:::: Cum 4 All :::: Manual

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8 different shape objects to simulate 3D sperm drops

These 2D objects - in the form of blobs, drops or splashes - form the basis for the creation of 3D cum drops.

The basic use is explained in the section "Getting Started" below. The section "How to ... " contains much more information and tricks.

By combining different materials and deformation morphs, you can create at least 16 different appearances for each shape object. And with the regular options Scale and / or Rotate you get even more variations.

Skin and Cloth Materials

All materials are Iray only.

The first materials you see in the folder Cum4All ➔ Materials ➔ Iray are ment to use on skin or (dark) hair. They are arranged in groups of four and assigned to the Shape objects with the letters "A" to "G". I.e. the "A" materials belong to the "A" shape, the "B" materials to the "B" shape, etc.

> **Tip:** The "Skin" material has a reddish/beige sheen that is sometimes visible on surfaces other than skin. In this case, use the neutral version of this material.

Materials ➔ Iray ➔ On Other Objects

The folder "on Clothes" contains materials that you can use if you want to simulate sperm drops on fabric. Two materials are provided for each shape object.

The folder "on other Objects" contains copies of the basic materials with neutralised basic colours. You can use these materials if you want to drop 3D sperm on light hair, bright fabric, leather, sunglasses etc.

Further below you will find more information on the use of the materials.

> **Tip:** If you have assigned a "real" material but want to reposition a shape, you can find the pure white material (for a better view) here: Xtras ➔ Simulation Behavior ➔ Base

Deforming Morphs and More

Each Shape object comes with a set of morphs divided into two categories and stored in two different folders:

Morph BEFORE Simulation
Here you will find three deforming morphs that give the selected shape a different appearance. These morphs are best used individually, as combinations of morphs with high values can destroy the shape. The best thing is to try it out yourself.

Morph AFTER Simulation
Here you can transform the simulated 2D shapes into 3D drops of sperm. You can use the bulge morphs individually or in combination. Just use them and see what happens.

> **Tip:** You will also get some (very slightly) "deformations" by changing the Simulation Behavior: Xtras ➔ Simulation Behavior

The 3D objects

Without surface contact (i.e. dripped onto skin, clothing or hair), the shape objects do not look good ... or at least not as expected. That's why I added three simple 3D objects that can be used without surface contact - in other words: that simply fly through the air.

3D Squirt
I guess you know what that's for. The basic shape looks like a very straight stick - you can change that with a series of morphs (unfortunately I haven't figured out how to create bones in imported .obj's yet). With the included 3D object shaders you can

change the appearance of the object according to your wishes.

3D Drop
If you want to create a drop scene, this object can be useful. You can use the shaders mentioned above to change the appearance of the drop. This object has some morphs, too.

3D Bubble
A simple sphere without morphs. You can use the usual scale methods to deform it. I used the 3D bubble to create segmented squirts.

> **Keep in mind:** These objects (or better: the shaders) are designed to be used only **without contact** with other surfaces.

The Scripts

You can use these scripts (which you can find in the Xtras ➔ Scripts folder) to make positioning and simulation easier and to export objects faster.

Selected-Hide / -Show

In some situations, the target of the falling shape object may be hidden by another part of the model's body. Think of closed legs or a hand on the models belly.

Of course, you can try to bend/twist the body part to get an unobscured target area .... or you can simply hide the body part. This is done by using the "Selected-Hide" script.

Simply select the body part you want to hide in the "Scene" pane and double-click the "Selected-Hide" icon. The script hides not only the selected body part ("Node"), but also all its "Children" ("Child Nodes"). I.e. with a selected forearm, the script hides not only the forearm, but also the hand, fingers, etc.

When the simulation is complete, simply select the entire model in the "Scene" pane and double-click the "Selected-Show" icon. Hidden body parts will be displayed again. Or you can use - without any selection - the "Export Show All" script.

Export Hide All / Export Show All

Sometimes you want - or need - to export a shape object. To export objects with the Studio app, all other objects (except the one you want to export) must be hidden. Doing this in the "Scene" pane by clicking on all the eye icons can be very annoying. For this reason I have written the script "Export Hide All". Just select the shape object you want to export and double click on the script. Voila - everything except the selected shape is hidden.

You can use the "Export Show All" script without selection to display all objects again.

Getting Started

This example shows you how to use the shape objects from the package "Cum 4 All".

Click on the images to view them in original size in a new TAB.

Even though there are a lot of words here - don't worry! Using "Cum 4 All" is not as complicated as it looks at first glance.

1. Load an Iray Light Setup Scene

Without an Iray lighting the rendered image may not look as expected. The package contains 2 light setup scenes (expand the "Xtras" folder). I suggest using the "Simple Dunes" scene because this scene makes it easy to change the lighting later.

2. Load your model and a "Cum 4 All" shape

Load your favorite model. To keep things simple, do not apply a pose. Just use the basic pose that the model is loaded with. Now load one of the "Cum 4 All" shape objects. I suggest using the "A" or "B" shape for your first experiences.

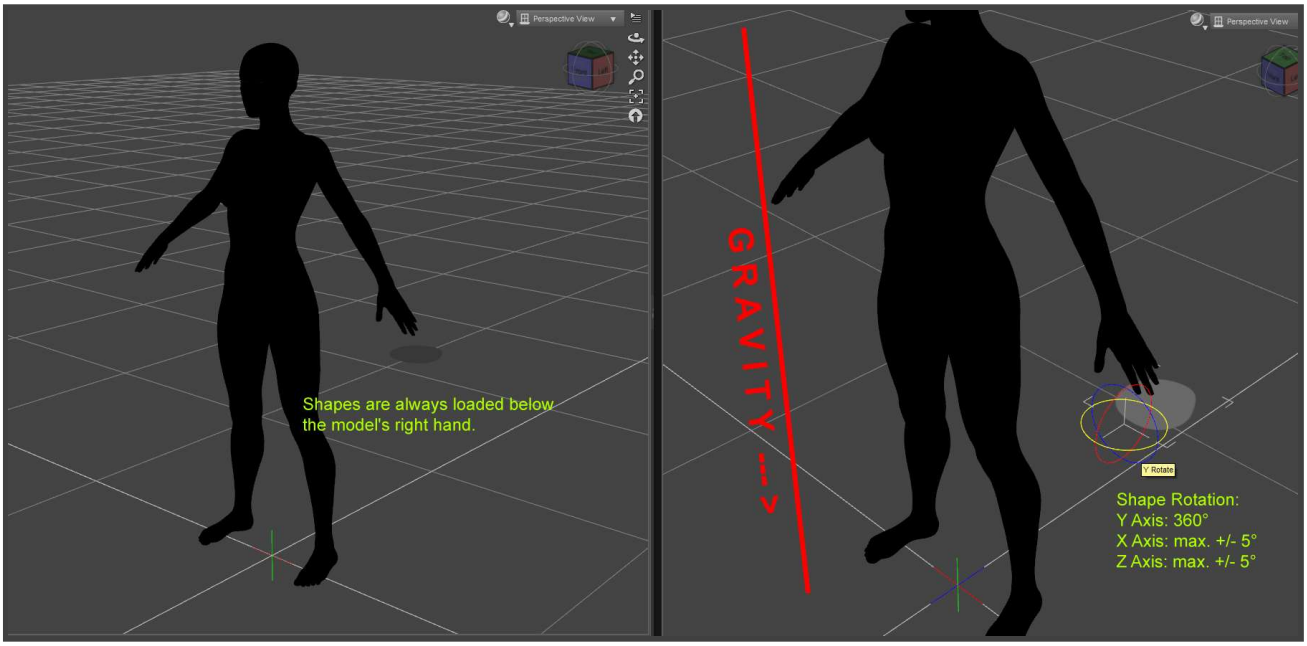
> **Keep in mind:** After simulation, the shape object is attached to the pose of the model. That is, you cannot change the pose of the model, because this will destroy the shape.

Shape objects are always loaded below the model's right hand. The start color is a pure white without transparency or glossyness. When rendered it looks like something you may use to paint your walls - but for positioning the shape it is the best (and most viewable) material setting.

One thing you should always keep in mind when working with "Cum 4 All" shape objects: Respect the Gravity!
Although you can rotate the shapes 360° around the Y axis, you should not rotate them around the X or Z axis. This will lead to nothing - or at least to unexpected results - after the simulation, because in this case you are working against gravity.

This means: instead of rotating the shape (with exception of the Y axis) you have to rotate the model. If you are using your model in a lying pose, rotation may not be necessary. But it is always important: pay attention to gravity. You get the best results when the target surface is parallel to the shape object and the shape object is parallel to the ground.

In this example, the selected shape object is to be placed on the model's belly. Let's go!



Shapes are always loaded below the model's right hand. Respect the gravity! Don't rotate the shape more than +/- 5° on X- and Z-Axis.

3. "Posing" the model and positioning the shape object

With your model selected in the "Scene" pane switch to the "Posing" pane. Set the "X Rotate" value (General ➔ Transforms ➔ Rotation) to "-90". You should always use the settings from the "Posing" pane and not the settings from the "Parameters" pane (even if they look the same and do the same). When you use the "Parameters", things will get weird later.

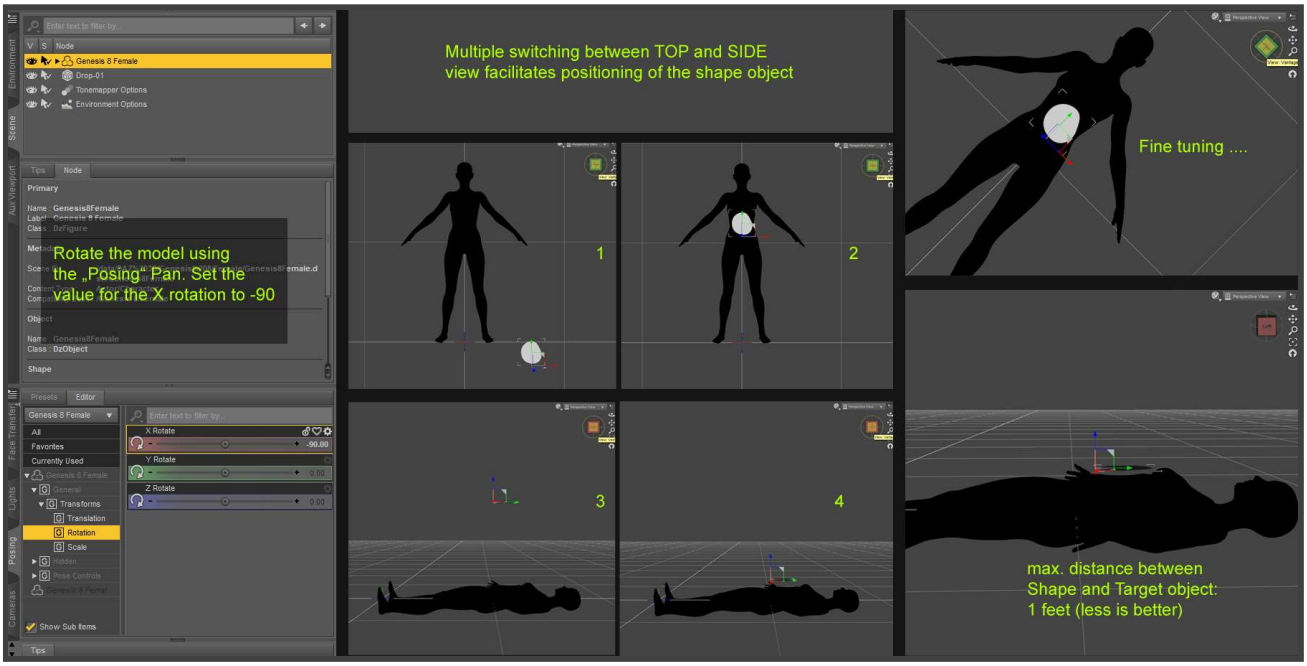
Now it's time to position the selected shape object so that it can be dropped on the model's belly. This can sometimes be irritating if you've never positioned anything in 3D space before. But with the following simple trick, positioning is really easy.

a) Switch the Viewport's view to "Top view" and position the Shape object over the belly of the model.

b) Switch the view of the viewport to a side view (e.g. "Left View") and reduce the distance between the shape object and the model.

c) Switch back to the "Top view" and fine-tune the position of the shape object.

The distance between the Shape object and your model's belly should be no more than 1 feet (less is even better). OK - now for dropping.



Rotate the model instead of the shape object. Switch between top view and side view to position the shape.

4. Simulation

Switch to the "Simulation Settings" pane. Check if the "Initialization" ➔ "Start Bones From Memorized Pose" switch is set to "Off". Always use the "Off" setting - otherwise your model (and other objects) will change to their base poses and positions and you can watch a very whimsical "animation".

Now click on the blue "Simulate" button. You will see how the shape object falls down step by step until the simulation is finished. You can reset the simulation by clicking the "Clear" button - but beware: this will reset every simulated object in your scene (including hidden ones).

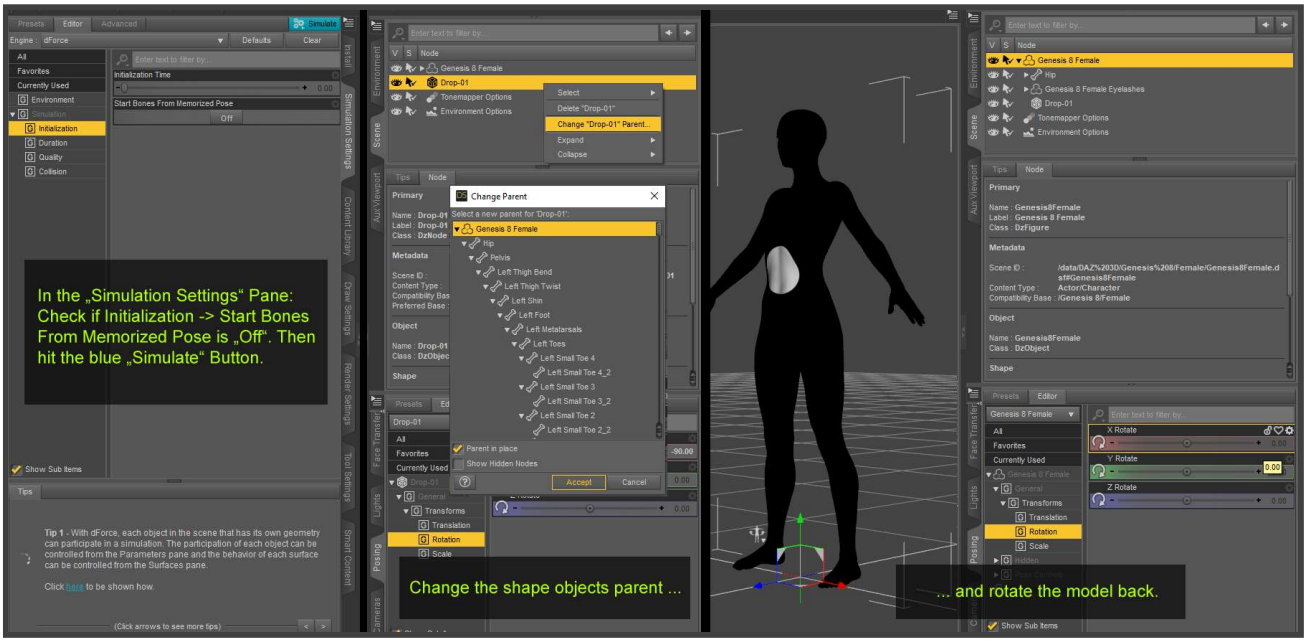
Even though your work is ready and can be rendered (materials and morphs are explained below), I want to show you a simple trick that you will need often. Therefore, the model should not lie down, but stand upright.

To move the dropped shape object together with the model, it must be "parented" on the model. This is not as complicated as it sounds:

Select the shape object in the "Scene" pane and right-click to open a context menu. Choose "Change [shape] Parent ..." and select your model from the pop-up list (the model is usually located at the top of the list). Hit "Accept".

After you have selected your model in the "Scene" pane, you can rotate the model (and the parented shape object) using the settings from the "Posing" pane. Just set the "X Rotate" value (General ➔ Transforms ➔ Rotation) back to "0".

> **Keep in mind:** after Simulation, the shape is fixed to the selected model pose. This means the shape will not follow when you change the pose of the model.



Check the Simulation Settings, than hit the 'Simulate' button. Change the shapes parent and rotate the model back.

5. Assign materials & morphs

Now it's time to set the viewport's display mode to "Nvidia Iray". If you have not yet switched the material of the shape object, you will see a white patch of wall paint. Not so inspiring ...

You can change the material of the shape object in the usual way: Select it in the "Scene" pane and also in the "Surface" pane and double-click a material. Make sure that you use the appropriate materials! I.e. you cannot use the "A" shape with the "B" materials.

With the shape object selected in the "Scene" pane, you can also use the "Morph AFTER Simulation" morphs, located in the "Parameters" pane ➔ "Morph AFTER Simulation". With these morphs you can add volume to the selected shape object. Increase the value slightly - a setting of 25-30% is normally enough.

With the "Posing" settings you can rotate your model on Y-Axis. Observe how the combination of materials and morphs you added to the shape object catches and refracts the light.

A few tips for experimenting and playing around

After resetting the simulation, you can experiment with the deformation morphs ("Parameters" pane ➔ "Morph BEFORE Simulation") to change the shape of the object. You can also try to use a different material (after the simulation) or place the shape object in a different location. Playing with morphs, materials and positions is the best way to learn about the usage - but also the limitations - of the "Cum 4 All" project.

Start with simpler scene setups (like the one described above) rather than trying to create a complex situation with multiple shape objects. Even I - as the creator of this package - had to deal with the objects, the limitations of the studio, etc. until I finally learned how to use "Cum 4 All" properly. My experiences are described in the "Known Issues" and "Getting Further" sections of the manual.

Don't despair if something goes wrong. In many cases, there's a logical reason for this. And if it's not logical, it's one of Studio's limitations or a known problem. Check the

"Known Issues" section of the manual for an explanation and a possible solution. Remember the great Francis Picabia: "Our head is round so that thinking can change direction." - i.e. if something didn't work **this** way - try it **that** way.

Keep in mind: "Cum 4 All" does not consist of fixed specifications, but is designed to encourage you to experiment and discover new possibilities. You will find much more information, tips and hints in the manual

Good luck - and have fun!

Known Issues (and possible Solutions)

Gaps after simulation

Even with sophisticated simulation settings, a simulated object will never follow all target contours or exchange space with the targets vertices. There will always be a small gap between the objects - sometimes even larger ones, if the shape objects span more complicated contours.

Possible solutions:
Most materials are designed with blurred edges. This avoids dark and visible shadows, where the gaps occur. Try to change the material. You can also "hide" the gaps by changing the camera position. A more frontal camera is better in most cases.

Shape objects slip / disappear during simulation

If the angle of the target area is not correct, the shape objects tend to slide downwards following gravity until they finally disappear.

Possible solution:
Try to align the target surface as parallel to the ground as possible. I.e. the target surface and the shape obekt should have a rotation of -90° (X-axis).

Shape objects look strange after changing the material

This happens when you assign a material that is not intended for the selected shape.

Possible solution:
Make sure that you always choose the right material for the selected shape. The letters "A" to "H" indicate the affiliation of material and shape.

A down-scaled shape object hovers above the target after simulation

This is part of what I call the "Fabric Problem". If you drape a piece of fabric on an irregular formed object, there will be gaps. Same goes with Cum 4 All - unfortunately with a more visible and more anoying effect.

Possible solution:
Try to move the simulated shape object slightly in the drop/gravity direction until it intersects with the target surface.

Keep also in mind: If you want to render a close-up, you can **scale up** the model instead of scaling down the shape objects.

A down-scaled shape object looks too bright

If you scale down an object, the texture map of this object is also compressed, i.e. the white, gray and black pixels of the image are recalculated. In most cases, this leads to a brighter look.

Possible solution:
Try the trick explained below in the "How to ..." section: Change the brightness of the materials

Keep also in mind: If you want to render a close-up, you can **scale up** the model instead of scaling down the shape objects.

Disturbed shape objects after the 2nd, 3thrd etc. simulation

This happens often, when you forget to set "Morph AFTER Simulation" morphs back to "0" before you start a new simulation. In this case the simulation process have to deal with an irregular formed object. This leads to unexpected and nasty results.

Possible solution:
Be sure to reset all "Morph AFTER Simulation" morphs to "0" before you start a new simulation.

Shaders can not be assigned to 3D or Shape objects

This sometimes happens when only the 3D object / the Shape, but not its Material Group in the "Surface" pane is selected, .

Possible solution:
If you want to assign a shader, make sure you have selected both the object and its material group in the "Surface" pane. The material group is selectable directly under the object (you may have to expand it).

Black or dark-red artefacts in the render (preview and final render)

What you see are parts of the shape object's edges. Even with a 100% transparency, Iray tends to render those edges when they intersect with other objects / visible materials.

Possible solution:
You can try the "Lower Edges" morph (Surface Pane ➔ Morph AFTER Simulation) and / or move the simulated shape object slightly. The best way to get rid of those artefacts is to do some image editing after rendering.

Distorted objects after the first simulation

This happens when the drop angle is not perfect and the shape slips on the target. Due to the special "Simulation Behaviour" settings (for experts: no self-collision), the vertices of the shape are folded together, which leads to a strange appearance.

Possible solution:
Try to align the target surface as parallel to the ground as possible (as explained above).

Angular appearance of the shape objects after simulation

I like to call this the "Corrugated board" look. The simulation algorithm uses the lowest resolution of the target object to calculate the appearance of the dropped shape. If you switch the viewport to "Wire Texture Shaded" you see what is meant: the bold black lines of the model (this is the basic resolution) correspond to the lines of the shape.

Possible solution:
You can increase the Parameters pane ➔ Mesh Smoothing ➔ "Smoothing Iterations" slightly (best done in single steps), until the angular appearance disappears or is at least smoothed out better.

You can also try the Xtras ➔ Simulation Behavior presets "Flow more" or "Flow Xtreme". Both presets give the shape objects an extra portion of "liquefaction", but also sometimes lead to distortions.

Eyelashes, Nipples or other parts of the model poke through the simulated shape

When the simulation algorithm has to deal with only a few vertices, these errors occur. The eyelashes, for example, have only 464 vertices in the basic resolution. That is too little for a good simulation.

Possible solution:
If the bulge morphs from the "Morph AFTER Simulation" folder do not help, you can try to raise the simulated shape a little.

See through the bottom of a shape object when rendered

When you use a camera angle that is too flat or have a scene with multiple shape objects dropped in different directions you may see through the bottom of some shapes.

Possible solutions:
a) Use more "frontal" camera positions ("en face") if possible

b) Use the "Solid" Material. This is the most "opaque" surface material

c) Decrease the "Morph AFTER Simulation" morphs (when used)

d) Try to move the simulated shape object slightly in the drop/gravity direction until it intersects with the target surface.

A simulated shape is destroyed when the position of the model is changed

As mentioned in the "Getting started" section, the simulated shape objects are bound to the pose of the model. Even if you have parented the shape to the model, the model cannot be repositioned without destroying the simulated shape object.

Possible solution:
You always have to decide which pose the model should take **before** you start the simulation.

How to ...

... Rotate a simulated Shape object together with the model

You have to "parent" the shape to follow rotation and positioning of the model:

• Switch to the "Scene" pane and locate the Shape object

• Right click the object and select "Change [Shape Object] Parent ..."

• Select your model (usually at the top of the list) and "Accept"

The Shape object is now "parented" and will follow the rotation of the model.

... Create good close ups

Instead of scaling down the shape object (which will lead to the issues desccribed above) simply scale up the model, until the regular size of the shape object fits the model and your idea.

... Change the brightness of the materials

Sometimes you may think that the materials are too light on the skin or maybe too dark when you use them on clothes. Instead of fiddling with the base colors etc. you can try to change the "Cutout Opacity" and / or the "Diffuse" settings.

With the shape object selected in the "Scene" pane switch to the "Surfaces" pane. Make sure that both - the object and its material group - are also selected in this pane.

Scroll down the list until you find the "Cutout Opacity". Slightly decrease the value and look what happens.

When you dropped 3D cum on clothes, this may not be enough. Scroll up to the "Diffuse Overlay Weight" and change the value. You can also try to change the "Diffuse Overlay Color": click between the values and pick a color of your choice.

... Change the opacity of the materials

Sometimes You may think that the materials could be more opaque. Although this is largely controlled by the texture maps, you can change the opacity a bit:

With the shape object selected in the "Scene" pane switch to the "Surfaces" pane. Make sure that both - the object and its material group - are also selected in this pane.

Scroll down the list until you find the "Refraction Weight". Slightly

decrease the value and look what happens.

If you want **less** opacity you can also use the "Cutout Opacty" by slightly decreasing the value.

... Drop shape objects on covered body parts

Sometimes you may want to drop 3D sperm on a body part that is covered by another body part. Imagine a pose where the model's hand lies on the stomach - and you want to drop a shape on the belly, but not on the hand.

In this case - and in other, similar cases - you can use the "Selected Hide" script (Xtras ➔ Scripts ➔ Selected-Hide). Select the covering body part and double-click the script. The body part is hidden and therefore not recognized by the simulation algorithm.

After the simulation you can use the "Selected-Show" script or - without a selection - the "Export-Show-All" script to make the hidden body part visible again.

... Drop shape objects on hair

This is done in the same way as placing 3D sperm on the skin (see "Getting Started"). If the reddish / beige shimmer of the "Skin" material bothers you, you can use the neutralized version of the material: Materials ➔ Iray ➔ On Other Objects

> **Tip:** After the simulation you can use the "Hair Strand" morphs or slightly move the shape object down. Both options ensure that parts of the Shape object are hidden by hair strands - which often results in a more realistic rendering

Dealing with dForce Hair

When you place a shape object on dForce hair, the hair is "ironed" (flattened). This sometimes looks really good ... and sometimes less realistic.

If you are not convinced of the simulation result, you can try the following:

Select the dForce Hair in the "Scene" pane.

Switch to Main Menu ➔ Edit ➔ Object ➔ Geometry and use the option "Remove dForce Modifier".

Now you can use the hair like non-dForce hair.

Special agreement for 2D artists

3Delight Artists
I tried for several days (or weeks?) to get it to work with 3Delight materials, but I messed up every time I tried. There seems to be a big lack of experience (myself), because I've seen really good 3Delight renderings.

So if you are a 3Delight artist and want to create your own materials, feel free to share, distribute, or even sell them as long as you provide them **as Add-On**. This means: your own package **must not** contain any components such as objects, graphics, texture maps, etc. from the "Cum 4 All" package.

Iray Artists
If you want to create more, better or different materials like - for example - blood, slime or (why not?) cream, jelly or hot chocolate, feel free to share, distribute, or even sell them as long as you

a) leave the original materials untouched
b) provide them **as Add-On**. This means: your own package **must not** contain any components such as objects, graphics, texture maps, etc. from the "Cum 4 All" package.

Cum 4 All: EULA

In case you missed it - here is the "Cum 4 All" End User License Agreement (EULA).

By purchasing the "Cum 4 All" package by Pushee-Ri you agree to the following terms of use:

1) This Product is provided "as is" without waranty of any kind. The Product (incl. DIM/manual installation) has been successfully tested on several PCs.

2) You are allowed to share, distribute or sell the following products created by using "Cum 4 All": Pictures, Illustrations, Graphic Novels, Videos and Games. If you would like to support my work, you can mention the product name and / or the author.

3) You are allowed to share, distribute or sell your self-created surface materials as long as you leave the original materials untouched and provide your surface materials as Add-On. This means: Your own package MUST NOT contain components such as objects, graphics, etc. from "Cum 4 All" package (as listed in the "FILES" section of the readme.txt).

4) You are **NOT ALLOWED** to share, distribute or sell the "Cum 4 All" package in whole or parts of it.

Pushee-Ri, December 2022

Personal remarks

A hard and rocky road to this final version. The first attempts (a long time ago) with real 3D drops resulted in something like a strange pizza after the simulation. The next hurdles were the materials and - to put it diplomatically - the *#!!#***###!!!! peculiarities of the studio app.

The previous version (which I used for the promos) wasn't bad, but pushed my PC to its limits while simulating - the most sluggish performance I've ever seen. I hope you enjoy this comparatively fast-paced and final version.

Happy dropping!

Credits

A huge thank you to Meipe and his great "Golden Palace" and "Dicktator". Well done and inspiring I really, really like his work.

I am a big fan of short hairstyles. Thanks to WindField for "Carla". Special thanks to AprilYSH for "Voss". Even it is not a really short hairstyle I really love it.

Articles and more

The articles (i.e. small tutorials) mentioned here are part of my online manuals. You can access the articles and manuals via my profile (**Pushee-Ri**) at renderotica.com. There you will find a link to my homepage.

Curious about what comes next? Usually there are about 2 to 3 weeks between the upload of my online manuals and the availability of the projects. If you are curious, you can visit my Homepage. All my manuals are listed there ... and maybe you will find one for a project that is not yet published.

Stay informed! Normally I only post sneak previews (of future projects), trailers (of soon to be available projects) and promos (of available projects) in the renderotica gallery. As a registered renderotica user you can "follow" me ("follow artist") and then receive notifications by e-mail as soon as new pictures of mine are available. And if I post only a "normal" picture .... maybe you like it :)

Have fun!

Pushee-Ri