



Autodesk Solutions Bring Magic to the Big Screen This Holiday Season With the Covenant, Casino Royale, Stranger Than Fiction and More

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SAN RAFAEL, Calif., Dec. 20 /PRNewswire-FirstCall/ -- Autodesk Inc.'s (Nasdaq: ADSK) media and entertainment products have helped digital artists create some of this season's blockbuster films. Post-production facilities relied on Autodesk solutions for visual effects creation, editing and finishing, color grading and 3D animation.

(Logo: <http://www.newscom.com/cgi-bin/prnh/20050415/SFF034LOGO>)

"Autodesk provides end-to-end solutions for the entire film workflow, from idea creation and story boarding to final production," explained Marc Petit, Autodesk's Media & Entertainment vice president. "This allows Autodesk to have a deep understanding of all aspects of the film workflow, enabling us to create unique solutions that meet the specific needs of post-production facilities. Also, facilities with an Autodesk pipeline enjoy the seamless movement of data through the various stages of film workflows."

The Autodesk Flame visual effects system was used by Buzz Image Group to create 33 shots for the supernatural film The Covenant. Flame artists at the facility composited 3D set extensions and actors shot on bluescreen and greenscreen into filmed backgrounds. Digital artists also used the system to create and adjust various elements such as lighthouse lighting and skies, as well as for various wire and lighting rig removals.

Furthermore, Buzz Image Group used Autodesk Flame to shape futuristic scenes for The Fountain. For one of this film's final scenes, the system was used to create the effect of skin ripping as plants grow through it. The facility's Flame work also involved compositing live and computer-generated (CG) growing plant elements into live-action footage. "Autodesk Flame allows us to take full advantage of our artists' talent and creativity," said Jacques Levesque, executive visual effects producer. "The system's speed and interactivity let us experiment in real-time until we perfect the shot."

Framestore CFC used the Autodesk Inferno visual effects system to create the title sequence for Casino Royale, the story of James Bond's first mission as a "double O" agent. As this was the 21st Bond film created, director and titles designer Daniel Kleinman wanted to refresh the franchise's famous title sequence. Using gambling-related imagery and fight sequences, Framestore CFC's Head of Inferno, William Bartlett, created a modern sequence with a retrospective feel.

Los Angeles-based LaserPacific Media Corporation used the Autodesk Lustre digital color grading system on a variety of this season's films, including Babel, The Black Dahlia, For Your Consideration and Stranger Than Fiction. For Stranger Than Fiction, the facility played a key role in integrating many of the film's visual effects shots. Lustre was used to build the film's timeline.

Colorist Mike Sowa also used the system to achieve the perfect color choices and saturation for the film. "We recalled the look, style and feeling of Jacques Tati's 1967 film Play Time," said cinematographer Roberto Schafer. "Now that Roberto has seen the tremendous degree of control, he is a firm believer in the DI process," added Sowa.

Autodesk 3ds Max 3D animation, modeling and rendering software was used by Youngu-art to model and animate legendary creatures that return to devastate planet earth in the Korean film D-War. "We chose Autodesk 3ds Max for its powerful polygon modeling, which allowed us to create the complex and detailed characters in a very intuitive and efficient way," noted Ho-Suk Jang, computer graphic supervisor for the film. "The software's biped character animation tools also allowed us to easily control the various types of characters as they interacted with crowds of humans."

Several other post-production facilities used Autodesk solutions to create this season's blockbuster films, including the following:

- Mokko Studios completed 8 hero shots for The Fountain using the Autodesk Toxik digital compositing software. In the Mayan pyramid final scene, Toxik was used to composite live-action footage of Hugh Jackman with various elements
- For Night at the Museum Rhythm & Hues used Autodesk Maya to model approximately 60 of the museum's characters and Autodesk Inferno 2007 for compositing and color correction. The facility also used Inferno and Maya to bring a classic story to life in Charlotte's Web
- Cinesite used Autodesk Maya 3D animation, modeling and rendering software to create shots of a CG steam train for Miss Potter
- For The Curse of the Golden Flower Moving Picture Company created 20 shots including a CG army using Autodesk Maya
- Asylum used Autodesk Inferno and Autodesk Flame, as well as the Autodesk Smoke editing and finishing system to shape Déjà Vu. Autodesk Lustre digital color grading system was also used to maintain color continuity. In addition, the facility completed work for Apocalypto using Inferno, Toxik and Lustre
- Look Effects created visual effects shots for Apocalypto, Blood Diamond, Unaccompanied Minors and Rocky Balboa using Maya as well as the Autodesk Flame and Autodesk Flint visual effects systems

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