

Digital artwork - 3d rendering I did with blender

My Final Work

In the Eyes

Civilian perspective



Rebel perspective



Ruler perspective



My Final Work

Civilian perspective



By simulating the light situation in real life to create a realistic atmosphere. Express the scene in the field of view of ordinary people. At the same time, the overall color style tends to be cool. It's more expressive of the underlying situation of the character.

The world is washed in a muted, steel-blue haze—the kind of light that seeps through thick clouds or flickers from a dying streetlamp. Shadows stretch long and thin, clinging to cracked pavement and crumbling brick walls like ghosts reluctant to fade. The air smells faintly of damp concrete and distant exhaust, the kind of scent that lingers in places forgotten by time. From this vantage point, everything feels both immediate and distant—the way ordinary people see the world when they're too tired to look up, too resigned to question.

This is life as it's actually lived—not from above, not through the lens of heroes or villains, but through the eyes of someone who's just trying to get home before the rain starts again.

Rebel perspective



Use different angles to create different atmospheres. Like using overhead to express the mastermind of the rebel. At the same time, the color of blood is used to express the inner struggle and dissatisfaction of the rebels.

The rebel's world is framed in uneasy angles and vibrant violence, each shot a manifesto of dissent. The God's-Eye Tyrant & the Ant's Rebellion Overhead shots loom like surveillance, reducing rebels to pawns in a dictator's game—until a smashed camera or upturned table breaks the frame, their defiance shattering the mastermind's illusion of control. This isn't just "fighting the system"—it's a visual virus, infecting the audience with the rebel's fractured idealism and relentless teeth.

Ruler perspective



The combination of warm and full colors reflects the wealth of the ruler. At the same time, brighter colors were tried to accentuate the background expression of the ruler's power and wealth. Through more light to express the power and status of the ruler

The deliberate use of warm, opulent colors—deep golds, rich crimsons, and luminous ambers—serves as a visual testament to the ruler's boundless wealth and dominion. These hues, saturated and vibrant, are not merely decorative but symbolic, embodying the prosperity and vitality of the realm under their command. The interplay of light and color is meticulously orchestrated; gilded surfaces catch and amplify illumination, transforming the ruler's surroundings into a radiant tableau of authority.

My Inspiration

The following are the works of Xu Zhelong, who used to be a senior modeler of Crystal Digital Technology, participated in many film and television and game projects, and later founded his own studio, focusing on high-precision 3D character and creature design. He specializes in ZBrush digital sculpture and realistic character creation, and his works are known for their extreme detail and artistic expression. He is known as one of the benchmark figures in the field of 3D art in China, and his upbringing has inspired many CG practitioners.

His works imply oriental genes such as the ancient mythology of the "Classic of Mountains and Seas", and the ZBrush engraving accuracy reaches tens of millions of facets, and he is good at expressing a "sense of damage". He created the "dynamic material" technique, which allows static models to take on breath-like texture changes.



my photo



Representing the ruling class. It's grand and solemn.

This one I think represents the rebels. The contrast is strong.

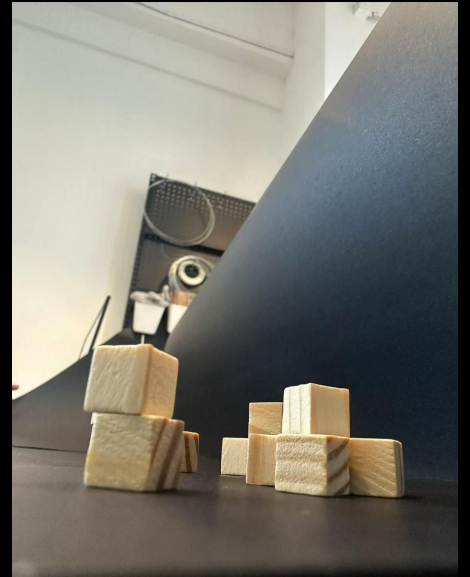
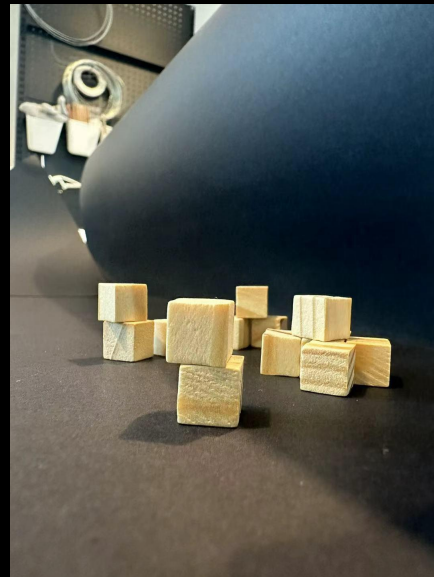
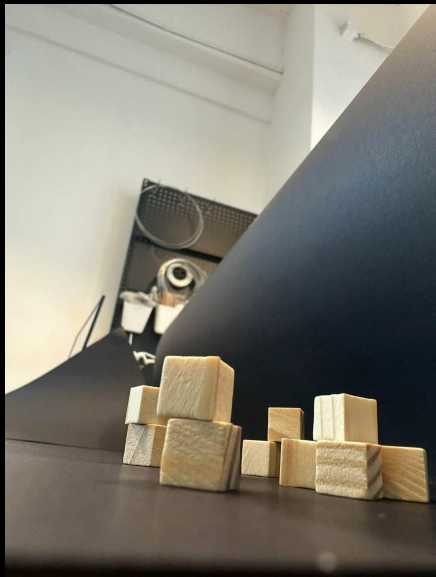


This belongs to the everyday life of civilians. Stable and peaceful.

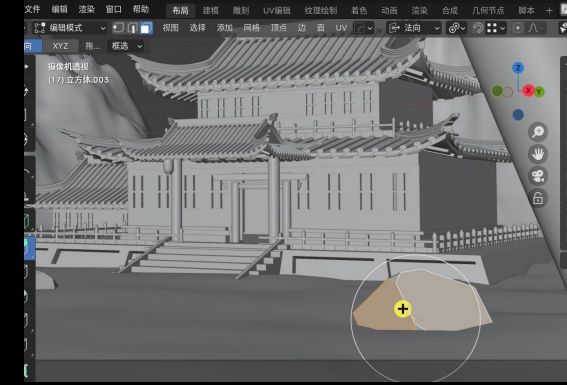
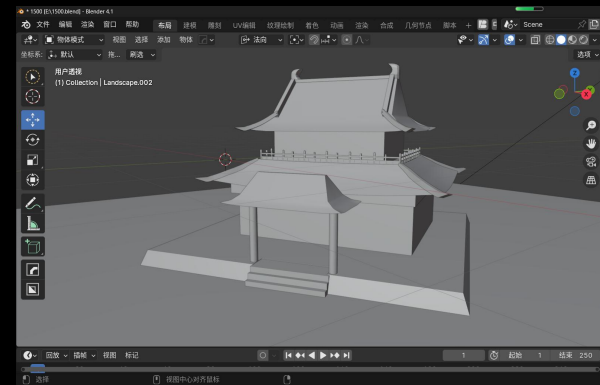
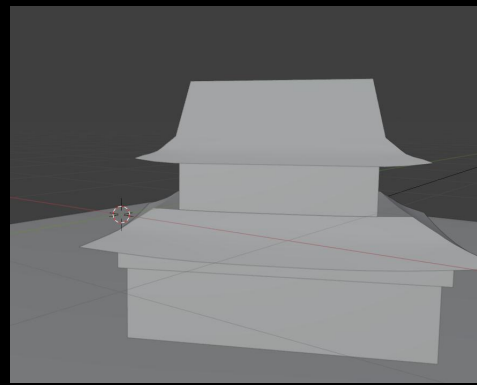
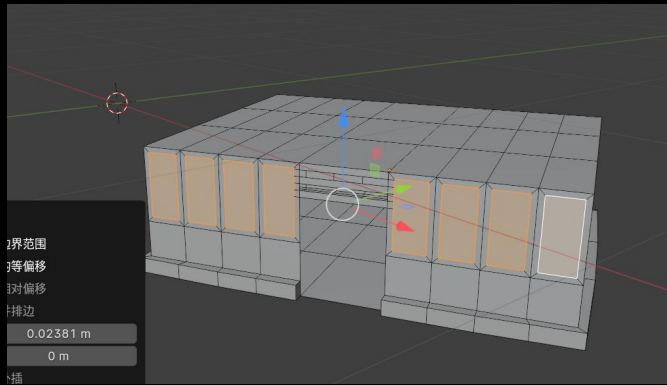
My Process and Development



I try to use small pieces of wood to build different perspective styles. To find out which one I need. At the same time, I also went to photography to get different photos from different angles to experience the feelings brought to me. In addition, I also borrowed from many photography works, such as the winning works in the SONY Photo Contest, the Angle and expression content.



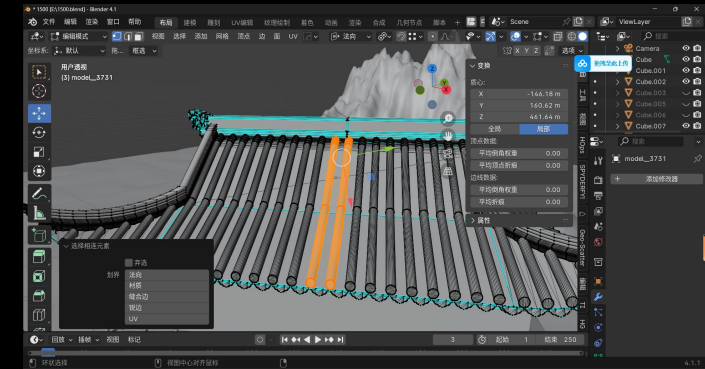
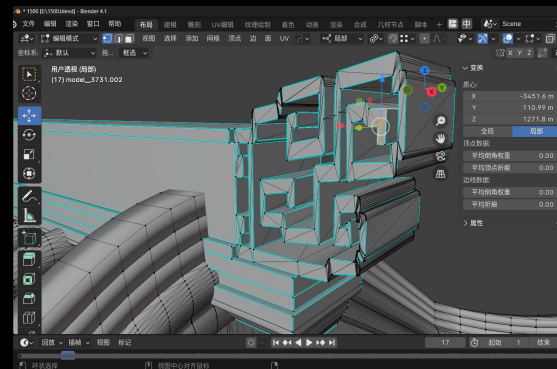
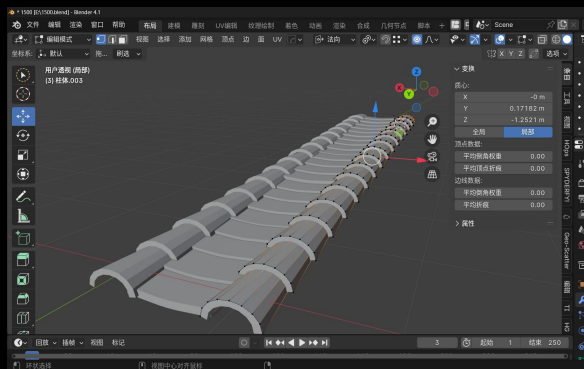
My 3D Process



The first step is to use Blender to stack the different assemblies to create the general object. Then use Zbrush to sculpt out the details. To make detailed models.

detail

When I first started to learn modeling, I found a lot of software such as C4D, Blender and so on. I tried to learn a little bit of the basics of each program, and finally I found that Blender and Zbrush were the best for me. Blender can help me to finish the post work, and Zbrush can help me to sculpe the details of the model more perfect.

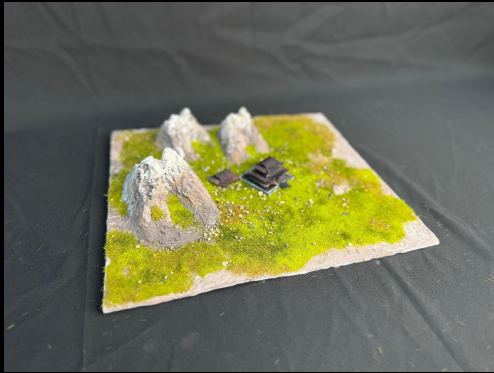


My practice

I used a 3D printer to print out my model. I tried to paint it with some model clay and some paint. Make it render the way I want it to.



My Work



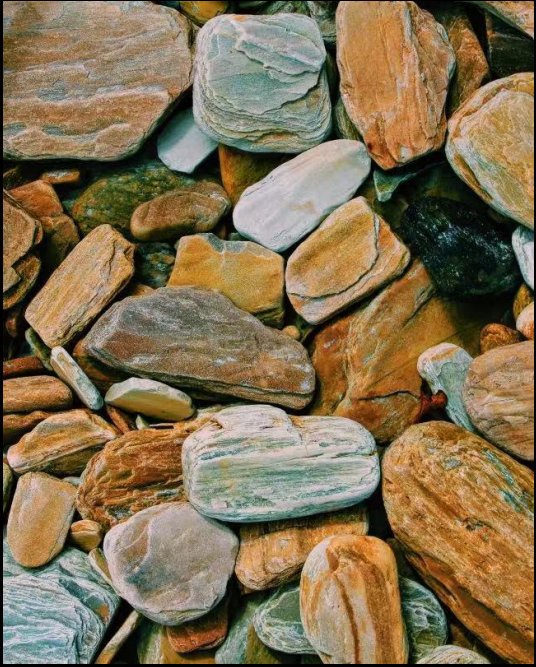
And this is what I ended up with.

I used fake grass, different colors of model soil and markers to get the final effect.

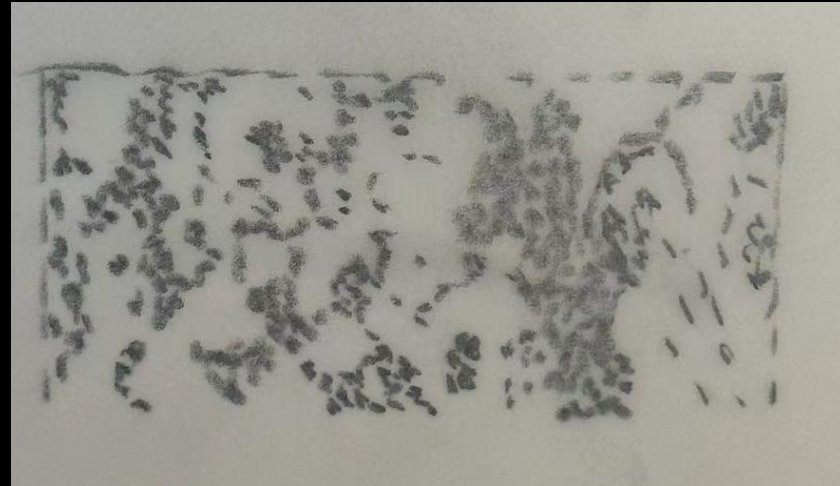
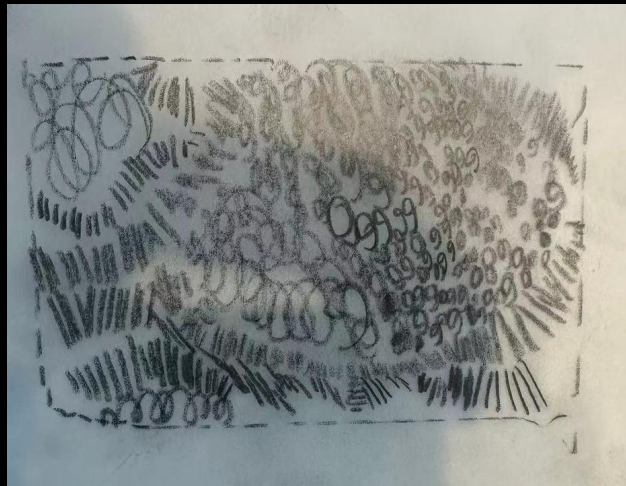
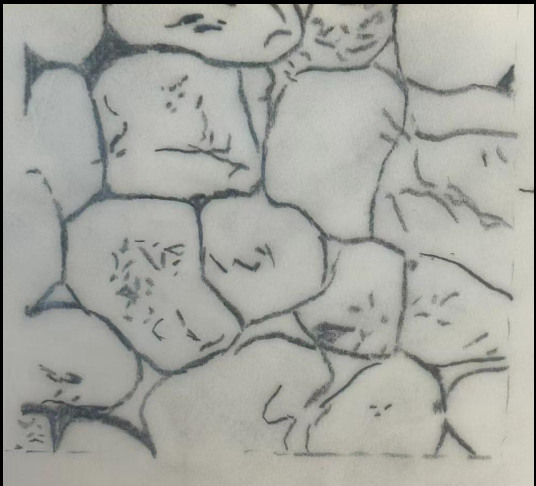
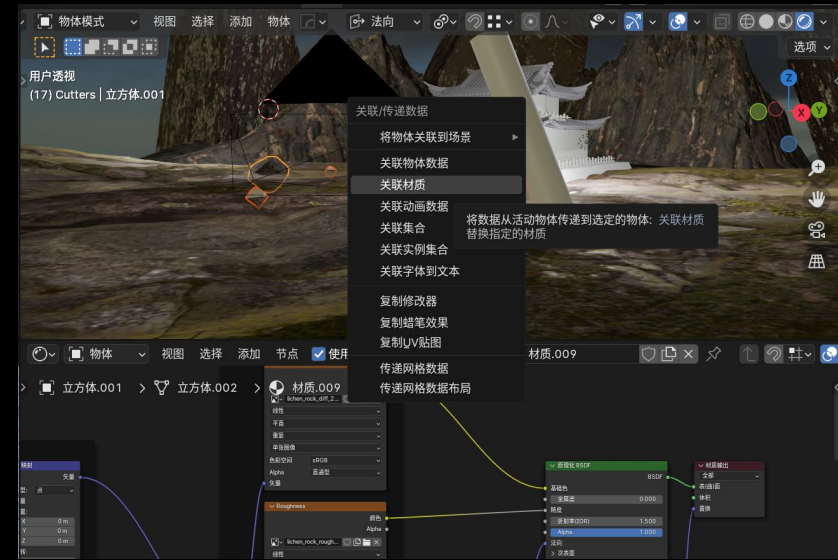
At the same time, this is the rendering I want. I tried to restore it in the monitoring software to make my final work.



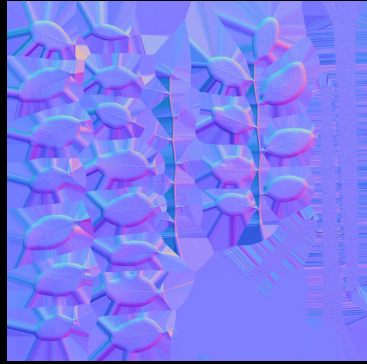
My Tests



In the process of making texture maps, I consulted a lot of natural science materials. Learn more about natural textures such as the texture of stones, the direction of veins on leaves, etc. I first tried to draw what I saw and learned by hand drawing. Then convert it to a modeling material map.



My Final Test



I've never tried to do texture mapping myself before. I looked up many teaching videos on the Internet to improve my ability. I used scanning technology to add my hand-drawn material map to the computer, and then used ps to edit it, and finally got the effect I needed.

