

## Jeremy Smith

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### PERSONAL DETAILS:

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Date of birth:	29 <sup>th</sup> April 1970.
Address:	3 Mews Cottage, 349 Conway Road, Mochdre, COLWYN BAY, North Wales, LL28 5AL, U.K.
Driving License:	Car, Motorbike.
Citizenship:	British. <b>(Caucasian)</b>
Language skills:	Chinese-Mandarin (Intermediate).
Email:	<a href="mailto:jsmith.homestudio@btinternet.com">jsmith.homestudio@btinternet.com</a>
Telephone:	Landline: +44 (0) 1492 525968. Mobile: +44 07500837715.

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### EDUCATION:

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Secondary:	1980 - 85 Bryn Eliau High School, Colwyn Bay, Conwy County, North Wales, U.K.
Grades:	Mathematics: GCSE Grade 3, English: GCSE Grade 2, Physics: GCSE Grade 3, Art and Design: GCSE Grade 1, German: GCSE Grade 2, French: GCSE Grade 4, Commerce: GCSE Grade 2, Technical Drawing: GCSE Grade 2.
Higher:	1987 - 88 Llandrillo College, Conwy County, North Wales, U.K.
Additional skills:	PRINCE2 Project Management (Foundation).

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### SOFTWARE PACKAGE INFORMATION:

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Art:	3D Studio MAX, Maya, Photoshop.
Website design:	FrontPage 2003, Dreamweaver 8 w/ Java scripting, ASP.net, CSS and .XML, Flash Professional 8.
Management:	Microsoft Office 2007 Incl. MS Project, Open Workbench v1.1.6.

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**WORK HISTORY:**

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**August 2006 - present day. ASIA Freelance.**

I operate ASIA Freelance as a sole trader where I function as a Project Manager/Creative Director.

Clients include but are not restricted to.....

Shell Global Solutions (Shell Fuel Research UK) - Project Manager/3D Artist. My work on this project involved sourcing visual reference material and producing 3D artwork for Shells brand of fuel, V-Power. The render process included using in-house 3DSMax render software with the completed renders being used in Optical Holography A3 sized advertising billboards.

Tele Atlas - Project Manager. My role at Tele Atlas involved working in conjunction with BMW/Alpine and MIO Taiwan to provide 2D/3D visuals for the next generation of Sat-Nav devices. I oversaw a team of artists producing concept material for submission to BMW/Alpine and MIO Taiwan and managed the development of the internal mapping software, developed in Poland, and used to set up and render the GIS road data.

**July 2004 – March 2006. Magus-Soft/MFORMA.**

My position at Magus-Soft was that of an Art Director hired as a contractor. I managed a team of four Chinese artists specialising in 2D, 3D and pencil concept. My team management duties consisted of quality improvement/training, making sure that the right artist with the right skills was associated with the right project and making sure that the artist had the best art package to produce his best work with. I produced quick concept sketches of character poses and consulted with the artist to find where in a scene it would be best used and drafted level/scene designs for new project submissions. Away from the team management, I processed resumes and art sample submissions and arranged first stage interviews which I attended. I then drafted interview reports ready for submission to the CEO for employment consideration. I also managed projects where freelance artists were used, production schedules were drafted to keep art turnover on track whilst monitoring quality assurance and suggesting improvements if it was needed. I consulted with game designers to suggest better game play approaches and fix critical problems using my 18 years of extensive multi-platform experience as a source of knowledge. I communicated with producers at MFORMA U.S. to process/produce incoming work and dispatch any additional work needed to Magus-Soft using resources within the art team. I also took an active role in new project submissions by attending meetings with NOKIA and China Mobile.

My personal goals have been achieved at Magus-Soft/MFORMA as I feel that I have passed on valuable knowledge to my art team. I have also learnt new methods with which to compress production time therefore improving my personal efficiency.

**December 00 - February 03. Gamequest/Exient, Oxford, England, U.K.**

Gamequest/Exient was pretty much a "build a company from scratch" situation. I created everything from the company's logo to choosing a paper concept artist from an agency. I trained him in both 2D and 3D (3DSMax) video game art production with the emphasis on production speed and the maintaining of quality. This was necessary to ease the excessive work load that the forthcoming EA licenses would bring. Tasks included, camera creation and positioning, light intensity and shadow control, rendering and exporting of animations to the correct file type, setup of a hub folder on the network to make sure that the art remains organised, maintenance of the workstations (e.g. program updates, plug-ins).

My personal goals were achieved as the EA licenses shipped 2 months ahead of schedule and NHL Hitz 2002 received critical acclaim.

**September 94 - July 97. Interplay Productions Inc., Irvine, California, U.S.A.**

Working at Interplay gave me my first experience of using a P.C. As Deluxe Paint was available and used by most of the artists at Interplay, I moved quickly into a productive role. I created G.U.I.s, scaling stone floors, title screens, cell animations and low poly texture mapped objects.

Interplay was the first games developer/publisher to recognize my communication skills and general experience within the games industry. I was given my first role as a lead artist after a successful visit to TSR's headquarters in Wisconsin as a "point" artist.

After Interplay became a registered beta tester for Newtek, learning LightWave became mandatory for all artists. I was also encouraged to learn Photoshop as this was the most popular art tool for texture map production. Again, by learning LightWave, I achieved a personal goal of using a 3D package to produce art for a game

**November 93 - March 94. Domark/Eidos, London, U.K.**

At Domark, I drew cell animations and used processes to help the production speed but still keep the quality. I also created static screens (e.g. pits) using reference so I could get the "look" as close as possible as well as scaling bitmaps such as banners. Finally I used a conversion tool to make it compatible with the S.N.E.S. To work on a console title was another personal goal.

**November 92 - December 92. (Freelance). Hewland International, Canary Wharf, London, U.K.**

Working with Hewland International was my first experience of a freelance position. The project platform was the Commodore Amiga, chosen because of its versatility and ability to display both 2D and basic 3D. The Amiga was also the most popular games platform at that time and went together well with the television shows primary subject. In this project I created cell animations and various tiled environments.

## **May 87 - September 92. Magnetic Fields Software Ltd, U.K.**

I was employed at Magnetic Fields software Ltd. as a trainee 2D artist. This was my first experience of video game art production. I had, as it turns out, played some of their previously released games which gave me an insight into their desired quality. I took to the new role very easily and was soon creating tiled art, static screens and cell animations for my own projects, Super Scramble Simulator and Super Cars 1 and 2.

1. Super Scramble (Amiga/Atari ST) published by Gremlin Graphics released Q2 1988.
  - Tile based level design/production, motorbike/rider rotation animation, scenery (trees, ramps, various other course hazards, etc.).
2. Super Cars 1 (Amiga/Atari ST) published by Gremlin Graphics released Q3 1989.  
Reviewed > 80% (average).
  - Tile based level design/production, car rotation animations, title screen, chat screens (reporter, policeman, etc.), garage screen including car upgrade components.
3. Super Cars 2 (Amiga/Atari ST) published by Gremlin graphics released Q2 1990.  
Reviewed > 90% (average)
  - Tile based level design/production, title screen, complete overhaul of graphical content, improved chat screens (additional characters, interface layout improvement), additional cars added, each one with a rotation animation.
4. Lotus Esprit TC 1 (Amiga/Atari ST) published by Gremlin Graphics released Q4 1990.  
Reviewed > 92% (average)
  - Various car specification screens, scaled road side signs, car rotation animations.
5. Way of the Tiger (Amiga) Gremlin Graphics - unreleased.
  - Multiple character animations (jump kick, round house, leg sweep, etc.), various background art (Pagodas, temples, etc.), tile based level design/production, extensive content research (various martial arts books, Japanese history, language research and environment books).