

Derek Jenson – 3d Artist

email@derekjenson.com • (541)221-3419 • 2768 Fillmore Street, Eugene, OR 97405 • www.derekjenson.com

Objective

To broaden my knowledge, refine my skills, exercise my craft, contribute to interesting projects, and to work with like minded people who motivate further exploration & artistry in 3d space.

Work History

Freelance 3d Artist <i>2010 - Present</i>	Derek Jenson DBA <i>Eugene, OR</i>
Projects Surviving Independence Numbershine Appaloosa Mercedes-Benz Sprinter Money Tree Motorola Mobile Ontario CA Infrastructure Volkswagen Touareg Time Warner Gamer TerreStar Genus Rolls Royce Phantom Medical DNA Architectural Visualizations	<ul style="list-style-type: none">• As sole proprietor, I am responsible for all business - from bidding to final delivery.• Contributed to a vast variety of computer graphic projects as a 3d generalist.• Completed all art development for multi-year mobile game title - concept to completion.• Built realtime projects for multiple mobile platforms; Android, iOS, & Windows Phone 7.• Collaborated with engineers to graphically push large polygon counts & textures on limited devices.• Integrated rendered 3d graphics to live action plates for US & Canadian TV commercials.• Provided art pipeline consultation & art production assessment for multiple projects.• Created realtime & rendered demos for project pitches.• Wrote game design-brief documents for grant proposal integration.• Specialize in inventive art techniques to streamline graphic productions.
Senior 3d Artist <i>2006 - 2010</i>	Buzz Monkey Software <i>Eugene, OR</i>
Projects Tony Hawk: Shred Tony Hawk: Ride Army of Two: the 40 th Day Tomb Raider: Underworld Tomb Raider: Anniversary Internal Titles	<ul style="list-style-type: none">• Responsible for lighting and final polish of multiple game areas on multiple titles.• Prototyped & built proof-of-concept levels for lighting solutions on limited hardware platforms.• Trained art leads in best lighting and setup practices.• Collaborated with tech-artist to implement pass style light baking (both vertex and lightmap) into multiple projects.• Worked closely with tech-artist to refine lighting system over various projects; implementing resource saving techniques, adding more artist level control, & streamlining environment art pipeline.• Hooked up the studio's satellite rendering; used multiple networked computers to generate lightmaps and accelerate lighting previews.• Collaborated with on-site & off-site art director(s) for look development on multiple titles.• Modeled and textured many of the largest levels in multiple projects.• Built environments for multiple project pitches.• Held classes for art, tech, & design staff for training on new DCC tool.• Mentored junior artists.• Was member of the evaluation team that assessed project scope & risk before contracts were signed.• Work remotely, on-site at client's studio, to ease communication loop during heavy production.• Interviewed & recommended art applicants for hire (as well as applicants from other domains).• Provided DCC app support for level designers & artists.• Authored environmental FX.• Provided additional production support to various other studio projects.• Contributed environment art work for internal projects.• Built simplified rig and animation sets as it relates to design & environment puzzles.• Provided testing and bug fixing support.

3d Artist
2005 - 2006

Ignition UK (Digi-Guys)

London, UK

Projects

Wardevil
Avid Spot

- Built game-res & cinematic-res polygon meshes for the hard-surface/environment team.
- Created textures, materials, and UVs for cinematic assets.
- Assisted with detail baking process; from hi-res to game-res assets.
- Assisted character TD in conceptualizing and implementing an auto rigging tool that streamlined the character setup process and allowed the same armature to drive both cinematic resolution and game resolution assets.
- Rigged "Osipa" style facial system for Avid Technology mascot.
- Worked with animation, rigging, and environment teams to integrate a new DCC tools into the art pipeline.
- Held studio training classes for easing into new DCC tools and work-flows.
- Setup lighting, materials, and render passes for poster resolution images used for promotion at E3 2006.

Animator & Rigger
2002 - 2004

Valve Software

Bellevue, WA

Projects

Half-Life 2
Day of Defeat
Counter-Strike Source

- Authored animations for humanoids, monsters, ambient creatures, weapons and first person models.
- Authored rigs for characters, machinery, weapons, and vehicles.
- Authored lip syncing of humans using the FACs system.
- Setup animated & dynamic objects including, helper bones, hitboxes, ragdolls, physics meshes, LODs, bone culling, deformable skins, attachments points, animation transitions & pose blending, build script authoring & maintaining.
- Modeled and textured minor 'B-list' creatures.
- Authored gibs & break scripts.
- Worked with mocap data as humanoid reference guide.
- Coworker and I transitioned the art pipeline, in mid-production, to a different DCC tool.
- Acted as liaison between DCC tool support services and the animation department.
- Provided animation and rigging support to the Counter-Strike Source and Day of Defeat teams.
- Collaborated with engineers to find solutions to difficult animation presentation problems, such as exit transitions from a flipped vehicle, barnacle attacks, and scripted sequence registration.
- Stayed awake for days on end preparing for the Half-Life 2 unveiling at E3, 2003.

Digital Media Artist
2001

University of Alaska Southeast

Juneau, AK

Projects

Tlingit - English Language
Cultural Media Archiving

- Created 3d elements, props, & backgrounds as visual aid in Tlingit to English Language Learning DVD project.
- Created UI elements for interactive and distance learning media material.
- Documented Tlingit cultural events as a camera man in various locations around Southeast Alaska.
- Digitized and archived media.

3d Artist
1999 - 2000

Dynamix

Eugene, OR

Projects

Desert Fighters
NASCAR Pinball (mocap)
Tribes 2 (mocap)

- Built aircraft models & textures.
- Built & textured ground tanks, half-tracks and anti-aircraft weapons.
- Built and textured military bases and civilian city elements.
- Created game FX which included bullet hits, bomb explosions, damage decals, smoke trails, dust sprites, sparks, blood splatters, burning aircraft, muzzle flashes, & debris.
- Communicated with engineering department to nail down best art authoring practices & needed optimizations which would supported 128 multi-player dogfights.
- Setup aircraft model with rigs, animations, hit-boxes, physics meshes, destruction states, & registration markers for FX.
- Mentored 2d artists who were transitioning to 3d.
- Provided art support for designers within Worldcraft to build specific missions and scenario layouts.
- Received notable praise from at E3 1999 being quoted as "the best looking aircraft game ever".
- Work was publish and featured in the technical book 3d Studio Max 3 in Depth.
- Processed, repaired, and applied motion capture data to biped rigs for the NASAR Pinball & Tribes 2 projects.
- Provided troubleshooting and bug fixing support.

Education

3d Graphics
1998

Cogswell Polytechnical College

Sunnyvale, CA

- Audited two, full load, semesters of upper division 3d modeling & animation courses.
- Trained in the fundamentals of 3d.
- Received after hours training from Rob Polevoi in emerging beta 3d technology.
- Self trained after hours in upper division exclusive course-ware.

Associate in Arts
1996-1997

University of Alaska Southeast

Juneau, AK

- Earned Associate in Arts Degree.
- Received education in the study of liberal arts.
- Completed the upper division Applications of Multimedia course & final project.
- Completed upper division 3d Modeling & Animation course. Final project was a 5 minute, full CG, production requiring over 500 man-hours to complete.