

Jon Finch Rigging Reel 2018 Breakdown Sheet

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iMAGi Animation Studios

"Astro Boy" - Maya software on the Macintosh

I created preliminary rigging /skinning of Astro Boy, Dr. Elefun and Dr. Tenma and also setup cloth simulation and hair grooming to help the director communicate with the Hong Kong studio. I did all 2D /3D design variations with the art director on the arm canon and designed the mechanical transitions.

FUHU

"Charmed 18" - Maya and Shave and Hair Cut, Maya Hair and p_HairTK Shaders used in a Windows environment

Duties include...

- Creating CG department
- Finding/interviewing/hiring artists
- Directing hardware/software needs for team
- Leading the modeling of characters and environments
- Guiding the technical aspects of the CG department
- Hair R&D - Polygonal and Maya nHair grooming, Mental Ray rendering and using p_HairTK shaders
- Character rigging
- Mentoring jr. artists
- Working with over seas studios
- General Maya troubleshooting

Fuhu, Inc., creator of the nabi tablet, is a leading designer, seller and innovator of thoughtful consumer products and services for children. www.nabitablet.com, www.nabishop.com, www.fuhu.com

Disney Television

"TRON Uprising" - Maya and NUKE used in a Linux environment

Senior Technical Director

- Modeling, texturing/shading, particle effects, rigging
- Lighting and heavy use of render layers and referencing in Maya
- Production use of RUSH renderque
- Heavy creation of masks in 3D for comping in NUKE, Mental Ray troubleshooting
- Working with over seas studio, compositing in NUKE and After Effects and lip sync/light character animation revisions

nVIDIA

"Torture the Frog Demo" - real-time tech demo - Maya software used

"Digital Adrienne Curry" - real-time tech demo - Maya software used

I was the demo teams technical artist for all of our projects. I worked closely with the software engineers to bring our projects into realtime. One project required a photo real version of Adrienne Curry. I created a rig with FK/IK/MoCap switching for the animator to fix awkward mocap movements. I also created a hair groom that helped the engineers reconstruct hair for realtime. I was limited by the realtime engine by how many joints and/or blendshapes could effect a vertex at any one time. For another demo, "Froggy Torture", I rigged the frog with the pretty standard base FK/IK rig and then incorporated a network of overlapping lattices so in game play the frog could be slapped around with a rubbery type of follow-through animation when struck.

Nickelodeon

"Fanboy and ChumChum" - Maya software used in Windows environment

I was a character technical artist on the show "Tak and the Power of Juju", "Fanboy and ChumChum" and "Penguins of Madagascar" then I became the lead character technical artist on "Penguins of Madagascar" and "Kung Fu Panda". I managed 3 other junior technical directors and maintained the over-seas studio with notes and direction. We developed a very complicated multi layered rig so the animators could get the silhouette they needed.

Disneytoon Studios

"Bambi II" - Maya software used in Linux environment

I was a technical artist at Disneytoon Studios from 2002 until 2004 and worked on many direct to DVD productions (Mulan II, Tarzan II, Fox and the Hound II, Kronk's New groove, the Lilo and Stitch series and Stitch the Movie...among others). One large project was for "Bambi II" where I helped technically direct the digital waterfall set and do some character rigging. I was asked to create a digital Great Prince to be used in distant shots with the Great Prince. I modeled, rigged and toon shaded the proof of concept 3D character to be used in a very traditional 2D painted classic. In the end, the director did not approve of this look, but they did end up using the antlers I modeled (and rigged so the animators could cheat the silhouette) by rotoing them to the 2D animated Great Prince. This was my first experimentation with muscle systems in a rig.

Jet Airways

"3D animated pre-flight video" - Maya and Photoshop software used in Windows

- Technical supervisor to all artists on the project in China, Malaysia, England, and California
- Modeled /Textured/UVed seats, part of the planes interior and props
- Rigged all characters/sets/props
- Worked on the lighting look

Discovery Channel

"Doupy" proof of concept- Maya, MentaRay, ZBrush and Photoshop software used

- Supervised set preparation (measured EVERYTHING)
- Developing CG version of 2D character design
- Modeled/UVed/rigged/facial rig layer in Maya
- Refined model/ textured in ZBrush
- Created facial and corrective blendshapes
- Modeled props (phone)
- Using HDRI image created from chrome sphere sampled from set and brought into HDRShop software, created light rig using the lightGen script exporter
- Created Sub-Surface Scatter Shader for character
- Worked closely with animator on the project to enhance controls to give Doupy a better performance.
- Rendered all scenes with alphas to be handed over to compositor
- Made client happy!

10 Pound Films

"Swarm of the Snakeheads" - software used - Maya, ZBrush, Photoshop, Mental Ray and After Effects in Windows

With three sullen daughters in tow, a hapless father returns to his hometown only to discover the residents are under attack by genetically-engineered snakehead fish. Inspired by the 2002 invasion of a Maryland pond by the carnivorous, air-breathing Asian fish. The so-called "Frankenfish" caused quite a stir when they were discovered in Crofton in 2002, but that was nothing compared to the havoc the snakeheads wreak in the comedy-horror "Swarm of the Snakehead."

This was a low/no budget film

Duties I performed on the film:

- CG consultant/CG creature technical director/CG look-movement development
- I did everything (modeled, UV'd, rigged, textured, lighting, rendering (Mental Ray and Maya software), managed outsourcing to render farm company in Oregon, animated some shots (some extra animators were brought on when they saw how well the CG snakehead turned out the want him in more shots). I brought the other animators up to speed on controls on the rig
- Created the texture and developed the underwater and out of water (wet) shaders

Nickelodeon

"Tak and the Power of Juju" - Maya, ZBrush and Photoshop software used

- Character Technical Artist - Rigging and maintenance of characters and props
- Custom character interfaces
- Lighting of environments and characters
- Rendering - Render layer pass preping
- Modeling
- Character and set finaling
- Mentoring of CG apprentices with all aspects of production
- Worked with studios in India and Taiwan
- Refining production pipeline
- General Maya trouble shooting
- For all characters with some sort of hair we used a riggy driven with hair follicle dynamics with FK switching

Nickelodeon

"Penguins of madagascar" - proof of concept for TV show - Maya and Photoshop software used

- Character Technical Artist - Rigging and maintenance of characters and props
- Lighting of environments and characters
- Rendering - Render layer pass preping
- Character and set finaling
- General Maya trouble shooting