

Abril Martinez – 3D Generalist

rocan91@gmail.com | 6616197927 | www.rocan3d.com

Bakersfield, Ca

Skills - High Poly 3D Modeling, Low Poly 3D Modeling, Model Optimization, Unwrapping, 2D Texturing, Rigging, Animation, Asset Management, CG Painting, Photomanipulation, Traditional Drawing and Painting, Bilingual (Spanish/English)

Program Experience - Unity, Maya, Substance Painter, Photoshop, 3Ds Max, TexturePacker, Zbrush, Unreal, GIT, Jira, Plastic SCM, xNormal, Microsoft Office, After Effects

WORK EXPERIENCE

Lucid Sight Inc.

June 2016 - October 2020

3D Generalist for VR/AR which included 3D Modeling, Rigging, Texturing, Animation, Asset Management, Concepting, VFX, Lighting, Level Design and Marketing.

Projects: PolyRunner (Oculus VR), 405 Road Rage (Oculus VR), HeroCade (PSVR), MLB Champions (Web/iOS/Android), CSC(Web), VR Theatre (VR for Viacom), Dreadhalls (PSVR), 0110 Run (Oculus VR), Turkey Hunt (Oculus VR), Z-Strike (Oculus VR), Star Drive (Gear VR), Crypto Emoji (Web/iOS/Android), Social Escape Theatre (Vive VR), Unnamed Projects (VR/AR)

- Filled in artistically for whatever the situation called for while maintaining visual consistency
- Concepted out designs for creatures, npcs, levels, environments, props, etc.
- Worked on generating 2D npcs for UI portraits
- Modeled in both high and low poly, keeping within both the visual and engine constraints. Often times making a high poly version for marketing and then a low poly version for in-game.
- Unwrapped and textured models, either for creating new assets or making skins for pre-existing assets.
- Hand painted textures or used PBR workflows to match the art style of the project
- Added in bones and skin weights for a majority of the assets, and animated them, creating loop cycles or unique one off animations. Also animated cameras and/or FX to create more cinematic animation renders for marketing.
- Added in VFX for assets or renders, creating them either from scratch or mixing up pre-made vfx in a new combination.
- Dressed up levels with assets and lighting/post processing according to the level designer's needs/ engine constraints.
- Handled a majority of the assets within the projects, renaming and importing them into the engine, making sure they work correctly, had the correct hierarchy and troubleshooting with engineers/programmers if anything failed to work correctly.
- Worked with junior artists to help troubleshoot issues relating to the programs (like Maya or Unity) and teaching them the correct pipeline/techniques to match the visual style of the project
- Set up static scenes, complete with models, layout, lighting, and fx, and rendered them out. I did post render edits in photoshop for marketing purposes according to the marketing manager's needs
- Worked closely with all the team members in a friendly professional manner to ensure that assets were being delivered correctly and in a timely manner.

WORK EXPERIENCE CONT.

MAP Design Lab

June 2020 - July 2020, June 2018 - Sept 2018

Freelance 3D Generalist for various projects

Projects: Unannounced Titles (AR/VR/Web)

- Worked on creating various skins for premade humanoid models
- Cleaned up topology on mocap models
- Rigged and skinned models to match up with mocap data
- Cleaned up mocap animation data to work with the rigs and troubleshooted with the animators to resolve any issues
- Created new 3d assets to work with the existing mocap data

The Rogue Initiative

Sept 2016 - Dec 2016

3D Freelance Rigger for a VR project

Projects: Crowe (VR)

- Worked with the lead 3D artist to place the proper bones according to the movement they needed, skin weighting it and then adjusting the weights based on feedback from the lead animator.

WEVR

July 2015 – April 2016

Technical artist for games that includes 3D Modeling, Rigging, Texturing, Animation and Asset Management.

Projects: theBlu: Encounter (Vive VR)

- Cleaning project repositories and organizing them
- Creating quick 3D mockups with clear silhouette
- Creating animation mockup states that read despite how basic the model is
- Creating texture maps for static meshes
- Creating rigs that can be reused for various other meshes without needing to adjust the rig
- Creating special unique rigs for hd cinematic quality meshes, worked with the lead animator closely to make sure the rigs met their needs

5D Global

January 2016 – February 2016

Animator on a Sundance Festival demo named Leviathan.

Projects: Leviathan (Gear VR)

- Created animation roughs for the whale path and polished up the path to sync up with certain timed events and voice overs

WORK EXPERIENCE CONT.

INVR

November 2015 – December 2015

3D Technical Artist and Animator on two projects.

Projects: The Sinners (Vive VR), Unannounced Title (Vive VR)

- Created unique rigs for high density models with appropriate skinning
- Optimized high density models so they could play within the limitations of the devices at framerate yet remain detailed
- Created idle animations for the rigs with varying degrees of complexity
- Unwrapping models of high and low densities
- Created rigs with simple idles and reaction animations

Ingenuity Engine

April 2015 – May 2015

3D Artist on two projects.

Projects: Bad Blood (Music Video for Taylor Swift), Western Digital (Commercial)

- Created high resolution 3D models of props to be composited into the video
- Created high resolution 3D background assets to be composited into the video
- Designed and created several 3D knives while maintaining the visual style of the video
- Worked closely with lead designer, lead animator and composers to deliver high quality assets and troubleshoot importing issues between programs in a timely manner.
- Model cleanup- reduced polygons, cleaned up topology, while maintaining the silhouette and smooth high def shape.
- Troubleshooted with lead animator to solve rendering issues with the models related to model optimization.

Studio Transcendent

February 2015 – May 2015

3D Modeler and Texture Artist for two games.

Projects: Tiny Cannons Game (GearVR), Rapid Fire (The Rift)

- Creating textures in Photoshop
- Created low poly, yet detailed 3D Assets and unwrapped them while keeping under the memory limits of the device
- Reduced polygons, cleaned topology, and fixed normal map issues while maintaining silhouette
- Generated normal maps for existing assets.
- Created high poly assets for marketing purposes and then created low poly versions for the engine.

WORK EXPERIENCE CONT.

WEVR \ WemoLab \ Wemomedia (Previous company names)

July 2012 – February 2015

Technical artist for games that includes 3D Modeling, Rigging, Texturing, Animation and Asset Management.

Projects: theBlu: Encounter (Vive VR), theBluVR (GearVR), theBlu (The Rift VR), Project Heist (PC), Magic Beach (iOS), SUPERFUGU (iOS), theBlu (PC/Mac)

- Creating high detailed textures in Photoshop, tiling and unique
- Creating high detail, mid density 3D assets in Maya for use in Unity
- Taking existing assets and adding higher levels of detail to them.
- Kept in close communication with the lead animator to produce high quality rigs and skinning that encompassed all sorts of movement
- Created smooth looping animation cycles for assets.
- Communicated daily with level designers and other artists and animators
- Maintained visual consistency within the team
- Created low poly version of previous assets without losing visual appeal
- Rertextured older assets for atlas texturing while adding more detail.
- Created assets solely for marketing purposes
- Communicated with QA to troubleshoot visual bugs
- Created rigs that allowed for a variety of expressions and movement for the programmers to test with via IK/FK functions
- Managed assets from Bento Box in Unity
- Created level design based off game documents and feedback from Bento Box
- Created a significant amount 3D creatures and environment pieces in Maya
- Responsible for asset management and importing assets from external artists into Unity
- Created level layouts in Unity, both basic and with complex art
- Management of an online forum; providing artistic and rigging feedback to other artists
- Creating pipelines for artists to streamline their work

Internships

WEVR

January 2012 - May 2012

Internship for Rigging

Projects: theBlu (PC)

- Created rigs for creatures provided by other artists along with some basic animation cycles

EDUCATIONAL BACKGROUND

The Art Institute of California – Los Angeles

July 2009 - July, 2012

B.A. In Game Art and Design

- Outstanding Achievement award for Spring 2012
- Graduated 3.8 Cumulative GPA