WET AND TANNED SKINS

This file is provided to help you adjusting your wet gloss effect and tan.

This water 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 it can be done in a few clicks.

Wet And Tanned Skins Beginner Version

Step by Step guide

Step 1 : Apply WT Wet Tanned Genesis 2.dse
Step 2 : Adjust to your figure (if necessary)

Step 2 / Case 1 : Using DAZ Original Characters
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Question 1 : What if some parts of the body (except nails and lips) turn to "silver"?
Question 2 : . What if Nails and/or Lips are much more glossy than the rest or turn to "silver"?
Question 3 : What if large whiter (too white/too bright) areas appear on the skin ?
Question 4 : What if skin seems to be surrounded by glass or plastic?
Question 5 : What if wet effect is too strong or not enough visible?

Questions / Answers Advanced Version

This part sums up what is explained in the step by step guide, but in a shorter and different way, probably more convenient for the advanced - or curious - users. You will find additional information regarding tan manual setting and apply settings to other anatomical parts.

I. What should I be aware of? (what do the wet and tan effects depend on?)
II. What if all the surfaces are too glossy or not enough glossy ?
III. What if Nails and/or Lips are much more glossy than the rest or turn to "silver"?
IV. What if some parts of the body (except nails and lips) turn to "silver", or if very large whiter (too white/too bright) areas appear on the skin ?
V. What if my figure is too / not enough bumpy, or seems to be "covered with glass"
VI. What if I want to change or remove tan?
VII. What if I want to apply the material to anatomy parts?

Drips And Drops For Genesis 2 Female(s)

Wet And Tanned Skins Beginner Version

Select your Genesis 2 figure and apply the file "WT Apply Wet Tanned Genesis 2".
Then adjust bump effects and gloss effects in parallel if required using the files located in folders :
- 01 Gloss Effect Management
- 02 Bump Effect Management
Increasing bump reduces the wet look but is important to make it less uniform. Increasing gloss increases the wet look. All the bump and gloss increase and decrease files can be applied several times successively since they will increase and decrease the effect with a percentage of the current values of the parameters on your figure.
It is always better to set up the skins tanned and wet look with the light set you plan to render it with.

In case of trouble, at any step :

- either select your figure and load the patch file named : !WT Flatten Gloss If Necessary located in the "05 Flatten Gloss Patch" folder
- or apply the Genesis 2 wet settings of DAZ original figures corresponding to your present UV set, located in " 06 Transfer DAZ Original Characters Wet Settings".
Once done, re-adjust bump effects and gloss effects in parallel.

And Also :

Finally, you can change tan independently from the wet look using files located in "03 Tan Options" folder. You can even remove tan.

If you want to remove the wet look and keep the tan, you can decrease first "top coat effect" several times, then decrease "all glossiness by large steps" several times too, using the files located in "01 Gloss Effect Management".

All these steps are detailed in the "Step by Step guide" for general users, and in the "Questions / Answers" part for advanced users.

Step by Step guide

Step 1 :Apply WT Wet Tanned Genesis 2.dse

You have first to select your figure, or any part of your figure, and apply "**WT Wet Tanned Genesis 2.dse"** file located in the main folder of the product which will transform the shaders of Skin parts, lips, and nails parts so that they look like they are wet, and tanned. Please also note that tan can be removed, and wetness can be decreased enough so that skin look dry, and this independently.
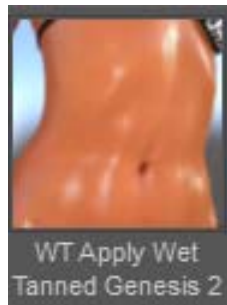
You can use this either starting either from a 3Delight material type, or from the Iray Uber material type. Yet, if you have to choice, I would recommend to start from a 3Delight one, first because they have been widely tested and then because the way artists create skins with 3Delight materials is rather standardised, whereas it is not standardised yet with Iray Skins.

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

2. Step 2 : Adjust to your figure

The first thing to adjust is the "Wet Water Gloss" aspect. Later on you may want to change the color of the tan, but this is independent of the gloss aspect.
Once Step 1 is made, depending on the figure you started from, you may need no adjustment, minor adjustments or huge adjustments to make - all the files are included to make this possible in a few clicks. This depends only on the presence of the Specular/Glossy and Bump maps in your initial figure, and if they are present, of the grey levels and the contrast used on these maps. Don't worry, I won't ask you to look at these maps, but this information will probably be useful for a lot of advanced users.

Step 2 / case 1 : using DAZ Original Characters

If you applied the "**Wet Tanned Genesis 2**" file on a DAZ 3D Original Characters (created by DAZ3D), such as Victoria 6, Mickael 6, Olympia 6, Lee 6, etc... all DAZ "6" Original Characters you should have no issues, or maybe just have to adjust nails and lips. But most of them should immediately render fine (except Callie).

For these characters, the optimal presets of gloss for can be loaded for any of them in the " Transfer DAZ Original Characters Wet Settings " folder.

Please note that if you want to go fast, *you can always apply on **ANY of your Genesis 2 figure the file included in the " Transfer DAZ Original Characters Wet Settings" corresponding to the UV set of your figure**. For instance if you have a texture set made for a Gia 6 based figure, once you have applied the "Apply Wet Tanned Genesis 2" file, then you can apply the "Use Wetness Maps and Settings Of Gia 6" file.*

This will pick up the original Gia 6 Specular and Bump maps and will apply them with the right settings, on your figure. But you will keep all the other texture maps of your initial figure. The result will depend on the way you diffuse maps texture set overlap with the specular (glossy) and bump maps of the corresponding DAZ original figure.

Step 2 / case 2 : Using other characters (NOT DAZ Original Characters)

Depending on the character or texture set you are starting with, you may face various cases of figure. Here are the various annoying cases you may encounter.

Question 1 : What if some parts of the body <u>(except nails and lips)</u> turn to "silver", or if very large whiter (too white/too bright) areas appear on the skin ?

This is the worse case of what can happen to you. Here is an example on Amalthea HD, once "WT Wet Tanned Genesis 2.dse" has been applied. And this could happen to you with several FWA or other PA figures. This is due to the fact that in the initial texture set, the specular map for the face is not set up as the other

surfaces. There are several very easy and very fast solutions, I will list from the easiest to the "hardest".

Question 1 / Solution 1 : "The Patch"

Browse to the sub-folder "Flatten Gloss Patch", and apply the file called :

"!WT Flatten Gloss If Necessary".

This file will remove all the glossy maps, and apply new gloss (base and top coat) values, corresponding to the fact these parameters are now unmapped. This can be undone for a while, but once your scene is saved and re-opened, the initial glossy maps are definitively lost.

Here is the visual example for this case and solution :
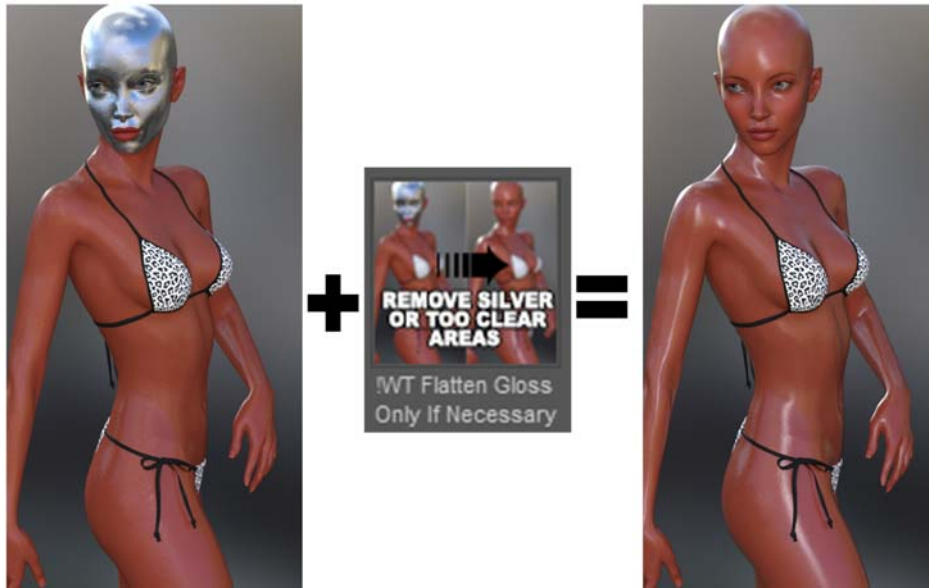

Question 1 / Solution 2 : "The Copy Paste".

This consists in copying and pasting the nostrils or lips surfaces to the face surface.

I think it is better than the first solution because you keep all the maps.

For this you have to go in the surface editor tab and select the Nostrils surface. Then you right click on the line and make "copy selected surfaces".

And here are the results and method images :

PICK UP NOSTRIL SURFACE AND RIGHT CLICK COPY SELECTED SURFACES

THEN RIGHT CLICK FACE SURFACE AND CHOOSE PASTE TO SELECTED SURFACES
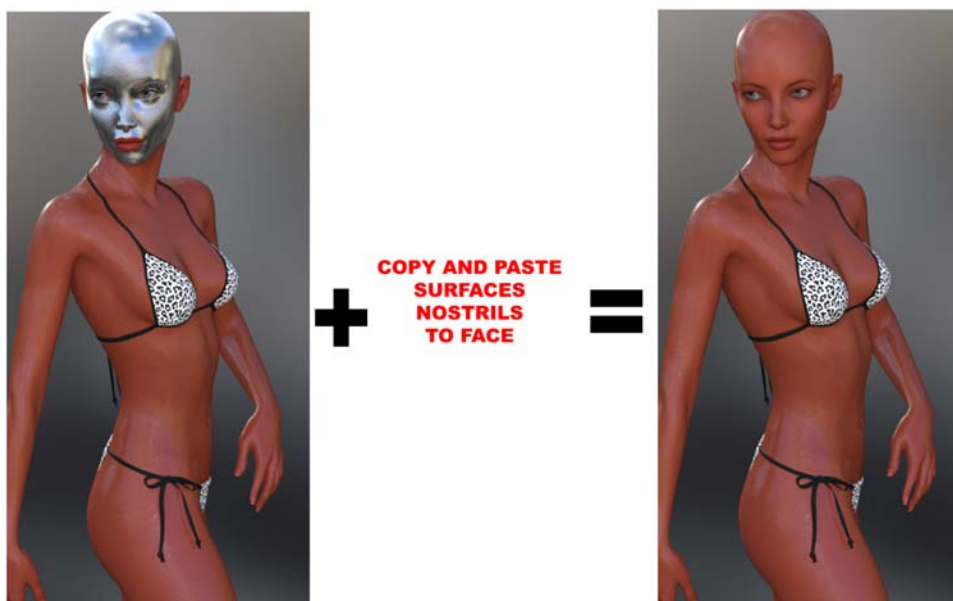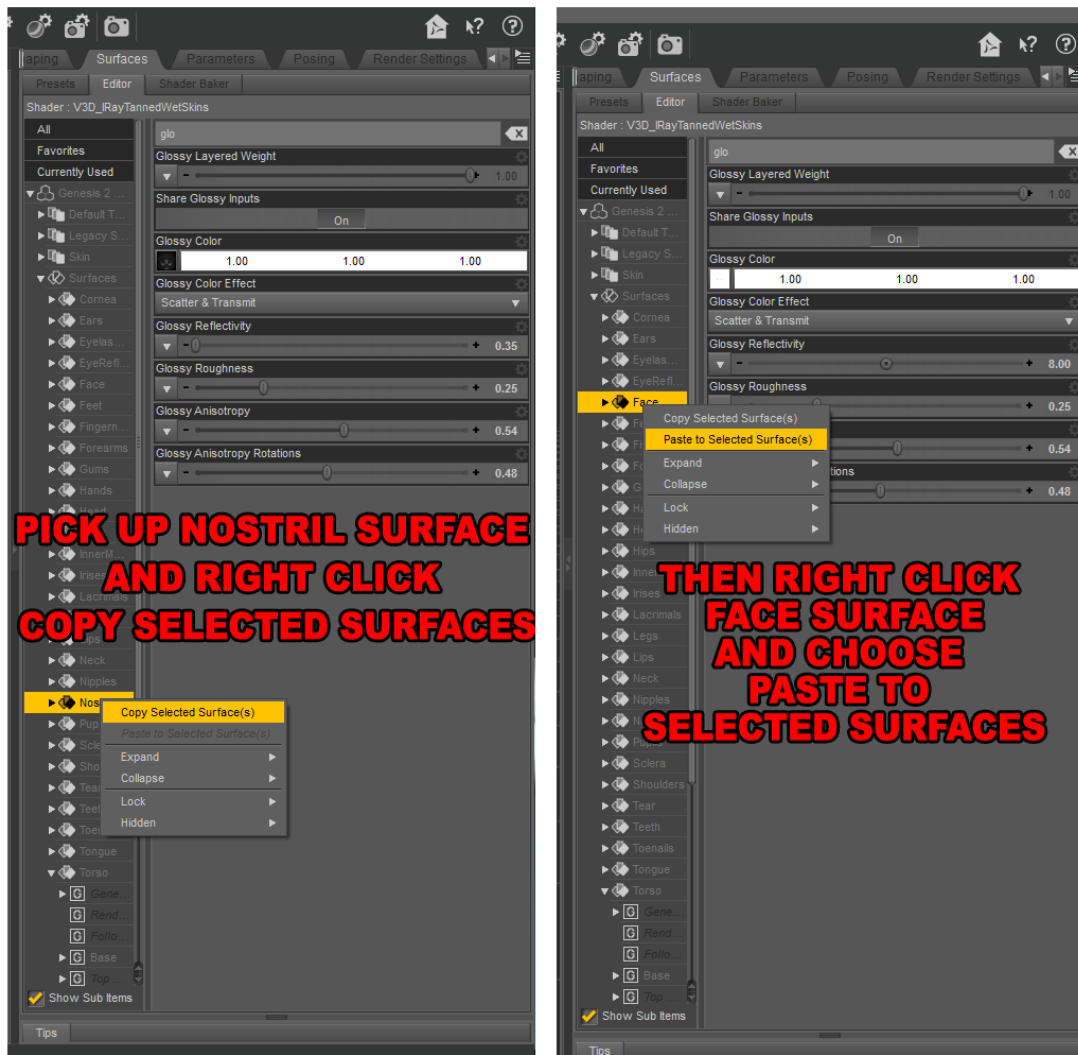
Question 1 / Solution 3 : "Picking up DAZ Original Figure Maps".
This consists in replacing the specular (glossy) and bump maps and settings by the ones of the DAZ Original Character of the same UV set.
You first have to determine the UV set you use. If you don't know it, you just have to have a rapid look in the surface tab. Select for instance Torso using the surface selection tool, or directly in the Surfaces/Editor Tab, and look at the bottom of the right window, you will find your UV set, as shown in this image :
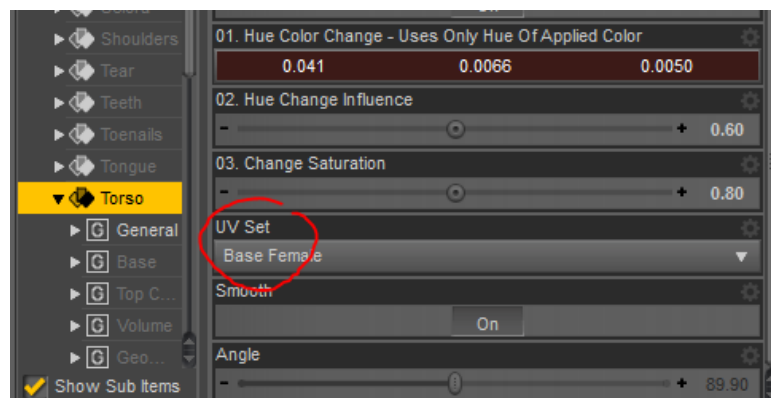
Once you have determined you UV set, browse to sub-folder " Transfer DAZ Original Characters Wet Settings" and apply the "WT Use Wetness Maps and Settings Of Genesis 2 Female Base", because in your case, the UV set used is "Base female".

Please note here that some of the DAZ Original Characters come with two types of map transfers. These are the ones for which there are strong contrasts on specular maps. Mapped versions are kept because they are better in general (but not on some particular too clear areas, such as for instance Darius hand palms). Versions removing all maps are here to be used when the too clear areas are visible in the camera frame. Choose the best for your case of figure and depending on your preferences. For instance in this example we are going to apply the "WT Use Wetness Maps and Settings Of Genesis 2 Female Base" first, then the "WT Use Wetness Maps and Settings Of Genesis 2 Female Base Option 2 Remove Maps", as shown in the example below.

Remember that anyway the quality result will also depend on the way the diffuse maps of the texture set you are using will overlap with the specular (glossy) and bump maps of the corresponding DAZ Original figure, especially on the lips, eyes, nipples, and eyebrows areas.
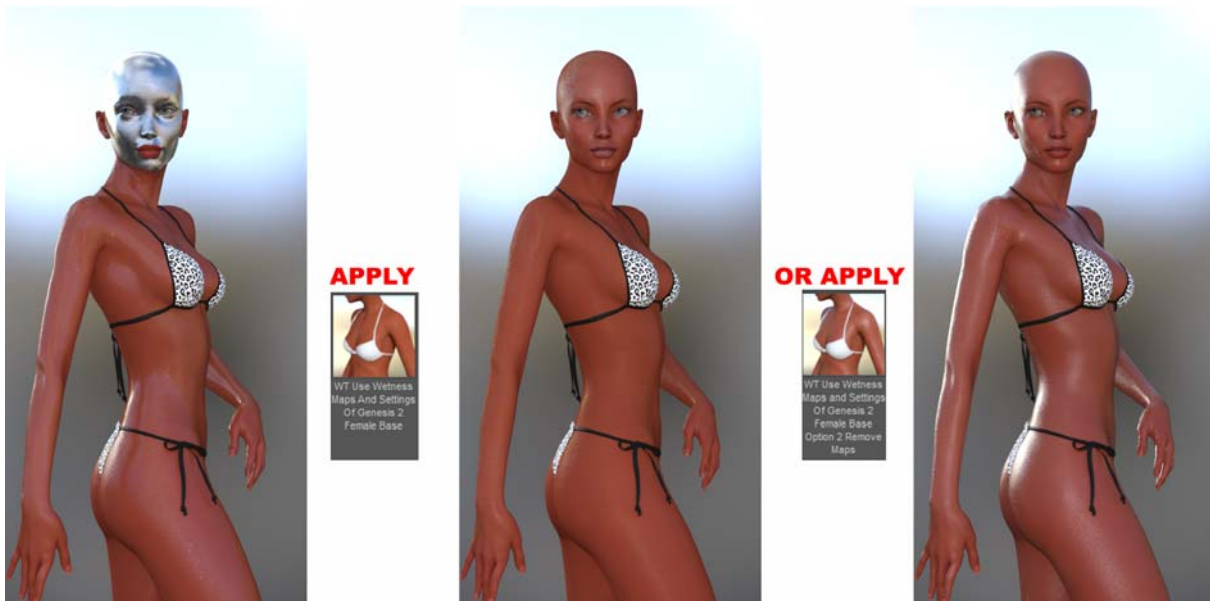
Now you have 3 ways to solve the "Silver body part" issue.

Question 2 : . What if Nails and/or Lips are much more glossy than the rest or turn to "silver"?

In some cases, the specular maps used for Nails and lips may be much more clear than the rest, resulting in really too clear, or even silver like lips and nails.
In order to compensate that you will find, both for nails and lips, scripts allowing you to decrease (or increase if you've gone to far) the glossiness of these parts

ITERATIVELY and PROPORTIONALLY, **meaning that you can apply them several times**, they will affect the glossiness parameters in the same proportion, decreasing them EACH TIME of a same percentage of their current value.

You will find 4 scripts for nails and lips, 2 for large steps, 2 for small steps, each with the increase of Wet aspect (more and more silver), or decrease of Wet aspect (less and less silver, more and more dry skin).

They can be found in : Lips and Nails Management sub-folder.
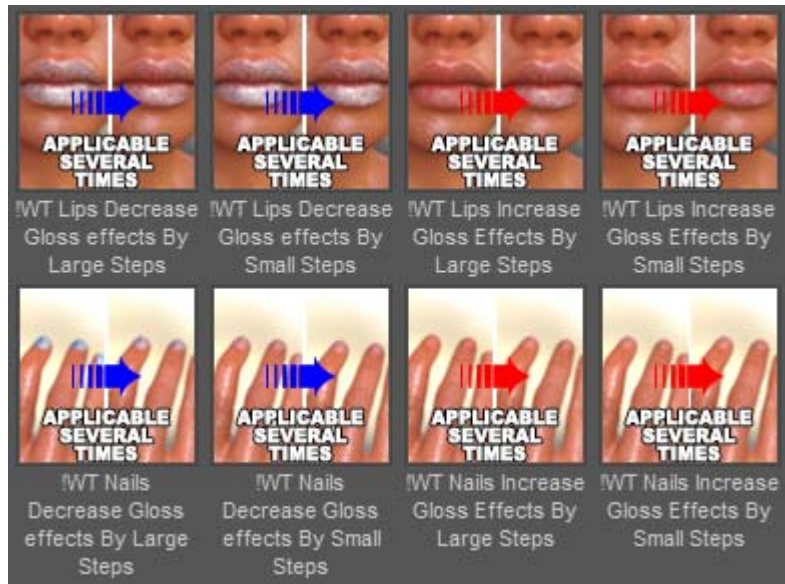
One last important remark concerning skin and lips management :

For the nails, thanks to the geometrical discontinuity of nails versus fingers and toes, there will be no issue.

For the lips, there is continuity between lips and skin surrounding the lips. If you are not satisfied with the result obtained using the Lips Gloss Management files, you can **apply the two of the solutions used for Question 1, more precisely (click to reach the part of the document describing the method) :**
> **The Patch Method**
> **The Picking up DAZ Original Figure Maps**

Question 3 : What if large whiter (too white/too bright) areas appear on the skin?

First try to change your wet aspect by using the Gloss Management and Bump Management files.

If, once you have set up your wet skin aspect, very large too clear or too reflective areas are still here, and are not covering totally a surface (for instance this could be the parts on the hand palms, the middle of the face, the part over the breasts which can become very very clear), you are sure this is due to the contrast on the Specular maps you are using.

You have no other choice than get rid of these maps or replace them, and you have two solutions for that **(click to on the solutions to reach the part of the document describing the method) :**
>   **The Patch Method**
>   **The Picking up DAZ Original Figure Maps**
Here is the example of the patch applied on Darius because the palm of the hand was really to clear.

Question 4 : What if skin seems to be surrounded by glass or plastic?

The final aspect is a subtle mix of gloss, top coat gloss, bump and top coat bump.
In general, the "surrounded by glass" aspect comes from a very dark bump map, or very low contrasted bump map, or from the absence of top coat bump map in the initial texture set you are starting from.
This is due to the fact that there is not enough Top Coat Bump for the actual value of Top Coat Weight.

In this case, the solution depends on the initial case :
either your initial material had bump maps, but they are too dark or not enough contrasted, or your initial material had no bump maps at all.
If your initial materials had bump maps:
>   - you can first increase the bump using the "**WT Increase All Bump Effects By Large Steps**" file located in the "Bump Effect Management" folder. This file works iteratively, so that you can apply it several times, all the bumps values being increase by a given percentage.
>   - OR you can **pick up DAZ Original Figure Maps as mentioned previously.**
>   - **OR you can decrease the top coat weight only by using the "WT Top Coat Decrease Effect"** (not shown in the next images).

If your initial materials had bump maps:
        - you can **pick up DAZ Original Figure Maps as mentioned previously.**

## Question 5 : What if wet effect is too strong or not enough visible?

The wet water effect is linked to the cross influence of Glossy and Bump settings, both on base and the top coat levels.
First remember that light and matter interact, so the first advice is to set up your light set first, and then to adapt your skins for a great render using this light set.

Here is an example of the light influence, for a same skin. In these examples I used the "Stacia" figure, which was patched (using the Flatten Gloss Patch).

In this example, I used the **patch file because the contrast on the initial specular map of the skin lead to very clear areas.**
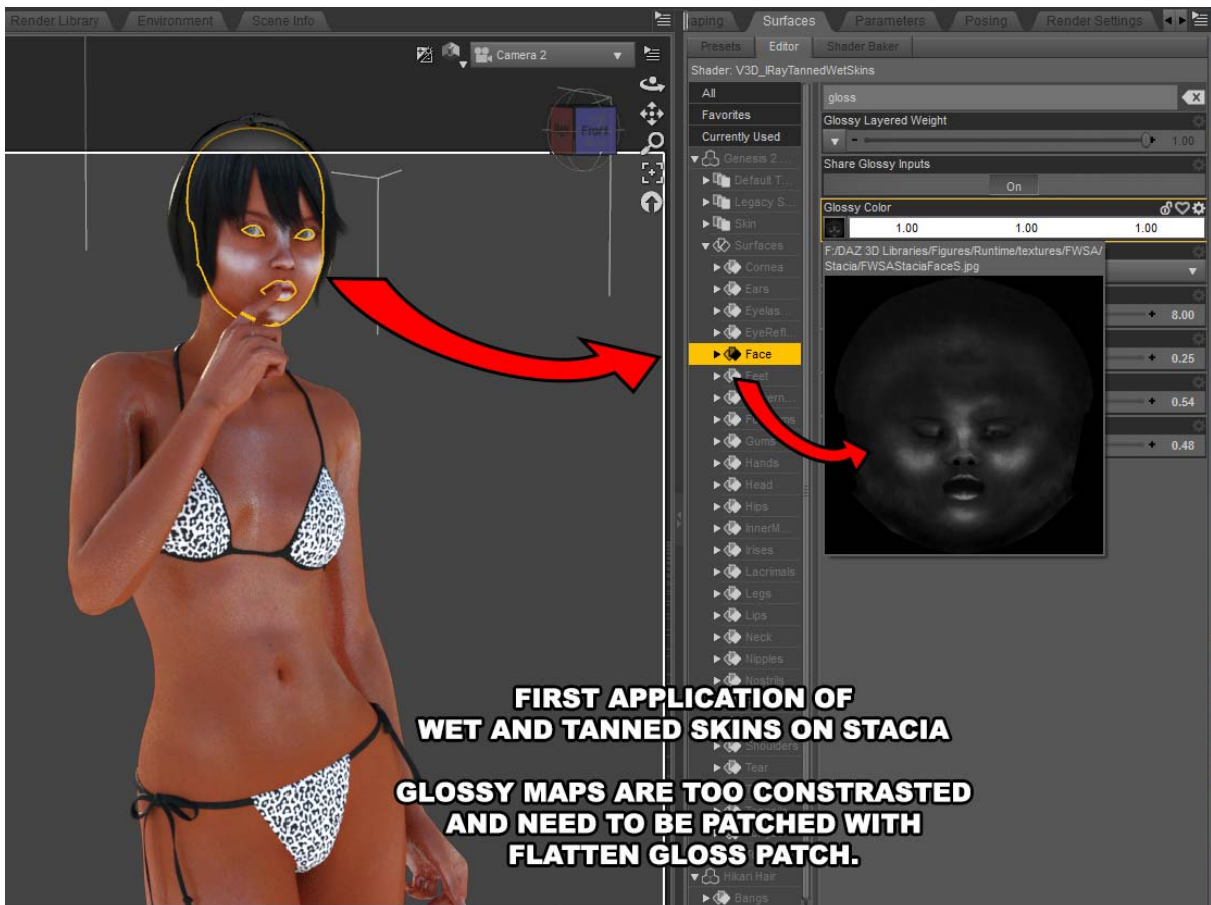
Browse to the sub-folder "Flatten Gloss Patch", and apply the file called :
"!WT Flatten Gloss If Necessary".

Here the wet effect is too visible, and it is especially "too flat". In order to compensate that, a first step consist in increasing the bump effects, using the "**WT Increase All Bump Effects By Large Steps**" or the **WT Increase All Bump Effects By Large Steps**" located in "Bump Effect Management". This will also reduce the glossiness aspect, but only because of bump parameters.

Find a nice starting point **and then use the files dedicated to increase or decrease gloss effects located in "Gloss effect management'**. You can even decide to decrease so much gloss effects than gloss will almost be the one of a dry skin, only the tan remains. In this case you will see a color difference to the fact that the whiteness of the glossiness has been strongly reduced.

What is important to note here is that both gloss and bump effects are important for the final skin aspect. If you use only the Gloss management files provided, this will often be insufficient. Try to combine "more bump" = "less gloss but more gloss irregularities" and "more gloss" = "more gloss".
Or the contrary.
These parameters work together.

Questions / Answers Advanced Version

I. What should I be aware of? (what do the wet and tan effects depend on?)
II. What if all the surfaces are too glossy or not enough glossy ?
III. What if Nails and/or Lips are much more glossy than the rest or turn to "silver"?
IV. What if some parts of the body (except nails and lips) turn to "silver", or if very large whiter (too white/too bright) areas appear on the skin ?
V. What if my figure is too / not enough bumpy, or seems to be "covered with glass"
VI. What if I want to change or remove tan?
VII. What if I want to apply the material to anatomy parts?

I. What should I be aware of?

This script has been developed to be compatible with all Genesis 2 figures, and has been optimised for the "average" DAZ Original Genesis 2 figures, the "6" Characters released by DAZ Inc, with the default Iray environment mode render type.

Note that the final skin aspect will depend on the light set you will render it with. It is always better to adjust the skin for a light set very close to the final one that you are going to use.

If you apply them above other artists materials, depending on the way they built these materials, and depending on the light you have in your scene, *you may have to adjust both Gloss and Bump, and eventually in the worse cases "Patch" the tanned skins, or replace the Glossy and Bump maps by the corresponding DAZ original Characters' ones*.
Because results depend not only on the Wet and Tanned Shader, but also on all the texture maps of the figure you load this shader on, and on the lights used in the scene.
Of course, all the files allowing you to do so are provided so that you can adjust your skin in a minimum of clicks.

II. What if all the surfaces are too glossy or not enough glossy ?

A large part of the "Water Gloss" effect results from the values of various parameters linked to glossiness, and especially by the original maps used by the author of the original material as specular (Glossy) maps.

If the original specular maps - becoming the glossy maps - are very dark you will obtain low gloss, if they are very clear, high gloss.

In order to solve that, you can browse to the folder "Gloss Management". You will find files which will allow you to increase or decrease Gloss by small steps, or by large steps. You can decide to change all the gloss parameters at once, or to increase or decrease only the top coat effect. *You can apply each of these files several times*, **they work by iterations**, taking the current glossiness values you have on your figure to increase or decrease them with a certain percentage. So increase or decrease your glossiness until you reach the desired Wet effect.

Please also remember that bump has a non negligible influence on global wet effect, and if you increase bump, you decrease overall perceived wetness. Please refer to Question VI of this part for more details.

In any case, if you want to go fast, you can load the "Use Wetness Maps and Settings Of...". *located in "Transfer DAZ Original Characters Wet Settings" folder. Choose in the list the one made for the figure for which the texture set you are using is made.*
This will replace the Glossy and Top Coat Maps as well as the Base Bump and Top Coat Bump maps by the maps of the DAZ Original figure of the same UV set. In this case*, y*ou just have to check if the overlap between bump/gloss maps and texture maps is fine enough on the eyebrow, eyes, nipples and lips level. If there is an offset annoying you, then opt for the "Patch" method removing specular (Glossy and Top Coat Color) maps.

III. What if Nails and/or Lips are much more glossy than the rest or turn to "silver"?

If only lips and/or nails are becoming too glossy when loading the Wet And Tanned Skins, or even turn to silver, this is due to the fact that the specular maps for the material you start from are much more clear on these areas than on the other areas of the body.
In order to solve that, you can browse to the folder "Lips And Nails Management".
You will find files which will allow you to increase or decrease Lips Gloss, as well as Nails Gloss, by small steps, or by large steps. **You can apply each of these files several times**, **they work by iterations**, taking the current glossiness values you have on your Lips or Nails to increase or decrease them with a certain percentage.

In any case, if you want to go fast, you can load the "Use Wetness Maps and Settings Of...". *Chose in the list the one made for the figure for which the texture set you are using is made.*

You can also use the patch mentioned above if you prefer.

IV. What if some parts of the body (except nails and lips) turn to "silver", or if very large whiter (too white/too bright) areas appear on the skin ?

If only a part of the body - probably the face - renders "silver", it is because some authors set up their map association in very particular ways which cannot be treated by the "*Apply Wet Tanned Genesis 2".* **In this case, *you can choose to use the "Flatten Gloss If Necessary" file, located in the folder "Flatten Gloss" patch*.** This file you remove all the specular (glossy) maps, and apply the gloss values corresponding to this case of figure (no gloss maps).

You can apply the same file *if some areas render too bright or too white on your figure*. In this case this is due to the fact that the specular maps included present really strong contrasts on some areas, contributing to very strong gloss contrast. The best solution is to get rid of the specular maps responsible for that by using the flatten gloss patch.

You can also try and copy a surface of a part of the body which renders fine and which is based on the same template as the surface having an issue, an paste it on the surface which has an issue, directly in the Surfaces/Editor Tab. If the problem disappears, it came from the way maps were initially set, if it is still here, it came from the map contrast.

In both cases (silver or too white parts) if you want to go fast, you can load the "Use Wetness Maps and Settings Of...", located in "Transfer DAZ Original Characters Wet Settings" folder. Choose in the list the one made for the figure corresponding to the UV set for which the texture set you are using is made. And in last resort, or if you prefer, you can use the Patch.

V. What if my figure is too / not enough bumpy, or seems to be "covered with glass"

Once again, the result obtained for bump influence will depend on the initial bump maps you work with. Some are very dark, some are very clear, depending on the product.

With really too low bumps (due to very dark bump maps colours), too low contrasted bump maps, **you will have the impression that your figure is surrounded by glass or by plastic.** In this case, you have to browse to the folder "Bump Management", and apply, maybe several times the file "!Increase All Bump Effects By Large Steps". Remember all the !Increase and !Decrease files work by iterations, increasing or decreasing the current values of several parameters of the material by a given percentage, so you can apply them several times, until you reach a convenient aspect.

If the initial figure had no bump map at all, you will observe the same effect (impression that your figure is surrounded by glass). The best way to solve this absence of bump map is to use the one generally used for the DAZ Original figure with the same texture set as the one used by the texture set you work with. You will find it in the *"Transfer DAZ Original Characters Wet Settings" folder.* The only figure which has no bump maps at all is Callie 6.

In both cases mentioned above, you can also use the "Decrease All Gloss Effects By Large Steps" and/or the "Decrease Top Coat Effect" Files.

Finally if you had no "covered with glass" effect, or if you solved it as mentioned above, then you can adjust bump and glossiness.
The effect of the bump will allow you to give a kind of small water drop effect on the wet skin, or small irregularities, and is anyway giving to skin a less uniform wet aspect.
What is important to understand is that increasing the bump will simultaneously add little more shiny points or more rough points on the surfaces (also depending on light), and decrease global glossiness. So once your bump is adjusted, you may have to go back to the "Gloss Management" folder in order to adjust the wet aspect.

In order to adjust bump, you can browse to the folder "Bump Management".

You will find files which will allow you to increase or decrease Bump by small steps, or by large steps. **You can apply each of these files several times**, **they work by iterations**, taking the current Bumps values you have on your figure to increase or decrease them with a certain percentage. So increase or decrease your Bumps until you reach the desired effect, and combine with Gloss increase or Decrease.

If you figure has no bump maps (this may happen), you will have to select all your skin, lips and nails surfaces, and dial the top coat weight down to 0.02.

In any case, if you want to go fast, you can load the "Use Wetness Maps and Settings Of...". *Chose in the list the one made for the figure for which the texture set you are using is made.*

VI. What if I want to change or remove tan?

Tan is the result of 3 contributions : the Hue change, the Saturation change, AND the initial texture maps colours (which can be found in Diffuse Color or Base Color). ***You can find various presets of Tan in the folder "03 Tan Options",*** but you can also adjust everything manually.

If you opt for a manual adjustment, here are the steps you have to follow :
1. Select all skin, lips and nails surfaces : by selecting your figure, then selecting first "Skin" in the surface editor tab, and then, while maintaining the CTRL key pressed, selecting also "Lips", "Toenails", "Fingernails". Of course if you want to change only the nails, then select only the nails surfaces.
2. Adjust the 01. Hue Color Change (this is the color which will influence, "will tint" the Hue of the Base Color map),
3. Adjust the 02. Hue Change Influence (this is how much the new Hue will replace the mapped Hue)
You obtain a new hue for base color, for which you can now increase the saturation.
4. Adjust the 03. Change Saturation (this is how much the saturation of the color increases).
Take care, values of 02. Hue Change Influence and 03. Change Saturation above 1 can lead to really unexpected results. Limits are not set for more flexibility, but you should avoid to go above 1.
5. The last step is to adjust the grey level of the colour associated to "Base Colour". The darker you set it, the darker becomes the tan.

VII. What if I want to apply the material to anatomy parts?

This is more complex than it was with 3Delight materials, because so far there is not a total variable identification. What that is mean? It means that all the maps can NOT automatically be transferred to the right place in the shader. Some of them have to be placed manually.
Here is the full procedure :
1. SAVE AS SHADER PRESET " Tanned Hips Shader"
Once you have set up the rest of the skin, select a surface of the figure close to anatomical parts using the surface selection tool. In general you will select hips, and make :
File/Save As/Shader Preset

A window will pop up asking you where you want to save the shader preset.
At this step, it is better to save it to one of the mapped folder of the content directories so that you can reload it immediately from the interface, for which you have a list in the "preferences" (F2 key), content library.
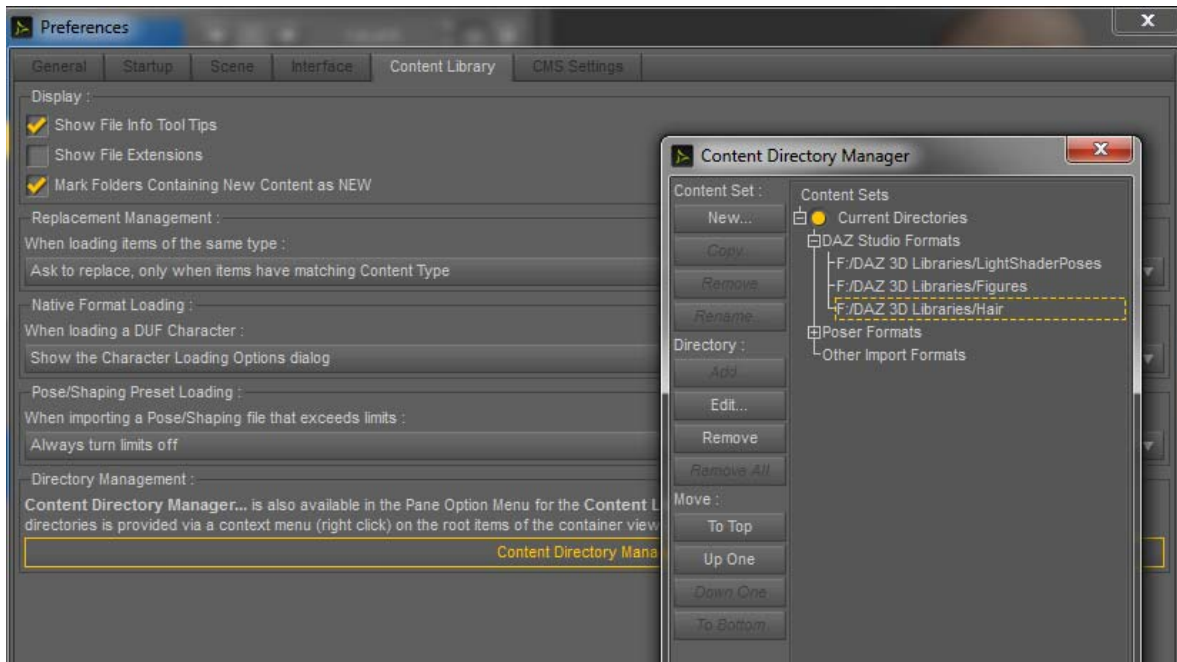

For instance, I browse to this product main folder, even if I would recommend to you that you create your own personal directory in the content library to avoid "accidents" in case of product updates. In the window Shader Preset save options, uncheck UV set from the list. Shader name I used is "Tanned Hips Shader"
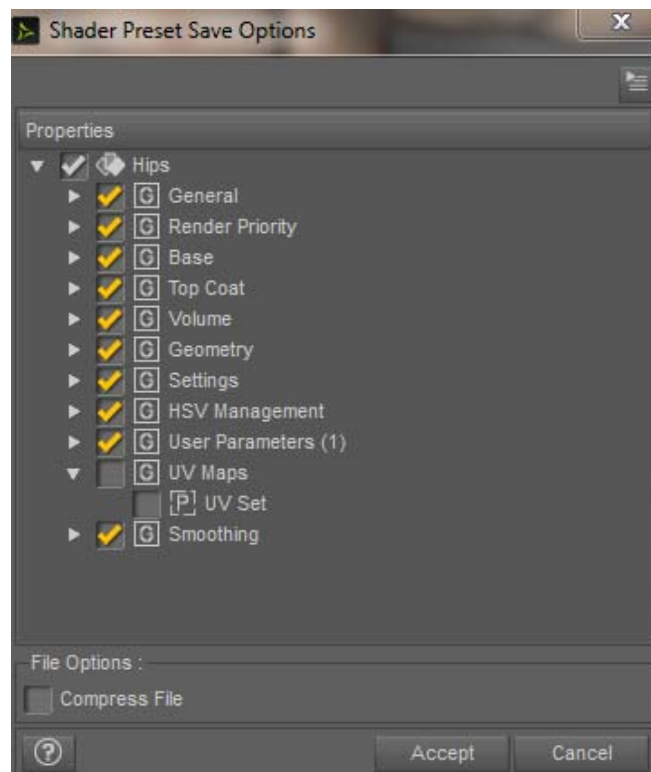
Now you have the hips shader available.

2. APPLY !Iray Uber Base to the anatomy surfaces you work on.
Check that you succeeded this step and that now the shader name for these surfaces is Iray Uber, as shown in the next image. (This step is important to allow the specular maps to be transfered)
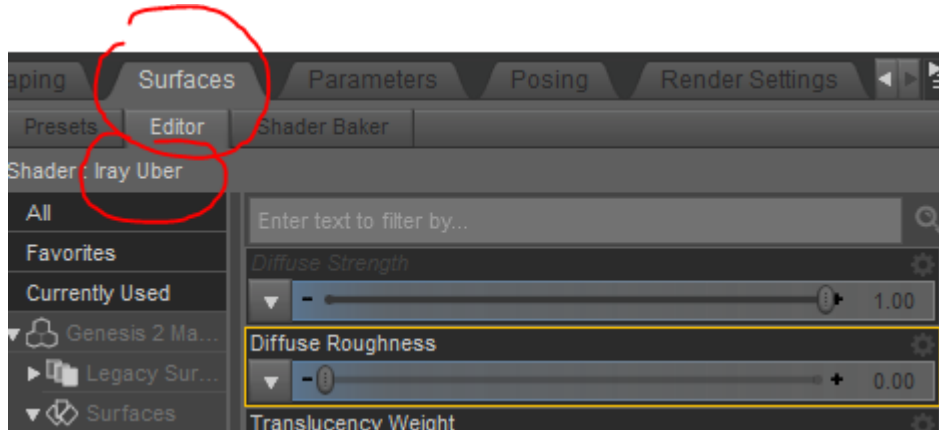
3. CRTL+ Apply the "Wet And Tanned Shader".
While all the anatomy surfaces are still selected, hold down CTRL key and double click the shader (Tanned Hips Shader) you created during step one.
A new window will pop up, and you will change the options "Images : Replace" into "Images : Ignore".
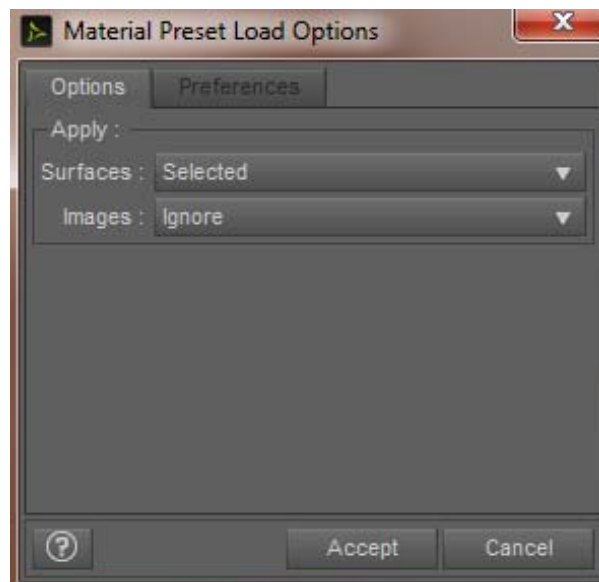
At this step, this is almost over, the Base Color and Translucency maps should be the same, the Glossy Color and Top coat Color maps should be the same, and all the settings should be the same, except the top coat bump.

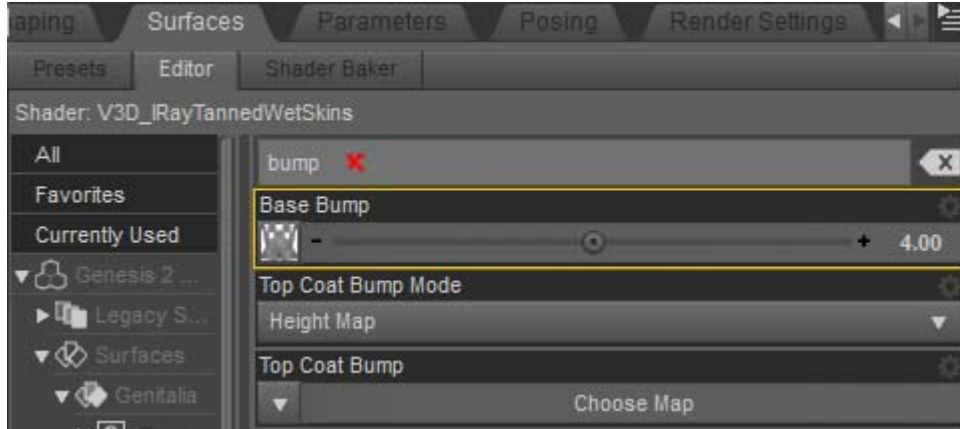**4. Place the Bump maps in the Top Coat Bump Maps.**

The last step consist in applying the bump maps for each template to the top coat layer bump. I give here an example for the torso, knowing that you will have to do this on your anatomy surfaces.
 Select the all anatomy surfaces having the same templates (the same maps) together to go faster, or do it surface by surface depending on how confident you are about that.
Now, in the surface tab, find the "enter text to filter by" window, which is top of the list, and write "Bump".
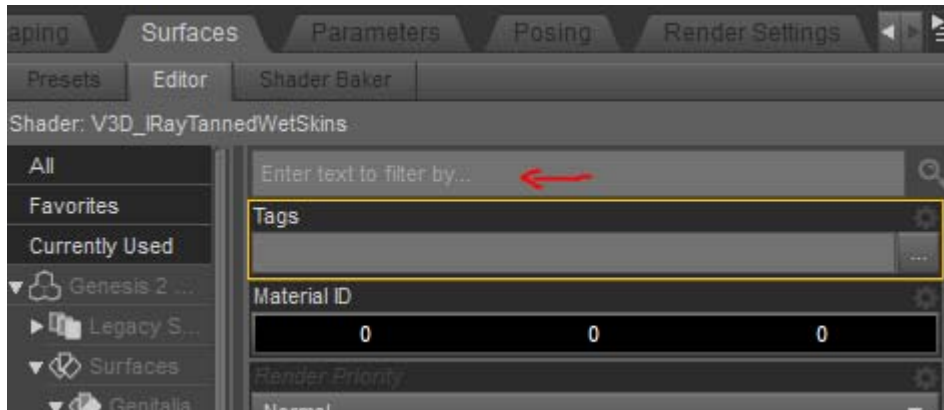
Here is now what you should see :

What is important is that the base bump and the top coat bump must be the same image.
This is why you will have to place the base bump map in the Top Coat Bump map.
In order to know which map it is, move your mouse on the Base Bump map small thumb. A bigger version of the image will appear, with the full path to the image, and the name of the image. You just have to remember the name for this image, because later on, you will have to choose it from a list.
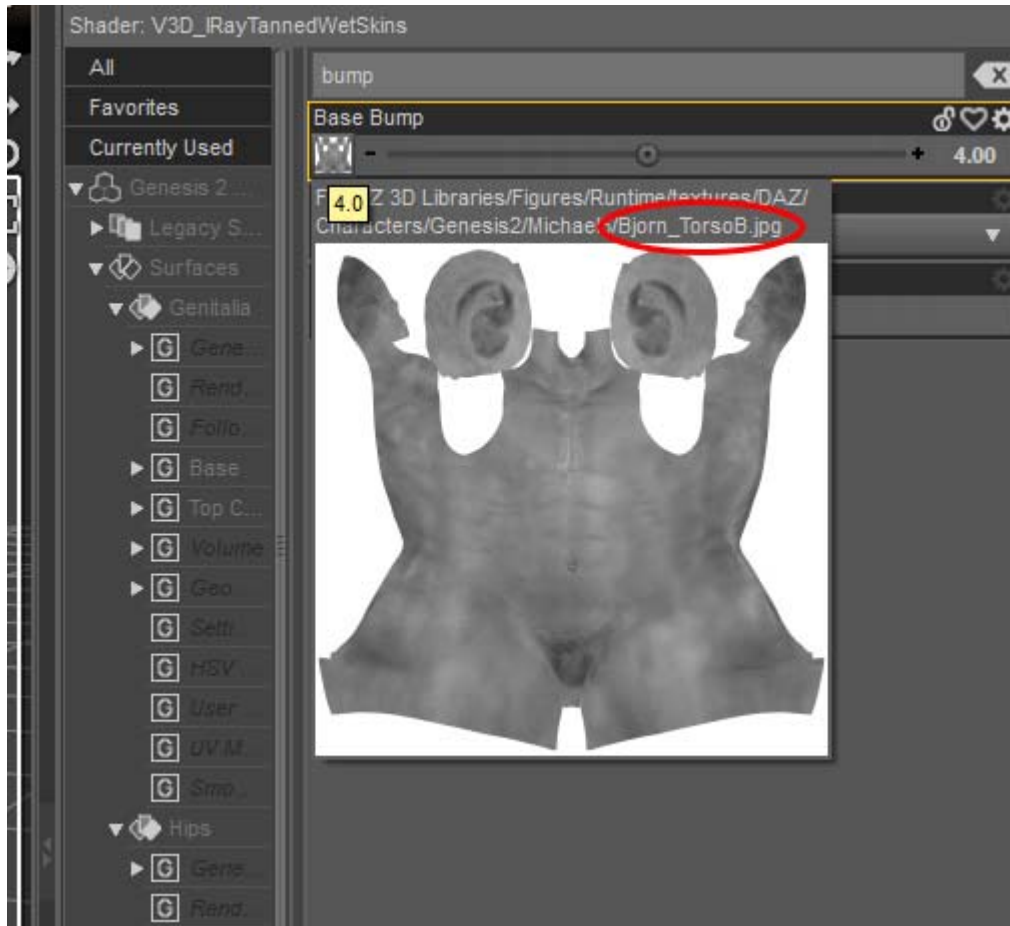
Now that you remember the name of your Base Bump Map, you can apply it as your Top Coat Bump Map. For this, this is very simple, left click on the slot where you want to place the map, and a list will appear. This list is alphabetically ordered, so pick up, here in this example Bjorn_TorsoB.
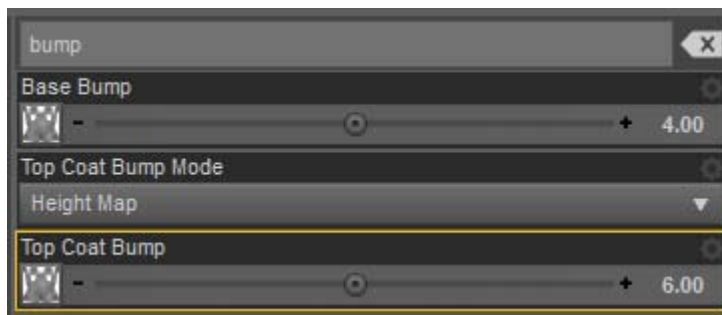
Here is where you have to left click :
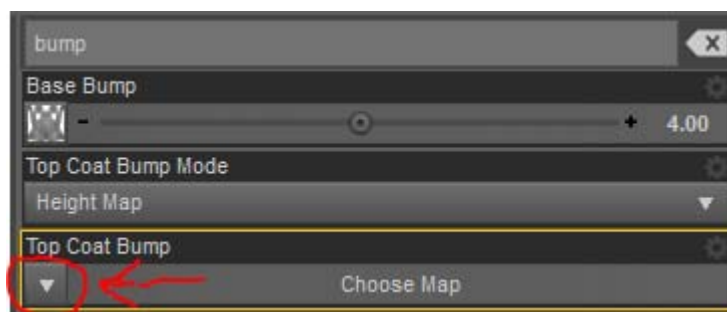
And here is the list appearing (all the images of the scene are listed, this may be huge)
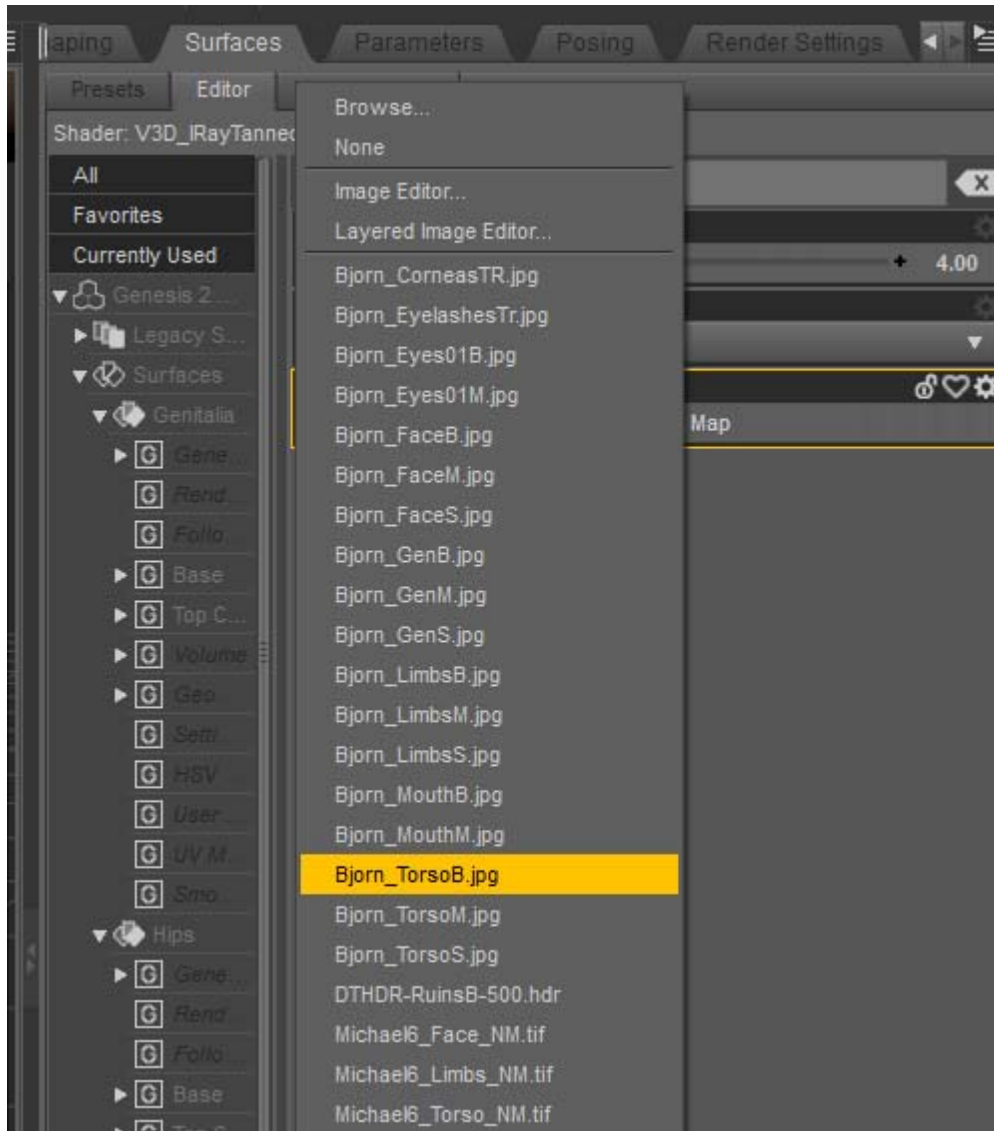
And this is done, here is what it should look like in term of mapping, but with the bump maps of the anatomical parts.

Now the material used for the anatomy parts is the same as the one used for the rest of the body. You are ready to render.

Drips And Drops For Genesis 2 Females

Wet and tanned skins can be used standalone, but they also can be used with some "Drips and Drops" outfits also available on my DAZ Store.

The advantage of using outfits is that they allow very large water effects, with a real thickness, and without being influenced by the UV set of the figure.

They also present the advantage of being real additional optical interfaces for the render engine, meaning that the render engine sees first the air to water drop interface, then the water drop to skin interface, making the results more physical.

I hope you will enjoy these wet and tanned skins, and for any additional information, contact me directly on DAZ Forums, via MP or using the thread dedicated to this product.

Thanks!