

Justin Mijal

Summary I am a modeling lead working in Los Angeles on feature films with nearly ten years of VFX experience in multiple industries. My expertise focuses around hard-surface modeling for intensive FX pipelines where cleanliness and efficiency are key.

I am entirely self-taught and highly motivated to learn. In general, I like to have a degree of input on all aspects of what I do, including training others or developing more efficient tools with a programming team. That drive and determination is what sets me apart from all others. I am looking forward to utilizing my talents again on future projects.

Experience [2012] Scanline VFX Los Angeles, CA

Modeling Lead – “Battleship”

- Modeling supervision, modeling, lighting, shading, rendering, animation.

Battleship consisted of many vendor models that required translation of thousands of textures and objects into a more max-conducive pipeline from their Maya origination. Many unique assets were also created, such as the buildings. The majority of the work was done on damaging the assets, as well as working with the FX and animation departments to ensure things ran smoothly. I was originally in charge of all previs conversion which included re-animation tasks. The conversion process of the vendor assets also required remapping of thousands of textures and shaders which did not accurately come across from Maya. I worked with the pipeline TDs to refine a method of handling this, and did the initial shading on every asset we ingested.

[2012] Scanline VFX Los Angeles, CA

Modeling Lead – “Avengers”

- Modeling supervision, modeling.

As I was also currently on production of two other shows at the same time, Avengers was a project that I was involved in from more of a supervisory role. I modeled simulation meshes, but the majority of my involvement was in handling the massive vendor asset, the "Helicarrier" and getting it into a more FX friendly package for the artists to use. I developed scripts to help me manage the shader assignments as well as meticulous workflows to keep track of the multiple revisions the client kept re-delivering as each time it required a full re-ingestion while also keeping our current modifications preserved.

[2012] Scanline VFX Los Angeles, CA

Modeling Lead – “Journey 2: The Mysterious Island”

- Modeling supervision, modeling.

I was in charge of overseeing the production of the models on Journey 2. I was in a quality control role, as well as training and decision making. We created characters, environments for simulation, destructible helicopters, etc. I modeled the island model for the broad shots as well as a few other elements, but my primary role was a supervisory role as during this time, Battleship was my main show.

[2011] Scanline VFX Los Angeles, CA

Modeling Lead – “Super 8”

- Modeling supervision, modeling, rigging.

Super 8 was one of my favorite shows to work on. The challenges were immensely difficult. We received the majority of the railcars from another vendor, and it was up to my team and I to clean them up and destroy them in an animateable way. I was the rigger on the project as well which was new for me. I developed a method for damaging metal using cloth-simulations which allowed me to keep the damage grounded in reality. This ensured that the typical rubbery feel from more traditional methods were not a problem as this was a concern of the client's. It also meant handling hundreds of blends on multiple objects. There was a massive amount of problem solving and QCing that went into this production.

[2011]

Scanline VFX

Los Angeles, CA

Modeling Lead – “Immortals”

- Modeling supervision, modeling.

The largest and most complicated asset on Immortals was the "Titan's Tomb" which had four large stylized statues overlooking a crevice with a cell. The statues were sculpted in Zbrush. The guidelines for FX were that we had a low polygon count to utilize, and very little support from texture tricks like displacement due to its need to fracture procedurally. The detail and topology had to be added intelligently. My other major asset in this show was the boat which was initially modeled board-for-board for an FX sequence of it crashing into the rocks which was later cut from the film.

[2010]

Scanline VFX

Los Angeles, CA

Modeling Lead – “Hereafter”

- Modeling supervision, modeling, cloth simulation

On Hereafter I was in charge of modeling the lead character "Marie" with clothing, as well as overseeing the creation of countless other "digi-doubles" and clothing options for extras. My team was also tasked with creating the more hero destructible buildings, props from hand baskets to street carts, and even vehicles. Pre-damaged hero sections of the buildings were constructed by myself, as well as the damage on the hero vehicles. I also did some cloth sims on the umbrellas in the initial tidal wave shot.

[2009]

Uncharted Territory / Sony

Los Angeles, CA

Modeling Lead – “2012”

- Modeling supervision, modeling.
- Archival of assets from all outside vendors.

My task at Uncharted was to bring the modeling standards to a higher level, manage a team of modelers using no less than three software packages, and create all digital assets used in our sequences. Many of the assets were to be used in time consuming simulations that quite simply could not afford to be redone. I worked on pipeline improvements, such as implementing poly reduction technology to lower RAM usage, and streamlining the integration of various other softwares into our pipeline, such as Maya and ZBrush.

Expertise

Autodesk 3dsmax		15+ Years	Autodesk Maya		4+ Years
Polygonal Modeling		15+ Years	vRay Renderer		8+ Years
Polyboost/Graphite		8+ Years	CAD/LIDAR data		8+ Years
Pixologic Zbrush		6+ Years	Texture Photography		8+ Years
Adobe Photoshop		8+ Years	Rhino3D		5+ Years
Headus UV Layout		4+ Years	Hard Surface FX Modeling		4+ Years
Team Leadership		8+ Years	Cloth Simulation		3+ Years