

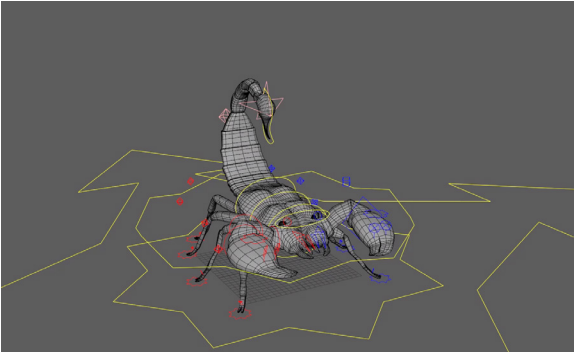
Juan Pablo Noyola

Character Setup Artist

912 323 6159

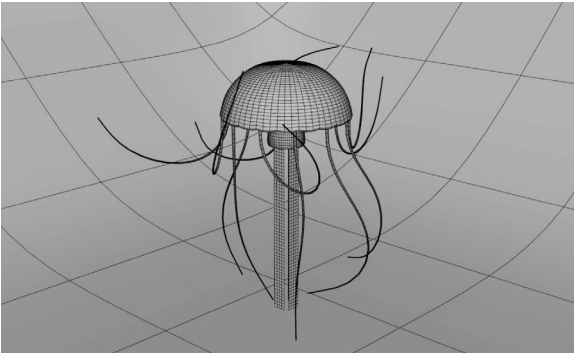
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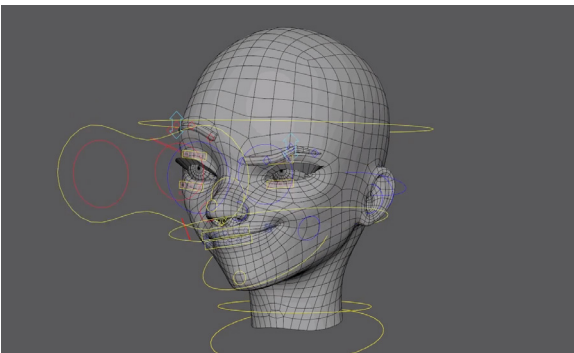
Scorpion Rig
Maya 2018

Responsible for Character Rigging. This character was rigged using a ribbon spine setup for smooth spine deformations. The claws can be controlled both in FK and IK mode. All eight legs have been rigged to have a stretchy IK deformation with volume preservation. The tail is a blend between a regular IK, stretchy IK, regular FK, and a dynamic chain.



Jellyfish Rig
Maya 2018

Responsible for Character Modelling and Rigging. A jellyfish rigged using sine wave and time expressions in MEL and automated dynamic chains for no keyframe animation. The tentacles were rigged using a texture deformer and time expression which can be controlled to increase or decrease the strength of the tentacle wave and the head fibers respond to dynamic wire deformers.



Sophie Face Rig
Maya 2018

Responsible for Character Rigging. Demonstration of the facial rig of a character using joints to control and adjust deformation.

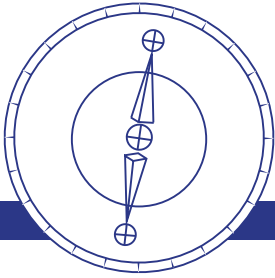
In this project I collaborated with modeler Allyson Bates and was only responsible for the rigging of the character. Animation is expected to be done by the end of Winter 2020



Sergio Rig
Maya 2018

Responsible for Character Rigging. This character was done using only Blend Shapes following Jason Osipa's "Stop Staring: Facial Rigging and Animation Done Right" process. Creases were done using a bump map in Maya and applying an overlaid texture map to reveal the creases when certain Blend Shapes were activated.

This rig is the main character for the "Olé" VFX short to be finished in Spring of 2020 collaborating in a team of 15-20 VFX artists and animators.



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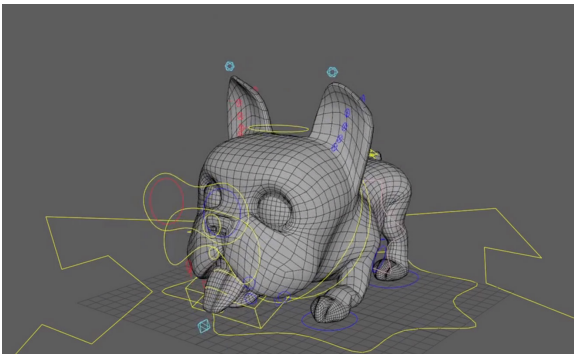
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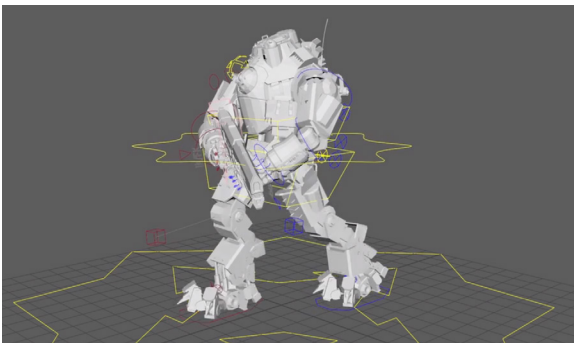
Scourge Rig
Maya 2018

Responsible for Character Rigging. Example of a quadruped rig. The spine was done by blending between an FK setup and a Ribbon setup which allows for more flexible control. The leg was rigged using an IK Spring Solver and a reverse foot setup. Finally, the tail can be controlled by adjusting settings that link to a sine expression in the expression editor in Maya, and it also has a dynamic switch which can be turned on for added automated movement.



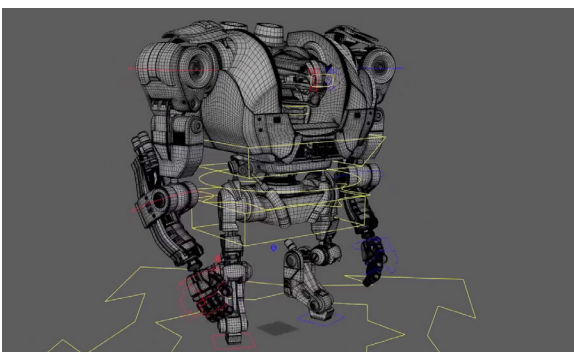
Bulldog Rig
Maya 2018

Responsible for Character Rigging. A stylized bulldog rigged using a dynamic setup for both the tongue and the ears. The cheeks have a jiggle deformer which can be controlled for automated movement. The spine was rigged using a ribbon setup and the legs were done using an IK Spring Solver.



Atlas Rig
Maya 2018

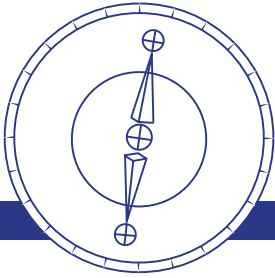
Mechanical Rig that demonstrates the Rigging of a humanoid character with an IK/FK switch for both arms and using an IK Spring Solver to control the bending of the legs. The pistons were done using two joints with aim constraints and the cable controls are constrained to the upper and lower body controls while still retaining their individual control.



BossBot Rig
Maya 2018

Rigging of a High-Poly Robot for the VFX short film "Olé." This Anthropomorphic mechanical character was done using an IK Spring handle for a quadruped leg setup. Collaborated with modeller Nick Golden and suggested modelling techniques for better joint position and better range of movement as an end result.

Rig was applied to a low-poly proxy geometry to avoid lag in viewport during the animation process.



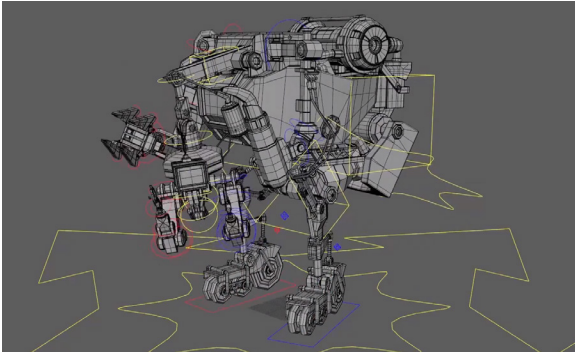
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HenchBot Rig

Maya 2018

Rigging of a Secondary character of a Robot for the VFX short film "Olé." Used a double IK rotate plane solver for rigging knees.

Collaborated with modeller Nick Golden and gave feedback explaining bolts in mechanical models sometimes constrict the movement in a single axis during the rigging process. Model was altered and feedback was taken in consideration when modelling the Bossbot character.