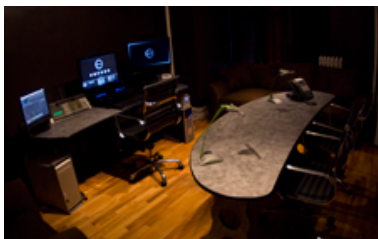


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### **IKA adds SCRATCH and A-list Colorist Gary Scarpulla**



IKA Collective's New SCRATCH Digital Grading Suite

**NEW YORK**, February 23, 2009 | SHOOT Publicity Wire | --- IKA Collective's new SCRATCH Finishing System, helmed by renowned colorist Gary Scarpulla, raises the bar for digital color grading and RED camera workflow.

"IKA offers something unique in RED post production –23 years of agency experience and all-star creative talent," emphasizes IKA Collective founder, Ian Karr. "Directors and DPs have embraced RED. But agencies and networks have struggled with the post process; mostly because shooting RED has meant posting in the 'indie' world, rather than the commercial or broadcast one. IKA has taken a huge step forward in making RED footage as client-friendly as it is beautiful. Not only have we built a new stadium but we've signed one of the best players in the league to play for us."

Scarpulla began his career in 1989 in the then-burgeoning genre of music videos. Gary became the go-to-colorist for directors like Paris Barclay, Lionel C. Martin, Pam Thomas, Matt Mahurin, Dave Perez, Hype Williams, Brett Ratner and Marc Kalsfeld. Gary's hand in shaping the look of music videos helped develop and define the aesthetic of the genre.

"I was really lucky to start my career working on music videos. Each project demanded a new look and feel and the directors and DPs who came to me kept pushing me further and further. It was really an exciting time to be a colorist." Gary soon branched out into commercials and promos, and helped create iconic looks for Networks such as MTV, ESPN, Spike, Nickelodeon, HBO and Comedy Central. His extensive background in sports programming includes short films and image pieces for the Olympics, MLB, NBC Sports and FOX.

While he was at Red Line Films, Gary was awarded an Emmy for his aesthetic input on *One of a Kind: The Rise and Fall of Stu Ungar*. Gary was also the senior colorist at Image Group and most recently, The Creative Group.

"Gary has worked on everything and with everybody," remarks Karr. "He's got an amazing eye and knows how to make good stuff look great and great stuff look incredible. You can see Gary's mark on LL Cool J videos, *Strangers With Candy*, Bruce Springsteen Concerts, Motorola commercials, NASCAR and even the classic John Sayles' film *Matewan*."

Karr explains, "the thing that trips people up when shooting RED is that they think because it's digital, the post workflow is like video or HD. But it's really much closer to a film workflow. You absolutely have to process and color correct what you shoot to make it look good. There are tools out there to deal with RED's R3D files—and SCRATCH is the best of them. But the real missing piece of this whole workflow has been the colorist. Until now."

Gary's decision to join IKA and make the transition from a 35mm workflow to a data centric one is a big win for the Company.

Gary explains his decision, "I was watching some of my best clients beginning to dabble in the digital cinema world and I wanted to be there for them when they made the transition. I was the first colorist to offer a full-blown HD telecine suite in NY, so changing technology doesn't

intimidate me. My goal has always been to offer the best work and if the realm of the work changes then I will change my realm. I chose IKA because they're a great, creative company with a solid reputation for figuring out ways to make filmmaking better. And the fact that the Company has been around for 23 years says something about how well they understand and treat their clients."

Gary explains that, aside from being able to keep the same aesthetic from 35mm to HD, his new suite offers so much more. "SCRATCH is really powerful. I can work in real-time in full 4K resolution and offer unlimited layering of grades, effects and scaffolds, which were traditionally known as 'power windows' in the DaVinci world. Plus, being able to work in a non-linear 'virtual telecine' environment gives me instant access to all the scenes in a timeline, which is great for matching scenes and offering clients unlimited options for the look of their project."

Karr adds, "with Gary and our new suite, RED has branched out of the indie film domain and is finally, truly ready for agency and broadcast projects. The results are stunning. It all comes down to the right tools, the right people and the right vibe. We're all about producing exceptional work and giving our clients the experience they deserve."

### **ABOUT IKA COLLECTIVE:**

IKA Collective is a full-service production, post and creative house located at 15 East 32nd Street, 10th Floor, NY, NY 10016. Some of the commercials, promos and original content the Company has produced over its 23 year history can be viewed at <http://www.ikacollective.com>. For more information, contact Ian Karr at [ian@ikacollective.com](mailto:ian@ikacollective.com) or 212-651-2590.

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