

JOHN E. GIBSON IV
CHARACTER ANIMATOR
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OBJECTIVE:

To pursue my passion as a Character Animator in a progressive company on the cutting edge of the Entertainment Industry.

QUALIFICATIONS SUMMARY:

A strong sense of visual design and an amazing attention to detail with modeling, lighting, and UV mapping skills with next-gen shaders. Excellent communication skills and the ability to collaborate productively to meet deadlines.

FULL-TIME EMPLOYMENT HISTORY

- **CBN Animation- Virginia Beach, VA — 10/2008 - 03/2009**
Storytellers Cafe: The House Built on Sand, DVD 2009, [Character Animator]
- **Activision/Treyarch — Santa Monica, CA — 10/2005 - 03/2007**
Spiderman 3: Xbox360 PS3 PC. . [Next-Gen Texture Artist]
- **Point Of View, Inc. — Irvine, CA — 08/2004 - 12/2004**
Fear Factor Unleashed, PS2 / XBOX 2005. [Environment Artist]
- **Black Ops Entertainment — Santa Monica, CA — 02/2003 - 05/2003**
Terminator3: The Rise of the Machines, PS2 Gamecube Xbox, [Environment Artist]
- **New World Computing / The 3DO Company — Aqoura Hills, CA — 06/1997 - 07/2001**
Might and Magic IX, PC 2001, [Cinematic Artist]
Heroes of Might and Magic, PS2 2001, [Cinematic Artist]
Army Men: Arcade Blast, PS1 2001, [Cinematic Artist]
Legends of Might and Magic, PC 2000, [Cinematic Artist]
Might and Magic VIII, PC 2000, [Cinematic Artist]
Heroes of Might and Magic 3, PC 1999, [Texture Artist]
Might and Magic VI, PC 1998, [Texture Artist]
- **Pixel Magic — Toluca Lake, CA — 01/1995 - 06/1997**
Film Restoration: Bambi, Fantasia, Lil' Mermaid, Dumbo, Snow White and the Seven Dwarfs, Fun and Fancy Free, Lady and the Tramp, The Great Mouse Detective, Oliver and Company, Silly Symphonies, Ol' Yeller [Digital Artist]
- **Vortex media Arts — Burbank, CA — 06/1991 – 07/1995**
Mickey's Christmas Carole [2D Character Animator], Mickey's the Prince and the Pauper [2D Character Animator]
Whinny the Pooh [2D Character Animator], Madeline's European Adventure, PC 1996, [2D Character Animator]
Madeline's Puppet Show, PC 1995, [2D Character Animator], The Simpson's Virtual Springfield, [Background Artist]
Tonka Construction, [Ink and Paint]

CONTRACT EMPLOYMENT HISTORY

- **CBN Animation- Virginia Beach, VA — 10/2008 - 03/2009**
Storytellers Cafe: The House Built on Sand, DVD 2009, [Character Animator]
- **Plant-It Film Productions — Culver City, CA — 11/2008 – 01/2009**
Art Asset Production
- **FOCUS360— Laguna Niguel, CA — 11/2007-6/2008**
Architecture Previsualization [Consultant-Contract Artist]
- **Walt Disney Imagineering - Glendale, California 5/2004 – 6/2004**
Environment Artist
- **New Riders Publishing — Indianapolis, IN — 02/2004 – 09/2004**
Developing Digital Short Films, ISBN13: 9780735712317 [Technical Editor]
- **Vivendi / Universal Interactive — Los Angeles, CA — 01/2002 – 07/2004**
Van Helsing, PS2 & XBOX 2004 [Contract Artist], 2 Fast 2 Furious, PS2 & XBOX 2004 [Contract Artist]
Lord of the Rings: The Fellowship of the Ring, PS2 & XBOX 2002 [Contract Artist]
- **Sony Online Entertainment — San Diego, California 8/2002 – 11/2002**
Lords of EverQuest [Storyboards]
- **CELSIUS FILMS Hollywood, California 6/2002-9/2002**
Television Commercial- California Wildlife Center [Animator]

EDUCATION:

AnimationMentor.com

Los Angeles Academy of Figurative Arts,

American Animation Institute

Pierce College,

Diploma in Advanced Character Animation Studies, September 2008

Traditional Drawing & Painting Studies, 2001 - present

Traditional Animation Studies, 1989 - 1991

Art Studies, 9/1986 – 6/1988

SOFTWARE EXPERTISE:

Alias|Wavefront Maya
AutoDesk 3D Studio Max
Adobe Photoshop
Adobe After Effects
Pilelogic ZBrush
Adobe Premier
Adobe Flash
PerForce

INDUSTRY RECOGNITION & HONORS

Guest Speaker – Focus360 Visual storytelling - seminar series
Invited Guest Speaker: NIME99 - Nordic Interactive Multimedia Entertainment Conference 1999
Siggraph 2001 – Cinematic work featured in Computer Animation Festival
Discreet Games Showreel 2001
Pierce College Deans list 1991-1993

PORTFOLIO / ETC

References furnished upon request; Demo Reel and complete digital and analog portfolios available online at: www.jgibsoniv.com

FULL-TIME PROJECT HISTORY DETAIL

ACTIVISION/TREYARCH: 10/2005 – 03/2007

Title: Spiderman3 (Xbox360, PS3, PC)

Position: Environment Artist

Textured extensive 'sewer' levels of New York City including city building interiors. Mapping included the use of Diffuse, Specular, Reflection, Opacity, Exponent, Fresnel, Gobo, Height, Micro, and Environmental Reflection Cube maps. Created geometry sets and textured a variety of architectural building styles for the Big Apple, including Beaux-Arts, Brownstone, and Industrial Styles, using proprietary shaders and tools along with 3DSMax. Wrote tutorials and Wiki pages establishing the pipeline for several Next-Gen shaders using 3DSMax, and Zbrush including tutorials on the procedures for the creation of 'Normal' mapping, light mapping, and Ambient Occlusion technology. Responsibilities also included placing Next-Gen particle effects, creating ambient animations, and working within the PerForce utility



POINT OF VIEW, INC.: 8/2004 – 01/2005



Title: Fear Factor Unleashed (PS2, XBOX)

Position: Environment Artist

Accomplishments: included, construction and texturing of 3 levels. creating, animating and tagging dynamic objects, setting camera triggers, and adding particle systems, transparency, level lighting, shadow maps, vertex painting, dynamic shadows, created props, and trained junior artists. Additionally created In-Game Cinematics, assisted in motion capture session, assisted in voice over session.

BLACK OPS ENTERTAINMENT: 02/2003 – 05/2003

Title: Terminator III: Rise of the Machines (PS2, Gamecube, Xbox)

Position: Environment Artist

Created the "CRS Laboratory" 3D game environment based on the Arnold Schwarzenegger film, *Terminator 3: The Rise of the Machines*. It consisted of sixteen office suites, four state of the art laboratories, connecting hallways and a massive war room complete with 3 scrolling wall monitors, crystal staircases, and an observation deck. It featured the real time particle effects of water, steam and fire, plus destructible objects, and animated doors and elevators



NEW WORLD COMPUTING / THE 3DO COMPANY: 4/1996 – 9/2001



Title: Title: Heroes of Might and Magic: Quest for the DragonBone Staff (PS2) 2001

Position: Associate Director/ Environment Artist

Wrote win game; lose game, and game introductory cinematics. Designed, modeled and mapped main Intro and Outro cut scene and promotional video environments. Provided significant thematic direction and coaching to Motion Capture Actor. Storyboarded all scene elements and provided animatics to the cinematic team. Worked closely with the team on all aspects of thematics, timing and storytelling.

Title: Army Men: Battle Brats, PS1 2001,

Position: Associate Director/ Environment Artist

Working off of a campy little ditty provided by our marketing department, I designed a toy store scenario for our baby toy soldiers to romp and march. The sound of a children's choir singing, "we want you as a new recruit!" Will be Forever etched into my brain, but this turned out to be one of my favorite promotional videos, sans the audio.



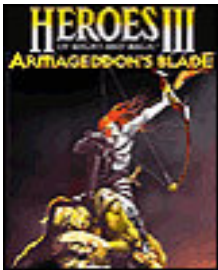


Title: Legends of Might and Magic, PC 2000,
Position: Associate Director/ Environment Artist

Mark Caldwell, the GM of New World, thought that the art team had evolved to the point of forming our own cinematics team. Under the Art Direction of John Slowsky, a small 4-person team of exceptional artists produced Cinematics and promotional videos for the NWC skews. I wrote, designed., and storyboarded the cinematics as well as created environments and props. I also edited promotional videos for the marketing department, using Director, After Effects, and Premier. Within our first year we had enough material to prepare a cinematic reel and enter it into Siggraph's annual animation festival. What happened was beyond expectation. At the Electronic Theater in 2001, out of all the entrants that were shown that year, two companies were isolated for their yearly contribution and their entire yearly reel shown to the audience. One was Industrial Light and Magic and the other was the New World Computing Cinematic Team!

Title: Might and Magic VIII, PC 2000,
Position: Environment Artist

Working closely with the art lead I designed over 30 in-game looping mini-cut scenes locations. I Conducted on location photo shoots for several in game cut scenes. I storyboarded cut scenes, win game and lose game animatics using Photoshop and Adobe After Effects; I designed motion graphic sequences for teaser cinematic. I provided significant assistance to Art Lead on thematic sensibilities. I designed 5 Dungeon Entrances for gameplay areas. Dungeon Entrance were looped animations, consisting of a high-poly, polished 3D environment, giving the player with tasty hint of spectacular imagery.



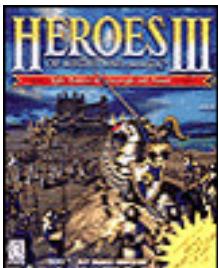
Title: Heroes of Might and Magic III: Armageddon's Blade [Expansion Pack] (PC) 1999
Position: Environment Artist

Although I was on another team, I was 'loaned' to the Expansion Pack team to help guide their cinematics. Working alongside their lead animator, we designed all cut scenes and cinematics for this title.

and PhotoShop. Created in-game 3D rendered adventure location graphics. Created marketing-rez box cover background image.

Title: Might and Magic VII, PC 2000,
Position: Environment Artist

Working closely with the art lead, I storyboarded cut scenes, win game and lose game animatics using Photoshop and Adobe After Effects; designed motion graphic sequences for teaser cinematic. I provided significant assistance to Art Lead on thematic sensibilities. I drove the writing into a more cinematic direction and accompanied the Art Director to the contracted cinematic company. This inspired me lead a personal campaign to implement a series of art classes on site. We hired several senior level instructors, a first for NWC.



Title: Heroes of Might and Magic 3, PC 1999,
Position: Texture Artist

Created tiling texture sets for building interiors and exteriors. Modeled, texture-mapped, game assets and weapon sets using 3D Studio Max. Designed marketing-rez box cover background image. Created painted spell icons for the Spell book. Designed game interfaces.

Title: Might and Magic VI, PC 1998
Position: Texture Artist

Created tiling texture sets for building interiors. Designed and painted signature animated loading screen. Worked directly with lead artist to design character classes. Designed, modeled and rendered hi-rez interior environments using 3D Studio MAX for interface graphics. Designed and rendered game interface graphics. I interfaced with the cinematic



team contracted to direct them on behalf of NWC to achieve the epic storytelling that our company style demanded.

PIXEL MAGIC: 01/1995 – 06/1997



Film Restoration: Bambi, Lil' Mermaid, Dumbo, Snow White and the Seven Dwarfs, Fun and Fancy Free, Lady and the Tramp, The Great Mouse Detective, Oliver and Company, Silly Symphonies, Ol' Yeller, Fantasia [Digital Artist] [Domino Computer Operator]

I used a variety of grueling frame-by-frame techniques to restore these Disney classic animated films to near pristine condition. Whether from lack of proper storage and maintenance, mis-handling over the years, or simple decay, most films suffer from aging or abrasion and need to be processed to preserve their place in history. Dust Busting is the process of painting, cloning, or using other more automated methods to remove dirt, pops, flashes and scratches off of an image. Other film defects of aging film such as bad splices, tears, blotches, and even color-faded frames were corrected using high end Quantel Domino computers.

VORTEX MEDIA ARTS: 06/1991 – 07/1995



- Mickey's Christmas Carole –online [2D Character Animator]
- Mickey's the Prince and the Pauper –online [2D Character Animator]
- Whinny the Pooh and the Blustery Day –online [2D Character Animator]
- Madeline's European Adventure, PC 1996, [2D Character Animator]
- Madeline's Puppet Show, PC 1995, [2D Character Animator]
- The Simpson's Virtual Springfield, [Background Artist]
- Tonka Construction, [2D Character Animator]

This was my first video game job as an animator using D-Paint and Photoshop to create whimsical characters for VMA's AAA client list. Traditional paper animation techniques and digital animation programs were combined to produce the character animation for the online productions of Mickey's Christmas Carole, Mickey's, The Prince and the Pauper, and Whinny the Pooh and the Blustery Day. I handled the digital animation for 2 Madeline titles, and the Tonka Construction title. I was also involved in designing game play and designing levels.