



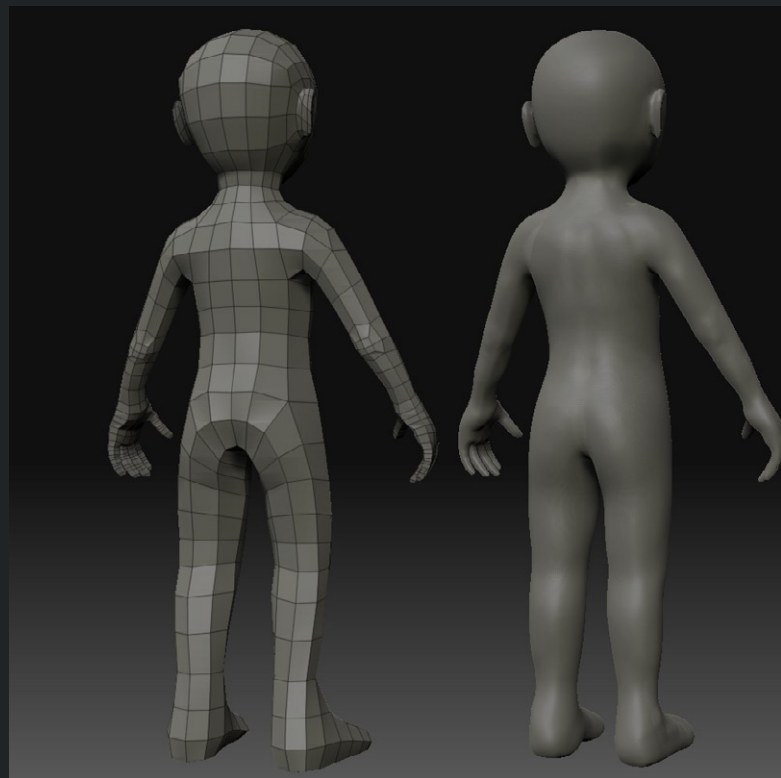
Making Of “The Package They Carry” by John Strieder

To begin, I want to thank IT’S ART for running this contest and all the sponsors for their fantastic prizes. I’d also like to thank everyone who voted or commented on my entry!

The first thing I created was the quasi-standard model for the kids, which I used to make several children. The mesh was done using Poly-by-Poly in C4D and then exported to ZBrush. In this case, I wanted to make it a little comic-like, so I made bigger heads and didn’t made too many details.

I also used ZBrush to paint the skin textures with “Poly-painting”, which I prefer for this purpose because it does not work in UV-Space. Moreover, the tools (especially smooth) are not bothered by the seams of the UV-Map. In addition, color cannot be pulled accidentally to other areas in view. You simply paint on your mesh as if with a brush on an object in real life.

“Transpose” is another great feature of ZBrush; it allows you to pose your character instantly without the need to make a rig with all its subsequent complications.



Base-Mesh and Sculpting

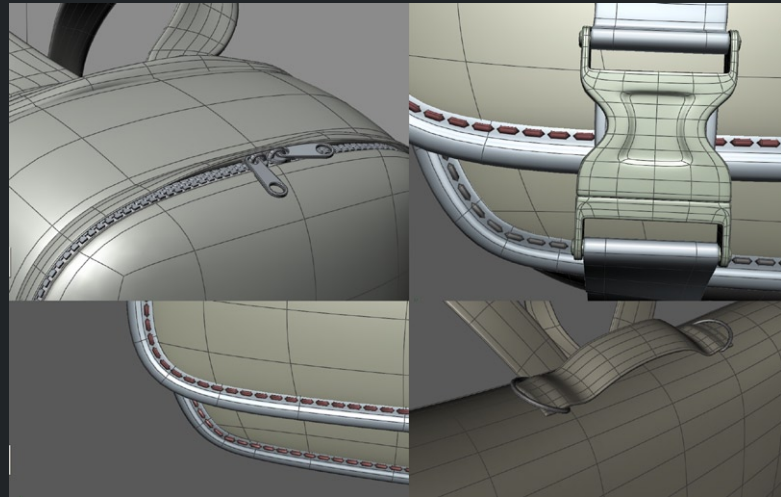


Skin texture

For the pants on the red-haired guy, I used a different but more common technique. I matched photos with the UV-Layout and made a Normal-Map using ShaderMap Pro.

I do all my texturing work using my digital camera and scanner. It's fun to search for material for scanning or take a trip and take photos of interesting places. Also, you get the opportunity to work with completely unique textures.

Luckily, I found a single pillowcase with many patterns on it (like a patchwork); this gave me enough material for the textures of the clothes.



Satchels modeling details



Transpose

For the satchels, everything is geometry, including the stitches, zipper and so on.

I cut the child's mesh into several pieces, simplified the geometry and exported everything to ZBrush, subdivided 2 or 3 times and added some folds and creases.

I exported the subdivided mesh back to C4D and added details like the seams out of this geometry, and as a last step, I created seamless textures (based on photographs and scans) for each part.

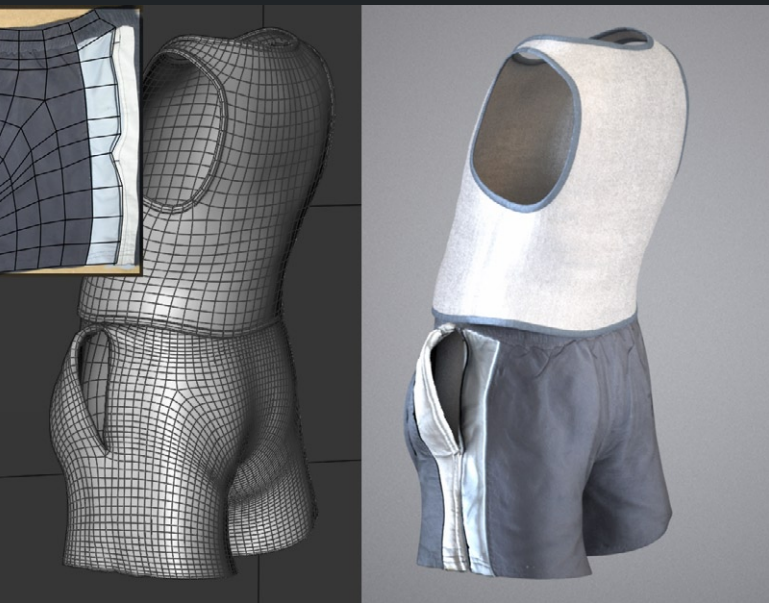
This technique makes it easy to create more clothes from the same material. The skirt on the dreadlock-girl is based on the same textures, but I modified the color using the Map-Editor of fryrender.



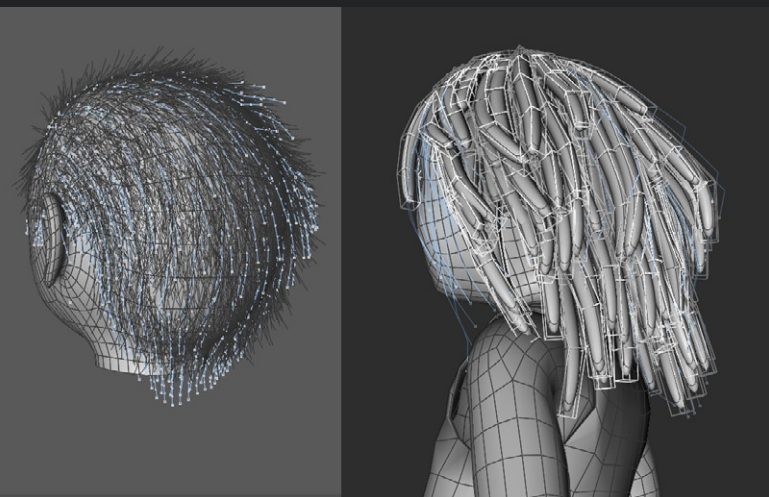
Drapery in ZBrush



Jeans: Mesh, seamless Textures excerpts



Matching Photo with UV-Map, Mesh in C4D and Rendertest



Hair, Guides and Geometry

All hair was done using Cinema 4D “Hair”-Module. It plays well with fryrender because you can instantly turn on “Generate” and have your hair as polygons. To work on the scene, turn off “Generate” and you will have your guides again.

To generate hair polygons, I used the “Flat”-Option, which generates polygon strands with a (like the name suggests) flat profile, except the dreadlocks of the girl on the left (she’s my favorite character here). These were done with the “Square”-Option, which generates strands with a square-profile. If smoothed, you get lovely thick dreadlocks.

Finally, I modeled and attached all the symbols randomly over the satchels. I exaggerated the size to lead the viewers’ interest.



Some more details

Then, I moved to the background. I created a view into a city comprised of an abandoned playground and buildings. These objects were modeled using primitives and simple “Nurbs”-Objects. For the mapping, I used mostly simple flat, box or cylinder mapping.

For the textures, I took a trip to an abandoned industrial area and took two GBytes of raw photo-material of dirty and worn concrete, metal and stone.



Background: textures and wire

Instead of using displacement, I used the PaintOnSurface plug in for C4D. It allows the user to paint or spray objects onto surfaces. I made some tiny rocks and stones, and sprayed them over the surface. The trees and bushes were done with DPit Plants, which is another great plug in.

them together in a 2D-App nor do I paint in 2D over my image. The post work for this image consists of adding some grain and chromatic aberration. The finished scene contained more than 6 million triangles and 70 bitmaps in 90 materials.

I hope you liked my Making Of.

If you have any further questions, you can contact me via my website.

John Strieder
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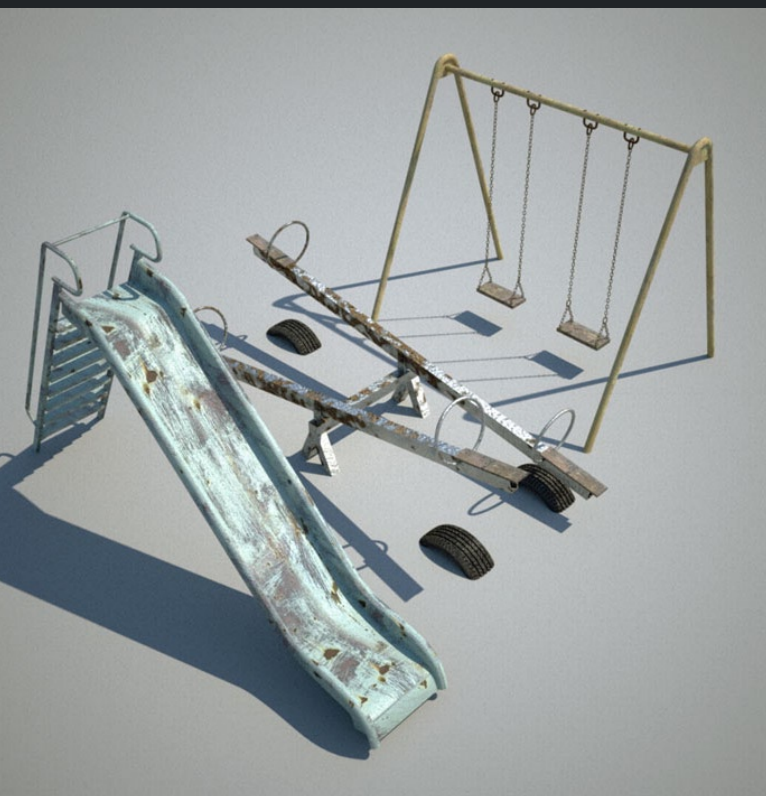
fryrender materials

The final step was to bring everything together. I completed several tests with different camera positions, different arrangements of the playground area and the children.

My approach is to do everything in my 3D-App. For example, I do not render different passes and compose



Wire of the final scene



Playground props