Many fairies wear cute little outfits that remind one of nature and petals and veiny leaves, outfits that don't restrict movement of the wings or the fairy herself. Orla Fae naturally has herself such an outfit. It's a cute, flippy little top and skirt that can double as a bikini when you take off the skirt and ruffles.

Mats and Mat Features:

Orla's outfit comes with full hierarchal mats (H Mats) and partial mats. All mats the change an entire clothing piece and all its materials are going to be H Mats. This means you can apply them by selecting the figure wearing them instead of having to go in and find the item in the scene selection window. The partial mats do require that you have the clothing item selected that you're applying them to, however.

14 Textures Mats:

Orla's outfit has 14 color options and each option has H Mats for applying the textures to the whole outfit and partial Mat options for applying textures to individual material zones of the outfit. It's the top that has all the different material zones. The skirt and panties just have H mats for the 14 texture options.

Utility Mats:

You might want to apply shaders made by other creators to Orla's versatile outfit. You might also wish you had the bump, normal maps, and metallic flakes materials of Orla's stock outfit to use with those shaders. Well, you do! Orla has partial mats for bump, for normal maps, and for metallic flakes that apply the effects just as they are for the 14 texture options she comes with without messing with the other material settings. She also has 3 different lace transparency styles which can be used with shaders or with her 14 texture options. These are 3 different lace transparency styles that match the leafy swirls pattern of her outfit.

Some Shader sets available at DAZ that work well with the utility mats:

Metallic Satin Iray Shaders, Gummy Shader Presets for Iray, Iray Silk Shaders 01, Iray Gossamer Shaders, just to name a few.

Tip: Select all pieces of her outfit at once and the partial mats will apply correctly to whichever outfit piece they're made for. This way you don't have to play the selection game while figuring out what colors and aspects you want to apply to the different parts of the outfit.

dForce:

This outfit dForces nicely and has many morphs to help with this process. Cloth simulation is a very case by case basis sort of thing, but default settings work well for most situations. This outfit works best using animated play range instead of current frame even if you're using a static pose for a still image. It's impossible to cover every scenario, but here are some tips for static pose, still image scenes. Using animated play range; turn the timeline all the way to the end frame or frame you want your final pose to be achieved. Apply your desired pose on that final frame and then turn the timeline back to the first zero frame. In this 0 frame you want the figure in the default "A" pose, so zero figure pose if she's in the final stage pose. Then, rotate her in the direction she would naturally be going to achieve the final pose. Go back to the final pose frame (often frame 30, but it's however many frames in you want to make the final pose land) and make sure she hasn't rotated there as well, which is often the case. Fix her back to how you want her in that frame. Now, give your animation a try and see how it goes. Tweak from there. As the creators, we rarely got it how we wanted the first try. Sometimes you have to rotate your figure creatively through the course of the timeline to get the fabric draping in a way that makes sense for the final pose. Even if she isn't going to be walking or flying and moving naturally, just having her in the general area of where she would be coming from in frame 0 will achieve a more realistic cloth movement.

Clothing morphs and dForce:

Most of the clothing morphs are designed to help dForce along when using animated sequences to simulate the cloth for a static pose. Some morphs can be helpful for minor tweaks after simulation as well while others will distort the clothes in unexpected ways and are better used in the first frame (frame 0) of the animated play range. For the skirt, if you want the ruffle morphs to stick better, it's best to turn up the skirt's Subdivision to 3 to give the ruffles more mesh to work with so it can hold onto them a little better. What has worked well for us is to turn the ruffle morphs up to 100% at the start of the animated sequence and then have them dialed down to 50% or less by the end of the animated sequence. This will allow you to then turn them back up a little after the simulation to bring out more of the ruffles that might have simulated out after the sequence has run. It doesn't work in all situations but it's a way to punch up the ruffles that might have otherwise fallen completely out through the course of the simulation. For the skirt and top ruffle there are morphs that pull them out on the sides and front and for the skirt is one in the back too. These can be used to avoid clipping into the figure that might occur from using the punch up the ruffles trick just described and for any other minor clipping issues. You want to dial them the minimal necessary to fix any issues when at the end of the simulation timeline after the simulation has run. At the beginning of the timeline (frame 0) before the simulation, however, they can be used to create a fluffier ruffle and skirt that hold ruffle folds better. So, like with the ruffles, dial them up all the way at the start (frame 0) and down to 0 at the end before simulating and then you can dial them back in after simulation to make additional tweaks.

Additional dForce Tip:

One solution doesn't fit all situations, but a trick we've found for flying and leaping situations to achieve more realistic cloth movement is to adjust the gravity to lower and the air resistance to just a little higher. Don't get too carried away with the air resistance! The design of the dress implies it's made of a light weight fabric and doing this tip with gravity and air resistance combined with starting the figure at a higher elevation in the first frame than in the final frame can achieve the kind of fabric floating and bouncing that would be natural for flight or leaping.