

RYAN LEE

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SKILLS

- **3D:** Realistic and stylized high and low poly modeling, texturing, terrain generation, and lighting in Maya, zBrush, Mudbox, Unreal 4 & 5, Crytek, Source, Unity, World Creator, World Machine, Gaea, Simplygon, Marmoset Toolbag, Keyshot
- **2D:** Texturing skills with PBR and standard diffuse/specular/normal maps. Experienced in Photoshop, Quixel Suite, Substance Painter & Designer. Natural environment digital illustrations.
- **Management:** Environment Art Team lead, Confluence documentation, Jira tasking, Outsourcing, Basecamp, Miro, Reviews, Hiring, Feedback, Excel, Word.

EMPLOYMENT HISTORY

HIDDEN PATH ENTERTAINMENT, Redmond, WA

August 2018 – June 2025

Lead Environment Artist

D&D Open World AAA RPG (PS5, PC, unreleased, team size ~80 people)

- Managed a team of environment artists for building out the fantasy world for our art corner and vertical slice from beginning to end.
- Managed outsource external vendors that included documentation on authoring and art standards, prop list generation and scale of work, example scenes and assets, budget reviews, daily outsourcing feedback using Basecamp, and asset implementation and polish in Unreal 5.
- I was the main layout and set dresser for all of our environments in Unreal 5.
- Generated 2km and 4km terrain using World Creator and implemented into engine. Additional sculpting using Unreal terrain tools and additional Tech Art tools.
- Confluence documentation for authoring assets, models, textures and collision standards, naming conventions, folder structures and biome guides.
- Jira task and bug management for the environment team.
- Daily feedback provided to the environment art team in addition to bi-weekly one on one meetings.
- Worked with tech artists to develop tools that environment artists could use including procedural placement tools and road generation tools.
- Grayblocked entire environments and iteration with level designers.
- 3D modeled props and structural assets.
- Texturing of assets using Substance Painter and Designer.

Creature Crew - VR (Quest 2 & 3, team size ~25 people)

- Developed the vision and theme of the Hawaiian environment from beginning preproduction to final ship.
- Managed confluence pages and documented Authoring guides and Art guides and set standards for collision, texel density, style, resolution.
- Create a build kit level to manage assets and textures.
- Grayblocked the entire environment and iterated with level designers.
- Modeled and textured the entire terrain and menu minimap.
- Modeled and textured many props, buildings, and vegetation to be used in the environment.
- I was the sole artist that set dressed the entire environment.
- Created Maya and Photoshop templates for model and texture authoring for improved efficiency and speed.
- Created blueprints to add ambient movement in the maps which included birds, kites, and hang gliders.
- Authored materials in Unreal to improve unique materials such as the waterfalls, river, and the ocean.

Witch Blood - VR (Quest 2 & 3 team size ~20 people)

- Updated the overall existing art foundation and build kit which included geometry, textures, and lighting to take advantage of the Quest 3 performance.
- Added higher poly geometry to assets to decrease the low poly look of the original game. Added more detail, personality, storytelling, and props to scenes.
- Updated the picture frames around each of the maps and took advantage of the 3D diorama look by popping out geometry from the game space to achieve a 3D effect in the headset.
- Managed two other artists and assigned Jira tasks and weekly reviews of their work.

Raccoon Lagoon Anniversary Edition VR (Quest 2 & 3, team size ~25 people)

- Updated the existing geometry and textures to take advantage of the power of the Quest 2 and 3.
- Added additional assets to add more immersion and life to the environments.
- Updated some environment models and props to have more detail and higher resolution textures.
- Added additional POIs to add scale and markers to the environment.
- Updated some materials within Unreal to look more visually interesting and higher quality. This included animated sparkling mine jewel walls.
- Updated the skybox to include a stylized sun and clouds.

Raccoon Lagoon VR (Rift, team size ~35 people)

Senior Environment Artist

- World owner responsible for modeling of the terrain, grayblocking and layout of the entire environment of the game in Unreal.
- Modeling and texturing many of the props and vegetation used in the environment.
- Entirely set dressing a wide variety of biomes.
- Authored some environment lighting to enhance immersion.
- Created Blueprints for animated objects in the level such as flying birds.

WARGAMING SEATTLE, Redmond, WA

May 2016 - May 2018

Map Lead

Project Excalibur (World of Tanks 2 – unreleased, team size ~130 people)

- Lead a team of six environment artists to develop a desert map for an online multiplayer military shooter. Planned scope of work for maps, assigned numerous art tasks, mentored and gave feedback to artists daily.
- Worked with other disciplines including designers, FX artists, and programmers to create the maps and further develop the needs and tools of the game engine.
- Worked directly with outsource studios Dhruva, Glass Egg, and Central Art to create assets for our maps. Provided clear communication and feedback, documents and references. Maintained scope of work in Excel.
- Created several building structures to be used in city maps, Plaza City and Andes Town.
- Large amount of layout/set dressing work across all maps with a strong narrative drive.
- Supported other map teams with additional layout, modeling, terrain work, textures, and performance improvements.
- Help defined the look of terrain textures to be used in maps.
- Worked directly with tools team to help develop materials and additional engine tools.
- Maintained and updated confluence pages to those related to the maps I worked on.

5TH CELL MEDIA, Bellevue, WA

Oct 2015 - March 2016

Lead Environment Artist

Anchors in the Drift (PC, unreleased, team size ~25 people)

- Managed a team of three environment artists, created and assigned tasks, managed schedules, mentored and gave feedback on a daily basis. Worked with other disciplines including designers, animators, and programmers to create the game world and further develop the needs and tools of the game engine.
- Created and took ownership of the terrain system using a tile-based system to create hundreds of procedural generated levels.
- Created several environment assets including modeling and texturing many props used in the game.

May 2010-Oct 2015

Senior Environment Artist

Project Carbon (PC, consoles, team size ~50 people)

- Responsible for owning the terrain and managing 8km of gameplay area. This included using terrain tools and working with programmers to create new terrain and editor tools for 5TH Cell's game engine.
- Took ownership of the open world environments, set dressed and responsibilities included lighting. Worked with designers and grayblocked areas for art and gameplay.
- Created several environment assets including rocks and vegetation.

Scribblenauts 3D (unreleased, team size ~30 people)

- Created several hard surface models to be used for the environment including buildings, terrain, and props.
- Created several weapons that were used in the demo of the game.
- Set dressed much of the environment and took ownership of the terrain for the entire demo.

Hybrid (Xbox 360 XBLA, team size ~30 people)

- Created seven maps (7 multiplayer, tutorial, practice) from beginning grayblock to completion working with one other artist and designer using the Source Engine.
- World owner responsible for brush geo layout, world texture creation, environment models, object layout and lighting.
- Responsible for managing performance within each level using zoning and occluding tools to maintain a 60fps framerate on Xbox 360.

SEGA STUDIOS (Sega acquired Secret Level 2006), San Francisco, CA

January 2007-May 2010

Senior Environment Artist

Iron Man 2 (Xbox 360, PS3, team size ~70 people)

- Responsible for creation of environmental assets, object layout, terrain generation and lighting for three diverse levels spanning interior and exterior areas.
- Worked with designers to grayblock out levels to test for gameplay space and level standards to be used for the entirety of the project.

SECRET LEVEL, San Francisco, CA
2006
Environment Artist

December 2004-December

Golden Axe: Beast Rider (Xbox 360, PS3, team size ~70 people)

- Created environments, assets, terrain, and textures and responsible for the object layout and landscaping of four large fantasy-rich levels and two boss arenas.
- Responsible for the research, testing, and generation of terrain for seven different and unique levels. Helped develop and shaped the propriety world editor tools for terrain.
- Worked with outsourcing team to help create levels, props, and educate them on how to use our in-house editor tools. Handled outsource assets and cleaned them up for use in our game.

Final Fight: Streetwise (Xbox)

- Improved UV's to eliminate seams and updated character textures to high-res and added normal maps to several character models specifically just for the Xbox version.
- Helped with the localization of the game's UI

America's Army (Xbox, PS2)

- Optimized several environmental assets, poly and texture reduction to fit memory requirements for both systems.
- Screenshot touchup used for marketing and the instruction manual.

Informant (U.S. Navy)

- Created many interior models and textures assets set in an office environment.

ManSim (U.S. Army)

- Modeled several environmental objects to be used for a military simulator in Iraq.

Apartment Project (Private Contract)

- Created several high-res models of furniture and interior objects for use in the Unreal engine.

EDUCATION

ART INSTITUTE OF CALIFORNIA – SAN FRANCISCO

2002-2005

- BS Degree in Game Art and Design
- Best Portfolio award of my major in Game Art and Design

DIABLO VALLEY COLLEGE

1999-2002

- AA degree in Liberal Arts
- Classes in 3D Max, Photoshop and Flash