FIRST EDITION : The Official Mini Magazine

MARVELOUS DESIGNER

AUGUST 2023 #1st ISSUE

+10 ARTWORK SHOWCASE

"THERE IS *NO BETTER SOLUTION* TO SIMULATE FABRICS AND THE TOOLS IN *MARVELOUS DESIGNER* ARE UNMATCHED"

— Artists' Interviews

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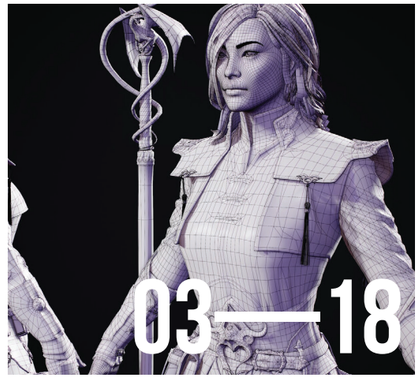
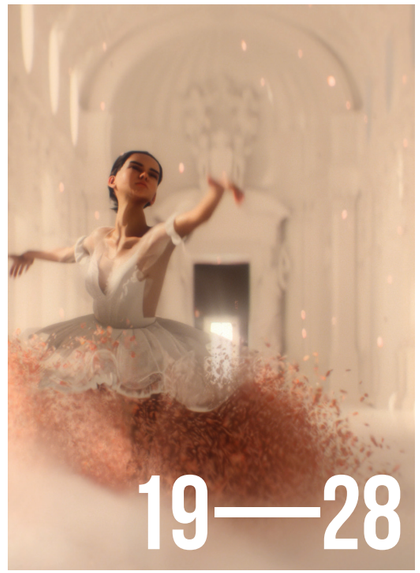
CONTEXT





: GAME CHARACTER ARTIST

ARTSTATION.COM/NIMLOT

Interview with

GEORGIAN AVASILCUTEI

SORCERESS

Hi. My name is *Georgian Avasilcutei*. I'm a senior game character artist with more than 20 years of experience in the industry. I've worked on quite a lot of games during the years with the last one being *Hogwarts Legacy*. Nowadays I'm involved less in game production and more focused on my mentorship program, preparing the next generation of artists.

When did you start learning Marvelous Designer?

I have had a fascination for dynamic simulations since the very early days of my 3D career. I was dabbling back in the day with the default cloth simulation in *3ds Max* and moved afterwards to the *CLO 3D* plug-in when it was released. It was a hassle and very time consuming back in the days but seeing cloth behaving relatively naturally it was so amazing. When *CLO 3D* evolved into a standalone software I moved instantly to using it.

Over the years, even when I was working as a prop artist, I would always choose to simulate fabrics rather than sculpting them, even though at that point the processing power of my pc was not great it was still worth the effort.

So I can say I was around

MARVELOUS DESIGNER SINCE THE BEGINNING, OBVIOUSLY WITH MORE TIME SPENT IN IT ONCE I BECAME A CHARACTER ARTIST.

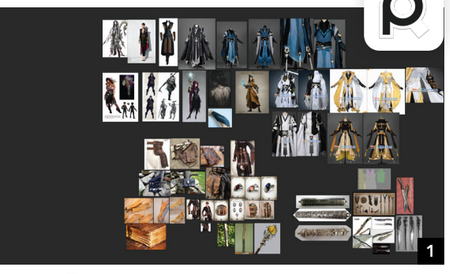
What model do you want to present to us?

I'm gonna talk a bit about the sorceress I did some time ago. It was an interesting project in terms of clothing design and I've tried to push the usage of *Marvelous Designer* on more than just the clothing and I think that would be beneficial for the people reading this to see. For this project I've used *Marvelous Designer* to create obviously the clothing but I've also made the book and the scroll pouch on her waist and the boots with the help of *Marvelous Designer*. People very often disregard how easy it is to create some good leather boots in *Marvelous Designer* and they prefer to just sculpt the thing and end up with some very unnatural folding most of the time.

How do you start with your design in Marvelous Designer?

Before doing any actual work of course I need to gather some references. In general for my personal projects I went with more design and less following a concept/reference. In this case the base for the clothing was a chinese traditional dress but to which I added quite a few extra elements to make it belong in a fantasy environment.

You can see I had in my *PureRef* [1] quite a few different costumes, concepts and prop inspiration so that I can

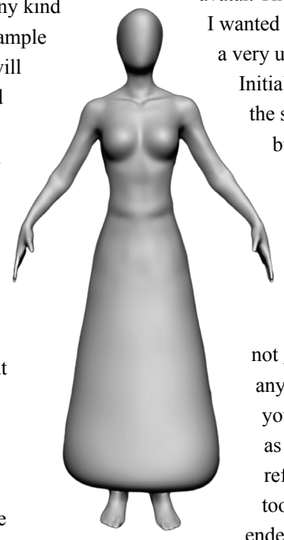


1

2

create something that is unified in design but also unique.

Once I've decided what kind of stuff I want to create is time to prepare the avatar[2]. I know a lot of people who just use the default avatars in *Marvelous Designer* but I need more control over what I can do. People often forget that clothing influences the flesh alsoso in general you need to make sure that you have sculpted any kind of influence. For example a belt on the waist will deform the flesh and will create some changes in volumes. Sculpting the influence is not only gonna give you a result where the clothing will not just float in place but also the information you need to get some really good folding and a good reference point for where you want a specific piece of clothing to rest.



3

You might wonder why I have that "skirt[3]" looking volume on my avatar. The reason for it is because I wanted my skirt to flare but in a very uniform looking way. Initially I've tried to simulate the skirt using stiff materials but the results would be too far from what I wanted so I decided to give it a helping hand. Especially for games you can use tricks like this because you're not gonna use this avatar for any animation and you want your model to get as close as possible to the concept/reference without struggling too much. Doing this my skirt ended up quite nice and straight and all the layering fabrics that I have there didn't prove to be a nightmare when it comes to simulation.

Sorceress game model Face inspired by *Cedric Peyravernay* amazing concept made for *Diablo 4*.

Due to the fact that most of my work is game art I know for a fact that a lot will be modified afterwards in *ZBrush*, but in general I try to push my *Marvelous Designer* work as far as I can in terms of detailing so that when I do corrections in *ZBrush* they're all quite small and not require too much sculpting involved.

As you can see in this image there are still some differences between the final *Marvelous Designer* result for the clothing and the final high poly in *ZBrush*. A lot of ornaments, buttons and so on were left to be done outside *Marvelous Designer* and I haven't bothered to import them in *Marvelous Designer* due to their limited influence.

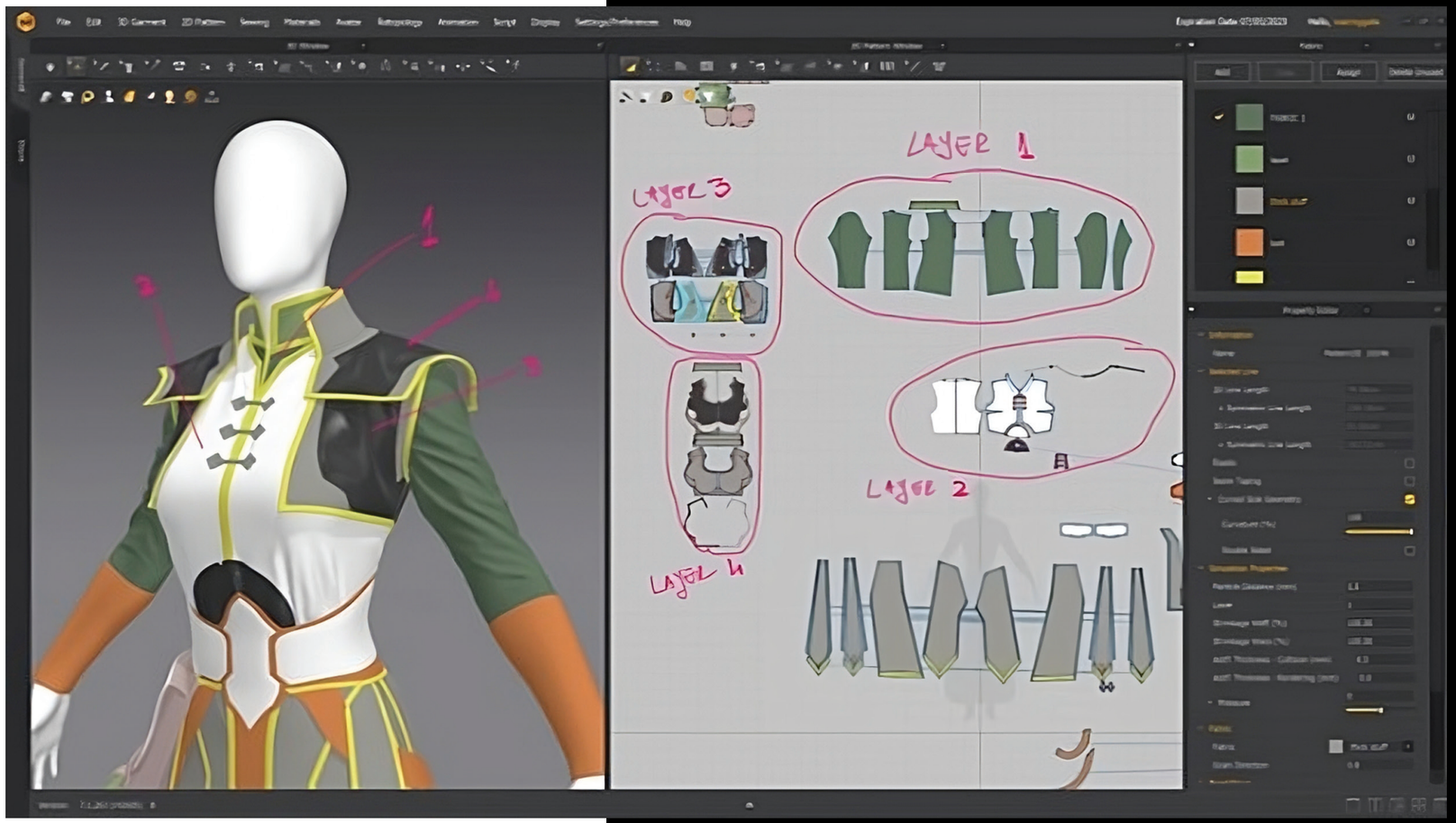
What are the most important things that people ignore when it comes to creating clothing?

In my opinion people are not taking care enough about the avatar. From proportions to posture and pose everything counts in the way your cloth will fold. I've seen plenty of nice garments fit to a very stiff or wrong posture avatar which created some very undesirable folds. When it comes to games it's quite important to limit the folding in some areas that will deform in a very specific way. There is a reason why I'm always making my clothing in an A-pose even if the final model might end up being in a T-pose for rigging purposes. People also underestimate how much influence the avatar details have. For example, I've seen avatars with too low poly density and then the users asking why when they get all that polygon shaped deformation on their tight fit clothing. I've also seen people who completely disregard the way the cloth influences the flesh and the final result always looks like floating above and not really interacting with the body.

When it comes to the *Marvelous Designer* part of things, people have a tendency of ignoring especially the layering effect of clothing. I see people making winter jackets or suit jackets and completely ignore the fact that the clothing has linen.

If we look at my character at first glance the upper body clothing looks more like a 2 layer job. In reality I have 4 overlapping layers and the last 2 are also doubled with fabric on the inside also.

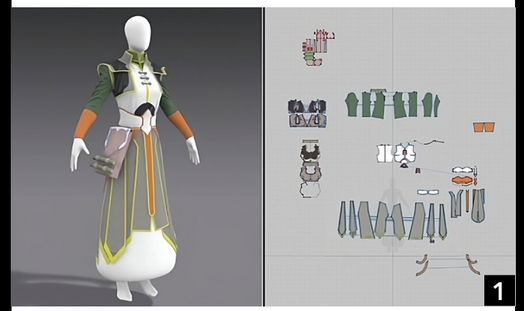
4 overlapping layers and the last 2 are also doubled with fabric on the inside



Another thing that I've seen often is that the users tend to go into detailing very soon. It's a general rule in 3D to gradually add details while making sure that the first pass is as close as possible to what you desire. If you go into details from the beginning you will end up with a nightmare if you want to change a major shape later. So take your time to make sure you have the right fitting for your clothing and that you are in a good place with the way the folds look before adding more poly density and any kind of detail.

Can you do a quick breakdown of the Marvelous Designer work for this character?

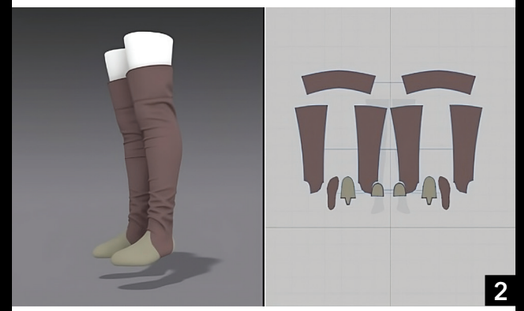
Sure. My character was split into 4 different scenes. The one you've seen in most of the images so far is the main one where I did the dress and scroll pouch.



This was the most intricate one and I had to do a lot of thinking to figure out a good way to make the overlapping parts[1]. As I was saying earlier I have a lot of different layers on top of eachother and some like the orange belts on the sides that are going on top of some parts and underneath others.

Since I knew that the scene will become too heavy for my processor if I make the bracers in here, I've decided just to use a simple pattern to get the folding right on the forearm and do the bracers separately in a different scene.

A thing that I want to point out is that using the right fabrics for your patterns is one of the most important things when it comes to clothing. A lot of new users have the tendency to just use the default material and not understand why the folding looks weird. Learn your fabrics and how their settings affect the folds. *Marvelous Designer*'s help page is actually really good if you want to read about each parameter and how they influence the way your clothes behave.



The second one is the scene with the boots[2].

"WHY NOT JUST MODEL THOSE BOOTS?"

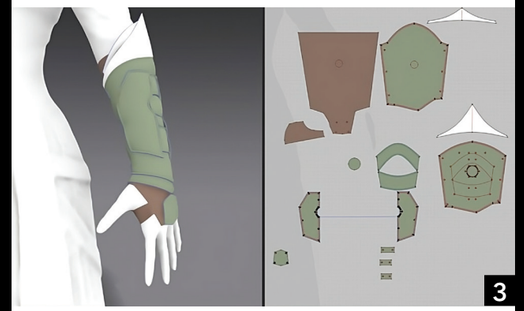
I've got this question during the streams very often and I cannot state how much time I save doing any kind of work in *Marvelous Designer*. Sculpting good folds requires a lot of experience and precision and even then most of the times you will get it a bit off. *Marvelous Designer* can help you make leather boots in a matter of minutes.

I have made a more in depth explanation about how to approach making boots in *Marvelous Designer* during one of my streams:

youtu.be/Rl-WtZxESLU

For the boots I just wanted some over the knee soft leather design that is not too complicated but that brings some interest through nice folding. Again the avatar is very important so for the boots I go and sculpt a very simple shape from the leg I have where I collapse the toes into a volume that is very similar to a footwear last.

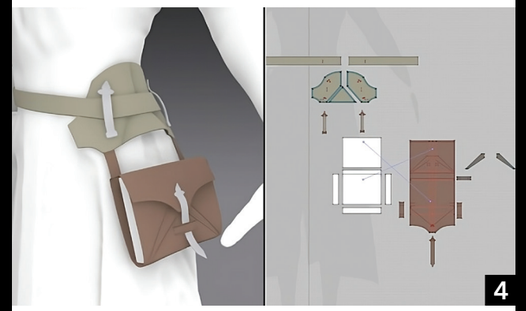
I draw a quick 3D line on the avatar and flatten to a shape similar to a sole. This piece will be frozen and used to sew the rest of the boot to while getting the nice round shape the leather gets when it's twisted to connect with the sole. The actual sole was modeled in *3ds Max* for these boots.



The third one is the scene for the bracers[3].

The bracers were a pretty complex shape and I wanted to keep them separated so that I don't struggle simulating. As you can see I have a lot of rivets and straps that I completely disregard while working in *Marvelous Designer*. I tend to just put a circle inner line where a rivet would be and just simulate the interaction with the other layers.

Even though most of the materials on the bracer are very stiff, the slight folding is way easier to achieve here rather than modeling.

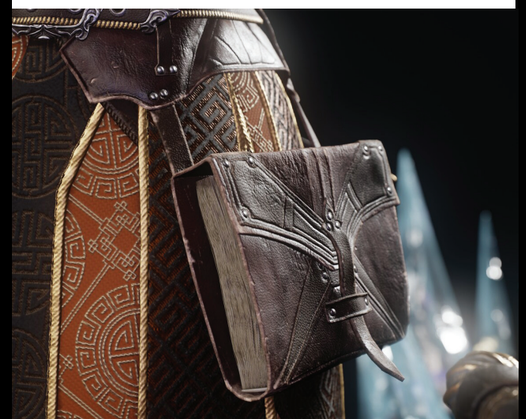


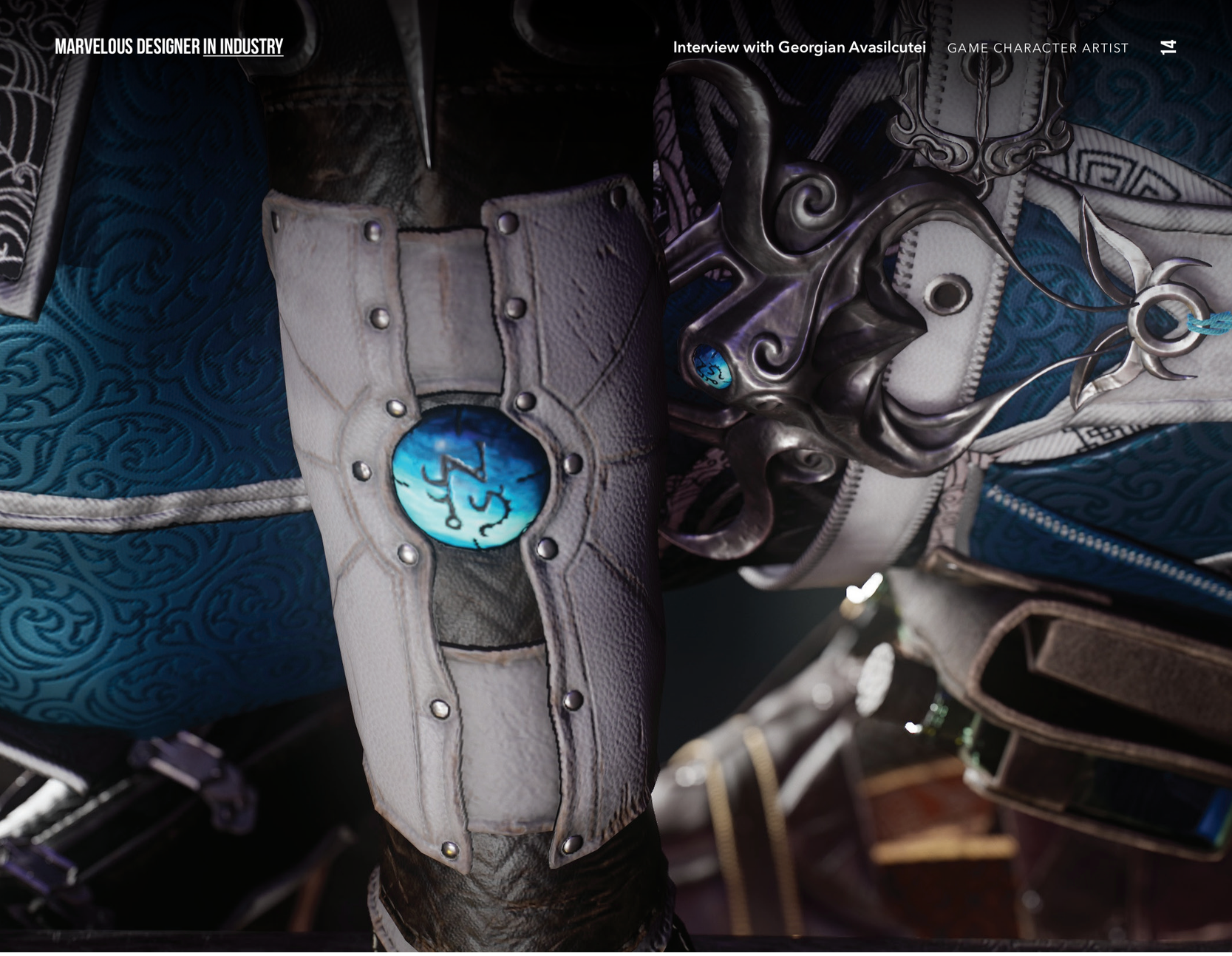
The last one is the scene for the book cover[4].

I wanted to make this book cover and the belts holding it in *Marvelous Designer* with the intention of making my viewers aware of how easy it is to do stuff like this rather than modeling it.

As you can see the white patterns are there just to simulate the pages of the book and constrain the cover to a nice shape. As for the rest of the work I did for this character I do not create any kind of buttons or details in *Marvelous Designer*. My focus is only on making good shapes and having the right folding and interaction.

You can see in the image that I've collapsed all my clothing into a simplified avatar to use as a base for this whole prop.





Do you have anything to say to the new Marvelous Designer users?

I think the new users need to understand that while *Marvelous Designer* is a very easy to learn software, mastering it requires a lot of experience. Understanding how the patterns behave, learning how to use the internal lines to your benefit, figuring out the fabrics and all the other tools this amazing software provides is gonna take some time and practice. Also you need to understand that if you want to build some very complex clothing you will need a quite powerful device.

What I can tell you is that no matter what kind of work you do, you will need to learn how to use *Marvelous Designer*. At this point there is no better solution to simulate fabrics and the tools in *Marvelous Designer* are unmatched. *Marvelous Designer* was and will be one of the most important software in my pipeline. Keep grinding and I'm looking forward to seeing some very cool stuff from all of you.

In the end, I want to thank you for the opportunity to write this and I want to thank the *Marvelous Designer* team who have been very helpful and supportive in the past years.
For those interested in the whole process of making this character, the saved videos with the streams while working on this can be found on my *Patreon*: https://www.patreon.com/nimlot alongside many other characters that we've made during the last years of streaming.

MARVELOUS DESIGNER IN INDUSTRY

: CGI ARTIST

ARTSTATION.COM/JOHNYIM

Interview with

KAY JOHN YIM

SYMPHONY

I am a Chartered Architect and CGI Artist based in London, specializing in architectural visualization.

My journey into the realm of 3D began during my time studying architecture at university. In those formative years, *CAD* software such as *Rhino* and *Revit* became indispensable tools of the trade.

While I occasionally explored other Digital Content Creation (DCC) software like *Modo* and *Cinema 4D*, primarily for rendering purposes, it wasn't until the COVID lockdown in 2020 that I found time to fully immerse myself in the vast world of CG software beyond the realm of *CAD*. It was during this time that I delved into *Houdini, Unreal Engine, ZBrush*, and, of course, *Marvelous Designer*.

Driven by an obsession for creating beautiful imagery, I embarked on a journey to expand my skill set and artistic horizons. I challenged myself to learn and create CG art beyond the scope of my professional work in architecture. This journey led me to explore diverse disciplines such as fashion design, character design, landscape design, and animation, among others.

By venturing beyond the boundaries of architecture, I discovered new avenues for artistic expression and uncovered the endless possibilities that CG software has to offer.

This ongoing exploration of various design domains has not only enriched my artistic repertoire but has also broadened my perspective as an architect and CGI artist. It has allowed me to approach architectural visualization with fresh eyes, infusing my work with a diverse range of influences and inspirations.

Tell us about the project

"Symphony" celebrates the beauty of ballet. It portrays a ballerina adorned in a pristine white tutu, gracefully dancing within the breathtaking Palace of Venaria. At the culmination of her dance, a synchronized ensemble of ballerinas - each identical in appearance - emerges from behind the window, revealing themselves and captivatingly swaying in perfect symphony.

It unravels a transcendent narrative that explores the interplay between reality and illusion, the nature of identity and collective consciousness.

Although I have previously explored ballet in my personal projects *"Ballerina"* and *"Garnier"*, *"Symphony"* stands as my most technically demanding endeavor to date. It showcases an extended character animation and cloth simulation, encompassing the most dynamic movements. Furthermore, *"Symphony"* represents my inaugural foray into Houdini after transitioning from *Cinema4D*, presenting an additional layer of challenge in itself.

What was the visual style you were aiming for?

While the inception of the costume originated from my previous ballet-themed project, *"Ballerina"*, where I carefully selected a dark fabric adorned with glitters to harmonize with the opulence of baroque architecture, in *"Symphony"* the intention was to transcend reality into fantasy.

The costume was conceived to seamlessly merge with the pristine backdrop. The choice of a white fabric was deliberate, allowing the costume to elegantly blend into the ethereal ambiance, while simultaneously commanding attention as the focal point within the space. As the animation unfolds, I employed a touch of enchantment, causing her dress to manifest out of the ether, while delicate petals gracefully cascaded from her tutu, evoking an otherworldly sense of magic and wonder.

1 *"Ballerina"* is my first attempt in CG character animation.

It is a representation of my inner struggles in all artistic pursuits, both metaphorically and literally.

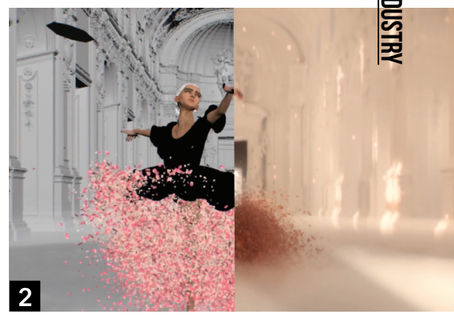
Ballet, an art form widely known to have stringent standards of beauty and highly susceptible to public and self-criticism, is the metaphor of my daily professional and artistic practice. As an architect by day, I work on architectural visualizations, where every detail is being scrutinized by my colleagues, senior architects and clients.

Why did you decide to use Marvelous Designer?

Marvelous Designer is very robust in transforming 2D patterns into 3D garments, which stands out among many DCCs I have used for cloth modeling.

It is also one of the fastest for garment simulation I have encountered. While it may not be flawless in certain scenarios, it provides me with a comprehensive overview of the simulation/animation, allowing me to discern areas that require adjustments to produce a better simulation, or design changes in the environment that will better suit the animation, and vice versa.

2 Final Animation (Breakdown)



Can you give us a quick overview of the different tools used in your pipeline?

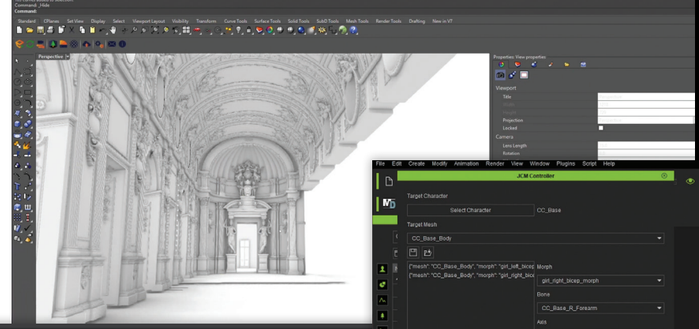
My workflow encompasses several essential stages:

For architectural modeling, I use *Rhino* for its precision and flexibility.

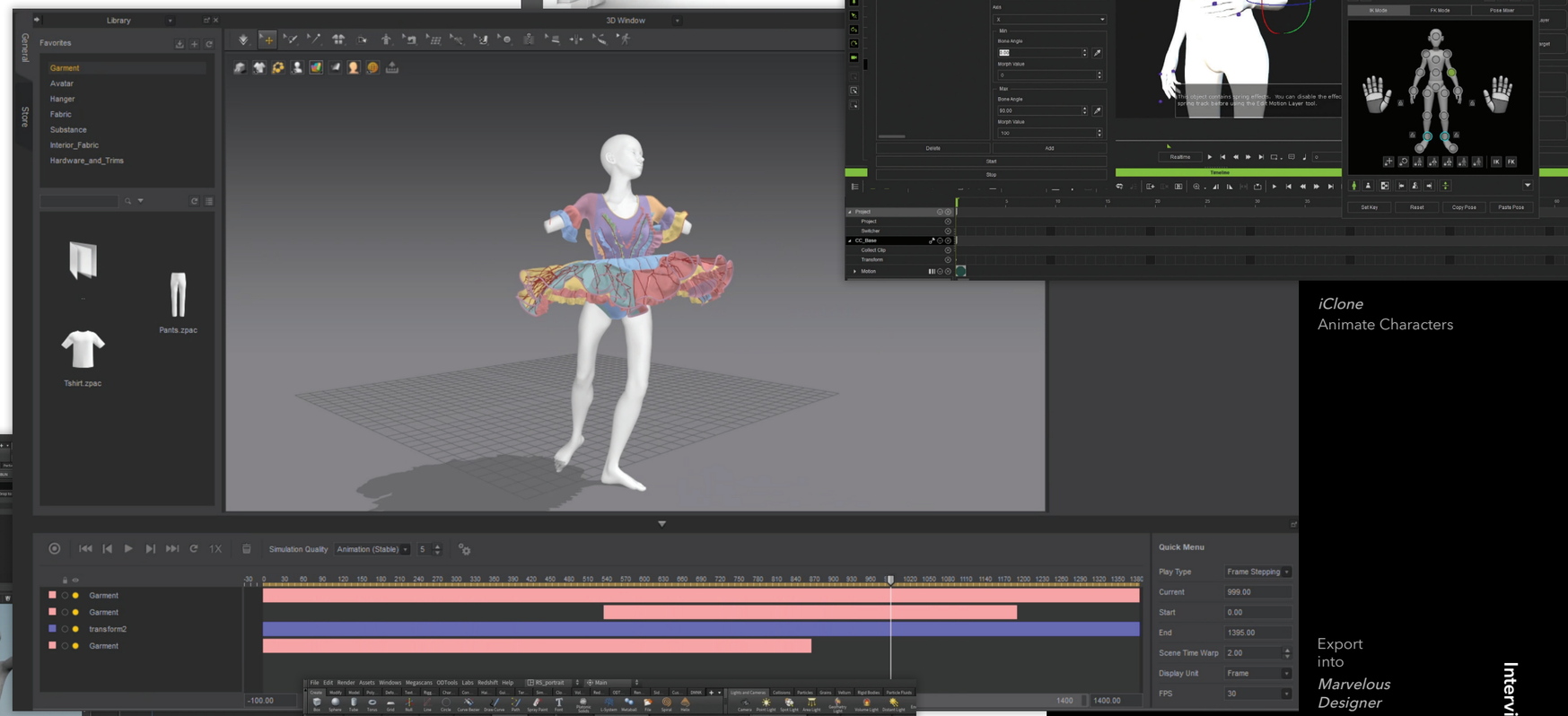
To bring my CG characters to life, I utilize a combination of *Character Creator* and *iClone*. They enable me to create and animate life like characters, capturing their movements and expressions either with built-in tools or additional motion capture equipment. Once I have the animated characters, I then export them into *Marvelous Designer* for accurate garment fitting and realistic simulation.

In the subsequent stage, I imported all elements into *Houdini*, where I create the rest of the environment and finishing touches to the imported elements, which includes camera animation, volume interaction (fog), materials, lighting, hair simulation, vellum/FEM muscle/fat simulation and garment simulation cleanup.

Ultimately I used *Redshift* as my primary render engine for rendering the final animation. I use *Neat Video* for denoising the final frames, and *Magic Bullet Looks* for a touch of chromatic aberration and film grain.

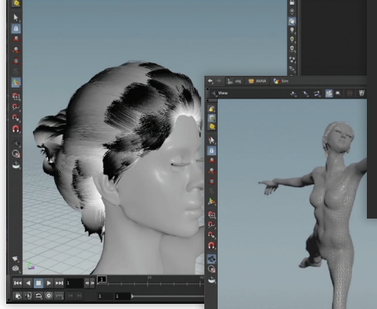


Rhino

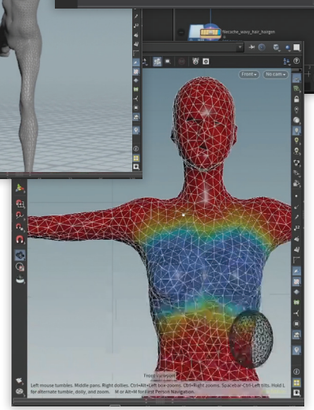


iClone
Animate Characters

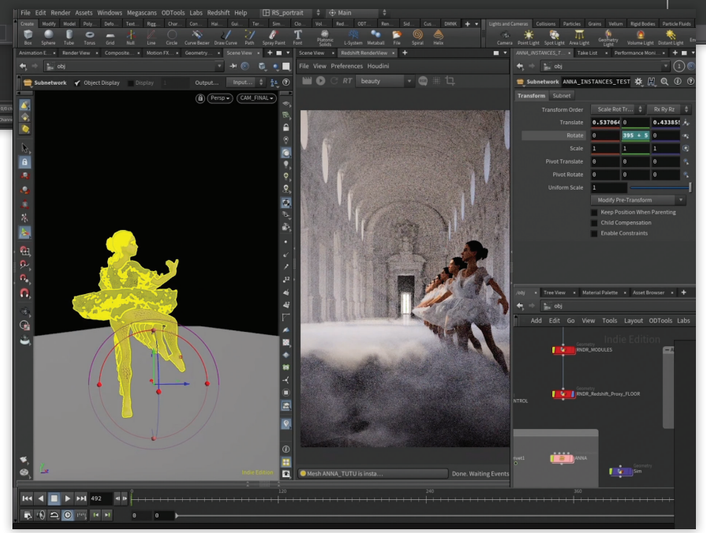
Houdini Mesh to Hair



Houdini
FEM sim



Houdini FEM Solver

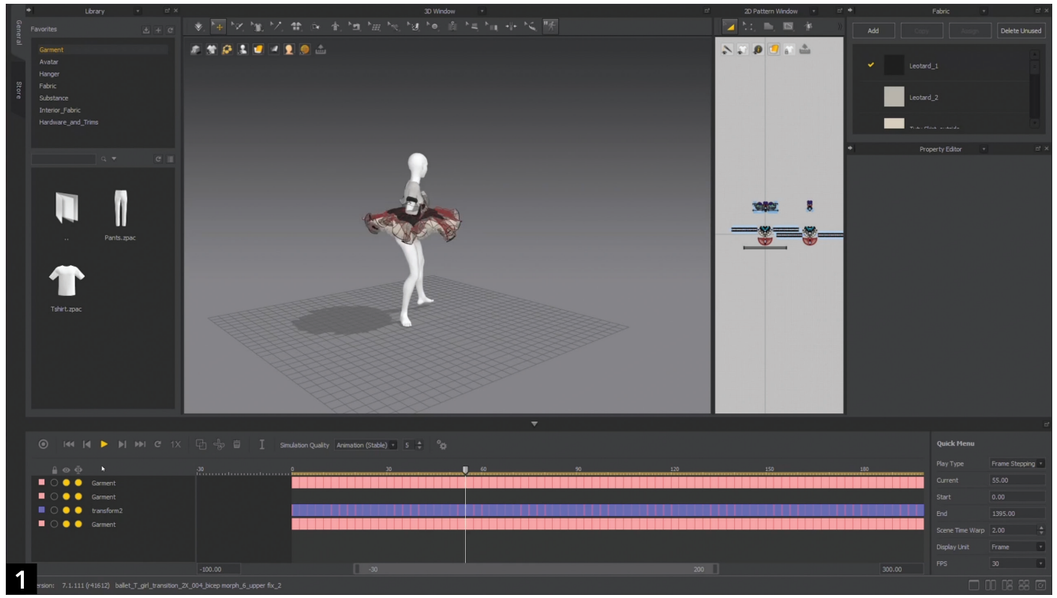


Houdini to *Redshift*

Export into *Marvelous Designer*

SOFTWARE USED:

- Houdini
- Redshift
- Character Creator
- iClone
- Marvelous Designer
- Rhino
- Embergen
- Premiere
  - Red Giant Magic Bullet & Neat Video



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Are there any tips and tricks with Marvelous Designer that you can share with the community?

In my initial foray into *Marvelous Designer*, I primarily relied on the GPU mode for draping and simulation. However, it was through a *Marvelous Designer* YouTube stream that I discovered the inherent limitations of GPU mode in terms of production readiness. It became apparent that relying solely on GPU acceleration often yielded unrealistic outcomes, marked by bulging garments and peculiar collision behavior. I would therefore recommend fellow *Marvelous Designer* users to leverage GPU mode solely for garment fitting and draping, reserving CPU mode for the final simulation. By employing this approach, one can strike a balance between efficiency and accuracy.

Through extensive trial and error, I would also recommend one always to set the "Internal Damping" parameter under "Fabric" > "Property Editor" to 100 when doing cloth simulation, which I find offers the most stable results, significantly reducing glitches and jittering that may arise with the default settings.

How can you describe your overall experience of the use of the Marvelous Designer?

MARVELOUS DESIGNER IS UNQUESTIONABLY ONE OF THE MOST INTUITIVE AND USER-FRIENDLY APPLICATIONS I HAVE USED.

It has seamlessly integrated into my workflow, serving as an indispensable tool for both personal and professional projects, particularly in bringing CG characters to life.

While *Marvelous Designer* excels in numerous aspects, there are instances where I yearn for more granular control, collision masking being a prime example. Nevertheless, the exceptional speed and efficiency of the software compensate for a lot of the limitations. Its ability to quickly generate realistic cloth simulations has undoubtedly enhanced the efficiency and quality of my work.

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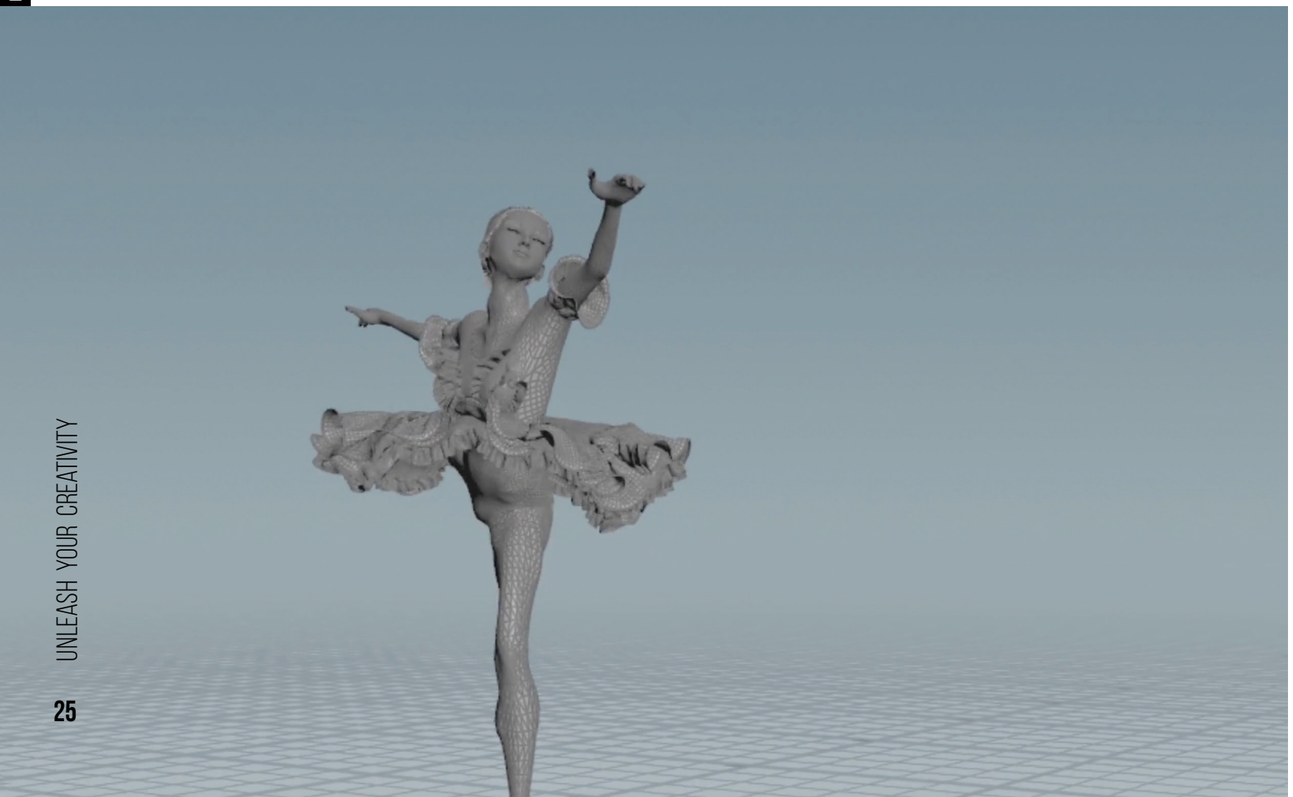
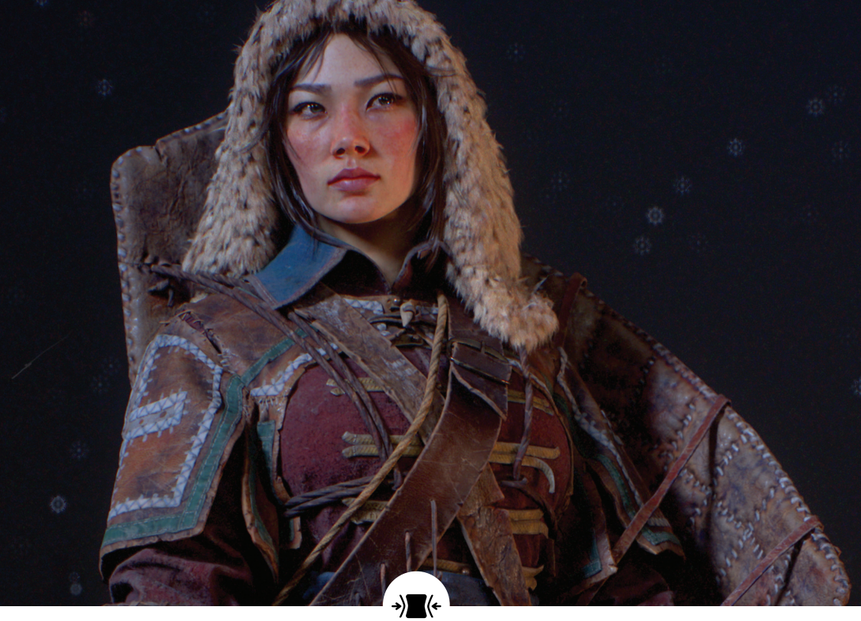


1 Work In Progress
Houdini FEM Solver to
Marvelous Designer

2 Work In Progress
Cloth simulation

GARNIER : A CGI Fantasy

WHAT'S NEW IN MARVELOUS DESIGNER?



Retopology Improvement

With our new updates *Marvelous Designer* 12 and 12.1 in 2023, we have optimized the pipeline within the video game industry for the creation of garments. Most of the time, the workflow requires you to export the 3D models and optimize them in an external software, with which it entails preparing the export and parameters in time and work.

However, with the new features, retopology will go from being a tedious part of 3D creation to a simple step in just a few minutes. You will be able to create your loops, editable at any time and with a very intuitive UI. Always respecting the UV between High and Low, very convenient to be able to Texturize later. We will remain expectant in terms of changes in the industry in the Character Creation field, listening to the feedback of our users to be able to provide the tools that allow us to make the best possible 3D garments.

Compatibility Improvement

USD and Omniverse Connector Support

We introduced new features that improve the artist's workflow! Through the integration of **Universal Scene Description (USD)** support and the introduction of an *Omniverse Connector, Marvelous Designer* empowers artists to streamline their creative processes, foster seamless collaboration, and embark on new frontiers in the realm of garment design which means you can share, edit and be able to see the results in real-time.

With **USD**, artists can seamlessly exchange their garment designs with other software applications and collaborators working on different stages of the production pipeline. This streamlines the collaboration process, eliminating the need for complex file conversions and reducing potential data loss. No matter if you are working individually, if you rely on different 3D applications, or are working collaboratively in a team; you are now able to utilize **USD** to speed up your workflow.

There are some functionalities that are not ready yet, but surely will be added to Marvelous Designer for the full support of the **USD** format including animation cache export and UVs coordinate. Right now exist some workarounds, but our intention is to make it fully operative with all the aspects that involve CGI.

Styleline Editing & Automatically Create Fitting Suit at Import

We have identified the need for greater versatility when reusing garments. With this in mind, new features Auto-Fitting Suit & Styline have been added to version 12. These features make it easier to get garments game-ready and allow users to reuse them on different body types by adjusting to body shapes or changing garment measures.

UPCOMING UPDATE IN MARVELOUS DESIGNER

Marvelous Designer team is trying to keep pace with the constantly evolving 3D&VFX industry. We're dedicated to releasing new updates more frequently to help users stay up-to-date with the latest technology and trends, making workflow easier. *Marvelous Designer 12* was developed with the needs of the community in mind, including feedback from users.

Being user-focused is our strength. This allows us to gather the information required for improving and staying relevant in the pipeline as an optimal 3D tool for modeling and simulation of garments. This year in 2023 we're working on improvement on

HOW MARVELOUS DESIGNER IS CONNECTED TO OTHER SOFTWARE AND

HOW CREATION COULD BE MORE INTUITIVE FOR THE USER TO SHARE AND EDIT.

Following the industry's tendency, now we support USD format making your files more adaptive to different types of pipelines.

Game Engine Integration

Marvelous Designer LiveSync (***Unreal Engine*** Plug-In) will allow users to bypass the conventional file export & import routine to bring ***Marvelous Designer*** garments to ***Unreal Editor***, by enabling memory sharing of ***Marvelous Designer*** and Unreal Editor. Direct connection for a quick drop of files, like the ***GoZ*** for ***ZBrush***, providing real-time workflow. Please stay attentive to the upcoming integration.

NFT Metaverse

CLO Virtual Fashion, ***Marvelous Designer***'s parent company, has several platforms, software to make the ecosystem. 3D platform for creating and using digital garments in different 3D pipelines, as well as selling them in ***CONNECT***, our digital marketplace.

NFT is part of ***CVF***'s culture, with blockchain securing the user's IP over their creations. A "Meta exporter" feature will be added to ***CVF***'s software, allowing creators to make their creations available for sale in an open metaverse platform. ***Marvelous Designer*** is committed to providing the tools necessary for users to keep pace with the evolving 3D & Game & VFX industry.

Soft Body Integration

From the point of view of the creation of digital clothing, the need for a realistic behavior of the avatars themselves can be understood as a logical and technical advance when it comes to replicating reality. Our developers see this functionality as a fundamental basis for certain types of clothing, such as underwear, which acts based on the mobility and hardness of the skin. ***CLO3D*** users are the ones who will benefit the most due to the importance of garment adaptation in fashion design. However, we are considering how we can integrate this type of dynamic avatar effects with the different workflows in CGI.

It is undeniable that within the creation of characters for video games there could be some margin prior to rigging. Once optimized and integrated into the graphics engine, this dynamic effect of the skin would be lost, so it would act in a way to give more realism to the appearance and presentation of our character rather than to give realism to the behavior of the clothes during the different maneuvers or movements of our avatar.

Within the creation of visual effects for film and animation, it may be another step towards hyperrealism. Default avatars provided in ***Marvelous Designer*** will have Soft Simulation functions, custom avatars will not, for now. This is a new field of research for us; to allow users to adjust custom avatars to the Soft simulation function!

Adds on Retopology Quality of Life

We not only want to be able to do retopology on our garments in just a few minutes, we also want to be intuitive, flexible and accessible to all users. The tools added in the latest versions provide the base from which we will implement new functions that streamline both the export process, as well as geometry/loop editing and UV distribution. Everything that is necessary to be able to export our optimized models, ready to be rigged and integrated into a graphic engine.

WHAT'S NEXT?
MARVELOUS DESIGNER'S USER-FOCUSED MINDSET

Learning (Tutorial) Supporting Page

One of our important core goals is being user-focused. To achieve this goal, we will provide a learning page on our website to make learning easy and enjoyable while staying up-to-date with industry trends.

We've carefully curated the learning tutorials of external creators, all of whom are accredited and reviewed by our team. With this assurance, you can trust that the tutorials and materials provided will be of the highest quality.

To better cater to your needs, we will curate tutorials based on your level and industry. This means you no longer have to spend time searching for tutorials on various websites - we've got you covered! Our goal is to make your learning experience as seamless and stress-free as possible, so you can focus on upgrading your skills with ease.

Certificate Project

DO YOU WANT TO SPEED UP YOUR CAREER?

Perfecting your knowledge and use of ***Marvelous Designer*** will make your profile stand out from the rest. Our upcoming certificate program is specifically designed to equip you with the skills and knowledge that are highly sought-after by employers.

Our certificate program is carefully designed to be relevant, practical, and effective. We focus on industry-specific skills that are valued by employers and work closely with experts and professionals to ensure that our program aligns with the current needs of the job market.

In addition, we offer a wide range of learning tutorials to support you throughout the program and ensure that you get the most out of your learning experience.

Upon completion of our certificate program, you'll have a valuable credential that demonstrates your expertise and sets you apart from other candidates in the job market. Our program is designed to help you succeed, and we're committed to ensuring that our users get real benefits in their careers. Take the first step towards achieving your professional goals by joining us today.

ECOSYSTEM
CLO VIRTUAL FASHION'S SOFTWARE AND PLATFORMS

CLO Virtual Fashion

| Changing the World with Virtual Garments.

Evolved from the word "**clothing**", **CLO Virtual Fashion**'s mission is ***to empower everything related to garments*** - from concept to design, manufacturing to marketing, and fitting to styling.

With more than **20 years** of research and development in accurate garment simulation, we are leading the market by digitally creating, merging, consolidating, and converging all components related to digital garments through our state-of-the-art 3D Cloth Simulation Algorithm.

From 3D fashion design software, digital content management and virtual collaborative workspace, to open marketplace and community platform, all of **CLO Virtual Fashion**'s products and services are interconnected to provide users with a more creative, efficient, and enhanced experience, while maximizing the full value of each garment.

Our product portfolio includes:

3D Design Software

+ **CLO** for apparel designers and fashion brands
+ **Marvelous Designer** for 3D artists in the gaming, animation, and VFX industry
+ **Jinny** for non-professionals to create 3D costumes

Virtual Collaboration & Creation Workspace

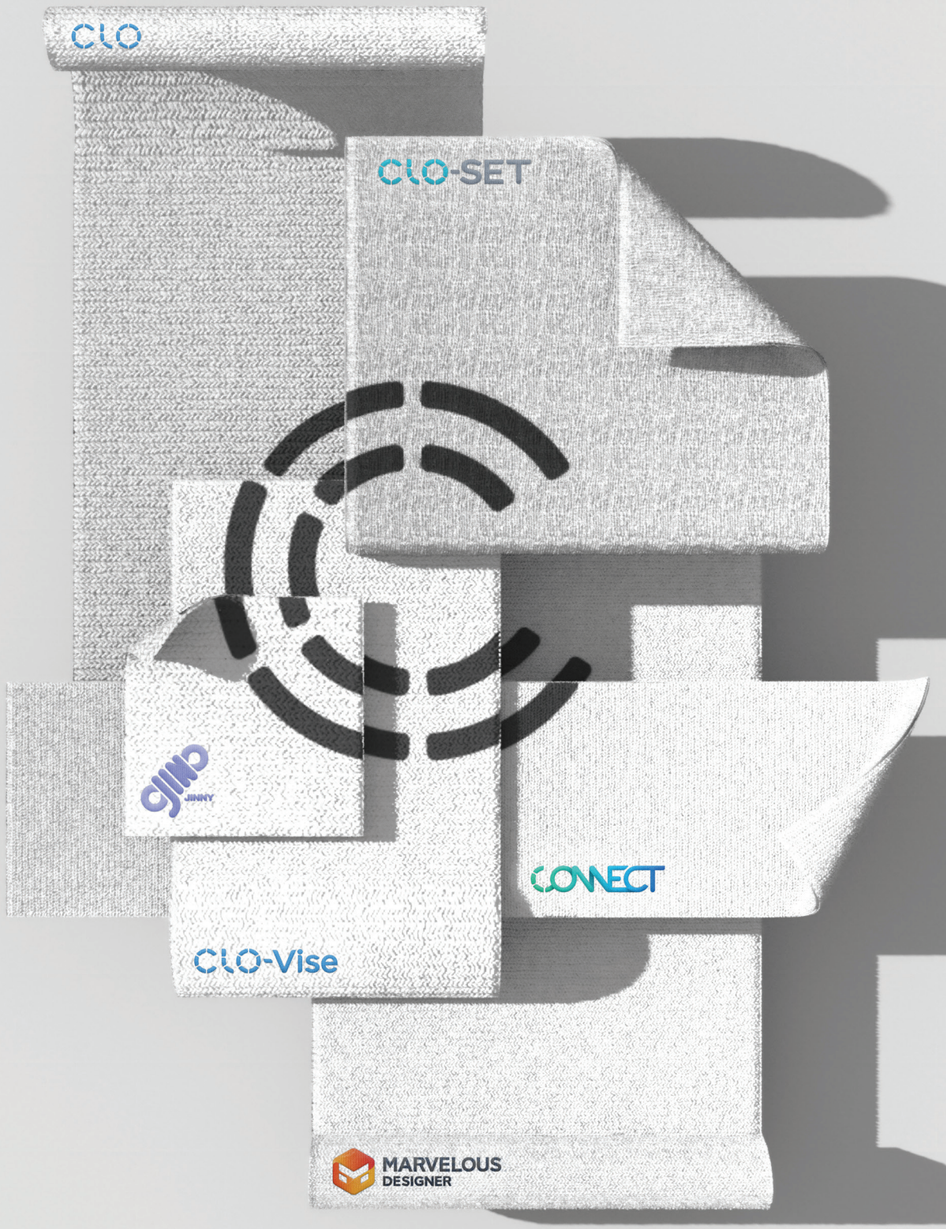
+ **CLO-SET**

Fashion Creatives Community Platform

+ **Connect** by CLO-SET

Integration plug-in system

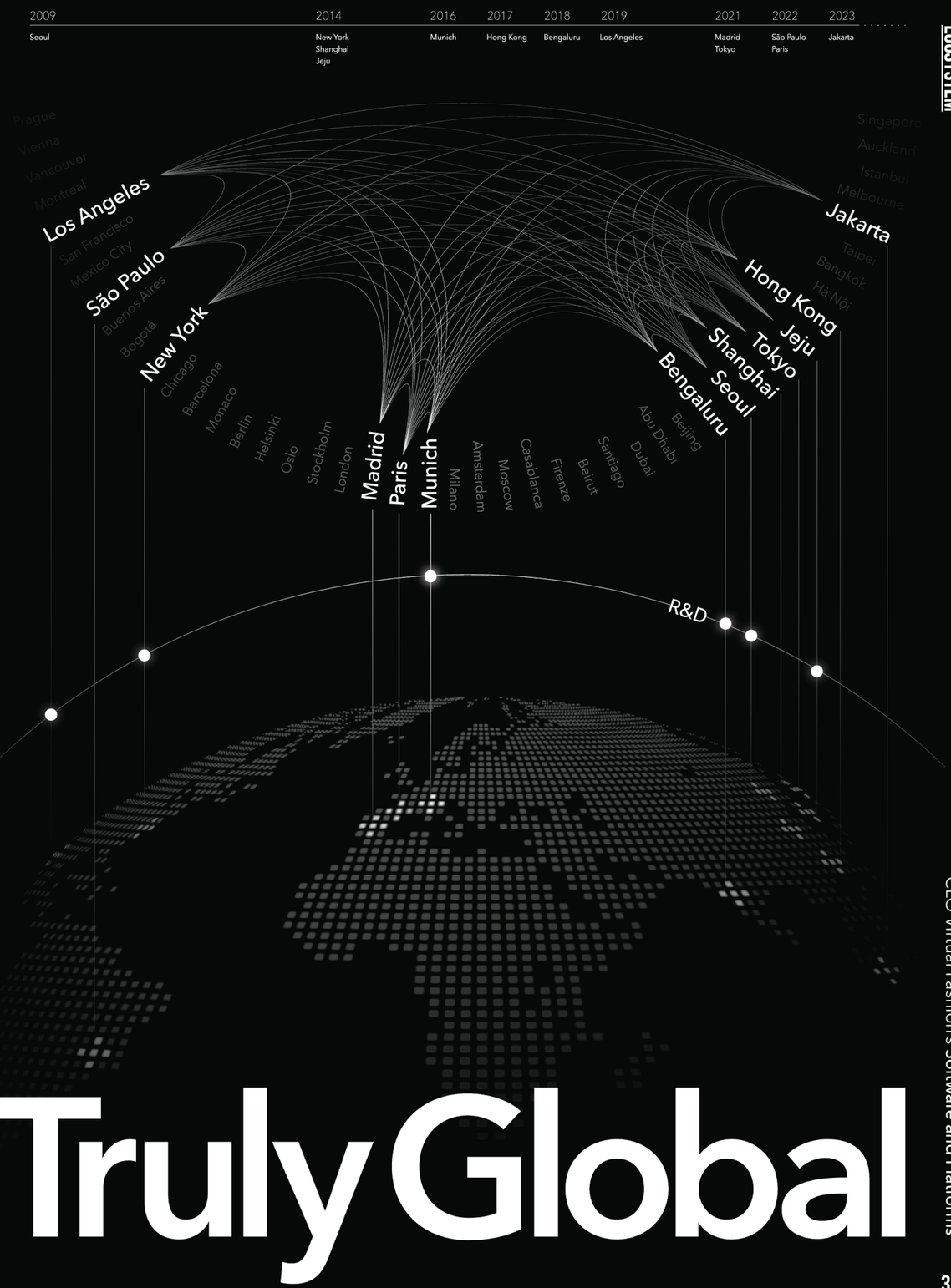
+ **CLO-Vise**



By touching each and every step of the journey of a garment, we envision our technology and solutions to create a new ecosystem to bring countless benefits to the industry. Building efficient and sustainable workflow, reducing production time and cost, enabling higher accuracy and quality, we believe our solutions are leading the innovation to bring the world where every real garment is tagged to a virtual garment, and vice versa.

CLO Virtual Fashion is a global company with 12 offices in over 10 countries including New York, Los Angeles, Munich, Madrid, Seoul, Jeju, Shanghai, Hong Kong, Tokyo, Bangalore, São Paulo, and Paris.

CLO



Truly Global

WHAT WE PROVIDE

SOFTWARE

CLO

Software for the clothing and fashion industry that realizes design, production, fitting, and runway in virtual space based on 3D cloth simulation technology.

MARVELOUS DESIGNER

Software that is primarily used in computer graphics and VFX, gaming, movie, and animation.

JINNY

Software that allows you to create virtual costumes optimized for the metaverse without knowledge of pattern making.

PLATFORM

CLO-SET

A collaborative 3D creation workspace that maximizes the value of the 3D assets by bridging stages of the product life cycle in one centralized digital space.

CONNECT

A global community of fashion creators and an open marketplace where they can share portfolios and create a network.

SOLUTION

CLO-Vise

A management system for all products and manufacturers with digital assets to reduce production time and enable efficient communication.

GALLERY

2023 NEWSLETTER CREATION BY MARVELOUS "DESIGNER"

Happy New Year
Rabbit

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Valentine's Day

© Julia Lee 2023.02

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 2023.04

HaBee Fools Day, HaBee Cools Day.

© Sean Frandsen 2023.05

Introducing Marvelous Designer's incredible **Koi Family** creation!

Look at the amazing fin design and astonishing seaweed effect created by ***Marvelous Designer.*** Isn't it truly awe-inspiring? ***Marvelous Designer*** can do more!

© Julia Lee 2023.06

Step into the world of interior design with ***Marvelous Designer!*** Utilize fabric in every application you can think of, from carpets to ridge tents. Ready to bring "realism" to your interior design?

We're here for you.

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Summer Vacation
in Beach

© Monica Kim 2023.07

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First Edition
2023
by CLO Virtual Fashion
clovirtualfashion.com

Printed in
the United States of America

Communication
marvelousdesigner.com

WEBSITE
marvelousdesigner.com

DISCORD

NEWSLETTER SUBSCRIPTION

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