

Detailed Experience

Detailed **2016 (August) – Present** **Warner Brothers Games**
Work experience **Level Design Lead**

Hogwarts Legacy (PS5, XBOX + Ports PS4, XB1, Switch)

Level Design Lead (Technical) – My role started out as the solo level designer to prototype and debug workflow for the larger open world outside of Hogwarts and Hogsmeade. As the game progressed This evolved into a much larger role as the technical level design lead for the open world areas of Hogwarts Legacy.

My goal as the owner of open world portion of the game was to make a significant impact by being observant to the needs of the game, my immediate team, and to other teams that are interacting with the “overland” level design team. Collaborating with external studios and various internal teams was a critical part of my job, to help keeping things on-track.

Wrote tools and attempted to anticipate areas of the open world development where the technical side of level design can make the wider team more productive by allowing level designers and environment artists spend more time on creative endeavors vs implementing repetitive tasks. I was the coordinator/implementor for “overland” technical level design aspects such as tile/level streaming, tile creation/layout, world map creation, navmesh, and streamed areas/assets. I also played a significant role with gameplay design, distribution, and implementation. This included loot, enemies, puzzles, vaults, camps, etc.) distribution based on player progression. Significant effort put into working with the UI team to track in-game items and areas for save game and player facing world information.

Maintained world level design documentation.

Responsibilities included team coordination, mentorship, and leadership roles.

Detailed contributions here:

<https://www.hivemind.com/hogwarts-legacy-work/>

Cars 3 (XB1, PS4, Switch)

This included loot, enemies, puzzles, vaults, camps, etc) distribution based on player progression. Significant effort put into working with the UI team to track in-game items and areas for save game and player facing work information.

Detailed **2010 – 2016** **Disney**
Work experience **Senior Artist / Level Designer**

Infinity 3.0

I mainly worked on the sandbox “toybox” portion of Infinity 3.0 and worked with the various individual teams and four external studios to bring content from the story modes into the toybox. I also created the logic scripting that allowed the assets to be used within the toybox user facing “toy” scripting system. This included providing support to external studios and documentation on how to use Disney’s custom tools and the implementation of the pipeline for getting assets into the toybox.

Took on a more “Technical Art Lead” role for toybox. Extended my involvement with the tools team to provide feedback on various tools and processes used by the artists. Part of the team implementing more efficient ways of processing and adding data to the toybox portion of the game. Helped provide feedback to develop a more artist friendly pipeline by moving away from a spreadsheet and batch file database implementation of asset processing to a more visual based implementation for adding content to the toybox.

Infinity 2.0

I mainly worked on the sandbox “toybox” portion of Infinity 2.0 and worked directly with an external studio to supervise the production of the Marvel Super Hall of Heroes.

I was primary “lead” artist responsible for the Defend or Die portion of the game. This was a Tower Defense game built in the Disney Infinity ToyBox. The challenge was to work with the design and programming teams to develop the game play flow and the logic “toys” within the toybox that would be needed to create a Tower Defense experience that the users could recreate in the in-game toybox.

Responsible for 12 of the traditional levels (6 Marvel Asgard and 6 Disney Stitch), along with the “skirmish” level. The level building portion consisted of design, layout, and scripting of the logic to create compelling and fun levels. I worked with the design team to tuning the AI and the trap awards to be in line with the difficulty flow of the entire Tower Defense experience. The skirmish level consisted of a single “endless waves” playfield that dynamically changed and increased in difficulty as the player progressed through the level.

Worked with programming to develop a system for artists to be able to use Disney’s in-house visual scripting language to create in-game scripted events, using toybox user facing “toy” scripting system.

Infinity

First full cycle with Disney. I made it a focus to make significant

contributions to this title.

Incredibles Playset - Worked with art department to design a level layout that was both visually impactful and had good gameplay opportunities. Made significant analysis of memory use and possible optimizations. Worked with programming to help develop geometry reference editing and placement system for new engine. Got working prototypes of playset up and running on multiple platforms, such as iOS and Wii.

Toybox and Adventures – Built 7 of 44 adventures in game. This included working with designers to design the level layout, the gameplay, and implement all of the logic and scripting of all events.

Worked with programming to develop a system for artists to have a standard and consistent environment/interface for working on adventures. This “Adventure State Machine” gave artist a consistent and standard format for integrating custom script language functions, scoring, opening cut scenes, timers, restarting, and results.

Hall of Heroes – All Scripting for all version fo the Hall of Heroes.

Cars 2

Initial project at Disney. Came onto project with 2.5 months remaining and just in time for the crunch, through Alpha and Beta. This was a great way to get thrown into the deep end, which helped me to get up-to-speed. I learned the tools, engine, and procedures quickly. This allowed me to help lift some of the stress off the guys who had been on this title for the ‘long haul’. I actually was able to contribute a significant amount of work in a short amount of time, by doing a few of the tutorial levels.

2007 (March) – 2010 (Dec) Electronic Arts **Senior Technical Artist**

MySims (3DS, canceled)

Senior Technical Artist – This project was a port of the original Wii MySims title to the 3DS platform. This project was canceled in favor of the development of an original IP.

Littlest Pet Shop I, II, and III

Senior Technical Artist – The Littlest Pet shop projects were challenging and fun to be a part of. Working on character team as a sr. technical artist gave me the opportunity to expand my skill set and work in a new artistic area.

Model, texture, UV pets. In addition, I maintained model, shader, hierarchy, and texture names to be consistent across all destination platforms.

Skinned and weighted pet models for appropriate skin deformations on Wii and DS platforms.

Coordinated the process for moving assets to the destination platforms, my specific focus was the DS. Wrote various tools, in MEL, to help artists export work to the DS platform.

Problem solved and worked with engineering on various art issues as they arose, for the specific platform needs. These included... DS UV animation, export volumes to interact with pets on DS, export of XYZ, scale, and a rotation/attachment scheme values of pets accessories (glasses, hats, scarves, etc.)

I participated on LPS3 for 3 - 6 months before being moved to a new project.

Senior 3D Artist

Simpsons Game

Senior 3D Artist – Came onto this project through Alpha/Beta and mainly helped with clean-up and polish tasks. My role was to work on frame rate optimization, LODs, and bug fixes.

Tiger Woods 2008

Senior 3D Artist – Came onto this project a month before Alpha and mainly helped with clean-up and polish tasks. Load screens for game, golfer images for 2008 golfer select screens, modeled and textured a few clubs.

2000 (March) – 2007 Incognito / SONY

Senior 3D Artist

Warhawk

Senior 3D Artist – An "assembly line" production model was used on this game and there was little ownership over specific levels or areas within the game. In the end most of the artists on the Warhawk team "touched" almost every item in the game... Includes LODs, collision, shadow maps, shader application, terrain/roads, building → terrain integration.

Twisted Metal – Harbor City (canceled)

Senior 3D Artist / Level Lead – Modeled ALL geometry and Painted textures for levels. Includes LODs, collision, environmental particles, etc. Supervised 2 – 3 artists to complete levels.

Downhill Domination

Senior 3D Artist / Level Lead– Modeled ALL geometry and Painted textures for levels. Includes LODs, collision, environmental particles, etc. Was responsible for Japan, Dual Slalom, Jungle TDH levels. Participated in major sections of Moab level and Modeled majority of Jungle Level (Minor Textures Work). Supervised 2 – 3 artists to complete levels.

War of the Monsters

Senior 3D Artist – Modeled and Painted texture for levels. Includes LODs, collision, environmental particles, etc. Did initial block out and main development of Atomic Island and Gamblers Gulch levels.

Twisted Metal : Black

Senior 3D Artist / Level Lead – Modeled ALL geometry and Painted textures for levels. Includes LODs, collision, environmental particles, etc. worked on all single player levels in game. Responsible for Prison level and Rooftops level. Supervised 2 – 3 artists to complete levels.

1999 - 2000 SingleTrac Studio / GT Interactive

3D Artist

ROCK - SingleTrac (canceled)

3D Artist – Modeled and Painted texture for levels. Includes LODs, collision, environmental particles, etc.

1996 - 1999 Engineering Animation Inc.

Senior Animator / Senior 3D Artist

Trophy Buck – EAI / Sierra Sports

All deer animations. In game gun animations, textures, and renders. Playfield and in game location maps. Modeled textured deer and other animals. Modeled and textured some terrain.

Art Team Lead / Animation Lead

Legend of The Five Rings – EAI / Activision (canceled)

X-Fire – EAI / Sirtech Software (canceled)

Art Team Lead - Coordination of Graphics Department. Coordination and Production of Character Animation, using motion capture and Character Studio. Interface Design for X-Fire. Implementation of processes and methods for art production. Windows NT System Administration for Legends Art Team. Coordination of Website Development and HTML production. Supervised 8 – 10 artists.

1994-1996 Software Arts International

Animator / Artist / Modeler – Startup Game Company

Awards received and publications

Photography published in the following fly fishing publications, and in association with. My photography can be seen @ www.western-fly-fishing.info

Editorial:

SouthWest Fly Fishing Magazine (Cover)

Trout Unlimited Magazine “Trout” (Cover)

The Drake Magazine (Cover)

The Fly Fish Journal

American Angler

This Is Fly

Catch Magazine

Honolulu Star-Bulletin

Tropical Fish Magazine – 2004

Serious 3D Magazine - July / August 98 -Co-Wrote and modeled 3D character for 'Building a prehistoric Merrick' tutorial.

Digital Video Magazine - Oct. 94. Featured artist for the 'Dreams and Nightmares' Pictorial.

Advertising:

Toyota, RIO, Sage, Orvis, Korkers Boots, Brodin Nets, Rainy's Flies

LucidityRT at Siggraph '98.