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## TOM CAPIZZI

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### SKILLS & ABILITIES

**Software Packages:** Maya, VRay, Photoshop, Z-Brush, After Effects, Nuke, Adobe Suite

**Traditional Skills:** Drawing, Sculpting, Airbrush, Supervising, Organization

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### EXPERIENCE

#### **Daniel Brian Advertising, Rochester, MI 07/2016 – 3/2019**

##### ***Computer Graphics Generalist***

My position is to assess the technical requirements of any given proposal to any given client. I need to present the technical limitations and assets we have on hand. My knowledge of state of the art software and technology is essential to our operation of producing cutting edge presentations and media. Media we have presented to clients as part of a pitch presentation and as paid-for deliverables include: VR Games, AR Games, First-Person Shooter Arcade Games, Video for Television Broadcast, and 2D/3D Animation for Web/Online Access.

**Tools:** Maya, VRay, After Effects, NUKE, UNREAL, Mari, Adobe Suite

#### **Ford Motor Company, Dearborn, MI 10/2014 – 07/2016**

##### ***Computer Graphics Generalist***

My responsibilities include assembling multiple data sets, converting data for clean renders, assigning photo real materials for Mental Ray, and setting up photo-real environments for different vehicles to create promotional and descriptive animations for the Design Department. Animated pieces from our department typically appear at Auto Shows, Ford Design promotional events, like the Milan Design show, and online for vehicle releases.

**Tools:** Maya, Mental Ray, After Effects, Craft Animation Suite, Alias, Showcase

#### **Rhythm & Hues, Los Angeles, CA 08/2005 – 02/2013**

##### ***Lead Digital Artist / Lookdev Artist***

My responsibilities included working as the lead artist on a lighting team for film projects, look development artist on feature films, and working as a one-man lighting team to create entire commercials on my own. This autonomy allows me to have much more creative and technical freedom, but requires that I do my own technical support and problem solving in a constantly changing software environment where documentation and "point-and-click" functionality are rare.

**Tools:** R+H Proprietary Toolset, Linux Scripting, Houdini, Massive, Maya

**Projects include:** Hunger Games, Mummy3, Marmaduke, Yogi Bear, Percy Jackson, Mr. Poppers Penguins

#### **Omaton Studios, San Clemente, CA 02/2004 – 08/2005**

##### ***C. G. Supervisor***

Set up pipeline and process for a startup company creating their first computer generated feature film. Established guidelines for creating model and texture assets, as well as establishing a process for rendering and compositing shots for final film out. Worked directly with owner/director Steve Oederkirk on a daily basis attending every review and kick-off meeting to insure deadlines could be met, and that the content would be the best quality possible.

**Tools:** XSI, Mental Ray, Maya, Fusion

**Project:** Barnyard: The Movie

#### **Rhythm & Hues, Los Angeles, CA 01/1997– 02/2004**

##### ***Lead Digital Artist / Generalist / Lead 3D Modeler***

Set up shots to be produced by digital artists. Established workflow and pipeline for production. Worked with in-house production management to establish deadlines and priorities. Met with studio production management and the director to establish art direction. Produced final digital content used in film production. Created models for film production from physical sculptures, 2D drawings or photos, and original concepts and designs.

**Tools:** Maya, R+H Voodoo, R+H Icy, R+H Wren, Alias, Maya, 3D Scanning/ Digitizing

**Projects include:** Elf, Scooby 1+2, X-Men2, Daredevil, Scooby-Doo, Dr. Dolittle2, Garfield 1+2, Flintstones: Viva Rock Vegas, Stuart Little, Mouse Hunt

#### **Atari Games, Milpitas, CA 05/1995 – 01/1997**

##### ***Art Director / Art Department Manager***

Led creative team to create real-time 3D arcade driving game. Designed cabinet graphics, select screens, vehicles, environments, and game identity graphics. Provided models and textures for many game elements.

Managed a staff of over 40 artists. Researched and coordinated software purchases for a large Silicon Graphics production facility and hardware purchases of 3D digitizing and optical motion capture equipment.

**Tools:** Alias, Hand Drawn Concept Art, Photoshop

**Projects include:** San Francisco Rush, Primal Rage, Area 51

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**EDUCATION****University of Cincinnati**

Bachelor of Science in Industrial Design, Summa Cum Laude

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**AUTHOR****Premier Press / Sybex Publishing**

Authored and designed comprehensive illustrated guides for constructing state of the art 3D models and 2D texture maps using high end tools and techniques. Conducted extensive research that included interviewing 15 film industry professionals, compiling data from over 20 feature films and video games, and coordinating efforts with many collaborators. Created hundreds of original illustrations that accompanied the original text and tutorials. Coordinated exclusive copyright releases and permissions from major film studios, video game companies, and industry experts.

**Book Titles:** Inspired 3D Modeling and Texture Mapping & Secrets of the Maya Masters Vol. 2

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**INSTRUCTOR**

**Eastern Michigan University**, Ypsilanti, MI.; Maya, Vray, Environment Design/ Lighting 2018-Present

**Santa Monica Academy of Digital Media**, Santa Monica, CA.; Maya 2001-2002

**Gnomon School of Visual Effects**, LA, CA.; Alias Power Animator 1998-1999

**Art Center**, Pasadena, CA.; Alias Power Animator & Maya 1997-2001

**Art Academy of San Francisco**; Alias Power Animator 1995-1997

**Center for Creative Studies**, Detroit MI.; Alias Power Animator 1993-1995

**University of Cincinnati**, Cincinnati, OH.; NC Mill, Computer Animation 1989–1990

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