



SCRATCH and RED give Katabatic Digital a Creative Edge for the Advertising Market

Emery Wells of Katabatic Digital seized the opportunity to do some of the first great visual work in New York City with the RED ONE™ 4K Digital Camera and ASSIMILATE's real-time SCRATCH® Digital Process Solution. His investment in a 4K digital pipeline for post production is paying off with highly satisfied customers and rapid business growth.

Emery Wells founded Katabatic Digital less than a year ago in NYC to provide 4K post production services for high-quality visual projects such as ad campaigns, music videos, and TV episodes. Since then, Katabatic's client list for the high-end advertising market has included major household brands, including Crisco, KFC, Citibank, CVS, Rocawear and conglomerates whose products work behind the scenes, such as SPX Corporation.

Wells has an extensive background in design, visual effects, and post production, and has a strong working knowledge of traditional high-end post tools, as well as the latest digital technologies. The RED ONE 4K camera caught his eye early on and Wells realized it could be the foundation for starting the company that had been his personal goal for some time. Wells got on the early adopter list and owns two of the first RED cameras in NYC.

"I had an immediate, visceral response to the 4K high-impact imagery the RED camera could produce. I knew this camera had the potential to go head-to-head with the quality of 35mm imagery," says Wells. "We then needed the right digital finishing pipeline and SCRATCH was the clear answer for our needs. With the combination of the RED camera and working in real-time with SCRATCH, we can deliver high-quality results and eliminate large blocks of time in the post process, which in the realm of TV commercials is huge."

Advertising the 4K Way

Katabatic's profile reads: One part science, one part art, and two parts determined to deliver stunning results. Wells is committed to doing



Image courtesy of Rocawear clothing line; Katabatic uses SCRATCH color grading for ad campaign

the best possible imagery work for all clients. Wells explains, "Our view is that every pixel counts and every piece of the project needs to be right in order to project the image and quality of the client's products or company. RED and SCRATCH are making it possible for us to deliver on this commitment."

Katabatic recently wrapped up an ad campaign for Rocawear, the young, hip clothing and life-style brand founded ten years ago by rapper Jay-Z (Shawn Carter). Wells notes, "Shot with the RED camera, the Rocawear ad is stylishly sexy so you need to get the lighting and shadows just right. As the colorist for the project, Yohance Brown was able to enhance the beauty of the imagery and do a lot of beauty/clean-up within SCRATCH, which saved at least a half day on a Flame for the client. The client was extremely pleased with the final

results." See the spot at: http://katabaticdigital.com/reel/Rocca_30_h264.mov

The Hill Holliday Agency chose Katabatic to work on a very large ad campaign for CVS Pharmacy, which included managing and overseeing the complete 4K pipeline and working with other shops to ensure a smooth flow of data. Katabatic also provided the RED camera and equipment, along with on-set technicians. Katabatic used SCRATCH to do the conform and one-light grade in 4K before rendering out full-resolution DPX sequences that were sent to Brickyard FX for final finish. "This was our second CVS campaign and each campaign had over 20 hours of RED 4K footage, which makes for a big data-management challenge," says Wells. "Dealing with this much RED footage in any other software package than SCRATCH would

have been completely unmanageable, but SCRATCH was able to easily handle it.”

A recent Crisco campaign was also shot using the RED 4K camera with Katabatic doing the final conform and grade in SCRATCH. “The Crisco ads are challenging because there’s a lot of detail work required for the oil products and labels. We had 11 different Scaffolds at work (in SCRATCH) on just one shot. Normally this would need a Flame session, but we did all the work in SCRATCH.”

to express the global image and delivery of manufacturing solutions that touch the every day life of almost every individual. See the spot at: http://katabaticdigital.com/reel/next_60_h264.mov It was the same process for the Citibank ads – the spots were shot with the RED camera and we used SCRATCH for the conform and finish.”

“We’ve processed a huge amount of complex and detailed work in the last several months. It’s a huge thrill to be the conduit for the vision

work with different formats and cameras like the Phantom. ASSIMILATE is continually perfecting SCRATCH with new features and upgrades, so we know we’ve made a good investment for our future.”

Wells adds, “We get tons of media coming into our facility every day and we don’t always have the time to copy it all over to our RAID. For quick reviews, we plug the firewire drives into the SCRATCH system. SCRATCH also handles large DPX sequences faster and easier than any other system. It’s a phenomenal time saver.”

Katabatic uses the RedBOXX workstation for its RED-SCRATCH digital workflow.

At the Forefront of Digital Services

Katabatic specializes in end-to-end services for the RED ONE 4K Digital Camera. They provide the camera, the on-set technical expert, the SCRATCH 4K workflow, and from the EDL they can efficiently do the conform, color grade, and final finish. Their 4K expertise has been a catapult for their success and growth. “We’re immersed in the 4K workflow so we’re able to offer technical counsel to DPs, directors, and producers who want top quality imagery and results, but may be nervous about this new methodology for shooting and doing post production. To date, all our clients are very satisfied with the quality of work and time savings,” says Wells.

Wells adds, “This has been a phenomenal year of growth for us. We started as a one room shop, and in less than a year we’re moving to a very cool five-room space. As we grow, we’re committed to staying nimble and responsive to our clients, but we’ll also add more services to meet market demand. Keep an eye out for The 4K Lab, a 24-hour digital laboratory for processing and converting all flavors of digital media, coming on-line in January 2009. You can bet that SCRATCH will be at the heart of it.”

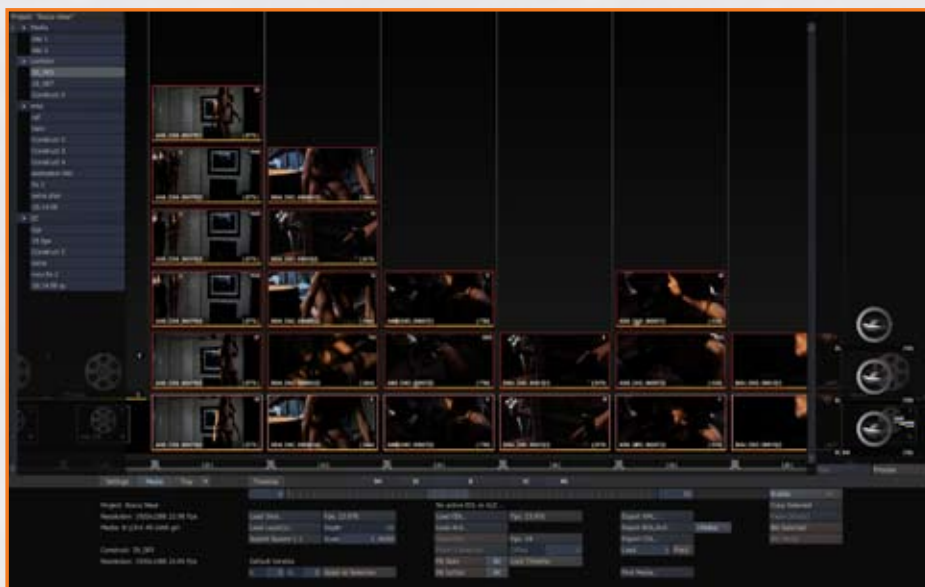


Image courtesy of Rocawear clothing line; Katabatic uses SCRATCH CONstruct for ad campaign.

“We’ve also completed a second round of work for a massive food library for KFC with Michael Schrom & Company,” says Wells. “We provided the complete 4K workflow from cameras, to on-set technicians, through to all the processes in post production. We used SCRATCH as the digital telecine, provided the grade, and then exported DPX sequences to The Mill in the UK for final finish. SCRATCH handles DPX files with incredible speed – no other software processes DPX sequences as fast or as easily as SCRATCH.”

Wells adds, “We did the conform and finish in SCRATCH for SPX Corporation’s ad that ran during the 2008 Olympics. Using the RED camera, the SPX ad was shot around the world

of a DP, director, or producer. We thrive on delivering the best possible imagery for their projects,” says Wells. “RED and SCRATCH have enabled us to afford a powerful technical foundation to do our best work.”

SCRATCH

“We have only realized the full depth of SCRATCH over time. We initially needed its digital workflow for the RED 4K camera, but we’ve learned that it’s a very smart post-production software,” says Wells. “With the ability to work in real time for the conform, color grade, reviews, and finishing, it’s now the backbone of our digital pipeline. SCRATCH is also resolution independent so we’re able to

