

# Rakshasa

## Shapes

The Rakshasa shape activates X others: Toe Claws, Body, Hand Claws, Eyes, Head.

These shapes can also be activated individually. Note that the claws are designed to work with the body and will look bad with default Genesis 8 Male.

The Body shape might play well with other animal or alien heads. Head may work well by itself, though you will want to either bulk up the body or shrink the head a little, depending on the effect you want.

Eyes expand the iris size to look more like the irises of animals. This can work fine by itself for unnatural beings or for other animal shapes.

There are also two special dials to shrink the ears (Hide Ear Left, Hide Ear Right). These can be useful when wearing helmets, hoods, or hats, to avoid distortion or clipping.

Note that the Rakshasa, when loaded directly, has changed limits for ear movement. If you select the head in the scene pane and open it up to control ear angles, you can move the ears far more than normal. This can be useful for flattening and turning the ears.

If you did not load the Rakshasa directly, you can unlock the ear limits to do similarly, but there may be extremes that don't look good.

## On Hierarchical Materials

HMMats require the fur to be in a particular order: Whiskers, Mane, Extremities Fur, Body Fur.

When the items are out of order or missing, materials will not apply correctly.

If for some reason you wish to remove one of the items, either hide it, or remove it after you've applied materials.

## Simulation

The fur is generally not intended to be simulated, and simulation is off on all hair items except the whiskers.

If you do wish to simulate fur, turn simulation on (Parameters / Display / Visible in Simulation). You may want to hide simulation elements and simulate them one at a time rather than attempt to do it all at once.

## Line Tessellation

Line Tessellation means the shape of each hair.

Line Tessellation 1 creates a flat ribbon that faces the camera. This is the default.

Line Tessellation 3 creates a three-sided hair. It looks more natural, but it's also 3x as many polygons, so can be hard to render on many machines.

There is a preset to change Render Line Tessellation; select the hair items you want to change and use one or the other.

## **Hair Count/Look**

The density of hairs has been designed to not unduly load a computer while retaining a convincing furry look.

The hairs are on several items:

Whiskers, which are designed so only a dozen or two hairs are generated. They are Line Tessellation 3, so they have a realistic shape.

Mane, formed around the Ears and Face. Additional PR Hairs Density is at 1000; very dense, to create the characteristic look of a tiger mane.

Extremities fur, concentrated around the face, hands, and feet. These areas need more density (1000) than other parts of the body.

Body fur, covering most of the torso and limbs apart from hands and feet. The hairs are broader (.5 rather than .2) and fairly sparse (50). Over these parts of the body, the larger/sparser fur still looks decent, while seriously reducing the number of polygons being rendered.

If you have a really cutting edge computer, you can increase these density values, but the present values should produce a consistent decent look.

## **Suiting Up**

It can be a challenge putting clothes on a furry figure. There are some options to consider.

- o If the clothes are fairly concealing and the angle is right, you might be able to get away with hiding the Body Fur. The biggest potential drawback is that it fills in a lot of the fur on the back of the head.

- o Another approach is to carefully fit the clothing around the fur. There are presets to change the length of the hair (PS Generated Hair Scale, which defaults at 50%). Making the fur shorter can help fit under clothing.

Many items of clothing have an Expand-All shaping dial, which can help balloon the outfit out. Finally, you can add a push modifier (Edit / Object / Geometry / Add Push Modifier). This adds something called Mesh Offset in Parameters, Item / General. It defaults to 1, which essentially, well, pushes the mesh of the outfit out by 1 unit.

When adjusting any of these values, in Textured or Smooth Viewport you should be able to see guide hairs and whether they are poking through or not.

- o If none of these options are satisfactory or work quite well enough, there's the compositing approach.

Render twice, once with body fur hidden (which is the most likely item poking through clothing). Then layer the two renders and carefully reveal the fur hidden image in appropriate spots. With something like Photoshop, my recommendation is to use a layer mask, so you can easily cover and uncover without destroying the image.

## **Oso Uber Hair Shader**

It's possible to add any shader to hair; the hair-related settings are preserved regardless.

If you add Iray Uber to hair, it uses familiar settings along with hair settings. However, the UV mapping for base color, glossy, and similar is set per hair. If you have a gradient of color from black to white, each and every hair will be black and white.

The Blended Dual Lobe Hair Shader, in Targeted Surface mode, uses the UV of the underlying figure to map colors over the overall shape. It also has root and tip options for even more control. It can, however, be confusing to use and tends to darken the effect of the surface.

Oso Uber Hair Shader combines elements of both; it's a streamlined version of Iray Uber, but the UV mapping is based on the target surface rather than each hair. The result is a simpler, brighter hair effect.