

Stereo D's work on creating the 3D imagery for PACIFIC RIM represents a culmination and refinement of processes, technologies, and artistry honed on over 20 motion pictures including TITANIC in 3D, THE AVENGERS, JURASSIC PARK 3D, and STAR TREK:INTO DARKNESS.

Using a proprietary asset management system, a proprietary rendering system, and a highly skilled team of artists, Stereo D was able to create 3D for over 1900 shots, of which 1100 included vfx, many containing 100's of elements, and seamlessly integrate using element layers to composite in stereo. In collaboration with VFX vendor ILM, Stereo D created 3D imagery with no visible differentiation between the vfx vendor stereo and the conversion vendor stereography – all at a fraction of the production costs incurred rendering a second eye out of a cg package.

Our unique render engine affords the ability to provide different stereo volume at **each element layer** while combining all into an overall uniform stereo space.

Unique to Stereo D's process is a flexible camera technology that enables the team to both mimic real-world cinematography and manipulate unusual depictions of spaces created by director Guillermo del Toro. This is best demonstrated in the film's drift sequences (3:01:48:06) where by shaping and sculpting the space around the character mimicked the direction of the Visual Effects in stereoscopic space.

The peerless system employed by Stereo D is also not limited to one set of cameras or even a multi-camera rig. The unlimited ability to shape volume results in a shot that would otherwise be impossible to shape in stereo space. This is illustrated in the scene where young Mako moves from foreground to background (3:19:03:13) as camera dollies at a rate that would be impossible in real life, but through advanced artistry and technology, is made believable and comfortable to the eye and mind of the viewer.

Stereo D's advancement of the digitally-created 3D process is also evident in the fight sequence (2:16:31:00) where sequences that include strobing, rate changes, quick cuts, fast movements, blurred objects and lateral camera moves, are made pleasing to the eye via clarity provided by 3D conversion. And finally, atmospheric elements such as snow, ash, water, smoke, are all represented in PACIFIC RIM in abundance, (along with 300 foot monsters and robots and heads-up displays) and require precision and skill for each and every particle represented on screen to be given depth in a highest-quality 3D experience.