



JONATHAN SCHWARTZ

UX UI GRAPHIC DESIGN

PORTFOLIO HIGHLIGHTS
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Warzone, a large-scale multiplayer mode for Halo 5: Guardians, was green-lit late in development. It featured Big Team Battle with PvE enemies, missions, bosses, capture points, REQ cards, and an in-session energy-based progression system.

Our small UI team—comprising me (UX/UI design & art), one developer, one implementer, and one C++ engineer—had nine months to complete the project. I worked solo without any UI engineering or implementation support for the first two months.

Collaborating closely with game, UI, progression, and sandbox designers, I developed menu system flows, REQ card designs, HUD layout and elements, in-game and front-end menus, and iconography. With limited time for iteration, we delivered what was conceived on paper and out of engine prototypes.

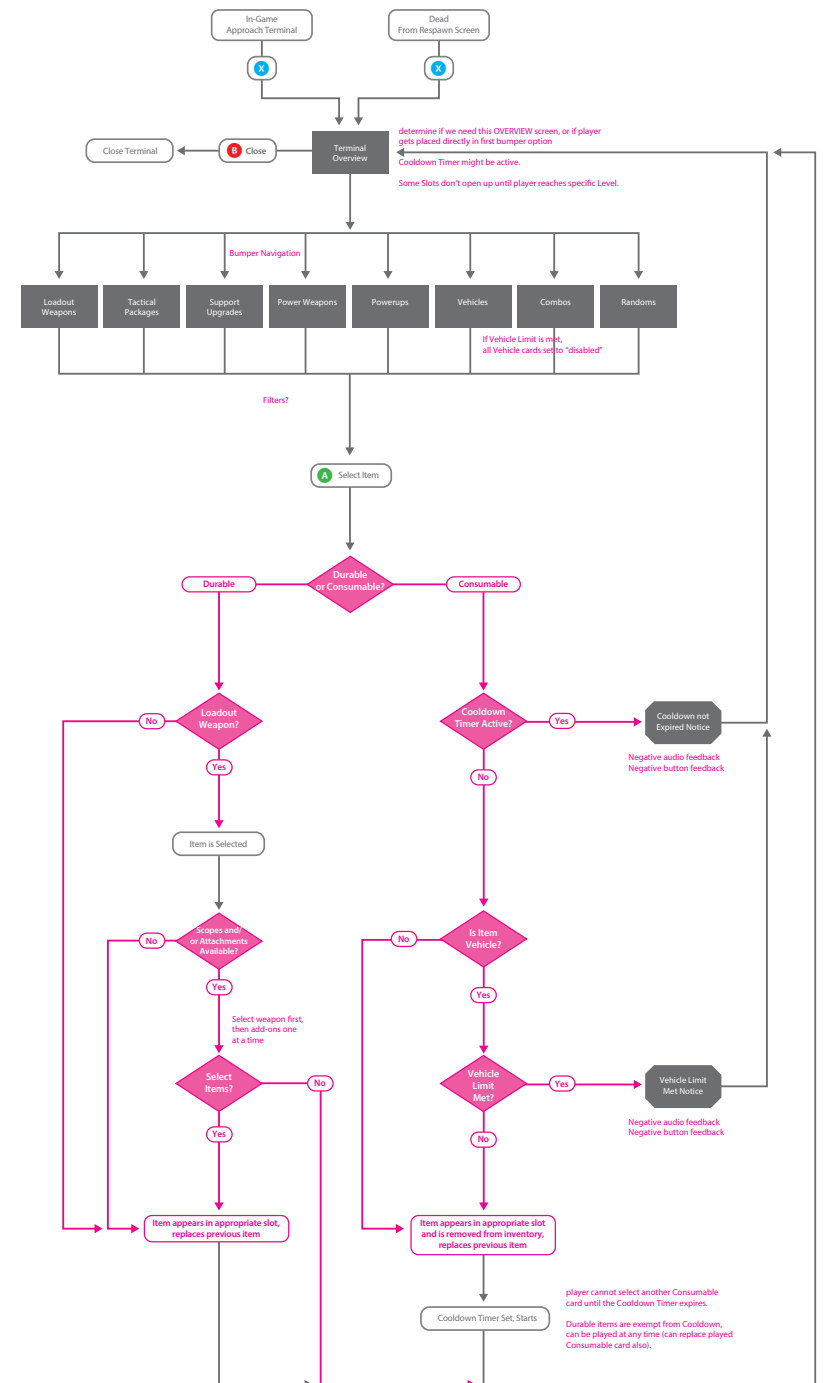


TERMINAL MENU

In Warzone, players can manage their REQ Card inventory from the front end and redeem them in-game via the Terminal Menu. Players access this menu by interacting with REQ Stations scattered throughout the maps or while waiting to respawn.

FLOWS

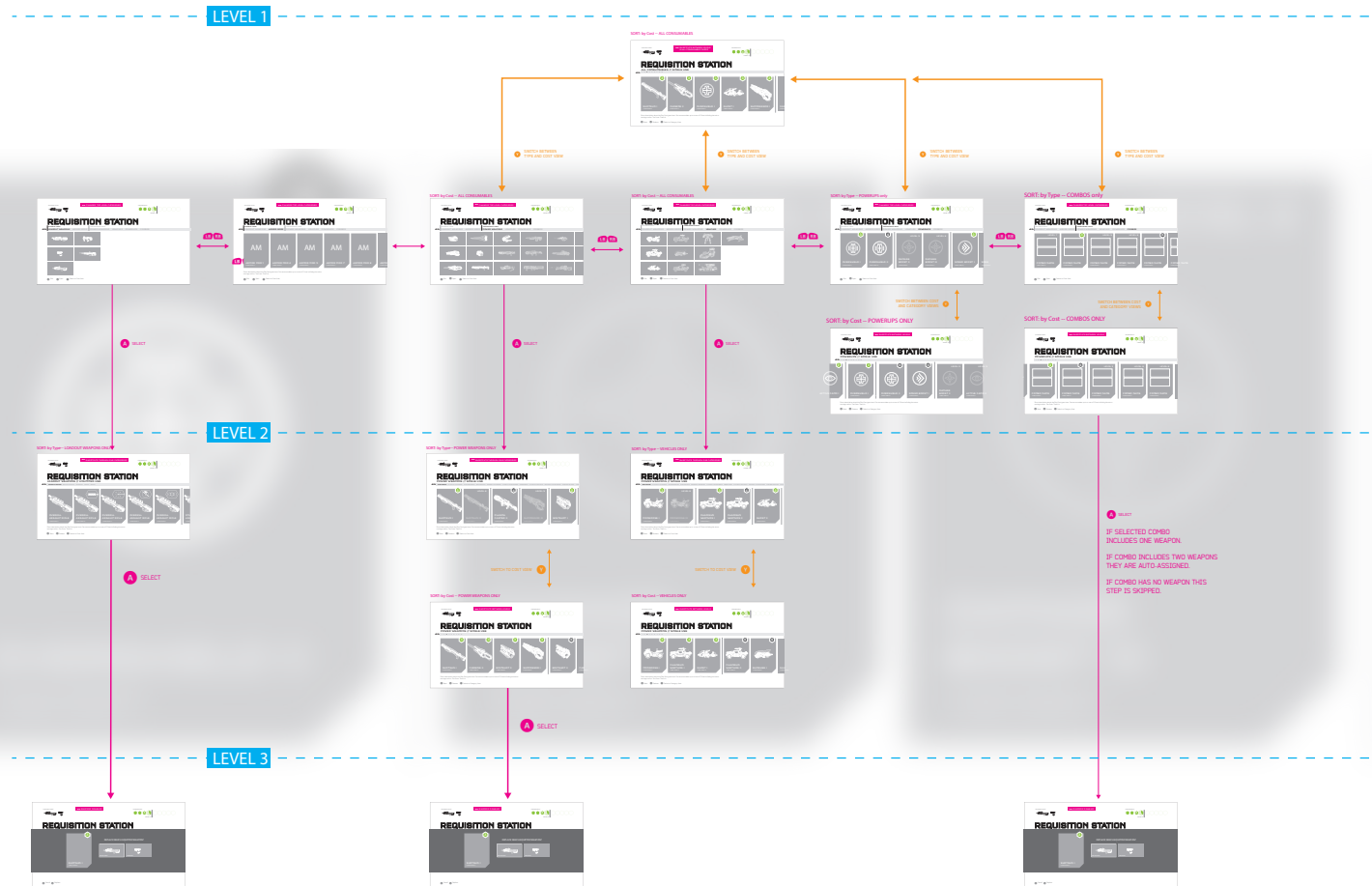
I developed multiple UX flowcharts based on design documents and discussions to establish the first version of the Terminal experience. I continually updated these flowcharts throughout production, printing major iterations in large format and displaying them on a wall. This approach enhanced team visibility and facilitated spontaneous discussions, notes, and resolutions. A high-level Terminal Menu flow can be seen to the right.





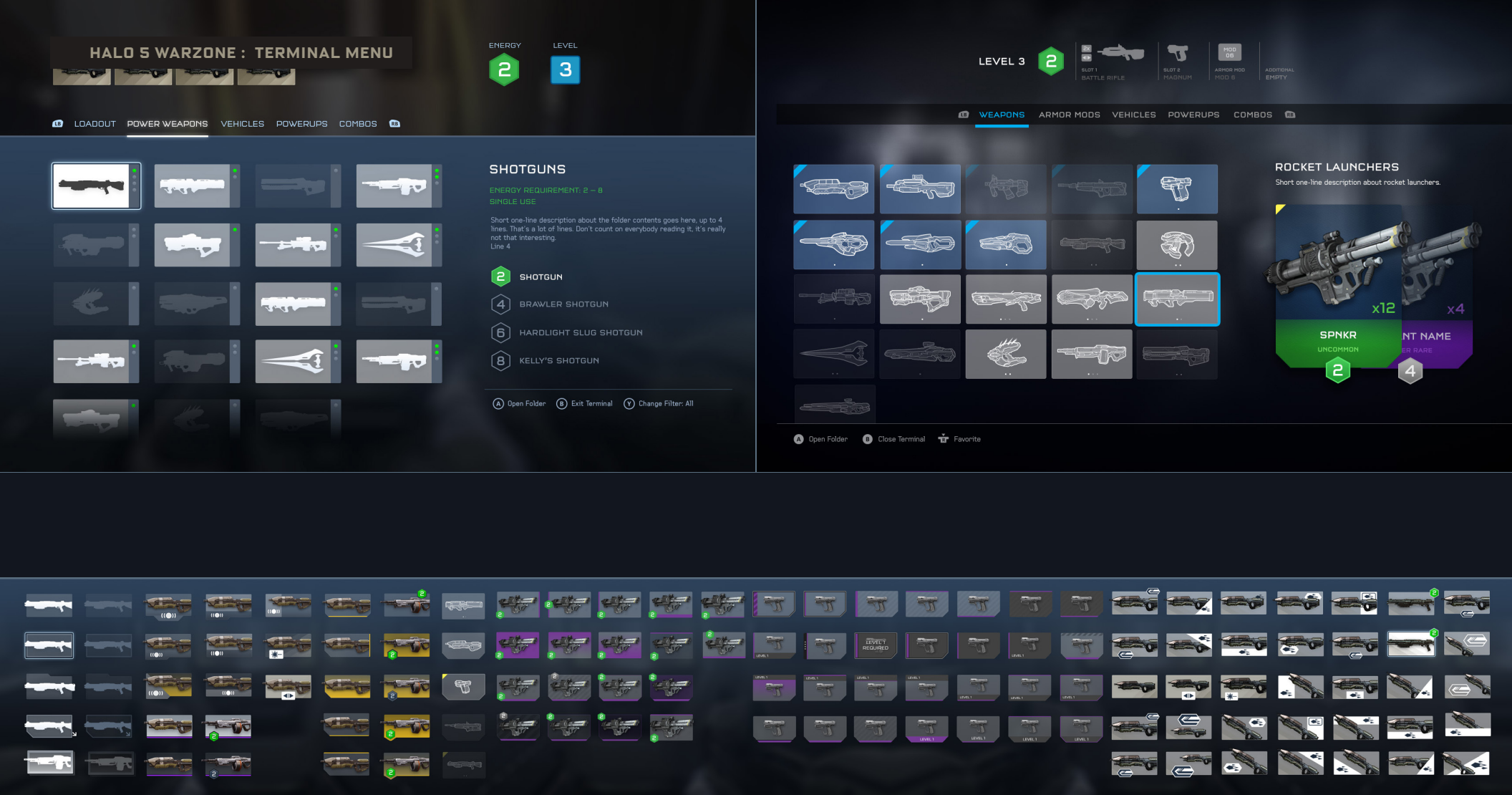
WIREFRAMES

The Terminal was a crucial and complex menu system designed for accessibility, rapid navigation, and content discoverability. With the game continuing in real-time while in the menus, it was essential to ensure players could quickly find their content without interruption. Various layouts and scenarios were explored and prototyped outside of the engine to meet these requirements effectively.



A LIVING DOCUMENT

I've consistently found that maintaining a hybrid flowchart, which includes wireframes and later, comps, is both effective and well-received. As content is created, it is integrated into the flowchart, offering a real-time visual snapshot of production status. Displayed prominently on the wall, this approach provides detailed context and supports the overall experience, keeping everyone informed and aligned.

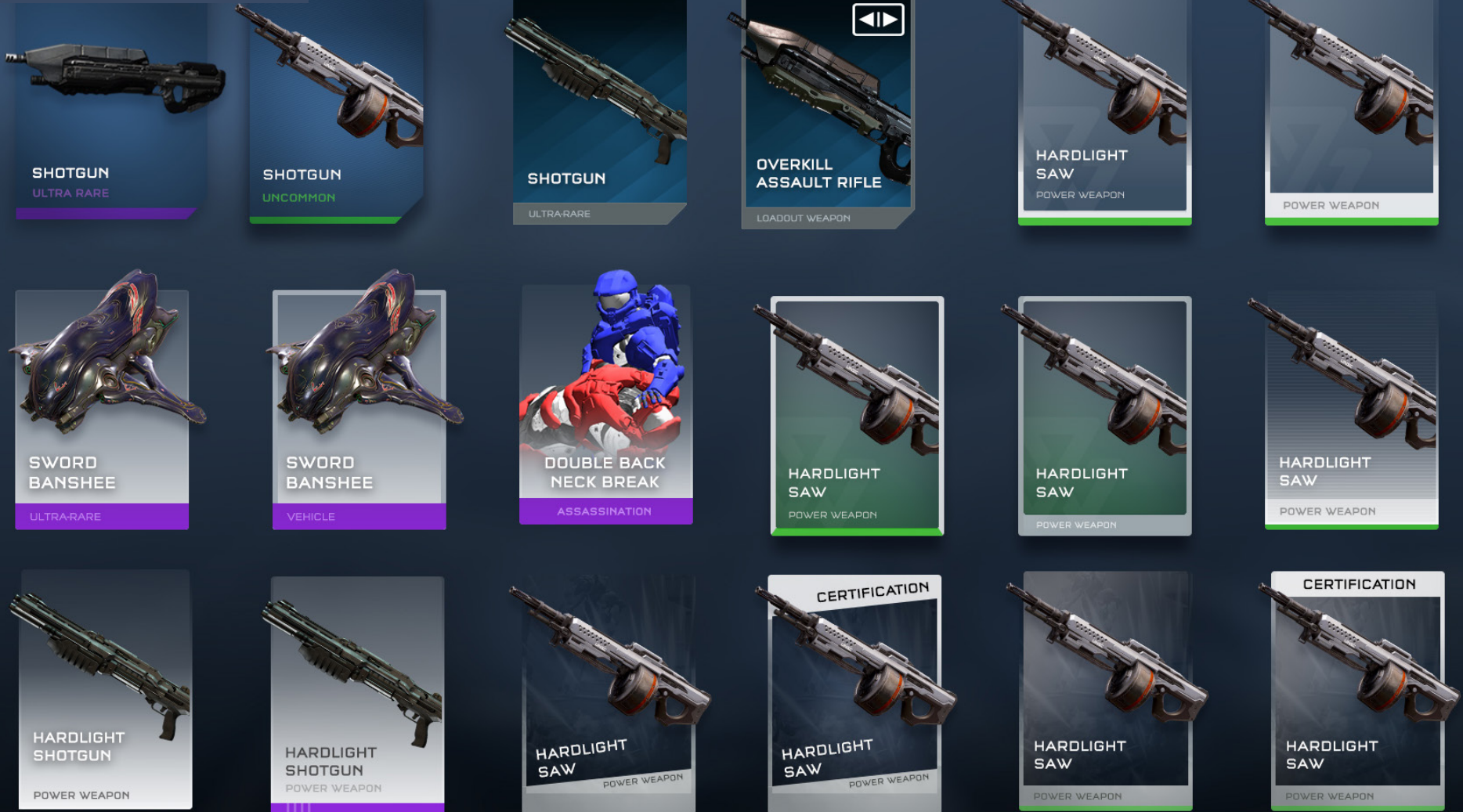


VISUAL STYLE

The Terminal Menu features folders and REQ Cards, so the design focused on a neutral presentation to highlight the REQ Cards and emphasize key visual states essential for quick player decisions.

Mockups were developed alongside wireframes to determine the appearance of REQs. While folders used wireframe-style icons consistent with the HUD, REQ assets were presented as fully rendered images. Above are some sample concepts.

HALO 5 WARZONE : REQ CARDS



REQ CARD EXPLORATION

We designed REQs in two sizes: Large for displaying the contents of an opened REQ Pack, and Small for the Collection screen and in-game Terminal (as shown previously).

I explored numerous iterations for the REQ Cards. Initially envisioned with a more "digital" look, time constraints and resource limitations led to a flatter design. Above is a sampling of the early visual style explorations.



REQUISITION STATION

LOADOUT POWER WEAPONS VEHICLES POWERUPS COMBOS LB RB

x12



Short description about Durable Weapons goes here. Can accommodate up to a max of 3 lines including the extra carriage return and Attachment Name (if applicable).

UPSIZED

Switching the Terminal Menu REQ Card presentation from small to large was a straightforward decision, addressing several key issues:

- 1/ Clarity: Enhanced differentiation between REQ Cards and Folders.
- 2/ Real Estate: The tabbed interface allowed for greater emphasis on the cards.
- 3/ Consistency: Aligned with the REQ Card presentation players encounter when opening REQ Packs on the front end.
- 4/ Showcase: Better displayed the detailed renders, generating excitement and engagement.



WEAPON ATTACHMENT ICONS

- a long barrel
- b laser targeter
- c silencer
- d stabilization jets
- e kinetic bolts
- f extended mags
- g threat marker
- h sound dampener
- i energy bayonet
- j knight blade

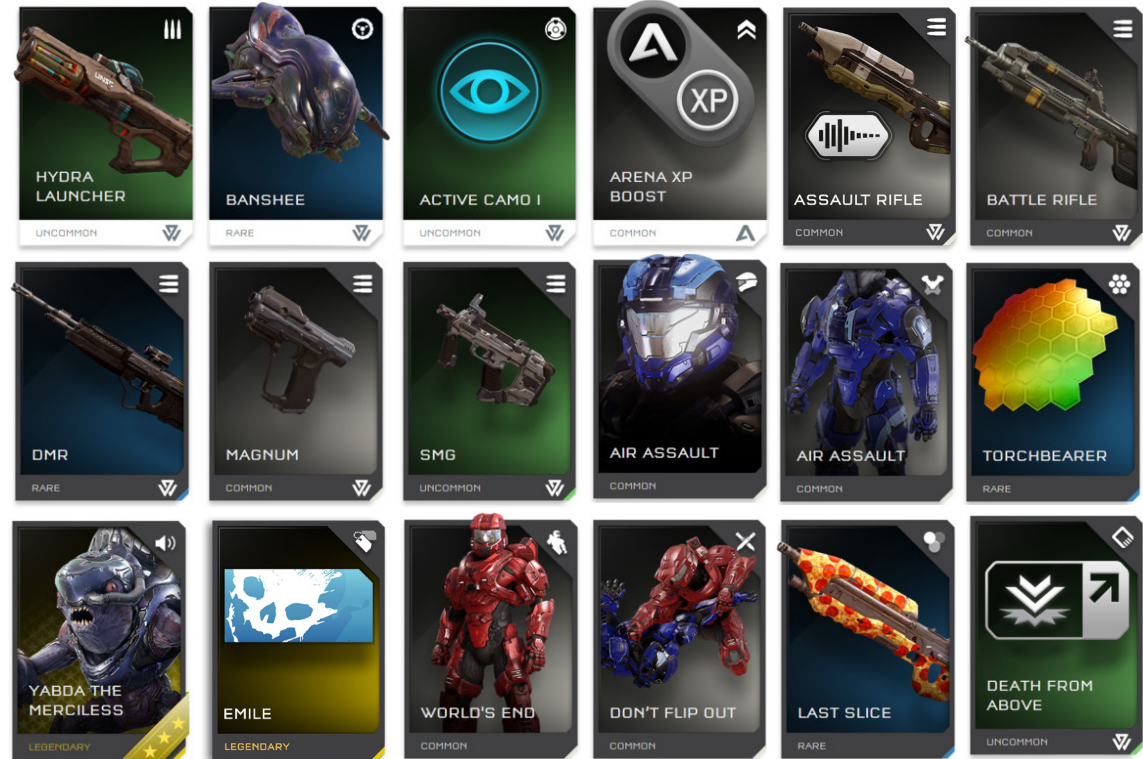


REQ CATEGORY ICONS

- a armor
- b helmet
- c visor
- d emblem
- e stance
- f assassination
- g death fx
- h loadout weapon
- i armor mod
- j weapon skin
- k announcer
- l power weapon
- m vehicle
- n powerup
- o combo
- p boost
- q req points

REQ CARD IDENTITY

The cards needed to clearly differentiate between Durables (unlimited use), Consumables (limited use), and Certification cards. Additionally, we required iconography to distinguish between durable Weapon Attachments and various REQ Categories.



FINAL REQ CARDS

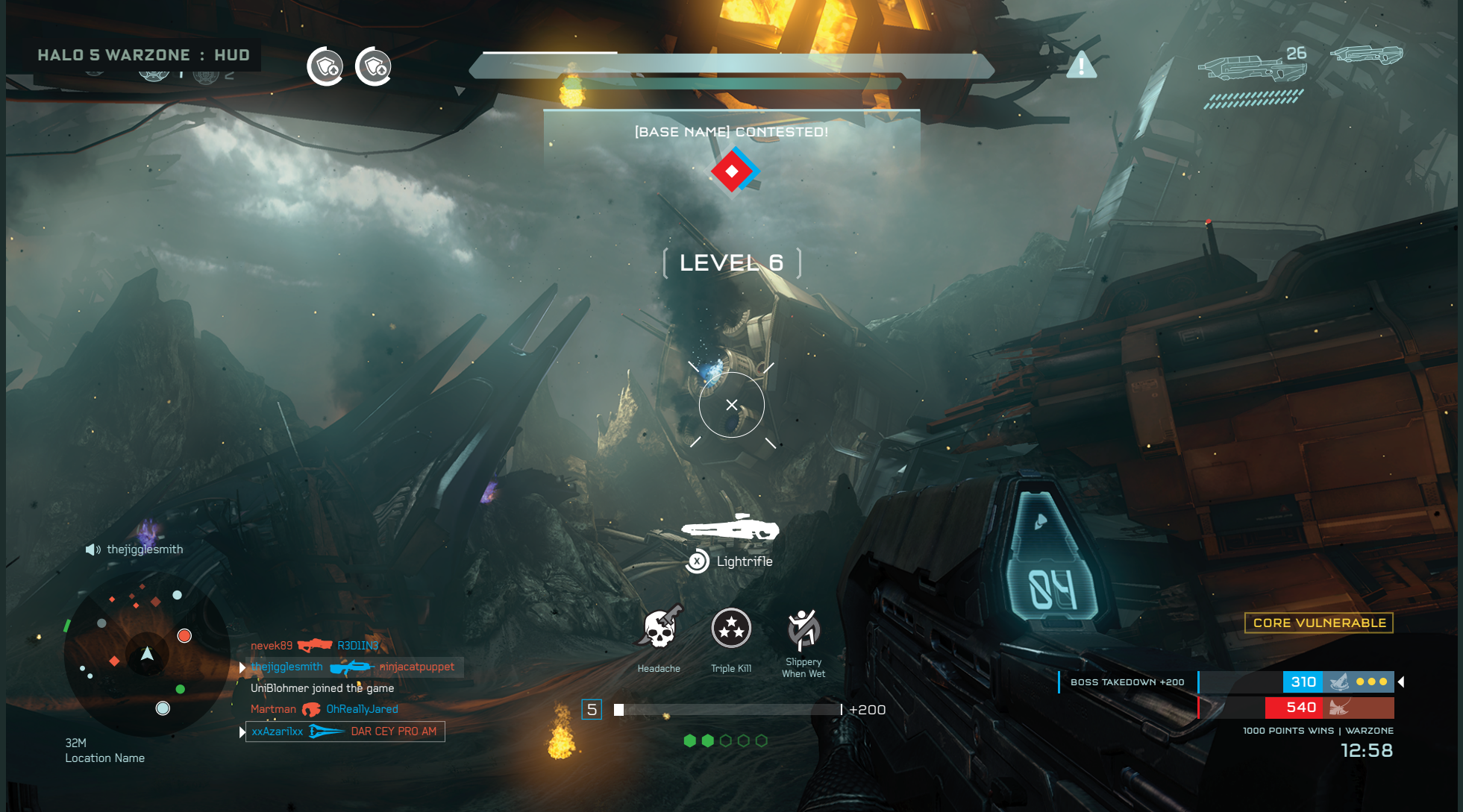
During this process, I closely coordinated with the individual responsible for generating the source renders to ensure consistent positioning and sizing for seamless import. I created PSD templates and wrote a usage guide to facilitate the export of future REQ Card assets, ensuring continuity even if I were unavailable. Additionally, I developed custom Photoshop actions for consistent art export. These templates proved invaluable when the studio later decided to implement 4K texture support during the sustain phase.



HUD LAYOUT

Building on the Arena multiplayer HUD, I ensured that Warzone’s unique widgets seamlessly integrated into the existing composition and worked harmoniously with core widgets shared across game modes.

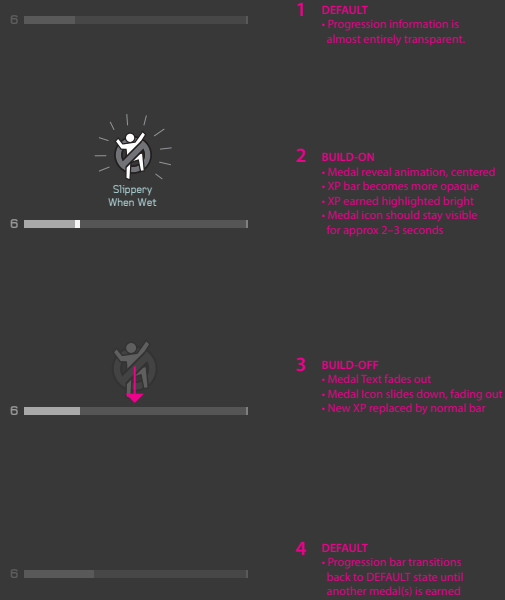
The final Warzone HUD featured specific elements such as an XP Level Meter, Energy Status Display, Alert Messaging, and Level Up Fanfare. Additionally, the Mini-Scoreboard, Objective Banner, and Nav Markers were adapted to support Warzone’s unique features.



HUD LAYOUT

I led the design of the majority of Halo 5's HUD widgets, including those for Warzone. As game modes and Warzone evolved, the HUD layouts and widgets were frequently revisited and updated to reflect these changes. The image above represents a near-final layout, though not the shipping art. Jeff Christy designed and implemented the final art and animation enhancements for all of Halo 5's menus and HUDs.

MEDAL FEED + XP INCREASE MOTION SINGLE MEDAL STORYBOARD



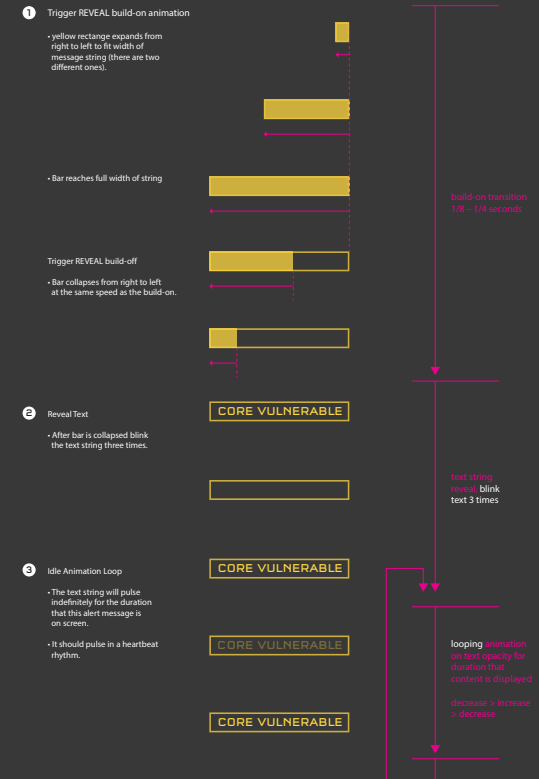
XP PROGRESSION BAR MOTION STORYBOARD

NOTE if more XP is earned at any time, interrupt the animation and trigger state 2.

XP increase occurs with Medal. We do not queue medals, so it should always occur in real-time.



ALERT MESSAGE MOTION STORYBOARD



HUD MOTION STORYBOARDS

HUD content was ultimately authored in C++ for performance, which meant artists lacked WYSIWYG options, leading to slow iteration. Given our limited time for revisions, I created detailed motion storyboards and motion comps for the engineers. This provided them with comprehensive guidance to closely match the visual target on their first attempt.



Months after the release of Halo 5, I focused on the sustain effort for the Warzone Firefight game variant. This mode, inspired by the popular Firefight from Halo Reach, required custom widgets, which I designed, including the Fanfare, Round Summary, and a revised Mini-Scoreboard.

The updated Mini-Scoreboard displayed scores and objective status, featuring indicators for various objective types—Enemies/Objects (counter), Defend/Protect (locations and health), and an Intermission state. It incorporated round information, objective icons, and scores to meet design needs.

The Fanfare widget introduced the round number and its objectives, and announced the end of a round (won/lost) before showing the Scoring Summary between rounds.

WARZONE FIREFIGHT HUD

These widgets were coded in C++, and I provided motion comps and storyboards in After Effects to guide the engineers. This time, the coding approach allowed for more hands-on involvement with the widgets, though it remained challenging and time-consuming as an artist to iterate and bug fix.

ROUND #

DEFEND THE [OBJECT]

END OF ROUND 2	
Round Score	1,000
Kill Bonus	200
Assist Bonus	200
Speed Bonus	200
Survival Bonus	200
ROUND TOTAL	2,400



HALO INFINITE

2016–2019

During my time on Halo Infinite, I focused on creating mood boards, style comps, and UI greybox standards. I produced numerous wireframes and comps for features like customization and seasons, contributed to environmental graphics for multiplayer levels, supported internal presentations, and collaborated with the UI and game teams.

HALO INFINITE

—
SLAYER

—
ODDBALL

—
CAPTURE
THE FLAG

—
DO

2017–2019

HALO INFINITE : BOARDS + COMPS

Included are several pre-production mood boards and comps that explore composition, color, typography, tone, and mood. Key themes include natural lighting, showcase, intimacy, depth of field, technology, drama, layering, and environment.

Please note that Spartan images are sourced from marketing assets or created in-house by Jeff Christy and Mackay Clarke using Octane.



087 Athlon
087 Commando
087 Cypher
087 Defender
087 Dynast
087 Enforcer
087 Engineer

087 EVA / Leonov
087 FOTUS
087 Freebooter
087 Goblin
087 Helioskrill
087 Jumpmaster
087 Mako
087 Mark IV

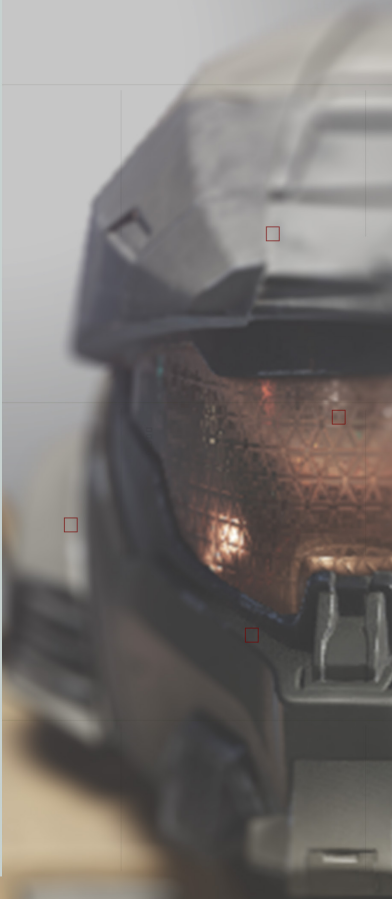
IZATION
OR



SPARTAN-721
STEEZY GUNMAN

BOXY TYPEFACE
Serif typeface

S
U
P
M
Y
L
O



21 JUL — 7 AUG

21 JUL — 7 AUG

21 JUL — 7 AUG

21 JUL — 7 AUG



BR85



2525 BATTLE RIFLE HEAVY BARREL 3-BURST FIRE UNSC



ASSIGNMENT	NOBLE	PROGRAM	II
DESIGNATION	FIVE	CONFIDENTIAL LV-3	

JORGE-052



FRAME	HEAVY
REMARKS	INCREASED ARMOR; PERSONAL SHIELD; ROCKET PACK

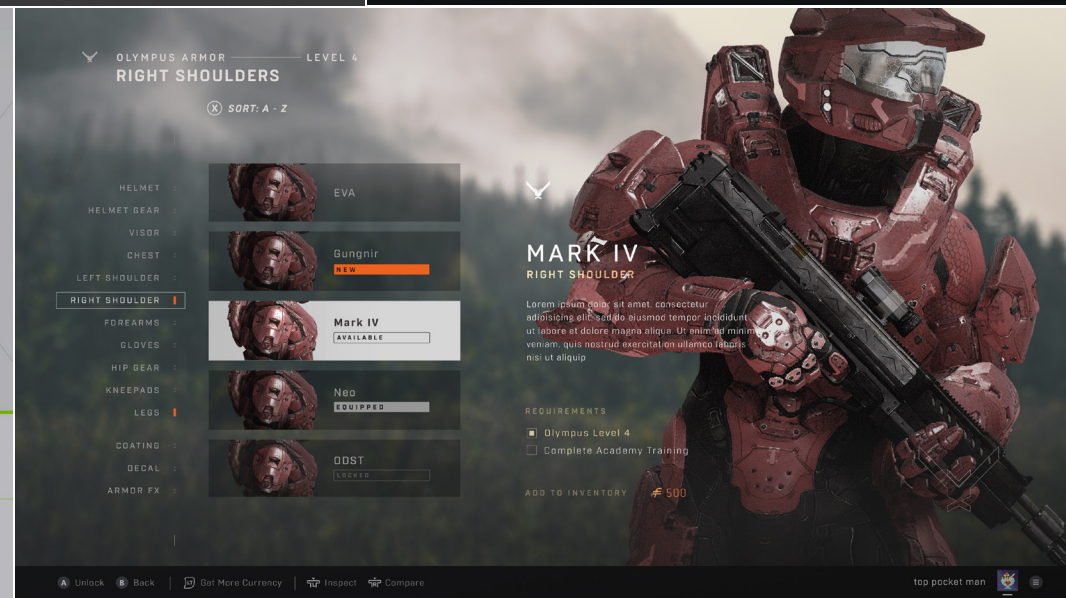
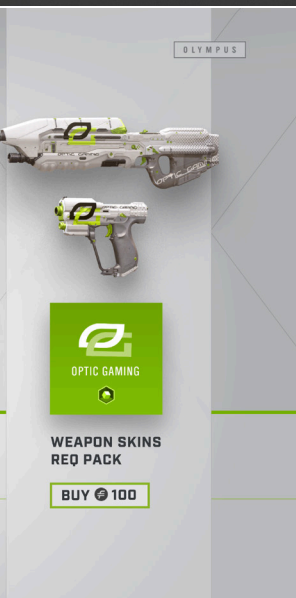
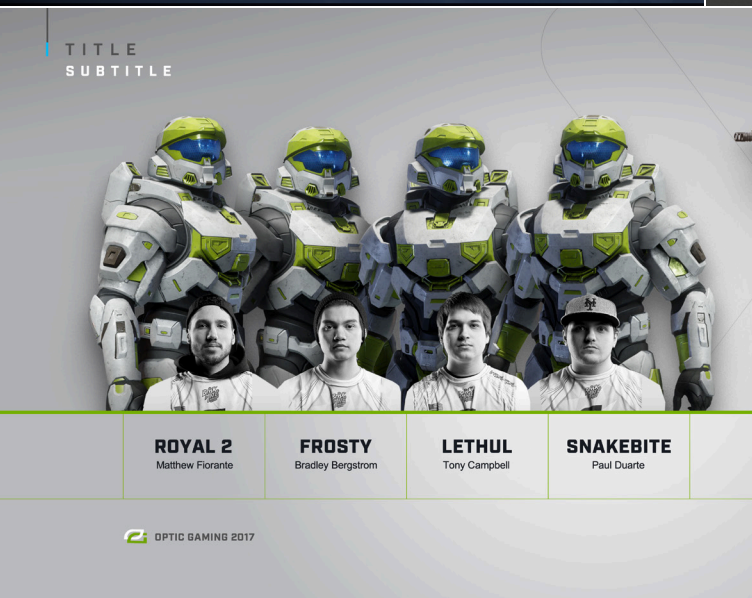
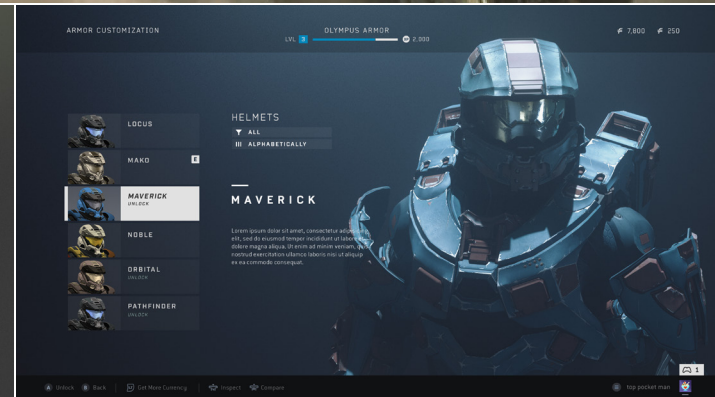
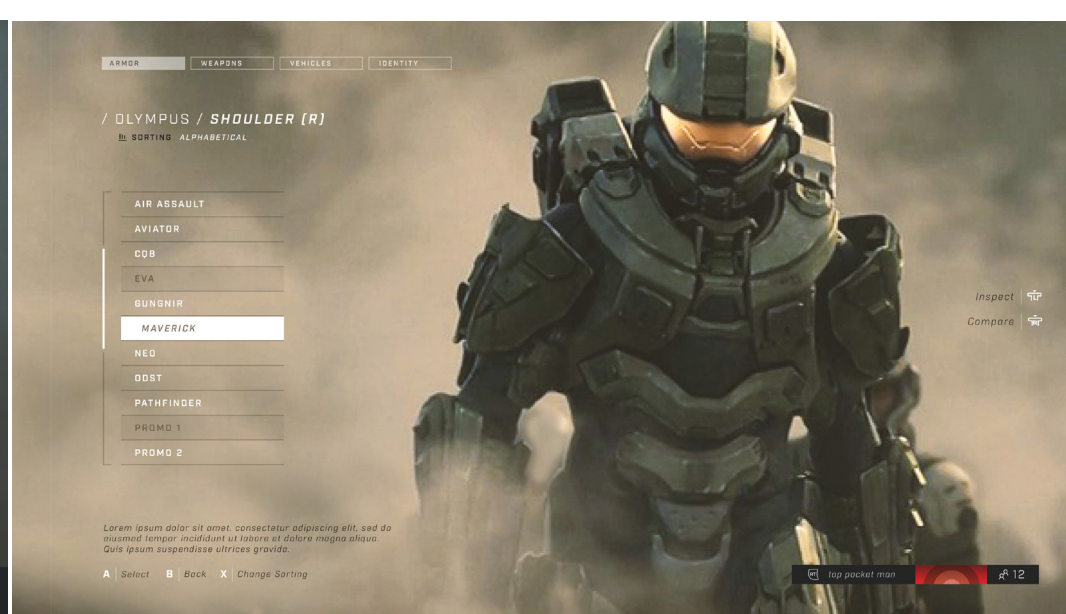
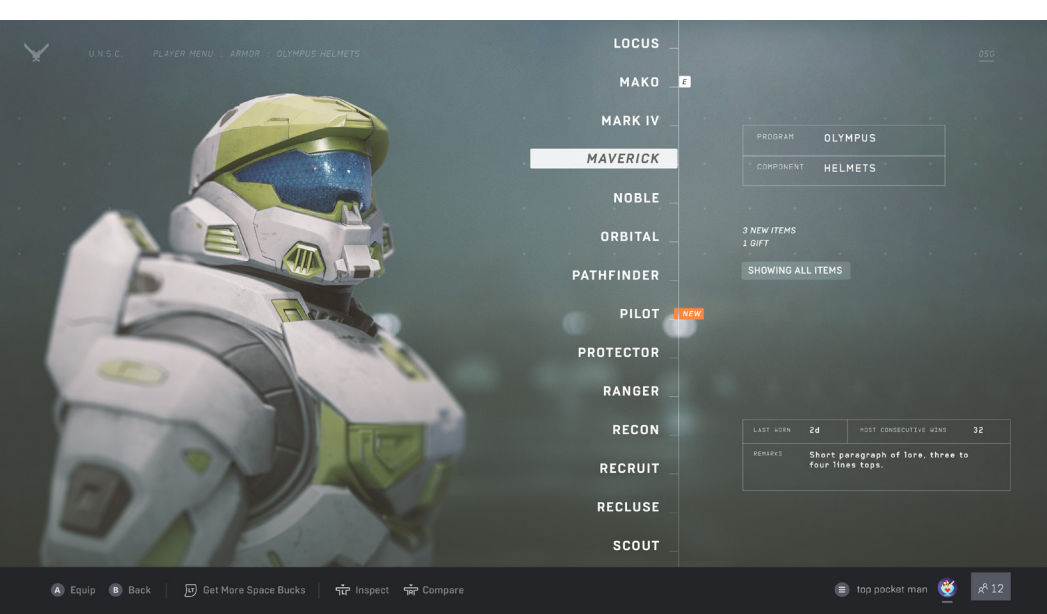


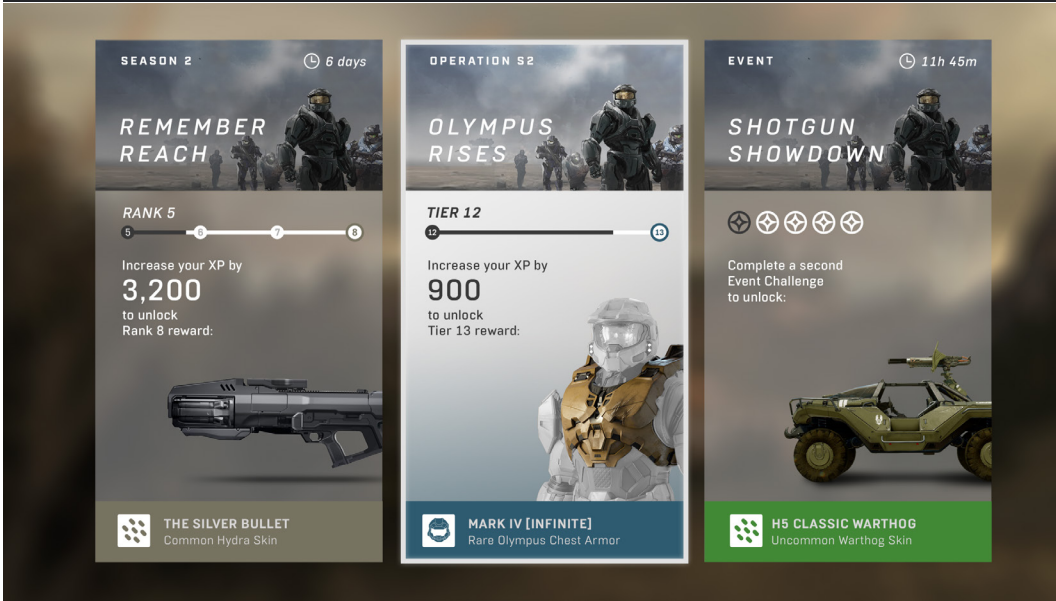
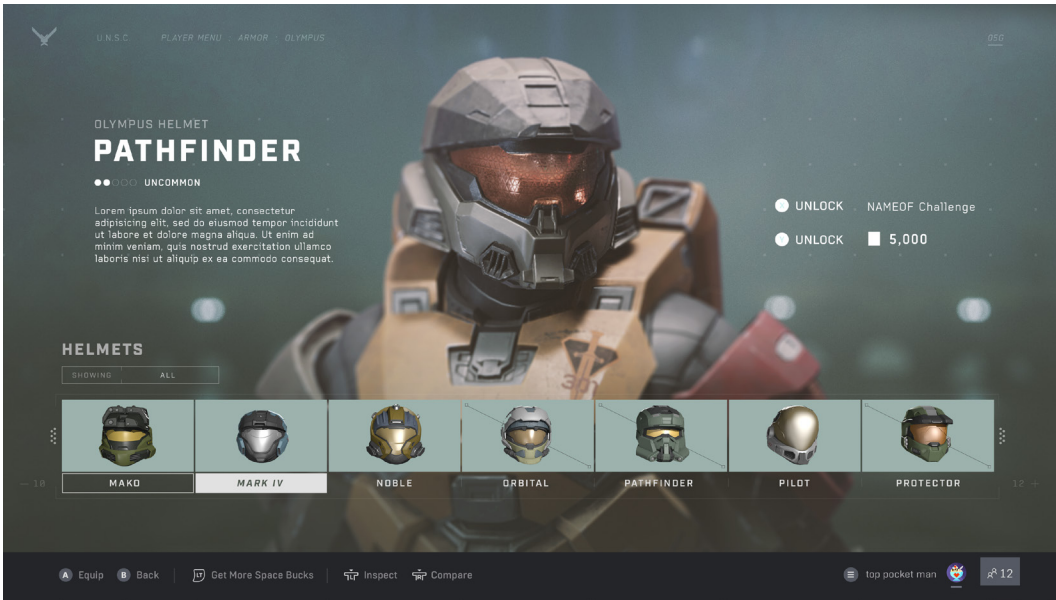
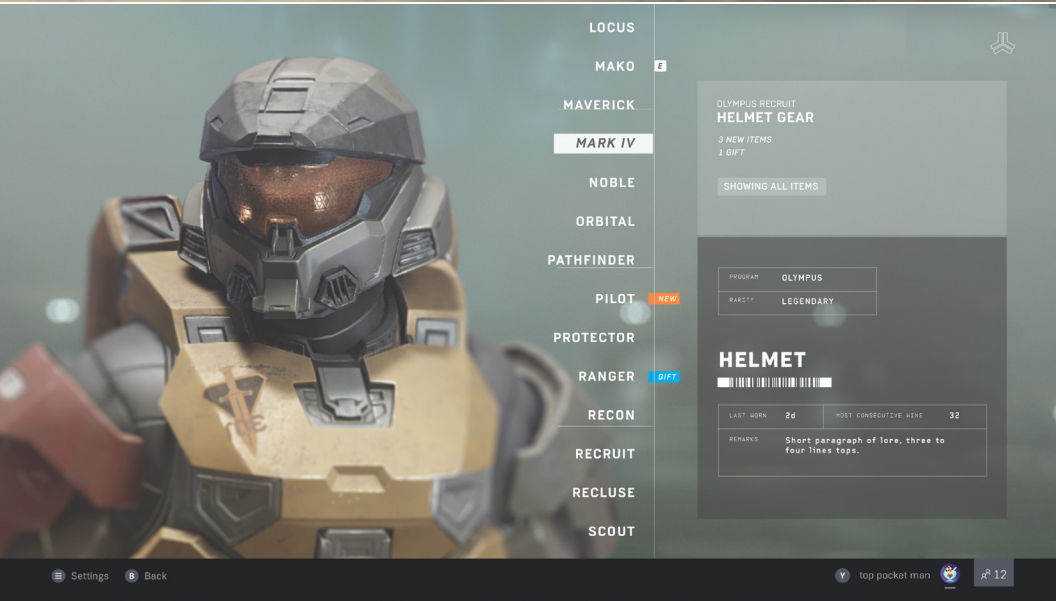
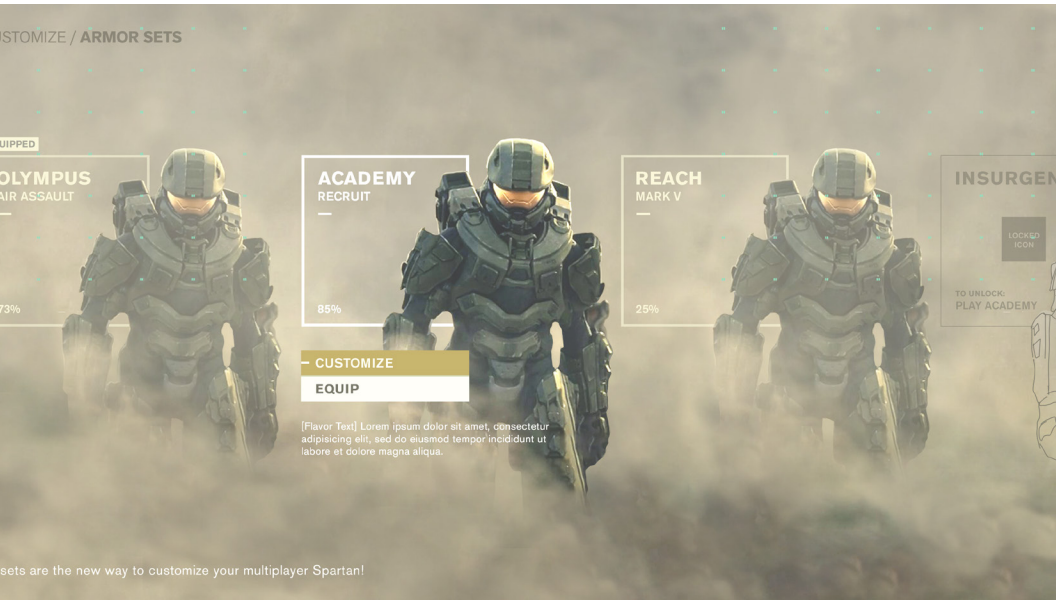
2020

HALO ARENA
SEASON 1

HALO CAMPAIGN
SEASON 1

Abandon your fear. Look forward. Move forward and never stop.
You'll age if you pull back. You'll die if you hesitate.



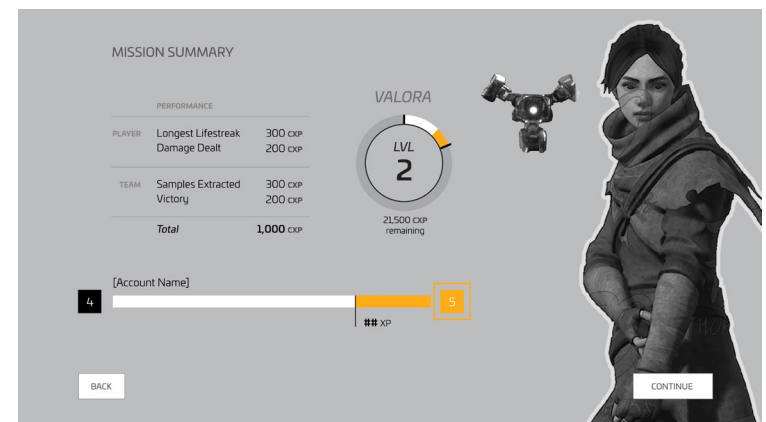
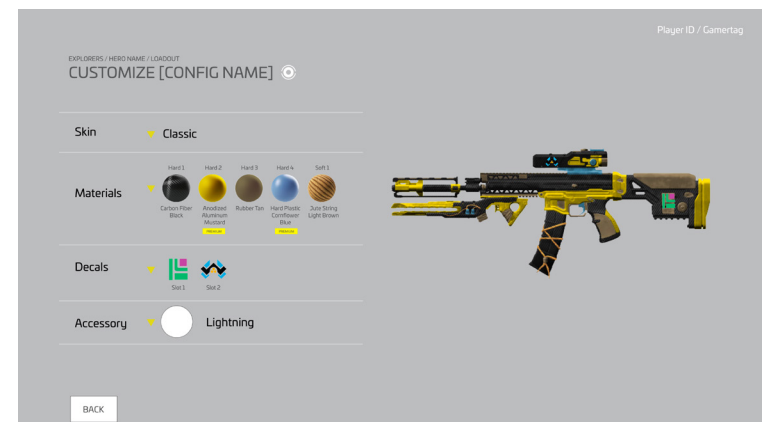
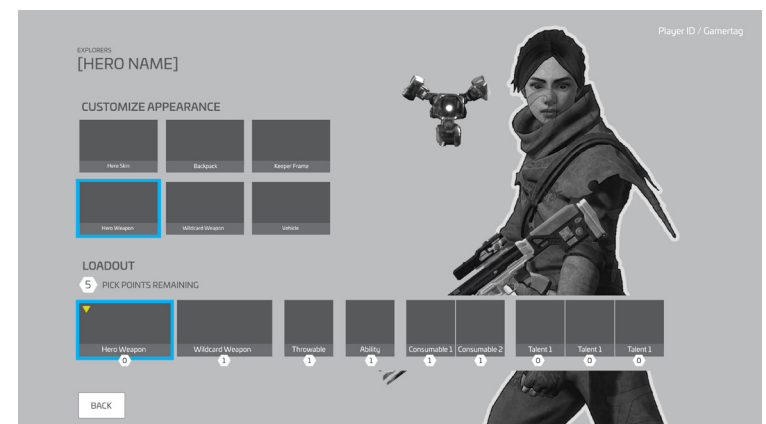


A character in a snowy, post-apocalyptic landscape. The character is seen from behind, wearing a dark, tactical outfit with a backpack and a helmet. They are holding a knife in their right hand. The environment is a dense forest of snow-covered evergreen trees. In the background, there is a large, multi-story wooden building that appears to be a ruin or a structure under construction. The ground is covered in snow and small, bare bushes. The overall atmosphere is cold and desolate.

SCAVENGERS

2019–2022

I joined Midwinter Entertainment in November 2019 to handle UX, UI, and graphic design for the game. The small, junior UI team faced ambitious goals and a rapid pace. Shortly after starting, new progression and monetization requirements significantly expanded the scope. With limited time and resources, I managed UI outsourcing to meet these demands.



SCAVENGERS UX

Three months into my tenure, COVID required us to shift to remote work. As new progression and monetization features were being added, I needed to quickly demonstrate how the UI would accommodate these changes. Within three weeks, I developed the flow and wireframes in Adobe XD and created an interactive prototype showcasing key paths, new features, and onboarding. This work was presented to the parent company CEO, all based on a single design document and numerous Zoom meetings.



LONGSTRIKER DESPERADO

EPIC

Description

Sentence about this weapon.

Available Customization options?

View Statistics



RESEARCH



Time

72 Hours



XTI Configuration



Tungsten

300/200



Thermal Membrane

200/150



Ballistic Weave

100/40



Ignition Core

12/10



Power

2,500/3,000



Research Desperado



Toggle Explorer



Inspect

Concept Art from UNKNOWN WORLDS "HABITAT 2.0"

Sorted by A-Z

Change



Base



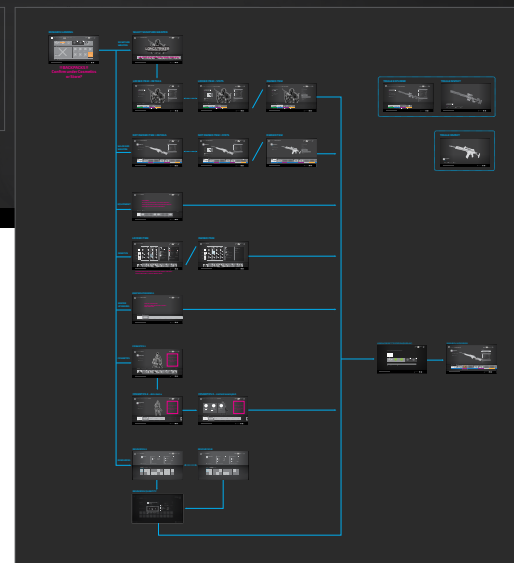
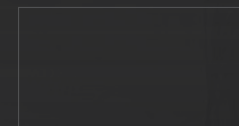
XTI



Desperado



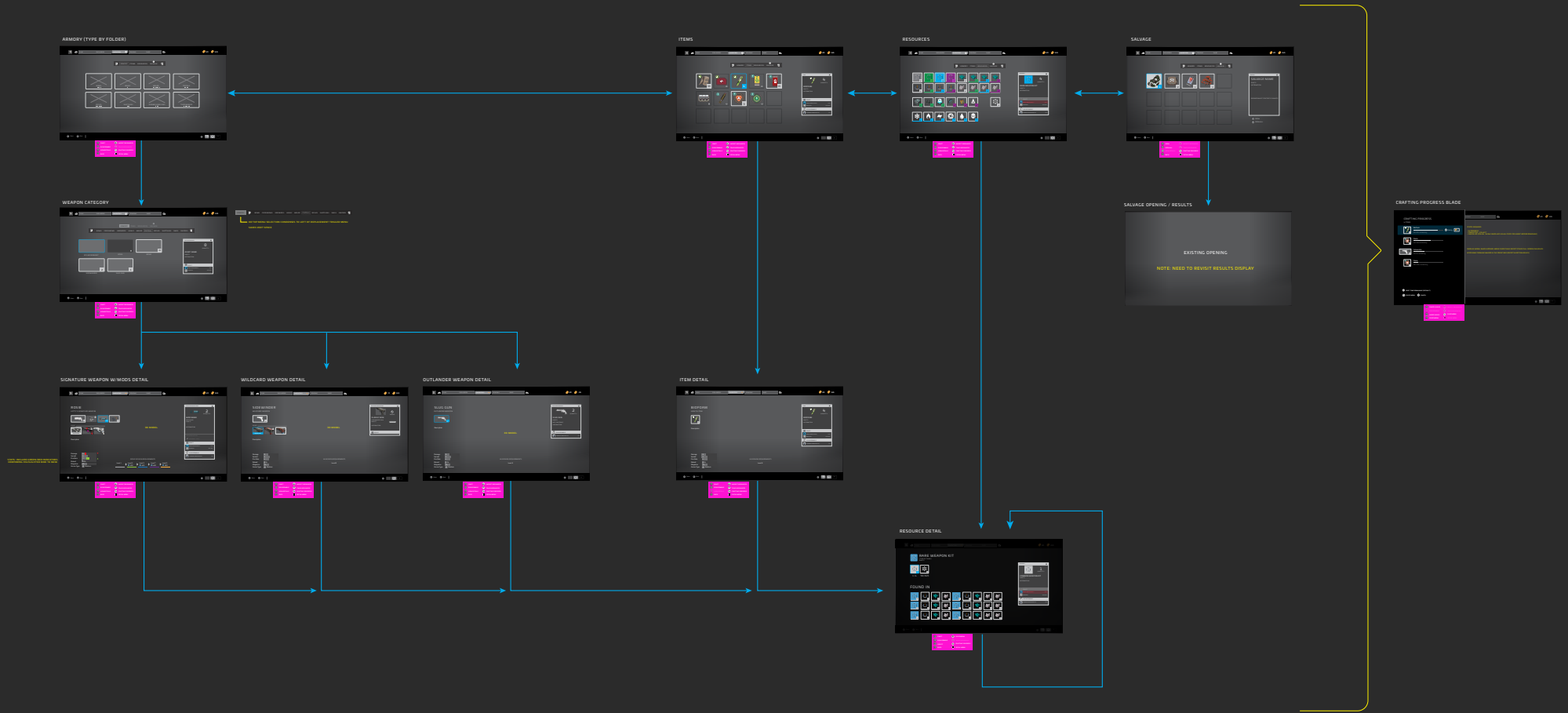
Taskmaster



SCAVENGERS : RESEARCH

Research was a key part of our Progression system. I collaborated closely with the Progression Designer, iterating on flows and wireframes, but no prototypes were created. Although the wireframes were built in-engine, the research system wasn't fully functional until late in the process. This meant we couldn't fully test the UI until the system was live, revealing several UX issues due to the system's complexity.

SCAVENGERS UX



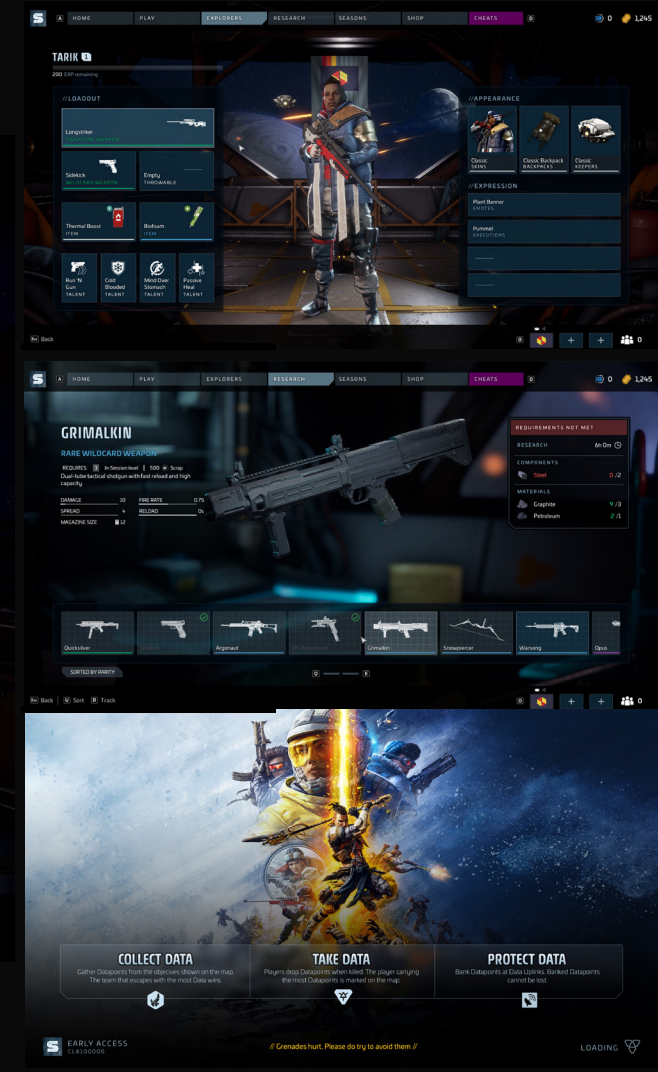
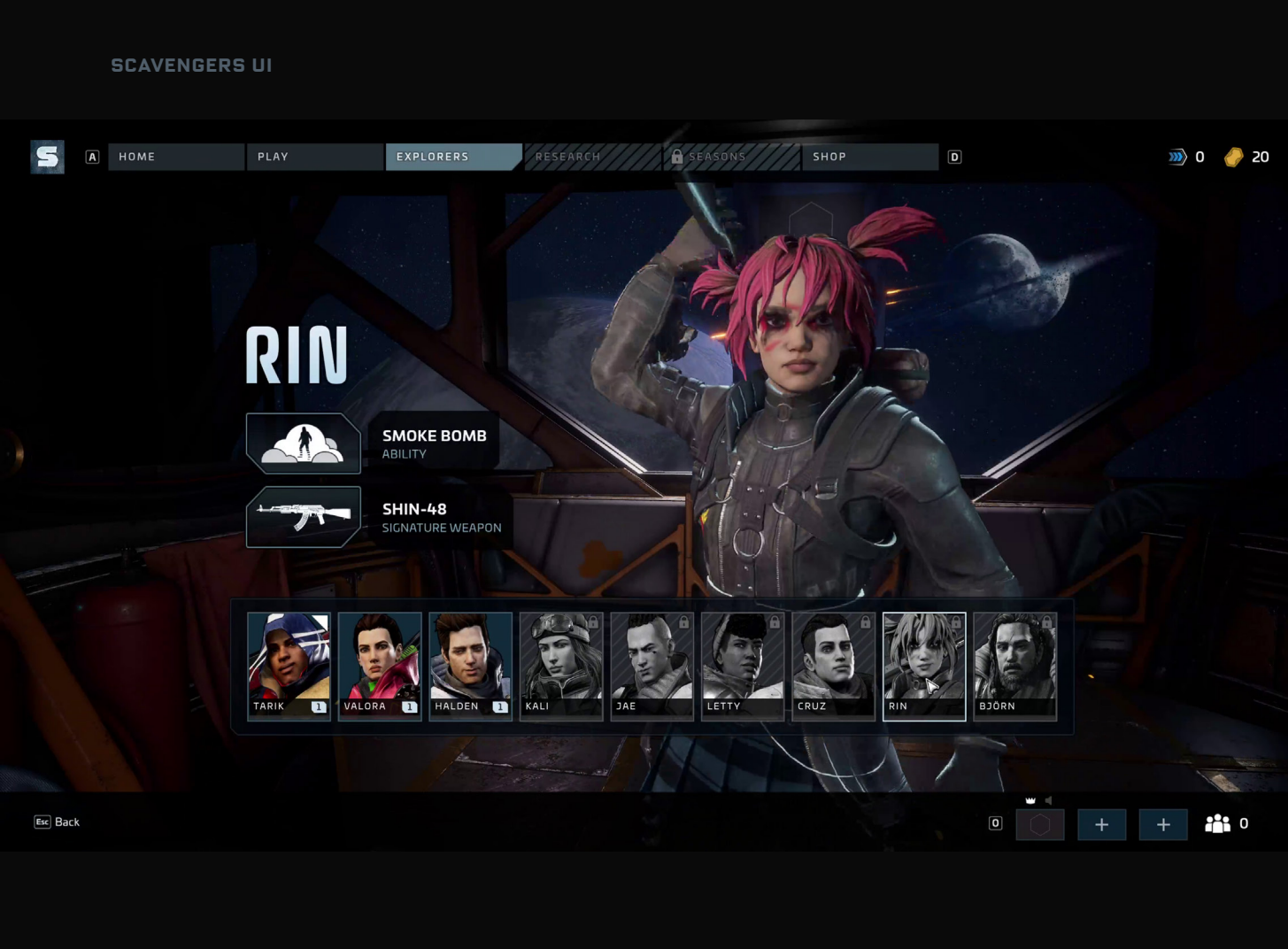
INVENTORY PIVOT

The studio implemented significant changes to the game mode, simplifying progression and economies by removing the Loadout system and reimagining the Research system as the Inventory. The UX challenge was to clearly present the game's offerings while allowing players to quickly view and locate crafting items, ensuring consistency with the new in-session Locker Menu for asset retrieval. IA and wireframes were completed in under two weeks, reusing as much existing work as possible to save time. However, these new features were ultimately canceled after the studio was put up for sale.



SCAVENGERS : HUD

I updated the HUD layout, improved widget designs for new features, and refreshed the visual style. Designing a HUD for the bright, snowy Scavengers map was challenging due to numerous gameplay widgets and production constraints. Many concepts were not fully realized due to limited resources, inefficient widget authoring, and my handling most of the implementation. As a newcomer to Unreal UMG, I was restricted to modifying existing elements, impacting usability and visual feedback. Despite these hurdles, I learned UMG, adding polish and animations to the HUD. The visual target is shown above in Photoshop. We were not able to update the HUD to match this before the game was shut down.



FRONT END STYLE

Due to tight deadlines and limited resources, I had no time to create UI mood boards or comps, and much of the front end was either implemented in grey box or outdated. With Early Access fast approaching, I had to reskin the entire front end from scratch within six weeks on my own. The screens and widgets' authoring process required extensive effort to achieve consistency. Limited involvement in menu backgrounds led to legibility and composition issues, necessitating dark panels behind content due to time constraints. Additionally, all UI blur effects were removed to ensure performance on PS4. Despite these challenges—working with novice tools, from home, and in isolation from my teammates—I'm proud of what was accomplished within this accelerated timeframe. I was also responsible for a number of icons, including Hero Abilities, weapons and ammo, consumables, salvage, status effects, damage types, reticles and map/markers.

/THANK YOU

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