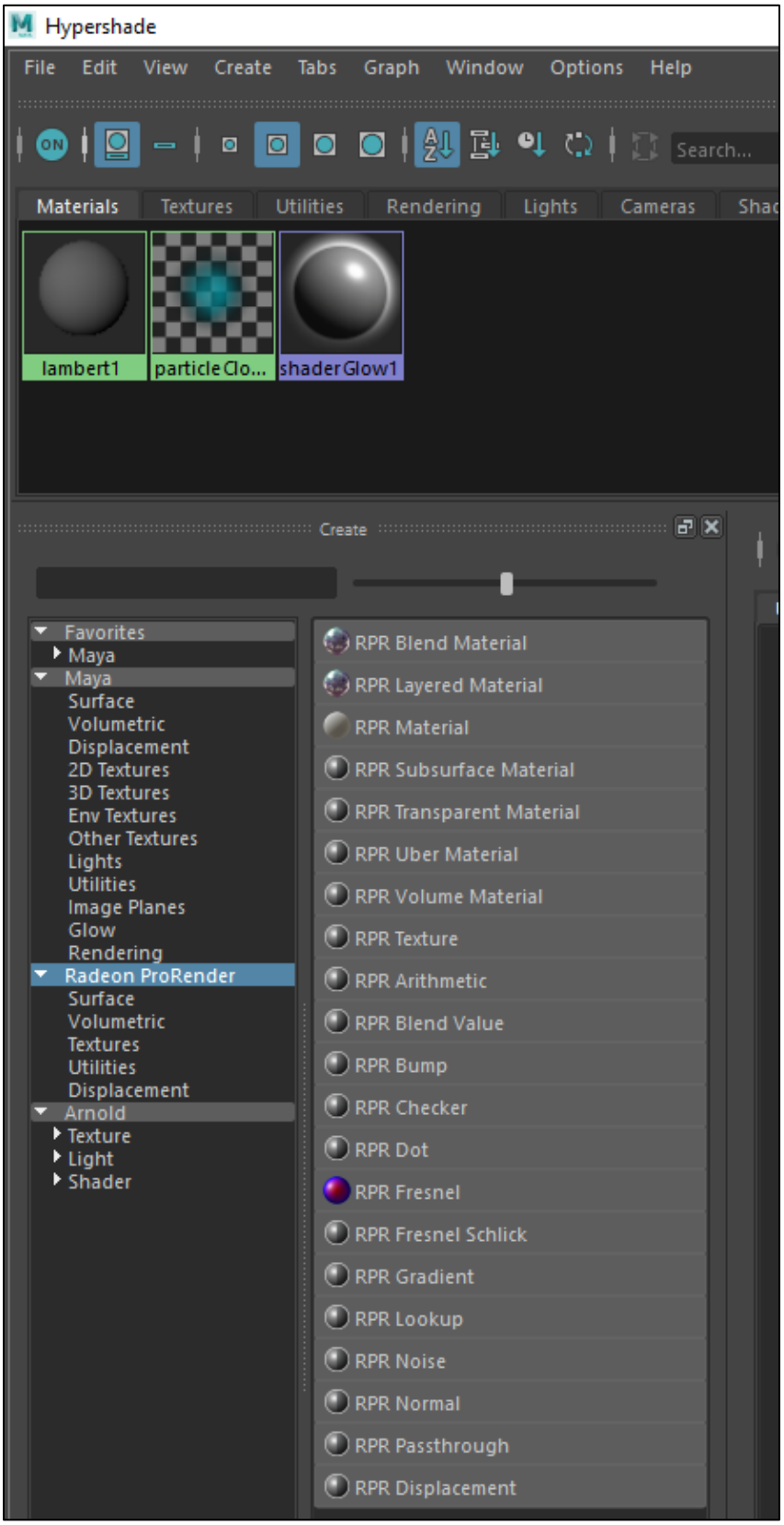
Included within the Radeon ProRender install is the addition of Radeon ProRender materials to the Maya material library for you to use.

Display the Material Library

Click on the **Hypershade Button** in the Radeon ProRender shelf or use the **Hypershade Button** next to the Render Settings button.



Once the **Hypershade Editor** window is open, navigate to the Radeon ProRender materials and select an **RPR Material.** And middle click and drag it onto your object in the viewport.



Radeon ProRender Material Library

Radeon ProRender Materials Breakdown:

MATERIALS	DESCRIPTION
RPR BLEND	used to blend 2 or more materials together
RPR LAYERED	
RPR MATERIAL	
RPR SUBSURFACE	used for surfaces that does not reflect light off the surface like a mirror or water, but penetrates it a little, like candles, milk, skin or fruit, like grapes
RPR TRANSPARENT	used to generate only transparency. Will be used with Blend material to make more advanced materials such as meshes and layered shaders
RPR UBER	combines several inputs to generate one big shader, alleviating the need to combine and group many shader-nodes together
RPR VOLUME	used for streetlights at night, fog or mist

The installer also adds the following Maps:

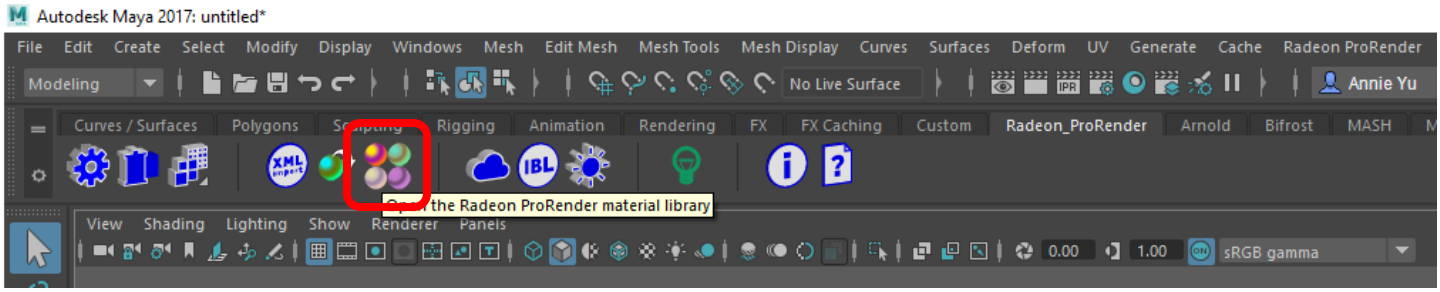
MAPS	DESCRIPTION
RPR TEXTURE	
RPR ARITHMETIC	
RPR BLEND VALUE	
RPR BUMP	
RPR CHECKER	
RPR DOT	
RPR FRESNEL	
RPR FESNEL-SCHLICK	
RPR GRADIENT	
RPR INPUT LOOKUP	
RPR NOISE	

RPR NORMAL	
RPR PASSTHROUGH	
RPR DISPLACEMENT	

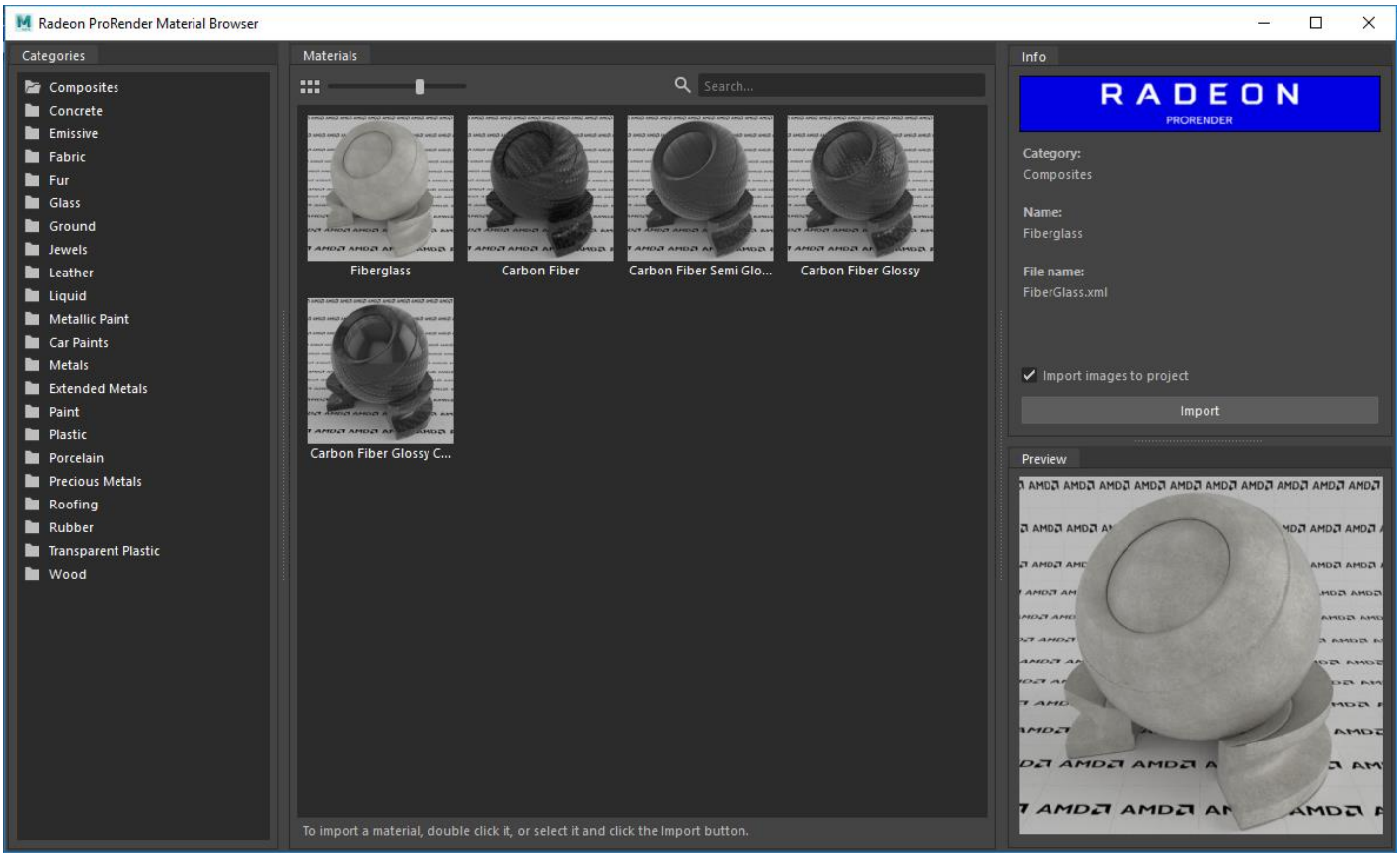
Radeon ProRender Material Browser

The installer package adds complex materials that uses the materials above in conjunction with maps and node connections to create a large library of pre-configured materials for you to use.

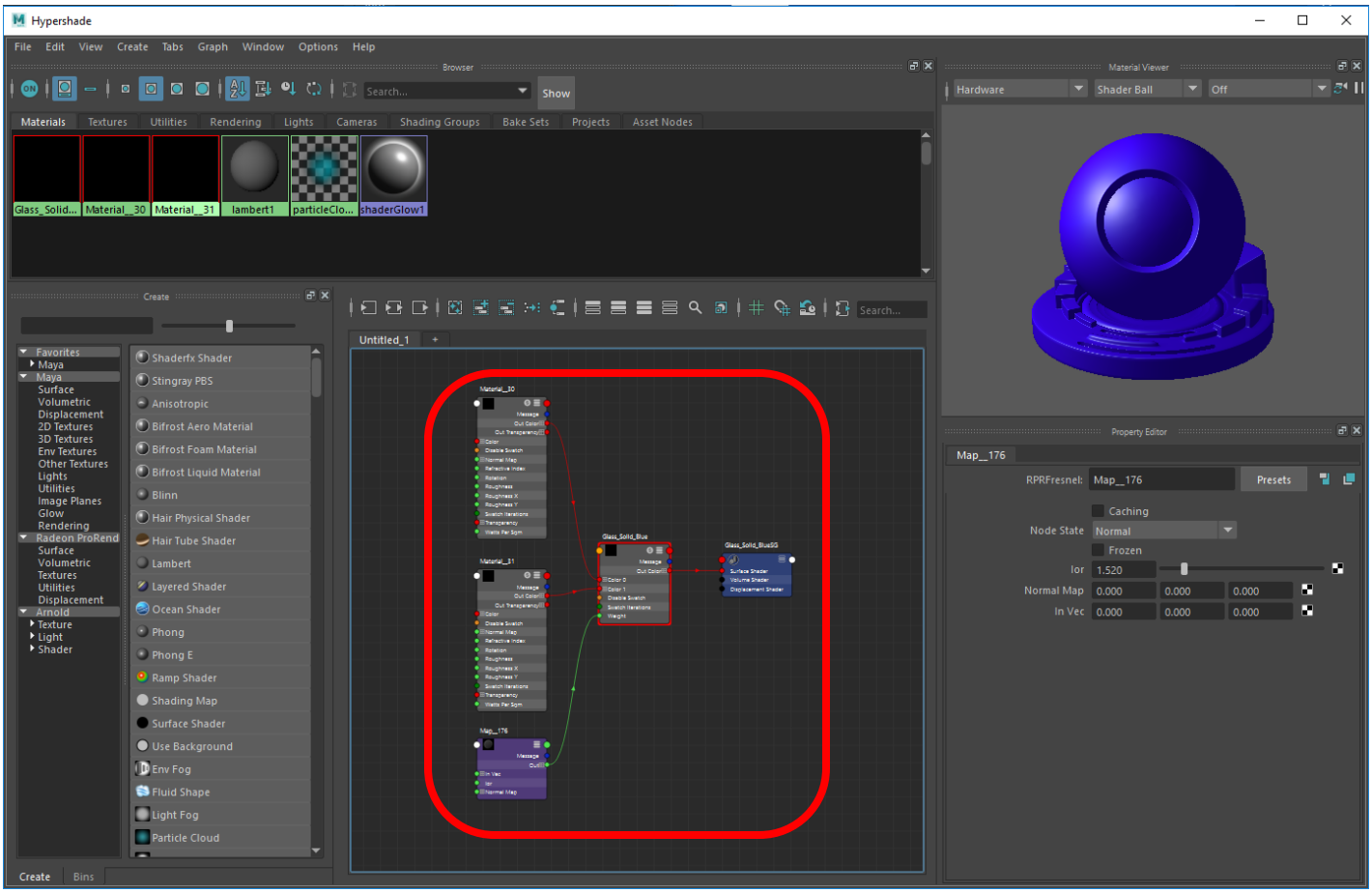
In the viewport, open the **Radeon ProRender Material Library**.



Double click the material to import into the Hypershade.

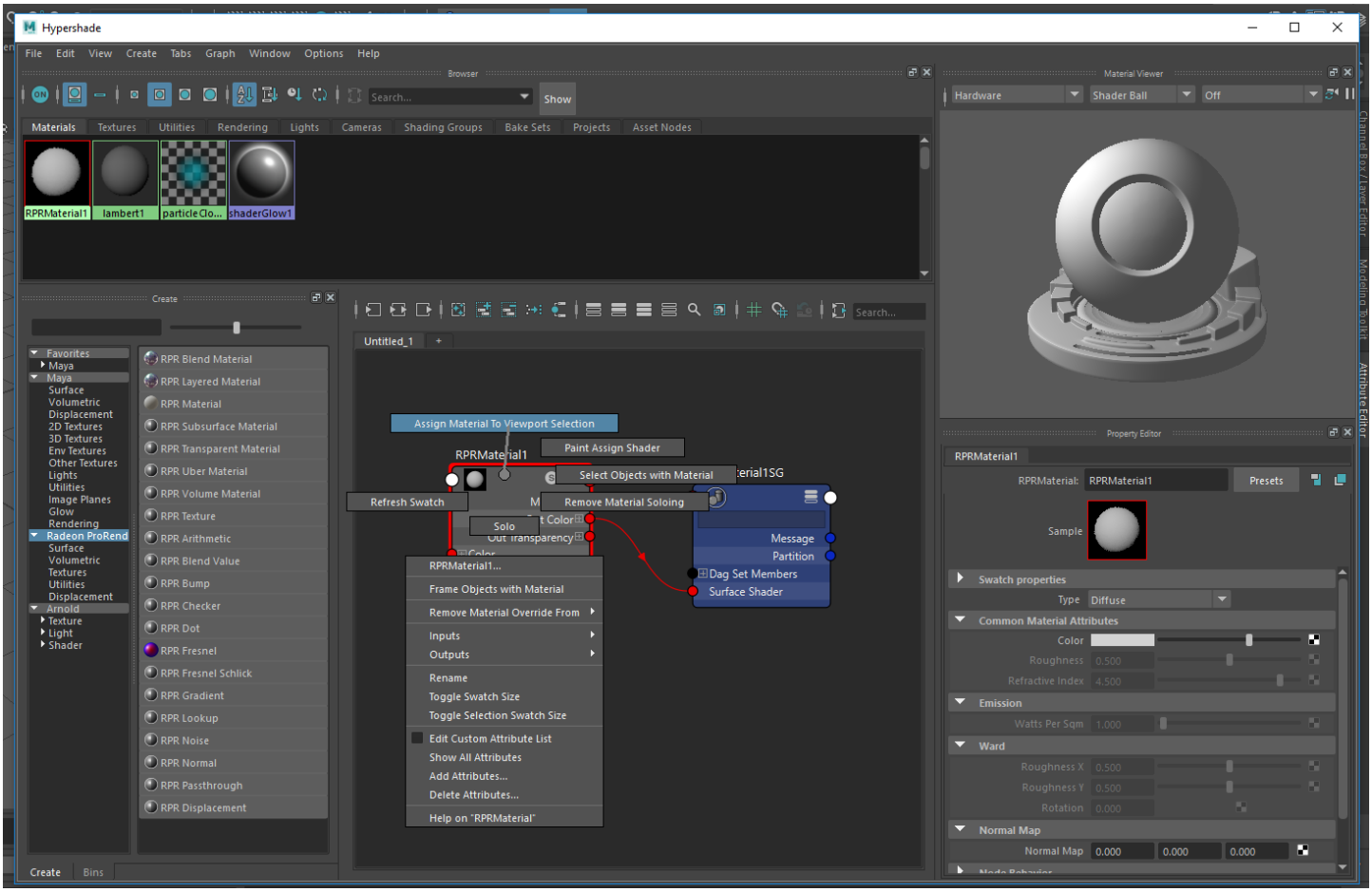


In the Hypershade, you will see the material, and various nodes used to create that particular material.

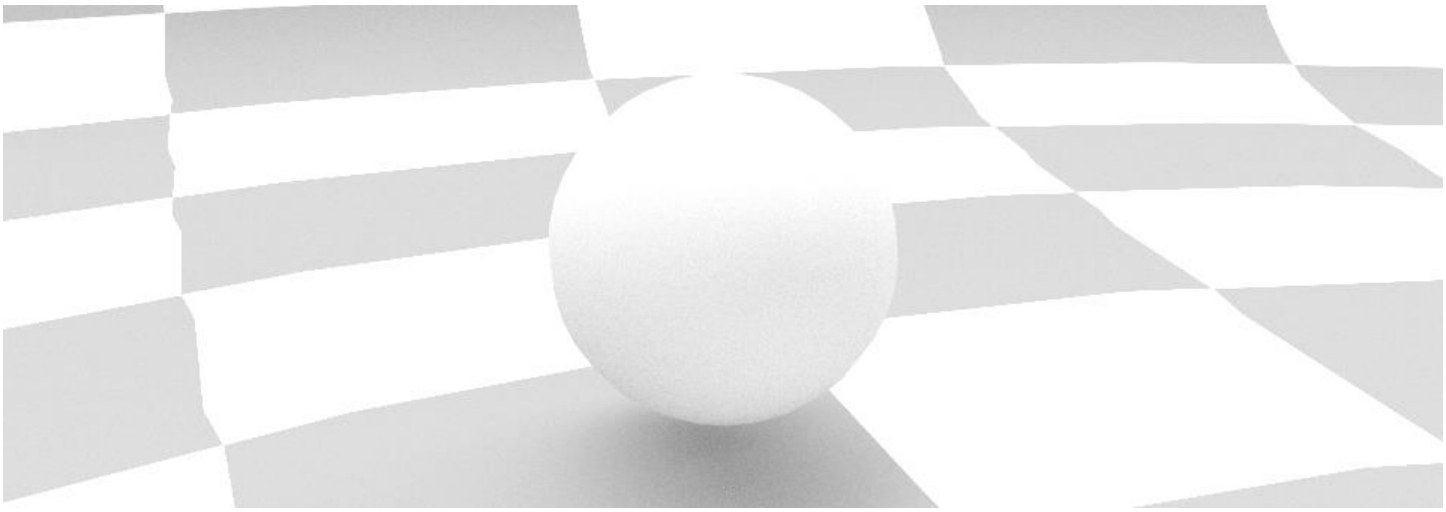


Assigning Basic Materials

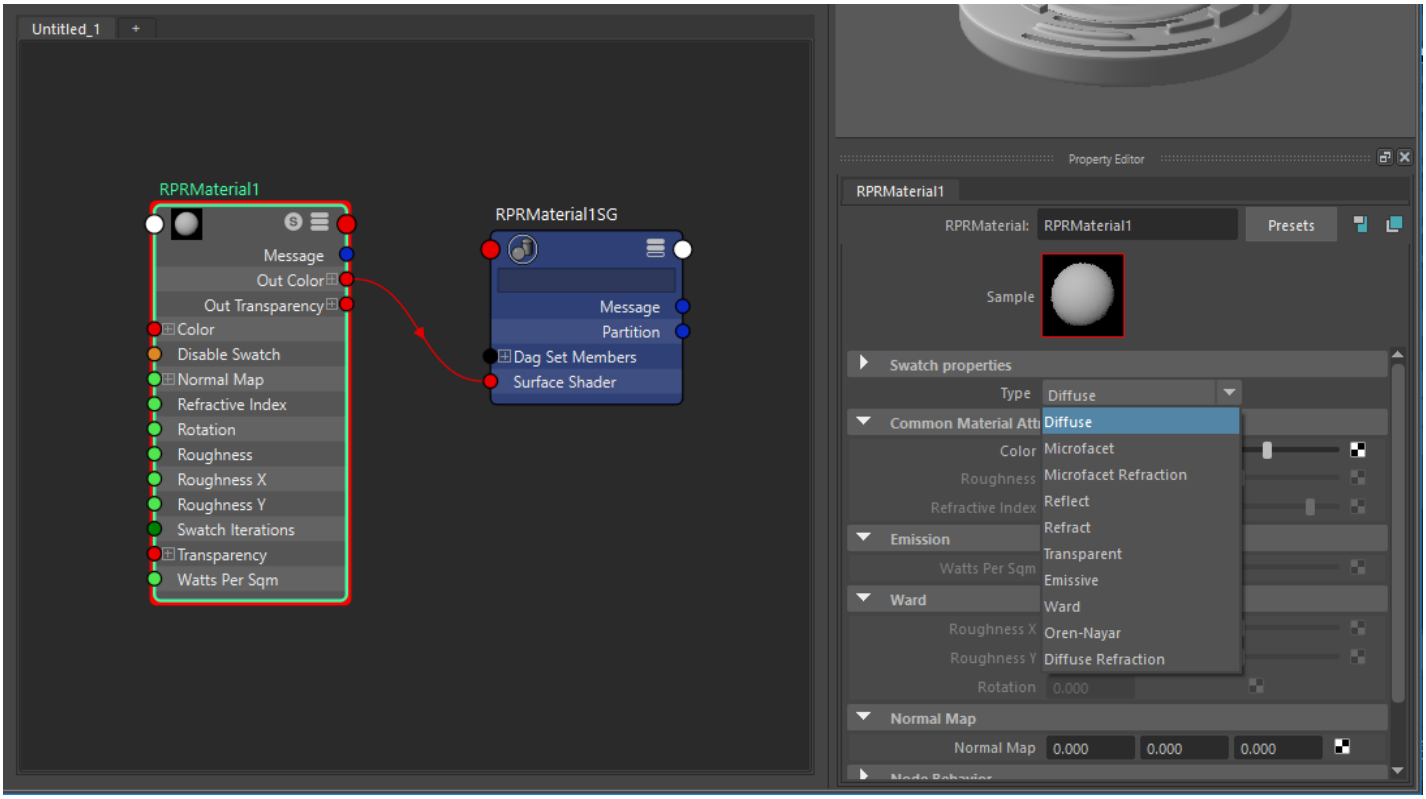
Click on the object in the viewport. Right click the material node in the **Hypershade Editor** and select **Assign Material to Viewport Selection.**



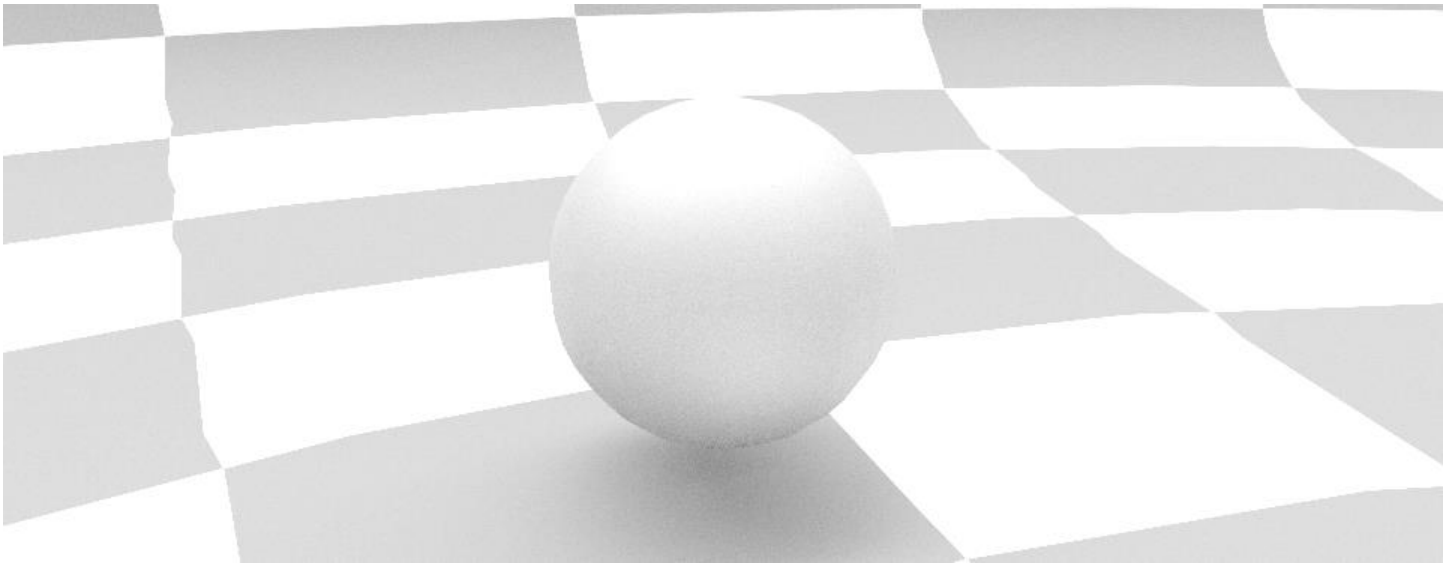
Assign a IBL to your render settings and do a test render. You will notice that the **RPRMaterial** is set by default to Diffuse which will give you a matte shaded finish.



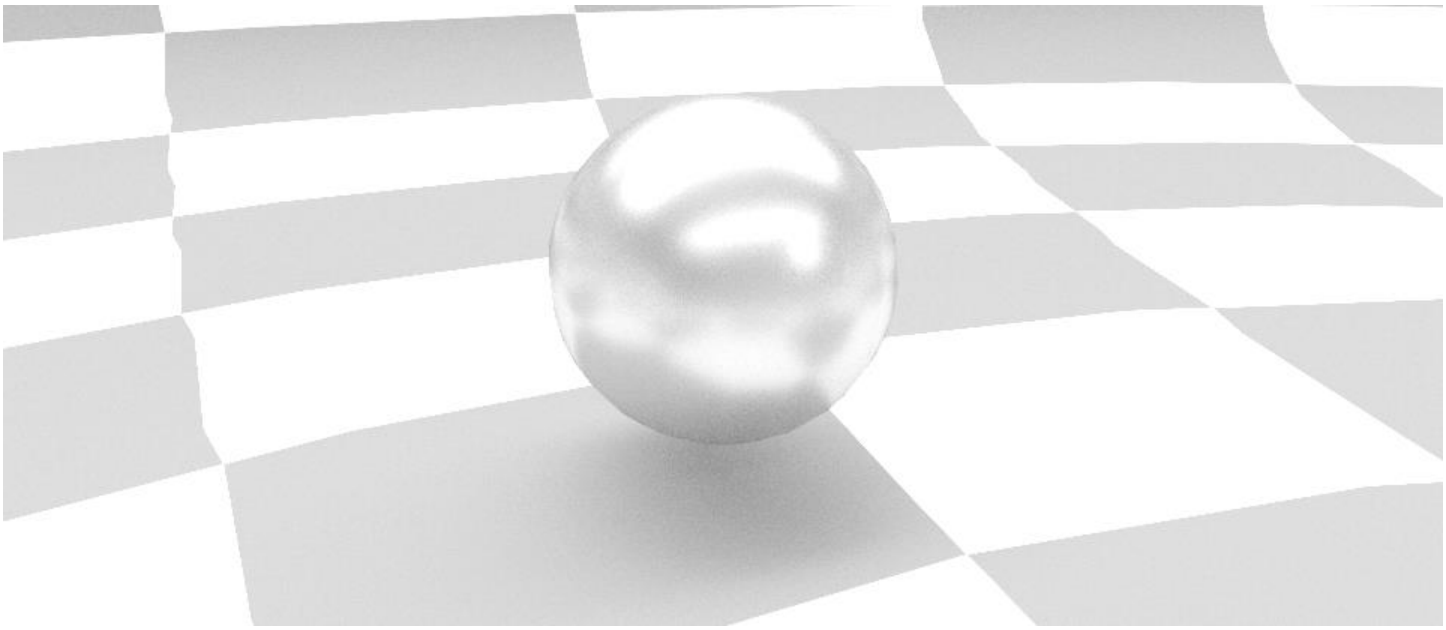
In the material attributes under **Swatch Properties** > **Type** you are able to switch between a range of different material types.



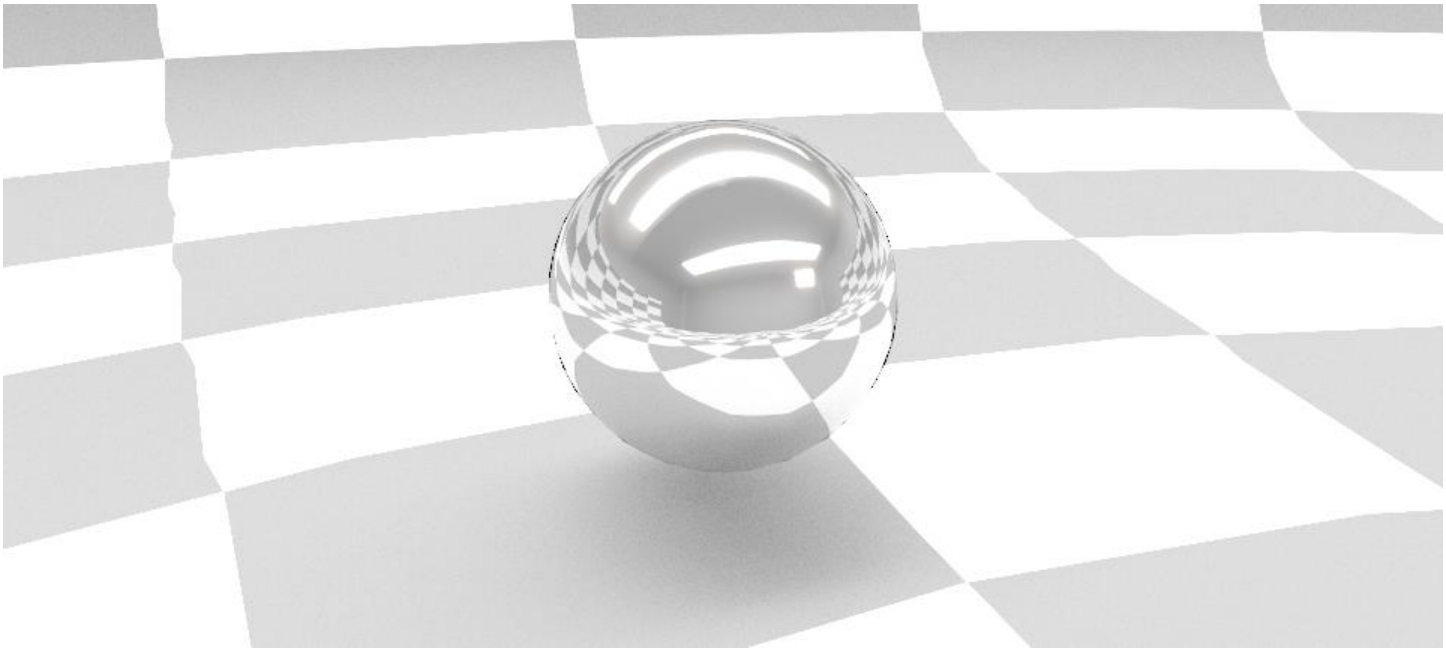
Change your material Type to **Microfacet.**



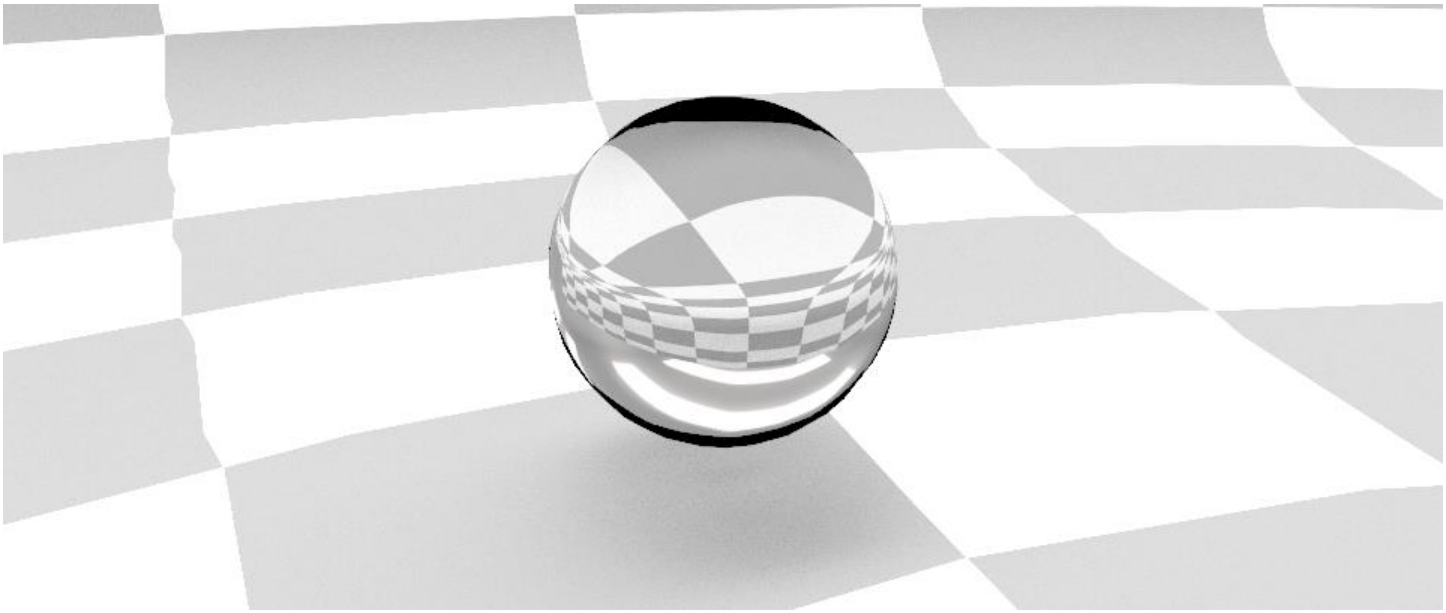
You will notice that in you Radeon ProRender material attributes there are a couple more options that become available when changing the material type. We can change the roughness to make the material more shiny or we can change the index of refraction. Set your roughness to 0.1 to see the material with some reflectivity.



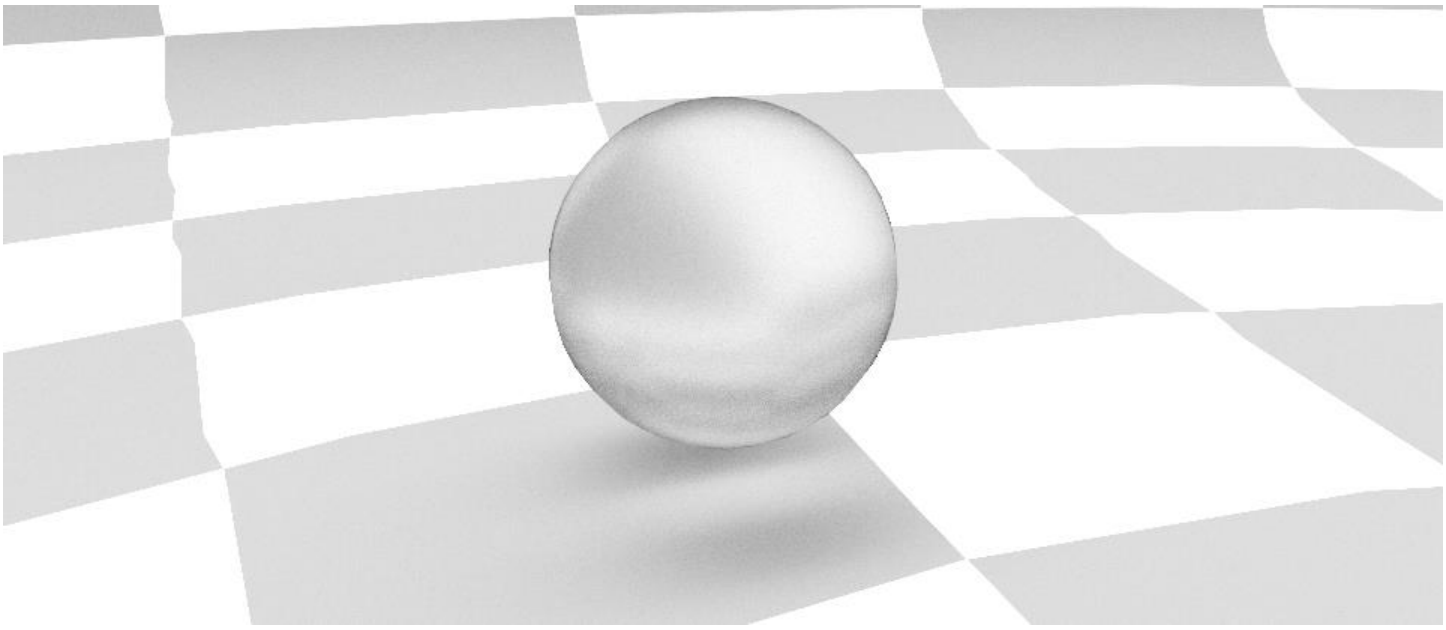
Material type set to **Reflect**, this will only give you the raw reflection of the scene and will most likely be used in a **blend material**:



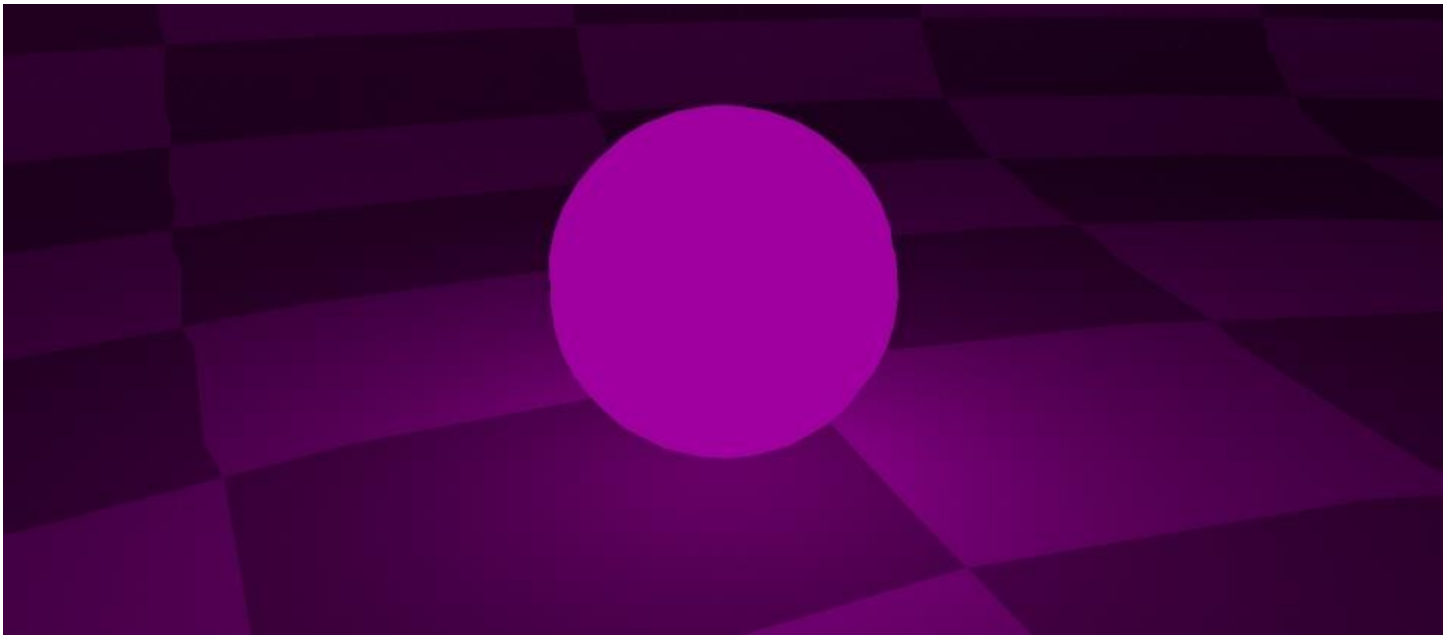
Material type set to **Refract**, this will give you the raw refraction of the scene and will also most likely be used in a **Blend material**:



Material type set to **Microfacet Refraction**, this material will simulate an opaque material like the paper on a Chinese lantern. It allows light to pass through it. You can change the amount of light that passes through the material by lowering the IOR(index of refraction) intensity.

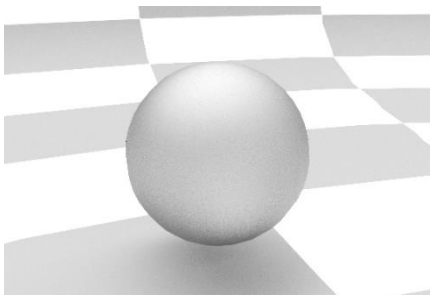


Material type set to **Emissive**, this material will emit light from geometry which has the emissive material applied to it:

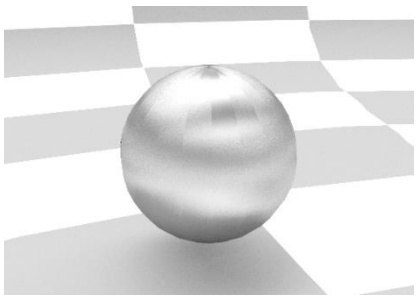


Material type set to **Ward**, this material will give you more of a metal texture, it has a anisotropic quality by means of roughness X and Y. Setting the X and Y values differently will give you different reflections (stretched).

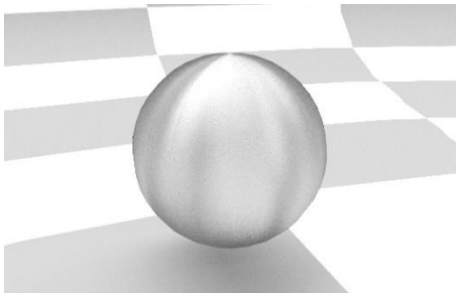
Default



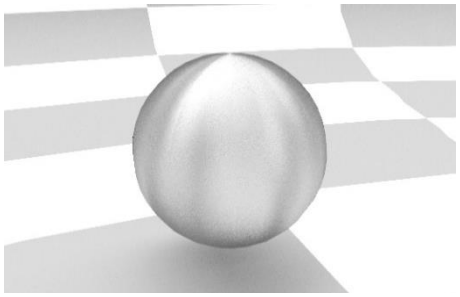
Roughness Y set to 0.1, X set to 0.5



Roughness X set to 0.1 Y set to 0.5



Rotation set to 45



Using Maya Materials

Like the Standard Lights many of the Standard Materials are not supported by Radeon ProRender. Many of these materials simulate a physical effect on the surface of an object which is not required when using a physically based material and ray-tracing renderer.

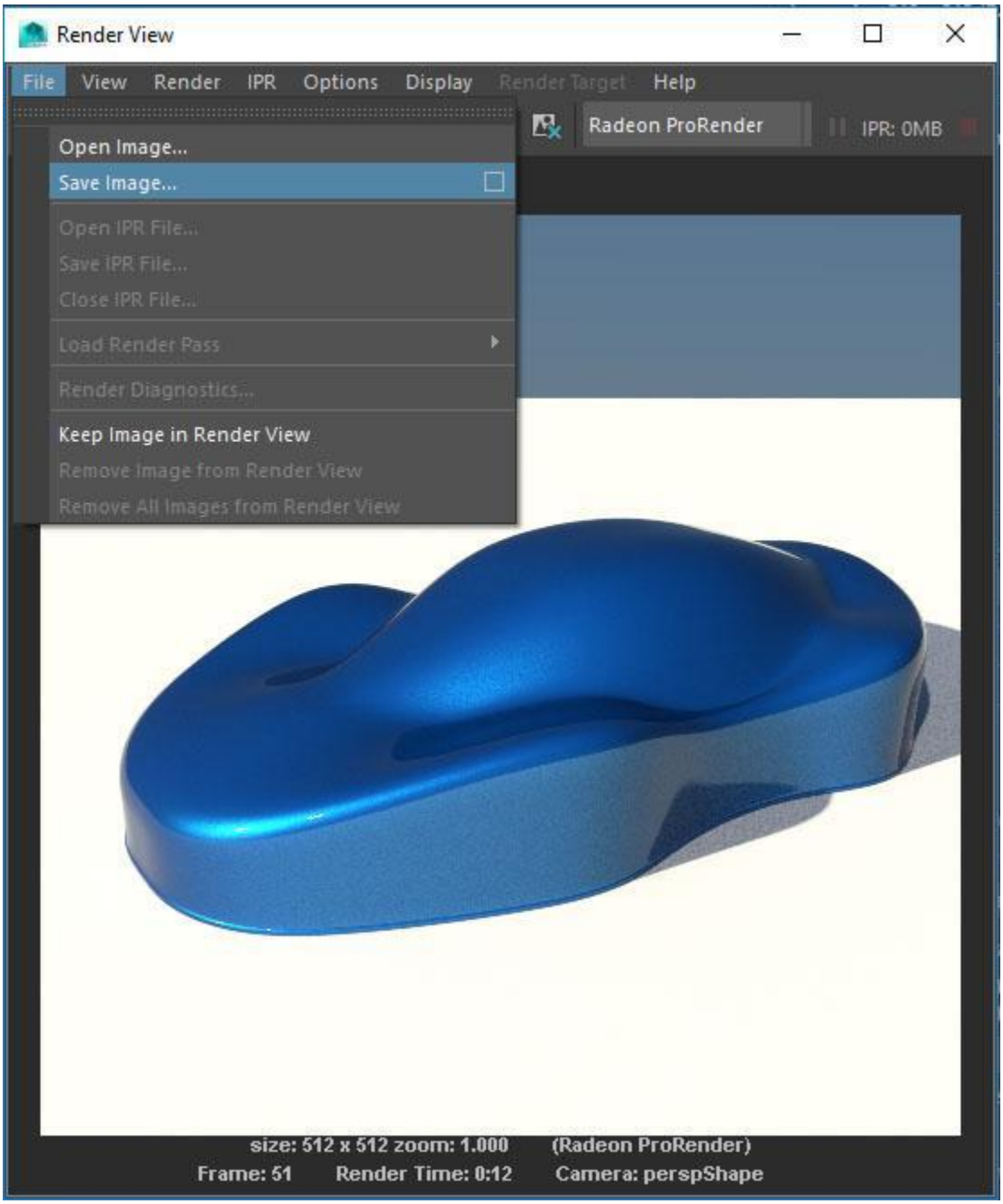
Although Radeon ProRender will attempt to render the Maya Standard Materials, the result may be unpredictable as the renderer will only process the materials attributes that have a counterpart in the real world.

The specific models supported by Radeon ProRender include:

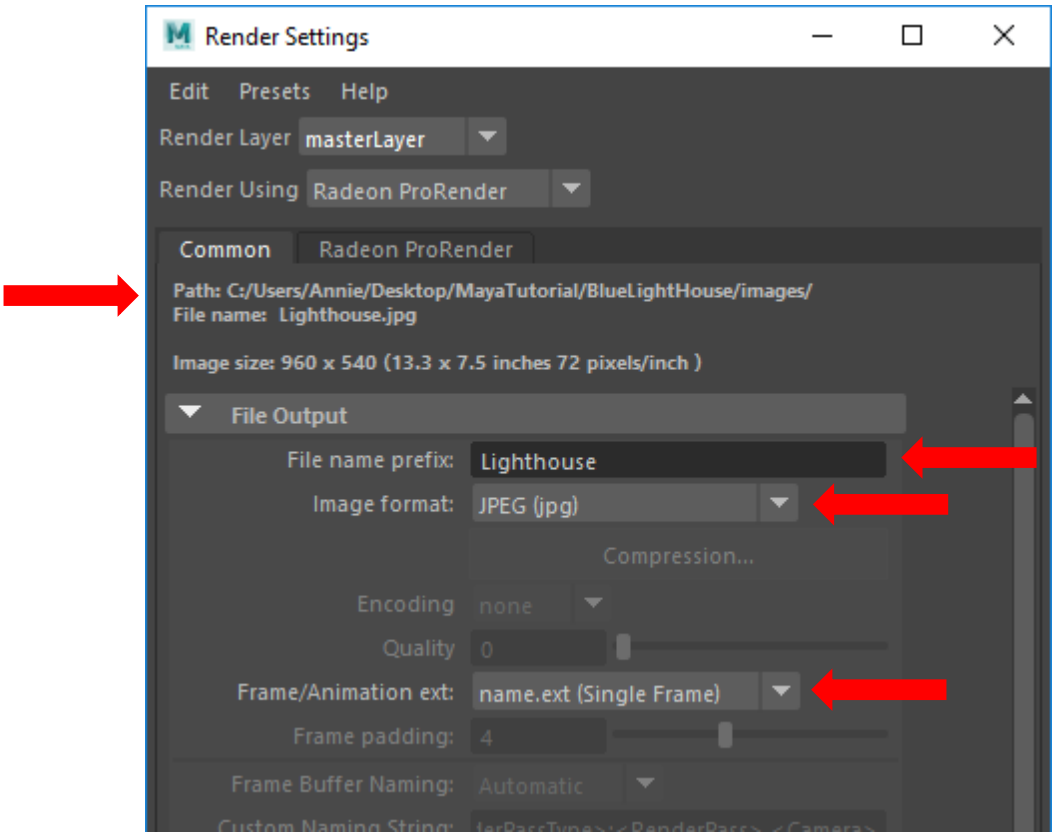
- Blinn
- Metallic
- MultiLayer
- Oren-Nayar-Blinn
- Phong
- Strauss
- Translucent

Saving

To save your rendered images you have 2 options. You can save the image directly from your render view window under **File > Save Image**. Remember to consider that in the save image options you must set what color management you would like to save your image in.



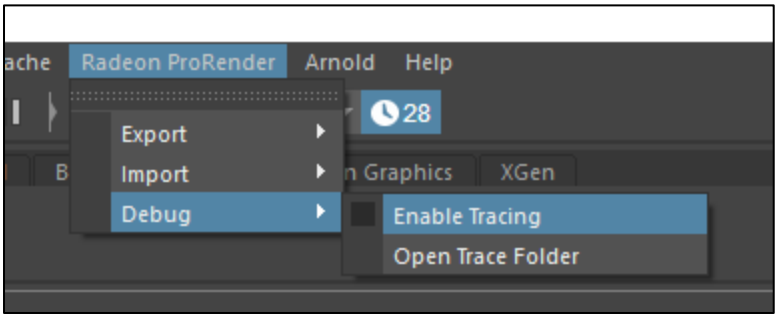
Then we can also save the rendered image by using the **File Output** section in the **Render Settings** (this is dependent on having your project set correctly). This is what you would use to render out batch animations and store the files in your project directory.



Diagnostics and Trace Files

To allow developers to track down issues with the plug-in it is often necessary to provide trace files that log what happened to the plug-in and where the plug-in may have had problems.

On the top-level menu select **Radeon ProRender > Debug > Enable Tracing** to activate the diagnostic tracing feature.

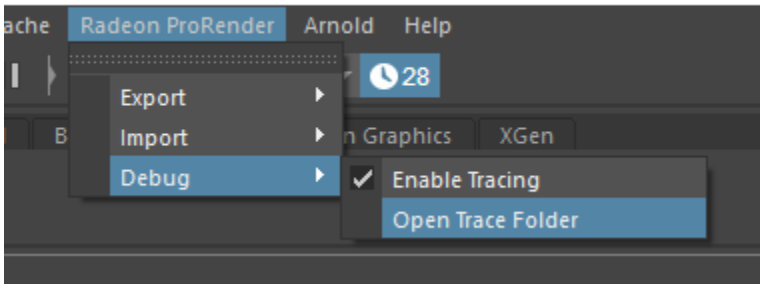


By default, the tracing is not set. This is to save space and assist performance. If you encounter a problem, it is advisable to:

- Enable tracing.
- Reproduce the problem.
- Locate the trace files.
- Zip the trace files into a single .zip file.
- Complete a bug report via this link http://maya.radeonprorender.com/support/tickets.
- If you don't have an account you will need to set one up.
- Describe the procedure or steps you used to reproduce the problem.
- Attach a sample scene of where the error occurred.
- Attach the trace files .zip to the bug report.

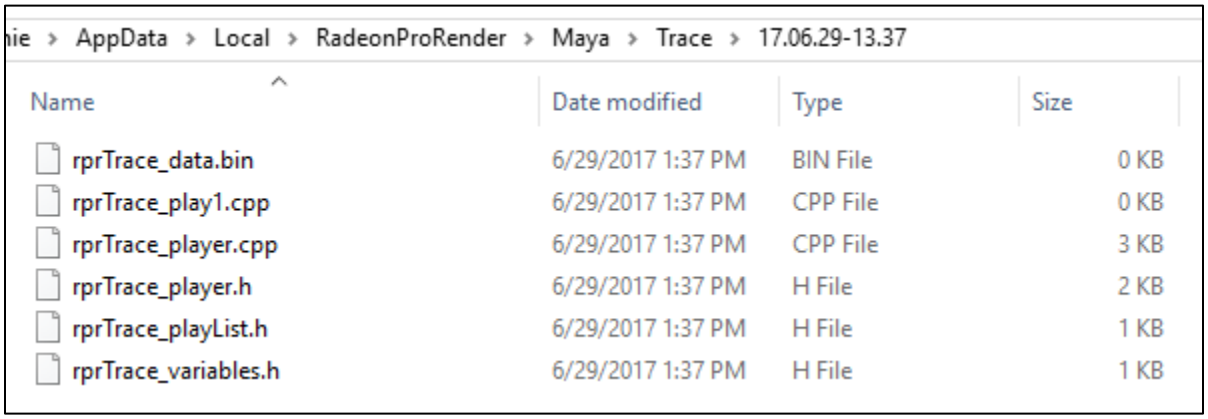
Once you have captured the trace file, repeat the selection above to disable the tracing feature. This will stop the plug-in from recording all events and using up your valuable disk space in the future.

You will see in the top-level menu and option to **Open Trace Folder**. Select **Radeon ProRender > Debug > Open Trace Folder**.

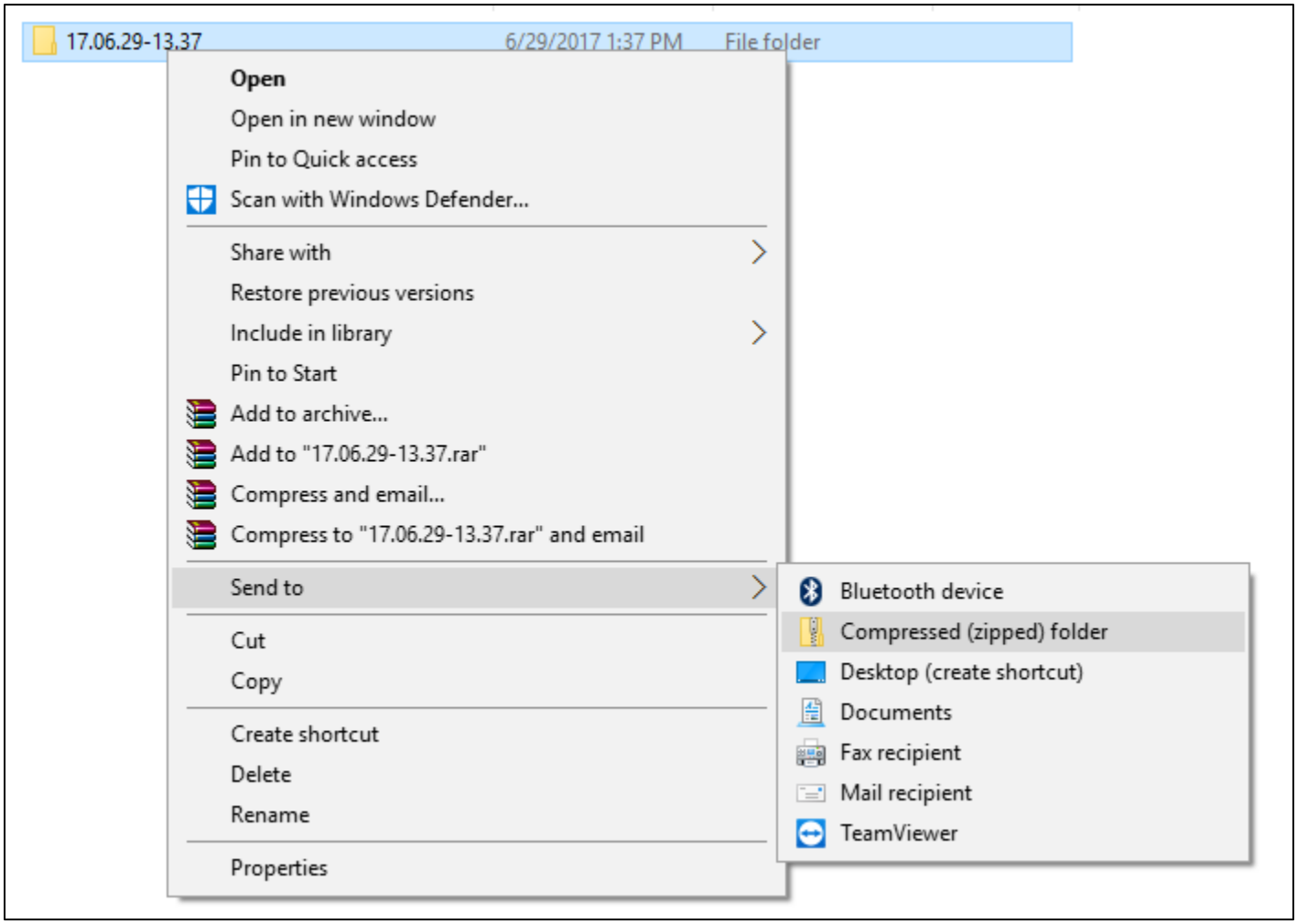


The directory location of the trace files is:
<%user%>/AppData/Local/RadeonProRender/Maya/Trace/YY.MM.DD-HH.MM

You will see there are a number of files generated by the plug-in's diagnostics system. Inside this directory are the following files:



It is advisable to zip the top level directory **YY.MM.DD-HH.MM** by right clicking the directory and sending it to compressed zip file.



You can then attach this .zip file to any bug report you lodge.

Radeon ProRender plug-in for Maya

User Guide v2.4

Written by: Annie Yu

05/09/2018

AMD