

Jon Childress Farmer

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Career Objective To continue working in the digital entertainment industry as a CG artist, expanding and enriching my modeling and environment creation skill set in such a position. Modeling continues to be a career passion for me as it enables me to utilize all of my architectural, environmental and graphical design skills.

Experience

7/05 - 9/05 Industrial Light & Magic
Digital Production Supervisor: Joel Arron

"Chicken Little" 3D Technical Director (Zeno, Shake, Maya)
Created right eye renders using proprietary software developed at ILM with rendered elements and Maya geom scenes from Disney. Became proficient at running Shake scripts, trouble shooting errors in compositing, and laying out shots in 3D space.

3/05 - 5/05 John Knoll
Freelance Project

"Walking on the Moon: 3D" Modeler/Environment Artist (Maya, Leveller, Illustrator, Photoshop)
Modeled CG lunar terrain for the Apollo 15 landing site, Hadley Rille, at three levels of detail, for close, medium and wide shots. Spent significant time researching actual site photographs and available topographic sources for creating as accurate a model as possible. Used Illustrator/Photoshop to generate initial gray scale maps (DEMs: digital elevation maps) and Leveller software to sculpt finer detail and output to Maya.

9/03 - 2/05 Industrial Light & Magic
Hard Surface Modeling Supervisors: Russell Paul & Pam Choy

"War of the Worlds" Digital Modelshop Artist (Alias Studio, Maya)
Built a CG version of New Jersey's Bayonne Bridge, a subd version of a Hyundai Sonata, cleaned up an existing polymodel Jeep Wagoneer. Cleaned up and painted textures on an F16 Falcon airplane and an AH1W Cobra helicopter using Photoshop.

"XXX2: State of the Union" Hard Surface Modeler (Alias Studio, Maya)
Built a rigid hull inflatable speedboat, concrete arch spanned bridge for finale sequence and numerous utility poles and street lamps for background dressing.

"Star Wars: Episode 3" Hard Surface Modeler (Alias Studio, Maya)
Created numerous hard surface models. These currently include a new CG Artoo Deetoo, various droids, three set extensions/environments (both interior and exterior) and two more spaceships as well as minor details and additional geometry added to enhance older models while still in production.

4/02 - 9/03 Tippett Studios
Modeling Supervisor: Joseph Hamdorf

"Matrix Revolutions" Modeler/Environment Artist (Maya)
Created numerous organic and hard surface models. These included a machine city skyscraper (which became a kit of parts to generate the entire city), three mecha/organic creatures for the city, Neo's brainjack, exterior environments of mountains and rocky landscapes. In addition on a tunnel sequence environment was responsible for creating a system using wire deformers to layout and easily update the set based on either the camera or ship's flight curve for thirty shots.

4/01 - 2/02 Industrial Light & Magic
Hard Surface Modeling Supervisor: Russell Paul

"Star Wars: Episode 2" Hard Surface Modeler (Alias Studio, Maya, Softimage)
Created numerous non-organic models. These included two skyscrapers/building complexes, two spaceships, eight factory robotic contraptions, factory set pieces (girders, power supplies, greeblies), two battle droids.

3/97 - 4/01 Pixar Animation Studios
Set Dressing Dept. Mgr: Trish Carney, Modeling Dept. Mgr: Deirdre Warin

"Monsters, Inc." Modeling TD (Alias Studio)
Created various production models using Alias Studio. These consisted of hard surface props, including BoosTeaSet, BoosPots&Pans, BoosEasel, BoosTable, FirstAidBox, MonsterPencil, SodaCan, ToyBasket, CoffeeCup.

"Monsters, Inc." Senior Set Dresser (Proprietary Software)
Within a team environment, created and maintained sequence set dressing files as directed by Production Designers & Directors: adding CG models to enhance visual complexity of film image. Support Animation and TD departments to assure that continuity and renderability issues were addressed. Major set contributions: Sulley's Apartment, CDs & Yeti's Cave.

"Toy Story 2" Set Dresser (Proprietary Software)
Created and maintained sequence set dressing files as directed by Production Designers & Directors: laying out CG models and sets to enhance visual complexity of the final film image and composition. Supported Animation and TD departments to assure that continuity and renderability issues were addressed and met within the production pipeline. Major set contributions: Andy's Bedroom, CargoHold, luggage!, ToyBarn, Al's Apartment, cheetos!

Education Academy of Art College
6/95-12/96
Silicon Graphics Training Studio

University of Texas at Austin
6/79-12/84
School of Architecture