

Jakub Krompolc

Resume, Curriculum Vitae

Career Objective: Lead Rigging Technical Director

Working in production on variety of rigging tasks including detailed realistic or cartoon setup, tools creation and deformation rigs. Development of efficient rigging toolset and rig assets. As lead rigger helping team members with workflows and setting priorities, consulting approach with CG supervisor and lead animator.

Work Experience:

2015 – 2015 Rigging TD – Freelance

Working on various projects, making both realistic and cartoon setups

Platige Image, Warsaw

Realistic body, costume and facial setup for game cinematic character.

Human Muscle Setup in Maya – Digital Tutors

Advanced level tutorial on full muscle setup of human body using Maya toolset.

The Mill, London

Worked on 2 projects. LEGO park characters with nCloth beard setup. SKY commercial fly insect rig.

Pradaxa commercial – Passion Pictures, London

Rigging realistic goldfish and path deformation system which worked with FK controls.

UPC Youth – Tricks, Prague

TV commercial. Rigging stylized characters with 2D style face rigs.

Procedural Rigging with Python in Maya – Digital Tutors

Worked on advanced level video tutorial about procedural rigging in Maya using python language.

Budvar – Progressive FX, Prague

TV commercial. Rigging high detailed CG knights.

Ravak - Progressive FX, Prague

TV commercial. Rigging biped character with stylized frog head. Body and face rigging. Rig included nCloth simulation setup for jacket with blending to skinned version.

2015 – 2015 Rigging TD – Prime Focus

Making rigs for the project and developing central rigging library

Chronicles of the Ghostly Tribe

(movie, directed by Chuan Lu)

Lead rigger. Making setup for fire-bat flying creatures, digi doubles with complex costumes and seamonster reptile creature, which was not used in our shots in the end.

2014 – 2014 Rigging TD – Moving Picture Company

Making rigs and development of tools and custom setups

The Legend of Tarzan

(movie, director David Yates)

Lead rigger. Animal setup. NDA.

2014 – 2014 Head of Rigging – Prime Focus

Making rig assets, development of rigging library, involvement in 3d pipeline development, Maya deformer prototyping (python, C++), managing work of rigging team

Tarzan movie bid

realistic hippo with full muscle and face rigging. Blendshape based eyelids. Development and use of skin sliding deformer, working with multiple muscle and bone objects with layer for preserving skin detail. Full procedural setup.

Kingsman: The Secrete Service

(movie, director Matthew Vaughn)

Lead rigger. Setup of high altitude baloon and high tec seat, leading setup of face rig and matchmove rig for Colin Firth digital double.

Hercules

(movie, director Roland Emmerich)

Development of Massive crowd to Maya rig animation retargetting toolset. Used also for mocap to control rig retargetting in animation.
Making muscle retargetting tool for faster creation of full muscle digi doubles.
Further development of muscle setup tools, skin jiggle deformer and jiggle transform node.
With other rigger working on full muscle digi doubles, horse rigging, horse harness, crowd digi doubles and props.
Streamlined rigging system for fast updating and full procedural generation of characters, props and vehicles from unified UI.

2012 – 2014 Lead Rigger – Prime Focus

Making rig assets, development of rigging library, involvement in 3d pipeline development, Maya deformer prototyping (python, C++), managing work of rigging team

Vampire Academy: Blood Sisters

(movie, director Mark Waters)

Making raven rig with new feather setup module. Usual digi double/prop assets. Most time spent on full muscle and face setup for Psi Hound dog for close up and mid ground full CG dog renders. Continued muscle module development. Using cMuscle deformer for sliding and skin relax.

Polar Bear

(creature development, director Michael Eames)

Internal development of quadruped rig for polar bear. Development of muscle setup module, muscle dynamics and setup of nCloth skin simulation layer. Using cMuscle deformer for sliding, skin relax and gravity weight maps for the neck skin. Full procedural setup including nCloth application.

White House Down

(movie, director Roland Emmerich)

Supporting rig assets with extending and updating rigging library, helping to solve pipeline issues. Providing prototype scripts for car and tank rigs.

2011 - 2012 Senior Rigger - Prime Focus

Making rig assets, development of rigging library, involvement in 3d pipeline development, Maya deformer prototyping (python, C++), lead rigger

Byzantium

(movie, director Neil Jordan)

Lead rigger. Starling bird rig setup and Path Manager crowd tool used for animating 200-700 birds in Maya scene.

Total Recall

(movie, director Len Wiseman)

Lead rigger. Setup of Synth robot rigs with flexible proportions. Roto digi doubles, props.

Dominion: Dinosaurs Vs Aliens

(movie development, director Barry Sonnenfeld)

Lead rigger. Setup of multiple animal rigs, also vehicle, prop and biped types. Development of more animation rig modules.

Mirror Mirror: The Untold Adventures of Snow White

(movie, director Tarsem Singh)

Lead rigger. Setup of mannequin, including ragdoll simulation rig.

2010 – 2011 **Creature TD – Double Negative**

Making rigs and development of tools and custom setups

Captain America: The First Avenger

(movie, director Joe Johnston)

Lead rigger. All digi double and vehicle setups, Captain America facial setup (using John Carter modules), some tools to support rigs (shot sculpt tool, Rail Builder)

John Carter

(movie, director Andrew Stanton)

Making body and facial setup of Thark baby "Runt". Setup and support of rig connection system for animation pipeline.

2009 – 2010 **Senior Rigging TD – Moving Picture Company**

Making rigs and development of tools and custom setups

Harry Potter and the Deathly Hallows: Part I

(movie, director David Yates)

Rigging digital doubles of Harry and Death Eaters, Thestral puppet and deformation rig development

Percy Jackson

(movie, director Chris Columbus)

Centaur deformations, puppet updates and cg cow

Kerry LowLow

(commercial, director dom&nic)

Mouse rig (reused), working mainly on deformations, facial control tweaks

Clash Of Titans

(movie, director Louis Leterrier)

rigging Pegasus (not wings), Calibus transformation

Night At The Museum 2

(movie, director Shawn Levy)

animal control rigs: pterodactyle, penguin, sabertooth (reused rig)

Prince Of Persia

(movie, director Mike Newell)

rigging camel for crowd shots

Surrogates

(movie, vfx sup Mark Stetson, director Jonathan Mostow)

Robot rigging

2006 – 2008 **Character TD – Moving Picture Company**

Dance Flick

(movie, vfx sup Uel Hormann, directors Wayens Brothers)

Rigging/skinning baby and dancer characters

Harry Potter and the Half-Blood Prince

(movie, vfx sup Tim Burke, director David Yates)

Rigging quidditch game digital doubles

Chronicles of Narnia: Prince Caspian

(movie, vfx sups Wendy Rogers & Dean Wright, director Andrew Adamson)

Rigging trees and roots for the final battle. Centaur animation rigs.

10,000 B.C.

(movie, vfx sup Karen E. Goulekas , director Roland Emmerich)

Mammoth harness rigs

2005 – 2006 **Rigger - Axis Animation**

Designing and creating rigs, supporting animators, creating tools, setting up animation pipeline, Maya TD

Cheerios (cg commercial)

Rigging 4 kid characters

Thrillville (Lucas Arts, cinematic)

Rigging mad scientist, simulation of boiling chemical (using RealFlow for simulation)

Sega Rally (Sega, cinematic)

Created all car rigs

Look4Property (cg commercial)

Rigging crab character

Soccer Rocks (MTV, pitch for animated series)

Creating 2 cartoony rigs

Character pipeline development

new standard human rig, asset naming conventions

Codehunters (MTV, short animated film, directed by Ben Hibon)

Rigging most of the characters.

Winner of Best Animation Short, Imagina, Monaco, 2007. Shown at Siggraph Electronic Theater 2007

2005 **Rigger - Glasgow Animation**

Sir Billi (3d animated feature)

Facial and body rigging. Side character modeling.

2004-2005 Rigger - freelance

Trona (Sony, animated series, 24 episodes) – Sliced Bread Animation

Rigged five stylized characters for Sony website. Making simple tools and synoptic UI for selection and making keys.

Zubr Shooting Range (laser game for Zubr beer brand, animated sequences)

Rigging skeleton-zombie character with limbs being able to grow back after getting shot off.

SKURK (KMFDM music video)

4:30 min 3d animated music video (including story and character design). Selected by 6 international animation festivals like Anima Mundi, HAFF, Zagreb etc.

1999 – 2003 3D Generalist, Compositor, Flash website artist - freelance

1994 – 1998 various student projects (3d animation)

Tools:

2006 – 2010 Moving Picture Company

Muscle Saver

This system automatically collected setup information from the muscle rig scene as a project and was able to recreate this rig on a character with different proportions within minutes. With options to cope with extreme scale differences, missing information and body part selection. Used mainly for realistic digital doubles, but quadrupeds as well. Scripted in MEL and python and using XML format to store different data.

Retarget BlendShape

Versatile tool used by modelling and rigging for reusing blendShapes.

2010 – 2011 Double Negative

Rig Connection

Built and maintained layout system for connecting rigs (body, face etc.), used heavily in character shots. Other TDs contributed on this.

2011 – 2014 Prime Focus Film

pfRig

Over course of 3 years designed, written and maintained python rigging library using module directory structures, classes and functions. Divided into main parts like utils, tools, rig and rigbase serving all needs of daily rigging and rig tool generation. For example digital double setups, deformation and face setups with many options in function parameters and written for easy auto-documentation using tools like epydoc or doxygen. This library was used by every rigger in PF London on every project between 2011 to 2014.

Softmod Sculpt

Geometry additive sculpting tool. Used mainly in shots to tweak shapes. Built on top of Maya softMod deformer.

Animation Path

Tool for instancing rigs or caches to curves with Level of Detail support.

Maya Massive Toolbox

Tools for retargetting of animation between animation control rigs and Massive skeletons. And between animation skeletons and Maya control rigs.

Jiggle Transform

Spring based algorithm to drive transform objects, usefull for muscles and IK chains. Developed as python and converted to C++.

Slide Deformer

Slide deformer which takes input of multiple meshes (muscles and bones) , combines them internally and computes collision. Option to use reference smoothed mesh to preserve skin detail. Developed as python and converted to C++.

tangent blendShape

blendShape made for correctives applying offsets in mesh tangent space.

Skills:

Software :

- Maya (since 2001)
- Others with different experience (Photoshop, Gimp, After Effects, 3ds max, etc.)

Programming:

- MEL (very good)
- Python (very good)
- C++ (intermediate level, "can make Maya deformer")

Technical:

- Rigging, skinning, muscles, face setup
- Procedural rigging
- Tools for riggers and animators
- Animation pipeline knowledge
- General use of dynamic simulations (dynamic curves, rigid/soft bodies, particles, nCloth)
- Using Maya API (mid level, mainly for deformer plugins)

Communication:

- leading experience, keeping everyone updated and trying to keep clear and simple information which is easy to sort and find
- experience with interviewing new rigging candidates and HR related emails

Artistic:

- Life drawing experience with focus on anatomy (at university and at MPC)
- Illustration, free drawing, sculpting

Operating Systems:

- Windows
- Linux

Education:

1997 – 2003
1992 – 1996

Master of Fine Arts degree (cg animation) Thomas Bata University, Czech Republic
Highschool Gymnasium P.Beuzuce F-M (biology, math, physics etc.), Czech Republic

Languages:

- Czech
- English

Awards:

Kerry Low Low (2009): BTA Craft Silver Awards for Best CGI, VES Nomination for Outstanding VFX in a Commercial

Harry Potter and the Deathly Hallows, Part I: Academy Awards Nomination for Best Visual Effects