



# CHRIS LOMAKA

CUPCAKE  
CORPUS  
CUPCAKES WITH CHARISMA



Fan-art personal project to reinvision the classic game Silpheed, and to apply professional level design workflows to my personal pieces.

The plane was the main focus of my work, using some free models and modular sets for backdrop pieces although pretty much everything needed to be either textured from scratch or edited so as to ensure cohesiveness in the entire scene.

The mountains are a quick and simple range I made and duplicated about. The hanger's lift arm geo was a lot of kit-bashing with a completely new surfacing pass. Some of the bottom detail shots don't show all markings since a lot of it was later applied using a 2nd UV set for placement.



I was the primary artist for the Home-space, both interior and exterior areas.

Most of the interior is my work except for a few scattered props like the helmets and pictures on the wall. Base texturing pass on the floor was by another artist and I tuned it for use with real time reflections.

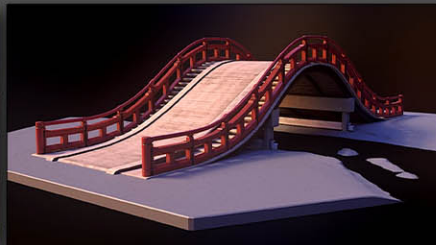
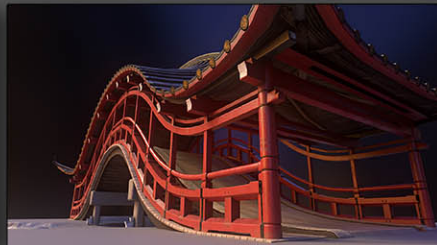
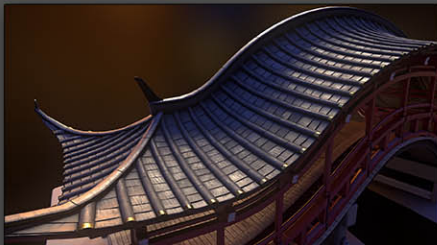
Exterior buildings and most things inside the main wall were done by me. All plants except the interior one were created by the vegetation artist. Everything had to be done to look as good as possible while leaving as much resources as possible for the car, and to ensure that the car remains the main focus.

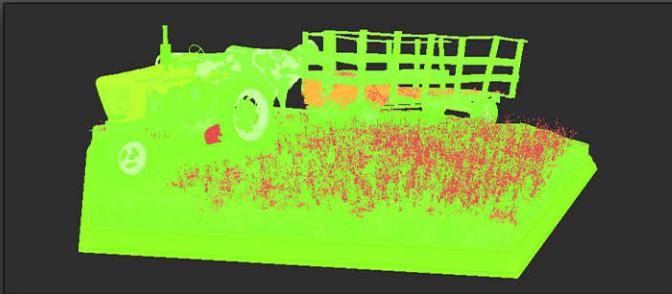


I was the primary artist for the Hakone track pit building. Much of the seating-side structure was kitted from the modular grandstand structure done by another artist. I helped engineer the shader for the animated LED signage and ways (both technically and artistically) to scroll them seamlessly across multiple screens.



The moon bridge is entirely mine and designed to be as reusable as possible and to match the aesthetic of the area.





These assets were created for use in the Maple Valley track. Sometimes things get cut, so I created this scene in Unreal to present them together, with some additional assets from Megascans as indicated by the green-yellow-red image.

Green - the tractor, trailer, cow, ground and base are entirely by me.  
 Yellow - the straw pile texture came from megascans, but was toned, shaped into piles and cut into scatter cards by me. Some of that texture was also incorporated into the wood plank and mud ground texture to help blend things.  
 Red - the plant cards and the cat were downloaded and used with only minor adjustments.

Cow and cat animated by me because I could. There was also a biplane created to fly over the track as well.



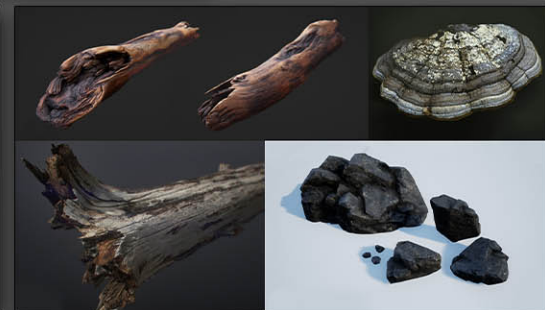
The ruins combine tiled bricks with a macro mapped crumbled/destroyed area and a hand painted mask to control the transition. The rock are mainly ones I photoscanned myself. The foliage is from my Saurian work except the main dead tree, which is a Megascans asset. Assembled and rendered in Unreal.

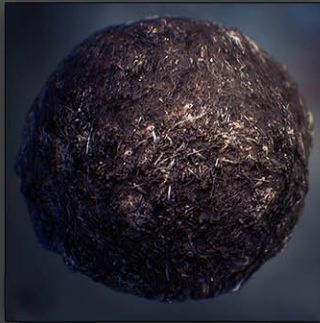




Cretaceous Period Hell Creek contained a wide variety of biomes, and over 40 different kinds of flora. My job was to pick out a workable amount of key species with the Lead Designer, then create, optimize, and tone most everything to look as good as possible while maintaining a reasonable framerate.

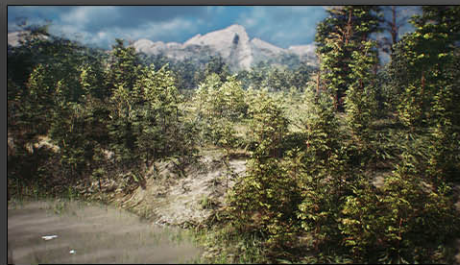
I also created custom bases for the larger trees and some photoscanned props as well.





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.

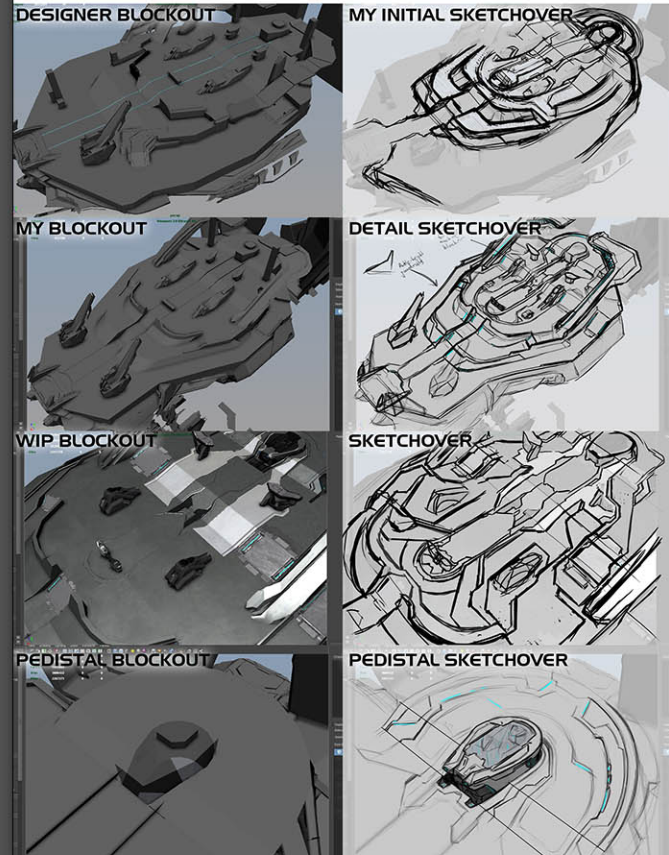


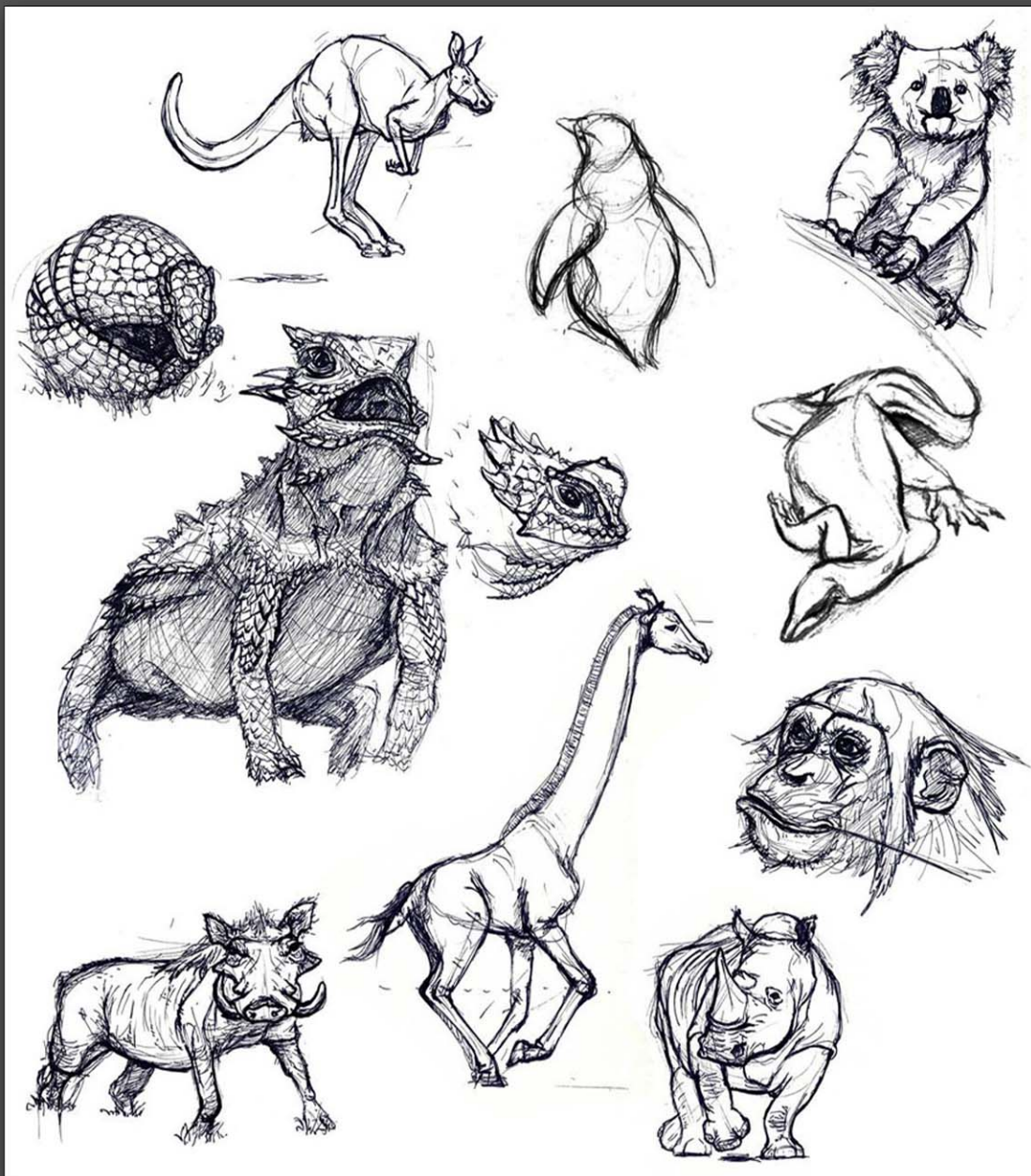




The Bridge Arena is the location of a boss fight. Took areas from designer whitebox to completion. Heavy interaction with both the design and cinematics teams. Lots of focus on the flow of the area while allowing designers maximum flexibility to adjust the combat experience (weapons/ammo/cover/etc placement).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

## PROCESS





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.



# CHRIS LOMAKA

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## Professional Summary

Highly accomplished environment artist with extensive experience in working on AAA titles. Driven to bring ideas to life (sometimes the crazier, the better). Excellent problem solver of issues requiring coordination with other teams. I want to make places that players are interested in exploring, and will have fun discovering.

## Published Games Hilights

**Forza Motorsport, Halo 5, Halo 4, Saurian, Murdered-Soul Suspect**

## Experience

**Ridgeline Games (EA)** 2023-2024

*Environment Artist*

- (currently under NDA)

**Turn 10 (Microsoft)** 2021-2023

*LookDev Artist -Forza Motorsport*

- Collaborated with Concept and other LookDev artists to design and implement the Hakone track pit building and various Hakone related props.
- In charge of the Homespace area interior and exterior. Designed or heavily edited most structures, props, and materials.
- Created various cinematic-level assets.
- Established a workflow for approaching and working on spectator areas around the track.

**Urvogel Games** 2016-2020

*Senior Environment Artist -Saurian*

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

**343 Industries / Microsoft (Yoh)** 2012-2015

*Environment Artist -Halo 4, Halo 5*

- Crafted various areas of main campaign levels including a boss arena, through white-box, hard-surface asset and building creation, set-dressing, and optimization.
- Created assets from vegetation, caves, terrain, and hard surface architecture.

**Airtight Games** 2012-2014

*Senior Environment Artist -Murdered-Soul Suspect*

- Created 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)*

- 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.

## Education

**Ringling College of Art and Design**

*B.F.A. Computer Animation*

- Graduated With Honors

## Skills

- ◆ Environment Art
- ◆ Level/Set Dressing
- ◆ Vegetation
- ◆ Architecture
- ◆ Hard-Surface Modeling
- ◆ Modular Set Creation
- ◆ PBR Surfacing
- ◆ Terrain Generation
- ◆ Photogrammetry
- ◆ Optimization

## PROGRAMS

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