

Summary

I have over 16 years experience within the computer games development industry, working for some of the biggest companies at a senior level. During this time, I have grown as both an artist and animator as well as a manager. My senior positions within the art departments have enabled me to develop my skills in not only managing my own time and workload but also that of a team. I have proven myself adaptable, tough under pressure and a good team player. My understanding of the industry, having worked from the bottom up to leading on a big budget project, has allowed me to be confident in my own abilities. I have been able to pass on the skills I have learned effectively through both my in-house roles and my books.

I am the author of two successful technical manuals, *Game Character Development in Maya* (published in 2004) and *Game Character Development* (published in 2008). These have been popular and have been translated into many different languages including Chinese. I am also currently working on my third title which will be based upon Nevercenter's modeling package, Silo.

In my spare time, I like to develop my artistic skills further by working on personal projects. I have recently had one of my images selected for publication in 'Exotique 4'. This is one of a series of books produced by Ballistic Publishing, widely thought of as the benchmark for computer generated art. Entrants from 45 countries worldwide submit their work for consideration, therefore I was honored to be one of the few chosen.

Specialties

Although I specialize in character development I am comfortable generating other types of real-time assets, including vehicles, props and level geometry.

Animation is another of my skills and I was fortunate enough to attend Richard Williams' final master-class held in Annecy back in 2000. This was an intense three-day course which covered all aspects of animation, ranging from basic principles of squash and stretch to more advanced areas like accents and lip syncing.

Having knowledge of animation has helped in another area I am experienced in; rigging. I believe that to create an efficient, user friendly rig you have to understand how it will be used. I have used this knowledge to create numerous rigs, ranging in configuration.

Softography

Below are a selection of the titles I have worked on during my career. Other older titles include Mr Blobby on the Amiga 500, Troll Adventures on Sega Megadrive and McLaren at Le Mans on PC, to name but a few.

I have experience working with a number of platforms including Xbox 360, PS3, iPhone, Nintendo Wii, PS2, Xbox, PSP, Nintendo DS and PC.



Details of my roles on each of these projects can be given on request.

Experience

Freelance Digital Artist, Animator & Writer - *September 2007 - Present*

In September 2007 I decided to go it alone. Becoming freelance was both challenging and rewarding, allowing me to develop my skills further in game development, whilst also branching into other media like TV and advertising. Being self employed has pushed my talents but I was able to successfully adapt to the ever changing workload whilst maintaining good communication with the client at all times.

Since then I have worked for many companies including Sumo Digital where I created artwork for *Sega Superstar Tennis* and *Sonic & Sega All-Star Racing* and Ragdoll Productions, which saw me generating MEL scripts and complex rigs for their next childrens TV show. Other companies I have had the pleasure to work with have been Finger Industries on the Lloyds TSB advertising campaign (amongst others), Data Design Interactive (track building), Ladyluck Digital, Marti Animation (character modeling), SimthetiQ (vehicle modeling) and Six by Nine on their Wizardology project, which was contracted through GameOps.

Game Character Development - *(September 2007 – May 2008)*

When I decided to go freelance I also made the decision to create a second book, a follow up to my first. This was aimed at the readers of Game Character Development with Maya, especially the ones who took the time to email me. In this book I bring the game character creation process up to date and show how current game characters are made.

Senior Artist at Sumo Digital - *October 2004 - September 2007 (3 years)*

After leaving EA I moved into a senior position at Sumo Digital. Here I worked on a number of titles one of which was *OutRun 2006: Coast to Coast*, on which I was Lead Artist. This was my first time managing a cross platform title and saw me overseeing the art assets, and scheduling needed for Xbox, PS2 and PSP.

Game Character Development with Maya - *(June 2003 – October 2004)*

Inspired by the popularity of a 'Real Time Character Modeling Tutorial' I have on my website, I decided to expand upon it and do something I had wanted to do for years, write a book. So in June 2003 I put together a proposal and sent it off to various publishers. New Riders were quick to sign me up and I began working on the book in my spare time. The book covers all aspects of real time character development, designing, modeling, texturing, and generating levels of detail. I then go on to illustrate how to generate a full rig before introducing Maya's animation tools by showing how to create a simple walk cycle.

Associate Character Animator at Electronic Arts - *May 2003 - October 2004 (1 year 6 months)*

In May 2003 I began working for Electronic Arts. Here my role was Associate Character Animator but my tasks also included creating concept artwork, modeling characters and writing animation-based tools in Maya. During my time there I had access to EA's worldwide community allowing me the opportunity to expand my knowledge of Maya, character creation and rigging.

Lead Artist at Infogrames - *June 1999 - April 2003 (3 years 11 months)*

The summer of 1999 saw me moving to Infogrames Sheffield House, formerly Gremlin Interactive, and get my first taste of working on the then, next generation consoles. As well as changing employment, I also changed art packages, making the transition from 3D Studio Max to Maya. With the help of Maya and MEL I tailored my skills towards characters before further educating myself in the process of generating both low and high-resolution creatures. Developing my skills in the rigging and animation process meant I was able to create a superior rig that is to this day, easy to animate with and fully automated in its set-up.

During my last year I was able to further diversify my role at Infogrames. In recognition of my character skills, I was appointed Head of the Character Department, managing six other artists and animators. Our role within the company was to cover all aspects of creature/character development i.e. modeling, texturing, rigging, animating and rendering

Digital Artist & Animator at Krisalis Software - *February 1998 - June 1999 (1 year 5 months)*

After five years at Freestyle I decided to move on and went to work for for Krisalis Software, based in Rotherham. Here I worked on a 3D strategy/adventure game aimed at a very young market meaning we had to work within very strict guidelines. The game, for instance, had to be educational as well as fun. It also had to be non-violent. These parameters could, at times, be quite challenging, although they provided me with valuable experience into making games for younger gamers.

Digital Artist at Freestyle Software - *February 1993 - January 1998 (5 years)*

My first position within a development studio involved working in-house for a software company in Sheffield creating games for Gremlin Interactive. The last two years I spent there were as lead artist where I undertook various tasks, such as delegating work to the other artists in the team and preparing schedules in order to meet deadlines. Here I gained exceptional experience in the field of computer software, learning the demands and high standards that were needed to succeed in this highly competitive industry.

Software

As mentioned I am fully experienced in the use of Autodesk Maya, I can also navigate myself around Mudbox, ZBrush and my modeling package of choice - Silo. For 2D work I use the industry standard, Adobe Photoshop, which I have been using for as long as I can remember. For video editing I use another of the Adobe family, Premier and since I worked at Infogrames I continued to use Alienbrain for asset management.

Although I am comfortable with Maya & Silo I am willing to adopt other applications, like 3D Studio Max or Softimage XSI if the project requires it.



Hobbies & Interests

Being in the games development industry has given me a healthy interest in computer games, I enjoy both making them and playing them. My interest goes deeper though and my work has become my hobby, I enjoy creating digital characters and animating them in my spare time which also helps to keep me on top of my game.

When I do break away from work, and I am not writing, I spend time with my family and friends. There is always a social occasion planned and it's good to kick back and relax with good company.

Recommendations & Testimonials

Below are a small selection of recommendations taken from both my own website and my LinkedIn profile. Please visit the following links to view more -

<http://www.ant-online.co.uk/index.php/more-testimonials>

<http://www.linkedin.com/in/antonyward>

Darren Mills, Creative Director at Sumo Digital Ltd

"Antony is an artist we go back to again and again, always professional, he consistently answers any brief he's given to the highest standard. If you're looking for quality and reliability I would recommend Antony every time."

Chris Rawlinson, Artist, Sumo Digital

"I have worked with Antony for over 2 years. He is a conscientious worker and a good leader. He's a well rounded artist who's keen to keep abreast with new techniques and skills and he's also great to get on with."

Richard Simmons, Animator/Storyboard&Concept Artist, Sumo Digital Ltd

"It has been a pleasure and a privilege to work with Antony on many occasions on various game projects over the last 8 years or so. He is a consummate professional and very talented modeler, rigger, animator and artist who also has a great understanding of the code scripting of the 3d software 'Maya' that we use. He has always been very helpful to fellow artists including myself whenever we needed a hand with any number of 3d problems."

David Blewett, Lead Artist, Sumo Digital

"I originally worked with Anthony at Sumo as part of his art team, and found him to be a very thorough and highly competent Lead Artist, who worked amazingly hard and generated high quality product. He is also a thoroughly nice bloke too! I now run my own art team alongside Ants, where he continues to be a fountain of technical knowledge when we need him. I feel I owe him a lot, because I learned a lot when working directly with him. I heartily recommend Ant."

Solomon Temowo, 3D Artist, Sumo Digital

"One of the best Lead Artists I have worked with, very knowledgeable and talented in the use of Maya. Very easy going and enjoys what he does"

Marcus Kenyon, Finger Industries

"Antony's 3D work is not only precise and accurate to our designs, but the quality and turnover times are second to none. He tops it off by being a nice chap who is very easy to deal with and responsive to design changes, which is important when we have very tight deadlines from high profile clients"

Luis Mañalac, Ladyluck Digital Media

"Antony's work has been consistently excellent. He has always managed to deliver top-quality work on-schedule and on-budget. On the rare times that re-work has been required, due mostly to unclear specifications, he has cheerfully done the re-work and delivered a flawless piece."