

Hi there Overwatchers!

My name is Hadidjah and I'm excited to have the chance to apply to Overwatch's Art Outsource Associate position. In my past jobs I have created pipeline and technical documentation for both onsite and external artists, as well as style guides, example files, and art templates. At Present Creative, I assisted in managing multiple external artists, serving as a first contact for them and providing fixes and feedback on incoming art. I was also entrusted with final quality and technical assurance of all art on many projects before they were delivered to clients. On Marvel Heroes, I was the primary artist in charge of environmental destructibles, implementing all in-engine assets and scripts as well as testing and debugging final destructibles. Before leaving, I also created the documentation for the destructibles pipeline, including source and reference files, and helped to train the rest of the environment team in the pipeline and necessary programs. I also assisted with asset management, level construction and lighting within the game engine, and worked on my own and with other departments to track down and resolve a variety of art bugs.

I was lucky enough to be at BlizzCon this year and get to see the announcement of Overwatch, as well as play it on the showfloor. So far it's an incredibly fun game with a vibrant and gorgeous world. This position seems like an amazing opportunity to grow and familiarize myself with the art and pipelines of a company known for their consistently high quality, amazing art, and dedication to creating awesome games. I've loved the Blizzard games I've played over the years, especially Starcraft and Diablo, and I would feel extremely fortunate to be able to help in bringing Overwatch to players.

Thank you very much for taking the time to review my application and portfolio. I can be reached at either 415.867.5309 or at hadidjah@gmail.com, and I look forward to hearing from you soon.

Thanks again,
Hadidjah Chamberlin

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Objective

Broadly-skilled game artist with experience in outsource management excited to help bring Overwatch to life.

Skills and Qualifications

- Experience assisting in managing external artists and ensuring incoming asset quality, as well as creating artist tools and documentation.
- Background in environment art, including modeling, sculpting and texturing, level construction and lighting.
- Strong technical skills in content creation, including destructibles, effects, materials, rigging and scripting.
- Quick and eager learner happy to delve into all aspects of game development.
- Software: Maya, Photoshop, ZBrush, 3D Coat, Unreal/UDK, Unity, Perforce, C#, Python, MEL, ActionScript.

Work History

Freelance 3D / Technical Artist - Orange County, CA

November 2013 - Present

- Design, model, texture and rig armorsets for submission to Dota 2 workshop to increase skill in stylized prop creation in an environment with clear artistic direction and goals.
- Create cohesive sets of effects and props in a variety of styles for Unity's Asset Store, expanding skills in content creation and Unity's technical aspects.
- Acquire technical skills such as proficiency in C# and familiarity with Unity by designing, programming, and creating all art for *string*, a shoot-em-up-style Unity game.

Environment Artist - Secret Identity Studios, San Mateo, CA

April 2012 - October 2013

Games: *Marvel Heroes MMO* (PC)

- Created and adapted art for destructible objects and absorbed responsibilities for in-engine hook-ups to allow faster implementation of new assets, changes, and bug fixes.
- Modeled and textured environment assets as well as creating or adapting shaders and particle effects as needed, reducing workload on other departments and finalizing assets more quickly.

3D / Technical Artist - Present Creative, San Francisco, CA

January 2011 - March 2012

Games (uncredited outsource work): *Sweet Shop, Big Boat Bingo, Edgeworld, 12 others* (Browser, PC, iOS)

- Created tools and documentation for both onsite and external artists, as well as ensuring all incoming assets met clients' technical needs and artistic standards.
- Created art assets in a wide range of styles and set up all final deliverables for clients' in-game use.
- Programmed and debugged games and prototypes in multiple scripting languages, working with both onsite programmers and offsite clients while being able to easily jump back into art as needed.

Related Experience

Conference Associate - GDC/UBM, San Francisco, CA

March 2010 - Present

Assist GDC attendees, speakers and UBM employees both independently and as part of a larger team.

Finalist - SxSW Screenburn: Casual Game Design Competition, Austin, TX

March, 2010

Designed and pitched "Zep!", one of four finalists in the Casual Game Design Competition.

3D Art Intern - Totemica MMO, Sudoscape LLC., Santa Barbara, CA

November 2009 - April 2013

B.S. in Game Art and Design - Art Institute of California- San Francisco

Graduated December 2010

I'm really bad at cover letters, sorry. I'm sure there's lots of good advice out there - all I can really confidently say is to be nice, be sincerely excited, and use it to expand upon and support your resume (and vice versa). Cover letters are where I tend to do the most tailoring to the specific job, since the goal of a resume is to be concise and extremely readable, and customizing a portfolio takes a ton of time. So this is where I'll cite my appreciation for the game and/or studio, indicate any research/experience I've done into them specifically, and stitch together all those bullet points from my resume into a more cohesive story of why I'm well-suited to their job in particular.

Also, these don't have to be long. Common industry advice is typically 2-3 paragraphs - this one is the longest cover letter I've ever written, largely because I was a) jumping career tracks (from) and b) it wasn't an art creation role, so I couldn't lean as much on my portfolio to do the talking for me. If you look at my other cover letters in the downloads above you'll see they're a fair bit shorter. (Similar to resumes, these will likely be longer for things like design, engineering, and production where you probably have less of a traditional portfolio to lean on.)

Overall Goals of the Cover Letter:

- Get to the main reasons you're well-suited to the role asap (not that different from a resume). For a longer cover letter (i.e. design, engineering, production, if you don't have a ton of experience in the role you're applying to), stitch the details of your work/resume into a short, readable story of why you're a good fit for the position.
- Communicate anything you *can't* easily do in the resume - for instance explicitly stating why you like the game, team, or studio and showing that you've done your research (where possible), or aforementioned more personal stories (I say stories relative to a resume - so normally like, a few complete sentences).
- Customize it to the job!! No matter how much you've customized your resume to a role, it's very hard to make them feel genuinely tailor-made to a single application - the format just doesn't really support it. Use the cover letter to balance that out. Doesn't mean you have to write it from scratch each time, by a long shot, but a form cover letter is even more obvious than a form resume so make sure you're doing what you can.
- Your resume and cover letter should support each other. Use them both to emphasize your most important qualifications repeatedly and from different angles, and to cover the things that the other can't (i.e. cover letter is good for introducing more human personality and story, resume is good for communicating facts quickly).
- Again, it really doesn't have to be long. The people reviewing it are still super busy and 2-3 paragraphs is usually plenty, especially for artists.