

Peter Hjorth, well known across Scandinavia as *Gearless Visual Effects*, is a very busy man. His talents as a VFX supervisor, DP and colorist have seen him and his SCRATCH® digital workflow system deployed on a range of TV dramas, documentaries, corporate and music videos, as well as feature films for award-winning and influential directors of the Dogme 95 collective.

Hjorth I'm not a facility, but I do what a post facility does. My product is me, plus the right tools. And if you have the right tools, like SCRATCH, you can be more flexible and effective. With SCRATCH, I can handle anything the market throws at me.

ROI The decision to buy SCRATCH was a big one for me, but the return on my investment was fast. After working on just four features I broke even on the software purchase. So SCRATCH is now a profit-center, as well as one of my pleasures in life.

Creative vision SCRATCH is fast and intuitive to use. The distance between your idea, or your client's vision, and what you see on screen is very short. Being able to communicate and collaborate like this in real time often results in lots of smiles.

Versatile performer I've been using SCRATCH in different workflows, and with all sorts of formats – HDV, RED 4K, HD and DPX scans from film. SCRATCH really showed off its grading capabilities on Troell's Magic Mirror, a 60-minute TV documentary, when I had to give a coherent look to footage originating on HDV, 35mm, 16mm, Super8 and even VHS.

Problem solver On Kristian Levring's feature "Fear Me Not" there's a 10-minute day-for-night scene shot on HDCam set around a car. Finessing the 80 or so shots was proving too time-consuming in VFX. So I used multiple grading layers, animated masks and tracking functions in SCRATCH Scaffolds and delivered the result in a few days.

SCRATCH brings power to Scandinavia

Left - "Fear Me Not/Den Du Frytger", directed by Kristian Levring, produced by Zentropa Entertainments, image courtesy of Per Arnesen;

Middle/right - "True Believer", image courtesy of Torleif Hoppe, Deborah Feingold.

Peter Hjorth
"My product is me"



VFX review At the heart of SCRATCH is a great VFX reviewing tool that was put to extensive use on Lars von Trier's long-awaited feature Antichrist. With different houses supplying myriad versions of shots, some 150 shots that were originated on RED cameras, were tied together and checked in SCRATCH.

R&D I am very happy that I went with SCRATCH, not simply because of what it does and the price, but the support I get from the ASSIMILATE team as well. Because SCRATCH is being continually developed and updated, I know it will keep me very competitive into the future.

Projects Peter Hjorth has used SCRATCH to conform and grade a corporate video for shipping giant A.P. Moller - Maersk Group, and the rockumentary "True Believer", about legendary Danish band D-A-D, directed by Torleif Hoppe. He has also used SCRATCH for VFX review on Lars von Trier's "Antichrist", and day-for-night shots on Kristian Levring's "Fear Me Not".