



Post-Production Facilities Grow Their Businesses With Autodesk Lustre Digital Color Grading System

September 6, 2007

Creative Tools, Concurrent Workflow and Multi-Format Handling Fuel Lustre Adoption for Film and TV Projects

SAN RAFAEL, Calif., Sept 06, 2007 /PRNewswire-FirstCall via COMTEX News Network/ -- On the eve of the 2007 International Broadcasters Convention, Autodesk, Inc. (Nasdaq: ADSK) announced that rapid adoption of its Autodesk Lustre digital color grading system continues across Europe and Asia. Lustre has shaped hundreds of films, trailers, TV shows and commercials in standard-definition (SD), high-definition (HD), and 2K and 4K resolutions. Projects that have used Lustre include Babel, Children of Men, Hairspray, King Kong, No Reservations, Pushing Daisies and Swingtown.

Belgium's renowned Studio L'Equipe purchased its first Lustre system for work on SD, HD and 2K projects. The studio is using Lustre on a feature film, three TV documentaries and a Belgian soap opera, among other projects.

Studio L'Equipe's Video Department Supervisor Dominique Marcel said, "I chose Lustre because so many of our customers spoke to us about it, and we were very impressed with the product demonstrations. The fact that many other facilities are equipped with Lustre also motivated us. Lustre is the main color-grading system in Europe, making it an obvious choice for us. We won't have trouble finding colorists to use it."

Hamburg, Germany-based Optix DigitalPictures, a renowned post-production facility offering film scanning, compositing and 2D and 3D animation services, has invested in a Lustre HD system. Paul Breuer, colorist at Optix DigitalPictures, said, "Everyone is talking about HD. But only a few are really able to offer a full HD post-production workflow. With Lustre HD we provide real time color grading at its best."

Audio and video production studio nhb in Hamburg, Germany, adopted Lustre as part of an overall technical investment that also included three Autodesk Flame visual effects systems and an Autodesk Smoke editing/finishing system. "Autodesk's media and entertainment solutions enable us to combine several services into a full-service solution for our clients, even in 2K or 4K," said Michael Vitzthum, managing director, nhb. "By adding cutting-edge technical systems to our expertise, we are able to deliver high-level results."

Founded in 1911, CinePostproduction Geyer Berlin is one of Germany's largest post-production facilities and is a subsidiary of CineMedia Film AG. The company has bought a second Lustre system. "With Lustre HD, we've extended our high-quality real-time grading potential to the sophisticated TV market," said Ivar Beer, head of digital lab and digital post-production at CinePostproduction. The company chose Lustre based on its HD workflow and usability.

State-owned Gruzia Film Studios in Tbilisi, Georgia, is undergoing a major physical and technological reconstruction, including the installation of an end-to-end Autodesk workflow. At the forefront of Russian cinema for over 90 years, Gruzia Film Studios is viewed as one of the most important institutes for the film and TV industries in the Commonwealth of Independent States (CIS).

In order to attract more film and TV work to Georgia, Gruzia Film Studio has adopted an Autodesk Lustre HD digital-grading system; an Autodesk Flame visual effects system; an Autodesk Smoke editing/finishing system; five seats of Autodesk Toxik procedural compositing software; Autodesk 3ds Max and Autodesk Maya 3D modeling, animation and rendering software; and Autodesk Combustion desktop compositing software. Lustre and Smoke have already been used for training and finishing several commercials, and Lustre was used to digitally grade Paper Bullet, a TV drama based on the Russian mafia.

Oslo, Norway-based Punch Post Production has purchased a Lustre system and Autodesk Flame visual effects system. The purchases were part of the company's evolution from an offline editing and audio boutique into a full-service facility. Devon Taylor, Punch Post Production co-owner, creative director and Flame artist, spearheads the company's growth.

Taylor commented, "We took a serious look at the world of post-production, and thought very carefully about which tools to invest in. There are many products out there to choose from, but we found that there are still none that compare to Autodesk's products when it comes to stability, control, creativity and versatility."

Film production services facility CineLab in Moscow, Russia, plans to add post-production to its offerings in the coming months. It has equipped itself with two Autodesk Lustre Incinerator digital grading systems and an Autodesk Smoke editing/finishing system. "We opted for Autodesk products because they're known for being the best in the industry," said CineLab's Managing Director Denis Glinsky. "We hope to attract both old and new customers as more and more films are made using a DI process. Being able to do real time 2K color grading with Lustre will be a big benefit."

Adelaide, Australia-based Oasis Post is using Lustre alongside its Flame and Smoke systems. Building on its international reputation for delivering high-quality post-production services, the company recently employed its Autodesk solutions to deliver 2K DI work on the feature film No Reservations, directed by Scott Hicks and starring Catherine Zeta-Jones. Hicks is now working with Oasis Post on a two-hour documentary titled Glass -- A Portrait of Philip in Twelve Parts, which celebrates the life and works of composer Philip Glass.

"Lustre has given us far more speed, accuracy and performance," said Marty Pepper, head of Digital Film at Oasis Post. "Lustre sits perfectly in our pipeline. We had an easy learning curve because of our familiarity with the Autodesk user interface. The really nice thing about it is that I can literally work on one 2K project and switch to another HD project within a minute, so we can efficiently handle several projects at once."

The Post Bangkok has evolved from a commercial post-production facility into a comprehensive facility handling short- and long-form TV projects, as well as feature films. Its pipeline includes a Lustre system, as well as five Autodesk Inferno and Flame visual effects suites. The facility is kept busy with a steady stream of projects from Thailand, Hong Kong, the United States and other countries.

"Lustre, almost by itself, has allowed The Post Bangkok to make the transition from a TV commercial post-house to a full-on DI grading facility. We couldn't handle even half of our current volume of film jobs without it," said Richard Downing, director of Post Production at The Post Bangkok.

In addition, the Autodesk Lustre system has recently been adopted by the following post-production facilities: Cinemeta Digital (The Netherlands), Daltons Digital (Spain), Generator Post (Finland), Sonne (Denmark) and The Ambassadors (The Netherlands).

About Autodesk

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