

Scott Wilkinson - Curriculum Vitae

Layout TD, Previsualization Artist, award-winning 3D Animation Director,
Character Animator and Visualizer with over 25 years of international experience
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Experience

- Extensive expertise in shot layout on prestigious film projects requiring a solid understanding of real world cameras and lenses
- Worked with Lego on cinematic previsualisation credits for multiple AAA console game titles
- Refined staging and camera animation skills coupled with a strong cinematic aesthetic
- Over 20 years hands-on experience creating CG for television commercials and series work
- Over 5 years in-depth experience as the Asia/Pacific regional animation director for Comfort Cloth world - a global campaign for Unilever (through Ogilvy & Mather, London and Singapore)
- Effective team management and communication skills honed from remotely managing teams of animation freelancers on many consecutive projects across different time zones, often concurrently
- Multi-disciplined team player with strong skills in direction, design, concept art and previs
- Powerful character animation abilities allow for finely nuanced performances with a director's eye for narrative
- Experience working in many different languages, cultures and budgets including Vietnam, Thailand, China and India
- Advanced user in CG software primarily: Maya, After Effects and Photoshop, DNEG's Linux-based pipeline including Shotgun project management tool, Tractor render distributor, Nuke and Clarisse

Strengths

- Comprehensive working knowledge of the CG industries in London, New York, Vancouver and New Zealand
- Strong "helicopter view" abilities in both client and project management
- Entrepreneurial drive to succeed due to running two successful animation companies in New Zealand for ten years
- Accomplished storyteller with refined character animation techniques
- Finely-tuned drawing skills from visualising and storyboarding many varied TV commercial projects
- Possess a unique perspective on directing a cost effective character driven campaign within a wide range of budgets
- Ability to work across different countries - hold current USA, UK and New Zealand passports

Work History

DNEG, Vancouver, Canada

May 2017 - present

Layout TD

- Contributed to important and award-winning international film and TV titles.

Catch 22 six part TV mini series

George Clooney's faithful rendition of Joseph Heller's classic American anti war novel published in 1961

- Reduced crew typical for a TV production meant greater responsibility, creative freedom and tighter deadlines
- Past experience in the fast paced TV commercial industry provided the ability and confidence to think outside standard feature production practices to deliver sequences more efficiently
- Personally animated sequences ordinarily handed off to the animation department on feature work including B25 bombing runs, animated falling bombs and flak set dressing / distribution
- Gained extensive Nuke experience from slap comping, rough keying / matting, retiming sequences, adding flak sprites to shots for consideration in dailies

First Man

Damien Chazelle's biopic of Neil Armstrong garnered much critical acclaim and won Best Visual Effects Oscar 2019 for DNEG, Vancouver

- Realistic animation based on real world telemetry recorded during the actual Apollo missions. Real world accuracy requiring physically correct measurements of velocity and distance
- Meticulous research into NASA's original Apollo 11 flight plans to support the accuracy of the mission manoeuvres executed in flight

Bladerunner 2049

Denis Villeneuve's sequel to the original 1984 cult classic won numerous awards including Best Visual Effects Oscar 2018 for DNEG, Vancouver

- Set dressing / building placement for key city flyover sequences
- Technical fixes for the shots comprising the city wall fight sequence

Pacific Rim 2: Uprising

- Many full CG shots that may have included only a small live footage element
- Incorporated previs Maya files supplied by third party production house constructed in a completely different scale and world space
- Accurate layout level animation to prepare robot fight / destruction sequences in a timely fashion

Deadpool 2

The sequel to the original Deadpool (2016) enjoyed huge success taking over \$US 125,000,000 box office in its opening weekend in Canada and the US.

- One of two unofficial leads on this strongly layout-driven project, working up key shots in the X Force skydiving sequence over central Vancouver under extreme deadline pressure
- Afforded a great deal of creative decision making in a very collaborative environment.

Venom

Redesigned the Transamerica Pyramid foyer sequence to augment the shot footage with more dynamic camera animation and improved action edit

- Handed the crucial task of vastly improving a pivotal action sequence that had been shot in a rather flat and conventional manner
- Extreme deadline pressure meant working very quickly and loosely with multiple approaches to each shot to focus creative decision making effectively
- Director was very pleased with final layout and felt the sequence had been elevated well beyond expectations

Additional layout support tasks on **The Meg** and **Godzilla: King Of Monsters**.

- Developed new skills through a steep and satisfying learning curve. In addition to working in Maya 2018, fully conversant in key aspects of DNEG's Linux-based pipeline including Shotgun project management tool, Tractor render distributor, Nuke and Clarisse
- Incorporating live footage, camera and body track elements into digital environments with real world dimensions for convincing realism
- Building shot "blueprints" that collate all relevant scene assets and ready them in a pipe friendly manner for downstream departments (animation, lighting etc.)
- Set dressing large environments with many instances of a particular prop e.g. cars driving in the street, buildings in a cityscape etc.
- Creative camera animation involving re-times, re-racks, projection (or two) camera setups, float and noise that push the dynamics of the sequence whilst retaining the integrity of the original footage and subsequent camera / body tracks
- Visually matching client-supplied previs, that may be completely contrived in 3D space to portray a narrative idea only, with real world dimensions that allow for correct particle simulation and convincing real world lighting
- Undertook rigorous research into accurate speeds and dimensions for any given scenario
- Previs animation of characters and prop elements to effectively time out and prepare shots for animation

TT Games - Wilmslow, United Kingdom

July 2014 - April 2017

Cinematics previsualization artist

Past experience in direction and character animation for commercials was invaluable in prevising game cinematics at Tt Games. The goal is the same in both disciplines - creating succinct narratives that keep viewers engaged in the links between sections of the production.

- Contributed cinematics previs to the hugely successful Lego Star Wars: The Force Awakens including several sequences that required level art previs in addition to camera animation and staging. This allowed full control over the camera frame composition and how the action played out in relation to an environment. Lego Star Wars stayed on top of the games charts for weeks after it's June 2016 release
- Prevised key iconic sequences from the original Jurassic Park movies balancing homage with Lego's fun and irreverent sense of parody
- Name-credited on the hugely successful Lego: Jurassic World game (June 2015) to tie in with Universal's summer blockbuster
- Worked on additional content for Lego's dynamic "toys to game" property – Dimensions prevising sequences for such acclaimed IPs as Doctor Who, Ghostbusters, Back to the Future, The Simpsons and Portal
- Used my experience in remotely directing animation teams to work with other departments in troubleshooting issues with missing and "broken" level art, assets and particle effects in the game engine
- Worked directly within the game engine to produce camera effects such as depth of field and lens distortion

Cirkus Productions - New York & Auckland, New Zealand

August 2006 – June 2014

Animation director for Comfort Fabric Softener "Cloth World" campaign, Asia/Pacific and West Europe Regions.

Director, character animator, designer on various TVC projects.

Responsible for over five years for the creative direction of one of Unilever's longest running campaigns.

- Remotely directed many 30 and 15 sec. commercials as well as lip synced in over eight different languages including Vietnamese, Thai, Bahasa and Mandarin
- Possess a unique perspective on directing a cost effective character driven campaign covering a wide range of budgets and cultures
- Designed the new Comfort family for TVCs in West Europe through Ogilvy, London in 2009. Consisting of a "cloth" family, Mum, Dad, daughter and twin sons, the new designs were adopted worldwide to become Unilever's global Comfort brand
- Tasks included direction, overall project and client management, environment design, character design and animation, motion boards and 3D previs
- Selected by Cirkus to relocate to New York in 2008 to direct the global account for Comfort and develop opportunities in the US market

Worked on a variety of interesting projects for Cirkus:

- **Fristi 30 sec TVC (Vietnam / PAL)** Animation direction, character animation, environment design
- **McDonalds 30 sec TVC (Vietnam / PAL)** Direction, pre-vis/animatics, modelling and animation
- **Walls 30 sec TVC (Mexico / NTSC)** Character animation
- **Thien Long 60 sec TVC (Vietnam / PAL)** Character animation

Weta - Wellington, New Zealand

May 2005 – July 2006

Shots department

Jane and the Dragon 26 episodes - 3D animated children's series.

- Hair and Syflex cloth simulation and secondary prop animation using Maya deformers.
- Assigned additional responsibility as the unofficial shots department lead. Acted in a quality control capacity, reviewing hardware renders of simulations done by the team and sending to the rendering department upon completion

FAT - Auckland & Wellington, New Zealand

2004 - April 2005

Freelance 3D generalist.

- Various freelance contracts included working at FAT, Wellington on animatics and product shots for two 30 second "Chef" commercials.
- Assisted with 3D elements on a Vietnamese production for "Fristi" commissioned by Silverscreen Films, Wellington. NZ

- Worked with FAT, Auckland in 2004 on a TVC for the opening of a new Ikea store in Sydney. This catalog graphic-style TVC for BMF Advertising, Sydney won a coveted Silver Axis Award

Red Gecko Animation - Fitzrovia, London, UK

2003

freelance 3D generalist:

- Modelling, texturing, animation in 3D Studio Max, previs and compositing in After Effects and Photoshop
- Worked on two 40 sec Open University TVCs doing initial animatics in After Effects, 3D environments and animation in 3D Studio Max, character setups in Character Studio, and final compositing in After Effects

Eye Animation - Noho, London, UK

2001 - 2002

Freelance 3D generalist:

- Modelling, texturing, animation in Maya, previs and compositing in After Effects and Photoshop
- In addition to 3D animation, duties included shoot supervision, illustration, storyboarding and animation tests for competitive pitches
- Developed title graphics for a new pre-school TV series Boohbah created by Ragdoll Productions - the makers of the widely-acclaimed Teletubbies

JAM Design, Fat Animation, New Zealand

1991 – 2000

Business owner/operator

- Established JAM Design, in Wellington, New Zealand, with a full time staff of 3D artists growing yearly. Worked on productions from New Zealand, Australia, and Malaysia creating a reputation in the industry for design innovation
- Added strong character animation skills by merging with a respected traditional animation company called No Straight Lines, to become FAT in 1998
- Increasingly took on the role of art director for projects in Auckland and coordinator for major productions created in the Wellington main office, involving extensive client liaison across a wide range of agency and film house personalities

Awards

• Silver 2010 IPA Effectiveness Awards:

Comfort Fabric Softener Campaign. Agency Creative: Kevin Geeves - Ogilvy and Mather, Singapore

• Silver 2007 Phoenix Advertising Awards:

(Asia Film, Video and Digital Media Awards) Category: Animation Comfort "Wedding" - Cirkus - Agency Creative: Kevin Geeves - Ogilvy and Mather, Singapore

• Finalist 2007 Phoenix Advertising Awards:

(Asia Film, Video and Digital Media Awards) Category: Animation Comfort "Ibiza" - Cirkus - Agency Creative: Kevin Geeves - Ogilvy and Mather, Singapore

• 2005 Trophy The Australasian Television Awards:

Category: Computer Animation. Ikea "Now Open" - FAT - BMF Advertising, Sydney

• Silver 2004 Axis Awards (The Communications Agencies Association of New Zealand):

Category: Craft - TV/Cinema - Animation Ikea "Now Open" - FAT - BMF Advertising, Sydney

Referees

Jeremy Pardon – Head of Animation – TT Games, Wilmslow, UK

Contact details provided upon request

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Kevin Geeves – Creative Director – Ogilvy & Mather, Singapore

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Recommendations

Kevin Geeves – Creative Director – Ogilvy & Mather, Singapore

"I have been working with Scott for over 5 years on a long-term advertising campaign for Comfort Fabric Conditioner, one of Unilever's leading brands. From the very first commercial, we are now on our 27th unique TVC, Scott has been a real pleasure to work with. He's collaborative, his inputs are always good and his experience, in all forms of animation, means he can always find a solution to any problem. Be it a budget issue or a late change in animation, Scott's view has always been, "we'll find a way to fix that"

Sally Miller – Producer – Ogilvy & Mather, London

"What an awesome director not only amazing with clients, very creative and always happy to help anytime of the day.... it was a pleasure working with Scott and hope to again soon"

Jan Haynes – Weta Productions (Wellington, NZ)

"Scott was a skilled and creative member of our team and highly regarded by his peers. He was willing, courteous and always went the extra mile to ensure the highest quality work was delivered. We were very sorry to lose him when Jane ended and would be delighted to work with him again"

Contact Details

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