

SUMMARY OF QUALIFICATIONS

Artist with solid skills in both computer generated graphics and freehand techniques. Extensive work experience using 3D and 2D software. Strong abilities in technical art, including writing shaders in HLSL, scripting tools, and creating real-time particle effects.

EXPERIENCE

Senior VFX Artist, Guild Wars 2

ArenaNet LLC, Bellevue, WA March 2020-Present

Principal VFX Artist, Predator Hunting Grounds

illfonic LLC, Tacoma, WA March 2019 – February 2020

- Created VFX for weapons, impacts, prop/foilage destruction, explosions, liquids, atmospheric, lens flares, and vertex-shader particle wildlife.
- Came in late in the project as the sole VFX artist on team that had been without for an extended period.
- Met the project's Content Complete Deadline, 6 months from joining project.
- Checked in (created or modified) over 2,130 assets into Perforce. File types include Unreal, .MAX, .PSD, .HIP (Houdini), .AEP (After FX) and various other model and in-game texture formats.
- Wrote over 1,440 lines of Maxscript for the illfonic Destruction Pipeline and Flipbook Generation tools.
- Helped long-distance mentor another VFX artist working on different project in Denver.

VFX Artist, Guild Wars 2: Path Of Fire / Technical Artist, (unannounced content)

ArenaNet LLC, Bellevue, WA January 2016 – March 2019

- Made 200+ effects for Guild Wars 2: Path of Fire, including those for the Firebrand, Spellbreaker, Mirage, and Renegade player Elite specs, along with the Necromancer's sand-shade, and other player/creature skills.
- Created particle, shader and mesh effects for the end-game boss battle, as well as the game's climax: the death of the god Balthazar. Wrote the Maya destruction and simulation tools for the boss-character to fly apart over time during the real-time death sequence.
- Also created the shaders and particle effects for Kralkatorric, the dragon revealed at the conclusion of the game.
- Wrote over 16,600 lines of code in Python, Typescript, Mel, and C# for a total of 47 Maya tools and 18 in-game scripts. This includes scripts for baking vertex shader animation, rigid bodies, spawning and timing player effects, and creating/animating lens-flares. Also includes scripts for batch processing meshes and texture files, auto-generating ShaderFX material graphs, and animation-curve editing tools in Maya.

Senior Artist (Effects/Shaders/MaxScript Tools), Various Projects

Vicious Cycle Inc., Morrisville, NC May 2008 – November 2016

- Created much of the Particle and Shader Effects for **17 projects**, or **50 SKUs**, over **7 years**.
- Was voted by colleagues for the company's **2010 Dedication Award**.
- Tied with another colleague for the company's **2009 Achievement Award**.
- Built more than 9100 Geom Templates (Particle Emitters, Meshes, etc.) and 8127 Materials.
- Scripted the artist tools for Character Rigging, Building Destruction, Facial Animation, Texture Baking, and Level Parsing, among others. This was for a total of 28 tools, or over 24,000 lines of MaxScript code.
- Wrote shader nodes using the Vicious Engine's HLSL. Also wrote in-game scripts using the Vicious Engine's Scripting Language (based on C#).
- Left during studio closing.
- **Projects included:** Earth Defense Force: Insect Armageddon, Madagascar 3, Despicable Me, Matt Hazard: Bloodbath and Beyond, Eat Lead, Yogi Bear, Turbo Super Stunt Squad, Ben 10 Omniverse, Ben 10 Galactic Racing, Pac-Man and the Ghostly Adventures (1 and 2), Adventure Time: Finn & Jake Investigations, and Kung Fu Panda: Showdown of Legendary Legends.

Senior Environment Artist, Socia (cancelled social networking MMO)

KingsIsle Entertainment, Austin, TX June 2007 – May 2008

- Built-out more than eighteen minutes worth of walk-able playsurface (at player run-speed), for both exteriors and interiors, including urban and rural environments.
- Wrote scripts in 3d Studio Max to batch-edit material colors and UV animations.
- Re-lit, re-built and polished several areas of the game for a better look and feel.
- Created particle effects, waterfalls, birds and Speed-Tree objects to enliven exterior scenes.

Lead Technical Artist, Star Wars: The Old Republic (MMO)

Bioware Austin, TX May 2006 – May 2007

- Wrote Tools and Batch Export Scripts in 3D Studio Max to improve the art pipeline.
- Put together interfaces and created UI code in Flash Actionscript.
- Wrote DirectX shaders to be used in 3d Studio Max.
- Developed in-game combat and environmental particle effects.

Various Art Positions

Midway Studios Austin/ Inevitable, March 2001-May 2006

Lead Effects/Materials Artist (Technical Artist), Blacksite: Area 51

- Worked with the Unreal 3 Editor, Materials Systems and Particle Editor to create new Next-Gen effects, Kismet scripts, shaders, cinematics, and level building techniques, with a focus on natural, living exteriors.
- Trained other artists and wrote tutorials about new Next-Gen techniques.
- While working with Design, Tech and Production developed the level art approval process.
- Guided outsource artists in the creation of specific next-gen props and environments.

Lead Level Artist / Particle Effects Artist, AREA 51 (PS2, Xbox)

- Led a small team of artists in building the level art for the alien base levels.
- Created many of the particle, lighting and weapons effects in the game.
- Trained other artists in the use of our in-house level and effects editors.
- Modeled and designed in-game characters including the Marilyn Manson character, Edgar.
- Overall, the PS2 version of the game earned a 9.5 out of 10 Graphics score on IGN.

Lead Level Artist, THE HOBBIT (Gamecube, PS2, Xbox)

- Started as Level Artist, promoted to Lead Level Artist shortly before Alpha.
- Responsible for developing and guiding the painterly level art style for the game.
- Assisted other artists in learning new real-time techniques and fast organic level modeling shortcuts.
- Worked with programming to create particle and environment effects.

Environmental Artist, TUROK EVOLUTION

Acclaim Entertainment, Austin, TX February 2000 – March 2001

- Developed strategies and techniques for rapidly building large organic levels.
- Built and textured real-time models of trees, plants, scenery, and creatures for a first person shooter.
- Created high detail character and scenery models for use in animations.
- Left with several other core art team members to join Inevitable Entertainment/Midway.

Lead Artist, X-COM GENESIS

Hasbro Interactive, Chapel Hill, NC April 1999 – December 1999 (Studio Closed)

- Started as Artist, promoted to Lead Artist within 7 months of start date.
- Built and textured 3D buildings, vehicles, environments, high-detail character and scene models.
- Problem solved with the Lead Programmer to help develop a real-time engine and editor.
- Scheduled and guided a 10-person art team to create the graphics and design work for a squad-based combat strategy game.
- Left upon studio closing.

3D Digital Designer

Science Applications International Corporation (SAIC), McLean, VA October 1998 – March 1999

- Temporary position developing animations, graphics, and videos for the Corporate New Media department at SAIC, a research firm with 35,000 employees and annual revenues of \$3.5 billion.
- Designed the graphics and web animations for the department website.
- Also designed and modeled the department logo.
- Declined a full-time position in the department to accept an offer from Hasbro Interactive.

Computer Based Training Animator

General Physics Corp., Greenville, SC June 1998 – October 1998

- Created animations, interfaces, and videos for the Interactive Media Group of a large, international training company with branch offices nationwide and overseas.
- Within 90 days of joining the company, the department was dissolved and all positions were terminated.

Graphics Manager

TTSS Inc., Rockville, MD August 1996 – June 1998

- Hired as Graphic Artist and within six months of hiring was promoted to Graphics Manager for a small information kiosk company.
- Created over 1000 high-end screens and 50 animations.
- Trained and managed several other graphic artists in a fast-paced production environment.
- Invented new techniques and procedures to create better graphics at faster speeds.
- Clients included: The Women's Memorial at Arlington Cemetery, Harvard School of Public Health, Paramount Studios, The Chicago Tribune, The Trump Building, Baltimore/Washington International Airport, The Federal Aviation Administration, and The Internal Revenue Service.

Department Manager

Hechinger Co., Annapolis, MD September 1992 – August 1996

- Hired as Assistant-in-Training, promoted to Dept Manager within several months.
- Managed a 15-person team (full and part time) to drive sales, while controlling inventory levels, facilities, and merchandising to maximize profits.
- Full-time, 60 hours a week, position while taking additional courses in computer graphics.
- Led the paint department to an 11% YTD sales increase for two years straight.
- Generated the company's highest paint department sales in excess of \$80,000 per week (out of 115 stores).
- Kept lowest shrink levels of any department in store during physical inventories.

EDUCATION

August, 1992 Virginia Tech University, Blacksburg, VA

Bachelor of Arts, Major: Fine Arts, Minor: English

Cumulative GPA: Major = 3.5, Overall = 3.2

Honors: Deans List, Sigma Tau Delta (English Honors Society), and Guitarist in the Jazz Orchestra

Subsequent to Graduation:

21 additional credits in Computer Technologies

Cumulative GPA: 4.0

COMPUTER SKILLS

Houdini, 3D Studio Max 2014, Maya 2018, Python/Pymel, Typescript, MaxScript, C#, Adobe Photoshop CS, Unreal 4.0, Dreamweaver 4, Z-Brush 3, Adobe After Effects 5.0, Adobe Premier 6.0, Adobe Illustrator 7, Authorware 4, Adobe Flash Actionscript, Microsoft Managed DirectX 9.0, and Microsoft DirectX 9.0 HLSL