

Brian Swanson

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Experience

Amazon, Seattle – Material Artist

Jul. 2020 – Nov. 2022

- Created photorealistic 3D assets.
- Authored parametric materials to be utilized in real-time environments.
- Created real-time shaders to be used for GLTF/GLBs.
- Organized and pioneered research and development efforts aimed at improving the Material art pipeline, tools, and processes.
- Collaborated with other teams to meet their material needs.
- Managed material team's task tracking, material requests, and new material proposals.
- Advised production artists on any material aspect of assets they were struggling to complete; what materials to use and how to apply them in Substance Painter.

Aquent LLC. @ Turn 10 Studios, Redmond – Vehicle Polish Artist

Dec. 2015 – Jun. 2020

- Responsible for adding the finishing touches to photo-realistic vehicles.
- Fix issues with the assets that were missed during production. (Bad topology, animations, textures, game engine markup, etc.)
- Oversaw and enforced the standards for the car team's PBR material library.
- Communicated with manufacturers to ensure their products met their standards.
- Debugged and fixed compiling issues preventing cars from being loaded in game.
- Evaluated cars created by external vendors, wrote up bugs that will insure the car looks as close to the real thing as possible.
- Contributed to Forza Motorsport 6, Forza Horizon 3, Forza Motorsport 7, Forza Horizon 4, and a TBA title.

Inspur Ltd. @ Turn 10 Studios, Redmond – Vehicle Artist QA

Jun. 2015 – Dec. 2015

- Evaluated hard surface models to ensure they met Turn 10's standards.
- Provided detailed feedback on how to fix the submitted work.
- Troubleshoot car compiling failures for the testers and fixed issues preventing the car from being loaded into the game.
- Reviewed textures and materials submitted by external vendors.
- Cleaned up textures and create/modify materials for vehicles.

Skills

- High poly modeling of organic and hard surface objects.
- Low poly modeling and retopo construction.
- Constructing both procedural models and materials.
- Efficient UV mapping skills.
- Creating assets for real-time game engines.
- Authoring GLTF/GLBs.
- Creating assets for AR experiences.
- Color theory, color matching.
- Photorealistic Lighting.
- Artwork peer review.
- Documenting workflow and asset standards.
- Researching and developing new workflows for asset pipelines.
- Knowledgeable of the Python, Vex, HTML, CSS, AHK, and XML languages.
- Adept to picking up new software and tools.

Software

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|-----------|----------------------|----------------------------|
| • Maya | • Substance Designer | • Unreal Engine |
| • Blender | • Substance Painter | • Perforce |
| • 3DS Max | • Photoshop | • Shotgun / fTrack / Asana |
| • Houdini | • Zbrush | |

Achievements

At Turn 10 I created a tool for bug screenshots. Tool automated the import/export process between dev kits, photoshop, and our bug database. It increased the authoring of QA call outs by 12%.

At Amazon our team needed to create 30+ parametric wood materials. Wood materials would take two to three times longer than most other materials, due to their complexity. I was able to reduce production time by 25% by creating a universal base wood node that became the starting point of all of our wood materials.

While at Amazon I designed a workflow for artists to quickly create brand logos inside of Substance Painter. Artist had been manually painting in height/normal/color detail for logos, taking ~15 to 30 minutes. Logos created this way were not easily adjusted if alterations were needed. I created a few decal substances that could generate the logos with just an alpha map and a few parameter adjustments; making logo creation take around 3 minutes. Decal logos could also quickly be adjusted at a QA's request.

Education

Lake Washington Technical College, Kirkland

AAS In Animation & Game Design

2006 - 2008