Inés Romero Senior Technical Artist

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PROFILE SUMMARY

- **Senior Technical Artist** with **9 years** in **console action games**, owning **Houdini content tools** and **environment materials** on Blades of Fire for PS5, Xbox Series X|S and PC.
- Works in **Houdini**, **Maya**, **Substance 3D Designer** and **MercurySteam's in-house engine** with **Python**, **VEX** and **HLSL**, plus a shipped game in **Unreal Engine 4**.
- Strongest in **procedural environments**, **layered terrain materials** and **VFX shaders**, with HDAs built so environment artists keep control of the final layout.
- Works with **environment art**, **VFX**, **level design** and the **engine team**, in weekly art reviews and the performance group that meets before each milestone.
- Mentors **3 technical artists** on Houdini and VEX and keeps the studio's **HDA library docs** current.

TECHNICAL SKILLS

Scripting & Shader Languages:	Python, VEX, HLSL, MEL
DCC & Texturing Tools:	Houdini, Maya, Substance 3D Designer, Substance 3D Painter, ZBrush
Game Engines & Editors:	Proprietary engine (MercurySteam), Unreal Engine 4, Unreal Engine 5 (prototypes)
Materials & Shading:	Layered terrain materials, height blending, PBR, trim sheets, Unreal Material Editor
VFX & Procedural Tools:	Houdini Digital Assets, Houdini Engine, PDG, SideFX Labs, vertex animation textures
Rigging & Animation Tools:	Maya rigging, skinning, Houdini KineFX, Animation Blueprints
Pipeline, Profiling & Version Control:	Perforce, FBX, RenderDoc, PIX, Jira

EDUCATION

Universidad Complutense de Madrid — **Master's in Video Game Development** — Madrid, Spain · Sep 2016 to Jul 2017

WORK EXPERIENCE

MercurySteam — **Senior Technical Artist** — Madrid, Spain · Mar 2022 to Present

- Built Houdini Digital Assets for cliffs, ruined walls and forest scatter, baked out for the in-house engine, cutting the blockout of a new area from 6 days to **2 days**.
- Wrote the layered terrain material in **HLSL** with height blending and vertex color masks, replacing **90** hand-painted terrain textures with 12 tileable sets.
- Set texture and polycount budgets per biome with the engine team and audited them in PIX captures, freeing **700 MB** of texture pool in the heaviest level on Xbox Series S.
- Made forge and weapon impact shaders that read each weapon's metal type, so the VFX team covered **6** metals with one shader instead of a shader per metal.
- Moved Houdini and Maya exports onto one **Python** exporter with naming and scale checks, cutting asset import errors per milestone from 18% to **3%**.

Tequila Works — **Technical Artist** — Madrid, Spain · Sep 2017 to Feb 2022

- Rigged Gylt's creature enemies in Maya and set up their **Unreal Engine 4** Animation Blueprints, reusing one base skeleton across **5** enemy types.
- Wrote **Python** tools in Maya and Unreal for batch LODs and collision setup, saving the prop team about **2 days** of manual work per level.
- Onboarded **8** new artists onto the Unreal Engine 4 pipeline and wrote the studio's guide to material instances and texture naming.