

Jeff Newton

I enjoy problem solving and I have always sought to combine my artistic and technical abilities. With computer graphics I am able to use my visual skills along with my computer programming experience.

After gaining a distinction for my masters degree in computer graphics, I started my career with Jim Hensons Creature Shop (London), where I developed a broad base of skills, from modelling, texturing and look development, character animation and lighting, to graphics programming and R&D work.

While travelling in New Zealand in 2002, I was offered a position as Head of 3D with Digital Post, a post-production house in Auckland. At Digital Post I was responsible for all aspects of the 3D production process. This gave me the opportunity to strengthen my team leadership skills and also expedient problem solving skills in the time critical environment of television commercials.

In 2005 I decided to return to long format projects as a lighter and technical director. This enabled me to concentrate on my main strengths: combining my graphics knowledge with my aesthetic eye to provide an efficient work flow for myself and other artists and create new and interesting visual effects.

I joined Intelligent Creatures Inc. in 2007 as 3D Supervisor, to take on the exciting and challenging task of creating Rorschach's mask for the movie adaptation of a favourite graphic novel of mine "Watchmen".

Skills

3D software;	Autodesk Maya, Houdini and proprietary software
2D software;	Nuke, Shake, Photoshop and After Effects
Other relevant software;	RenderMan Artist Tools, Mental Ray, PF Track, Boujou and ZBrush
Graphics programming;	MEL, shell script, RenderMan SL and Mental Ray shaders, C/C++ and at present I am learning Python and the Maya C++ API.

Experience

Below is a list of my work experience, for brevity I have only detailed major positions.

Nov. 2007 – Present: Intelligent Creatures Inc., Toronto, Canada
3D Supervisor

Credits Include:

"Watchmen" Warner Bros. feature film

I supervised a team of up to 25 artists to complete 309 shots of Rorschach's moving inkblot mask, plus other simulation effects and digital set extension shots. My work is detailed in "The Manhattan Project" article in Cinefex number 117 (April 2009).

- All CG production pipeline design
- Pipeline implementation, using Maya, MEL, Temerity Pipeline and Houdini
- Conceived of, designed and implemented a 2D animation rig, which enabled animators to keyframe inkblot shapes by simply drawing with a stylus and tablet.
- Conceived of and designed an in-camera 21/2D facial motion capture solution to reproduce the actors performance without the used for any witness cameras.

"Underworld: Rise of the Lycans" Lakeshore Entertainment feature film

We created CG shots of a vampire fortress, at different stages of construction and dressed it with extensive scaffolding and other digital props. Our fortress was required to blend seamlessly with the practical set.

- Designed a rapid and flexible set dressing and asset management pipeline, using Maya and Temerity Pipeline.
- Designed and implemented a rendering pipeline using Maya, which made use of RIB archiving and ambient occlusion baking to optimise the rendering of the large data set of the fortress, using Maya, 3Delight and Temerity Pipeline.

Intelligent Creatures Inc. experience continued...

“Traitor” Overture Films feature film

- Technical advice and supervision of simulation visual effects and 3D set extensions.

June 2007: Kaleidoscope Animation, Auckland, New Zealand

3d Artist (Freelance)

Sept. 2006 - May 2007: Cirkus, Auckland, New Zealand

Animation Director (Freelance)

April 2006 - Sept. 2006: Meteor Studios, Montreal, Canada

Asset Technical Director (Freelance)

Credit:

“300”, Warner Bros. feature film

- Asset debugging, validation and preparation for lighting pipeline using Maya / RAT.
- MEL scripting and camera rigging to match-move heavily occluded live action.
- MEL scripting to automate the ambient occlusion baking process.

February 2006: Oktobor, Auckland, New Zealand

3D Animator (Freelance)

July 2005 - Sept. 2005: Meteor Studios, Montreal, Canada

Lighting/Asset Technical Director (Freelance)

Credit List:

“Final Destination III”, New Line Cinema feature film

“10.5 Apocalypse”, NBC mini-series

- Asset debugging, validation and preparation for lighting pipeline using Maya / RAT.
- MEL scripting to improve lighting work flow efficiency.

Jan. 2005 - Mar. 2005: Photon VFX NZ, Auckland, New Zealand

Lead Lighter (Freelance)

Credit:

“Hercules” Hallmark TV mini-series

- Responsible for setting up an image based lighting system for rapid work flow
- Lighting of multiple characters using Maya and RAT.

April 2004 - June 2004: Weta Digital, Wellington, New Zealand

Keyframe Animator (Freelance)

Credit:

“I, Robot” 20th Century Fox feature film

- Character Animation of NS5 robots using Maya

Sept. 2002 - Dec. 2004: Digital Post, Auckland, New Zealand

Head of Computer Graphics

Credits include:

“Tower Insurance - Worries” Television Commercial

“V - Mozzies” Television Commercial

- Character design, rigging and animation using Maya

Feb. 2002 - Mar. 2002: Photon VFX, Gold Coast, Australia

Lighter / Animator (Freelance)

Credit List:

“Inspector Gadget II” Disney feature film

- Rigging and temp animation of gadgets using Maya

“Scooby-Doo” Warner Bros. feature film

- Lighting “Scooby Doo” using Maya

July 2001 - Oct. 2001: **Ambience Entertainment, Sydney, Australia**
Sequence Lead Animator (Freelance)

May 2001 - July 2001: **Cutting Edge Post, Brisbane, Australia**
3D Animator (Freelance)

Nov. 1996 - Dec. 2000: **Jim Hensons Creature Shop (London)**
Computer Graphics Animator

Credits include:

Dec. '00, **“Le Pacte des Loups”** aka. **“The Brotherhood of the Wolf”** Davis Film feature film
•Effects animation, character animation of the “Wolf” and match-moving using Maya, RAT and proprietary software.

June '00, **“Go-Cat - Friskies”** Television commercials

- On set CG supervision and CG lighting supervision
- Shading and animating goldfish using proprietary software and Mental Ray

Apr. '00, **“Jason and the Argonauts”** Hallmark TV mini-series

- look development for Harpy's using proprietary software and Mental Ray

Aug. '99, **“Animal Farm”** Research and development

- 3D muzzle replacement test for lip-syncing animatronic pig using 3D Equalizer, Elastic Reality, proprietary software and Silicon Grail Chalice.

Dec. '98, **“Toyota - Goldfish”** ITV Movie Première interstitials

- Animating and shading goldfish using proprietary software and Mental Ray

Feb. '98, **“Lost in Space”** New Line Cinema feature film

- Camera match moving using proprietary software
- Lighting and animating “Blawrp” using proprietary software and Mental Ray

Sept. 1994 - Sept. 1995: **Fraser Williams (London)**
Computer Programmer

Duties: Developing, maintaining and supporting bespoke training administration applications

Education & Qualifications

1995 - 1996: **University of Teeside, Middlesborough, Teeside, UK.**

Computer-Aided Graphical Technology Applications MSc awarded with distinction

Dissertation: “The Realistic Simulation of Muscle & Flesh for Character Animation”
coded in C++ and OpenGL, conducted at Jim Hensons Creature Shop July - Oct. 1996

Including: Creative & Production Animation Graphical Programming & Algorithms
Graphical Mathematics Graphical Computing Environments

1988 - 1993: **South Bank University, London, UK.**

Engineering Product Design BSc Honours (Sandwich)

Including: Computer Aided Design Electrical & Mechanical Engineering
Project Planning & Scheduling Visual Communication

Interests

I swim and practise yoga regularly to keep fit. I'm a devoted snowboarder and I also enjoy scuba diving and snorkelling. I enjoy many genres of film, reading both fiction and non-fiction and I'm writing a screenplay in my spare time. I practice life drawing and pottery. I also meditate daily to relax, sharpen my awareness.

Referees

References are available upon request.

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