FIVE13

MUD AND MUD WRESTLING PROPS FOR GENESIS 8 AND 8.1


User Guide

Document Version: 1.2

INTRODUCTION

This guide describes how to use the props and materials in the product to cover your characters in mud, oil, paint or something else from your imagination!

MUD GEOSHELL FOR GENESIS 8 AND 8.1

Load your character into the scene. If you are planning to use DAZ anatomical elements add them **before** you add the Mud.

Choose a Mud Geoshell that matches the Genesis number of your character, i.e., use an 8.1 Geoshells for an 8.1 character. If your character has anatomical elements, then choose either 'with female genitals' or 'with male genitals' depending, examples are:
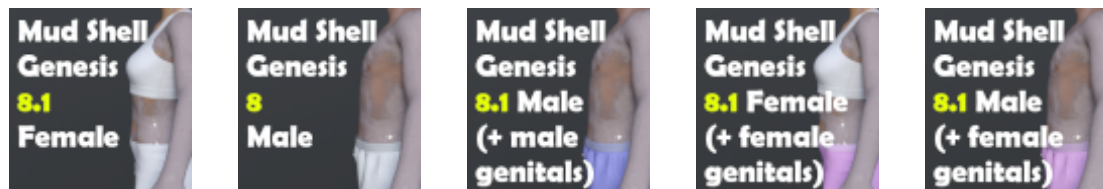
The shell will load to the figure and they should have a mud coating. It's as easy as that!

Troubleshooting:

- If the torso shows up as bright white you have probably selected the shell for the wrong Genesis version, e.g. 8 instead of 8.1 or vice versa
- If the genitals appear in bright white you've not picked the correct shell. Try again!

A NOTE ON LIGHTING

The mud is shiny. When using Perspective View or a camera with a Headlamp enabled the shine can look too extreme at close range. This is because of the direct light of the Headlamp reflecting. To overcome this, add a camera into the scene, change the Headlamp Mode to Off rather than On or Auto, and then use that camera rather than Perspective view.

GENESIS 8 AND 8.1 GEOSHELL MUD LEVELS

First choose the level of muddiness you want by applying the mud materials, and then change the color afterwards by choosing the color material or editing the base color.

To do this, select the Geoshell in the scene tab and then choose the level of mud or coverage you'd like from the materials.


Note: the Geoshell loads so it can't be selected in the viewport, otherwise you would be interacting with the shell rather than the character when using the viewport. Click on it using the Scene tab.

Troubleshooting: If you get strange results when changing materials and parts of your character's head turn invisible, are you sure you did not accidently apply the mud materials to the character themselves, not the shell? If so either press the undo button or re-apply the character's skin to recover.

Tip: For extra variety, try applying the mud male materials to a female or the female to a male. Although you may see some seams or stretching in some areas, you may get reasonable result for some poses and renders. (To do this using smart content window, untick the 'filter by context' checkbox)

CHANING THE GEOSHELL COLOR

After getting right level of coverage, you can change the color to anything you like. Click on Surfaces. Click on Currently Used to select **ALL** the surfaces. Click on Base Color to change them all at once.
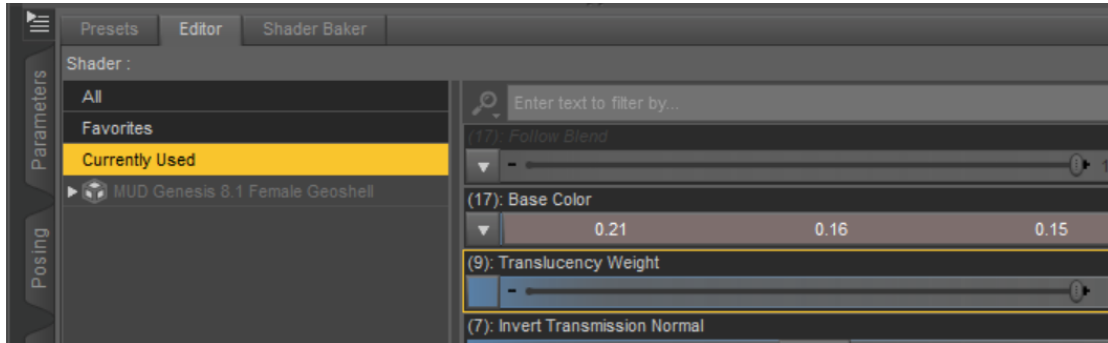
To get you started, the product includes three options for Oil, Red Paint and Radioactive Green Goo which can be applied from the materials.
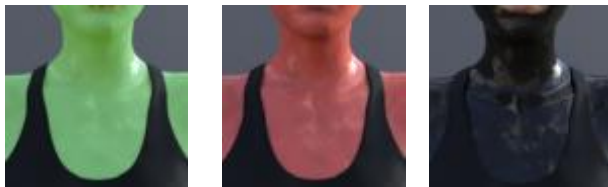
The Radioactive Green Good one is emissive so remember to change the emissive color too. To get back to the original mud color, reapply any of the original mud levels options.

Tip: The emissive material may slow down your machine when in Iray Preview so for that reason you may want to apply it after setting up the rest of your scene.

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CLOTHING

There are two ways of muddying up clothing:

1. *Use one of the Mud Iray Decal Nodes OR*
2. *Apply the Mud Shader Preset to the surface of the clothes.*

The Iray Decal node gives the best results. It is Iray only. If you want to see the results in another engine, such as Filament, use the shader approach.
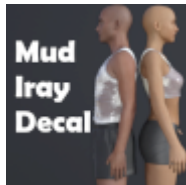
MUD IRAY DECAL:

It's quite easy to use the Iray Decals on clothing. Just select the item in the viewport apply the upper or lower body Decal depending. The next few pages guide you through the specifics.

There are also two general MUD Iray Decal Node that can be used on anything after positioning and rotating. Use them for shoes, hair, couches, dragons, ground etc.

Troubleshooting: Occasionally the Iray Decal can disappear even in the Iray Viewport. This can happen if you hide an item of clothing after applying a decal and then show the clothing again. This is only temporary. Either simply hide and show the decal too to make it turn up again, or change the viewport display to a different mode and then back to Iray again.

SHIRTS, BRA TOPS, T-SHIRTS, JACKETS, DRESSES ETC

Click on the item of clothing worn on the upper body apply this Iray Decal:

 Mud Iray Decal Abdomen Upper For Upper Body

You should see mud on the clothes right away. You may want to adjust the node (move, rotate and scale) to get perfect coverage.

Troubleshooting: If you don't see any mud are you in Iray preview mode?

The upper body Decal node will parent to the clothing's **'Abdominal Upper'** bone. This helps it load and stay in the right place. To find the node you'll need to expand the bone hierarchy in the scene view.
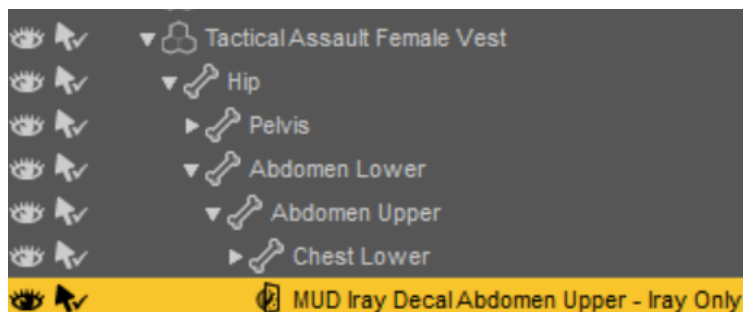
Once you have it selected, you can move the node and/or scale it to get better coverage. Because it's mud, there is no need to worry too much about stretching the decal. Decals are projections, so if the character's pose changes where the mud lands will too.

The General Iray Decal section of the guide has some notes on how to position the node for best results.

It can be fun to add more than one node to an item of clothing to combine the effects or cover different areas. If you do this, you may need to change the Decal Priority, so Studio knows what's in front.

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LOWER BODY: SHORTS, JEANS, PANTS, ETC

This works in the same way as the upper body node, except this Decal node parents to the Pelvis bone of the clothing or item.

 Mud Iray Decal Pelvis For Lower Body

Again, to find the node to select it you'll need to expand the bone hierarchy in the scene view.

CHANGING THE AMOUNT AND STYLE OF MUD OR GUNK ON THE DECAL NODE

With the node selected, choose one of the options from the materials. They should be applied to the decal node, not the clothes themselves.

Apply the Mud Iray Decal Option materials first, and then after apply one of the color materials if you'd like a different color.

Note: They are not specific to clothing and will work on Decal nodes attached to chairs, dragons, people etc. The thumbnails show clothes because that's the main use for them in this product.)

Just like with the Geoshell, after you have applied the options material preset you can change to color using one of the Color materials presets.

If you want to choose your own color, we'd recommend you first apply the Red Paint color from the materials preset (This removes the image files from the base color channel) and then you can edit the base color the same way already described in the Geoshell section of the document.

HAIR

For hair you can try to use using the upper body node and move it into place. Alternatively use the general MUD Iray Decal node and position it manually. After positioning it, it is worth parenting it to the head bone of the hair, so the node moves with the hair when posing the character.

In general, if you parent the decal node to the bone closest to where you want the projection to land, it will more or less stay put when posing your character.

Results vary depending on the type of hair. Best results come when using a hair product specifically for wet hair, since mud makes hair wet. However even on dry hair, the decal node can help tinge the hair the same color as the mud, which helps it blend in with the scene.

Tip: For wet hair products, you can also get good results by applying the MUD shader preset to the surfaces of the hair instead of using the Decal.
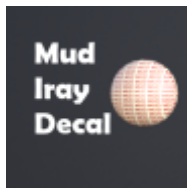
POSITIONING A MUD IRAY DECAL NODE

The product has two general decal nodes. One is meant for floors, tabletops, or other upwards facing surfaces. It simply loads in pre-rotated to face upwards.


This one is meant for floors, tabletops, or other upwards facing surfaces. It simply loads in pre-rotated to face upwards, so there is less work for you to do positioning it.

This one loads into the standard orientation. Use it for anything else.

Let's work through an example. Say we want to cover this Cardboard Box in Oil *(If you want to follow along and don't have a cardboard box, just create a cube primitive 50 cm squared. For larger objects you may need to scale up the Decal node)*:
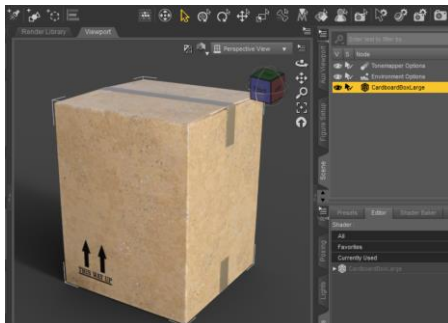

First, we click on it and apply the **Mud Iray Decal General For Everything Else** prop and we should see the alignment helper material appear at the bottom of the box:

 ->

If you don't see this are you in Iray Preview mode? Or your object could be very large, and the Decal node needs to be moved or scaled so it's bounding box clips the surface of the cube or object.

As you can see from the previous image, the Decal is only landing at the bottom of the box. To correct this let's select the decal node and lift it up on the Y axis and scale it up a bit. The box is now covered, but there is a problem. The projection looks great on the front, but the top and the sizes are stretched, so the Mud is going to look wrong in that area.
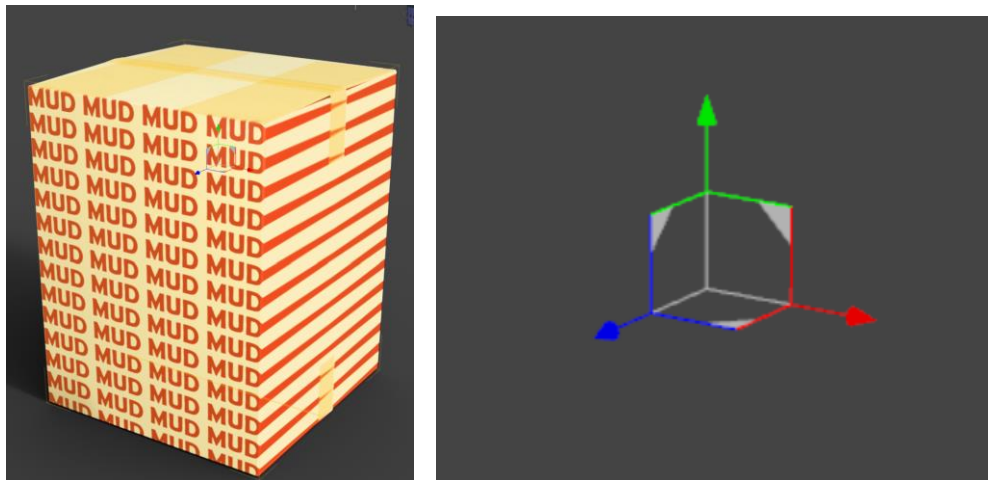

To put it simply, the Decal lands in the direction of the blue arrow. The blue arrow needs to face outwards from where you want the decal projection to land (try pointing it towards the camera).

(To see theses arrows, you need to use a tool that will show them, such as the Universal Tool)

Let's Rotate the Decal node until we get decent coverage everywhere. Once we have that, we do not need the helper material anymore, so can apply one of the materials Decal options (in this case option 5) and then change the material on the Decal to Oil:

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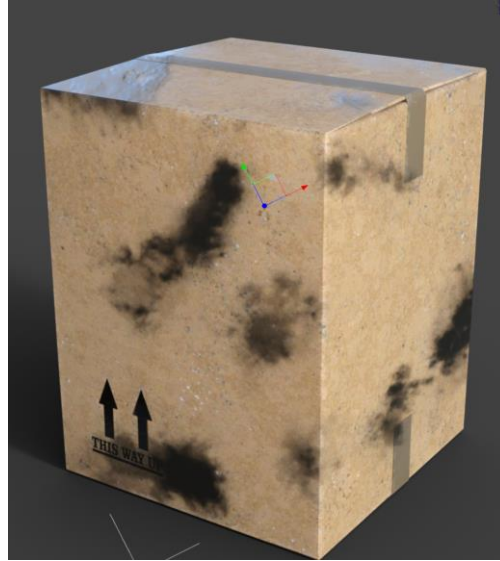
Note: You can also try using the Projection Rotation options in the parameters of the Decal node itself rather than rotating the node.

TIPS ON USING THE GENERAL DECAL NODE

As mentioned, you can only see the results of the Decal in Iray preview mode.

If you are in Iray, but still can't see it. This probably means the positioning of the node is not intersecting with a surface on the object, or the node rotation isn't right. Try either scaling up the Decal node, rotating it or moving it.

However, moving and rotating in Iray preview can be slow for a scene with many objects. In these instances, it is sometimes best to switch to a faster mode, such as Texture shaded or Filament to position the node. You can't see the results right away, but with the node selected you can see the 'bounding box' of the area the node will affect, and also the arrows. The part of the surface you want covered needs to be inside the bounding box. The blue arrow needs to point outwards from the object.
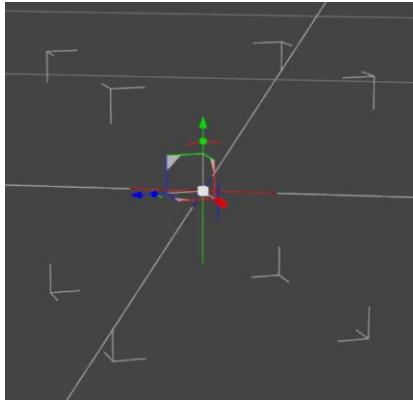
Working with the bounding box and the arrow outside of Iray preview means you can work faster. Once you think you have the right posting switch back to Iray to check and fine tune the results.

If you have manually positioned an Iray decal node to a figure or item of clothing with bones, you could parent the node to one of the bones to keep it in place as much as possible if the figure's pose changes. For example, for a hat, you could parent the node to the head bone.

Troubleshooting: Sometimes the projection disappears temporarily in the Iray Viewport. Hiding and then showing the decal node can make it return, as can switching the viewport to another mode and them back to Iray once again

MUD SHADER PRESETS

The shader presets can be used to apply mud to clothing. They can also be useful on wet hair products, or to turn water in an environment you might own, such as a spa or pool into mud.

To use them first apply the clothing or object's standard Iray materials. This will load up their bump and normal maps. The Mud shader preset retain those original maps to try and retain some of the detail of the original item.

Then apply whichever shader present you desire. To do this click on the surfaces tab, select all the surfaces, and then apply the shader.
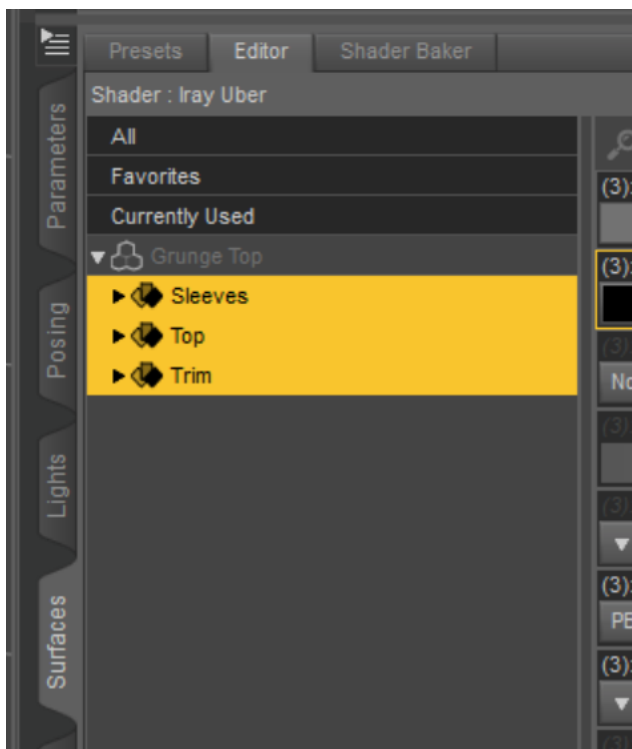

Tip: For clothing, try slightly darkening the color of the shader applied to trims and waistbands (if they are separate surfaces on the item) by editing the base color. This can help give a little more shape to the clothing.

Also using the shader and an Iray Decal Node can help build up a layered, textured multi-colored look.

ADVANCED TIPS

You can layer one Geoshell or Iray Decal node on top of another to create interesting effects. Here are examples: cloth both muddy and oily (using two Geoshells) and a sword which has three Decals nodes applied *(two start from the radioactive green with a color changed to different shades of red, and the third detail adds oil)*:
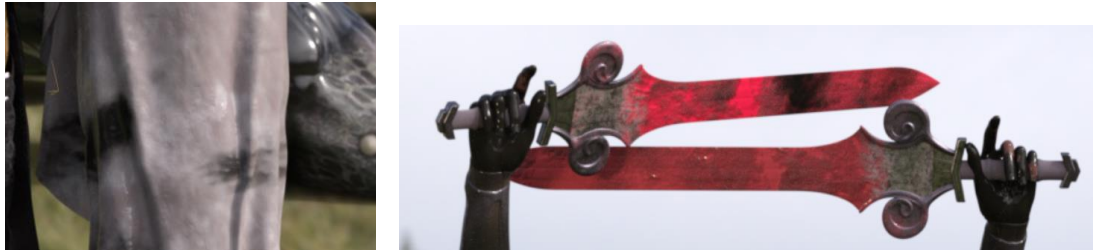
It is simply a matter of adding more than one Decal node to the same item, moving them around as already described and then under the Parameters tab in the General section, increase the Priority of the node you want to be out in front:
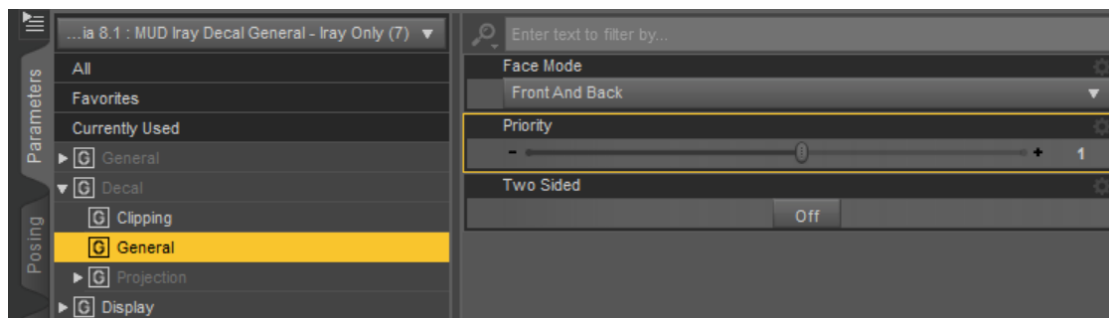

Similarly, you can add two Geoshells to the same person in order to layer different effects. Geoshells have an offset from the main figure. If you have more than one applied, or the default distance is too close for your figure, you can change the offset under the parameters of the Geoshell:


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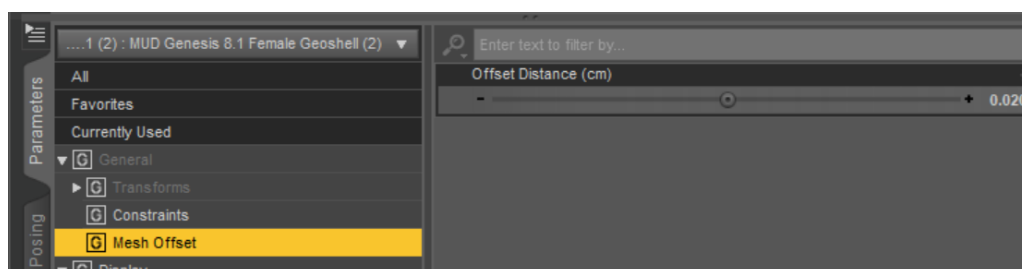
MUD WRESTLING PIT

The Mud Wrestling Pit has some simple rigging to allow you to adjust the height of the mud.

To do this expand out the bones in the Mud Wrestling Pit in the scene tab, and click on the Contents bone and in the parameters section change the mud height:
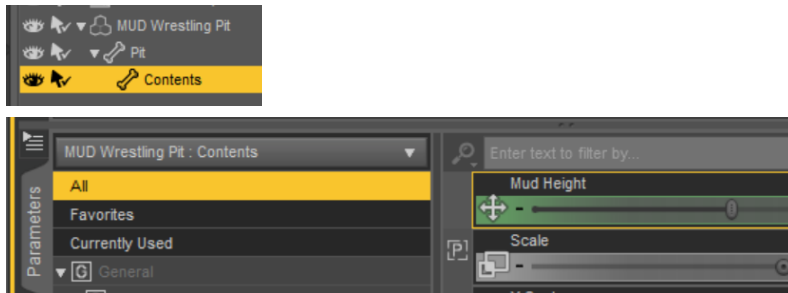

There are also two morphs, one to flatten the mud a little, and the other to lift the mud slightly where it meets the site of the pit. These can be found under Actor -> Adjustment Morphs in the parameters.
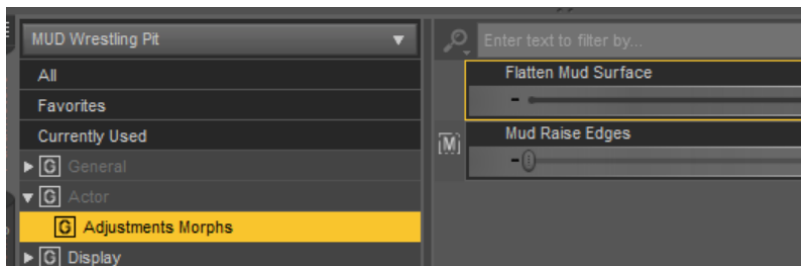

For completely flat Mud you would need to reduce the bump level or remove or reduce the bump map.

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BARRIER

The barriers can be made into a fence or pen by adding more than one into a scene, and then moving each one along the X axis *(plus 232 each time, to be exact)* so they connect. Once you have them linked up, parent them in place nesting each one under the other as shown below.
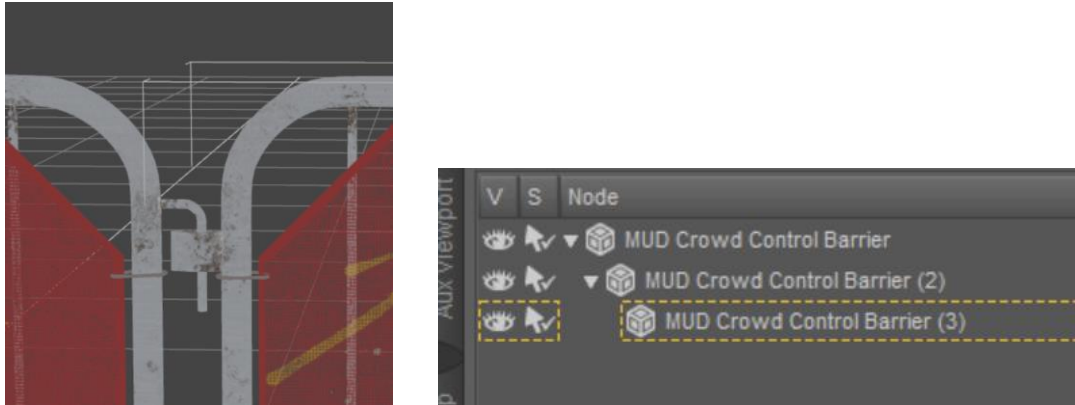
Then when you Y rotate one of them, the others will follow and it makes setting up a a fence easier:
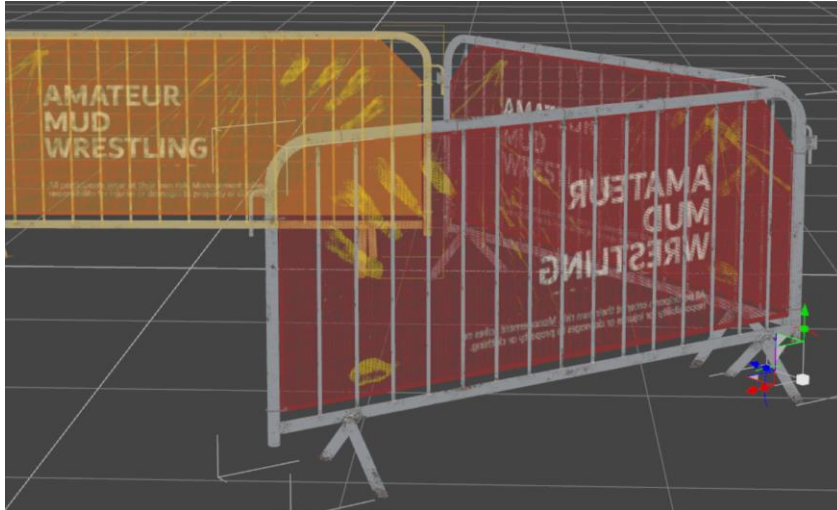
The mesh effect on the sign is done with an opacity map. There is an option to make the mesh solid in the materials. This might boost speed of preview and rendering if your machine struggles with opacity maps. If your scene needs many barriers, consider using instances which will save on resources.

To get grungy sides for paint, oil, etc. use one of the 'clean sides' materials and then use the mud decal node to project grime onto

the sides of the pit. The mud on the sides of the pit on other props is part of the texture maps, so cannot be changed by using the base color alone. You can change the color of the mud inside the pit using the base channel.

There are two morphs with the barrier. One bends the bars slightly, the other subtly distorts the sign. You may not notice much difference, but they stop the lines looking perfectly straight and can be used to make each barrier look slightly different to the other.

BOARDWALK BOARDS

The boards can be useful when rendering using a HDRI if the shot shows the character's feet. If the character is standing directly on the HDRI's floor it can look a little like their feet are floating on a photograph. The boards can help integrate your character into the HDRI image:

They have a morph the vary the size of the gaps between the boards. To make a complete walkway, use this morph and small changes to the X, Y and Z scale so each board looks unique.

Tip: If you want to add more mud to them, or change the pattern of mud, use the Iray Decal Node General for Upwards facing things.

CHAIR

The chair is just a chair. It doesn't do anything special.

CONCLUSION

We hope you have found this guide useful and enjoy using the product. Have fun!

Best Wishes

FIVE13

Purveyors of fine quality digital mud

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