

ALEXANDER C. DRACOTT

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PROFESSIONAL EXPERIENCE

-Senior VFX Artist, Oculus (Seattle, WA) Spring 2016 – Present

Concept, creation, and production management of VR VFX work targeted at both high-end and mobile spec games and demos. Working in Unreal, Unity, and proprietary engines to develop VFX pipelines and techniques to solve new VR specific problems. Responsible for developing the art style of the VFX to conform within the visual direction of the project, especially when owning the development of small chunks of visual storytelling when VFX are the primary element. In addition, handled some lighting and material work with an emphasis on performance and visual polish. VFX made for these projects are often done working closely with designers to reinforce gameplay and interactions while being iterated upon via testing and user research.

-Contract Art Director, Any Arts Production (Burbank, CA) Spring 2015 – Fall 2015

Responsible for visual direction and storytelling on multiple unannounced projects (one large one and a few smaller experiences). Worked closely with the creative director to interpret and support story and gameplay through multiple stages of production. Responsible for leading a small team 5 as well as offsite outsource management. While I cannot give more details or artwork related to this position I can provide direct references if required.

-Technical Art Director, Highwire Games (Seattle, WA) Fall 2014 – Spring 2016

Responsible for all vfx for various VR Prototypes as well as the recently announced Golem. Also responsible for interpreting creative direction through lighting, character and environment material creation, helping to develop small team VR friendly art pipelines, and VR specific optimizations and art creation techniques.

-Environment/Prop Artist, Infamous First Light, Sucker Punch Productions (Bellevue,WA) Spring 2013 – Fall 2014

Worked with designers and other artists to create and art mission spaces. Also worked with design and animation to art mission and cutscene specific environments and props. Worked with rendering programmers to help R&D and prototype new environment shaders and associated tools for production.

-Environment/Prop Artist, Infamous Second Son, Sucker Punch Productions (Bellevue,WA) Spring 2013 - 2014

Was given artistic responsibility for one of the major systemics within the game, and worked with a small team to create a set of interactive, destructive, modular pieces that worked within the game's systems. Educated other artists on those asset's applications and kept track of their uses through the game. Worked on key mission set pieces, and was involved with performance work and optimization with the PS4.

-Environment Artist 1, Planetside 2, Sony Online Entertainment (San Diego, CA)

Fall 2011 - Spring 2013

Worked close with designers and a team of artists to model and texture high-end quality structures and props using intelligent texture atlasing, re-use and a custom in-house PBR material system. Worked iteratively with design to create, sculpt, and paint large scale maps and landscapes. Also with the same team to polish and bug fix above mentioned work while receiving and interpreting feedback from players during beta testing.

-Tech Art Lead, Art Institute Sony Mentorship Program (Portland, OR) Spring – Fall 2010,2011

Managed and organized a small team of students on 2 6-month productions where we developed playable prototypes under the guidance of Sony Online Entertainment. This included pipeline development and organization, educating fellow students on asset pipelines for games, Unreal 3 VFX and material construction, and setting up a basic perforce server. I worked with design, programming, and other art leads to maintain open communication, consistent workflow, and high quality content.

SKILLS AND EXPERTISE

-Large and Small Production Experience

Worked full time in both large and small production teams. Specifically familiar with agile game development, rapid testing and iteration, and delivering specific features/products under constrained deadlines.

-Production Leadership Experience

Lead multiple small teams to cohesively attain creative goals. Familiarity and comfortability with production scheduling, outsource management, and sprint planning. Also helped organize and run large scale events with/for the Boy Scouts of America.

-Unreal Engine 4

Complex material editor creation and instancing, material based post effects, VFX particles, advanced lighting, blocking in levels, world building, asset management and optimization. Use the new blueprint system in UE4 to create environment tools for production use, and rapid game prototyping. Also optimizing UE4 for real time VR scenarios.

-Houdini

-Adobe Photoshop

-FumeFX for Maya

-SpeedTree

-GeoGlyph and World Machine

-Quixel Suite

-Pixologic Zbrush

-Autodesk Maya

-Substance Painter

-Substance Designer

EDUCATION

-Bachelor of Art, Game Art and Design

Art Institute of Portland, graduated September 2011

COMMUNITY SERVICE

-Eagle Scout, Boy Scout of America

My Eagle Scout project included 175 Hour project working with Make-A-Wish to grant a wish by building a play structure for a child, 2 months of preparing and researching different brands, costs, and supplies, as well as planning, organizing, and leading 3 teams of 5 people each on construction day. Over the five years I was a scout I participated in five years of monthly community service, caring for public locations, fund raisers, teaching other scouts, cleaning camp grounds.

-GameMentorOnline Mentoring Program

Spring 2013 – Summer 2015

Participated in the Game Mentor Online volunteer mentoring service. I have worked with 5 separate protégés for 3-6 month periods, helping them achieve a custom goal or study a specific subject/technique relating to the industry. For the first, I focused on helping them push their environment art to a higher level, and the second was focused on current gen game art pipeline techniques. At the time the program was put on hiatus, I had worked with 5 protégés.

PUBLICATIONS

- 3D World, 25 Unreal Tips, 2015

This was an expert tips 8 page feature article I wrote for the August 2015 issue of 3D World. It focused on giving new Unreal 4 users step up with some tips and tricks for working in the engine. It included a 3 hour narrated walk-through.

-Vertex Issue #2, 2014

A breakdown of an advanced technical art trick that allowed for the creation of custom image based lens flares and blooms within the Unreal Development Kit.