

# TYLER LA MONDA

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## EDUCATION

**Masters of Art**, Architecture, 2013  
Royal College of Art, London, England  
*Dissertation: "The 'Slippery' Perceptions of Digital Space"*  
*Thesis Project: Quarantine Deployment Agency*

**Bachelor of Science**, Architecture, 2011  
University of Utah, Salt Lake City, USA

## PROGRAM KNOWLEGE

ZBrush · 3ds Max · Maya · Photoshop · xnormal · Unity · Vray · Keyshot · Real Flow · Nuke 8 · Maximo · Rayfire

## PROFESSIONAL EXPERIENCE

### Character Artist, [Chasing Dead](#), 2020 Venture, San Mateo, California, USA

August 2014 - Present

**Production Work:** 3D Hi Resolution and Low Polygon Modeling, Normals, UV's, Texturing, Sculpting, Topology, Rigging, Weighting and Pipelines

**Art Assets Used:** ZBrush, Maya, Photoshop, Unity, xnormal, UV layout, Maximo, Traditional Art Techniques

**Report to:** Musa Sayyed- Art Director

**Chasing Dead**, a Sci-Fi first person shooter AAA title to be published 2015 for PS4 and Wii U. I was responsible for creating the main character "Jake" and his assets. Also, I translated concepts and reference materials into boss characters, props and weapons.

- Create high resolution photorealistic character models and low polygon game assets from concept art to final in-game assets
- Sculpt both human and non-human models, including organic and hard surface assets in ZBrush and Maya
- Paint realistic and stylized textures for multiple next-gen shader functions; diffuse maps, height maps, specular masks, detail maps, displacement maps and reflection maps, ripped occlusion and normal maps from high res-models
- Create texture maps from scratch and photo reference, while retaining the aesthetic vision of the game
- Produce concept art using traditional art techniques along with 3D modeling for characters, environments, props, and weapons when needed in the team
- Create deformable and efficient model topology and optimized UV layouts
- Rigged for animation using Maximo and tested with game A.I. for runtime performance and flexibility in Unity before passing the character to the animation team
- Work with minimal input while comfortably communicating and collaborating effectively with the development team
- Follow and maintain pipelines and technical requirements

### Freelance Concept Artist, [Luminous Marketing and Media](#), Vacaville, California, USA

January 2014–July 2014

**Production Work:** Concept Design, Modeling, Texturing, Set Lighting, Matte Painting, Compositing, and Tracking-Match Moving

**Art Assets Used:** Photoshop, ZBrush, 3dsMax, Maya, Nuke 8 and Traditional Art Techniques

Managed a small team of technical artists to achieve a final production ready logo sequence. Received direction from the CEO to develop the artistic vision of the studios logo sequence. Developed environmental concepts including model paint-overs, mood paintings, light studies, and asset concepts. Able to carry conceptual phase to the finished sequence successfully under budget without sacrificing quality. Modeled and textured all scene assets for the sequence. Directed camera moves and shot timing for the sequence.

### Visual Artist and Architect Assistant, [Foster + Partners](#), London, UK

July 2013 – October 2013

Created high quality visual designs that support end target oriented goals. Developed environmental concepts including mood paintings, architectural drawings, and prop concepts. Worked collaboratively within a multi-disciplinary art/design team to help bring architecture, environments, and props to life within the vision of the principal design. A superior eye for light, value, composition, color, staging, and detail from concept to final rendering. Specializing in hard surface, props, and organic modeling using 3Ds Max, Maya, ZBrush, and Photoshop; both high and low poly assets. Secrets were needed to be kept for high profile projects that had both social and economic consequence if revealed prematurely.

### Freelance Concept Artist, [Vagrantly Modern Music Video](#), London, UK

March 2012-February 2013

Worked with the recording artist and Art Director to create and influence overall look through pre-visualization for music video. Resolved all final model assets and scenes using 3ds Max and Rhino. Achieved successful animation and rigging sequences with 3ds Max and Maya. I negotiated the introduction of particle simulations for increased environment and water effects using Realflow, Krakatoa, and FumeFx. Worked independently as well as collaborated with outside professionals to improve and resolve issues in production.

### Environment Artist, [Behavioral Sciences Department](#), University of Utah, Salt Lake City, USA

December 2009 - August 2011

Created assets in 3Ds Max and Rhino, texture and painting in Photoshop and 3Ds Max. Took direction from Professors to gather, create, organize, and work from reference data. Developed virtual environments such as modeling, creating shaders, lighting, baking textures and UV layout for rendering that could be used for experiments in an AVATAR vision suit. Created exact proportioned props and environments for the test subjects to feel at ease in the simulation. Worked independently as well as collaborated with Professors, AVATAR programmers and engineers to improve system performance, troubleshoot problems, and resolve issues or bugs.

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