

Justin Mijal – 2018 showReel Shot Breakdown

Shot #	Project	Studio	Position	Description
01	Hereafter (2010)	Scanline VFX	Modeling Lead	I modeled some of the modeling of the characters, props, and environment, and I oversaw the creation of the rest. The umbrella cloth simulation was also my work.
02 – 03	Super 8 (2011)	Scanline VFX	Modeling Lead / Rigging	I handled the asset ingestion / conversions of the undamaged train cars, as well as creating the train damage using physics simulations and some additional modeling and cleanup. The final damage on the train cars was then separated by area of effect and made into numerous blends for the animators to keyframe on a per-shot basis. I was in charge of rigging and worked closely with the animation team to deliver the necessary flexibility for quick turn-arounds without sacrificing overall quality.
04	Thor: The Dark World (2013)	Blur Studio	Scene Assembly / Generalist	I handled the asset ingestion / conversions of the ArkShips from an outside vendor. Numerous lighting passes for the ArkShip's engines were created for the power down sequence as it needed to look complex in order to help sell the scale. The passes were key-framed in Fusion using animated / tracked masks. This allowed me to time them shutting off at different intervals, with their own unique perturbs and flickers. A final particle pass in Fusion added the heat distortion effect.
05	Thor: The Dark World (2013)	Blur Studio	Scene Assembly / Generalist	I rendered numerous lighting passes for the ArkShip's destruction / explosions. The scene assembly of the environment was done mostly by using Forest Pack, fumeFX grids, and multiple matte painting planes in a 3d comp. The distant crowd battle was made using a card/crowd system. All lighting, scene assembly, and final compositing was done by myself. Special thanks to my supervisor for the initial breakdown cut.
06	2012 (2009)	Uncharted Territory	Modeling Lead	I handled the asset ingestion / conversions of the Antonov aircraft. The 2 hero buildings had to be partially pre-destroyed prior to handing off to FX. Much of the structure was pre-booleaned and grouped together in larger chunks that the FX department could then chip away at. This keeps it feeling heavy and structural instead of a house of cards collapsing into millions individual disjointed elements.
07	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	The screens shown here are from my look-dev stage of environment creation. I was beta testing the Quixel suite of texturing tools at the time, so many of the "hieroglyphic" details are simply normal maps which held up for final production quite well and took a fraction of the time to create. Shading and lighting, as well as the overall look and feel in these environments was created by myself and carried over into the final shots.
08	Halo 2: Anniversary Edition (2014)	Blur Studio	Environment Artist	This was one of the environments I created.

09	Halo 2: Anniversary Edition (2014)	Blur Studio	Environment Artist	This was another one of the environments I created, which was then matte-painted over, so multiple channels had to be created for flexibility.
10 – 11	Halo 2: Anniversary Edition (2014)	Blur Studio	Environment Artist	This is another angle of the environment I created which was shown in shot 08. I had to make higher resolution versions of the platform and pillars, as well as the stadium seating in the background. I handled much of the modeling, texturing, shading, and overall environment modeling and look-dev.
12	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	Some environment assets that I had to liven up for this shot. I added some fumeFX grids, volumetric lighting, and keyframed some lighting in comp.
13 – 17	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	I had a bunch of shots in this sequence of the Arbiter obtaining his armor, and I had to tweak the overall environment to feel more dramatic and epic, as this is a prominent point in the original game's story line. I handled the lighting, rendering, and comp on these shots.
18	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	I handled the matte painting integration and overall scene assembly for this shot. Additional detail modeling and shading work was also required on the ship assets.
19	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	The animation and timing of the lights on the foreground ship had to correspond with the FX explosions. Since the ship's lighting came in the form of a single self-illuminated texture pass, multiple masks had to be created and tracked in comp, all with their own unique timings and animation which help give the appearance that the explosions were traveling through the interior of the ship, cutting power to sections as they went. This helps sell the look of the effect, as simply turning off that lighting pass all at once would not feel as large-scale as was required.
20	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	Another continuation of the previous shot. This angle required entirely new details. Working with the FX artist, the lighting timings were set up, and the engine power-down was designed to happen in a sort of sequence to add more visual complexity to the shot.
21 – 23	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	More detailed modeling and shading additions were added to the ship in the first shot. The second had an extreme close up camera of Master Chief flying through a bunch of fumeFX grids, which caused many rendering issues that had to be resolved.
24	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	I did the look-dev and environment creation for this sequence. This consisted of the main 3d environment as well as more detailed damage sections for later shots which were to be turned into matte-paintings for final.

25 – 30	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	I wanted the bomb's lights to pulse with an increasing speed to hint at it "counting down," so I handled it in comp with the aid of some clever masking. I pinned a point helper to the bomb's button and set it as the origin for a V-Ray Sampler Info pass. This allowed me to simply animate the pulsing effect in comp which followed the bomb's location automatically.
31	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	Another ship blowing up. More animated and tracked masks to add complexity to how the ship loses power in sections, including some additional engine flicker.
32	Halo 2: Anniversary Edition (2014)	Blur Studio	Scene Assembly / Generalist	I handled the matte painting integration and overall scene assembly for this shot.
33 – 35	Batman: Arkham Knight (2015)	Blur Studio	Scene Assembly / Generalist	Environment creation and look-dev. Matte painting integration. Scene assembly, lighting, rendering, compositing.
36 – 42	Batman: Arkham Knight (2015)	Blur Studio	Scene Assembly / Generalist	Scene Assembly, lighting, rendering, compositing.
43	Batman: Origins (2013)	Blur Studio	Environment Artist	Environment and asset creation / look-dev. Obligatory teapots. This was my first environment, and I was learning V-Ray as I went.
44 – 45	Batman: Origins (2013)	Blur Studio	Environment Artist	My lead's shots best showing my environment.
46 – 56	Batman: Origins (2013)	Blur Studio	Scene Assembly / Generalist	These were my shots in this environment. I handled any additional scene assembly tasks that were not covered in the environment modeling phase, or were not conducive to the shots' camera angles. The bomb crate needed some texturing and shading work, so that was all overhauled. Lighting, rendering, compositing.
57	Batman: Origins (2013)	Blur Studio	Scene Assembly / Generalist	Bomb counter and LED light timing setups done in comp with V-Ray Sampler Info masking. Scene assembly, lighting, rendering, compositing.
58	Batman: Origins (2013)	Blur Studio	Asset Artist	Batarang texturing and shading. Bullet modeling, texturing, and shading. Chain and the blends used to "snap" it when shot by said bullet were created, textured, shaded. The 2x4 was used by the Joker to bludgeon one of the goons (shot not shown)
59	Batman: Origins (2013)	Blur Studio	Asset / Environment Artist	The bullet's 15 frames of fame. Distant environment's initial modeling / layout.

60	Batman: Origins (2013)	Blur Studio	Asset Artist	The chain's animation blends in action.
61 – 67	Super 8 (2011)	Scanline VFX	Modeling Lead / Rigging	More of the damage blends in action on the train cars. There are a few specific models that required more attention, such as the train car that splits in half, and the train car that gets splayed open as the tanker car rides up it. These were hero assets that I created specifically for these shots. I also lead other artists working on additional damaged train cars, such as the tanker, itself. Some basic asset work here as well.
68	Battleship (2012)	Scanline VFX	Modeling Lead	Asset ingestion / conversion (ships) from ILM. The hero ship that gets torn apart was a custom asset that I created for this and the coming shots.
69	Battleship (2012)	Scanline VFX	Modeling Lead	Modeled damaged hero ship. City layout and hero building modeling.
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70	Battleship (2012)	Scanline VFX	Modeling Lead	Modeled damaged hero ship (it's behind all the smoke and fire, I promise). I modeled the interior to match the plate (from a distorted camera). I lead other modeling artists creating additional interior elements.
71 – 72	Battleship (2012)	Scanline VFX	Modeling Lead	More building and ship modeling and destruction.
73	Battleship (2012)	Scanline VFX	Modeling Lead	A more destroyed version of the hero building was created by myself for this shot, in two main chunks.
74	Battleship (2012)	Scanline VFX	Modeling Lead	Another shot-specific version of the destroyed hero building with higher resolution damage and details that were hand-modeled in. The adjacent buildings were also created specifically for this shot.
75 – 76	2012 (2009)	Uncharted Territory	Modeling Lead	The Bellagio Hotel was largely remodeled for these and following close-up shots, which required more detail and cleanliness for FX work.
77 – 78	2012 (2009)	Uncharted Territory	Modeling Lead	I created the interior specifically for FX to be able to demolish it. I was a lead modeler and oversaw the creation of the other assets, such as the limousine.
79	Immortals (2011)	Scanline VFX	Modeling Lead	I modeled the “characters” and environment.