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Christopher DePriest

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Objective

To work as an animator in video game production, enabling me to use my expertise and experience to create stunning 3-d graphics for hit games in a great working environment.

Education

Grossmont Community College *1987-1990*

Cuyamacca Community College *1988-1990*

University of California at Los Angeles *1990*

San Diego State University *1991*

Professional experience

August 2009 to April 2011 THQ Inc. San Diego
Senior Animator
WWE All-Stars

1. In game animation extreme moves (mocap, then keyed over significantly to create larger than life animations)
2. In game facial animation
3. Pipeline/Tool troubleshooting
4. Mentoring new animators on tips and procedures
5. First pass cinematic animation (body/face/hands)

December 2008 to August 2009   *Midway Games LLC*   *San Diego, CA*
Senior Animator
TNA2

1. Animation of two and three man attacks and falls for TNA wrestling game

2. Breakdown and planning of cinematics for Story Mode.

3. Assembly of cinematics for realtime in-game story mode, including camera animation as well as character.

May 2008 to December 2008   *Midway Games LLC*   *Chicago, Il*
Lead Animator
Gunrunner (cancelled)

4. Planning and design of all animations in the current game using motion capture and some hand-key for motions unable to be captured. Also supervising a massive re-targeting project to re-use existing game assets.

5. Mentoring of junior animators, specifically instructing on the use of MotionBuilder and implementation of an animation pipeline to create in-game assets.

6. Working with programmers to prototype new game features for upcoming production cycle as well as planning the game to optimize animations between multiple characters.

7.

October 2007 to May 2008   *Zombie Studios*   Seattle, WA

Lead Animator
Marsoc (cancelled) and SawI

8. Planning and design of all animations in the games both cinematic and in game using motion capture and hand-key.

9. Mentoring of junior animators, specifically instructing on the use of MotionBuilder and implementation of an animation pipeline to create in-game assets.

10. Working with programmers to troubleshoot blending issues and implementation of animations in Unreal.

11. Evaluation and hiring of animation staff .

April 2005 to November 2006   *International Game Technology*   Reno, NV
Animator
Soul Train/*Fort Knox*/*Baccarat* slot machines
1. Planning and design of all the character animations needed to go into the games to meet with approval of the producers and Art Director, including designing various animation chains and

flowcharts to create asset lists.

2. Direction and choreography of actors in the motion capture studio to create specific animations relating to the different characters themes and functions in the game. Including system calibration and custom marker placement, depending on the animations being recorded.

3. Processing and clean-up of optical motion tracking data (Vicon IQ2) for export into C3d format. Including filling gaps, creating a custom skeleton model and fixing occluded marker data.

4. Creation of custom actors in MotionBuilder to match various characters size and proportion. Characterizing and re-targeting skeletons to utilize proper IK control rig specifications. Associating marker data with the actor skeleton to achieve best possible data for filter cleanup and adjustment for export into Maya, Max and Lightwave.

5. Cleanup and baking of animation onto final characters or proxy models (if the characters were still being built), for final clean-up in Maya and Lightwave. Re-targeting animations for multiple uses on various background characters to save time and resources due to production timeframe.

6. Hand keying character animations for cycles and moves unable to be optically tracked using Maya and MotionBuilder for real-time dealer displays in *Baccarat, Soul Train,* and *FT. Knot* (extreme moves, acrobatics, and short cycles)

February 2004 to April 2005   *Red Zone Interactive Inc*.   San Diego, CA

Senior Cinematic Animator

Road to Sunday for PS2

1. Responsible for all cinematic animations to be used in the story mode developed for the game using motion capture data and extensive clean-up and fixing of gimble pops and rotation unrolling to create animations to be used in real-time generated cut-scenes in the game engine.

2. Broke down and co-wrote cinematic script to create asset lists for other teams, creating a workable, functioning pipeline for cut scene production working closely with the cinematic programmers to maintain a reasonable timeframe of completion. Maya and MotionBuilder were the 3d programs used extensively.

3. Assembled various cut scenes for users in the training mode being developed (mini-games). Utilizing hand-keyed animations and real time blending during the game tutorials as well as cleaned up motion capture using both Maya and MotionBuilder.

August 2001 to February 2004   Red Zone Interactive   San Diego, CA

Animator

2002,2003,2004 NFL GameDay For PS2 and 2002, 2003 NCAA GameBreaker For PS2

1. Created hundreds of animations both hand-keyed (collisions), and using motion capture provided in C3D format. Applying C3D data to characters in MotionBuilder using actors and control rigs. Re-

targeting animations and maintaining animation sets for like-characters to save memory. Exported animations for final clean-up in Maya.

2. Cleaned up motion capture to eliminate noise and pops for creation of cycles and specific moves. Most all cycles needed extensive hand-keying to maintain flow due to them being smaller in frames and the need to eliminate hitches using Maya.

3. Planned and directed motion capture sessions for off field characters and coaches to anticipate all animation data needs would be met.

4. Quality assurance and testing of all animations to meet specifications of gameplay system using Maya and MotionBuilder.

April 2000 to August 2001   Red Zone Interactive   San Diego, CA
Environment Modeller
2001 NFL GameDay For PS2 and 2001 NCAA GameBreaker For PS2

1. Researched and modeled over thirty stadiums for use in the NFL and college game adhering to strict polygon limits and texture space allotted using 3DS Max, Photoshop and Debabilizer.

2. Pre-lit textures and geometry to create shadows and ambience.

3. Customized all stadiums with textures to swap out to simulate different climates (snow, night, banners).

April 1999 to April 2000   *BlueSky Software/Titus games* San Diego, CA
Animator
Superman (unreleased) PS1

1. Hand-key animator for cinematic cut scenes using Lightwave for the unreleased title *Superman PS1*.

2.

June 1997 to April 1999   *BlueSky Software/Titus Games*   San Diego, CA
Environment Modeller
Superman (unreleased) PS1, Relativity (unreleased) PC

1. Designed, modeled and textured environments for main levels, and boss scenes using Lightwave, Photoshop and Debabalizer for the unreleased Superman game for the PS1.

1. Designed, modeled and textured environments for first person shooter game *Relativity* which was completed but never released for the Sega Heat site.