

SCRATCH is a delicacy that many savor at Caviar

Peter Deuss, Caviar's CTO, says SCRATCH enjoys a varied diet – 10-bit, 4:4:4, DPX log files from film scans, raw footage from RED 4K, as well as 1080i HDCam material. Custom developed LUTs mean that grades done on SCRATCH reproduce perfectly on 35mm print, in a digital cinema, or on a TV screen.

Multi-purpose: The commercials, TV dramas and features we work on each have different workflows and formats. But that's not a problem. SCRATCH is resolution independent, so it offers a level playing-field for the DPX, JPEG 2000, R3D, uncompressed CINE files and 1080i we typically handle.

Multi-tasking: SCRATCH has many different users here. We work with several freelance graders. Our in-house editors and artists use

Versioning: 99 percent of the time we need to make new versions of commercials with different pack-shots or film trailers for different markets. One of the big advantages of having SCRATCH is that we can easily perform the re-edits, conforms and grades in-house, and then master to whatever format is needed – HD, 2K DPX, JPEG 2000.

(Third image from left)

The Emperor of Taste - Lies Willaert & Fotowerken.



"My Queen Karo"

"My Queen Karo"

"The Emperor of Taste"

"Dirty Mind"

"Tied Together"

Caviar is a production company for high-end commercials that also produces high-quality TV dramas and full-length features. It has a burgeoning in-house post production facility at its HQ in Brussels that includes ten editing suites, the latest VFX, CGI, desktop retouching systems, plus the SCRATCH® Digital Process Solution for DI grading and finishing.

Why SCRATCH?

What defines Caviar is quality work and results, and as a high-quality grading system SCRATCH gives us total control over the imagery on commercials and long-form projects. Using SCRATCH as the core of our workflow optimizes our different types of productions by bringing our technical knowledge and assets together so that we can finish projects to exactly match our client's vision.

Cost-effective: SCRATCH has a rich post production feature set, yet the price difference between SCRATCH and other workflow and DI systems is enormous, which was one of the main attractions for us.

SCRATCH's built-in paint tools for things like dust-busting, I even use it for real-time client reviews and to show work-in-progress. It's truly multi-functional.

Highly stable: When we did the DI grade for The Emperor of Taste series, we had all ten episodes on-line in SCRATCH at the same time. That's 10 x 50 minutes. Our colorists loved it. They could jump between episodes, compare and transfer grades, apply new ones, and playback the results at 2K in real-time. Simultaneously, we had a full-length feature on SCRATCH – around 60 percent of it was 4K footage, the rest was at 2K. It all worked perfectly, without a single crash.

Projects

Recent long-form finishes on SCRATCH at Caviar include the Flemish TV series The Emperor Of Taste, a triple award-winner at the International Festival of Audio Visual Programmes in Biarritz, January 2009; and My Queen Karo and Dirty Mind, both entered for the Cannes Film Festival 2009. The feature Tied Together, released March 2009, became the number one box office feature in Belgium.

www.dirtymindthemovie.com

www.tiedtogetherthemovie.com

www.caviarcontent.com

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