

Baselight software

Flexibility, power and throughput

FilmLight



The world's most powerful colour grading and finishing system for film, TV, commercials and broadcast.

Power and capacity

Baselight is available on a range of hardware platforms to deliver the power required for intensive grading. The unique Baselight architecture can deliver real-time 4K performance and up to a massive 204TB of storage, while its comprehensive GPU renderer handles all operations natively for the most accurate and efficient throughput.

This power enables Baselight to perform complex, multi-layered grading operations in real time while carrying out intensive tasks such as ingest and rendering in the background.

Extensive control

Blackboard 2 takes colour grading to the next level with context-sensitive controls, high-resolution displays and programmable, adaptive keys. There's also our Slate panel, which uses the same technological advances as Blackboard 2 but in a size perfect for the demands of today's multi-purpose post-production facilities.

Baselight supports an ever-increasing array of third-party panels too, including the Tangent Wave and Element and the Avid Artist Color and Transport devices.

Stay connected

Cloud connectivity allows Baselight local storage to double up as a shared storage solution for your facility. Baselight systems can use each other's local storage as their own, while other systems (e.g. Autodesk Flame/Smoke, The Pixel Farm PFClean, or our own FLUX Store) can read and write to Baselight in the background. You can even offload rendering operations to the shared FLUX Store.

Start grading sooner

Baselight is straightforward to use. The UI and control panels are logically laid out so you become productive quickly. FilmLight also provides bespoke training options, together with highly qualified and responsive 24-hour product support via web, email and phone.

Creative options

With Baselight, workspaces can be defined and saved for different tasks, such as grading, conforming or just personal preference. Even the control surfaces can be customised to your preferred way of working using our Chalk application.

Baselight is a full-featured grading suite—it can handle high-end commercials and beauty spots as well as problem footage and stereo productions with ease. But as business needs change and technology advances, the system can be upgraded and extended.

Maximum flexibility, maximum efficiency

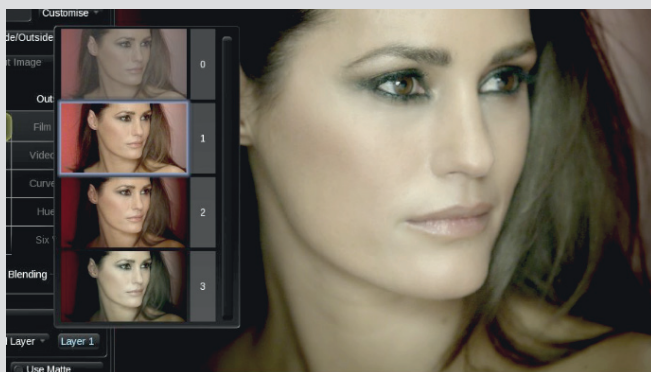
We've implemented Baselight's robust software across our entire product pipeline, which allows metadata to be exported seamlessly from on-set (FLIP, Baselight Dailies), offline, online (Baselight Editions: Avid and FCP) and VFX (Baselight Editions: NUKE) through to the multi-layered final grade. The exchange of data between our systems is fast and efficient and doesn't require any third-party hardware to transcode or transport files, giving you a true end-to-end colour pipeline workflow.

The Baselight Grade file (BLG) is central to this approach; it's a multi-track OpenEXR file format that you can use to create, transfer and review looks. When we use the term 'look', we're not just talking about a LUT or a restricted grade—the look within the BLG is the full creative intent.

Key features

Grading

- » Insert unlimited primary and secondary grades
- » Grade multiple shots simultaneously with grouped grading
- » Choose from wide range of grading plugins, including:
 - Film-style grade, calibrated in printer points
 - Video grade with RGB interpolation for keyframing
 - Curve grade with keyframeable spline-based editing of image parameters in RGB and HSL
 - Technical grade, which maps full range printing density data into video for telecine-style grading
- » Select from many filters and effects, including:
 - Blend modes such as darken, screen and overlay, with the option to blend layers by any amount you choose
 - DSpot for fast, accurate dust and defect removal
 - Looks generated with Truelight to measure real-world processes
 - Glow for popular post-production lighting effects
 - Diffuse filter to soften skin tones
 - Third-party filters via OFX support



Layer blending

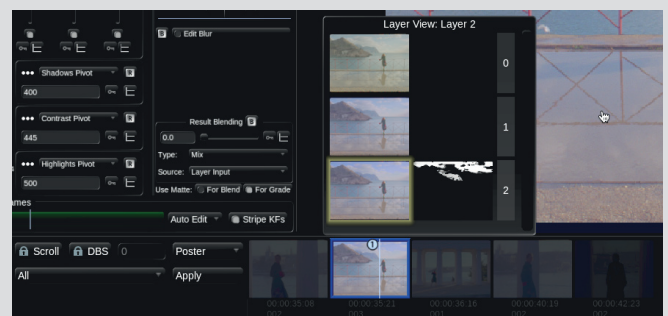
- » Insert secondary grades through combined chroma/luma keys, multiple soft-edged shapes and imported mattes
- » Use advanced free-form matte shape features, including variable feathering, and quickshapes for easy shape insertion
- » Manipulate mattes in one easy operation with the Matte Tools
- » Auto-track shapes/edges with area tracker or multi-point object tracker
- » Display independent zoom/pan settings and matte viewing mode for each cursor
- » Keyframe all controls

Formats

- » Mix formats freely within scene or project
- » Produce multiple format deliverables from single timeline in single pass
- » Reframe/reformat with 'cascadeable', dynamic pan and scan
- » Define transforms for format conversion or use the standard transforms provided (e.g. Super35 to CinemaScope)
- » Set up format-dependent masks and safe areas
- » Perform complex colour space transforms with externally defined colour spaces, completely independent of formats
- » Use setups to save options in named configurations, including IO operations and display settings

Timeline & editing

- » Play back even the most complex grades in real-time with flexible automatic caching
- » View UI across multiple monitors so you always have access to the tools you need
- » Define custom workspaces for different tasks
- » Preview timeline in Cutview for rapid navigation and copy/paste
- » Store graded stacks in Gallery for each user and/or job with multiple galleries open at any one time
- » Drag and drop grades from Gallery, and add notes to assist Gallery organisation
- » Store and retrieve grade settings using Scratchpad
- » Edit timeline with extensive functionality including group, copy, move, trim and delete
- » Select contextual timeline elements automatically
- » Add colour-coded timeline marks with notes to help navigation and communication
- » Access thumbnails of shot output and mattes in the layer view



Cutview layer selector

- » Copy and paste elements selectively from source stack into current timeline
- » Display CMX3600 EDL-style view of timeline in the Shots View
- » Sort timeline with a flexible set of options
- » View multiple cursors simultaneously with multiple-view modes
- » Access all operations in persistent, unlimited undo/redo system
- » Define strip categories to make it easy to view, bypass or render strips of a certain type

Conform

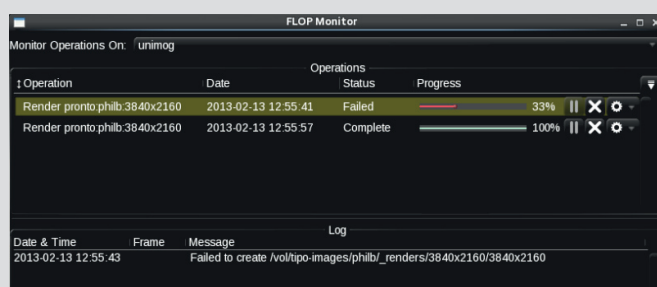
- » Import CMX3600, AAF, FilmLight EDLs, Autodesk DLEDLs, or FCP XML
- » Filter media based on template, file type and/or metadata
- » Reconform from revised EDL maintaining grade events and keyframes
- » Detect cuts in long-form content

Video & audio

- » Handle video directly from timeline, including deck control
- » Perform background ingest and playout of SD or HD video from Baselight or standalone VTRE
- » Link audio to an individual shot or to the whole scene; audio can be imported from movie file types or ingested from tape
- » Render audio into movie file types or as separate audio file for each shot, or play audio back out to tape
- » Sync audio semi-automatically

Rendering

- » Background render shots to cache during system downtime
- » Speed up caching of time-intensive operations (e.g. Temporal Degrain) by explicitly caching strips in stack
- » Render scenes, shots or selected frames with fully threaded independent renderers—with floating point GPU renderer on upgraded systems
- » Render to cache, so scenes can be cached up without waiting for them to play through
- » Offload render tasks to other Baselight systems, FLUX Store or render farms (e.g. Alfred, Rush)
- » Use render queue to manage renders, including pausing, resubmitting or re-ordering

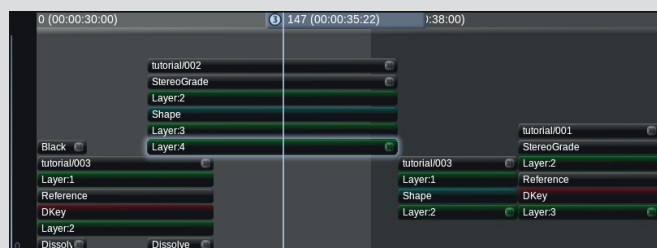


Render Queue log

- » Render multiple deliverables from same scene simultaneously
- » Select render options you want to use—others stay hidden until needed

Stereoscopic grading

- » View both tracks in single timeline stack, which can be split to grade complex stacks separately

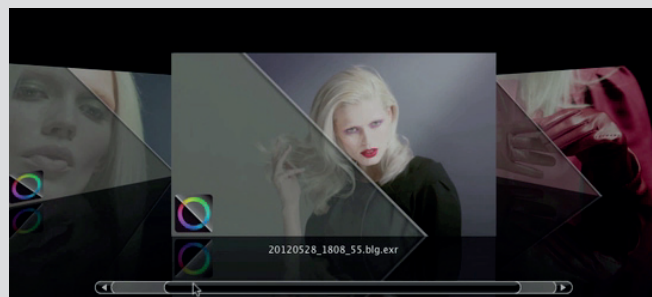


Splitting the stack is as simple as clicking a button

- » Correct geometry—including rotation, zoom and perspective
- » Match spatial colour differences between eyes with localised colour matcher
- » View disparity distribution in your scene with Depth Histogram

Third-party integration

- » Use Baselight Grade (BLG) file to create, transfer and review looks



The BLG file viewed in the Mac Cover Flow

- » Integrate with Avid systems via AAF import/export, MXF reading, writing/reconform of multi-track timelines, and ALE export
- » Integrate with Final Cut Pro via XML import/export, reading of multi-track sequences, with QuickTime media support for ProRes codecs
- » Handle digital camera content natively with full metadata control, including RED, ALEXA, and Sony F5, F55 and F65
- » Control all telecine features, including noise reduction, on DFT Digital Film Technology Spirit DataCine/Spirit HD/ Spirit 2K/Spirit 4K and Shadow Telecine systems
- » Export Autodesk DLEDL files for Autodesk Flame/Smoke
- » Grade and restore film simultaneously with PFClean
- » Work with extensive range of image and movie formats in many different codecs

Media management

- » Access local storage of other Baselight systems, or FLUX Store, in a networked cloud across 10GigE
- » Conform and prepare media on remote systems with optimised streaming access to high-resolution images
- » Manage image data across the network via powerful FLUX browser
- » Mount Baselight storage via NFS so third-party applications can dust-bust, repair and composite material directly
- » Gather all parameters in the input layer so they are fully visible and can be copied and keyframed easily
- » Organise complex projects in the Job Manager: create a folder hierarchy for each job, filter items, and rename/delete scenes
- » Browse source media easily in the Sequence Browser, from where you can view sequence details and play back sequences

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