

Johnny Kim

AI FILMMAKER • CREATIVE TECHNOLOGIST

Character & World Consistency

I ship series, not clips.

One face, one wardrobe, one grade, held from shot to shot and post to post. Every piece is built on a pipeline, so the tenth episode looks like it belongs with the first.

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ETHAN FLORES • SERGEANT

ONE CHARACTER

One character from teen to sergeant

Ethan Flores, generated across age, hair, grooming, uniform, rank insignia and unit name tapes. Same eyes, bone structure and expression in every frame.



Teen

LONG HAIR • GREY TEE



Enlistment

BUZZ CUT • SAME GREY TEE



Private (PV2)

C.O.S.F.O.R. • SINGLE CHEVRON



Corporal

C.O.S.F.O.R. • TWO CHEVRONS



Sergeant

C.O.S.M.O.S. • UNIT PATCH •
THREE CHEVRONS

Reference sheets lock the character first



WHAT IT IS

Head turnarounds (front, three-quarter and profile) and full-body wardrobe views (front, three-quarter, side and rear).

WHEN IT'S MADE

Before any shot is generated.

WHAT IT DRIVES

Every still and every image-to-video pass, so people and clothing hold across the series.

Color grading to mark time



FORMAT

16:9 film

TECHNIQUE

One grade per era.

WHY IT MATTERS

A different grade for each era, so the audience knows when they are without a title card.

[Watch the film →](#)

Same character, same setting, episode after episode

9:16 • FIVE VERTICAL SHORTS

A recurring corporate character and office world, held across a run of vertical shorts.

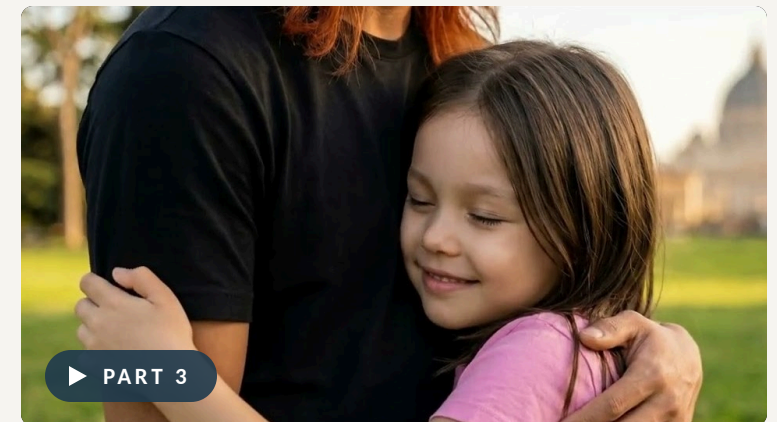


WATCH • 03 OF 03

Celestial Order of Saints

16:9 • THREE PARTS

Earlier work, built as one cohesive world: shared characters, design language and grade across the series.



Tool-agnostic, output-obsessed

Stills & look dev	Nano Banana Pro / 2, ChatGPT Image 2 / 2.5, Seedream 5.0 Pro, Midjourney, with character and wardrobe reference sheets so people and clothing hold from post to post
Image-to-video	Seedance 2.5, Kling 3 / 4, MiniMax H3, chosen per shot
Shot design	Blender blockouts or Unreal cinematics for camera and composition
Color	DaVinci Resolve, built around one house grade so every piece matches the series or feed
Sound & music	Music edit, ambience and sound design with Suno, ElevenLabs and Audition
Finishing	Topaz cleanup and upscaling, delivered 9:16, 16:9 or any spec
Product	Real products composited into hero beats with matched light and grade. This is where my CGI background shows.

Twenty years of 3D and engineering behind every shot

Two decades in software engineering, 3D animation and VFX (mocap pipelines, Unreal Engine, production automation), now applied to AI film.

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