THE 3D REVOLUTION STARTED HERE
FROM STEVE SCHKLAIR, CEO

I wish you a warm welcome to the first 3ality Technica catalog! 3ality Technica is the collective result of the acquisition of Element Technica by 3ality Digital. The combination of these two companies creates a market leader primed to supply the widest range of the best tools and technology available to filmmakers and broadcasters working in the 3D realm.

3ality Digital is best known for its incredibly advanced image processing and software algorithms, as well as the speed, dependability, and ultra precision of its tools. The 3flex Stereo Image Processor (SIP) is the platinum standard of the industry and is used on many projects independent of the 3ality Digital camera platforms. Element Technica, known for exceptional mechanical engineering and dedicated customer support, is a leading provider of innovative 3D rigs as well as 2D and 3D accessories, and brings to 3ality a state of the art manufacturing infrastructure. Together, as 3ality Technica, the Company is a powerhouse of design, durability, service, and software that is years ahead of anyone else in the market.

What this means to you, as our partners and customers, is that 3ality Technica integrates the absolute best combination of proven and available technologies to suit your specific projects and needs. We continue to expand our product offerings to accommodate the entire range of budgets, customers, and their respective requirements. We expect to offer our products at the same — and most likely lower — costs than those with which you are familiar. As we are a business of people and relationships, rest assured that everyone you already know is still here.

We hope you are as excited about our expansion as we all are. We look forward to the opportunity of working with you and think you will be greatly surprised by the new “state of the art.” It’s beyond what you may have ever imagined.

Sincerely,
Steve Schkilair
CEO 3ality Technica
QR Codes
QR codes are employed throughout this brochure. Although it has many uses, for the purpose of this brochure it creates automatic URL, email and geo-location links by using your smart phone as a QR code reader. Using a QR Reader app will let you instantly get more information about each of the pages listed in this brochure without needing to type a thing.
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Kenny Chesney
Summer in 3D
Shot using TS-2 with Sony 1500 T-blocks
Since George Méliès first went on A Trip to the Moon, our collective creative vision has pushed visual boundaries to increasingly engrossing and spectacular extremes. Only recently have these wondrous visions extended beyond the flat screen. Now, finally, we can offer true immersion: technology that enriches rather than detracts, that enables the artist to reach through the screen into the audience’s imagination.

By acquiring Element Technica, 3ality Digital has created 3ality Technica, a powerful company capable of delivering on these creative promises. As engineers, mathematicians, computer programmers, industrial designers, metalworkers, camera experts, we all have the same vision: translating design and technology into tools that enable artists to push creative boundaries into areas never before seen.

3ality Technica is a company singularly focused on providing the digital content industry’s highest quality stereoscopic production and image technology. We do this through core expertise in several areas: image and geometry analysis, industrial design for the acquisition and camera industries, and a deep and rich knowledge and experience base in all aspects of stereoscopic production and delivery.

Come see what we do. You will never look at a flat screen the same way again.
CREDITS

LIVE SPORTS

- FIFA World Cup 2010
  South Africa
- French Open Roland Garros 2010
  France
- Sony Open 2010
  Hawaii
- Wimbledon 2011
  England
- National Rugby League
  Championship Game 2010
  Australia
- Australian Football League
  Grand Finals
  Australia, 2010
- FIFA Beach Soccer
  World Cup, Brazil, 2007
- Italian Super Cup
  AC Milan v. InterMilan, Beijing, 2011
- 16th Annual Asian Games
  Guangzhou, 2011
- Premier League
  Manchester United v. Arsenal
  England, 2010
- Boxing
  Ricky Hatton v. Juan Lazcano
  England, 2008
- Jean-Marc Mormeck v.
  Vinny Maddalone,
  France 2009
- Bundesliga Professional Soccer
  Germany, 2010
- Indian Premier League Cricket
  India, 2010
- Japanese Professional Baseball League
  Yoimuri Giants v. Hanshin Tigers
  Tokyo, 2010
- Japanese League Soccer Matches
  Regular Season
  Japan, 2010/2011
- Dynamite Japanese Professional
  Mixed Martial Arts Game
  Tokyo, 2010
- Japanese National Horse Racing
  Tokyo, 2010
- K-1, Number One Japanese Professional
  Mixed Martial Arts League
  Seoul, 2010
- IAAF World Championship
  Baseball League
  Taegu, South Korea, 2010
- Korean Professional Baseball League
  Regular Season Matches, 2010
LIVE CONCERT EVENTS

• Kenny Chesney Summer in 3D
• Guitar Center Concerts
• Black Eyed Peas at the Staples Center
• Black Eyed Peas in Paris
• Britney Spears Femme Fatale Tour on EPIX

FEATURES

• The Hobbit: An Unexpected Journey (currently in production, New Zealand)
• Jack the Giant Killer (currently in production, U.K.)
• The Great Gatsby (currently in production, Australia)
• Stalingrad (currently in production, Russia)
• Step Up 4 (currently in production, U.S.A.)
• The Texas Chainsaw Massacre 3D (currently in production, U.S.A.)
• Planet B-Boy (currently in production, U.S.A.)
• The Amazing Spider-Man (Opens July 2012)
• Pirates of the Caribbean 4
• Silent Hill 2
• Underworld 4
• Universal Soldier 4
• Harold and Kumar 3
• Oz: The Great and Powerful
• Prometheus
• The Darkest Hour
• Bait
• Torrente 4
• Napoleon Kaput
• Dark Country
• Saw VII
• The Mortician
• I Heart Shakey
• Journey to the Center of the Earth 2
• BBC’s Walking with Dinosaurs
• Always Sunset on 3rd Street
• Oakeri, Hayabusa
• Natalie
• Alpha Centauri
• A Blue Teardrop Bracelet
• Share the Vision
• Imagica (Japan)
• Ultramansaga (Japan)
• Hara-Kiri: Death of a Samurai (Japan)
PRODUCTION LOVE

THE AMAZING SPIDER-MAN
“The Amazing Spider-Man” is the first movie lensed in 3D using 3ality Digital’s TS-5 wireless and handheld beam splitter mirror rig. The new rigs are small and lightweight and gain tremendous mobility and flexibility when combined with wireless capabilities.

“We tested virtually every product on the market and chose 3ality Digital because we were impressed by the compact size of the TS-5,” says “The Amazing Spider-Man” director of photography John Schwartzman, who used the rigs in configurations that include Steadicam® and shoulder mounts for handheld shots.

“You don’t get the unwanted shadowing effects during shots that sometimes appear using other 3D rigs, and the lens changes only take a few minutes,” he adds. “We wanted a rig that would not only deliver the best quality and performance, but also one that wouldn’t delay the production, so we have all the benefits of a 3D picture...and we’re shooting to a 2D schedule.”

3ality Digital CEO Steve Schklair adds, “Marc Webb is set to take the Spider-Man movies in a new direction and shooting the picture in 3D will certainly add an exciting element.”

UNDERWORLD 4
When cinematographer Scott Kevan signed on to shoot “Underworld: Awakening” in 3D, he knew he would need Element Technica’s support. He’d become familiar with the gear on a feature shot entirely on location in Russia and knew what it could do. For “Awakening,” his plan was to challenge the 3D Atom rig/RED EPIC package to the limits of the gear’s capabilities. He knew that the RED EPIC carrying Arri Ultra Primes and Master Primes was a perfect fit for the Atom. And “Element Technica 3D gear is rugged, dependable and has a great tech support team,” he explains. “I wanted a rig that could withstand the elements. It’s also a rig that a tech can take apart down to the nuts and bolts to trouble-shoot any issues, and resolve them rather quickly. I had used the rig on the shoot in Russia, where getting spare parts into the country was beyond challenging, and sometimes impossible. After that experience, I knew I could rely 100% on the Element Technica rigs — and knew the guys were extremely receptive to ideas we brought back from the first shoot.”

During that first shoot, Kevan realized he had a few different needs for “Awakening.” Element Technica immediately went to work and developed a Steadicam weight compensation block for rigs that use asymmetrical convergence. This allows the operators the freedom and flexibility of changing IA and convergence within a shot, while maintaining the rig’s balance. “This was vital to the shoot because we found ourselves creatively free to design Steadicam shots that were not limited to fixed 3D settings.”

BLACK EYED PEAS
In March 2010, 3ality Digital and AEG Network Live partnered to shoot the first-ever 3D concert shot and streamed live into cinemas. The world famous Black Eyed Peas performed at the Staples Center in Los Angeles while their concert was transmitted live to the 70-foot screen in the Regal Cinema’s Premiere Theater at LA Live. AEG, who have produced over 70 3D concerts and have won numerous awards for their 3D work, are committed to expanding the 3D experience on multiple platforms.

John Rubey, President AEG Network Live, says, “…continuing to work together to create more content and being committed to the 3D format is something we look forward to doing with 3ality Digital.”

Producer and Director Ted Kenney says of the experience, “Shooting with the 3ality Digital system ensured that I could choose the angles I wanted without worrying about problems cropping up with the S3D. The system is reliable and repeatable, and I know I’m never going to miss a shot.”

THE DARKEST HOUR
While prepping for shooting the 3D science-
fiction thriller “The Darkest Hour” on location in Moscow, cinematographer Scott Kevan spent considerable time looking into his 3D equipment choices. “I researched many different 3D options before deciding that the Element Technica rigs with Panavision cameras and glass would be the best choice for our show.” He chose to deploy both Element Technica’s Quasar rig, designed for the largest camera and lens packages, and Element Technica’s newly-released Neutron rig, which accommodates the smallest high-resolution cameras. All 3D rigs in Element Technica’s family utilize a common set of tools, setup, and alignment procedures, which simplifies things for the production crew. “We are shooting in Moscow,” says Kevan, “far away from any easy tech support — it was vital that we have a system that was 100% reliable in a remote location. The 3ality Technica systems delivered.”

THE TEXAS CHAINSAW MASSACRE 3D
When producer Carl Mazzocone evaluated which 3D camera system was best to shoot “Leatherface, Texas Chainsaw Massacre 3D,” in the heat of the Louisiana summer, he investigated all possibilities and systems that could help him shoot a full-length feature on a schedule of only 28 days — unheard of even by 2D standards. He turned to 3ality Digital, knowing the company’s reputation of repeatable alignments and reliable technology would help the crew meet their marks. “We battled temperatures reaching 105 degrees with 80 percent humidity almost every day, and the system worked well. Sometimes, due to the heat, we had a temporary camera problem, but the rig kept on ticking,” says producer Mazzocone. “We used three rigs, two 3ality Digital TS-5s, and one Element Technica Atom. The 3ality Digital rigs are very quick to align. I would recommend them for any producer seeking to make a first rate 3D movie.”

AUSTRALIAN FOOTBALL LEAGUE FINAL, NATIONAL RUGBY LEAGUE FINAL
In September 2010, 3ality Digital flew its crew and gear to Australia to shoot the AFL Grand Finals for Channel 7 Television and the NRL Grand Finals for Network 9. They shot both grand finals using a combination of rig systems and cameras in two locations — miles and days apart. Says 3D Technology Manager, Matt Battaglia, “I knew 3ality Digital systems would be able to meet and solve any problem we encountered. We used three 3ality Digital TS-2s with Sony HKC-T1500 T-Block systems, two 3ality Digital TS-4s — one with the full body HKC-1500, one with the Phantom 640 cameras.” The shoot also marked the first time the 3ality Digital TS-5 (running Sony P1s) was cabled with the Telecast Copperhead 3400 fiber optic system. The project, staffed with a combination of Australian and US-based crew, and a local OB truck company, Global Television, was broadcast live, requiring a high-level of immediate, precise S3D. When Battaglia encountered a challenge with the Phantoms that prevented him from pre-building alignment look-up tables, he turned to the powerful algorithms within the Stereo Image Processor. Battaglia continues, “We were shooting high speed, so we’d zoom to a specific focal length, trigger the autos in the SIP, and let the system do the alignment. We achieved sub-pixel accuracy and knew we were sending great S3D out live to the audience. The 3ality Digital system came through every time.”

THE BRITNEY SPEARS FEMME FATALE TOUR
The Britney Spears Femme Fatale Tour in 3D illustrates masterful global cooperation and collaboration. In fewer than three weeks, an international team of professionals gathered their resources to shoot this sold out arena show. 3ality Digital supplied three TS-2s and one TS-4 running Sony HKC-1500s, as well as a TS-5 running Sony P1s. Highlighting the systems’ flexibility and adaptability, those systems were mounted on a Technocrane, a Ped, two dollies, and a Steadicam, all integrated into Dome Productions’ broadcast truck, the 3ality Digital systems performed flawlessly. Producer and Director Ted Kenny notes, “I knew that even though we were under impossible time constraints, the 3ality Digital system could be easily integrated into the video truck, so I had nothing to worry about.”
STEREOSCOPIC 3D CAMERA PLATFORMS

TS systems feature integrated 6-axis lens control, 11 motorized control axes, integrated power distribution, and cable routing.

**TS-4™**
A full-size side-by-side S3D rig, 3ality Technica’s fully-motorized TS-4 brings a new dimension to the world you want to capture. This is the perfect rig for capturing the fly ball, the flaming guitar solo, or that battlefield action scene. Go wide. Go deep. Use a variety of full-size cameras and lenses. The wide interaxial of the TS-4 makes sure you can capture it all. Controlled by the 3Space calibration software, you can be sure to capture the world just as you see it.

**TS-5™**
3ality Technica’s TS-5 miniature beam splitter offers the ultimate in both adaptability and precision. The TS-5 can be used handheld or perfectly balanced when mounted on a Steadicam. It’s made to fit into those tight spaces and weight-constrained spots that won’t accommodate a larger rig. Weighing just 22 pounds without cameras and lenses, it’s easy to maneuver, ensuring that you’ll get the shot every time.

**TS-2™**
Designed by cinematographers and engineers, the TS-2 is the workhorse of the 3ality Technica family. This fully-motorized system accommodates a variety of cameras and lenses. Whether shooting a feature film, sporting event, on a stage or in a distant location, this beam splitter is your answer to quick and accurate setups. 3ality Technica makes your imagination possible.
Distinguished by its modularity and versatility, the 3ality Technica Quasar offers eight axes of control, multiple lens options for cinema and broadcast, and the ability to stand alone or integrate into multi-camera production situations. The Technica Quasar provides the production crew with the flexibility it needs to meet the requirements of each shot or camera position.

T3D systems feature: 6-axis lens control, 8 motorized control axes, and all are highly modular: rigs can be configured as either a side-by-side or as a beam splitter (over/through or under/through).

**pulsar™**

The 3ality Technica Pulsar is designed to accommodate mid-sized high resolution digital cameras, with ENG-style or PL lenses. Numerous mid-sized and box-style cameras can be mounted on a Pulsar, including the, RED EPIC, SI-2K, Sony EX3, and Sony PL. Integrating smaller form-factor cameras increases your production's flexibility and mobility, making possible the use of tripods, jib-arms, and miniature dollies.

**atom™**

The 3ality Technica Atom is a light weight, 3D camera platform designed from the foundation up for the world’s most innovative game changing camera: the EPIC from RED Digital Cinema. The Atom has been optimized to take full advantage of the small form-factor of the EPIC while still accommodating full-sized PL and PV primes, as well as smaller zooms like the Optimo 16-42 or 30-80. The result is a full 5K-3D beam splitter system weighing as little as some 35mm camera systems.

**quasar™**

Distinguished by its modularity and versatility, the 3ality Technica Quasar offers eight axes of control, multiple lens options for cinema and broadcast, and the ability to stand alone or integrate into multi-camera production situations. The Technica Quasar provides the production crew with the flexibility it needs to meet the requirements of each shot or camera position.

Offering two families of stereoscopic camera platforms, 3ality Technica provides the S3D creative with choices for every budget, from single-system location shoots to multi-system live broadcasts. All systems integrate with 3ality Technica’s 3Space software and 3Flex electronics systems, providing quick and accurate set-ups. The system ensures sub-pixel accuracy: cameras stay aligned, image sizes match throughout the zoom, cameras track smoothly, and focus stays sharp. The choices are yours: Go wireless or stay connected, capture pixel-perfect metadata from all axes, go handheld or Steadicam, or pick your favorite dolly, ped, sticks, or crane. Choose your level of control and adaptability; whatever your situation, 3ality Technica has the solution.
Scorpions Concert in Germany. Shot with:
1. SNU7800
2. SIP2900
3. SPC7100
4. SIP7000
5. SIP2300
6. 29B2 SIP Blade
7. SIP2100/2101
8. 3WM
3FLEX ELECTRONICS FAMILY

3ality Technica 3Flex electronics provide powerful image analysis tools and integration among rigs, cameras, and other production equipment. The 3Flex Systems can be configured for feature or broadcast productions, with single-camera or multiple-camera systems. The system provides precise alignments during prep, constant monitoring, and control over those alignments during production. In addition, it gives you the ability to capture metadata of all axes of movement for increased accuracy during post production.

Stereographers and technicians can choose any of several viewing modes and analysis tools to monitor, assess, and optimize 3D. The system provides constant feedback to the 3ality Technica rig systems, offering near perfect matching of geometry and color during even the most complex moving shots.

All 3Flex electronics can be networked and configured, monitored, and controlled from the 3Flex Control Center, the 3flex System Manager and the 3flex Control Panel, either via a PC or a hand-held iPad/iPhone device.

Stereo Image Processor
At the heart of the 3ality Technica 3Flex system, the Stereo Image Processor’s (SIP™) powerful image-processing algorithms provide the foundation for the 3Space family of software tools. A quick overview:
• Provides multiple viewing modes
• Analyzes and corrects mismatches between cameras
• Sophisticated lens and tracking alignment
• Integrated scopes (waveform, vector, etc.)
• Metadata capture
• Concurrent output to 2D and 3D monitors
• Apply floating windows for extra creativity
• Accommodates a number of frame rates, resolutions, and stereo modes
• Outputs over DVI or HD-SDI

1 SNU7800:
Stereoscopic Networking Unit
• 8 rack-mounted SPCs
• Single cable connection to SIP2900
• Soft routing
• Tally/GPIO interface
• 2RU
• Redundant power supplies

2 SIP 2900:
For multi-camera shoots, the 3ality Technica Stereo Image Processor 2900 (SIP 2900) provides eight SIP2 processors in a single 6RU chassis with redundant power supplies, giving you the ability to control up to eight cameras simultaneously. Engineers can monitor, assess, adjust, and control the show from one, powerful, rack-mounted control center.

3 SPC 7100:
• Two digital ports.
• DC or Rig powered

4 SPC 7000:
Touch screen, two digital ports, and four analog ports.
• Allows configuration of numerous digital and analogue lens and 3D controllers
• Four analogue inputs
• Two digital Inputs
• Metadata display
• Touch screen interface

5 SIP 2300:
Ruggedized chassis for one SIP2 processor.

6 SIP 2100/2101:
1RU rack mount for one SIP2 processor.

7 SIP 2100/2101:
Ruggedized chassis for one SIP2 processor.

8 3WM
Compact multi-function hub for mobile 3D operations.

Stereo Platform Controller (SPC)
Real-time robotic controller for Technica rigs.
3SPACE SOFTWARE FAMILY

3ality Technica’s 3Space family of integrated hardware and software solutions revolutionizes the production of live-action Stereo 3D (S3D) by automating the most complex and time consuming processes associated with stereo shooting. Computerized operation ensures fast, easy, reliable, and repeatable results, while reducing or eliminating additional labor. 3Space puts the control back in your hands.

IntelleCal: Automated alignment at the touch of a button
3ality Technica’s IntelleCal provides automated camera system alignment. Just mount lenses and push a button, and the system automatically profiles and matches the lenses, then performs a multi-step rig alignment. IntelleCal allows complete alignment work in less than five minutes, compared to the 30 to 45 minutes required for manual setup. It also lowers production costs by allowing camera operators to easily set up their own cameras.

• Automatically creates lens matching data.
• Automation aligns system on five axes through entire zoom range.
• Not scene-dependent.

IntelleCam: Automated S3D control
3ality Technica’s IntelleCam provides automated S3D control while you’re shooting, eliminating the need for S3D operators (convergence pullers). IntelleCam allows you to set parameters, such as maximum divergence, minimum convergence, near/far crossover. The system continuously manages S3D composition within those parameters — throughout a shot — without manual intervention. This revolutionary tool dramatically reduces personnel costs while increasing quality, consistency, and precision.

• Eliminates S3D operators
• Automatically manages S3D settings, including depth budget, position relative to depth, convergence, and interaxial.
• Parametric settings ensure constant, valid S3D positioning without manual changes.
IntelleMatte: 
Delivers true S3D compositing for accurate real-time graphics placement.
3ality Technica’s IntelleMatte is the S3D application everyone has been waiting for. IntelleMatte enables live game graphics to be positioned so they appear in front of the players, but behind anyone who walks closer to the camera: no more strange occlusions, no more graphics pushed so far out of the screen that they are hard to watch.
• Analyzes standard HD video inputs.
• Dynamic depth map generation for accurate compositing.
• Works with any replay or graphics source.

IntelleScene: 
Automated management of S3D transitions and scenes.
3ality Technica’s IntelleScene allows you to set and manage depths budgets during transitions, keeping your S3D balanced, comfortable, and immersive. No more jarring images, edge violations and monoscopic occlusions that often plague live S3D productions.
• Provides creative freedom to cut between any shots without concern for S3D continuity.
• Eliminates edge violations and monoscopic occlusions.
• Keeps shots within parameters set by global depth budget.

IntelleMotion: 
Stereoscopic image stabilization for long lenses.
3ality Technica’s IntelleMotion allows the use of extremely long lenses in S3D productions by providing stereoscopic image stabilization
• Allows use of >25X lenses on S3D rigs.
TOTAL CAMERA AND LENS CONTROL

Lens Control System
The 3ality Technica Lens Control System (LCS) allows the operator to choose and control numerous lens types on the S3D system of their choice. Whether your production requires full or partial servo motors for broadcast, older digital or analogue lenses for feature-style projects; whether you are in a truck or on a stage, the system yields identical profiling, scaling, and matching of the zoom and focus ranges.

Control also means providing the ability to manage your entire 3D world from the palm of your hand: The 3ality Technica iPad/iPhone app allows you to control lens and 3D functions, monitor metadata, store, recall or dynamically change IA, convergence, focus, and zoom settings.

IO Box
3ality Technica’s IO Box provides connectivity to numerous devices, while serving as a cost-effective and efficient metadata traffic control center for capturing, recording, and transmitting critical static, semi-static and dynamic metadata, thus facilitating a trouble-free post-production process on any budget. Features include:

- Captures IA and convergence info.
- Captures 6-axis lens data.
- Stores data to onboard micro SD card or directly to supported camera systems.
- Can be linked with other modules to provide multi-rig on-set support.
- Three metadata inputs.
- Time code input.
- AC or DC power.

Remote Hand Control System
The Technica Hand Controllers (THC) give the operator a choice for lens and stereo control (with an optional spring-loaded knob for fast zoom capabilities). These sophisticated controls allow the operator to control both the 3D and Lens functions with a fast, accurate, cost-effective, modifiable hand control system that can be wired or wireless, and can even store settings on an integrated MicroSD card slot.

- Auto query parameters at connection.
- Softstops.
- Profiling.
- Basic profiling — 10 points, linear interpolation.
- Bi-directional profiling speed setting of zoom.
- Optional spring-loaded knob.
- Support proportional speed input from zoom sensor.
- Auto detect maximum speed of lens/motor combination.
- SW support for zoom speed input.
- Zoom position Indicator.
- Zoom speed control.
- Basic LCD for setup.
- User-assignable Interaxial and convergence controls.
ACCESSORIES

3ality Technica designs and fabricates the precision accessories you need to integrate the newest cameras into your S3D workflow.
- Shoulder pad.
- Riser.
- Bottom plate.
- Top plate.
- Handle.
- Side plate.
- Lens support.

Steadicam support
For all systems featuring asymmetrical convergence, the Technica weight compensator for Steadicam centers the total mass of the rig over the post, virtually eliminating the need for a counterbalance (camera and lens dependent). The system completely integrates and compensates for active shifts in IA and convergence. With nothing impeding creativity, the operator is free to move the rig and change the IA/C as the scene requires.
3ALITY TECHNICA
RENTAL HOUSES

Panavision
Trafford Park, Village Way/Second Avenue (W-bound)
Urmston, Trafford M17 1, UK
Ph: +44.208.839.7333 | Fax: +44.208.839.7310
panavision.co.uk

6219 De Soto Avenue
Woodland Hills, CA 91367-2602
Ph: 818.316.1000 | Fax: 818.316.1111
panavision.com

6735 Selma Avenue
Hollywood, CA 90028
Ph: 323.464.3800 | Fax: 323.467.0522
panavision.com

150 Varick Street, 2nd Floor
New York, NY 10013
Ph: 212.606.0700 | Fax: 212.244.4457
panavision.com

8000 Jetstar Drive
Irving, TX 75038
Ph: 972.929.8585 | Fax: 3972.929.8686
panavision.com

900A Don Mills Road
Toronto, Ontario
Canada M3C 1V6
Ph: 416.444.7000 | Fax: 416.444.0192
panavision.com

5560 Trapp Avenue
Burnaby, B.C.
Canada V3N 5G4
Ph: 972.929.8585 | Fax: 3972.929.8686
panavision.com

Panavision Asia Pacific
Unit 1, 706 Mowbray Road
Lane Cove NSW 2066
Ph: +61.2.8437.5555 | Fax: +61.2.8437.5566
panavision.asia

VER (Video Equipment Rentals)
912 Ruberta Ave.
Glendale, CA, 91201
Ph: 800.794.1407 | Fax: 818.241.4519
verrents.com

601 W 28th Street, Suite 365
New York, NY 10001
Ph: 212.206.3730 | Fax: 212.206.9154
verrents.com

3810 N Carnation Street
Franklin Park, IL 60131
Ph: 847.671.4986 | Fax: 847.671.4936
verrents.com

1414 Walnut Hill Lane
Irving, TX 75038
Ph: 214.260.1295 | Fax: 214.260.1300
verrents.com

3000 Lausat St.
Metairie, LA 70001
Ph: 504.834.6686 | Fax: 504.834.7537
verrents.com

6741 Cariboo Road, Unit 204
Burnaby, BC V3N 4A3
Ph: 604.420.3440 | Fax: 604.420.3446
verrents.com

5925 Tomken Road, Unit 18-19
Mississauga, ON L4W 4L6
Ph: 905.795.2769 | Fax: 905.795.2769
verrents.com

13 Handleby Page Way, Parkbury
Colney Street, St Albans, UK AL2 2DQ
Ph: +44 (0) 1923 852347 | Fax: +44 (0) 1923 839401
verrents.com

Cessnalaan 55
1119 NK Schiphol Rijk
Netherlands, NL
Ph: +31 (0) 20 3160520 | Fax: +31 (0) 20 3160521
verrents.com

3D Camera Company
345 Carlaw Ave., Suite 3B, Toronto, ON M4M 2T1
Ph: 416-640-3334
3dcameracompany.com/

City 3D
Cam a Sta. Teresa 187-C 4p
Parques del Pedregal 14010 Mexico D.F. México
Ph: 52 55 54 24 24 41
city3d.com.mx

Daufenbach Camera, Chicago
320 N Damen Ave, Suite D201
Chicago, IL 60612
Ph: 312.226.0042 | Fax: 312.284.5892
daufenbachcamera.com

Daufenbach Camera, Michigan
6618 Oleander Lane
Portage, MI 49024
Ph: 269.599.9099 | Fax: 312.284.5892
daufenbachcamera.com

DJ Woods Productions Inc
934 Eastern Avenue
Toronto ON M4L 1A4 Canada
Ph: 416.778.8661 | Fax: 416.778.8662
djwoods.com

Hong Place Vision Film & TV Media Co., Ltd.
#101 Hua Long Building, Beijing Film Lab
40 N. San Huan St. Hai Dian District. Beijing China, 100088
yingshiqicai.com

Imaj
Şehit Ali Kerem Mergen Sokak
No.9 Beşiktaş 34357
Istanbul Turkey
imajonline.com/

Indie Rentals
7022 W Sunset Blvd.
Hollywood, CA 90028
indierentals.com

JC Systems Integration
44-2 Aviamotornaya St.
Moscow 111024 RUSSIA
jcsi.ru

Ketch Rossi Studios
Via Roberto Paribeni, 15
00173 Roma, Italy
Ph: +39 331 3970590
ketchrossistudios.com
LocaRed
80 rue des Haines
75020 Paris, France
Ph: +33.1.55.25.75.32 | Fax: +33.1.55.25.75.74
sysmicfilms.com/locared/

More2Cam
Duivendrechtsekade 65, 1096AH
Amsterdam, The Netherlands
more2cam.nl

Offhollywood
580 Broadway
New York, NY 10012, USA
Ph: 212.260.8400
offhollywoodny.com

Onsight
Shepperton Studios
Middlesex TW17 0QD
Ph: +44.1293.651300 | Fax: +44.1293.651301
onsight.co.uk

Presteigne Charter Ltd
Unit 4, Manor Gate
Manor Royal
Crawley, RH10 9SX
United Kingdom
Ph: +44.1293.651300 | Fax: +44.1293.651301
presteignecharter.com

Salon Films (HK) Ltd.
1st floor, block C,
Freder Center, 68 Sung Wong Toi Road,
Kowloon, Hong Kong, China(SAR)
Ph: 852.2764.3123
salonmedia.com

Seika Corporation
New Tokyo Bldg. 3-1, Marunouchi 3-Chome, Chiyoda-ku
Tokyo 100-0005 Japan
Ph: 8 (135) 221.7119
seika-di.com

Tonaci Digital
24A Tran Binh Trong Q. Binh Thanh, HCMC Vietnam
Ph: 858.848.5864
email: tonaci@tonaci.com
http://www.tonaci.com

ARRI MEDIA
3 Highbridge, Oxford road, Uxbridge
Middlesex, UB8 1LX UK
Ph: +44 (0) 1895 457100
www.arrimedia.com

AMV (ALL MOBILE VIDEO)
221 W. 26TH St.
NY, NY 10001
Ph: 212/272-1234
www.allmobilevideo.com

2I Digital
OB Truck partners:
Dome Productions (Toronto Canada),
neop (NY), amv (NY), game creek video,
cross creek, global (aus), telegenic (UK)

2I DIGITAL
2I Digital - Irium
Raemian Seocho Univille #2207
1445-4 Seochogu, Seochodong
Seoul 137-070
Korea, Republic of
Ph: +82 0 10 3689-9525
Contacts
• Dongwon Lee
  ph: +82 0 10 3689-9525
e: depatlyo@gmail.com
• Jung, Yohan
• Park, Kwanwoo (Woody)
  ph: +82 0 10 3689-9525
• Sekyung
  e: cec3026@gmail.com
• Shin, Kyungwon

Photron, Ltd
Photron Ltd
Chiyoda Fujimi Building
Fujimi 1-1-8, Chiyodaku
Tokyo 102-0071 Japan
Contacts
• Masaki Ito
• Yoshida, Takao
  e: yoshida@photron.co.jp

UMP (CHUTE)
UNITED MULTIMEDIA PROJECTS
ул. Эйзенштейна, д.8
Москва 129226
Russian Federation
ph: +7 (499) 181-16-42
web: http://www.umpstudio.com
Contacts
• ATAMALIBEKOV, RAUF
  e: rauf.atam@gmail.com

AbelCine Burbank
801 South Main St.
Burbank, CA 91506
(888) 700-4416
(818) 972-9078
(818) 972-2673 fax

AbelCine New York
609 Greenwich Street
New York, NY 10014
(888) 223-1599
(212) 462-0100
(212) 462-0199 fax

Enxebre Entertainment
San Andres 56, 7-AB 15003
La Coruna, SPAIN
Ph: +34981220524
Fax: +34981205046
Cell: +34659058996
http://www.enxebre.es

Hydraulx
1447 2nd St. 3rd Floor
Santa Monica, CA 90401
http://www.hydraulx.com/
CONTACT/COMMUNICATE

Publicity Representation:

North America
Warren Betts
Warren Betts Communications® | A ZoomWerks Media Company ™
+1.626.836.2080
warren@zoomwerks.com
warrenbettscommunications.com

Europe
The Whiteoaks Consultancy Ltd.
Rebecca Kinge
Account Manager
+44 (0)1252 727 313 Ext 224
rebeccak@whiteoaks.co.uk
whiteoaks.co.uk

3ality Technica Offices
Head Office
55 East Orange Grove Avenue
Burbank, CA 91502 USA
Telephone: +1.818.333.3000
Facsimile: +1.818.333.3001
3alitytechnica.com – info@3alitytechnica.com

Asian Office – Tokyo, Japan
European Office – Munich, Germany

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