Colin Thompson

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PROFILE

I am a highly experienced feature animation technical artist with a specialty in areas that straddle creative and technical needs, with a keen eye tuned for the creative needs of any project. I am comfortable in deadline-driven departments and strive to help others around me produce great work, and do so collaboratively. I have a strong background in asset look development & QA, as well as pipeline debugging & problem-solving.

EXPERIENCE

Pixar Animation Studios; Emeryville, CA — 2002-Present

Supervisor – Sets, "Finding Dory" : Supervised a team of 30+ technical artists to create the environments for the film. Oversaw lead TDs who ran teams in modeling, dressing, shading & "sets tech". Helped manage the adoption of a major new production pipeline, including: Katana shading, Renderman RIS & a new proprietary pipeline caching system, USD.

Supervisor – Characters, "Brave" : Oversaw the rollout of global materials for characters. Conceived new creative controls for the Lighting department to adjust character shaders. Proposed & nurtured development of the "loom" pipeline: a curve-based cloth system for characters. Oversaw the QA delivery of character assets to Lighting, Simulation, Animation, Layout & Rendering.

Shading Lead – Sets, "Inside Out" : Shading lead during early look development, working with the director and production designer. Explored the visual application of specific story ideas in early production of the film.

Shading Lead – Sets, "Up" : My first full lead role. Helped introduce the transition of texture artists into the shading department (who were previously in art). Worked to ease the adoption of a major new revision to our internal shading toolset. Helped train & mentor technical artists and oversee their work.

Shading Lead – Characters, "Cars" : I was promoted to the lead role halfway through the film. Oversaw all global materials for characters. Developed the car paint shader and "metal flake" looks, as well as others. Shaded Lighting McQueen, Ramone, Sarge and other primary & secondary characters.

Technical Director – Sets, "Ratatouille" : Various asset shading/look development for the sewer areas in act one, as well as several props throughout the film.

Technical Director – Sets, "The Incredibles" : Shaded various sets, including: the Parr family home (exterior) & neighborhood, the "Omnidroid" Delivery Rocket & Hangar. Also shaded misc. props.

Technical Director – Characters, "Finding Nemo" : Shaded several secondary & tertiary characters, including Mr. Ray, Lobsters and Crabs. Fixed technical problems with some characters, including Angler Fish, Sea Turtles & Humans.

Blue Sky Studios; WhitePlains, NY — 2000-2001

Technical Director – Sets & Characters, "Ice Age" : Asset shading TD. Set and character assets, including animated landscapes for rain on mud, groomed and shaded wolves. Also helped setup the tree dressing pipeline.

EDUCATION

Skidmore College, Saratoga Springs NY — BS Studio Art, 2000

SKILLS

Applications: Katana, Maya, Renderman, Photoshop, Illustrator, XCode, Emacs & others

Frameworks: Processing, Cinder, OpenFrameworks & others

Languages: RSL, GLSL, Python, Shell (tcsh, bash, etc.), elisp, javascript, C/C++/Objective C

INTERESTS / HOBBIES

Painting & Drawing

Gardening

References available upon request.