

Baselight software datasheet



Smooth, effortless grading with Baselight

Flexibility, power and throughput

Colour grading is a demanding creative and technical process for any production—from commercials and long form television to feature film 4K DI. Grading creativity requires flexibility, power and throughput.

We have gone to great lengths to make Baselight productive for multiple workflows. Baselight is a highly flexible system at home with all input and output resolutions and formats, and with linear, video and log image sequences; timelines can even include shots of different formats. Baselight offers real-time connectivity for SD and HD direct to tape, or for all resolutions—up to and including 2K—from a SAN.

Power and capacity

Baselight is available on a range of hardware platforms to deliver the power required for intensive grading. The unique Baselight multi-node architecture can deliver real-time 4K performance and a massive 96TB of disk. This power enables the system to ingest in the background, resulting in higher earning power for the suite. The disk capacity enables multiple projects of different formats to be on-line simultaneously.

Baselight's comprehensive GPU renderer handles all operations natively for the most efficient throughput, and the scaleable architecture increases performance linearly on multi-node systems.

Cloud connectivity

Cloud connectivity technology, standard on all systems, allows Baselight local storage to double up as a shared storage solution. Baselight systems can use each other's local storage as their own, while third-party systems (e.g. Autodesk Flame|Smoke, The Pixel Farm PFClean) can read and write to Baselight in the background.

Blackboard

Blackboard provides a powerful, intuitive control surface specifically designed for non-linear grading. Logical clip navigation, keyframing tools, management of infinite stack depth, fast storage and retrieval of grade settings, access to creative tools and eye-line displays deliver productivity and stress-free use in long grading sessions.

Non-linear grading

Non-linear grading brings new creative opportunities to the grading process. Shots can be easily grouped, graded and compared; external VFX systems can drop in new sequences to be graded in-context; revised EDLs can be used to generate new conformed sequences. Interim deliverables can be created on demand, including QuickTime movies, and clients can use the grading suite as an ongoing review and acceptance resource.

Creative options

Software systems have the inbuilt advantage of regular feature development and a wide range of tools unconstrained by hardware design. As business needs change and technology advances, the system can be upgraded and extended. Baselight is a full-featured grading suite, productive in normal operation, with the tools for problem footage and high production value shots as well. Workspaces can be defined and saved for different tasks, such as grading, conforming or just personal preference.

Start grading sooner

Baselight is straightforward to use. The User Interface and Blackboard console are logically laid out so you become productive quickly. **FilmLight** also provides on-site and classroom training options, together with product support via web, email and phone.

FilmLight

Features

Third-party integration

- 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, reading of multi-track sequences, with QuickTime media support for ProRes codecs via Baselight Kompressor
- Supports RED camera content natively with full metadata control
- 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 an extensive range of image and movie formats in many different codecs

Media management

- Access local storage of other Baselight systems 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 systems 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

Grading

- Insert unlimited primary and secondary grades
- Grade multiple shots simultaneously with grouped grading
- Choose from a 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:
 - DSpot for fast, accurate dust and defect removal
 - Looks generated with Truelight to measure real-world processes
 - Blend modes such as darken, screen and overlay
 - Glow for popular post-production lighting effects
 - Diffuse filter to soften skin tones
 - Third-party filters via OFX support
- 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
- Auto-track shapes|edges
- Display independent matte viewing modes for each cursor
- Keyframe all controls

Conform

- Import CMX3600, AAF or FilmLight EDLs, Autodesk DLEDLs, or Final Cut Pro 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

Timeline & editing

- Define custom workspaces for different tasks
- Preview timeline in the Cutview for rapid navigation and copy|paste
- Store graded stacks in the Gallery for each user and|or job
- Store and retrieve grade settings from Blackboard 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
- Copy and paste elements selectively from a source stack into the current timeline
- Display a 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
- Play back even the most complex grades in real-time with flexible automatic caching
- Access all operations in persistent, unlimited undo|redo system

Rendering

- Render scenes, shots or selected frames with the fully threaded independent renderer—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 a central server or utilise render farms (e.g. Alfred, Rush)

Formats

- Mix formats freely within a scene or project
- Produce multiple format deliverables from a single timeline
- 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 colour space transforms via built-in Truelight
- Use setups to save options in named configurations, including IO operations and display settings

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 a separate audio file for each shot, or play audio back out to tape

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Main Office (London):
London, UK
t: +44 (0)20 7292 0400
f: +44 (0)20 7292 0401

USA Office:
Los Angeles, CA, USA
t: +1 (323) 785 1630
f: +1 (323) 785 1649

Asia Pacific Office:
Singapore, SG
t: +65 9670 3283
f: +65 6234 1575

www.filmight.ltd.uk
info@filmight.ltd.uk

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