Transcript for video "Using IBL v7.1" part 3/2 ;)

After having done the 2-part series «Using IBL 71» a practical part 3 is probably due. What is so exciting about the new features in IBL 7.1 and what can be done with them? Well, a lot, of course. Here's one example: DAZ Michael and DAZ Victoria in thin air.

This is the panorama we'll use.

Let's add the HDRI – a low resolution one since we're developing the scene.

Not much better. We rotate the HDRI to 60 – 70 degrees. This makes already a bit of sense and we also reduce Quality to 16 to speed up the render.

There's not much light on the two visitors on the terrace. But the sky is white, everything looks oversaturated and with a strong contrast. First thing we do is to tone-map the HDRI loaded. This is swift because it is low resolution.

A lot better already. The landscape looks still a bit bright so we reduce Intensity a bit to 4.

Now we illuminate our subjects by increasing HDRI Effect to 20 and render. Not too bad but the HDRI is really low resolution. We exchange it with a higher resolution one and tone-map it. This takes longer but the quality has considerably improved and the render doesn't take longer.

The scene is finished. It is very simple. There are several methods to blend an object with an HDRI backdrop. Cutting off the lower parts – the legs here – and making sure the objects are mostly in the shadow is the cheapest – or easiest one. More elaborate ways with shadow and reflection catchers are more demanding and covered in a video by David Brinnen and there are also HDRI Scenes in the DAZ store that can be taken apart.

We continue a bit with this simple scene to show how some settings affect the rendered result.

Intensity controls the HDRI backdrop and you might find it a bit fiddly to adjust the brightness with a control that is set so low. If we move up Intensity to 20 it burns out the backdrop but because we have it not Applied to the light source, the light is left unchanged.

Since we have all atmospheric effects off, we can adjust the brightness of the backdrop with Transparency and get a more subtle control over it.

Blend into background is not the most suitable mode here because the HDRI is put in first and the sky rendered over it. We observe a blue hue which we can get rid of if we disable Sun/Moon Visible.

Blend with sky is better here because the HDRI is put over the sky and the visible sun has much less influence.

If Use Sky Color is engaged, the sky colour should be set to black. On the other hand, if it is set to white or some grey, we can focus on the objects and fade the backdrop to make it less important.

Now let's move on. Here's the "On the Ice Sky 1" slightly modified.

This will be our scene: Lac des Dix with a depth of 220 m / 720 ft at an altitude of 2365 m / 7760 ft.

We load the HDRI.

Loading the HDRI switches off the clouds, Fog and Haze and we switch them back on.

Because we want the HDRI gets darker the more pronounced the clouds become, we use the Blend with sky mode. Besides, the clouds are so thick that the HDRI never shines through them in Blend into background mode.

We tone-map the HDRI, set Intensity to 5 and Transparency to 0.

The bright horizon line from the Haze is not desired and if we switch it off, we notice that the clouds stop at the horizon. Also note that the black Fog cuts off the lower half of the HDRI. We have to do something about this before we can continue.

First, we set the camera in such a way that the horizon gets below the lower edge of the screen. Setting Y to -45° makes the camera look up. The true angle of view with this setting is exactly 90° so the camera lens has a focal length of 21.6 mm.

Next, we rotate the HDR so we get the view we look for by adjusting Yaw to 150°. We have tilted the camera up so we adjust Pitch to -70° and finally Roll it to 170°. Looks good now.

I'm looking for a dark and moody backdrop so I set Haze to black. The clouds in the sky are from the HDRI.

Moving up Transparency to 80 fades the HDRI backdrop and it gets darker while the Bryce clouds grow stronger. The landscape looks very gloomy and there is really no need to use a higher resolution HDRI.

We move Intensity up to 8 and Transparency down to 60 and get the landscape look a bit friendlier. The low resolution HDRI becomes obvious, therefore we'll change it.

Re-enable clouds and haze, set to Blend with sky and tone-map it, which takes longer.

Finally, let's have a look at the non-tone-mapped variant.

Of course, it will be very difficult to position an object correctly into the scene. It looks hazy but these are clouds.

Hopefully, these two examples inspired you to experiment with the new options in Bryce IBL.