

WET AND TANNED SKINS

Step by Step guide

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This file is provided to help you using the product and adjusting the wet gloss effect and the tan tones.

- The Tan Tone will mainly depend on several parameters : Base Color, Base Color Map Saturation, Color Layer Hue : Color and Strength, SSS reflectance tint, Color Layer Darken : Color and Strength.

- The water/wet gloss effect will depend mainly on gloss properties (base and top coat) and bump properties (base and top coat) maps and values. *Since texture creators use a wide variety of gloss and bump maps, gloss and bump strengths will probably have to be adapted to the set of maps you start from.*

The product includes all the tools so that Skin Tone and Wet Look can be done in a few clicks.

Step by Step guide

1. Step 1 General Remarks:

The product uses a **new shader mixer shader** optimized for tanned skins and allowing the use of tan lines. It can be used on any Genesis 3 figure, and has been designed only for Iray.

The shader will behave much better if *the figure you start from already uses its Iray Uber material*. Indeed, using initially Iray Uber material allows to have the specific translucency maps designed for Iray. Furthermore, the Wet And Tan Skins only act on Skin, lips and nails, so using an Iray Uber Material as the base will allow you to have proper eyes and inner mouth parts for this render engine.

If you don't have the Iray Uber Material for your figure, then the main scripts of this product will replace the translucency color map by the Base Color Map (Diffuse Color Map), resulting in slightly more "orange" tan tones.

The new shader keeps the main behavior of a "classical" Iray Skin settings, but also adds the possibility to "tweak" the initial Base Color texture map in term of Saturation, Hue, And Lightness. All these "modifications" can be mapped in term of strength, and a dial allowing to remove the saturation is included in order to add the possibility to include strength controllable tan lines.

In almost each folder of Wet and Tanned Skins, you will find an "Info" Script giving you more information concerning the content of each folder.

The product is organized in several folders : the main folder includes the initial skin converters, there is one subfolder for Tan Management, one for the Gloss part of Wet Look Management, and one for the Bump part of the Wet Look Management. An additional folder includes the Geograft transfer tool utility will allow you to transfer the shader to any Geografted figure (such as Genitalia, and more). For the owners of "Tan Lines" product, you will find an additional sub folders including the tan lines presets.

Users working with the classical content library will automatically see these folders hierarchy, allowing an optimal skin customization. The product can be found in : People /Genesis 3/ Materials/ Wet And Tanned Skins/

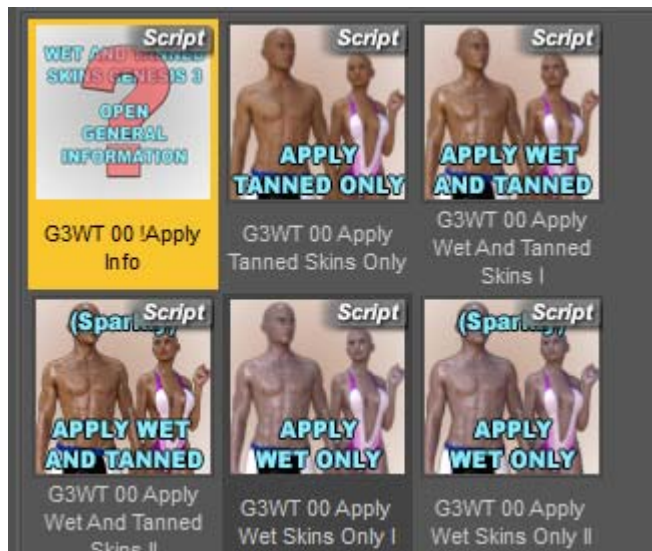
Users working with the smart content will find the wet and tanned skins in the materials category. *It is then highly recommended for them to select one of the asset, right click on it in order to make a "Show Asset In / Content Library (/ Virtual Folder or Folder)" in order to benefit the organization in thematic folders.* You can also browse to the folders for Daz Connect installations which are located in Daz Connect/ People /Genesis 3/ Materials/ Wet And Tanned Skins/.

2.Step 2 : Apply one of the main Appliers

You have first to select your Genesis 3 figure, or any part of your figure, preferentially already using its Iray Uber Material on it, and apply one of the files beginning with: **"G3WT 00 Apply"** located in the main folder of the product.

It will transform the shaders of Skin parts, lips, and nails parts so that they look like they are wet and/or tanned, depending on the converter used.

Please remember that tan can also be removed or changed, and wetness can also be increased or decreased enough so that skin look dry, and this almost independently, using the presets included in the sub folders.



You can use this either starting either from a 3Delight material type, or from the Iray Uber material type. Yet, if you have to choice, I would recommend to start from a the Iray Uber one, for the reasons explained in part 1.

All settings provided are optimal for DAZ Studio environment mode render settings. Changing lights will probably require some gloss adjustments.

The main difference between the files with names ending with "Skins I" and "Skin II" is the type of wet look. The "Skins I" will present a very "flat" wet look, whereas "Skins II will present a more "sparkly" wet look.

Once you have applied one of the main applier, you can use all the wet and tan presets included in all the subfolders.

Please note that, if you applying again one of the main Appliers after changing the tan tone or the wet look option will reset all the modifications you might have made to the skin.

3. Step 3 : Adjust the figure Tan

If you want to change the tan of the figure, you have two options, all located in the Tone Options Folder :

- 3.1. you can load one of the many tan presets included, with an additional G3WT Tan Base Thin Film OFF or ON option (ON being the default),
- 3.2. or you can immediately use the interface called "G3WT Tan !Manager"

3.1 Concerning the tan presets included :

These presets will change the color of the skin, in order to give a more or less tanned look. They are *organized in families of presets (A, B, C...), with 9 sub-presets in each family.*

The families are different in the way scattering, base color, hue modifications and lightness modifications are handled, which gives some base skin tone variations between each sub presets (of the same number) of the different families.

Inside each family, the SubPresets (01, 02, 03...) will change the saturation of the original Base Color maps to give a more or less tanned look. In general a 01 index is the palest look achievable for this family, a 03 to 05 index a neutral look, and 06 to 09 being a more and more tanned. In most cases the 01 index will correspond to really to pale skins.

The families themselves (A, then B, then C... up to N) tend to present a stronger or warmer tanned look (more visible for presets numbers above 05) as you go further in the alphabetical order. Take care : some of the latest numbers (05, 06 etc) of the latest families may not be compatible with figures presenting an initially saturated skin. In these cases, final skins would look really too saturated.

The families O and P present more clear (higher lightness) bases than the rest of the families.

IMPORTANT NOTE :

FOR ALL THESE FAMILIES, you can find two MAIN options, which are "G3WT Tan Base Film OFF" and "G3WT Tan Base Film ON". This option (OFF) will deactivate the thin film used on the top coat layer, whereas ON option will activate it. This is a way to have twice as many skin tone presets. By default the option is ON.

If you choose the OFF option, all the skins will appear more clear and a bit more reddish (less brown). If you choose the ON option, all the skins will appear more dark and brown. Take care, with tan options with very low numbers corresponding to pale skins (01, 02), the OFF option is not really interesting if the skin is wet, but is more interesting if the skin is dry.

All the thumbs are represented with Thin Film ON default. But it is strongly recommended to try Thin Film OFF option to have more yellow and light tan tones. PLEASE USE THIN FILM OFF IF YOUR FIGURES APPEAR TOO DARK OR TOO SATURATED. It should help. *These two options are called MAIN OPTIONS because*

the other tan presets will not change them, they are independent, meaning that once a tan option is chosen, you can choose Thin Film OFF or ON, or when a OFF or ON is chosen, you can apply the tan you want it won't change the thin film status.

In brief, you can use any of the other tan presets then changing this ON/OFF status, or change this ON/OFF status and then use any of the tan presets. This is a way to double the number of presets you can have, and to reach other tan tones (less brown, but tanned).

K, L, M, Q and N families proceed a bit differently from the rest. This is why the latest presets of the K, Q, and M families may not be compatible with all initial skin tones (some figures will be too dark / orange or saturated). In this case you have to use the K01-02-03, L01-02-03 and N01-02-03 instead of the other ones.

Yet K, L, M, Q and N presets are important for some specific very clear figures to reach some tanned skins.

For other figures, FOR presets K, L, and N, SETTING THE THIN FILM TO OFF may be a good idea if the result is too saturated. It may help depending on the figure. For the L tan options, you can try the M family as a replacement.

If you want have a DRY and PALE skin, the best choice is to turn thin film OFF.

If you want have a DRY and TANNED skin you will also have to go to the Wet Options folder in order to remove the wet look, and it may also be better to go to the bump option to lower the bump.

3.2. Concerning the tan manager included :

If you want to create your own tan, or simply adjust an existing tan, you can open the "G3WT Tan !Manager" file which will give you access to a synthetic interface controlling the key parameters for this.

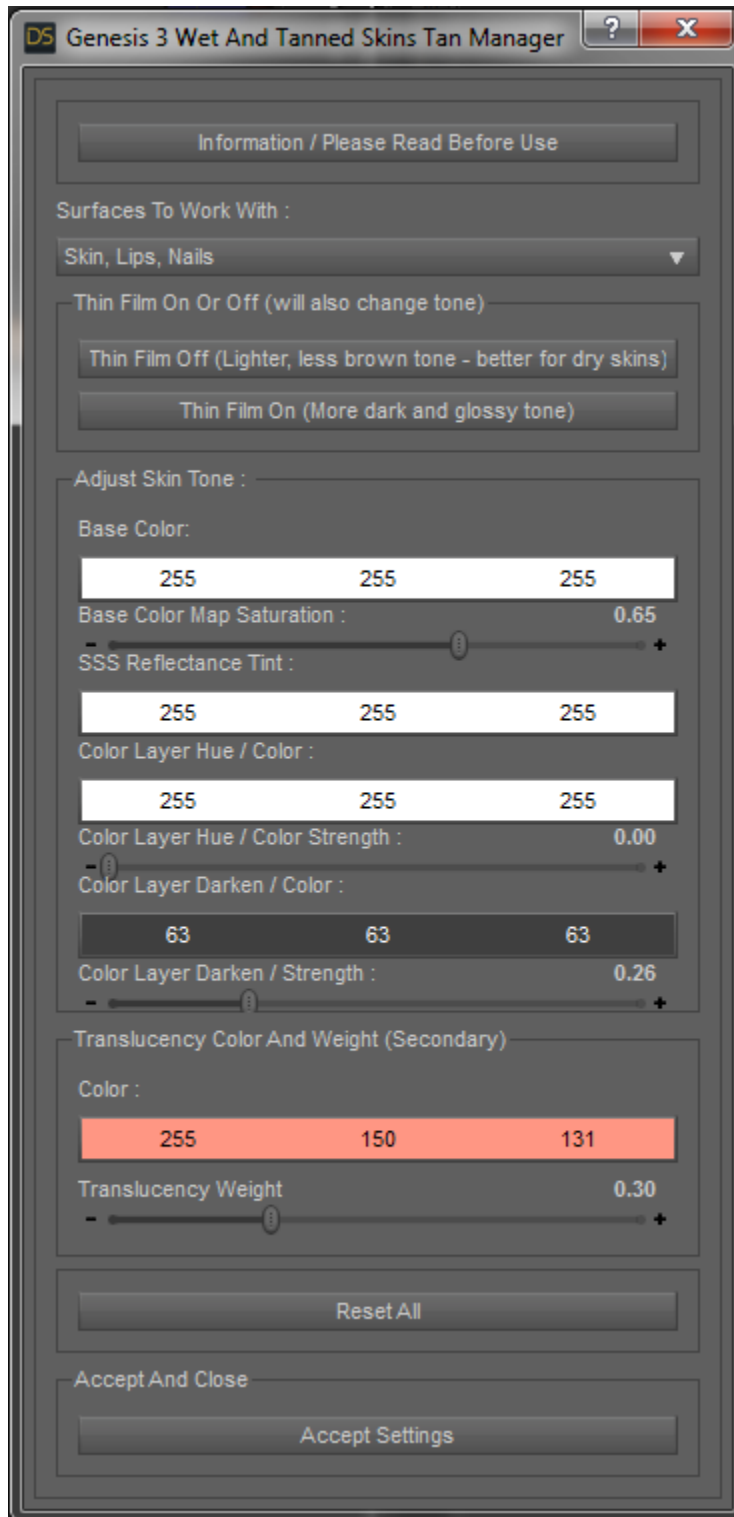
This tool aims at refining an existing skin tan you would have used, or at creating a new one.

Remember that more skin tones can be accessed by using the Tan Base Thin Film ON or OFF using the corresponding preset. At any time when you modify parameters in this interface you can try thin film ON or OFF to see the influence of this parameter.

The Base Color, SSS Reflectance Tint and Translucency Color and Strengths are the classical material properties known in Iray Uber Shader.

This Specific shader, V3D_IrayTannedWetSkinsG3, uses in addition elements to add saturation, to darken and to \slide\ the hue of the Base Color.

The Hue, Saturation and Darken dials and color directly influence the Base Color. The SSS reflectance tint is then taken into consideration after these modifications have been made on the base color.



The translucency Color and Strength are secondary dials and translucency color will basically have only a very small impact on the resulting tone. Translucency Strength will have a higher impact as you increase it, but it is better to adjust the skin tone with only the elements provided in the top box (Base Color, SSS Reflectance Tint, etc, etc).

DO NOT use very saturated colors for Base color and SSS reflectance tint. On the contrary, the best method is to use "almost" white colors for them, all the difference relying on the "almost".

The Hue of the Color Layer Hue will use only the Hue of the Color you apply, with the Strength you will define by the Color Layer Hue / Color Strength dial.

The "Color Layer Darken/Color" will use only the Lightness of the Color you apply, with the Strength you will define by the Color Layer Darken / Strength dial.

This change of Hue is applied after Base Color Saturation and Lightness have been taken into account using the Saturation dial and the Color Layer Darken (Color and Strength) dials.

At any time you can reset the values you started with using the Reset All button. Once the settings look fine to you, you can simply close the dialog or press accept. All the modifications you make are visible directly in the viewport using NVidia Iray preview mode.

In order to obtain clear (pale) skins :

First apply Thin film off, and a very low saturation. Then lower Color Layer Darken/Strength and Color Layer Hue/Color Strength. Finally adjust first SSS reflectance tint to a not saturated (tinted but almost white) color (cold for cold skins, warm for warm skins). At the end, adjust base color.

In order to obtain tanned skins :

First Increase Saturation and Color Layer Darken/Strength. Then adjust "together" Base Color and SSS reflectance tint, always keeping low saturation colors for them (near white). Tweak the final hue using the Color Layer Hue/Color and Color Layer Hue/Strength. This will tend to "replace" the obtained base Hue, so don't use too high values, the Hue parameter is just here for a final fine tuning.

The Translucency color and strength will have an influence, but this is not the preferred driver for the tan look.

4. Step 4 : Adjust the figure Wet Look

The wet look and the tan are independent. The wet look will come from gloss, bump and top coat, whereas the tan comes from base color, scattering (translucency, SSS, transmission) and Hue, Saturation, Lightness additional dials. Yet there is a small influence of the wet look on the tan via the top coat. The top coat has, on colors, two effects. First it will add a bit of white (due to white reflections), and then, if you use the "thin film ON" option, it will add a bit of brown (due to top coat thin film). Increasing or decreasing top coat weight to change the wet look will increase or decrease the contribution of the top coat to the final color. But the effect is low compared with the effect of the other main parameters driving skin color.

One very important thing to understand for Wet look is that there is not only gloss and top coat parameters driving the final wet look, but also the bump (base and top coat). The wet look is a balance between these elements.

This product proposes several way to get several "dry to wet looks" in order to obtain an effect as close as possible as what you had in mind.

Wet Options and Bump Adjustment Options are divided in two folders for the product to be more clear, but when adjusting a wet look, you will probably need the two of them.

4.1. Gloss Presets :

These presets will change the wet look of the skin, in order to give a more or less wet or glossy look. There are 2 families of Wet look presets : A and B and they differ in the fact that B has a bit more glossy underlying skin (under the wet layer), and that B presets do not use any anisotropy.

The most important difference between families A and B is the fact that B family has a bit more base gloss (not wet gloss but base gloss, the one underneath the wet layer). Anisotropy acts on top gloss (the wet one), allowing to give a little touch of disorder on the highlights. There is no anisotropy in the B presets. The effect of anisotropy is "minor", so in brief, use B family to have a bit more glossy base (the base gloss you would use, for instance, on dry skin), and prefer the A family if you want a bit less glossy base.

Both families will allow to browse from dry to wet looks.

The SubPresets (Option 01, Option 02, 03...) will change the wet look from a dry skin (not wet) for the lowest numbers (A01, A02) to a wet look for the highest numbers (07, 08, etc). The wet aspect of course also depends on the original maps of the figure, the bump, and the lighting.

The numbers 05 have a special "HDR" mention because I considered that they were, for most figures tested and most HDR tested, an excellent compromise to have a slightly wet skin with scenes using HDR lighting only.

If you work with DRY skins, it is better to lower the bump using one of the last presets of the Bump Options folder.

REMEMBER WET LOOK ALSO DEPENDS ON BUMP! A little word about BUMP here : For wet skins, use the bump options provided in this product to define if the wet look you obtain is flat (very wet like out of a swimming pool), or grainy/sweaty/sparkly. More information about this is available in the "G3WT Bump !Info" file.

If you work with CLEAR (pale) skins, it may be better to apply the file "G3WT Tan Base Thin Film OFF" in order to remove the Top Coat Thin Film.

IMPORTANT NOTE : FOR ALL THESE PRESETS, you can find two POST options, which are "G3WT Wet Post Increase Top Coat Step By Step" and "G3WT Wet Post Decrease Top Coat Step By Step".

These scripts will allow to the iteratively decrease and increase the Top Coat Weight proportionally to its current value.

This means that you can apply them several times until you reach the desired effect.

They are particularly useful when a skin has the good wet look, but has TOO BRIGHT highlights, or when a skin looks too wet.

This can happen when the lights used to render the scene are not only environment lights but scene lights, or this can happen in very bright environments.

TAKE CARE : you have to set up the presets FIRST, and THEN, if necessary, adjust the top coat (highlights strength) with these two files.

Indeed, using the Wet "Option A or B01", "Option A or B02", "Option A or B03"... etc, presets after using the increase and decrease Top Coat files will apply a new Top Coat Weight.

If you want have a DRY and tanned skin it may also be better to go to the bump option folder in order to lower the bump, especially if working on close-ups.

If you want to create your own wet or glossy look, or simply adjust an existing preset, you can open

the "G3WT Wet !Manager" file which will give you access to a synthetic interface controlling the key parameters for this.

Finally, remember that even if Tan and Wet options are independent, increasing the wet look will necessarily change a bit the global color for two reasons.

First it adds a more "white" layer on the skin, giving it a little bit more pale look. Then because if you used thin film ON, the thin film influence on the color will be changed too.

4.2. Gloss Manager :

This allows to tweak an existing wet look preset, or to create your own. Thin film ON or OFF button will change the skin tone, but I wanted to keep them in this interface because some people still might want to see their influence at this stage. The other settings are pretty simple to use :

- Lowering roughness (top coat and glossy), in the 0 -0.3 range, will reduce the highlights size, which is better for wet skins.

- Increasing roughness in the 0.3 - 0.6 range will increase the highlights size which is better for dry skins.

In order to render wet skins, you will tend to use higher values of glossy reflectivity, glossy weight and top coat weight than you have for dry skins.

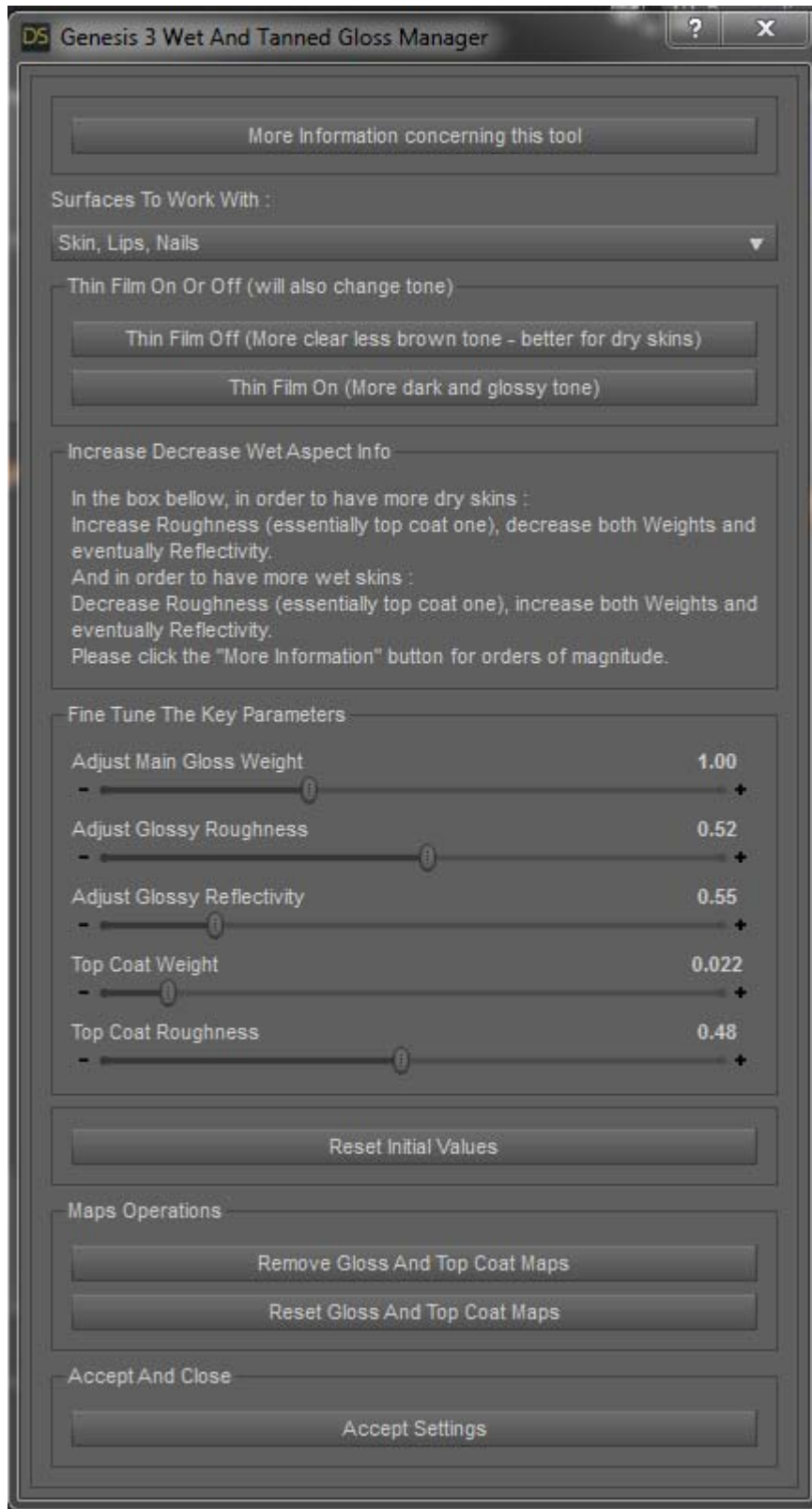
You can totally remove the gloss maps using maps operations, but this just an option and this is in general not necessary. Additional comments are included if you click on the button "More information concerning this tool".

At any time you can click on "Reset Initial Values". The values restored will be the ones that you had for skin when you opened this interface.

If you accept settings, or close the window after modifying the dials, and you are not happy with the result any more, you can undo the script using the top meny Edit/Undo.. command of Daz Studio.

Remember that the final wet look may require an adjustment of the bump. This can be done using the files of the "Bump Adjustment Options Folder".

Wet And Tanned Skins For Iray, For Genesis 3, User Help File



4.3 Bump Presets

The bump settings are in my opinion the most difficult part to optimize, especially if you are doing close ups.

As it was the case for tan tones and gloss wet, you have two ways to refine bump settings in case the initial settings are not the ones you wanted for your renders.

These presets available in the "Bump Adjustments Options" folder will change base and top coat bump strengths. The results depends also on the wetness level chosen in the Wet Options folder, the bump maps, and the lighting.

This is why it is better to adjust both together (wet options via gloss and bump), or to adjust bump just after wet options.

- Presets A0, A1 : better for full body rendering, and/or very low contrast bump maps, and/or for rendering with spotlights, and/or for less uniform wet look (sparkly).
- Preset A2 : is a good option for full body renderings, for rendering essentially with environment light, and "neutral" bump maps. It produces a more flat wet look than A0 and A1.
- Presets A3, A4, A5, A6 are can be used for more close-up shots and/or for very contrasted bump maps. They will result in pretty flat wet look, so keep A0 or A1 for grainy wet looks.
- Presets A4, A5, A6 can be a good choice if you decide to render "dry" skins. *A6 is probably the best choice for dry skins.*

4.4 Bump Manager

In case you don't find the correct bump in the presets provided, a "Bump Manager" is included allowing to modify both classical and top coat bump manually. It also allows to modify the normal map strength but this is in general not necessary.

The general rule if you are using the bump manager is that base bump should decrease as you render close ups, as well as top coat bump (a bit), yet, there is a compromise to do because :

THE HIGHER THE TOP COAT BUMP, THE MORE GRAINY OR SPARKLY THE WHITE GLOSS DRIVING THE SKIN WET LOOK WILL APPEAR.

For instance for close ups of "grainy wet" skins it may be interested to set a low base bump (1.5-3) with a strong top coat bump (8-10) in the bump manager.

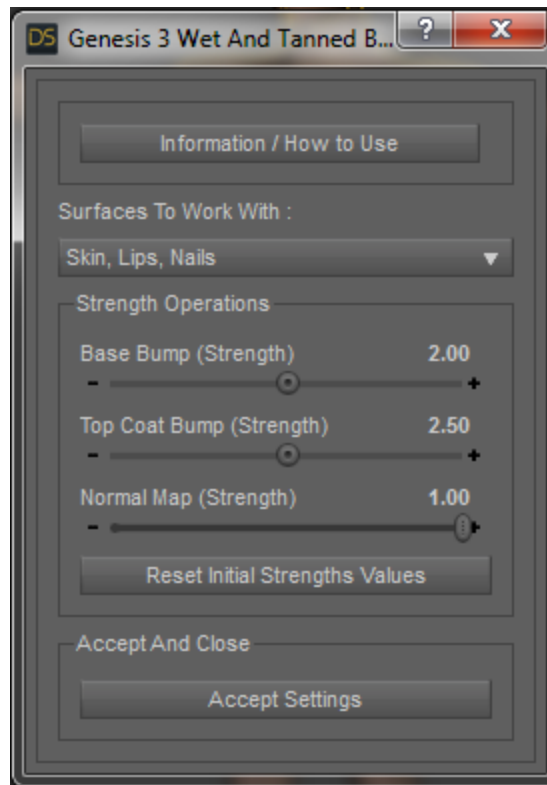
You can also increase bumps when you render full bodies.

All the presets provided allow to use several levels of bump/gloss balance, the "G3WT Bump !Manager" and "G3WT Wet !Manager" are here to tune precisely your own gloss/bump balance.

The base bump has less influence, so you can set it low (1-2) for close-up, and you are free to set it low or high (2-8) for

For dry skins, there is no special reason to have high bumps, so you can set both base bump and top coat bump to around 1-2 if you want.

At any stage you can reset bumps to the initial values you had on the figure when you opened this script.



5. Step 5 : Additional Elements

In the folder Geograft transfer, you will find a file "G3WT 04 Tool Transfer Anatomy", allowing you to copy the skin settings to, for instance, genitalia elements. The script will ask you to choose the original figure to copy settings from, and the destination figure as well as the destination surfaces.

If you change the figure skin settings after the transfer of the skin properties to the anatomy, then you will have to use this script once again when you are over with setting up the skin.

Owners of "Tan Lines" product will also find a directory where tan lines presets are included.

6. Conclusion

The wet and tanned skins have been set up to reach easily a large number of tan tones (from very pale to very tanned), and a large number of wet look (from very dry to very wet).

For tan as well as for wet looks, you will find presets in order to reach the type of skin you want to render, and also interfaces if you prefer setting up skins manually. The most important thing to remember for wet look is that the bump strength, especially the top coat one, is also very important for the final render.