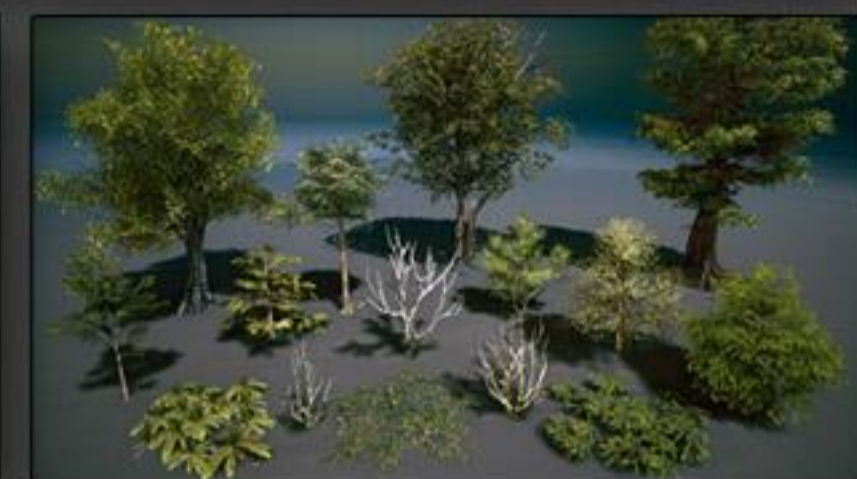




CHRIS LOMAKA

E n v i r o n m e n t A r t i s t

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1-941-524-6095

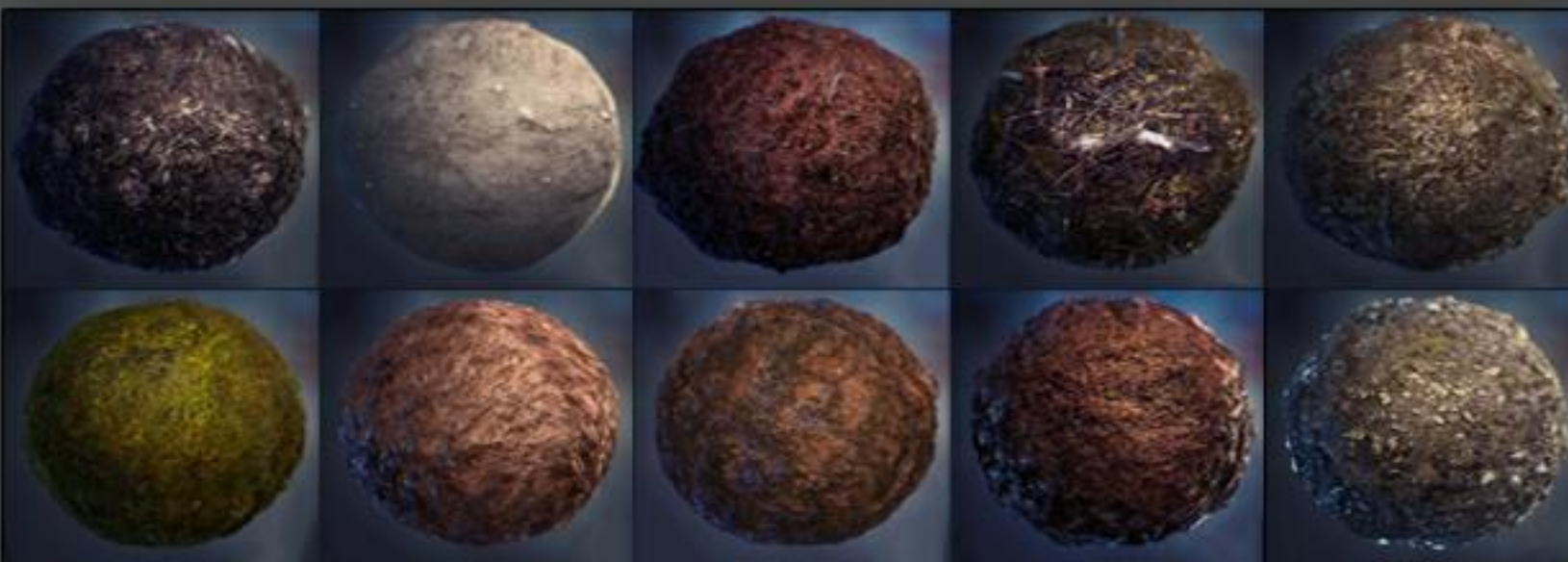


The ruins combine tiled bricks with a macro mapped crumbled/destroyed area and a hand painted mask to control the transition. The rock are mainly ones I photoscanned myself. The foliage is from my Saurian work except the main dead tree, which is a Megascans asset. Assembled and rendered in Unreal.



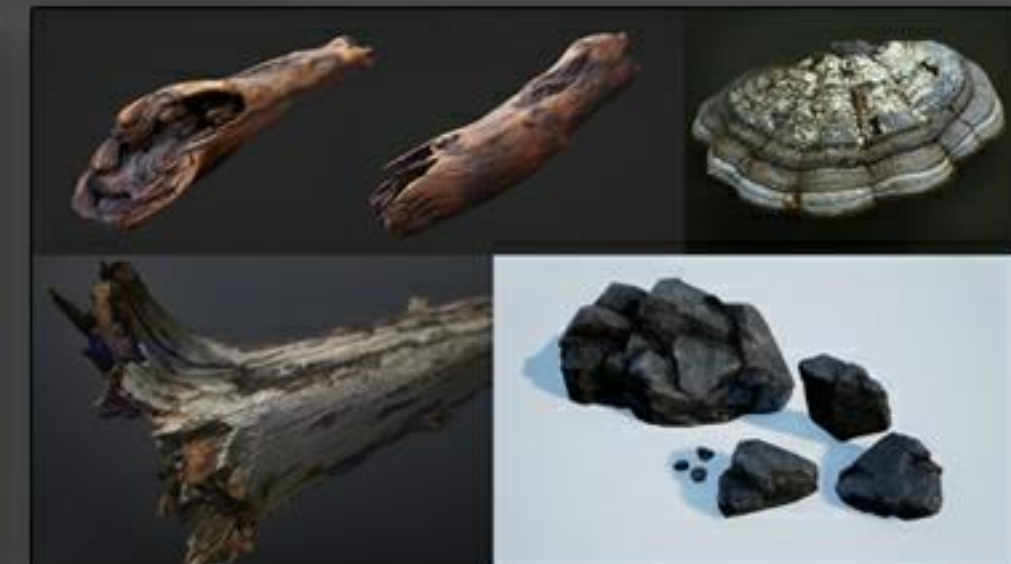
Saurian's Hell Creek environment was made to be accurate to the scientific data available while maintaining playability in both normal and flooded states. Terrain was created using a combination of World Machine and zBrush.

There is a huge variety of materials: sand, mud, 3 different forest floors, riverbeds, and areas recovering from wildfire. Materials created using photoscanning, zBrush, and photosourcing.



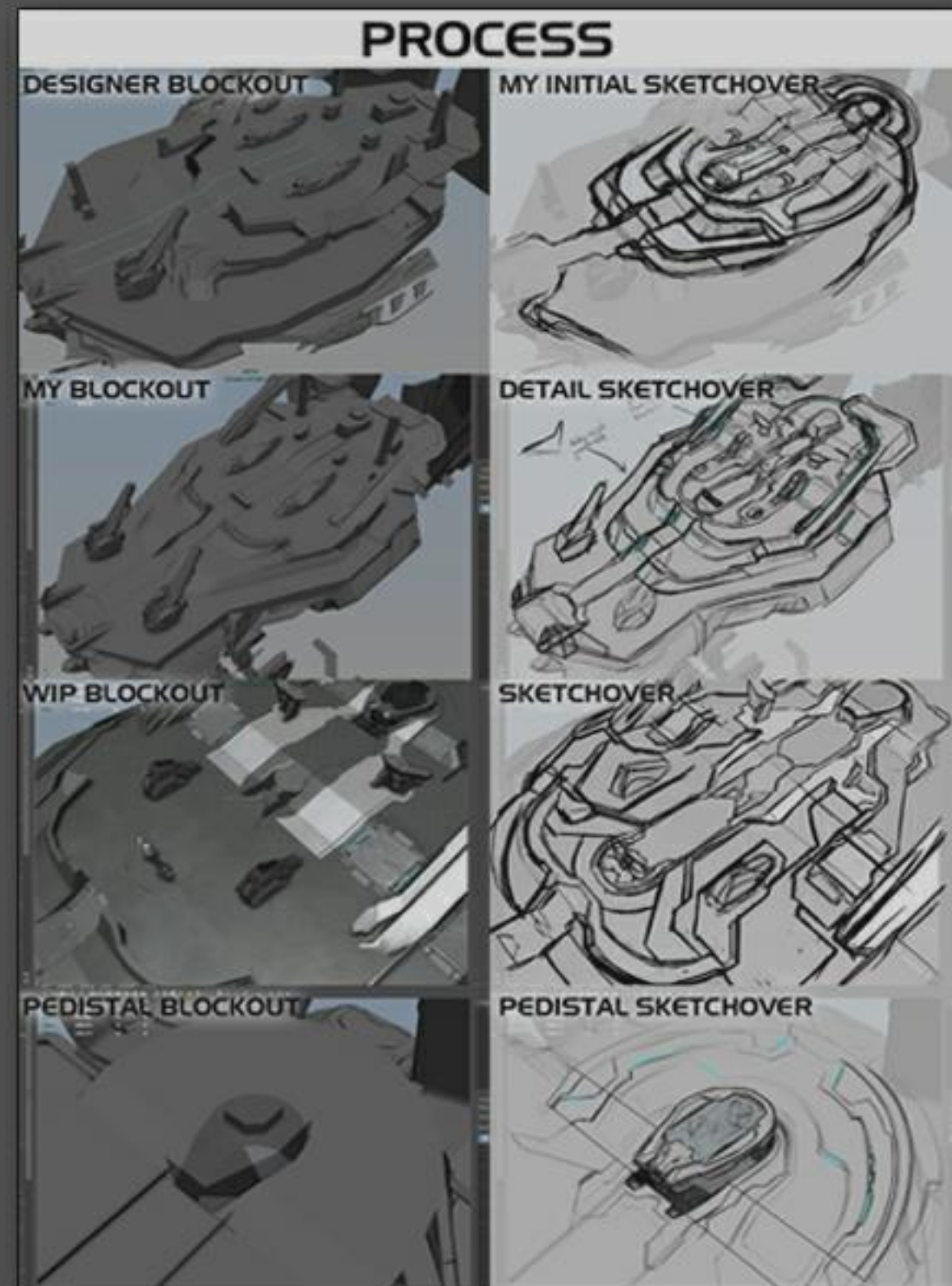


Cretaceous Period Hell Creek contained a wide variety of biomes, and over 40 different kinds of flora. My job was to pick out a workable amount of key species with the Lead Designer, then create, optimize, and tone most everything to look as good as possible while maintaining a reasonable framerate. I also created custom bases for the larger trees and some photoscanned props as well.





The Bridge Arena is the location of a boss fight. Took areas from designer whitebox to completion. Heavy interaction with both the design and cinematics teams. Lots of focus on the flow of the area while allowing designers maximum flexibility to adjust the combat experience (weapons/ammo/cover/etc placement). Some smaller pieces, floating platforms are kitbashed from other artists' models.





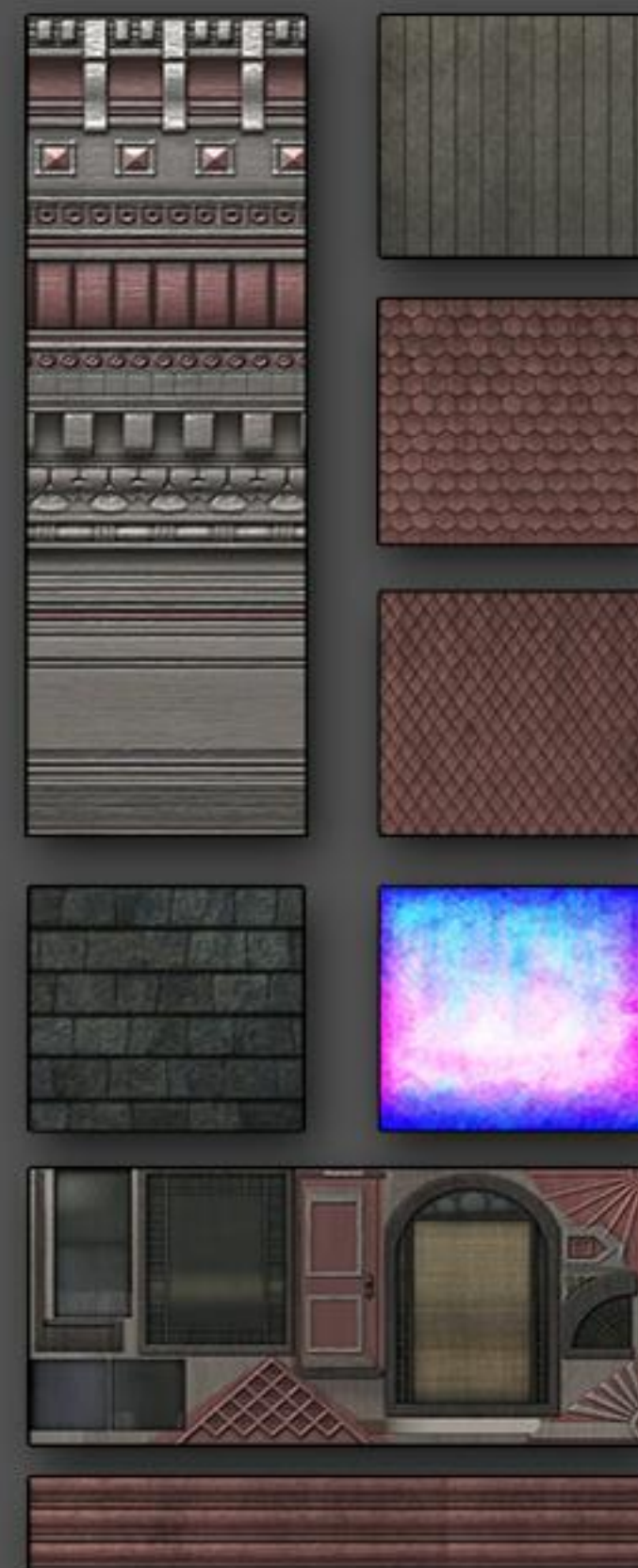
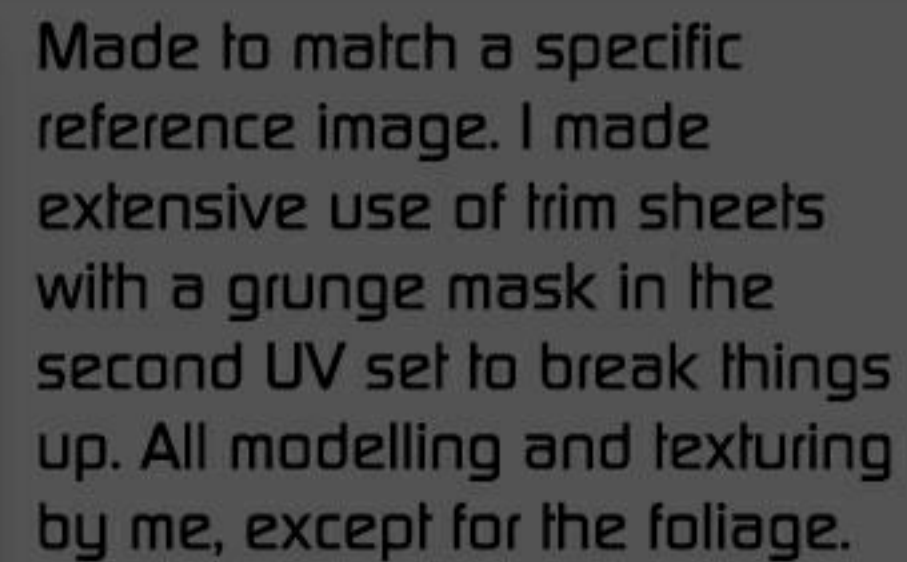
Personal project, so everything from the ground up is mine. It was particularly tricky to achieve a blend of materials that wouldn't overwhelm the erosion modelling but still be interesting on the larger flat areas.





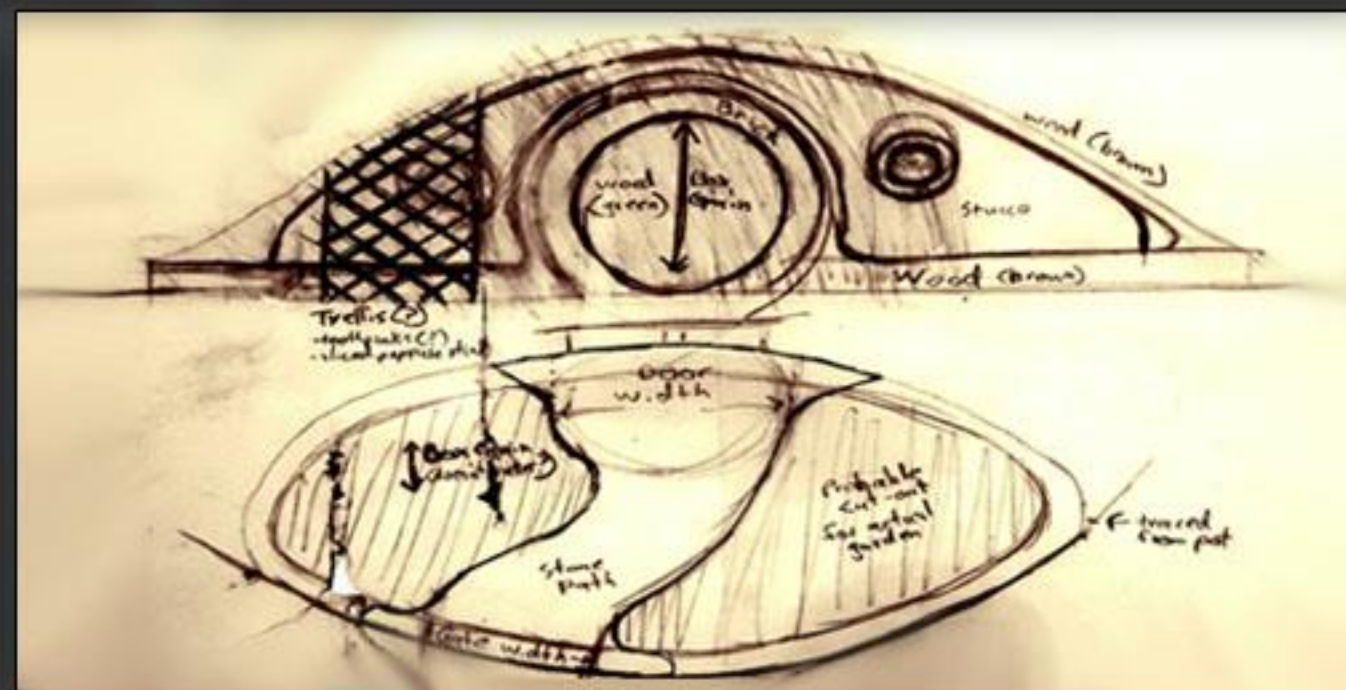
A sanitarium with a troubled past and haunted by ghosts and demons. World-building, modelling (except for foliage and a few minor props), and lighting by me. Exteriors were expected to be open world, so there's heavy use of modular pieces with vert painting for material variation (extensively used here for the ivy).





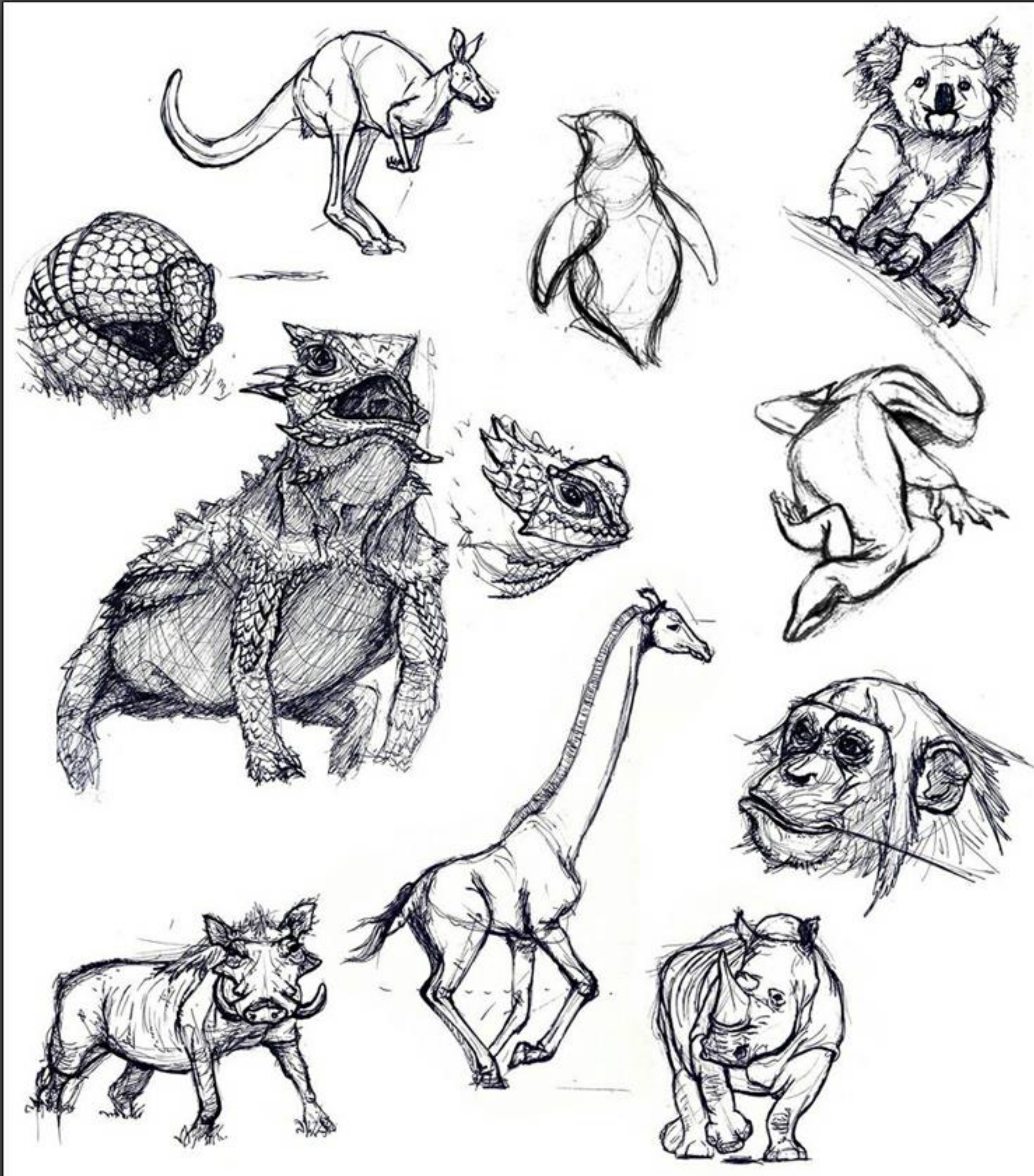


I have worked on a number of Lord of the Rings titles, so I've had sketches of this hobbit house in my sketchbook for forever. Turning it into a planter definitely gave me a unique perspective on it. Getting the curvature of the walls and roof were of particular importance to me - that's a lot of curves to coordinate the flow of. On the practical side, the facade remains prominent even though it occupies less than 1/3 the space, and it provides two distinct levels for vegetation (which I have happily filled with ferns and moss).





Sketching from life is always informative, whether it's from a trip to the zoo, a museum, or even a magazine. There's always something to learn, be it anatomy, dimensionality, proportions, weight, the play of details across a surface, or the flow of movement through the body.





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EXPERTISE

- ◆ Terrain Generation
- ◆ Organic Modeling
- ◆ Hard Surface Modeling
- ◆ PBR Texturing
- ◆ Photogrammetry

PROGRAMS

- ◆ zBrush
- ◆ Maya
- ◆ 3D Studio Max
- ◆ Photoshop
- ◆ Quixel
- ◆ Substance
- ◆ Speedtree
- ◆ World Machine
- ◆ Unreal

CHRIS LOMAKA

Professional Summary

Highly accomplished environment artist with extensive experience in working on AAA titles. Driven to create believable worlds that players are interested in exploring, that are visually clear, and performant. Excellent problem solver of issues requiring coordination with other teams. I want to make places that remind people just how awesome the world is.

Professional Experience

Urvogel Games

2016-Present

Lead Environment Artist

Saurian

- Took terrain from basic layout to sculpted heightmap including erosion for both normal and flooded water levels, flow data generation, and splat map creation
- Ground material sets for six unique biomes
- Vegetation and debris for all biomes, Speedtree assets for 14 species, each with variations throughout its life cycle.
- Color grading all ground and vegetation assets for visual unity throughout world

343 Industries / Microsoft (Yoh)

2012-2015

Environment Artist

Halo 4, Halo 5

- Responsible for various areas of main campaign levels, creating spaces that are beautiful, clear, performant, and still flexible enough to meet ever changing design needs
- Created assets including vegetation, caves, terrain, and hard surface futuristic architecture

Airtight Games

2012-2014

Environment Artist

Murdered – Soul Suspect

- Responsible for a variety of exterior buildings, terrain, interior props, materials, and extensive set-dressing

Enter the Studio

2011-2012

Environment Artist

Transformers

- Created arenas from concept to final, incorporating extensive Transformers lore

WB Games – Monolith / Midway – Surreal Software

2006-2011

Environment Artist

Lord of the Rings – War in the North, This is Vegas, (unannounced titles)

- Designed and implemented a modular road system
- Designed a modular castle interior system
- Created assets including Dwarven architecture, caves, terrain, trees, textures and materials, incorporating specific Lord of the Rings lore
- Created assets including terrain materials, building exteriors and interiors
- Responsible for various areas needing to meet very specific, and often contradictory art and design goals

Education

Ringling School of Art and Design

1994-1998

B.F.A. Computer Animation

- Graduated With Honors