



Industry Experience

High Moon Studios, Carlsbad CA

The Deadpool Game [2011-2013]

Lead Environment Artist

Currently leading a team of twelve Artists providing art direction, technical support, performance reviews and production schedules whilst providing art support for each level generating art assets - models and textures - to ensure each level maintains a high visual quality bar.

- Making sure the final lighting solution and the post-process pass lights characters and environments correctly ensuring combat is visible and the player path is clear.
- Collaborating with Graphics Programmers to design and implement new shaders and visual technology, and testing the results for the level art team to implement.
- Working closely with the Concept Art Director I plan and appraise the concept art requirements according to the level demands, providing feedback to the concept artists to ensure the concept art meets the Creative Director's and level artists' needs.
- Designed the 'art assessment' that is sent to potential candidates for Environment Artist positions at the studio and reviewed each candidate's application. I also review portfolios and conduct interviews of candidates for both Prop and Environment Artist vacancies.
- Participated in management meetings in regards to team, project and studio direction.

Transformers: Dark Of The Moon [2010 - 2011]

Senior Environment Artist

I led a team of eight Environment Artists through an incredibly short video-game development cycle of only nine months, whilst also creating art assets for two full game levels

- Established the art direction with the Creative Director and ensured the artists fully understood and implemented the visual direction each level took.
- Mentored each artist to ensure they were and producing quality work and on schedule.
- Gained a reputation for being exceptional at level lighting and thus oversaw all the levels for final lighting solutions, including the post process pass
- Attended press events for the studio promoting the game with industry journalists.
- Conceived the concept behind the end credits of the game and photographed the team to be used as the end credit list.

Transformers: War For Cybertron [2008 - 2010]

Senior Environment Artist

I modeled and textured the environments for two full game levels including the 'Iacon' level which was designated the flagship level for the game.

- Collaborated with and mentored a second artist ensuring the art style within the levels was lit correctly using The Beast global illumination system.
- Regularly liaised with concept artists helping shape the game's world.
- Optimized the two levels to run on both the Xbox 360 and PS3, typically testing for primitive counts, triangle counts, texture memory and transparency overdraw.
- Liaised with programmers to assess and troubleshoot vehicle physics on Iacon's tube tunnel system which was developed by me.

The Bourne Conspiracy [2007 - 2008]

Environment Artist

I joined the studio to help finish off the game, creating art assets for the Divandelen level.

- Using the Unreal 3 engine I assembled and lit the level.
- Helped set up streaming and optimized level performance.
- Collaborated with Level Designers, Concept Artists, Animators and Cinematics teams.
- Provided artwork and assets for a new in-house engine called Siege for the next generation of games consoles, but it was ultimately discontinued,
- Designed and led the production of maps for the Brady Games Bourne strategy guide.
- Participated in Agile Game Development processes, including SCRUM.



Industry Experience

Swordfish Studios, Birmingham, UK

50 Cent: Blood On The Sand [2006 - 2007]

Environment Artist

Using the Unreal 3 engine, I built art assets and assembled them in a game level

- Collaborated with designers on layout, game-play, streaming, lighting and performance.
- Created art swatches to direct outsource art teams.
- Photographed a wide range of textures for use within the game and established the studio's texture library.
- Effectively presented walk-throughs of game levels in company-wide presentations.
- Collaborated with the Concept team to help visualize the level I worked on.
- Utilized in-house tools in model creation and unwrapping.
- Helped maintain asset requirements and production methods.

Headfirst Productions, Birmingham, UK

Call Of Cthulhu: Dark Corners of The Earth [2003 - 2006]

Environment Artist

I joined Headfirst as a junior Environment artist and created props and environment assets for several game levels before being promoted to a full Environment Artist.

- Assembled art assets into game levels using the Renderware video game engine.
- Researched 1920s styles and environments and built assets accordingly.
- Exercised a collision pass on the levels to ensure the player had a smooth navigation through the levels and couldn't escape outside the game world.
- Mentored new employees in the complete development process.
- Produced concept artwork and 3D environments for cut-scenes.
- Created Navigation Meshes for AI implementation.
- Developed a number of special effects such as rolling mists, light rays and wind effects.

Treehouse Productions, Peterborough, UK

Suzerain: The Mortal Realms [1999 - 2000]

Art Director/Illustrator

Hired initially as an artist for a 'pen and paper' roleplaying game, I was soon promoted to Art Director and oversaw all visual aspects of the game.

- Created the full visual aesthetics of the game including the cover, game credits, page layout and interior photography of the game's assets.
- Directed and critiqued other artists who produced supplementary artwork.
- Directed an external graphic designer who maintained the game book's interior text layout.
- Along with the producer I met with various printers to negotiate the final printed output of the game, which included developing a hardback cover (with unique matt/gloss printing) and slip case to house the book.
- In preparation for the game's release to the public at the Manchester Games Convention, I developed the visual style of the convention room we were trading in, and helped host our team's presence at the convention.

Software

- Unreal 3 Engine/UDK
- Autodesk Mudbox
- NDO2
- 3D Studio Max
- Adobe Premiere
- Crazybump
- Adobe Photoshop
- Adobe Dreamweaver
- QuarkXpress

Education

- Staffordshire University, UK 1993-1996 - BA(Hons) Design:Graphics
- Stafford Art College, UK 1992-1993 - Foundation in Art and Design
- Stafford Art College, UK 1990-1992 - BTEC Design: Graphics