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Experience

Artist / Senior Artist / Environment Co-Lead, “The Agency,” Sony Online Entertainment, 2006 to present

Created props, levels, liaison to other teams and outsourcing, helped develop massive tileset infrastructure and pipeline, helped to manage part of the environment team

- Created props, physics assets, buildings, lighting, interiors and exteriors, shaders, prop'ed levels, made environment textures, etc
- Helped to refine the pipeline, worked with dev's to create, update, and revise tools
- Documented large parts of our pipeline and process, and created hours of video tutorials for internal and outsourcing purposes
- Mentored new-hires on our pipeline, tools, Maya, and Unreal
- Assigned to an interdisciplinary team of artists, designers, and devs to create a tileset editor which had to adhere to performance guidelines, work within design constraints, and maintain visual standards
- Reviewed work submitted by several outsourcing firms, had meetings with outsourcers in the studio, and went to Valkyrie Entertainment for face-to-face visits
- Became an Environment Co-Lead and headed up a small team to create levels, props, do lighting, and create texture-sets
- Created task lists, time estimates, gathered reference, assisted in art-direction, worked closely with design, tracked man-hours, and presented at studio reviews
- Worked with our Art Director, Art Production Manager, World Design Lead, and Project Manager to time-box everything my team would do until ship
- Presented the time-boxed schedule and justified the work my team had done and was going to do to the Vice President of Sony Online Entertainment

Modeler / Texture Artist / Technical Artist / Art Liaison, “Supreme Commander,” Gas Powered Games, 2004 to 2006-

Produced art assets, liaison to other teams, helped develop pipeline, tools, and shaders

- Hired as a technically minded artist to interface with our Dev and Content Engineering teams which eventually led to the development of art tools, exporters, the model viewer, shaders, naming conventions, art asset stress-testing, scripting, asset tracking, particle effects, and everything else involved in the art pipeline.

- Created art assets ranging from tanks, to battleships, to super units, and associated animations, specular, reflective, glow, team-color, and diffuse texture maps, and helped to define the different game factions' look and feel.
- Trained Supreme Commander Art Team on normal map creation, shader-tech and the different texture maps therein, terrain / unit asset creation, and asset specifications.
- Trained Next-Gen team on Z Brush, DX9 shaders, and created content for Next-Gen game pitches.
- Provided MAX and tools / pipeline technical support to the entire Art Team.
- Communicated Art Team needs and requirements to Dev, Design, and Content Engineering, and vice versa.

Modeler / LOD artist / Weighter / Coordinator, "Mythica," Microsoft Game Studios, 2003 to 2004-
Touched almost every aspect of art assets for PC's and NPC's

- LOD'ed PC and NPC assets, weighted NPC assets, bone count / skeleton / animation fixes on NPC assets, re-weighted and fixed weights on PC assets.
- From three pieces of concept art I and one other modeler generated an entire army of enemy soldiers. We generated new concept pieces and iterated on previous ones.
- Worked directly with Doug Rogers at Nvidia to enhance and expand Nvidia's own DDS plugin for generating MIP maps and normal maps. Worked with our art team to implement and fine-tune new features and coordinated with our Dev team to incorporate new features into our pipeline.
- Worked with Direct X 9.0 pixel shaders, Maya shader networks, normal maps, and specular maps in a Next-Gen environment.
- Became the main interface between Development, Test, and Design to create an easy and intuitive way for a single artist to get a build, run it, and add / manipulate any art asset without any outside help or deep technical knowledge.
- Coordinated meetings between Art and Dev to fix problems, allow communication of ideas, help prevent future problems, and streamline the workflow between our different groups.

2D / Low-Poly 3D Instructor, University of Washington Computer Science Department, Spring 2002, Spring 2003 -

Designed 2D / 3D curriculum and taught students to create 3D low-poly game art

- In ten weeks I taught students how to use 3D Studio Max to model, texture, and animate low-poly models for the five different games produced in the University of Washington's games capstone class.
- Morning lectures revolved around how to use the 3D tools while evening classes doubled as help sessions and lectures about the ideas behind game theory
- Worked closely with the five different dev teams as each of the games had special needs with respect to animation, scale, texture consistency, bounding boxes, etc.
- Translator between art team and dev teams
- Worked with a local DJ's to create ambient background music for the games and used the University's sound library to create all the sound effects in each game

Game Tester, Flying Lab Software, Queen Anne, WA Summer 2001 -

Hunted down / reproduced bugs in coordination with Art / Dev Teams

- Hosted multi-player network games for our beta-testers world wide
- Hosted local network games / single player games to test for errors in sound and graphics, AI functionality and difficulty, single player scenario balance, and network sync issues.

2D / 3D Artist, University of Washington 3D Animation Series, Spring 2001 -

Used Maya to create an animated short with an interdisciplinary team of 15 students

- As Prop-Modeling Lead, I was in charge of a five person team that made the five different worlds of the movie in which our characters interacted
- Coordinated several different teams in collaborative meetings to aid in the creation, management, and production of our film
- Learned to use low-poly modeling to create sub-division-surface characters and environments
- Other jobs: lead prop-modeler, character modeler, low-poly modeler, texture artist, lighting, layout, animatics, reference, scene composition, and effects

2D / 3D Artist, “Rails Across America,” Flying Lab Software, Queen Anne, WA Summer 2000 -

Created 2D / 3D models and animations for use as 2D sprites in game environment

- Used 3D Studio Max to create and animate 2D sprites for real-time strategy game
- Produced 2D, non-animated sprites and tile-able backgrounds in Photoshop
- Scanned, modified, and touched up custom photographs for in-game splash screens

Education

The University of Washington, BA in Art, June 2003