

# Danny Rodriguez

Austin, TX

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Portfolio: [www.danrod3d.com](http://www.danrod3d.com)

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## OBJECTIVE

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- To continue creating cutting-edge art at a AAA studio for next-gen video games, where I can consistently demonstrate my artistic ability to perform at the capacity of a Senior or Lead 3d Artist, who's focus is on producing environment props/hero pieces/hard surface assets/weapons/vehicles and managing outsourced assets and artists.
- To constantly improve my skills, never stop sharing what I know, and to continue to always learn from the best artists in the industry, regardless the seniority.
- Maintain a strong eye for detail, remain passionate about what I do and to stay true to my talent.

## SKILLS & SPECIALTIES

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- Skilled in Unreal Engine 4 (material editor, shader work, assets management, lighting, mesh detailing) 3D Studio Max, ZBrush, Photoshop, Blender, Substance Painter(new), Substance Designer (new), After Effects, Crazy Bump, Maya, Horizon Game Engine, xNormals, 3d Coat, VRay, iRay, Mental Ray
- Good traditional drawing skills
- Excellent modeling, texturing, improvising, lighting, communication and conceptual brainstorming skills
- Excellent at working with others to find better solutions towards working more efficiently
- Strong ability to efficiently retopologize high resolution models
- Excellent with maintaining a strong sense of consistency in workflow and design
- Excellent with aiding in the implementation, usage, and constructive feedback of next-gen engine tools for an in-development game engine
- Extremely helpful
- Very excellent at mentoring other artists
- Able to adapt to any pipeline installed at a studio
- Extremely thorough when providing guidelines and image references while managing outsourced art and the artists being used for outsourcing
- Able to effectively communicate, both verbally and visually, what our Art Director's vision is to the Jr. and Mid-Level artists
- Able to manage a small team of artists, or outsourcing team, towards delivering a large task in a timely manner with regards to production time

## PROFESSIONAL EXPERIENCE

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**Freelance 3D Artist**, Austin, TX

**Oct 2012 – Present**

3D Artist (Contract)

### ***Unannounced Projects and Cinematics***

- Creation of environment assets and textures
- Creation of weapons and vehicles highpoly and Lowpoly
- Worked with other artists in maintaining consistency
- UV Unwrap lows and sometimes highs for displacement
- Bake and process high to low and present in Marmoset or UE4
- Provided feedback and outstanding communication between myself and the Art Directors
- Provided high resolution renders in Vray or NVidia iRay to be reviewed and critiqued
- Organized and packaged files for deliver following proper naming conventions

**Bluepoint Games**, Austin, TX

**May 2016 – Oct 2016**

Environment Artist (Contract)

### ***Shadow of the Colossus***

- Creation of environment assets and textures
- Up-rez old content from a PS2 franchise to next gen quality
- Worked with other artists in maintaining consistency

- Learned new proprietary tools and engine
- Optimized assets and materials to be efficient on the PS4

**Capcom**, Vancouver, BC

Aug 2015 – Feb 2016

Sr. Environment Artist

**Unannounced Project**

- Creation of next assets and textures
- Creation of buildings and materials in Unreal Engine 4 for the PBR pipeline
- Worked with other artists in taking a level to completion and meeting our VTAR
- Explored new workflows and techniques with in the PBR pipeline in Unreal Engine 4
- Optimized assets and materials to be efficient for a fully dynamic light setup

**Project TriForce**, Pittsboro, NC and New York, NY

March 2012 – Jan 2015

Outsource Art Manager/Sr. 3d Artist

**Halo 5** (XboxOne), **Hawken** (XboxOne, PS4, PC), **Batman Arkham Knight** (XboxOne, PS4, PC), **Killzone Shadow Fall** (PS4), **Riot Games League of Legends Cinematics**, **Little Big Planet 3** (PS4, PS3), **The Order: 1886** (PS4), **Darksiders 2** (XboxOne, PS4, PS3, Xbox360, WiiU, PC), **Nickelodeon, Warhammer Space Marine** (PS3, Xbox360, PC), **Techno Kitten Adventure** (iOS, Android)

- Creation of next gen assets, weapons, vehicles for various clients
- Provide creative conceptual ideas for a client's project or needs
- Recent Achievement was the creation of the new Batmobile for Rocksteady. Created in 3ds Max and ZBrush and rendered in VRay. <https://www.youtube.com/watch?v=wsf78BS9VE0>
- Created highres clean topology for the Batmobile from concept, maintained volume and correct pivot locations for existing Batmobile rig, set up material id's and pre-renders in VRay for materials and color comps
- Next-gen art pipeline consulting for various projects
- Responsible for creating high resolution 3d assets to be converted to a 3d print for various game collectibles or movie collectibles
- Responsible for the file management and time schedules of deadlines for each piece worked on. (DS2-Scythe Sword, GOW-Torque Bow, Chain sword, Batmobile, Hawken Mech, Halo 5 helmet and weapons, LBP characters and more)
- Responsible for adding a high frequency noise and polish pass sculpt to existing iconic pieces from a game franchise or movie franchise
- Responsible for implementing changes to any existing tasks to the client's needs and specifications
- Task out batch assets and manage all 3d artists involved on the project
- Maintain consistent level of quality for all assets within a specific project

**Crystal Dynamics**, San Francisco, CA

Jan 2011 – March 2012

Senior Environment Artist

**Tomb Raider** (PS3, Xbox360)

- Responsible for creating start to finish levels. Everything from composition, to flow, to the modularity of the assets, lighting, materials, textures, and modeling
- Hired to create high-poly environment art *Tomb Raider*
- Created low-poly art for the high
- Unwrapped all low poly created by myself
- Created modular assets from existing assets as well as newly created pieces
- Assessed usability of outsourced art and modularized it as well and made it efficient
- Used ZBrush to achieve high quality organic sculpting and texturing
- Textured assets I created with a stylized-photo real look
- Communicated with art director and level designers for problems and optimizations for the levels
- Worked with the outsourcing team to find the most use and fastest way of implementing already made pieces into a level
- Managed Jr. Artists to assist in asset creation and gave time frames for each piece being made
- Supplied Jr. Artists with style guides and reference sheets for what was needed on levels

**BioWare**, Montreal, QC

Jan 2009 – Jan 2011

Senior Level Artist

**Mass Effect 2** (Xbox360), **DLC: Firewalker, Kasumi, ShadowBroker, Arrival** (Xbox360)

- Hired to create high-poly environment art for *Mass Effect 2*

- Created low-poly art for the high
- Unwrapped all low poly created by myself
- Created modular assets from existing assets as well as newly created pieces
- Used ZBrush to achieve high quality organic sculpting
- Textured assets created as well as give photo real passes at existing art
- Responsible for creating start to finish levels. Everything from composition, to flow, to the modularity of the assets, lighting, materials textures
- Communicated with art directors and LDs for problems and optimizations for the levels

**Digital Domain**, Venice, CA

**Sept 2008 – Oct 2008**

Digital Artist (contractor)

**Thundercats** (fully animated feature film)

- Hired to create high-poly environment art for the fully animated feature Thundercats
- Created modular assets for ravines
- Used ZBrush to achieve high quality look
- Textured assets at a minimum of 4096 size constraints
- Brainstormed pipeline ideas for creating a next-gen gaming engine alongside the creation of the film

**Id Software**, Mesquite, TX

**Nov 2007 – June 2008**

Senior Artist

**Rage** (Xbox 360 and PS3)

- Hired to create high-poly environment art
- Create low-poly in-game asset for in engine use
- Unwrap Low-poly and texture it as well
- Used ZBrush to create some of the organic assets
- Helped with feedback on the functionality of next gen gaming engine
- Collaborated with Art Director to make sure the quality and look was being achieved with everyday tasks
- Participated in every area of art creation to give constructive feedback or ideas when needed to make the game fun to the audience

**Sony Computer Entertainment America**, Santa Monica, CA

**March 2007 – Sept 2007**

Senior Environment Artist

**God of War 3** (PS3)

- Actively participated in required production pipeline meetings
- Worked within the set standard for all art assets creation within the production path
- Gave feedback and constant communication with the environment team and leads
- Created high-poly environment models for in-game use
- Responsible for low-poly, UVW unwrap, and textures for models created by myself
- Carried out the specified art style determined by the Art Director and the Environment Leads, as well as communicate any major problem areas, expectations, or desired modifications to the Lead Environment Artists
- Continually assessed my personal task list to meet goals on time
- Assisted other environment artist when help was needed
- Continually evaluated the visual art quality and standard for the art assets created by myself and the way they were implemented in any of the levels I worked on
- Always maintained a passion for the work I did

**Epic Games**, Raleigh, NC

**Aug 2003 – Sept 2006**

Environment Artist

**Gears of War** (Xbox360)

- Created 2D and 3D art for the above console videogame
- Modeled, both high and low, unwrapped, textured, processed/imported and improvised many environmental assets for *Gears of War*
- Built all assets in 3DSMax, using a range of 200-6000 polys for the low and worked with 2048 textures, to be later decreased in size and optimized as needed

- All texture work was created by hand or with original photo source taken by myself and then photo manipulated to fit the needs of each individual asset worked on
- Worked closely with the Art lead, Chris Perna, and the Art director, Jerry O, in creating and maintaining a consistent workflow for the environments, as well as finding new and better solutions to problem solving efficient ways to help the game run smoother
- Detailed meshing and lighting for in game levels such as the prison courtyard, as well as refine assets and import back into the game as needed
- Created shaders and materials for in game assets using the UnrealEngine3 editor
- Worked closely with engine programmers to improve/invent new features added to the material system and lighting system
- Assisted the art director with cinematics by creating new matinee tracks and setting up the assets needed for the scene
- Detailed meshed and lit scenes in the editor for cinematics
- Animated and exported animation sequences to be imported for a cinematic and later placed and applied to an asset in kismet and matinee. The APC drive sequence and Sonic boom top side sequence to name a couple
- Worked closely with Kelcey Privet, of Autodesk, to improve and add new features to 3dsMax. Features such as the new pelt mapping abilities, and seam selections in UVW Unwrap in 3dsMax
- Mentored artists in being more efficient and more fluent in 3dsMax, in some cases taught how to transition from Lightwave to 3dsMax
- Helped set the standards in quality and detail for all environment art in *Gears of War*

## **EDUCATION**

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**Art Institute of Dallas**, Dallas, TX

**2001**

- Associates Degree in Computer Animation with Honors