

# Curriculum Vitae

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## DNA Productions

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## Midway Amusement Games

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## Raven Software

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## Evermore Entertainment

[Sword of Heroes](#) (October 1996 - October 1997)

[Core Rules 2](#) (August 1996 - October 1997)

[Unnamed RTS similar to "StarCraft"](#) (August - October 1996)

[Core Rules](#) (March - July 1996)

## DNA Productions

*The Ant Bully (April 2005 - Current)*

### Technical Director of Workbooking

- Details of job description to be released pending approval of management

## Janimation

*Stranglehold trailer (March 2005 - April 2005)*

### Freelance Animator/ Character TD

- Animated:
  - Layout
  - Cloth
- Character rigging
  - Improved frame rate performance through various optimizations
  - Created cloth rig
- Developed new character pipeline
  - Scripted tools to facilitate multiple geometry and rig resolution packaging
- Managed character pipeline

## 2015, Inc.

*General contributions*

### Art & Animation Lead / Lead Artist

- Planned out allocation of resources over multiple projects and pitches
- Managed a team of up to 15 artists and animators over multiple projects and pitches
- Trained artists and animators in new software packages
- Trained artists and animators in new techniques improving quality and reducing production time
- Apprenticed under Johan Klingler (10 year Disney artist/ animator veteran) in Art Direction Management, Composition and Lighting.
- Created Maya **THE** control rig used across multiple projects, features include:
  - Simultaneous animation control of:
    - IK and FK animation
    - Motion data (motion capture or other)
    - Hand animation (also used for manual retargeting of motion data without directly dealing with it)
  - Moderately reusable
  - Fadeable grips to allow the animator to concentrate on the character, not the controls
  - Fulltime arm FK/IK solution with separate ellipsoidal dampened FK layers for mocap and hand data. This rig-component incorporates split "roller-style" humerus shoulder and radius/ulna wrist solutions; includes the ability to adjust the percentage that the "roller-bone" is influenced and an override trim control
  - Fulltime bidirectional leg FK/IK solution with separate ellipsoidal dampened FK layers for mocap and hand data. This rig-component incorporates split "roller-style" femur hip solution; includes the ability to adjust the percentage that the "roller-bone" is influenced and an override trim control
  - Fulltime IK/FK spine and neck
  - All automation systems include an animator override feature to give the animator ultimate control
- Started to reprogram Michael Isner's CDK into a **THE** style system. All the features of the Maya **THE** system are intended but at the moment features include:
  - Automatic creation of fulltime IK/FK spine
- Organized milestone deliverables through a web-browser based menu system so that publisher could easily see progress and confirm contractual obligations of art

assets. This also served as an opportunity for the team to see each other's work as I also posted it as an Intranet site for the project.

*Untitled Sci-Fi Far Future Pitch (January 2005)*

*First Person Shooter*

Lead Artist

- [See General contributions](#)

*Untitled Zombie Pitch (December 2004)*

*First Person Shooter with viewable body*

Lead Artist

- [See General contributions](#)

*Untitled Western Pitch (November 2004)*

*First Person Shooter with viewable player-body*

Lead Artist

- [See General contributions](#)

*MOV: PC port (April 2004 - October 2004)*

*First Person Shooter*

Lead Artist

- Established art-porting/resolution-up pipeline
- Tracked down assets

*Untitled Future Soldier Combat Pitch (January 2004 - March 2004)*

*First Person Shooter*

Art & Animation Lead

- [See General contributions](#)

*Untitled Far Future Sci-Fi Pitch (October 2003 - December 2003)*

*First Person Shooter*

Art & Animation Lead

- [See General contributions](#)

*Untitled Historical Shooter Pitch (August 2003 - September 2003)*

*First Person Shooter*

Art & Animation Lead

- [See General contributions](#)

*Unannounced Near Future Military Soldier Game (October 2002 - July 2003)*

*First Person Shooter*

Art & Animation Lead

- Built up Art team from ground up

Midway Amusement Games

*Psyops ('ESPionage' at the time) (May 2002 -October 2002)*

*Third Person Shooter*

**Senior Animator**

- "Enemy 1"
  - Performed motion capture
  - Directed motion capture
  - Cleaned up mocap data
  - Applied mocap data to rig and tweaked
  - Hand animated
- **THE** tools in MAYA
  - Created tools & rigs in Maya to provide programmers with necessary data
- Researched mocap studios

## Raven Software

### *General contributions*

#### Senior / Lead Animator

- Created **ISIS2** control rig for animating all of Raven's humanoid characters on the Star Wars: Jedi Knight II: Jedi Outcast, Star Wars: Jedi Knight: Jedi Academy, and Soldier of Fortune II projects. Features include:
  - Simultaneous animation control of:
    - IK and FK animation
    - Motion data (motion capture or other)
    - Hand animation (also used for manual retargeting of motion data without directly dealing with it)
  - Completely reusable
  - Adaptable in form and function through a control panel of custom parameters
  - All parameters are animatable
  - Improved fulltime arm IK solution with separate ellipsoidal dampened FK layers for mocap and hand data. This rig-component incorporates split "roller-style" humerus shoulder and radius/ulna wrist solutions. Further improvements include the ability to adjust the percentage that the "roller-bone" is influenced and an override trim control
  - Improved fulltime bidirectional leg IK solution with separate ellipsoidal dampened FK layers for mocap and hand data. This rig-component incorporates split "roller-style" femur hip solution. It also includes the ability to adjust the percentage that the "roller-bone" is influenced and an override trim control
  - Quick and easy animation of entire spine through one object. Influence on individual joints is adjustable and animatable
  - Articulate hand sub-rig
  - Facial animation sub-rig with IK mouth and eyebrow shaping
  - All automation systems include an animator override feature to give the animator ultimate control
- Created **CHIMAERA** control rig for animating all of Raven's humanoid characters on Star Trek: Voyager: Elite Force. Features include:
  - Simultaneous animation control of:
    - IK and FK animation
    - Motion data (motion capture or other)
    - Hand animation (also used for manual retargeting of motion data without directly dealing with it)
  - Fulltime bidirectional leg IK solution with separate ellipsoidal dampened FK layers for mocap and hand data
  - Fulltime arm IK solution with separate ellipsoidal dampened FK layers for mocap and hand data. This rig-component incorporates split "roller-style" humerus shoulder solution.
  - Moderately reusable
  - Alterable through physical movement of the rig-components
- Created **Poseidon** motion synthesis system that facilitates animation of several types of organic wave motion
  - Tails
  - Tentacles
  - Cloth
  - Wings
  - Many more applications
- Programmed custom scripted tools to expedite and simplify processes. Such as:
  - "Tune tools": calibrates ISIS2 rigs to accept motion data from skeletons with different base orientation
  - "Super Grouper": recursively traverses a selected hierarchy, identifies and groups similar control points for mass key framing of rotation and translation.
  - "Chiropractor": allows for the alteration of the base position of a skeleton after a mesh has been enveloped to it without distorting the model or having to re-point weight it.

*Quake 4 (August 2000 - April 2002)**First Person Shooter**Lead Animator / Character Technical Director**As a note, most of this time was spent on other projects*

- Stepped down from animation lead position on Soldier of Fortune II to be animation lead of Quake 4
- Participated in weekly/monthly meetings for brainstorming and conceptualizing
- Traveled to *id* to receive training on the Doom 3 technology
- Learned Maya through self instruction

*Star Wars: Jedi Knight II: Jedi Outcast (preliminary February-August 2001, production September 2001 - March 2002)**Animator / Character Technical Director*

- “Humanoid”—all human-like characters used the same skeleton/rig (ISIS2)
  - Applied, cleaned up, and tweaked motion data for:
    - All the four basic styles of light saber combat (84 animations)
    - All the acrobatic moves: flips, hops, jumps, aerials, knock downs/get ups, spins, running along walls, flipping off walls, etc.
    - All the special attack moves: stab and slash behinds, lunges and leaping slashes, etc.
    - All movement: runs, walks and jogs forward & backwards & strafing while crouching & standing.
  - Applied, cleaned up, tweaked, and altered motion data for:
    - All the locking saber moves
    - All the “broken parry” sequences
    - All the death sequences.
  - Hand animated:
    - All the dodges
    - All the custom transitions between start and ends of attacks (168 animations)
    - A couple of cinematic animations: sit up on ground from lying down transition and a “throes of death” close-up of Dassan’s hand
- Programmed script tools to make working with light saber data manageable. Such as:
  - “Saber trajectory”: converts IK/FK motion of both hands and saber to two curves that control the entire motion of both arms, hands and light saber.
  - “Saber Trails”: creates light saber instances and connecting trails in order to monitor acceleration and continuity of swing trajectory
- “Galak Mech” boss
  - Modeled...modified concept design due to the fact that it couldn’t physically move under conceptual configuration.
  - Modified and extended ISIS2 control rig to accommodate specific needs of “Galak Mech”
  - Animated character’s entire move repertoire
  - Modeled one extra LOD
  - Bound and point-weighted
- “Nocturnal Glider” ambient flying creature
  - Created control rig
  - Animated glide/flight cycle
  - Modeled three extra LODs
  - Bound and point-weighted
- “Mark 1” robot walker
  - Created control rig
  - Animated walk and run
- “Yyavin howler”
  - Modeled character
  - Created control rig
- “ATST”
  - Created control rig

- **“Shadow Trooper”**
  - Modeled character
  - Modeled three extra LODs
  - Bound and point-weighted
- **“Jedi Trainer”**
  - Modeled three extra LODs
  - Bound and point-weighted
- **“Various Jedi” two Jedi to mix and match in one model**
  - Modeled three extra LODs
  - Bound and point-weighted
- **“Mon Mothma”**
  - Tweaked out head model
  - Modeled three extra LODs
  - Bound and point-weighted
- **“Lando Calrissian”**
  - Modeled three extra LODs
  - Bound and point-weighted
- **“Ugnaught”**
  - Modeled three extra LODs
  - Bound and point-weighted
- **“Imperial Probe Droid”**
  - Modeled three extra LODs
  - Created control rig
  - Bound and point-weighted
- **“Mine Monster”**
  - Modeled three extra LODs
  - Created control rig
  - Bound and point-weighted
- **“Reborn”**
  - Modeled character
  - Modeled three extra LODs
  - Bound and point-weighted
- **Motion Capture session at House of Moves – June 2001**
  - Planned motion capture shot list with Animation Lead Brian Shubat
    - Acted out motions
    - Devised fighting styles
  - Trained Animation Lead Brian Shubat how to effectively direct a motion capture shoot
  - Directed Star Wars shoot
  - Directed Soldier of Fortune 2 pickup shoot
  - Reduced cost through judicious pre delivery time-range choices

*Soldier of Fortune II: Double Helix (June 2000 - August 2001)**First Person Shooter**Lead Animator / Character Technical Director*

- “Humanoid”—all human-like characters used the same skeleton/rig (ISIS2)
- Motion Capture session at House of Moves January 2001
  - Planned out all the moves
  - Designed a directional specific regional hit zone model
  - Trained Animation Lead Jarrod Showers how to effectively direct a motion capture shoot
  - Directed the shoot
  - Acquired “Smashcut” (The Matrix) stunt team for death and wirework
  - Reworked the shot list the night before to accommodate the particular talents of Smashcut
  - Reduced cost through judicious pre-delivery time-range choices
- Conceived of “Primitive”-based animation system
  - Hierarchical based and could dovetail with Finite State Machines or other AI types
    - Root animations took the place of specific ones if non-existent
    - Allowed for adding/deleting animations with minimal programmer impact
  - Since each primitive was its own system, new primitives could be added without disturbing the others and could be tied into others
  - I conceived of the following primitives—which were not necessarily developed by the programmers—to the following extent:
    - Hmove (horizontal only movement): velocity based single or dual component vector with dampened transition points to prevent flutter, damage level, mood
    - Vmove (vertical only movement): velocity based single or dual component vector with dampened transition points to prevent flutter
    - Fmove (free movement): velocity based single, dual or triple component vector with dampened transition points to prevent flutter
    - Dmove (dynamic motion): jumps, flips, rolls, etc.
    - Damage: input parameters...angle of incidence, location, degree of damage, damage type
    - Attack: depended greatly on the weapon type
    - Idle: mood and situation based
- In-view Weapons
  - Created the base control structure on which all in-view weapons could be animated
  - Conceived of and utilized a perspective correction technique to eliminate the “needle nose” weapon effect

*Animator / Character Technical Director*

- “Dough-boy”
  - Modeled the base character from which all male models of the game were derived
- “Dough-girl”
  - Modeled the base character from which all female models of the game were derived
- “Male”
  - Animated walks and runs, crouching and standing for the Hmove primitive
  - Animated the initial 20 death animations for the Damage primitive
  - Animated initial shooting animations
- “Female”
  - Modified ISIS2 to female proportions
  - Modified the “dough-girl” into the different outfits that are used throughout the game

*Star Trek: Voyager: Elite Force (November 1999 - June 2000)**First Person Shooter**Animator / Character Technical Director*

- Modified the CHIMAERA rig to accommodate characters
  - Male
  - Female
- “Tag fixer”
  - For fixing the wiggly Q3 tag system
- “Scout bot”
  - Created control rig
- “Big attack droid”
  - Created control rig

- “Reaver”
  - Created control rig
- “Harvester”
  - Created control rig
  - Animated all moves except death
- “Species 90725... that three legged one”
  - Created control rig
  - Animated run, walk and idle
- “End Boss”
  - Created control rig
- “Bio-hulk”
  - Created control rig

### *Soldier of Fortune (July 1998 - March 2000)*

#### *First Person Shooter*

#### Lead Animator / Character Technical Director

- Conceived of and created CHIMAERA (Control Hierarchy with Intrinsically Modular Adaptive Entities for Raven Animation)
- Motion Capture session at House of Moves—October 1998
  - Co-planned out all the moves with Art Lead Scott Rice
  - Assisted direction of the shoot and obtained direction knowledge
- Programmed Access Animation database
  - Tracked progress of all character types through all stages of game creation
  - Automatically generated animation name based on naming convention
  - Allowed for preview of animations from within the database
  - Provided a means of communication for animation issues between animators, artists, designers and programmers
- “Mesomorph”
  - Modeled all Mesomorph body styles
  - Designed all the pieces to be interchangeable
  - Animated a variety of moves
- “Ectomorph”
  - Modeled all Ectomorph body styles
  - Designed all 256 pieces to be interchangeable
  - Animated a variety of moves
- “Endomorph”
  - Modeled all Endomorph body styles
  - Designed all the pieces to be interchangeable
  - Animated a variety of moves
- “Female”
  - Modeled all Female body styles
  - Designed all the pieces to be interchangeable
  - Animated a variety of moves
- “Male Child”
  - Modeled all Male Child body styles
  - Designed all the pieces to be interchangeable
  - Character was not used in the game because of its controversial nature
- “Female Child”
  - Modeled all Female Child body styles
  - Designed all the pieces to be interchangeable
  - Character was not used in the game because of its controversial nature
- “Weapons”
  - Modeled all in game and in-view weapons
  - Created the base control structure on which all in-view weapons could be animated

*Heretic II (April - June 1998)**Third Person Shooter*Animator

- "T' checrik"
  - Modeled male and female versions with interchangeable parts
  - Created control rig
  - Animated walk, run, backpedal, idle
- "Ssithra"
  - Modeled character
  - Created control rig
  - Animated all its moves
- "Harpy"
  - Modeled character
  - Created control rig
  - Animated all its moves

*Hexen II mission pack: Portal of Praevous (October 1997 - March 1998)**First Person Shooter*Animator

- "The Wedge"
  - Created a perspective corrector to allow for fancier in-view animations without the normal "needle nose" distortion
- In-view weapons
  - Modeled all in view weapons
  - Created control rig
  - Animated all in view weapons
  - Created all base pages (UV coordinates)
- "Gyak"
  - Modeled character
  - Created control rig
  - Animated all its moves
  - Created base page (UV coordinates)
- "Demoness"
  - Modeled character
  - Created control rig
  - Animated all its moves
  - Created base page (UV coordinates)

Evermore Entertainment*Sword of Heroes (October 1996 - October 1997) {Publisher: SSL... got canceled}**This was a turn-based strategy game that used sprites*Art Director / Animator

- Planned out schedule to the end of the project
- Built rendering stage
- "Giant Scorpion"
  - Created control rig
  - Animated idle, movement, attack, pain, and death
- "Horse"
  - Created control rig
  - Animated idle, movement, attack, pain, and death
- "Horse with rider"
  - Modeled suit of armor (rider)
  - Created control rig
  - Animated idle, movement, attack, pain, and death
- "Gargoyle"

- Drew up concept sketch
- Modeled
- Created control rig
- Animated idle, movement, attack, pain, and death

*Core Rules 2 (August 1996 - October 1997) {Publisher: TSR/WOTC}*

*Utility*

**Art Director**

- Supervised interface development
- Planned out art asset needs
- Created four 256 color pallets that allowed for displaying in full color on the screen and optimized printing

*Unnamed RTS similar to "StarCraft" (August - October 1996) {Publisher: 3DO... got canceled}*

**Artist / Animator**

- Concept designs
- Co-created Game Design Document

*Core Rules (March - July 1996) {Publisher: TSR}*

*Utility*

**Animator**

- "The Last Cleric of Gildenrift"
  - Modeled interior and exterior architecture
    - Houses
    - Church exterior/interior
    - Terrain
  - Animated characters
    - Lich with dragon
    - Montage sequence
  - Edited the video (it was sent elsewhere for audio sweetening after the editing)