

Sysmic puts SCRATCH at the heart of French 3D revolution

Following its success with ASSIMILATE's SCRATCH® Digital Finishing Solution on the post production of a high-profile 3D production for Disney Euro Resort, shot using RED ONE™ 4K cameras, Paris-based Sysmic Films has joined forces with StereoCorp3D, to develop a comprehensive, script-to-screen service that provides content creators with a streamlined workflow to shoot and post 3D content. They've also begun in-depth training programs that are proving to be hugely popular.

At the heart of the action is SCRATCH, combined with RED cameras and Element Technica Quasar rig, offered by sister rental house LocaRed. In post, SCRATCH is used for real-time 4K stereo grading with active glasses in a digital theatre. Among the teachers for the 3D training program is celebrated French stereographer Alain Derobe, whose stereo credits include *Safari 3D* and Wim Wender's *Pina*.

"This combination of tools, workflow and talent puts us in a unique position as a leader in 4K stereo digital cinema services," says Arnaud Paris, Sysmic Films' co-founder and stereographer. "Many people want to know what solutions exist, and to be convinced they can shoot and post 3D effectively.

Using SCRATCH, we offer a streamlined, one-stop, concept-to-completion pipeline that delivers highly-efficient production, editorial, color grading, and finishing services."

Project default settings		Log Files	
Format: Custom	W 4096	H 2048	
Aspect Square 1:1	Scale	1.0000	
Framerate		25.000	
Project Media Directory			
F:\Scratch Media			
Project: Local			
Last modified: 10:54:58 AM 9/15/2009			

Paris says that SCRATCH's performance on the Euro Disney project proved what a great asset it is for 3D. "SCRATCH's inherent dual-view in the Edit module is perfect for working with L&R eye materials, either separately or combined. Its RED workflow, and ability to handle native R3D in real-time at 4K, is already second to none. We've fitted SCRATCH with dual RED Rocket cards, so we can work with two streams of 4K R3D files at the same time. But we can work with dual DPX streams just as efficiently."

SCRATCH's capabilities in three vital areas of 3D post production – grading, camera alignment and convergence – are also highly-valued.

As Paris explains, "There are always color and luminance differences between the L&R channels. Using SCRATCH's dual view, combined with primary and selective grading tools, we have all the tools we need to get two sets of images to match before we complete the master grade in a client-attended session. Adjusting camera alignment in SCRATCH is easy, as the resize, offset and angle controls all work in real-time on dual R3D or DPX streams."

In terms of convergence, and creating masters for both the home and cinema screens, Sysmic uses SCRATCH in combination with an HD digital projection system, active glasses, and a 3m-wide screen.

"To make sure we create the optimal 3D viewing experience, we make convergence adjustments in real-time using SCRATCH's XY-scaling and rotation tools. The beauty of SCRATCH is that we can project on to the full 3m-wide screen for cinema mastering, or work at a smaller screen size for

domestic mastering by just flicking between projects held in the CONstruct module," says Arnaud.

Paris reports that demand for 3D training has rocketed, fueled by the box-office success of Hollywood blockbusters like *Avatar*. As well as joining forces with StereoCorp3D, Sysmic has also been participating in FxPhd.com online classes, and has been invited to launch the first REDucation program in Paris.

"We find ourselves not just training French professionals – cinematographers, camera assistants and directors – but also consulting on projects in Poland, the Netherlands and Italy. Along with insight into efficient 3D production and post practices, we are also making the market aware that SCRATCH is the best, most streamlined 3D pipeline."

While many software vendors offer 3D solutions for RED, Paris stresses the superior credentials of ASSIMILATE™. "Right now there's nothing else that competes at the same price level for working in 3D with RED," says Paris. "Also, while other vendors say they have 3D solutions for RED, the crucial difference is that ASSIMILATE reacts way faster to improvements made to the camera by RED Digital Cinema. It normally just takes a few days for ASSIMILATE to upgrade SCRATCH, whereas the other vendors often take weeks. What's the point in shooting with RED, if you can't open the files to start post production?"

"People are curious about the pieces of the 3D puzzle. But with SCRATCH we are demonstrating that stereo visualisation can be fast, efficient, and straightforward."

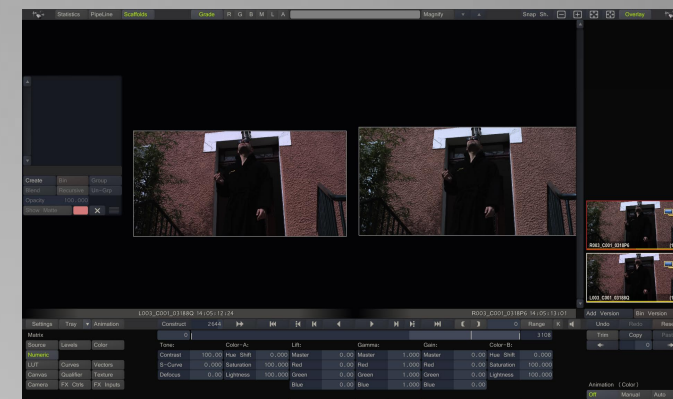
www.sysmicfilms.com



SCRATCH CONstruct - left eye / right eye. Image courtesy of Sysmic Films.



Arnaud Paris on 3D location. Image courtesy of Sysmic Films.



SCRATCH Matrix - left eye / right eye. Image courtesy of Sysmic Films.