

## 94% Placement Rate\*

Gnomon alumni have a history of landing studio work after graduation. Our 2014 placement rate of 94%\* clarifies that Gnomon consistently supplies Hollywood's studios, and beyond, with the talent they need.



**Jorik Dozy** — Transformers: Age of Extinction  
Digital Matte Painter, Industrial Light and Magic



**Melissa Altobello** — The Last of Us  
Texture Artist, Naughty Dog



**Suzan Kim** — Frozen  
Modeler, Walt Disney Animation Studios

\* In accordance with national accreditation standards of the Accrediting Commission of Career Schools and Colleges (ACCSC).

“...It’s that amazing ideal, where art and making a living peacefully coexist.”

“I only wish that Gnomon had existed when I was a kid. I would have applied, and had I gotten in, I would have attended. It’s that brilliant nexus of imagination and practical reality; a place where dreamers learn to realize, share and bring to life the visions in their heads. The latest and greatest technology is meaningless without inspired instruction. This is what Gnomon has in spades.

“Their professors and founders are people who truly inspire. They don’t just teach the ‘how to’—they give you context, understanding and expectations of ‘how to on the job’. Theirs is a practical approach to actually working in film, video and gaming. It’s that amazing ideal, where art and making a living peacefully coexist. You can certainly become a successful working artist without Gnomon, but with their pedigree, placement stats, culture and track record, why take that chance?”

### J.J. ABRAMS

CEO, BAD ROBOT PRODUCTIONS

Director: Star Trek Into Darkness, Star Wars Episode VII, Super 8, Star Trek, Mission: Impossible III

Creator: Super 8, Cloverfield, Lost, Felicity, Alias, Fringe

## GNOMON™

Gnomon specializes in computer graphics education for careers in the entertainment industry.

Gnomon does not discriminate on the basis of race, color, national origin, sex, disability, or age in its programs and activities.

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# DIGITAL PRODUCTION FOR ENTERTAINMENT

TWO-YEAR, FULL TIME PROGRAM



Student work by Tyler Bolyard  
Concept by Ryan Wood

GNOMON™

gnomon.edu



## Designed to create well-rounded, production-ready artists versed in both digital and traditional skills

- Two years of full-time study
- Focus on production skills for movies, television or games
- Specialized, industry-developed tracks
- Curriculum approved by an Advisory Board comprised of esteemed industry veterans
- Job placement assistance for graduates
- On-campus networking events
- Instruction from working professionals
- Financial aid for those who qualify

## Choose Your Path as a 3D Artist

Students in the Digital Production for Entertainment program typically have a background in traditional art or computer graphics and desire a career in the digital arts. The curriculum is geared towards developing artistic and technical skills that are applicable to the entertainment industries.

Courses mimic industry conditions and pipelines, thus preparing students to perform well in the studio environment. Each course is specifically designed to reflect current realities of careers in the entertainment industries. Students are exposed to cutting edge technology to ensure that they are equipped with the most in-demand skillsets.



Student work by Leticia Reinaldo  
Concept by Disney

### Tracks

#### Modeling and Texturing

Modeling and texture artists create assets for the film and game industries and must have a strong understanding of form, texture and detail. Assets can be anything from a simple building to a complex mix of 3D elements. To support these concepts, modeling and texturing students are armed with a rigorous foundation in anatomy, sculpture, painting and design.

#### Games

The Games track combines core digital production education with a specific focus on game art, design, tools and pipelines embedded in game production. With a balance of design education and software-based technical training, Gnomon's Games track offers students an extensive and in-depth skill set relevant to the demands of the industry.

#### Character Animation

Animators are the actors of the game and visual effect industries, enlivening their creations with personality and emotion. Applying fundamental animation concepts, software techniques and acting skills, animators must demonstrate their ability to capture believable and appealing performances in their characters and creatures. Coursework covers a variety of animation methods including traditional, stop motion and computer, including technical character rigging.

#### Visual Effects Animation

Visual effects artists must create realistic elements that would be too costly, dangerous or impossible to capture on film. This track is ideal for artists who wish to work with the components of a visual effects shot. Classes emphasize lighting and filming techniques, tracking and compositing of elements, and the creation of both particle and dynamic effects.

#### 3D Generalist

This track covers all aspects of 3D production along with a strong visual art foundation and is ideal for students who are unsure of what area of digital production in which they'd like to excel. This program has plenty of allowances to choose elected specialty courses where further focus is desired.

## Example Curriculum: Modeling and Texturing

### Term 1

Introduction to Maya  
Photoshop for Digital Production  
Texture and Shading 1  
Visual Communications 1  
Storyboarding  
Overview of Visual Effects and Games

### Term 2

Hard Surface Modeling 1  
Introduction to Compositing  
Texture and Shading 2  
Animation and Visual Effects  
Principles of Animation  
Character Sculpture 1

### Term 3

Surface Modeling  
Hard Surface Modeling 2  
Lighting and Rendering with Mental Ray  
Digital Sculpting  
Character Design  
Anatomy

### Term 4

Character Modeling and Sculpting  
Lighting and Rendering with V-Ray  
Art of Compositing  
Hard Surface Texturing and Shading  
Character Sculpture 2  
Visual Structure

### Term 5

Creature Modeling and Sculpting  
Character Rigging Fundamentals  
Character Texturing and Shading  
Look Development  
Expressions and Scripting  
Advanced Compositing

### Term 6

Character Creation for Games  
Character Rigging for Production  
Cinematography for Visual Effects  
Environment Creation for Games  
Digital Sets  
Environment Design

### Term 7

Demo Reel (6 Credits)  
Career Realities  
Cloth, Hair and Fur  
Shave and a Haircut  
Elective

### Term 8

Demo Reel (6 Credits)  
Interview and Resume Workshop  
Business of Production  
Commercial Production Techniques  
Elective

Example curriculum, subject to change.



Student work by Leonardo Krajden  
Concept by Darren Bartley