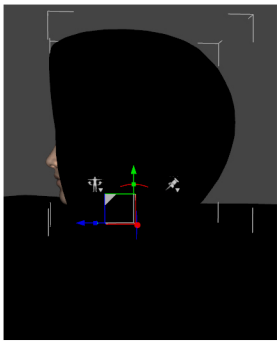
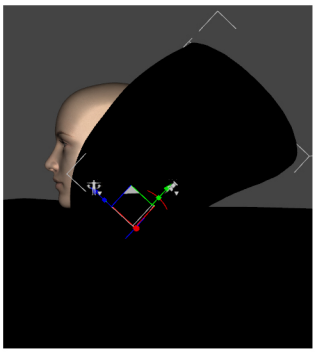
INSTRUCTIONS

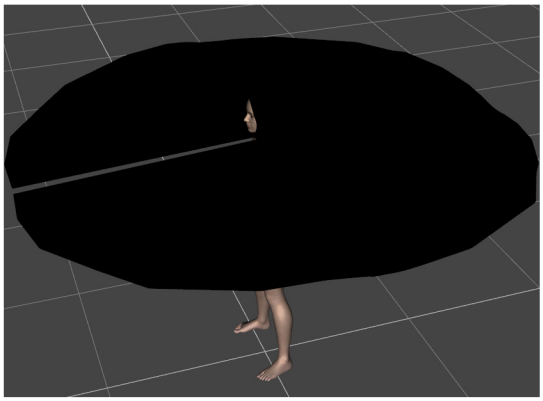
How To Use:

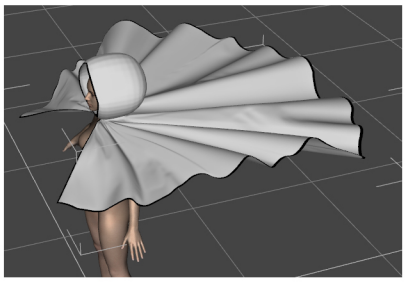
THE CLOAK - Load the cloak with a figure selected in the scene.
If the figure is not a base G8F figure or is not in the default position, you may need to adjust the position of the cloak and/or its bones.
In that case, try to position the cloak so that it does not intersect with the body.
Use the Hood bone to rotate the hood according to how you want it to cover—or not cover—the head.
If you are using a mask, load the mask first, especially if you are using the horns as well. This allows you to adjust the hood so that it falls behind the horns.

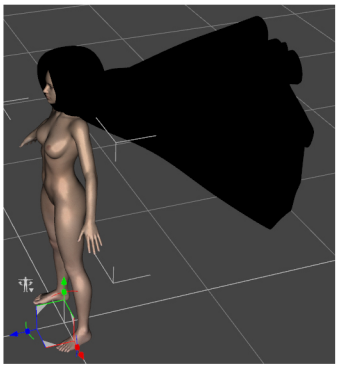




The cloak has a "Throw Back" morph. This morph pulls the cloak back so that, when simulated, it falls behind the shoulders.
This morph is designed to be used at 100% value. Values between 0% and 100% affect the length of the front sides of the cloak; at these intermediate values, the front sides are shorter.
However, if you like this effect, you can use those values as well.
Use this morph only before starting the simulation, not afterward.

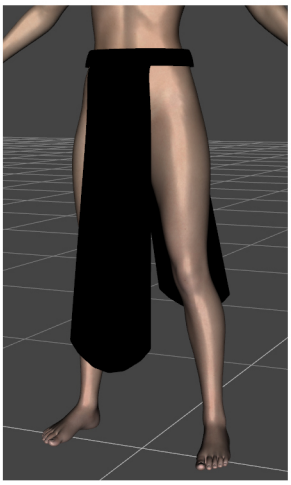






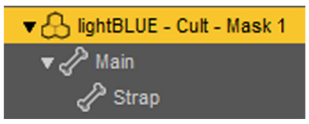
The main part of the cloak also has a bone that you can use to scale and adjust this section.
The "Bone" is the first bone in the cloak's hierarchy, and it can be used to scale and manipulate the area around the neck. This bone usually needs to be scaled for a larger male figure so that the cloak does not intersect with the neck.
Try moving the bones before starting the simulation to better understand their influence.

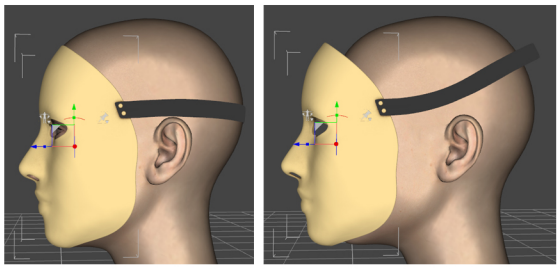
THE SKIRT - Load the skirt with a figure selected in the scene.
If the figure is not a base G8F figure or is not in the default position, you may need to adjust the position of the skirt and/or its bones.
In that case, try to position the skirt so that it does not intersect with the body.
The waist bone can be scaled if you are using a larger male figure.
The front and back bones can also be used to influence the skirt's length and the way it drapes during the simulation.
Position the bones so that the skirt has the shortest possible distance to fall during the simulation. You can achieve this by rotating the front and back bones closer to the legs.
This will help produce a shorter, smoother simulation.

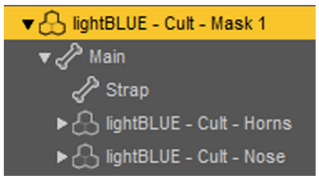


INSTRUCTIONS

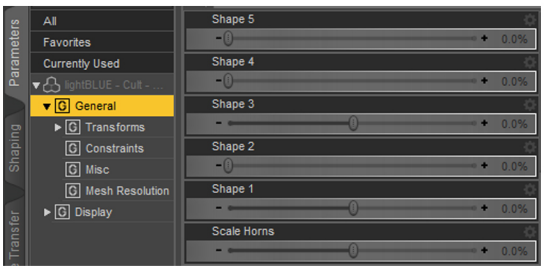
THE MASKS - Load the mask of your choice with a figure selected in the scene.
If the figure is not a base G8F figure, you may need to adjust the position of the mask and/or its bones.
In that case, first adjust the main front part. You can move this part slightly forward, up, or down if it clips with the face, or you can scale it in any direction needed. It can be adjusted to fit different figures, including G9 figures.
A slight separation between the face and the mask allows you to fit different faces behind it and does not affect the renders in an unrealistic way.
Keep in mind that the masks are not fitted to G8F, which means they will not follow the movement of the face. They are intended to be used with the face in its default position. More precisely, the parts of the face covered by the mask should remain in their default positions. You can still move the eyes or the mouth if you are using Mask 2.
The masks also have a back-strap bone, which you can scale and rotate to fit different figures.



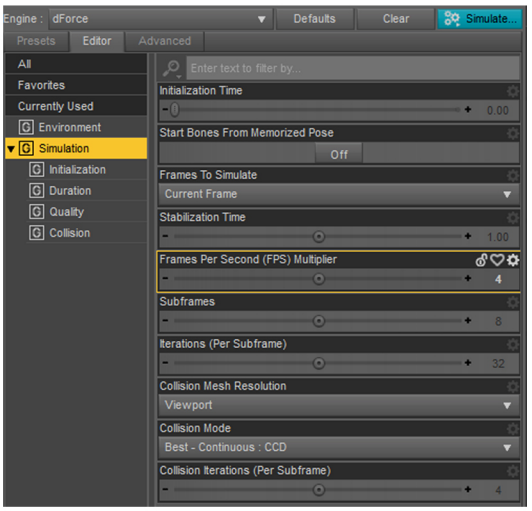




THE HORNS AND NOSE - If you decide to use one or both of these add-ons, select the mask in the scene and load them.
They will load parented to the mask, so they can be moved together with it.
The horns have five shape morphs that can be used at different percentages and combined to create different looks.
There is also a scale morph that changes the size of the horns.
Do not use the default Scale slider to scale the horn figure; scale the horns only with the scale morph.
All of the morphs are located under Parameters > General.



THE SIMULATION - The simulation settings are included with this set. Nothing needs to be selected in the scene to load the settings.The settings are adjusted to minimize the chance of the cloak or skirt clipping with the figure's body.
However, these settings, together with the high-poly mesh of the cloak, can increase the time required for the simulation to finish. This is more noticeable on computers with lower performance.
You can speed up the simulation by lowering the "Frames Per Second (FPS) Multiplier" option in the Simulation Settings tab, but this can also affect the quality of the simulation and cause some parts of the figure to poke through.
The best approach is to experiment and see what works best in your case.
Before starting the simulation, adjust the props so that they have the shortest possible distance to drape. This will help speed up the simulation and prevent the long parts from jumping undesirably.
Cancel the simulation as soon as the props reach your desired position; you do not have to wait for the simulation to finish completely.



In this set, you will also find a collider prop.
This is a helper prop that you can load into the scene to assist with the simulation. It is primarily designed to help preserve space inside the hood of the cloak for the figure's hair. If you load it while the figure is selected in the scene, it should load parented to the figure's head.
You can then scale and position it so that it covers the hair.
Turn off the hair's visibility before starting the simulation, and let the cloak collide with the collider instead of the hair.
The reason for this is that hair, which consists of small polygons, might pierce through the hood and even cause the cloak to explode during the simulation.
You can load more than one collider to cover more complex shapes, and you can use them in different locations to influence how the props drape. When the simulation is finished you can remove the colliders.

THE MATERIALS - The correct prop must be selected in the scene before loading the desired material preset.
Note that each mask has its own materials, so make sure you are using the correct material for the selected mask.
If you scale the props' bones excessively, be aware that this may affect the patterns of more complex materials.