



Australia, The Day the Earth Stood Still, Frost/Nixon, Milk, Valkyrie and More

February 10, 2009

Autodesk Technology Helps Artists Shape Movie Magic

SAN RAFAEL, Calif., Feb. 10 /PRNewswire-FirstCall/ -- This year's most celebrated movies feature groundbreaking work created by artists at movie studios and visual effects boutiques all over the world. Throughout the film production pipeline--from film set to theater screen--many of these artists rely on Autodesk, Inc. (Nasdaq: ADSK) digital filmmaking tools. For the 14th consecutive year, every film nominated for the Best Visual Effects Academy Award was shaped with Autodesk technology.

(Photo: <http://www.newscom.com/cgi-bin/prnh/20090210/SF68117>)

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

The Third Floor

Valkyrie recently received the Visual Effects Society (VES) nomination for Outstanding Supporting Visual Effects in a Motion Picture. The Third Floor used Autodesk Maya and Autodesk Mudbox software extensively to design the film's previsualization (previs) sequences. To help accurately model realistic landscapes of wartime Germany, North Africa and Hitler's bunker, the studio combined global positioning system (GPS) data, location photographs and 3D assets in Maya. The software was used to provide real-time control over the shots' look. "Autodesk software is the backbone of all our feature film design work. We were very proud to be a part of Valkyrie, and we could not have done it without Autodesk tools," stated Chris Edwards, previsualization supervisor and CEO of The Third Floor.

Sony Pictures Imageworks

Valkyrie's lead visual effects (VFX) house, Sony Pictures Imageworks, completed 600 "invisible" VFX shots. The studio's core VFX tools were Maya for modeling, rigging and animation, and the Autodesk Flame system for interactive compositing. "The highly interactive Flame toolset was the perfect solution to seamlessly composite computer-generated elements," said David Takayama, senior Flame artist at Sony Pictures Imageworks.

Weta Digital

For computer-generated (CG) monolithic robots, inscrutable shape-shifting spacecraft and vast swarms of ravenous nanobots, Weta Digital employed over 250 artists to produce more than 200 shots for The Day the Earth Stood Still. Weta's CG new born Klaatu shot was recently nominated by VES for Best Single Visual Effect of the Year. Compositing Supervisor Areito Echevarria described a particularly complex sequence of swarming aphids: "Maya was our key tool for modeling, rigging, animation and lighting and was used in conjunction with in-house tools for the swarm particle effects. Maya allowed our artists to control and direct the character performance while maintaining an organic feel."

The Orphanage

Using Maya for the bulk of the 3D work, The Orphanage created over 150 shots on The Spirit, a completely green-screen production. "I appreciated the challenge of filling in the big, blank slate. Every frame needed to be both beautiful and cool," stated Rich McBride, The Orphanage visual effects supervisor. "Maya just works. It's the best tool for rigging and animation. It's simple, straightforward and rarely has any hiccups."

Rising Sun

VFX house Rising Sun Pictures completed 73 shots on The Spirit and over 150 on the epic Australia. Ian Cope, communication manager from the studio, said, "We were brought onto Australia very early in the process. For our previs on the film, Maya gave artists the ability to easily turn around iterations and react to client feedback in a quick and straightforward manner." To handle a complex sequence involving a drove of real and CG cattle, the studio created Posse, an in-house proprietary crowd simulation tool that worked fluidly with Maya. "This allowed us to intelligently reference and manage the individual cow assets and the cow collisions. Developing Posse, and knowing it can work seamlessly with Maya, strengthens our studio and is a valuable asset for securing future projects."

LOOK Effects

Hollywood and New Yorkbased LOOK Effects has its work featured in The Spirit, The Wrestler, Bedtime Stories and Yes Man. Henrik Fett, LOOK partner and visual effects supervisor for Yes Man, explained, "The array of ideas that our artists devise and develop requires tools that are as versatile as they are dependable, which is why Maya has become LOOK's go-to 3D program."

EFILM Digital Laboratories

EFILM Digital Laboratories, using its proprietary EWORKS system for the digital intermediate, applied the Autodesk Lustre digital color grading system for some of this season's most celebrated films, including Milk, Frost/Nixon, Defiance, Doubt, Bedtime Stories, Four Christmases and Yes Man. EFILM's graded footage from 4K, 35mm and 16mm movies, as well as from the Genesis camera, and even took its Lustre timing and color grading expertise out into the field on Revolutionary Road. "The software-based Lustre technology really lends itself to location work. Not having to ship a slew of gear, the remote unit retained all the strengths with no compromise," said Michael Cooper, EFILM vice president of business development. "In the digital era, we're really fixated on picture quality. We love Lustre because it gives filmmakers the freedom to tell the story they want and gives EFILM the flexibility to evolve quickly with each new digital technology."

About Autodesk

Autodesk, Inc., is a world leader in 2D and 3D design software for the manufacturing, building and construction, and media and entertainment markets.

Since its introduction of AutoCAD software in 1982, Autodesk has developed the broadest portfolio of state-of-the-art Digital Prototyping solutions to help customers experience their ideas before they are real. Fortune 1000 companies rely on Autodesk for the tools to visualize, simulate and analyze real-world performance early in the design process to save time and money, enhance quality and foster innovation. For additional information about Autodesk, visit www.autodesk.com.

Autodesk, AutoCAD, Flame, Lustre, Maya, and Mudbox are registered trademarks or trademarks of Autodesk, Inc. and/or its subsidiaries and/or affiliates in the USA and/or other countries. Academy Award is a registered trademark of the Academy of Motion Picture Arts and Sciences. All other brand names, product names or trademarks belong to their respective holders. Autodesk reserves the right to alter product offerings and specifications at any time without notice, and is not responsible for typographical or graphical errors that may appear in this document.

(C) 2009 Autodesk, Inc. All rights reserved.

Contacts: Rama Dunayevich, 415 547-2472/ Karen Raz, 310 450-1482
Email: rama.dunayevich@autodesk.com/ karen@razpr.com

SOURCE Autodesk, Inc.

-0- 02/10/2009
/CONTACT: Rama Dunayevich of Autodesk, Inc., +1-415-547-2472,
rama.dunayevich@autodesk.com; or Karen Raz, +1-310-450-1482, karen@razpr.com,
for Autodesk, Inc./
/Photo: <http://www.newscom.com/cgi-bin/prnh/20050415/SFF034LOGO>
<http://www.newscom.com/cgi-bin/prnh/20090210/SF68117>
<http://photoarchive.ap.org>
PRN Photo Desk, photodesk@prnewswire.com/
/Web Site: <http://www.autodesk.com> /
(ADSK)

CO: Autodesk, Inc.; The Third Floor; Sony Pictures Imageworks; Weta Digital;
The Orphanage; Rising Sun; LOOK Effects; EFILM Digital Laboratories

ST: California
IN: CPR STW ENT FLM
SU:

PR
-- SF68117 --
9717 02/10/2009 08:30 EST <http://www.prnewswire.com>