

Project: "SCRATCH CASE STUDY"

TRAKTION, USA

SCRATCH is at the heart of
their DI workflow



Traktion Creates RED Hot Imagery with SCRATCH

Traktion, located in Los Angeles, CA, believes state-of-the-art technology gives added value to their creative and post production processes. SCRATCH and digital cameras, like the RED ONE 4k, are making their vision of an all-digital workflow a reality.

Traktion, a Crossover Films company, was founded with an all-digital business model with a two-prong charter: A post production house for Crossover Films and a production arm for producing commercials and music videos, as well as feature films as time allows. The RED ONE™ 4k camera works nicely for many of their projects and ASSIMILATE's resolution-independent SCRATCH® Digital Process Solution is at the heart of their DI workflow.

Traktion's parent company, Crossover Films, is the feature film side of the business. Crossover independently develops original films that feature unique attractiveness to both domestic and international markets. Mark Cross is the writer and director and John Tissavary is the producer. Their films include horror thriller "Indian Lake," "We Are the Champions," and their latest feature film project, "10,000 Doors," started production in August 2008. "10,000 Doors" will be shot with the RED ONE 4k camera and SCRATCH will be used for the conform, color grading, and dailies transcoding.

Traktion was formed in November 2007 by the multi-talented duo of Cross, director and producer; and Tissavary, director, executive producer, colorist, and VFX supervisor. Cross began his career as a Disney animator and since then moved on to do work for Nike, Reebok, Toyota, Dick's Sporting Goods, and Big Bear Choppers. Through his previous company, Luna Cie Inc., Tissavary developed visual affects for major feature films such as "The Matrix," "Oceans 11," "Scorpion King," "Sky Captain," and "Stealth."

Both Cross and Tissavary share a commitment to high standards for precision and creativity by using the latest digital technologies like SCRATCH and the RED ONE 4k camera. "We see digital acquisition as the hot technology now and into the foreseeable future," says Tissavary. "SCRATCH gives us a robust DI tool set for the full post production, and a 4k camera like RED delivers on high-definition imagery. Together, they give us a powerful, highly productive,



Image courtesy of Traktion for Big Bear Choppers; SCRATCH color grading

and cost-effective workflow that enables us to achieve the bold imagery that's our hallmark."

Tissavary notes, "We love the challenge of developing high-impact imagery for us and our clients, taking their vision to the max. We take a project all the way from visualization to wrap, infusing a tangible energy into every product or personality."

An example of Traktion's commercial work is a recently developed spot for Big Bear Choppers, which has been airing on the Discovery channel, TLC, and Speed Channel. The footage was shot with a RED ONE 4k camera. They also created a DVD package for Big Bear that's used as a marketing and sales tool. The DVD tells the Big Bear Chopper story from the design to engineering and build of a chopper, as well as footage of the choppers in action.

"Big Bear Choppers is a bold company with legendary presence, so any commercial or imagery

project for them needs to exude the company's philosophy," says Tissavary. "The bold look and feel we impart to these choppers is beyond photorealistic. We had great footage from RED, but enhancing imagery like this can only be done in post production, such as the color grading in SCRATCH, and then easily dropping in the VFX."

The SCRATCH Digital Workflow

"Until we purchased SCRATCH, we used traditional DI tools, and none of them worked in real-time. Anyone in post production knows that traditional tools involve painstaking, time-consuming processes," says Tissavary. "We could immediately see the advantages of the SCRATCH robust tool set – data management, assemble/edit, conform, color grading, playback/review, finishing, and final output to any format – working in real time.

The ease of use of the all-digital workflow, speed, time savings, increased productivity, and meticulous results are incredibly impressive."

For the SCRATCH-RED Workflow, Traktion custom built a powerful workstation solution with a quad-core over-clocked PC, Nvidia Quadro FX5500 GPU, external firewire, and eSata RAID.

Tissavary continues, "There's a lot to like about SCRATCH. The major time savings we're experiencing allows us to focus more on the creative and experimentation from which stems the unique value we bring to any project. There is no waiting for rendering and no downtime wondering what the result will be. The real-time feedback in the review sessions is a visceral human interface into the art of the project, which is the ultimate benefit."

"People need to experience SCRATCH for themselves to really feel the power and integral results," says Tissavary. "Once you've used SCRATCH, you get it. I got a demo license for a project and fell in love with it. I enjoy working with it so much that I hire myself for all the color grading. I no longer am thinking about the processes and am just working in a way that feels natural to me. It's like painting a picture – everything is happening right before your eyes."

Tissavary, adds, "For any given project, we start with the editorial in Final Cut, load the EDL to SCRATCH, do the conform (which is first rate), color grade, render, drop in the VFX, composite in Nuke, then back to SCRATCH for the final finish and output to any film or video format. We can generate all the material within SCRATCH, which is another time and cost savings."

"The real-time feedback in full resolution is a huge advantage in the workflow and in the review sessions," notes Tissavary. "The SCRATCH tools are straightforward, easy to use, so the artists can work at a faster pace and get a better feel for their work at the same time. The clients love it because they can see the project taking final shape right before their eyes."

The All Digital Future

"With the capabilities of SCRATCH and the latest digital cine cameras, we can take any low-budget project and give it a high-end look. The combination of the two products is raising the bar on the wow factor. For example, use SCRATCH and RED footage

on a purpose-built workstation, and you have one powerful Ferrari in your studio," says Tissavary. "We believe that any national-level commercial can be beautiful at any budget. We can help put entrepreneurs on the map by offering the same benefits that indies are now experiencing with these kinds of digital tools."

Tissavary continues, "Our vision for the future also includes working with other companies for shooting and doing post production, in the studio or on the road. We're able to contribute a high level of creativity for both pre and post production. We're open to helping other studios and filmmakers develop a system workflow for their projects, supplement the artist and tech teams at other studios, and exchange services. We see it as working in an 'open environment' as a means to put more quality content on more screens."



Image courtesy of Traktion for Big Bear Choppers; SCRATCH Scaffolds

"I enjoy working with SCRATCH so much that I hire myself for all the color grading"



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