

John Root

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Animator
Technical Artist
Character TD / Rigger
Motion Capture Specialist
Cinematics Director

Overview

- Over 16 years of motion capture, animation and rigging experience
- Fluent in all major motion capture hardware and software
- Uncompromising quality, professional work ethic and attention to detail
- Accomplished team leader
- Skilled in complex animation techniques for crowds and AI
- BOD member of the Motion Capture Society
- VES Handbook Chapter Lead and Principle Author: Motion Capture

Work Experience

2007- Current ImageMovers Digital

Senior MoCap Lead

Los Angeles, CA

- A Christmas Carol
- Mars Needs Moms
- Yellow Submarine

As the Senior Motion Capture Lead at ImageMovers Digital I am responsible for post processing of all stage data into Directors Layout for virtual camera, Character FX for Massive crowd simulations and Final Animation. This includes tracking, solving, retargeting, integration and motion editing of body, face, and hands. I am the chief architect of all custom solving and retargeting tools for the body (*Maya Python*) and a key contributor to the tracking (*Blade*) and integration tools (*Motion Builder*). As the leader of between 10-20 people we have consistently delivered industry leading quality on time and within budget.

2004-2007 iD Software

Lead Animator

Dallas, TX

- DOOM3 : Resurrection of Evil
- Enemy Territory : Quake Wars
- RAGE

As the Lead Animator at iD Software, I was responsible for all animated content in the game including in-game AI, scripted events and cinematics. This included both motion capture and keyframe animations. I also did all the character rigging for both deformation and animation. There was only one other animator and between the two of us we kept the entire team fed with animations. During my tenure with iD I also setup and ran a 16 camera Vicon MX40 system. Working at iD for such an exceptional and legendary team was a truly amazing experience.

2002-2004 Outlaw Studios

Creative Director

Austin, TX

- Wrath & Skeller
- Johnny Whatever

Outlaw was an unfortunately failed business venture between me and a few others. We were funded by a major publisher to make games. Ultimately the publisher decided not to continue funding us. Our animations were however awesome!

2001-2002 Epic Games**Lead Animator****Raleigh, NC**

- Unreal Warfare
- Unreal Tournament 2004

As the Lead Animator at Epic, I was responsible for all animations in the games, including in-game AI, scripted events and cinematics. While there I set up and ran a 12 camera Vicon M1 System. I tracked, solved, edited and integrated all the data myself. I loved Epic, I would still be there today if I didn't follow the irresistible calling to start my own company

1995-2001 Midway Games**Animation Director****Chicago, IL**

- NFL Blitz
- NBA Showtime
- MLB Slugfest
- Redcard Soccer
- The Grid
- Cruisin Exotica
- NBA HangTime
- CarnEvil

We really pioneered a lot of crazy stuff back at Midway. Back around 1996 very few people knew what they were doing with motion capture. I started off as the only guy on the team who had worked with motion capture and quickly transitioned to the Animation Director for the department because I was able to engineer pipelines and roll out processes to deliver high quality (at the time) data into the game engine. I am very proud of my work at Midway and still have my Coin-Operated arcade games collecting dust. It's a shame Midway went out of business, I definitely have a soft spot for the company who brought us classics such as Defender and Robotron.

1992-1995 Mindscape**Lead Artist****San Rafael, CA**

- War Hammer Quest
- Chess Master 2000
- Mavis Beacon Typing Tutor
- Star Wars Chess
- Mario is Missing
- Mario Fun with Letters
- Mario Fun with Numbers
- Countless other shovelwear titles

Not a lot of relevant experience here, mostly 2D animation. Which I often miss. I do love to mention however that I worked on an NES game. Mindscape was my first real industry job. I was fantastically lucky to get in with such talented people that were willing to take the time to show me the ropes. I have always remembered that and tried to do the same to those I work with.

Hardware

Vicon F40, MX40, M2Cam and M2, Motion Analysis Falcon and Eagle Digital, Immersion Cyber Glove, Ascension Flock of Birds

Software

Maya, Motion Builder, UnrealED, Vicon IQ, Diva and Blade, PeelSolve, Photoshop, Premier, Shotgun, MS Office

Languages

Intermediate Mel and Python , Blade Script (HSL)