

Productivity - Experience - Craft - Focus

"CORALINE"

Motion Control Tech, 4/2009 - 9/2009

"Readers of this should consider it a positive reference for Mr. Higbie in electronic support for camera and motion control equipment; he does a great job, has a depth of knowledge and experience, and doesn't have to be micro-managed. That's a bargain!"

-Pete Kozachik, ASC, Director of Photography

"JOURNEY TO THE CENTER OF THE EARTH" METEOR STUDIOS

Tracking & Layout Artist, 9/2006 - 8/2007

"Although John was a junior-level virtual camera tracker/layout artist on JCE, his background and years of experience behind live action cameras made him one of the most valuable members of the team. He was a quick learner and quickly surpassed the talent of the more experienced artists. He was an impressive problem-solver who became the go-to guy for some of the toughest shots. And he did it all on a stereoscopic show. JCE was a challenging project and would have been more difficult without dependable and responsible artists like John Higbie."

-Candida Nunez, Tracking & Layout Supervisor

"Most people in the visual effects industry remember John Higbie from when he ran the camera department at Digital Domain and for his well known electronics and robotic designs for numerous films that include Titanic, T2-3D, Coraline-3D and many more. More recently, John has become a powerhouse digital artist. On Journey To The Center Of The Earth - 3D, John Higbie was one of our most important stereoscopic match move/layout artists, handling our most difficult tracking shots, especially the Mine Car sequence. John has also becoming experienced in 2D compositing. I would recommend him for any visual effects opportunities that you are considering him for."

-Michael Karp, SOC, Tracking & Layout Supervisor

CAMERA & STAGE ELECTRONICS



Department Manager, 12/1994 - 12/2004

"John was one of those unassuming people you meet that hides a rich background behind his quiet demeanour. Johns deep understanding of filmmaking, post production techniques, and overlapping electronics technology always seemed to be ahead of the curve. Always a source of alternate solutions when conventional methods had been tried but didn't quite make it. John built most if his stuff from scratch, which I was dead impressed with. and I could count on a fresh perspective from when we started looking for answers."

-Christopher Holsey , Manager of Scanning, Recording & Editorial Services

MOTION CONTROL OPERATOR & TECH The Chandler Group 4/1988 - 12/1994

"I always liked working with John at the Chandler Group... John had more talent as a programmer than he realized. It was a pleasure to see dailies of our miniatures when John was operating."

-Mark Stetson, Visual Effects Supervisor

- Occupation: Writer/director, visual effects layout artist, engineer and camera operator.
- Writer/director: *Magic Mentah* (working title *Amsteroid*) Feature-length quirky sci-fi fantasy shot on HD. Cast of 31, crew of 41. 100% virtual set. 4-week production schedule.
- CG & VFX post: Present: Completing visual effects for feature film *Magic Mentah*. 34 virtual sets with occasional motion control and moving camera.
- 10/06 through 7/07: Tracking and layout artist on *Journey to the Center of the Earth*. Fully-stereoscopic feature with many ambitious virtual-set scenes. Became known as the department's point-man for technically challenging shots. Worked on 113 shots at Meteor Studio's Montreal facility.
- VFX camera & moco operator: 4/87 through 11/94: Moco operator & tech for The Chandler Group: *Honey, I Blew Up the Kids*, *Pee-Wee's Playhouse (stop-motion)*, *Muppetvision-3D*, *Nothing But Trouble*, *Universal Logo*, *Billy Idol Prodigal Blues*, "Def Leppard Let's Get Rocked", numerous commercials.
- 4/87 to 11/94, 8/97 to 3/98: Freelance motion-control operator and electronics engineer: "T-Rex 3-D" Imax film (moco operator, McCleod Productions). *Star Trek*, *T.N.G.* (operator, Image G *Michael Jackson Moonwalker* (moco operator, Hollywood-Tokyo), *Deadly Weapon* (moco operator, David Stipes Productions), *Harry and the Hendersons* (matte-camera supervisor), *Evil Dead II* (matte-camera supervisor), *The Carrier* (opticals), *Key Food* spot (moco & rear-projection supervisor).
- Moco & other engineering: 9/08 through 12/08: Developed logic core for portable video player for Sam Zell's annual "Music Box" promotional gifts. Fpga-based circuit plays a 5-minute video on a 6" tft lcd display, from an MMCplus card.
- 4/07 though 9/07: Motion control electronics tech on *Coraline*, for Laika Entertainment. Designed & fabricated custom stop-motion camera controls. Deployed and maintained Kuper motion-control systems for 52-unit stop-motion shoot.
- 3/94 to 8/96: Moco assistant & tech at Digital Domain: *True Lies* (moco assistant), *Terminator II 3-D*, (location moco tech)
- 12/94 to 8/97, 6/98 to 12/04: Manager at Digital Domain: Camera, Stage and Electronics Department. This position coordinated a range of resources for the photographic side of the company's effects business. It included a broad inventory of 35mm cameras, custom motion-control equipment (8 rigs) and digital video-assist systems, shooting stages and a complete grip and lighting package. The Department was regularly called upon to develop and build new equipment for shooting features, commercials and music videos. Most equipment was either customized or built entirely on-site. Working closely with the company's CNC machine shop, our electronic and robotic projects included a motion-controlled 3D camera rig, an auto-tiling 360-degree camera system, a servo-driven motion control rig, and a motion-controlled 65mm film scanner. Usually work was demanded on very short lead-times, was put to use immediately and always delivered without failure. Credits include: *I, Robot*, *Star Trek: Nemesis*, *The Time Machine*, *XXX*, *Titanic*, *The Fifth Element*, *Stealth*, *Red Planet*, *Experience Music Project*.
- 3/98 to 6/98: Electronics engineer at Dream Quest Images. Created new design for DQ's latest generation stepper-motor driver box. Fabricated electronics for a broad expansion of stage camera and motion control.
- 9/87 to 9/06: Created and marketed leading-edge moco products including the "Hotwheels" live-action moco system with quick-coupling drives for Panahead and Arrihead. This system put motion control within the practical and financial reach of a whole new production market. An earlier product, the "Higtroller" effects camera controller, revolutionized the art of process photography by integrating a range of complex functions into a simple user interface. The stepper motor drivers designed and built by my company, Intellicam, were the first to offer easy-access controls for visual effects use. Intellicam products are widely respected for their high performance and reliability, and are recognized as trend-setters in their fields.
- 4/88 to 12/94: Visual effects cameraman and moco operator for The Chandler Group, responsible for electronics and camera department. Effected a complete overhaul from first-generation electronics (IMC, early Tondreau) to Kuper systems with celebrated high-power motor drivers of my own design. Upgraded video-assist package with custom laser-disc interface. Moco tech credits include *Batman Returns*, *The Shadow*, *Universal logo*, *Freddy's Dead: The Final Nightmare*.
- 6/84 to 4/87: Created visual effects studio in Ann Arbor. Built moco optical printer controlled by TRS-80, co-designed moco rig. Supervisor & D.P. for effects shoots.
- Tools: *VFX/Multimedia: Maya, 3D Equalizer, Boujou, Syntheyes, Kuper and RP4 moco software, After Effects, Primatte, Shake, Combustion, Nuke, C4D/BodyPaint, Premiere, Dreamweaver, Director/Shockwave, Photosho, Illustrator Utilities: Excel, Word, FileMaker Pro. Electronic design: VHDL, Orcad, Eagle, Easy-PC, WinQcad, Palasm, CUPL, Altera MAX+plusII.*
- Education: Graduate, University of Michigan, Ann Arbor. B.A. in Film/Video and Communications