

PETER LEWIS

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SUMMARY

21 years of experience in computer games and interactive media as a lead artist, art director and art manager leading with a customer focused approach. Whether designing in-game assets, Game UI, or a company web site, it is the experience of the end user that drives my creative process. My passion lies in defining a visual experience that is both intuitive and compelling by using UX methodologies to drive the visual design.

ACCOMPLISHMENTS

Art Lead, Disney Interactive (Contract) Redmond, Washington

October 2011 - Present

- Oversaw all aspects of art production on a technology platform update to the long running and successful Club Penguin, a rich, visual, on-line multiplayer world for kids.
- Helped establish pipelines and guide technical development to integrate a 3D avatar pipeline into what had previously been a 2D content system with over 3000 inventory items and 100's of unique animations adding automation where possible through Python,AS3-Jsfl scripting.
- Brought a well-established 2d character full of extreme 2D squash and stretch into the realm of 3D working with a talented 3D Team to recreate the character around the restrictions of a real-time 3D game engine, resulting in a character that had all the loveable qualities of the original 2d character.
- Coordinated a team of 2d Flash artists, technical artists and game designers to establish a process for taking the current Flash based assets of Club Penguin and rebuilding those existing environments on the new game platform including automating processes with jsfl scripts.

UI Designer / Illustrator, Screenlife Games Seattle, Washington

December 2010 - September 2011

- Re-designed visually confusing elements of the user interface for the Facebook game, "Scene It? Movies", improving both the usability of the application as well as giving the game a more polished look over all.
- Designed new features of the application, taking the expectations and norms of the Social Gaming community and applying those successful mechanisms to the specific requirements of the "SceneIt? Movies" Facebook game.
- Aligned the iterative design process and feature development with our core demographic, the Casual Gamer.

Art Director, Reality Gap Seattle, Washington

April 2009 – August 2010

- Designed and managed the development of the web site for Battleswarm: Field of Honor a MMOG defining both Visual Design and UX to drive sales of virtual goods.
- Worked closely with the management team to define the branding of GameBux™ a virtual currency; creating a brand that bridged a diverse user group consisting of gamers, developers and publishers.

Skills

Art Tools:

3D Studio Max
-Modeling
-Texturing
-Animation
Maya
Adobe
Creative Suite
Photoshop
Illustrator
InDesign
Premiere
After Effects
Flash
Dreamweaver

Other Prod. Tools:

Microsoft Office
Visio
Project
AlienBrain
SourceSafe
DevTrack
Perforce
SVN

Education:

University of
Denver, BFA
1978-1982

California Institute
of the Arts – MFA
Motion Graphics
program
1984-1986
(no degree
received)

- Drove the design and implementation of branding and marketing materials for both game and enterprise aspects of the business including web and print ads, logo designs and supplemental visual materials for business development.
- Redesigned the branding for Battleswarm: Field of Honor, a game developed in China for an Asian market, to appeal to the US audience to which we owned the publishing rights.

Art Lead, Microsoft ESP

January 2008 – March 2009

Microsoft – ACES Studio, Redmond, Washington

- Coordinated content development and data driven content pipelines, procedures and capabilities with product scenarios and design specs.
- Drove cross-team collaboration and facilitated communication between content development teams on Flight Simulator 11, Train Simulator 2 and ESP's platform development team.
- Resolved content and pipeline issues that were preventing the building of all products on a single development platform and run-time code base – an organizational goal requiring a cross-group collaborative solution.
- Managed a major upgrade of the world terrain tile set, including outsourcing a 16,000 hour content upgrade to be completed within the project timeline.
- Reduced outsource vendor iterations by creating detailed documentation and training materials enabling them to greatly reduce their ramp-up time and deliver accurate, high quality assets.
- Evaluated and helped define the UX goals of the ESP SDK tool set to evolve tools previously created for an internal production pipeline into robust enterprise tools designed around the expectations of end-user personas by using a goal-directed approach to design.

Independent Contractor

April 2007 – December 2007

Microsoft – ACES Studio, Redmond, Washington

Train Interior Lead – “Train Simulator 2”

- Defined the production pipeline used for creating the high detail Engine Cabs and Passenger Cabins facilitating the production of high quality game assets in a key area of the game.
- Created Pipeline documents for 3rd Party developers to guide them through the production process and ensure that the methodologies were consistent across all external developers.
- Developed Modeling and Texture guideline documents for assets to be created by 3rd party art studios and outside contractors by defining key features, quality guidelines and performance metrics for the assets.

Independent Contractor

August 2006 – March 2007

Microsoft – FASA Studio, Redmond, Washington

Environment Texture Artist – Xbox 360, Windows, “Shadowrun”, (Windows Live, Xbox Live enabled)

- Created “next-gen” textures for Shadowrun, a Multi-player First Person Shooter.
- Raised the visual bar by working with the Texture Lead and Art Tech Leads to find innovative ways of using the games shader technology which contributed to a rich immersive game experience.
- Optimized the performance of the game at runtime by evaluating texture map usage with in-game assets such as the efficient use of computation intensive shader elements.
- Improved the visual look of textures across several game levels by evaluating completed assets for the proper use of the shader technology and to fix or improve problematic assets.

Credits:

Web

- Club Penguin
- Scene It? Movies (Facebook)
- Battleswarm: Field of Honor
- Visa Championships: Torino 2006
- Ford Supercar Challenge
- Fox Sports: Hit the Pros
- Coca-Cola: Championship Run 2005
- Honda Monster Park Madness
- Nikefootball.com
 - '02
 - '04
- Spiderman 2: Visualizer
- MIB II: Crossfire
- RC Riot
- RC Riot 2
- Toyota Tundra Madness 2
- Invincible BMX
- Totally Live Boxing
- Pioneer Driver Evaluation Program

PC

- TrainSimulator2 (incomplete)
- Microsoft ESP
- Empire Earth III
- Tribes
- Star Siege
- Train Town
- Mini Golf
- Mini Golf Delux
- Pinball: Outpost
- Pinball: Lost Continent
- Pinball: NASCAR
- Cyber Storm 1
- Cyber Storm 2
- Cyber Gladiators
- FPS: Ski Racing
- FPS: Golf
- Pro Pilot
- Red Baron II
- Aces over Europe
- Aces over the Pacific

Console

- Shadowrun
- Xbox Music Mixer
- Stellar 7: Draxons Revenge
- Stellar Fire
- Bouncers

Outsourcing Art Manager, Empire Earth III

February 2006 – July 2006

Mad Doc Software, Andover, Massachusetts

- Improved the efficiency of the outsourcing pipeline by transitioning the team from a production pipeline oriented around internal production to one meeting the demands of Outsourcing.
- Researched and Evaluated External Development Studios to find studios that could handle the work load, meet our milestone schedules and match the quality of art assets developed by the internal art team.
- Improved the managing of outsourcing costs across all internal projects by analyzing shared vendors and distributing a cost analysis to team managers showing where additional savings could be negotiated on future contracts.
- Coordinated with internal leads to ensure that assets being delivered met the specifications of the asset as well as the level of quality set for the game by the art leadership team.

Art Director, 2D and 3D Art Lead

September 2000 – December 2005

Wild Tangent, Redmond, Washington

- Created UI designs and the look and feel of games guiding the designs through rigorous corporate approval processes with high profile clients such as **Visa, Ford, Toyota, Dodge, Fox Sports, Pioneer, Radio Shack** and **Nike**.
- Cultivated a positive experience for corporate clients, managing their expectations and educating them on both the limitations and the potential of online gaming.
- Developed and maintained rigorous art production schedules enabling games to be produced on short time lines and rigid ship dates.
- Managed the integration of internal and outsourced development teams to create an efficient production pipeline with only a small, core internal team.

3D Art Director, Technical Artist and Art Lead

June 1991 – May 1999

Dynamix, Inc., Sierra On-Line, Eugene, Oregon

- Developed and evolved the art processes used in aspects of a new game engine leading to the design of the *3D Ultra Pinball* series, one of the company's most successful lines.
- Solved technical issues with art implementation for many titles including *Train Town, Tribes, FPS Ski Racing, CyberStorm I and II, Red Baron II, Pro Pilot, Bouncers, Cyber Gladiators, Aces of the Deep*, and various projects during their incubation in R&D.
- Pioneered the use of newly available 3D modeling and Animation tools, integrating those tools into the art production pipeline as part of the companies first 3D development team.

Knowledge Sharing

Technical Writing

Charles River Media, 2005, 2nd Ed. 2009
"Introduction to Game Development", chapter 6.6, "Lighting", chapter 6.8, "Cinematography"

Technical Editor:

"Animating Real Time Characters", by Paul Steed,
"Modeling a Character in 3DS Max", by Paul Steed,

Teaching

University of Washington,
2003 – 2006
"Project Management and Storyboarding",
"Game Animation Project"

DigiPen Institute of Technology,
1999 - 2000
Computer Animation Instructor