

John G. Locke

Resume

Santa Clara CA 95051
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Visual Effects for Film and Television
Demo Reel: <http://mysticeffects.com/jlocke/>

Objective: Digital Artist, Supervisor or Producer for Film (Visual Effects and Previsualization)

Summary:

Background: 10+ years experience in entertainment production, computer graphics, technology design and management. Director, Producer, VFX Supervisor and artisan credits for CG effects, film, interactive television, music video, broadcast, music, and digital on-demand entertainment. 4+ years experience in 3D, previsualization, digital storyboarding, animatics, and optical motion capture systems.

Unique Skills – Inventive mind, artistic vision, excellent organizational, problem solving, supervisory and communication abilities. Hands on, advanced knowledge and passion for live action effects, digital visual development, previsualization animatics, compositing and invisible effects. Musician, photographer, leader.

Technical Experience, Skills and Certifications:

- Visual Effects Production - Previsualization animatics, videomatics, digital doubles, matchmoving, compositing, rendering
- 2D Paint and Compositing - keying, alpha channels, roto, paint, motion tracking, compositing
- 3D Layout and Matchmoving - 2D tracking, perspective matching, 3D camera match moves, proxy geometry, set fitting, photogrammetry, projection mapping, camera blocking and animation, matchimation, key frame animation
- Motion Capture - Set up, capture, processing and management and quality control for motion capture data (PhaseSpace Active LED Optical Mocap Systems)
- Photorealistic Lighting and Rendering: light maps, HDRI, global illumination, multipass renders, ray tracing, SSS
- Editing - non-linear editing, videomatics, DVD authoring, DI, digital dailies
- Software - Shake*, Final Cut Pro*, DVD Studio Pro*, AVID*, Alias Motion Builder, After Effects, Motion, Cinema-4D, Maya/Mental Ray, Boujou, RealViz Match Mover Pro, ProTools, Photoshop, Illustrator, HTML, CSS, JavaScript, MS Office, File Maker Pro (*Certified Professional).
- Operating Systems: Knowledge of Unix, Windows, OSX, basic scripting. Systems administration and technical systems design experience with AVID Media Composer and ProTools environments, 3D production pipelines, and software.

Employment History

- Founder/VFX Supervisor dba Rainmaker/Mystic Effects, Santa Clara, CA (2003-2005)
- Director, Previsualization Production Group, Pixel Corps, San Francisco, CA (2004-2005)
- Senior Product Line Manager, MPEG-4/3D Systems, iVAST Inc., Santa Clara, CA (2001-2003)
- Director of Marketing (Media-on-Demand Systems) Streaming21 Inc., Los Gatos, CA (2000-2001)
- Producer, Founder and Assistant Professor - Digital Media Arts & Technology Program, Director, New Media Center, Michigan State University, East Lansing, MI (1999-2000)
- Digital Media Scientist, Audio Visual Engineering, Walt Disney Imagineering, Glendale, CA (1998-1999)
- Co-Founder, NetActivity LLC, Arlington, MA and Honolulu, HI (1995-1998)
- Analyst, Digital Post-Production Technologies, Media Lab, University of Hawaii, Manoa, HI (1993-1998)
- Digital Production Coordinator, Synapse Technologies/Bob Abel, Los Angeles, CA (1991)

Affiliations

Visual Effects Society

- Appointed Bay Area Point Person by VES Operational Director Alan Chu.
- Invited to serve on Bay Area Visual Effects Society Archives Committee by Craig Barron of Matte World Digital
- Host for Bay Area screenings representing VES, coordinated VES Film Festival activities 2004, 2005.

SIGGRAPH

- Interviewed VFX Supervisor Hal Hickel, Visual Effects Supervisor for "Pirates of the Caribbean". Published feature article for SIGGRAPH-SF on advanced visual Effects techniques used by ILM.
- Published feature article for SIGGRAPH-SF on Phil Tippett, Director of "Starship Troopers 2" and the cutting edge digital HD film making techniques used by Tippett Studios to complete the film.

Education

- Communication and Information Sciences, University of Hawaii, Manoa
- Communications Management, Annenberg School, USC
- Humanities/Music (Recording Arts and Technology) University of Southern California
- Telecommunications/Film, Business, Spanish Minors, San Diego State University

Production Credits and Demo Reel Breakdown

VFX and CG Production Credits:



"Magic Time" - Previsualization Supervisor

Led completion of previsualization animatics and rough cut videomatics of HD/35mm sci-fi film directed by best selling author Marc Zicree - currently in pre-production for Universal Pictures.



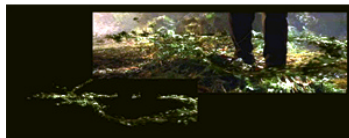
"Château de Flaugergues Virtual Dans 3D" - VFX Artist, Supervisor
Pioneered leading edge photo-realistic previsualization technique in collaboration with Eyetronics Los Angeles and Photomatix of Paris. Production technique incorporates digital body scans, high resolution texture photography, motion capture, ultra high resolution panoramic photography, HDR, tone mapping, photogrammetry based virtual set development, 3D perspective matching, advanced GI and SSS rendering.



"Biomatics" - Coordinating VFX Producer, Rendering Technical Director, and AE/Shake Compositor for pharmaceutical biomatics inspired by the CBS Television Series "CSI". Implemented automated render pipeline for advanced Maya and C4D animations incorporating GI, particle systems and dynamics. Managed render farm, integration and rough comps for more than 20,000 frames. Assisted in creative treatment and finishing of final animations.



"Sleeps with Butterflies" - Associate VFX Supervisor, Tori Amos music video for Sony BMG Music Entertainment - "Second in Command" under VFX Supervisor Martin Meunier (Digital Domain/Tippet Studios) Co-lead creative, pipeline and production development for 52 shots; blue screen, tracking, CG environments (Maya, Mental Ray, Shake).



"GuerillaFX II" - VFX Artist, Co-developed leading edge real-time previsualization techniques with Alex Lindsay (formerly of ILM) integrating live, on-set 3D camera direction, real-time motion capture, photogrammetry, image modeling, character matchimation, matchmoving, light maps and global illumination.



"Nothing Safer" - Previsualization Supervisor, Completed 30 previsualization animatics and rough cut videomatics of HD/35mm sci-fi short directed by Marc Leidy (former VFX Supervisor for Miami CSI) currently in Production for Lightdog Films.



"Nothing Safer" - VFX Coordinating Producer, Established and coordinated implementation of a globally distributed production pipeline and management infrastructure supporting 30 remote artisans, completing 20 VFX shots in 7 days.



Reel 1 - Shake Multipass Compositing [00:03:20]

• Shot 1: Flying Fairy

Techniques: (backplate) still import (CG fairy) move2D, (CG flicker) radial blur, scale, screen, trim, brightness, (effects) camera shake, (output) render.



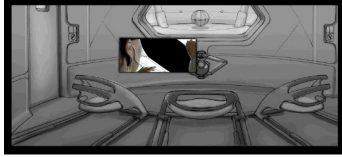
• *Shot 2: Shimmering Blob*

Techniques: (backplate) atop matte, (CG blob) resolution conversion, pan, scale, roto shape mask, color correction, (drop shadow) brightness, blur, key frame animation, pan, (effects) image warp displacement, film grain, (output) render.



• *Shot 3: Virtual Aquarium*

Techniques: (backplate) over comp (CG Fish) brightness, compress, gamma, (output) render.



• *Shot 4: Phantom Attack*

Techniques: (backplate) paint, reveal, clone, (2D phantom) roto scope, wire, rig, dust removal, (output) render.



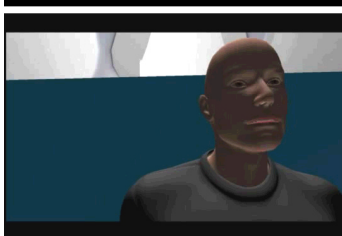
• *Shot 5: Globe Tracker*

Techniques: (backplate) tracker setup, bounding, match move (CG globe) 1 pt panning transform, offset, (output) render.



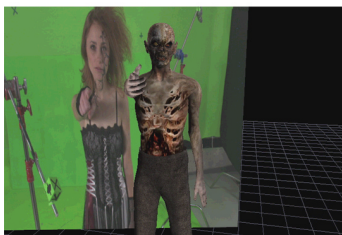
• *Shot 6: Watch Face Insert*

Techniques: (backplate) 4 point tracker setup, bounding, contrast, match move (CG graphic) 4 pt cornerpin, transform, viewport crop, stabilize, (graphic mask) inside graphic, (highlight mask) color correction, highlight, (output) render.



• *Shot 7: Attacking Vines (Multipass)*

Techniques: (backplate) anamorphic proxy, ratio conversion, proxy generation, Cineon LogLin conversion (CG vine) over-premultiplied comp, (CG vine depth map) color correction, contrastRGB, (error correction) roto shape animation (dropshadow) dropshadow node, Move2D scale, animate (output) linlog conversion, render.



• *Shot 8: Helicopter Flyover (Multipass)*

Techniques: PhotoShop multilayer input, (backplate) stabilization tracker setup, bounding (CG helicopters) Outside knockouts, IAdd composite, brightness (CG light beams) precomp (lens flares) precomp (rear to front motion) KeyMix animated background matte opacity (edge highlighting) edge matte generation, emboss, Imult (output) render



• *Shot 9: Spaceship Multipass*

Techniques: (backplate) 3:2 Pull down, Primatte foreground selection, spill suppression, garbage matte, erode, edge blur, saturation, brightness, contrast (2D ship model) move 2D, (CG gas) brightness, screen, (CG engine) screen, (CG debris) over-premult, (CG lensflare) screen, (output) render to 24P

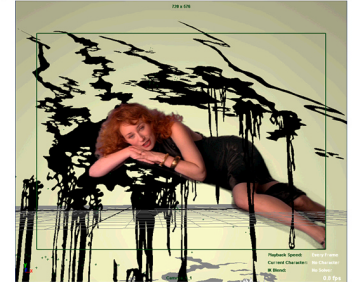
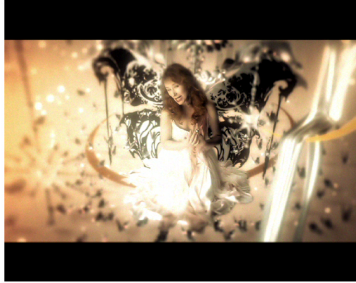
Reel 2 - CG Previsualization Videomatics [00:09:14]

Previsualization animatics and assembly cut for HD/35mm sci-fi short "Nothing Safer" (Marc Leidy, Director, VFX Supervisor CSI: Miami) for Lightdog Films.

• Animatic CG Techniques: (sets) Cinema 4D to FBX conversion, normal mapping (props) C4D/FBX conversion, scaling, positioning (scene layout) lighting, positioning (characters) C4D/FBX conversion, scaling, positioning, mocap animation, keyframe editing (cameras) custom camera rigs, aspect ratios, lens offsets, focal lengths, keyframe animation curve editing, fixed interest rotation, animation, (audio) import, matchimation (output) render.

• Videomatic NonLinear Editing Techniques: A/V import, storyboard montage, card design, insert edits, trim, render.

• Artisans: John Locke - 3D animatics, 2D Videomatic, Marc Leidy - 3D set and direction, Daniel Rutter - Concept Art, Greg Durett - 2D effects.



- Toolkit: Motion Builder, Shake, Final Cut Pro

Reel 3 - GuerillaFX II [00:0:54]

Co-developed leading edge photo-realistic previzualization techniques with Alex Lindsay (formerly of ILM) integrating image modeling, character matchimation, light maps and global illumination with real-time motion capture, dynamic camera animations and static match moves.

- CG Animatic Techniques: (sets) image modeling, projection mapping (props) IM/C4D/FBX conversion, scaling, positioning (scene layout) spherical light maps, global illumination, positioning (characters) C4D/FBX conversion, scaling, positioning, (animation) mocap, keyframe editing (cameras) custom camera rigs, aspect ratios, lens offsets, focal lengths, keyframe animation curve editing, fixed interest rotation, animation, (audio) import, matchimation (output) GI render.
- Toolkit: Match Mover Pro, Image Modeler, Cinema 4D, Alias Motion Builder, Mocap
- Artisans: John Locke - CG animatics, Doug Thompson - set image modeling, Alex Lindsay - scene layout, panorama, set photography.

Reel 4 - VFX Supervision, Tori Amos, "Sleeps with Butterflies" [00:03:30]

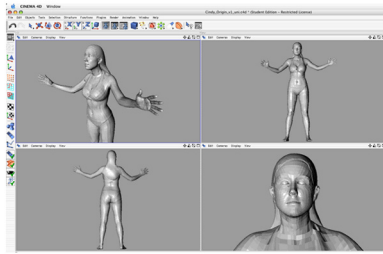
Worked closely with VFX Supervisor Martin Meunier (Day After Tomorrow) on creative treatments and technical considerations for "Sleeps with Butterflies" debut music video for Tori Amos and Sony BMG Music Entertainment. Organized production and developed pipeline for live action integration, match move, motion tracking, multipass renders, projection mapping and compositing. Assisted in development of CG treatments and advanced GI rendering techniques in Maya/Mental Ray. Coordinated and rendered 30,000 final CG frames.

- Toolkit: Maya, Mental Ray, Shake, Boujou, Match Mover Pro, Combustion, 700 CPU render farm
- Artisans: John Locke, Martin Meunier, Bay Point Productions.

Reel 5 - 3D Digital Doubles and HDRI Panoramic Environments [00:02:30]

Developed photorealistic, 2K panoramic environment and digital doubles of human characters. R&D project leverages ultra high-resolution 3D body scans, texturing, panoramic environments, HDR lighting, animation and global illumination rendering.

- 3D Techniques: (character modeling) unimesh development and hypernurb optimization of 3D geometry provided by Eyetronics and DAZ, (texturing) 4K photographic texture mapping and UV editing, bump map generation, sub-surface scattering, reflections, diffusion, projection mapping, (environment layout) 5k spherical HDR tone mapped panoramic and nodal camera setup, character translation, camera composition, (lighting) HDR/GI light probe, spherical reflection map, (animation) rigging, skinning, C4D/FBX translation, mocap (rendering) GI, radiosity, HD output, QTVR output, (compositing) rough comp, shadow plane integration from panorama.
- Toolkit: Cinema 4D, Alias Motion Builder, Mocap, Photoshop Poser, Photomatix Pro

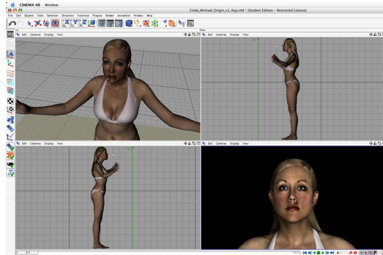


Artisans: John Locke, Doug Thompson

Reel 6: CG and Entertainment Technology Designs [00:00:54]

Worked closely with Disney, Warner Bros, Universal and others in the post-production sector leading research, design and production of next generation digital entertainment content, software and delivery services including HD-DVD applications and Interactive HD-On-Demand experiences for James Cameron's EarthshipTV and "Ghosts of the Abyss". Includes: dCinema, iTV, web, user interface, graphic design and interactive entertainment technologies.

- Toolkit: Final Cut Pro, Photoshop, Illustrator, iVAST MPEG-4 Interactive Authoring, iShell, custom software development
- Artisans: John Locke, iVAST Studios, George Williams



SIGGRAPH Publications on Visual Effects

- "Pirates of the Caribbean (2003)" - Published feature interview with Hal Hickel, Visual Effects Supervisor on the advanced visual effects techniques used by ILM.
- "Alien vs. Predator (2004)" - Published feature article on Phil Tippett, Director of "Starship Troopers 2" and the cutting edge digital HD film making techniques used by Tippett Studios.



Bonus Materials

