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## **ABOUT ME**

I am an Unreal Engine Tech Artist and Environment Artist.

I am a confident creator across the whole development cycle, able to bring knowledge in multiple disciplines to bear; from 3D content creation to UI and UX. I excel when adapting to new and exciting challenges; creating innovative and memorable experiences across a diverse range of hardware. I spent a few years at the forefront of Virtual Reality development, creating a strong portfolio of award winning experiences. Working with a whole host of VR hardware devices, every major (and some minor) realtime engines, and many early access/beta technologies. I have a keen interest in Game Development and I constantly strive to create more involving and memorable moments for players. I am passionate about efficient tool creation, project structuring, collaborative iteration, elegant game mechanics, and beautiful worlds.

## **EMPLOYMENT**

### **Freelance - Unreal Technical Artist - July 2020 to Present**

Working as an Unreal Tech Artist started with Electric Square helping their team with interactive material and visual effects work in an early preview work for a new project and an interactive experience.

I have also contributed to a virtual production project with Imagination and Epic games creating workflow tools and documentation for the Imagination team moving forward on their future virtual production projects.

### **Digital Salmon - Director & Technical Artist - October 2017 to July 2020**

Mostly working on whitelabel projects I lead the Unreal Engine 4 side of Digital Salmon, we have created VR, AR and other interactive content across a wide variety of subjects. We work closely with clients, helping them realise their vision. We bring our expertise to help in the creation of Art, or UI to creating the entire project from scratch.

For the past year our team has been working closely with Electric Square as tech art contractors working on Forza Street, Microsoft's first venture onto 3rd party platforms. Taking the iconic racing game to the mobile market. We worked closely with the talented inhouse and external teams on new UI UX features, prototyping and bug fixing.

### **Rewind.co - Lead Unreal Developer -May 2014 to August 2017**

Rewind has created some beautiful pieces of content, and I am proud to say that much of the design and artwork during my time there was created by my hand, or under my supervision. I played a large part in defining a smooth pipeline from creation to engine, and spent many hours pushing the quality bar to ensure our content exceeded expectations. Whilst at Rewind I established a VR prototype project for creating VR experiences in UE4, the foundation from which all their VR content was grown. As part of my system, I created templates for a vast range of interactions, resulting in significantly faster turnaround between ideation to first prototype. This included working with the tech team to establish an automatic build system enabling anyone connected to the project easy access to the latest version, and allowing us to run scheduled builds during the day for iterative testing and progress records. I was integral to nearly all of Rewind's Unreal Engine projects, contributing across the board from animation to Materials and Blueprints, with specialisation in optimisation so all VR experiences could be enjoyed smoothly and without stutter.

### **Ubisoft - Environment Artist (Intern) - May 2013 to May 2014**

At Ubisoft I worked on Watchdogs and The Division. I worked with a great team of artists, taking props through the whole pipeline and into the final games. I worked on creating and optimising LODs for assets, crushing entire scenes down to single calls, and spent lots of time in our in-house engine, finding creative ways to repurpose existing systems to improve the end result without requiring heavy programmer involvement. During my time there, we spanned the gap between 'current' and 'next' generation hardware, which came with a whole host of interesting technical and artistic challenges. My time on The Division was spent creating in game assets, a blockout system for the designers to start quickly iterating gameplay with and creating the art assets for a ladder system which designers used to place climbable ladders. I also helped bring new members of the Division team up to speed with the engine as they were moved over from other projects within the studio.

**EDUCATION**

University of Teesside

BA (Hons) Computer Games Art

First class