Brandon Toomey
(425) 985-5357

www.garagebay9.com
Brandon@garagebay9.com

Who "That Guy" Is:

A guy with a love of 3D / tradigital / traditional art, games, creating things and places (and their stories) to share with people, and 12+ years of professional success – plus 6 shipped titles – putting that love to work making digital and physical things in pixels, polygons, plastic, metal, and resin.

Skills:

- 3dsmax (15+ years) - Adobe Photoshop (15+ years) - zBrush - UDK / UE4 - Proprietary engines (MS Flight Sim, Forza) - Quixel Suite - Team project / version management systems (Source Depot, Product Studio, Team Foundation Server, SVN, Git) - Process documentation writing / maintenance - QA / Test process design / implementation / management	- Maya - Rhino3D - Unity - Substance Suite - Scripting experience with C / C++ and Java derivatives, HTML, MaxScript - FDM / SLA / Powder substrate 3D printing design, maintenance, and manufacturing integration - Micro-manufacturing with short-run / small batch applications (CNC / PIM) - Small team leadership / task management / process instruction

Professional Experience:

Virtually Live (2016-2017)
Sr. Environment Artist

Responsible for full environment breakdown, planning, and production for recreation of real-life locations for full-3D virtual reality experience (Vive, Oculus platforms) using Unreal 4 engine. Product was a navigable social metapresence experience as an audience member at a live sporting event, using data captured from the live event to depict game events. Designed and implemented best practices / workflow design for environment art pipeline, including asset naming conventions to interface with custom export script in 3ds max, and wrote the custom export script to capitalize on those naming standards and project layout. Contributed to artist-facing design elements of comprehensive crowd instancing system to display spectator crowds of 5,000+. Investigated and developed performance-focused art content workflows for maintaining VR experience performance levels (120 FPS+ in headset)

You Kick Ass, Inc (2015)
Lead Artist

In charge of art team management, art pipeline development, tool spec and workflow design, art content and physical product QA, and visual concept development. Managed a team of 3 - 7 artists both on site and remotely.

Our little team took a raw Unity license and turned it into a comprehensive toolset for creating rigged, feature-morphable, animation-ready heads that could be either 3D printed or used as digital avatars and driven by facial recognition. I was responsible for working with our developer to design and lead implementation of artist-facing UI, UX, and managerial capabilities so the tool could either be used on site by our artists, or deployed remotely to offshore artists and utilized as a management and review tool with performance metrics to maintain production pace and quality quotas.

As we iterated, the QA process I designed helped us narrow down specific aspects of likeness and print quality issues that led to QA failures, and those findings were rolled into a variety of additions and improvements to the tool in the form of not only technical fixes and more detailed user controls, but also UX decisions that discouraged frequent mistakes or flaws that could not (or should not) be remedied programmatically.

I was also in charge of creating, maintaining, deploying, documenting, and teaching the Photoshop automation toolset that we used for our 2D content process, as well as establishing best practices. Further, I supervised the regular review and QA process of both 3D and 2D content that was created by the art team before committing it to physical 3D print batches. Once those were complete, the team reviewed any failed prints for art QA or non-art QA issues and I was responsible for designing solutions that would be integrated into our tools.

I also built a lot of shelves, fixed the 3D printer multiple times, built a CNC mill, designed a plastic injection molding machine, and started developing prototypes and the machinery for our own on-site manufacturing equipment for future products. My coworkers also held still and smiled while I repeatedly used them as guinea pigs for photogrammetry and image recognition 3D scanning R&D efforts.

Turn 10 Studios (2011 - 2015)
Outsource Artist – On-disc and PDLC Content for *Forza 5, Forza Horizon 2, Forza 6*
Responsible for art content QA and polish on car art content delivered by outsource vendors, including communication during milestone delivery of changes and corrections, approval of delivered content, and investigation of art content errors for internal tool, model spec, and process refinement.

Environment Artist & Production Artist in Test – *Forza 5*
Created and refined 3D art content for Yas Marina, Prague, Spa, Sebring, and other unannounced content. Worked closely with track leads to interpret reference and research data. Used TOF and phase laser scan data to precisely match visual character of licensed tracks, as well as physical contours of racing surface and gameplay-crucial collision.

Environment Artist – *Forza Motorsport 4*
Created and refined 3D art content for Indianapolis, Infineon, and Alps. Worked closely with track leads to interpret reference and research data. Performed extensive art content bugfixing and optimization for E3 showcase track (Alps) using Product Studio bugtracking database.

Microsoft Games Studios - ACES Studios (2007 – 2009)
3D Aircraft Artist - *FlightSimulator 11*
Created all art assets for one player-flyable aircraft. Modeled, mapped, textured, constructed shaders, animated, defined model tags, and assembled SDK paint kit for each sub-variant of the the exterior and virtual cockpit of the aircraft. Additional tasks involved research, effective communication with design team as new gameplay features with art requirements were refined and integrated, development of new art workflow to provide modular content without requiring new feature support in code, and instructing other team artists on techniques and workflow developed for modular content methods.

Environment Artist – *FSX: Acceleration*
Modeled, textured, and animated various objects for Microsoft Flight Simulator 10: Acceleration Pack, primarily mission centerpiece objects and high-focus static objects. Required high level of proficiency in 3D Studio Max and Photoshop, and the ability to quickly create accurate low-poly renditions of real world objects with alterations as-needed for game engine or mission requirements. Worked closely with design staff and art lead to determine scenario and resource requirements for particular objects. All tasks also required rapid creation of realistic and performant textures, plus adherence to standardized production methods and content structure. Was responsible for gathering reference material on assigned objects in brief time frames. Shipped *Flight Simulator X: Acceleration* (FSX Expansion Pack)

UbiSoft/1C:Maddox Games (2004 - 2005)
3D Artist – *Pacific Fighters*
Work was primarily technical modeling, as assets were functional recreations of World War II aircraft, built from original blueprints and diagrams. A portion of my work was later licensed along with select other *IL-2* game assets for inclusion in UbiSoft's *Blazing Angels: Squadrons of WWII* titles (Xbox, PlayStation 3, Nintendo Wii). Shipped *Pacific Fighters.*

Additional contract and freelance work experience details available upon request

Education:

− The Art Institute of Seattle
  − Associate of Applied Arts - Animation Art & Design
− Bellevue Community College, Bellevue, Washington
  − Running Start program – attendance of college courses during high school

References:

Professional and personal references available upon request.