



chris carignan
TECHNICAL DIRECTOR

CORALINE 01 >> [2007-2008]

I created and supported various parts of the pipeline using Python, such as; a stereo image publishing system, a turn-over script to move all data from the stage to seam removal + effects, and a tool to export frame ranges from editorial to production.

CORALINE 02 >> [2008]

I joined two separate stop-motion animated sequences into one final sequence using Shake. I also rotoscoped Coraline over the clean plate.

ZOMBIE TEST >> [2009]

I created smoke, fire and atmospheric effects in Houdini, using SDF volumes with noise distortion.

BIRD TRACKS >> [2008]

I created a footprint system in Maya, using MEL to create displacement maps.

FLYING MOUSE >> [2008]

I textured, lit, and composited shots using Maya, RenderMan Studio, and Shake.

BEOWULF >> [2006]

I worked on tools and workflows for animators in MEL, as well as a project called the Render Hub in PERL. The Render Hub created caches, images, curves and ran a z-depth comp based on the images created with the Python API to the internal compositor, Katana. With this system, production could final and publish data in dailies without opening Maya.

MONSTER HOUSE 01 >> [2005]

I supported and created tools for animators in MEL, built specific shot rig system and worked on the Render Blur animation rendering system.

MONSTER HOUSE 02 >> [2005]

I created pre-publish MEL scripts that correctly published the asset, whether it was a cloth simulation or rig.

MONSTER HOUSE 03 >> [2005]

I supported and worked directly with the animator using Maya sculpt deformers and expressions on top of the rig to create a hybrid of key frame and procedural animation.

THE POLAR EXPRESS >> [2003-2005]

I troubleshot RenderMan errors and wrote extensive tools in PERL and C-Shell to submit shots for director reviews, move data in and out of editorial, and manage RIB files.

BEAR >> [2008]

I rigged piano wires using spline inverse kinematics and blend shapes in Maya.

FUR TEST >> [2009]

I built a fur rendering solution with Shave and a Haircut, created a shader to surface it in Slim, and delivered RIB archives containing RI curves to lighting. I also built an effects rig that contained expressions to load the RIB archives and Slim shader so that surface tweaks could be done in each shot.

TOAD BALL >> [2008]

I helped create a jiggle system using Maya hair dynamics to drive the geometry post-animation. I also helped composite and render the shot using Maya, RenderMan Studio and Shake.

NHL FACEOFF >> [1999-2001]

I directed all motion capture shoots and edited using Filmbox. I built, skinned, rigged, and UV-ed all player models using 3DStudio Max.

CROCODILE >> [2002]

I drew concept sketches, built, rigged, skinned, animated and UV-ed using Mirai for Xbox demo.

EVERQUEST NON-PLAYER CHARACTERS >> [2002]

I built, rigged, hard skinned, and animated characters using 3DStudio Max, and UV-ed characters using Maya.

L SYSTEMS TREE >> [2005]

I programmed + animated tree using Houdini for R+D on *Big Fish*.