

Ian Jenkins

35 North Ave. #1A, San Rafael, CA

94903

Cell: (415) 717-7165

Email: eyeteajay@yahoo.com

Surf's Up:

In these 3 shots, I worked on lighting and compositing for the shots. I had to maintain a careful balance between the sunset key and cool shadows. These shots also required me to do additional look development for the trophy and to create wet surfaces for Cody and the surfboard. The water required a lot of 2d manipulation of many reflection and refraction passes, and integration with splash elements. In the third shot, I painted a couple textures for use as gobos and purposefully overexposed the exterior.

Zathura:

In this shot, I replaced the robot's legs and arms with rendered elements and painstakingly integrated live action and cg smoke elements with the plate. The next shot used several plates for the background elements. I lit and composited all the elements for these shots.

Day After Tomorrow:

This is an all CG shot where I did lighting, compositing, some modeling tweaks, and look development for the buildings, helicopters, and terrain. The ice simulation and mounds were created in another department, but I had to deform them further in Maya to fit the buildings. The helicopters were also modeled by another department, but I added gobos and deformed the blades for more realism. I also adjusted the buildings rooftops.

Terminator 3:

I achieved these two digital double shot through lighting, look development, and some compositing. In addition, I painted the tree shadow at the end of the first shot and created the tombstone shader and look.

Zathura:

In these next 3 shots, I worked on lighting, look development, and some compositing. There were a large number of elements and I developed an automated rig for attaching and rendering the spaceships' exhaust for the whole sequence. In the third shot, I did look development for the debris and bathtub.

Star Wars, Episode 2:

While I was the Lead Assistant Technical Director, I lit and animated the people using maya on this shot.

Open Season:

This sequence required me to do additional look development for the trailer and marshmallow and paint night environment maps. I also had to pay special attention to light placement to keep drama but avoid specific shadows.

Surf's Up / Zathura / Open Season:

The next 6 shots demonstrate my compositing and lighting abilities in different scenarios (for example, an ambient, cloudy day).

Terminator 3:

Lastly, there are 3 shots where I did matchmoving. I had to precisely match the arm and rubble for the simulation.