Mike McClelland
## 2020 Effects Reel Shot List
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In-game Explosion, Predator: Hunting Grounds, 2020 (in-game PC)
Houdini explosion. Motion Vectors created in Slate. This was my introduction to using optical flow maps to blend between flipbook frames. Mesh destruction pieces were eventually added post-capture. Eric Klokstad- Lead Level Artist, Jonathan Ferguson- Lead Tech Artist, Cole Gray- Art Director, and Tramell Isaac- VP of Art and lighting artist.

Balthazar Death, Guild Wars 2: Path of Fire, 2017 (in-game PC)
This is part of the Death of Balthazar sequence that takes place during the game's finale. Brian Walter did the Character Skeletal Animation. Character Modeler is unknown. I wrote the tools used to animate the actual mesh destruction in Maya, as well as create the fx and destruction sequence.

Glass Decals/Debris, Predator: Hunting Grounds, 2020 (in-game PC)
Jessie Dunstan was responsible for the final muzzle flashes for the shipped game, although the timing of this capture may not represent the final work.
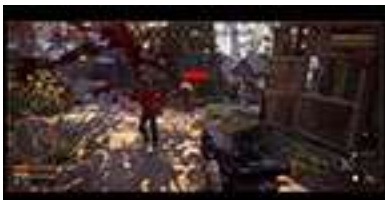
UI Blood Dripping, Predator: Hunting Grounds, 2020 (in-game PC)
Particle effect attached to camera. Combining flow maps with a single-axis screen-blur sampling trick picked up from Klemen Lazar. Textures made in Photoshop. Jessie Dunstan was responsible for the final muzzle flashes for the shipped game, although the timing of this capture may not represent the final work.

Blood Particles, Predator: Hunting Grounds, 2020 (in-game PC)
Test map, with default lighting. Textures made in Photoshop.

Blood Particles, Predator: Hunting Grounds, 2020 (in-game PC)
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Blood Particles, Predator: Hunting Grounds, 2020 (in-game PC)
Textures made in Photoshop.

Blood Particles, Predator: Hunting Grounds, 2020 (in-game PC)
Textures made in Photoshop.

Blood Particles, Predator: Hunting Grounds, 2020 (in-game PC)

UI Blood Dripping, Predator: Hunting Grounds, 2020 (in-game PC)
Particle effect attached to camera. Combining flow maps with a single-axis screen-blur sampling trick picked up from Klemen Lazar.

Smart Disc Effects, Predator: Hunting Grounds, 2020 (in-game PC)

Cloak Short-Out, Predator: Hunting Grounds, 2020 (in-game PC)
Particle effect set to draw only on things that are close behind in the depth buffer. Imitates the effect from the movie, using existing textures.

Particle Lens Flares, Predator: Hunting Grounds, 2020 (in-game PC)
Particle effect attached to camera. Using vertex offsets in the shaders, I could offset the lens flares based on prop and camera transforms. They could either be placed on the prop, or on the camera itself, to create an exaggerated 80's lens flare look.

Particle Water, Predator: Hunting Grounds, 2020 (in-game PC)
In test map. Textures made in Photoshop.

Atrium Waterfall, GDC Vicious Engine Demo, 2009 (in-game PC)
This was to demonstrate the capabilities of the Vicious Engine at GDC 2009. Judd Roy was the level artist in charge and guided the scene development, with Chris Smart as Art Lead. I created the waterfall, moving water and splash effects, as well as sunbeams, birds and flying insects. Dave Schultz was prop artist. Joe Drust created the character.

Atrium Waterfall, GDC Vicious Engine Demo, 2009 (in-game PC)

Atrium Waterfall, GDC Vicious Engine Demo, 2009 (in-game PC)

Mesh Particle Birds, Predator: Hunting Grounds, 2020 (in-game PC)
Vertex-animated Mesh-Particle Birds. Collision volumes were placed on trails around the map, so birds would fly up out of the bushes. Original Bird mesh and textures were created by Cole Gray, the art director, but I heavily modified them for performance. Eric Klokstad was lead level artist and Tramell Isaac did the scene lighting.

Kralkatoric Shader/Particles, Guild Wars 2: Path of Fire (FX editor)
The creature here is actually larger than the skybox. Flow-mapped fog and a distance dissolve were added to the shader to hide culling and add scale: as a result, much less particles are needed to hide him. Particle fog was also flow-mapped. Ronald Kury created the Model and textures. I believe Ron Harvey and Scott Dickey did the creature animation.

Flamethrower Effect, Bloodbath and Beyond, 2010 (in-game PC)
Particles and shaders. Cave by Rob Maxwell.

Shotgun Muzzleflash, Eat Lead, 2009 (in-game PC)
Spencer Trent did shell casing effects. Clarence Simpson did the UI programming and animation. Matt Hazard character was modeled by Joe Drust and Abe Valdez, with textures by Dave Graham.

Digital Hole, Eat Lead, 2009 (in-game PC)
Used to replace destructible props. Lee Williamson created the "matrix" texture. This uses a homegrown parallax mapping technique, and camera controlled UV scrolling to fake the depth. Joe Drust and Abe Valdez did the modeling on the main character, with Dave Graham doing texture-work.

Kalla Revenant Portal, Guild Wars 2: Path of Fire (Shader editor)
Used to summon Armies of allies to fire upon your enemies from the portal. Landscape and sky elements grabbed from concept art by Kekai Kotaki. Work in progress.

Kalla Revenant Portal, Guild Wars 2: Path of Fire (FX editor)
Used to summon Armies of allies to fire upon your enemies from the portal. Landscape and sky elements grabbed from concept art by [Kekai Kotaki.](#) Work in progress.

Kalla Revenant Portal, Guild Wars 2: Path of Fire (in-game PC)
Used to summon Armies of allies to fire upon your enemies from the portal. Landscape and sky elements grabbed from concept art by [Kekai Kotaki.](#) Final version.
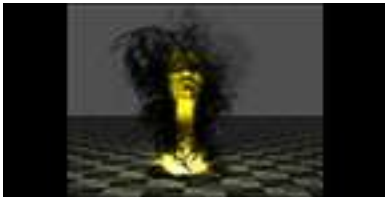
Firebrand Tome Cast, Guild Wars 2: Path of Fire (FX editor)
Particle effects, shaders, book model/rigging.

Firebrand Mantra Cast, Guild Wars 2: Path of Fire (FX editor)

Necromancer Sand-shade, Guild Wars 2: Path of Fire (FX editor)
Particle effects, Character model/rigging, shaders

Distortion Shader, Eat Lead, 2009 (editor)
This shader was developed for the game's destructible props. Given the premise (and the production schedule!), the art director asked if something like this could be done instead of the usual destructible objects. I believe [Lee Williamson](#) was Prop Artist.

Distortion Shader, Eat Lead, 2009 (in-game)

Lightning, Eat Lead, 2009 (editor)
Particle effect. The teapot shader was made by Jonathan Bishop as a test effect. In my test map.

Master Shield Effect, Eat Lead, 2009 (in-game PC)
This was a shader to indicate when the main character is bulletproof.

Master Shield Effect, Eat Lead, 2009 (in-game PC)

Ice Pistol Upgrade Hit Effect, Eat Lead, 2009 (in-game PC)
Uses a distortion effect on the frame buffer texture, as well as a mist effect. An ice shader is applied to the character as well. Game-play Programming was done by Ed Rowe. Security Guard by Joe Drust.

Ice Pistol Upgrade Hit Effect, Eat Lead, 2009 (in-game PC)
Combined with the de-rez and code cloud effects.

Ice Pistol Upgrade Hit Shader, Eat Lead, 2009 (in-game PC)
Freeze frame showing the ice shader effect. Joe Drust created the Space Marine model. The blue squares and lines of text are actually digital "blood." Given the digital nature of the game's fiction, it was decided that pixels and sections of code should come out when a character was shot.

Clouds, EDF: Insect Armageddon, 2011 (in-game PC)
This is a flow-mapped shader effect on geometry. Test map.

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Shield Effect, EDF: Insect Armageddon, 2011 (in-game PC)
Skybox by Jonathon Bishop, tech artist.

Shield Effect, EDF: Insect Armageddon, 2011 (in-game PC)
I also did the laser and hit effects. Skybox by Jonathon Bishop, tech artist.

Genocide Bomb, EDF: Insect Armageddon, 2011 (in-game PC)
This was an explosion effect created with geometry and shaders for performance reasons—full screen particles were fill-bound when we tried them. There is a sphere in the sky and also one around the camera with a depth buffer shader applied. Game-play programming by Allan Campbell. Skybox by Jonathon Bishop, tech artist.

Genocide Bomb, EDF: Insect Armageddon, 2011 (in-game PC)
This was an explosion effect created with geometry and shaders for performance reasons—full screen particles were fill-bound when we tried them. There is a sphere in the sky and also one around the camera with a depth buffer shader applied. Game-play programming by Allan Campbell. Skybox by Jonathon Bishop, tech artist.

Hector-2 Laser, EDF: Insect Armageddon, 2011 (in-game PC)
Game-play programming by Allie McNulty. Robot model by Joe Drust.

Hector-2 Laser, EDF: Insect Armageddon, 2011 (in-game PC)
Game-play programming by Allie McNulty. Robot model by Joe Drust.

Prop Destruction, Predator: Hunting Grounds, 2020 (in-game PC)
In addition to doing the destruction and hit effects shown here, I wrote the maxscript tools for the illfonic destruction pipeline shown here. Jessie Dunstan was responsible for the final muzzle flashes for the shipped game, although the timing of this capture may not represent the final work.

Prop Destruction, Predator: Hunting Grounds, 2020 (in-game PC)
In addition to doing the destruction and hit effects shown here, I wrote the maxscript tools for the illfonic destruction pipeline shown here. Jessie Dunstan was responsible for the final muzzle flashes for the shipped game, although the timing of this capture may not represent the final work.

Prop Destruction, Predator: Hunting Grounds, 2020 (in-game PC)
In addition to doing the destruction and hit effects shown here, I wrote the maxscript tools for the illfonic destruction pipeline shown here. Jessie Dunstan was responsible for the final muzzle flashes for the shipped game, although the timing of this capture may not represent the final work.

Grenade Explosion, Predator: Hunting Grounds, 2020 (in-game PC)
Though unrecognizable now, this started life as a downloaded effect, done
by another artist. It still has some debris and flash elements made by
someone else, though I replaced most of it along the way.

Grenade/Blood/Gore, Predator: Hunting Grounds, 2020 (in-game PC)
The gore system for the game was devised and coded by Jonathan
Ferguson, Lead Tech Artist. I created and skinned the blood and gore
chunks, then used Ferg's gore system to spawn the blood and send soft-
skinned gore chunks flying.

In-game Explosion, Predator: Hunting Grounds, 2020 (in-editor PC)
Houdini explosion. Motion Vectors created in Slate. Mesh destruction
pieces were eventually added post-capture

Hologram Shader, Eat Lead, 2009 (in-game PC)
My test for what would become a Hologram effect-never shipped this
version. I miss Easter eggs.

The Song "**Skillet**" is from the 1990 album "**Pandemonium**", by "**The Time**" on the Paisley Park Label,
produced by Prince.