

fumoprod motion \ design

NIETO Cris //

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cg generalist \ art director \ compositing
director \ art director \ motion graphics \ graphic design

<https://www.linkedin.com/in/crisnieto/>

please visit www.fumoprod.com for
current folio and information

+ EDUCATION

\ Bachelor of Fine Arts
\ Graphic Design \ minor in Photography
Osaka, Japan. 1997 - 2001
Osaka Kyoku Daigaku 大阪教育大学
(Osaka University of Education)

Osaka, Japan. 1996 - 1997
Osaka Gaikokugo Daigaku 大阪外国语大学
(Osaka University of Foreign Language Studies)

\ Houdini Training Certification
Montreal, Quebec Canada. 2021
Institut Grasset (Grasset Institute)

+ SKILLS & EXPERTISE

Specialties:

- Art Direction
- Look Development
- Post Effects & Polishing
- Graphic Design
- Motion Graphics
- Compositing
- Camera Work
- Modeling & UV
- Digital Sculpting
- Texture work
- CG Lighting & HDRI
- Matte Painting
- Photography
- Vector Graphics

Other Skills:

- Illustration
- Concept Art
- Chara & Enviro Design
- Color Key Development
- Story Boarding
- Typography
- Logo & Icon Design
- Animation
- Web Design
- Mood Boarding

Proficient in the use of:

- Houdini
- Plasticity
- Cinema 4D
- Modo
- Maya
- 3D Studio Max
- Zbrush
- Nuke/Studio
- After Effects
- Mari
- Substance Painter
- Substance Designer
- HDR Studio Pro
- Rizom UV
- Photoshop
- Illustrator
- InDesign
- Figma
- Gaea
- UnReal Engine
- Unity Engine
- Red Shift Render
- Vray Render
- Arnold Render

Knowledgeable in the use of:

- Axiom
- Marmoset
- Marvelous Designer
- Rive
- Speed Tree
- Final Cut Pro X
- DaVinci Resolve Studio
- Fusion Studio
- Cavalry
- Blender

Operating Systems:

- Mac
- Windows

+ EXPERIENCE

\ CREATIVE LEAD
December 2024 - March 2025
Mountaintop Studios - www.mountaintop.gg

LATEST

As Creative Lead, I work in the marketing department, and to collaborate with the executive, core art and creative leaders to explore and execute a marketing & branding solution for the genre-evolving 3v3 tactical shooter **Spectre Divide**.

\ ART DIRECTOR \ ARTIST \ ILLUSTRATION
December 2022 - March 2024
Hashbang Games - www.hashbanginc.com

Kenmore, WA, USA
I did general art direction and production work, including, but not limited to 3D modeling & sculpting, UV & texture, lighting, a variety of gaming projects.

I worked on a variety of titles, including but not limited to **Atomic**

Titans (Light Violence), **Magic Eight** and **Arenity**.

\ FREELANCE ART DIRECTOR \ ARTIST \ ILLUSTRATION
December 2022 - JUNE 2023
Massive Black - www.massiveblack.com

San Francisco, CA, USA
I did general art direction and production work, including, but not limited to 3D modeling, texturing, lighting, illustration, motion graphics, concept and design work.

\ ART DIRECTOR
October 2022 - November 2022
Onoma Studios - www.onoma-studios.com

Montreal, QC, Canada
I was the art director for the game **Space Invaders : Hidden**

Heroes. I over-saw the entire art department, doing some concept art and give feedback to each of the artists for all the art/visuals of the game, which includes the characters (both 2D and 3D), the environments, the vehicles, the weapons, the UI and some user-interface.

\ ART DIRECTOR
July 2020 - October 2022
Square Enix - Montreal - www.square-enix-montreal.com

Montreal, QC, Canada
I was the art director for the title **Hitman Sniper: The Shadows**.

I over-saw the entire art department, doing some concept art and give feedback to each of the environments, the characters of the game, which includes the weapons, the vehicles, the UI and some user-interface.

I also worked closely with the marketing department to ensure the core game marketing visually, and at times, aide in the production of various marketing visuals.

\ ART DIRECTOR \ LEAD ARTIST \ COMPOSITOR \ MATTE PAINTER

August 2009 - July 2020
Gameloft - www.gameloft.com
Montreal, QC, Canada

10
YEARS

I was the art director of the packaging, motion graphics & video art department at Gameloft Montreal. I was in charge of over seeing the entire production pipeline, from inception through to the final polishing and delivery.

I over saw and critiqued the entire team of artists, all ranging in disciplines, and give artistic direction, ensuring quality and maintenance of title branding.

I was also lead matte painter & CG generalist for some of the game trailers and cinematics. My responsibilities also include tasks such as look development, concept art, motion design, 2D & 3D compositing, and special effects.

I also developed a few logos and some of the in-house corporate communications artwork.

\ ART DIRECTOR, GRAPHIC\ MOTION DESIGNER, ILLUSTRATION, CG GENERALIST & MATTE PAINTER

2008 -Present

Freelance

International

Freelance art director, graphic & motion designer, illustration and CG generalist.

Designing websites and print material, including branding & on-line identity.

I also do concept art, 3D sculpting & texturing, as well as matte painting, lighting and camera work.

\ LEAD GRAPHICS & MOTION ARTIST

2005 - 2007

Epic Point - www.epicpoint.com

Vancouver, BC, Canada

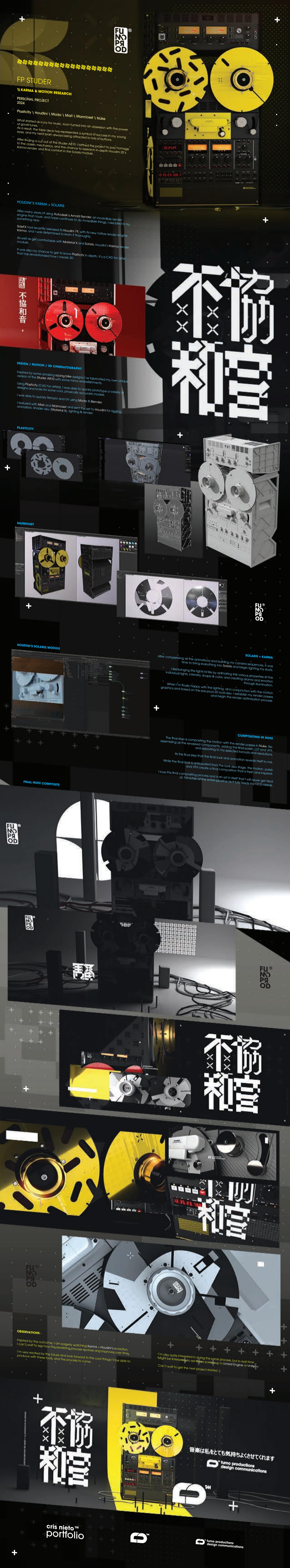
Graphics/branding/print & motion design, as well as 3D animation, photography, video filming/editing and web production.

I designed & created many clients & worked directly with them. I also created custom solutions, all based on strategies developed by the marketing team.

I also developed custom typography and created rich flash animations for web deployment.

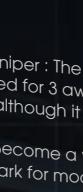
+ LANGUAGE SKILLS

- English (Native proficiency)
- Spanish (Professional working grade proficiency)
- French (Semi working grade proficiency)
- Japanese (Semi working grade proficiency)



HITMAN SNIPER

THE SHADOWS



HITMAN SNIPER : THE SHADOWS

ART DIRECTION //

SQUARE ENIX MONTREAL - ART DIRECTOR

2020 - 2022

Weapons \ Characters \ Vehicles \ Environments \ VFX \ UI \ Marketing assets

Hitman Sniper : The Shadows was nominated for 3 awards on its launch, although it did not win.

Yet has become a visual benchmark for modern mobile games.



This game is based on the original Hitman console video game franchise published by IO Interactive (IO) in Denmark.

Hitman Sniper : The Shadows is the Square Enix Montreal sniper live-ops mobile game version with campaign and player-vs-player (PvP) modes.

In my role as Art Director, I work directly with the producer, the art team, creative teams, user interface and outsourcing to establish the visual look and over-all art direction of the game.

I also had a hand in developing the branding, and working with the marketing and live-ops teams in creating the social assets being published through the social channels.



THE CHARACTERS

The characters in HS:TS are all unique in their design and personality. Each character was carefully crafted to stand-out from one another, and break with the stereotypes regularly seen in video games, but still feel believable in the Hitman universe.

Each character has unique personalities, abilities & affectations, and were designed to appeal to the widest possible audience.

Below are just a few samples of the concept work I did for the outfits of the 'Espelho' character in the game.

THE RIFLES

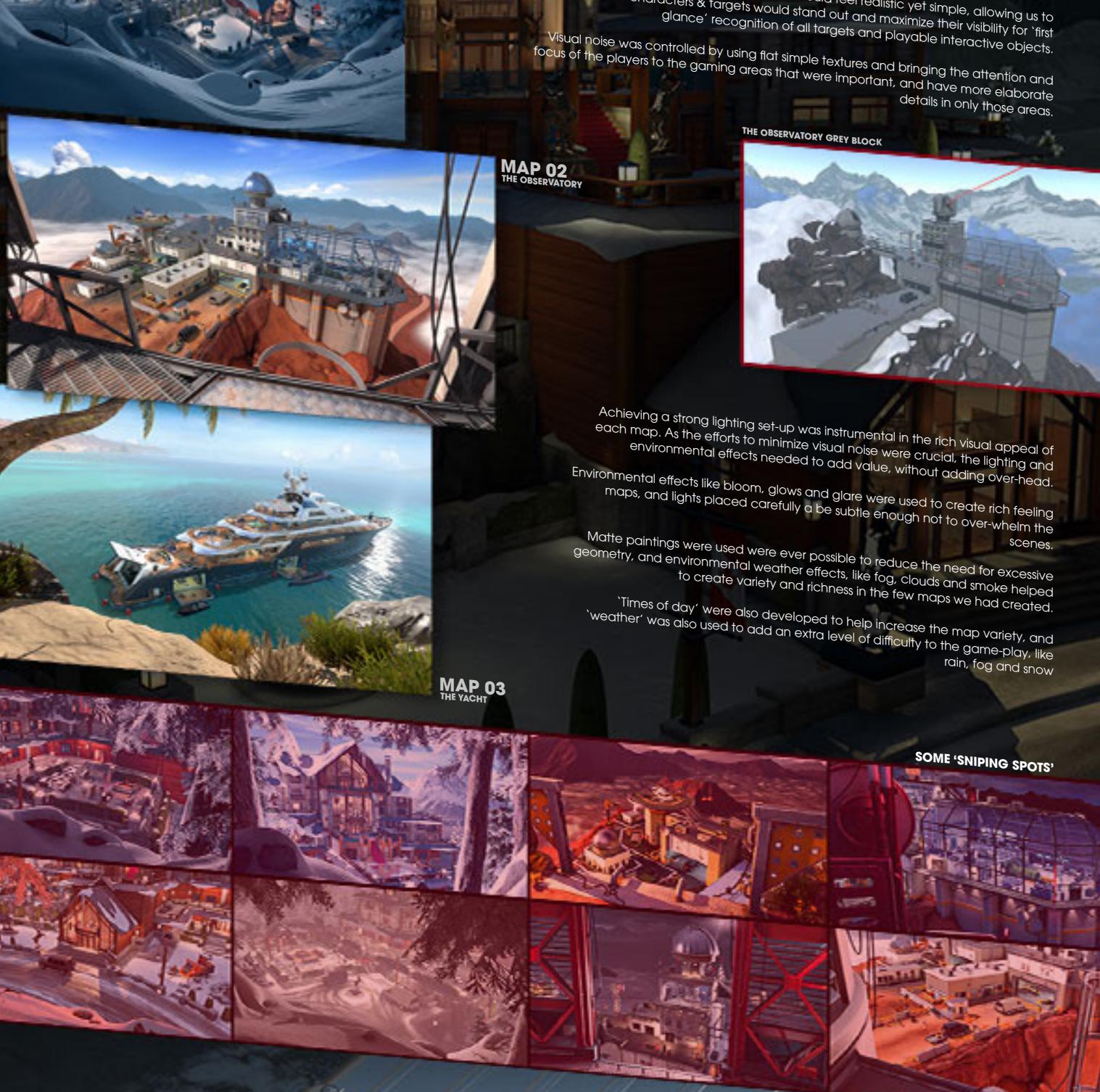
The unique nature of each character needed to be matched by the uniqueness of each of the rifles.

Each weapon was carefully designed and crafted to reflect the owners personalities, while not infringing on any existing trademarked rifles. They needed to look modern and believable, while not being sci-fi or too elaborate. The focus should stay on the characters.

To facilitate a consistent re-loading sequence animations for each gun within the game, the 'bolt' was specifically placed on the right hand side of each rifle, yet dressed to look good on every angle.

The scopes and coinciding reticles are also unique to each rifle and change based on the characters specific abilities selections.

ESPELHO CONCEPT



MAP 01 THE LODGE

MAP 02 THE OBSERVATORY

ENVIRONMENTS

In developing the environments, we would start from a gray block, or rough 3D 'sketch' from the game-play designers (below is a sample of an early gray block of the Observatory map). After establishing the main game-play elements for each map and making sure the game was fun to play, we would do concepts, and begin dressing the 3D.

A rough color block was then established that would feel realistic yet simple, allowing us to make sure that the characters & targets would stand out and maximize their visibility for 'first glance' recognition of all targets and playable interactive objects.

Visual noise was controlled by using flat textures and bringing the attention and focus of the players to the gaming areas that were important, and have more elaborate details in only those areas.

THE OBSERVATORY GREY BLOCK



LOOT BOXES

For the loot box design, I drew upon the Hitman franchise and history of the games to create the concept for the 3 tiers of loot boxes needed.

A simple brown leather case, a silver case (brown leather), and a black case (black leather) needed to be realistic yet simple to follow, and still be believable within the Hitman universe.

Elaborate loot boxes opening reveal motion graphics, created as rewards opening reveal motion graphics.

STONE

KNIGHT

KOLZAK

SOJI

KIYA

ESPELHO



FORTNITE



FORTNITE GUN WRAP TEST

|| ART DIRECTION \ ILLUSTRATION \ 3D

MASSIVE BLACK ~ FREELANCE
2023

Gun wrap design and implementation for the various guns in the game.
Unreal Engine \ Mari \ Photoshop

I was presented with an amazing opportunity to lead a team of artists in creating an animated gun wrap to be applied to the various guns in the MMO game Fortnite.

The challenge involved extracting useful elements from the character design, and finding creative ways of implementing those elements in a cool and responsive way.

As well as understanding the custom Epic Games Unreal engine shader system and being able to create a compelling design, compliant to that system.



LIGHTENING DRAGON ||

The request involved creating a gun wrap based on the Lightening Dragon character concept (a character not yet implemented in game). This design appeals to me in many ways, and I was delighted to have the opportunity to work with it.

We started by identifying cool elements extracted from the design we got. Then we created multiple iterations using the colors and elements we had at our disposal. Together with the 2 other artists I worked with, we created a ton of slick designs.



|| UNREAL ENGINE SHADER DEVELOPMENT

All work done needed to be compliant to the requirements of the Fortnite team, so we needed to design concepts that could be projected, and would look cool on all the guns.

We found the limitations to be extremely challenging as this system doesn't follow a traditional texturing pipeline, but was still an amazing learning experience for me.

I had the opportunity to delve much deeper into the UE shading system than ever before, and I picked up tricks for my own pipeline.



|| RESPONSIVE SKINS

For the final design proposal, we included elements we liked from all the proposals, and included the feedback from everyone, including the client to create a truly collaborative design.

With the design set, we then looked to create a reactive skin that would use the emissive component of the shader to react to the players actions.

The lightning bolt on the front of the design would throb and flash when the player fired his/her weapon. For this process, I worked closely with a Senior Technical Artist to coordinate the functionality and look of the reaction.

Also included was an idle animation of a half-tone pattern that passed over the bolt when not fired.

This experience was super intense, but gave me an inside look behind the magic curtain of Epic Games.

I'd do it again in a heart beat :)



LEGO

FOR
GAMEROFT



LEGO TEASER ANIMATION

|| ART DIRECTION | MODELING | TEXTURING | COMPOSITING

GAMEROFT – ART DIRECTOR

2017

High-Resolution modeling, texturing, motion, VFX and compositing

2.5 weeks modeling, texturing, 1 week VFX & compositing

Modo \ Maya \ Mari \ Arnold \ Nuke \ After Effects

I began the project by modeling and texturing the main Pirate character, and getting approval from Lego on the final asset. I then sent the Pirate asset to our animator to rig and be animated.

After that was completed, I proceeded to model & texture the main box prop, and with the help of another 3D modeler, we modeled and textured the entire attic space.

I then proceeded to build the scenes and camera work, and used official Lego pieces provided by the team at Lego.

The animation was rendered out in passes using Arnold, and the passes composited and final polish done in Nuke.



|| FRAMES FROM THE FINAL TEASER



I used one of my son's actual Lego character to get measurements and test lighting and surfacing.

I ended up giving the texture some exaggerated wear and tear so as to be visible in small size in the animation. I also prepared an extensive face expression texture sheet, in vector, for the Pirate based on the performance from the storyboard. It was fun timing the pirates facial expressions with help from our lead animator.

Below is a simple turntable of the resulting shading and lighting tests.



|| THE ATTIC MODELING, TEXTURE & LIGHTING

For the attic, I worked along side another 3D generalist and together, we modeled each of the props to produce the final set.

I wanted the attic to have a slightly cartoony feel, but still feel rich and believable with in our games universe. A lot of care was taken in weathering all the elements and making the feel old as though they've been in the attic a long time.

Small Easter eggs were also placed around the set as a nod to Gameloft's other games, as well as a wooden duck created by Lego in 1932, before the company moved to plastic blocks in 1949.

Lego builders manuals for actual vintage sets were also placed on the walls as posters on the background walls.



|| THE 1932 LEGO DUCK



In the end, the attic took a long time to produce, but was a fun process that I enjoyed.

Texturing all this was a blast.





MODERN COMBAT VERSUS

ONLINE MARKETING ASSETS //

GAMELOFT - ART DIRECTOR

2016

2 years of asset development. Both animated and static. 3D lighting \ hrd \ camera work \ render \ comp \ polish C4D \ ArtMarmoset \ Nuke \ After Effects \ Photoshop

One of my favorite titles in Gameloft library of games, this is Modern Combat Versus mobile game. The art work and character development is the highest caliber so far, and has made working with the assets fun and compelling.

The production team made all their characters available to us, and I would take the 3D files, and using ArtMarmoset, I would set the cameras, light the shot and do renders that I composed in Photoshop afterwards. This became a powerful marketing tool as I had the freedom to explore high level imagery, without the need of the production team.

Using the same method, I developed a bunch of animated, motion graphics assets (which can be seen on my animations reel). Along with the games art director, we would concept an animation that the production teams animator would prepare.

I would later take that animation to C4D, light & render the scene in Arnold render, and do the compositing in Nuke. I would then add VFX in Nuke and AE and add motion graphics titles and graphics.

The work flow we developed will be one of my favorite work flows to date.

I enjoyed doing that so much.



THE GAME ICON

The above 2 pieces were strong candidates for the game icon for the App store. The characters needed to really pop amongst the array of other gaming icons, as well as the reading of the silhouette. I chose 2 characters with simple egg shaped heads, and designed them for high contrast.

The Swift icon (the left version) is still my favorite option, even though it was never used. Oh well.



THE E-SPORTS LOGO

I was tasked with creating an e-sports logo for a live-stream event broadcast on national television. Unfortunately, I only had 2 days to create the logo as the event was a last minute decision from HQ. I began by studying the e-sports logos of the NFL, NBA, and various other sports.

I designed the logo in Illustrator and used Modo to model and UV the base. I then used C4D and Arnold to light and render the logo out, then I touched it all up in Photoshop. We were going to do a reveal animation, but due to time constraints, we never found the time.

It's not my favorite design, but based on how long I had, it didn't turn out too shifty.

CHARACTER REVEAL ANIMATIONS

One of my favorite works for MCVS was doing the character reveal animations with the MCVS production team. They provided the animations in Max, and I would shade, light, and render the animation in Arnold.

I would then comp the animation in Nuke and do the VFX in AE. I created titles and the motion graphics for this piece in After Effects.

These characters were done for many of the projects of all, they gave the chance to be very creative and explore design. These were so much fun.





NFL 2014 THE RUSSELL WILSON

GAME COVER AND ICON //

GAMEROFT – LEAD ARTIST

2015

Roughly 3 weeks of model & texture development
4 days polishing 1 day concept

3D lighting \ hdi \ camera work \ render \ comp \ polish
3D Studio Max 2012 \ Vray \ Photoshop

This project was particularly interesting for me as I enjoy the challenge of a more realistic graphic composition, up as well as set up the physical camera and custom HDR. I later assembled the passes in Photoshop and did some detailing and polishing as usual. The BG and polish turned out almost Sci-Fi-good fun for me :)



SPIDERMAN

// GAME COVER & GENERAL PACKAGING

GAMEROFT – LEAD ARTIST

2015

Roughly 2.5 weeks of model development

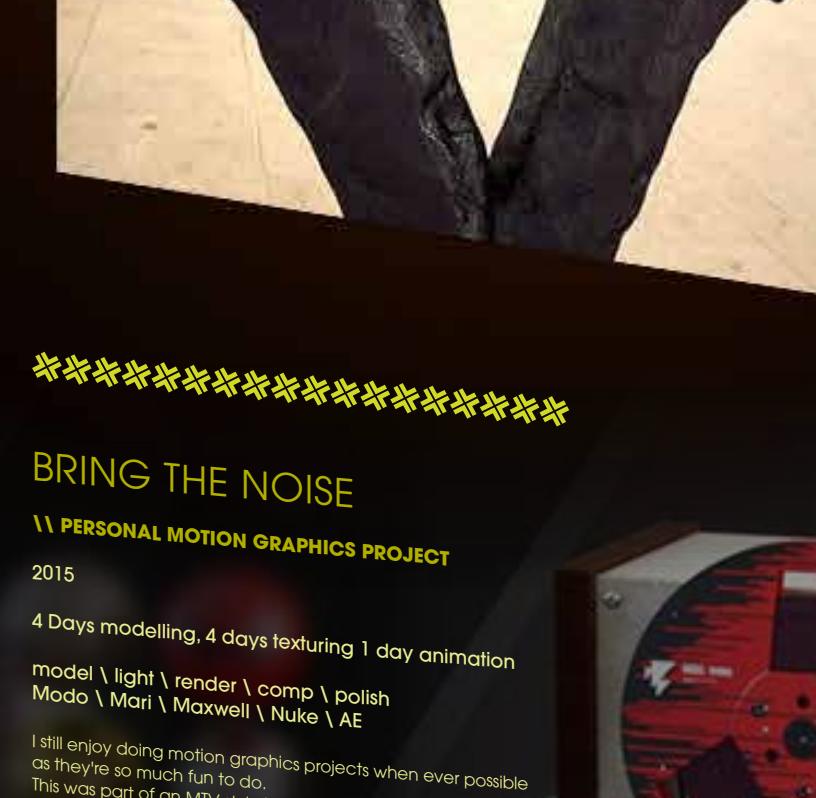
1.5 weeks polishing & concept art

3D lighting \ hdi \ camera work \ render \ comp \ polish
3D Studio Max 2012 \ Vray \ Photoshop

I began the project by collecting various reference from the web, movies & popular imagery. My team then created the 3D model, and also provided a base texture.

I art directed the pose, and then set up the physical camera, I then created a lighting rig as well as custom HDR. I followed by creating the shaders & rendering out the final passes. I later assembled the passes in Photoshop and did some detailing and polishing.

I then used this graphic to create some concept art for look dev for the final comp which also required matte painting.



DH5 LOGO ANIMATION

// LOGO INTRO ANIMATION & STILL FRAMES

PERSONAL ART PROJECT

2016

I created every element. The modelling, the texturing, the camera work, lighting, animation, render, comp & fx, etc, set-up

2 weeks comp, polishing & FX

3D modelling \ UV \ texture \ lighting & hdi \ animation \ camera work \ render \ comp \ FX & polish
Modo \ zbrush \ Mari \ Maxwell Render \ Nuke Studio \ RealFlow \ Photoshop

This was a logo intro animation I had done based on the game that was a personal project of mine. I had to create every element from scratch and I did the animations and simulations on my own. I had to develop a entire animation pipeline for my small home studio. This is the project where I fell in love with Maxwell Render.

From now on, I'm doing all my stuff in Maxwell :)

FIND PROJECTS // DISCLOSURE AGREEMENT // 05/03/16

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