

Professional Objective

I strive to set the benchmark for quality and efficiency for whatever tasks or responsibilities I am assigned, to thoroughly learn whatever tools and techniques are at my disposal, and to make my superior's job as easy as I can.

Software Expertise

Digital Gaming Assets using: Maya 2008, Max 4, Softimage 3-D, Adobe Photoshop, Corel Painter, Z Brush, Crazy Bump

Engine Expertise

Littech, NetImmerse, Unreal 3 Editor, Elemental (Amaze Entertainment in-house)

Professional Experience

AMAZE ENTERTAINMENT

Wolverine: X-Men Origins (Wii, PS2), 2009, published

- ✦ Created a level for a vertical slice to successfully pass a green light meeting with Activision.
- ✦ Rescued two additional levels other than my originally assigned level missions.
- ✦ Devised solution to production hurdles involving automated mel/python scripts that could plow through the work quickly.
- ✦ Mentored others in proprietary technology.
- ✦ Worked with Art Lead as last artists left on the project to close out the remaining must-fixes for the release of the game.
- ✦ Wrote a production pipeline proposal outlining how environments get developed from concept to completion.

Where the Wild Things Are (Xbox 360, PS3, Wii), 2009, published

- ✦ Created and managed environment assets for a set of unique hubs that were a levels as oppose to just being a menu interface with a bunch of stats.
- ✦ Engineered a file referencing structure that allowed edits to multiple versions of the same level to simultaneously update as a means to save time.
- ✦ Mentored team on proprietary engine technology.
- ✦ This project familiarized me with hi-res console requirements.

Between projects in the Summer of 2007

- ✦ Completed Research and Development for company's intellectual property. This was a project wherein we collaborated for a few weeks to cut together a rough movie animatic.
- ✦ Composed reference material and tutorials for utilizing Maya with the "Elemental" proprietary game engine.

MONSOON STUDIOS (an internal studio of Amaze Entertainment)
Call of Duty Roads to Victory (PSP), 2006-2007, published

- ✦ Served as Environment Lead to bring clarity to the production priorities and techniques of nine environment artists.
- ✦ Constructed a modular library of white box components that level designers could use to create level layouts.
- ✦ Collaborated with other project leads and the client (Activision) to define a singular vision for the levels.
- ✦ Collaborated daily with the Level Designers to ensure that scripting and art were in sync with one another.
- ✦ Prioritized critical engine features needed to successfully carry out the project.
- ✦ Created sky domes with built-in weather and munitions animations, accompanied with sound to sell the illusion of war.
- ✦ Refined all the levels in the game as the last environment artist to come off the project.
- ✦ My efforts outlined played a key role in preventing a jeopardized project from the brink of cancelation.
- ✦ Grew as a communicator, sharpened my writing skills, developed new insights on needed standards and pipeline procedures, learned what it takes to run a successful project, and improved my ability to multi-task.

BLACK SHIP STUDIOS (an internal studio of Amaze Entertainment)
Digimon Rumble Arena 2 (PS2, Game Cube, Xbox), 2004, published

- ✦ Modeled, textured, lit and animated half of the levels for the game.
- ✦ Collaborated as part of a three man strike team to optimize levels to hit 60 frames per second, fit into memory and perform final polish pass on all levels.
- ✦ This was the project where I learned to care about more than whether or not my art looked good, but also whether or not our game was good.

Between projects 2004

- ✦ Collaborated on prototype games for: Zoo Tycoon, D.I.C.E. (Digital, Integrated Cybernetic Enterprises), and Ninja Warriors. Many of the innovations I conceived in Digimon Rumble Arena 2 were used in these demos as well, such as the appearance of flickering light and dancing shadows from torches and bonfires.

ADRENIUM STUDIOS (an internal studio of Amaze Entertainment)
Lord of the Rings: Tactics (PSP), 2005, published

- ✦ Modeled, textured, lit and animated environmental elements in many of the levels for the game.
- ✦ The accomplishment of this project was that we had to fit our levels from 2 MB into 700 KB without noticeably compromising the original quality of the levels. By now I had become a master of asset efficiency.

SimCity 2004

- ✦ Completed R&D on how to use Maya LOD system for an outside company working on the SimCity franchise. This was my introduction to utilizing Maya's LOD system from which later projects would benefit.

SD Gundam Force, 2004

- ✦ Modeled, textured, lit and animated levels for the game.
- ✦ This is the project where I learned techniques in level performance optimization.

Samurai Jack: The Shadow of Aku (PS2, GameCube, Xbox), 2003, published

- ✦ Created environment assets, including one of the boss battles.
- ✦ Created seven alien characters based on the TV show.
- ✦ Taught others the various shaders and blending techniques, alpha masks, and UV mapping methods.

Crushed Baseball (PS2, Game Cube, Xbox), 2002, published as a port to Game Boy Advance

- ✦ Concepted seven ballpark designs and created environments surrounding the stadiums.
- ✦ Learned new 3D package (Maya) to a production ready level in a week.

KNOWWONDER STUDIOS (an internal studio of Amaze Entertainment)

Hot Wheels Slot Car Racing (PC), 2000-2001, published

- ✦ Modeled and textured cars and racing environments.
- ✦ Sole texture artist for this project and Williams F1 at the same time.
- ✦ Created and managed my first levels.

Williams F1 Team Driver (PC), 2000-2001, published

- ✦ Modeled and textured all cars and many racing environments.
- ✦ Grew in my responsibilities and became more adept at the total process of creating a video game.

Hasbro NASCAR 2001 (PC), 2001

- ✦ Participated in creating an FMV promotional video involving race cars for a toy manufacturer.
- ✦ Learned to use havoc physics to bake out complex animations of car suspension reaction to road surface.
- ✦ Concepted racing environment designs and learned about properly scoping level sizes.

Harry Potter and the Sorcerer's Stone (PC), 2001, published

- ✦ Modeled and textured environment assets and exported them to the Unreal engine.

GRIPTONITE STUDIOS (an internal studio of Amaze Entertainment)

Harry Potter and the Sorcerer's Stone (Game Boy Advance), 2001, published

- ✦ Created and rendered menu art.

MONOLITH PRODUCTIONS

TNN Outdoors Pro Hunter 2 and Trophy Hunter II : Above the Treeline (PC), 1999, published

- ✦ Created tree sprites for 3D environments.

HUMONGOUS ENTERTAINMENT

Pajama Sam in No Need to Hide When it's Dark Outside (PC), 1996, published

- ✦ Enhanced computer based animation cells.

EDMARK CORPORATION

Words Around Me (special education software) (PC), 1995, published

- ✦ Edited and produced photo art using Photoshop for a word association program. Performed quality control and revisions on all artwork.

Imagination Express (PC), 1994, published

- ✦ Edited and produced photo art using Photoshop for education software.

SIERRA ON-LINE

Adi Comprehensive Learning System (PC), 1995, published

- ✦ Created dozens of illustrations using Studio 32.

Education /Academic Activities

- ✦ Multimedia Design & Production Advisory Committee Chair, Lake Washington Technical College Multimedia Department, Kirkland WA. 2003 – 2009.
- ✦ Certificate of Completion in Advertising Art, Seattle Community College, Seattle, WA.1992.
- ✦ Green River Community College, Auburn, WA. 1989.

Professional References

Recommendations are available on my Linked-In Professional Network Profile here:

http://www.linkedin.com/myprofile?trk=hb_tab_pro