

# David Plunkett

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## Highlights

**Leadership** For Sony Online Entertainment' *The Agency* directed development of the art tools, import pipeline and shader development. In addition training technical artists, as well as seeking out and economically resolving bottle necks in the production pipeline, and working with the artists to develop best practices.

**Programming** For *The Agency* responsible for debugging, modifying, and integrating changes to Unreal's rendering code.

**Tools** Created an integrated development environment tying Maya directly into the game database and tools. This created a one click import of assets from Maya into the game engine, and enables validation of content in Maya before import.

**Development** At Monolith directed production and implementation of a combined bug tracking, asset management and automatic integration system. It was implemented while the development team was involved in the Open Beta of *Matrix Online* and the entire production and support staff was switched over without downtime.

**Innovation** Lead art and design on one of the first all 3D First Person Shooters for the PC. Bethesda Softwork's *Terminator Future Shock*, developed production techniques, produced art, and directed level design. Built *The Agency's* tech art team from scratch, using only internal resources.

**Experinece** Over 16 Years of game development experience with unique experience as both Art Director and Senior Engineer, creating a unique skill set and sensibility.

## Experience

2006 - Present	<b>Sony Online Entertainment</b>	Tech Art Lead	Seattle, WA
	For the <i>The Agency</i> my responsibilities include: maintaining and modifying Unreal Lighting code; directing importer development and architecture; directing art tool development and architecture; training artists in scripting and tech artists in programming; training artists in shader development.		
	In Unreal I have worked on shading, lighting, shadowing, and gamma management. My responsibilities include working closely with the artists to resolve bugs and modify Unreal lighting code for special visual effects, as well as integrating Unreal changes.		
	Trained key artists in shader development enabling them to create their own complex shaders, including introducing them to simple vector manipulations, allowing them to create their own lighting effects.		
	I personally direct character and skin shader development to get the visual and technical fidelity demanded by the Art Director and the performance requirements of the Technical Director.		
	I Direct development of the tools architecture to increase re-use and flexibility. Create technical specifications, with both end user and technical artist input. Review proposed architecture and implementation with technical artists to maintain consistency and simplify maintenance.		
	I implemented a QA system for art tools to keep production from being disrupted by tool development, and to maximize tool up times. All Tools are delivered through Perforce so a sync gets the latest features and bug fixes.		
2005 - 2006	<b>Sony Online Entertainment</b>	Art Director	Seattle, WA
	Began work at Sony when the Matrix Online was sold by Warner Bros. I was one of the key personnel required by Sony to make the deal work. I moved all the Art content and Tools from Monolith to Sony. Directed monthly production of in-game cinematics written by Eisner award winning Paul Chadwick.		

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- 2004 - 2005      **Monolith**      Technical Art Producer      Seattle, WA
- Led production striketeams for *DC Universe* MMO prototype. This included prototyping character customization technology, developing custom shaders, and creating rigging for animations. Developed automated deformation system to generate content for multiple character bodytypes from a single source asset.
- I also worked on *Matrix Online* MMO for PC. I was brought in during Beta to resolve Art production issues. Responsibilities included hiring art staff, directing art leads, improving communication between Art disciplines, and between Artists and Engineers. I reported directly to Executive Producer. I also designed and implemented an asset tracking and automated branch integration system for the Matrix Development team, we implemented the system, and trained a team of approximately 80 people in a live production environment during Beta.
- 2002 - 2004      **GRS Games**      Art Director      Baltimore, MD
- At GRS games I Art Directed *Space Station SIM* for the PS2/PC. I also created cinematics and a 3D user interface, and worked closely with programmers to implement art in game. I modified exporters, and wrote art tools, including one to generate custom characters to get the look I wanted in the game.
- 1999 - 2002      **Kodiak Interactive**      Asst. Art Director      Salt Lake City, UT
- I Art Directed *WCW Mayhem 2* for the PS2. Scheduled the project, managed milestones, resolved technical issues, and worked with another Asst. Art Director to lead 19 artists. In addition I worked on the prototype for a game called *Goblins*. For this I wrote level building tools and exporter in C++ as well as building the prototype level. We created playable prototype from scratch in 4 months for the Playstation.
- 1998 - 1999      **Origin Systems**      Senior Artist      Austin, TX
- For Origin I created game art and concept work for *Wing Commander Prophecy*. My most notable contribution to the project was the ship I designed which was a favorite of the game designers. I also worked on Jane's A-10, building environments.
- 1997 - 1998      **Universal Studios Digital Arts**      Lead Artist      San Jose, CA
- Worked on *Xena Warrior Princess* for the Playstation. Due to the success of my art prototype the company decided to focus exclusively on *Xena*. I developed the character animation system, modeled Xena, and created environments in Lightwave.
- 1996 - 1997      **SegaSoft**      Asst. Lead Artist      Los Angeles, CA
- Directed artists in cinematic production, created story boards, and edited cinematic for *G.I. Ant*. Taught artists who had made sprite based games how to make content for 3D games using Alias Power Animator. Worked with other dev teams to resolve their technical production issues.

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1994 - 1996      **Bethesda Softworks**      Senior Artist      Rockville, MD

Since there was no Art Director, and I was the senior artist, I created entire look and 3D pipeline for *Terminator: Future Shock*. This includes box cover art, manual art and all game content. I modeled and animated the 3D characters for the game, built and textured levels. At the end of production I was asked to design and direct level construction and gameplay for about half the levels. Taught myself Power Animator to create cinematics for *Terminator: Future Shock*, and *Elder Scrolls: Daggerfall*. I was also the network administrator for the SGI's.

1990 - 1994      **Freelance Illustrator**      Corvallis, OR

Among the work I did were illustrations for *Dungeons and Dragons Magazine*, the *Star Wars* roleplaying game, and comic books for Malibu Graphics.

## Education

### Western Oregon State College

Bachelor of Science in Computer Science  
Mathematics Minor

## Technical Skills

### Languages

**C++**      ○ **Maya Mel**      ○ **Python**

### APIs

**Unreal 3**      ○ **Maya**      ○ **FaceFx**      ○ **Open GL**

### Programs

○ **Maya**      ○ **Unreal**      ○ **Adobe After Effects**  
○ **Perforce**      ○ **Dreamweaver**      ○ **Adobe Photoshop**