

Dawn Meredith

Digital Models and Textures

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Education

Savannah College of Art and Design, MFA Program in Animation, June 2011.
Gnomon School, Hollywood, CA June 2005 to June 2009. Maya, ZBrush, Mental Ray, Digital Matte Painting, and Houdini.
Michigan State University, Studio Art, Painting and Drawing, BA.

Professional Skills

3D Modeling, Texturing, and Lighting
Rigging
Compositing
Digital Matte Painting
Photography
Traditional Drawing and Painting

Software

Maya
ZBrush
headus UVLayout
Photoshop
Painter
Paraform
Mental Ray
Houdini
Shake

Experience

ShadowMachine: May 2009 to September 2009

“Frankenhole:” Cartoon Network’s Adult Swim Texture Artist

Created 3D templates for practical stop motion puppets for the series “Frankenhole.”

“Titan Maximum:” Cartoon Network’s Adult Swim Lead CG Texture Artist

Created UV maps, and high resolution textures and shaders for the Fighters and Warship. Additionally assisted with the conversion of rapid prototype Rhino models to animation-ready Maya models. Texture maps were adapted from high resolution photos taken of stop motion models. Textures match the real-world model aesthetic so they could be composited with the practical sets and puppets.

Electric FX: April 2008 to July 2009

“The Librarian 3: The Curse of the Judas Chalice,” TNT Television, 3D Artist

Provided modeling, texturing, and lighting support. Created or adapted both hard surface and organic models, as well as environment extensions. With a single base model (provided by Damn Effects), a set of 40 “spectral” heads were remodeled, rigged and animated for a final sequence. In addition, modeled several collision sets for use in fluid simulation. Also responsible for texturing and lighting a complex library set, and lighting in other several scenes.

“Leverage,” TNT Television, Lead Texture Artist

In “*The Mile High Job*,” an extremely FX heavy episode, my team created a Boeing 777 that makes a dangerous landing on a bridge. Created the plane’s UVs, textures, and shaders. Additionally, I did backup modeling and rigging on the plane, rendered several shots, and animated the plane’s skid marks. During Season Two, I modeled and textured a digital double for the Parker character using ZBrush and Maya, as well as several more set models. Also, acted as Lead Textures Artist on a Spaceship for a commercial for Go Films by Electric FX.

Gentle Giant: September 2007 to October 2007 Digital Modeling Intern

Assisted the digital team preparing scan data for film production. In this position, Paraform and ZBrush were used extensively.

CBS Digital, Los Angeles, CA: August 14 to September 27, 2006 Star Trek: The Original Series Remastered, Texture Artist

Created high resolution photorealistic textures, and complex UV maps using Maya and Photoshop for the Enterprise, the Romulan Bird of Prey, the Galileo 2 Shuttlecraft and the K7 Space Station.

References for Dawn Meredith

“Dawn brought a whole new dimension to our capabilities at EFX. She is very talented and we all enjoyed not only her work but working with her as well. Working at a television pace we needed creative problem solvers which is what Dawn shines at.”

Mark Franco
Visual FX Producer, Electric Entertainment
markf@electric-entertainment.com
Work: 323.817.1300

“Dawn is a brilliant modeler, texture artist, easy to work with, and follows direction very well. She is a hard worker, and takes her craft very seriously. I highly recommend this person.”

Dave Rand
Senior FX TD at Imagemovers Digital
Managed Dawn at Electric Entertainment
davebelize@yahoo.com
Cell: 310.570.8760

Brian Vogt
Lighting-Mental Ray and Compositing TD
Managed Dawn at:
CBS Digital
Television City, Los Angeles, CA
bvogt@cbsdigital.net
310.916.6384

Scott Spencer
Resident Artist at AnatomyTools.com
Instructor, Gnomon School, Hollywood, CA
scott@scottspencer.com
912.220.1613

“Dawn is a gifted artist and a very nice person to work with. She has a real knack for photo-realism in her models/textures. I would work with Dawn on any project anytime. Look forward to it.”

Forrest Arnold,
Maya Generalist at ShadowMachine
Worked directly with Dawn at Electric FX
<http://www.linkedin.com/pub/forrest-arnold/3/bb1/553>

“Dawn is a easy going person, with great artistic and original ideas that really added to the great effects in this movie. Her painting skills on Z Brush were amazing.”

Ozzie Carmona, Compositor, Electric Effects
Worked with Dawn at Electric FX
<http://www.linkedin.com/in/ozziecarmona>