



Adobe

Shane Hurlbut, ASC

Renowned cinematographer



Adobe® Creative Suite® 5 Production Premium

A new take

For Shane Hurlbut, ASC, there are new filmmaking technologies that come along—and then there are tools that redefine his art. Hurlbut has adopted Canon 5D HDSLR cameras and Adobe Premiere® Pro CS5 software to reinvent the present and future of his artistic efforts.

"Once you cut on Adobe Premiere Pro CS5, you never go back," says Hurlbut. "Everything in Adobe Premiere Pro is real time due to native 64-bit support and the Adobe Mercury Playback Engine. There's also no conversion required when you're working with HDSLR footage."





"Why Adobe Premiere Pro CS5? You save time, edit faster, and get all this—expanded, organic looking 4:2:2 color space, filmic looking blacks, no conversion, and real-time editing without the barber shop blue scroll. Wow!"

Shane Hurlbut, Renowned Cinematographer

Hurlbut is a filmmaking veteran who shares his experiences with other filmmakers through his blog and other venues—and he is no stranger to the lens. The American Society of Cinematographers (ASC) nominated his first feature, *The Rat Pack*, for Best Cinematography in the category of Motion Picture, Miniseries, or Pilot Television. He has also directed photography on dozens of features such as *Terminator: Salvation*. A long-time Final Cut Pro user, Hurlbut switched to Adobe Premiere Pro CS5 once he compared the performance of the two systems in his HDSLR workflow.

"Canon's 5D HDSLR cameras and Adobe Premiere Pro CS5 are placing power back into the hands of the filmmaker," says Hurlbut. "These are the most liberating, inspiring, and empowering tools that have come around for decades.

From color fidelity to helping generate a more filmic look and increasing productivity, Adobe and Canon 5D HDSLR technologies are a genuine breakthrough."

"Adobe designed its whole editing system around the H.264 codec for easier standard video compression and distribution," says Hurlbut. "The other thing Adobe did is go to the source. They met with the engineers at Canon and asked them about their sensor and their color space. Adobe designed Adobe Premiere Pro CS5 based on that information and unlocked the codec into a 4:2:2 workflow. Ingenious! Adobe has done it right."



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