



Compelling new features and enhancements make Baselight even more creative, productive and invaluable to today's top colourists.

## Layer Blending

Baselight 4.4 brings you the ability to blend the output of a previous layer into the current layer easily by any amount you choose.

Using any of the available Photoshop-style blend modes, such as Mix, Add, Lighten, Darken, Overlay, Screen and so on, you can:

- » Blend the original image back into the graded image.
- » Select any layer as the blend source.
- » Add another image to use as a blend source.
- » Copy a grade from the gallery and blend it with your current grade.

## Render Queue

You no longer need to wait for Baselight to finish rendering before you can start the next operation—Baselight now has a Render Queue.

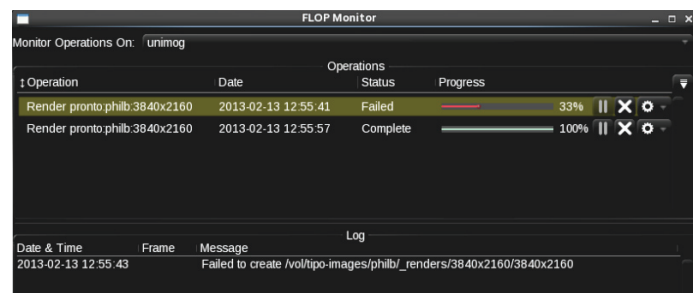
You can easily pause, re-order and resubmit the renders, enabling you to work more efficiently.

### Simultaneous Multiple Deliverables

When working on dailies, where you want to queue up multiple renders from a day's shoot, you can also optimise the process by producing several deliverables simultaneously from the one scene; for example, producing QuickTime movies at the same time as rendered DPX files (see *Render View* on the next page for more details).



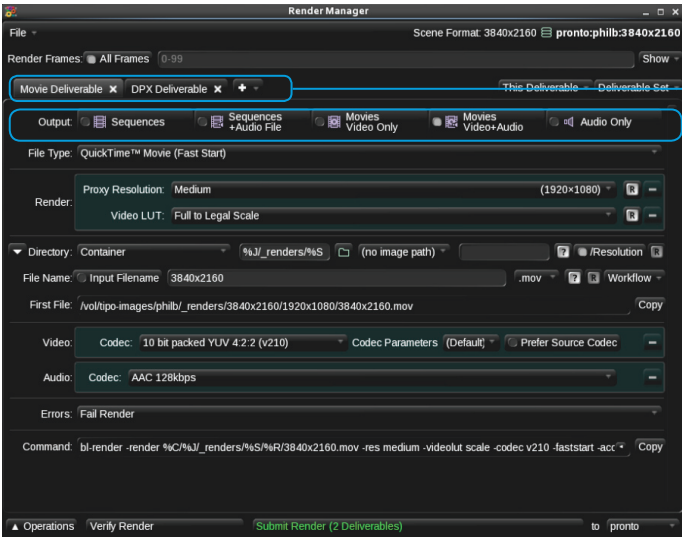
Layer blending in Baselight 4.4



Render Queue log

# Render View

The Baselight Render View provides an ever-increasing array of options, giving you complete control over your deliverables. To ensure you can work in a more logical and streamlined manner, the new render interface has been simplified—with render options and multiple deliverables hidden unless you need them.



Render View

# Extensive Panel Support

Don't have a Blackboard panel? Don't worry.

Baselight supports an ever-increasing array of control surfaces. We've just added the Tangent Wave and Element panels, and you can use the Avid Artist Color and Transport devices too.

And, of course, there's our new Slate panel, which uses the same technological advances that we refined on the Blackboard 2 control surface but in a size perfect for the demands of today's multi-purpose postproduction facilities.



Slate

For more information about Slate, see the *Slate datasheet*.

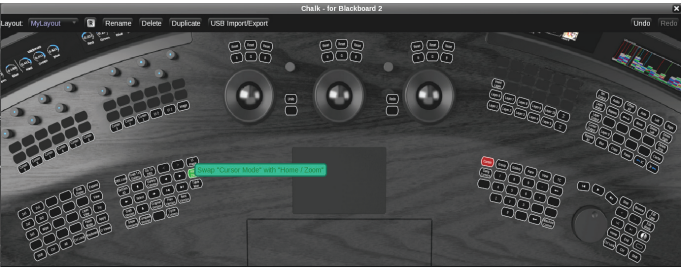
Tabs provide settings for different types of deliverable; within each tab you choose the type of output you want, the file type and then set the other options as required. Add multiple tabs to create different deliverables from the one scene simultaneously.

If you want to free up resources on your Baselight system, you can offload the rendering process to a remote Baselight—or even to a FLUX Store system (see the *FLUX Store datasheet* for more details).

- Add tabs to create multiple deliverables in one pass
- Enable the output option you require—fields stay out of sight until you need them

# Chalk

The Chalk application lets you customise the buttons on the Blackboard 2 control surface.



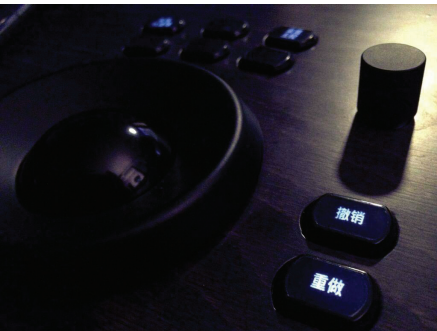
Chalk UI

You can change the functionality of an existing button, or swap the locations of buttons to change the layout. You can even create custom buttons to map to any action.

The buttons can be dragged and dropped around the control surface, giving you the flexibility to create your own custom layout. Any changes you make take place instantly.

Chalk allows you to select between preset button layouts and save your own unique layouts. And it's a simple operation to export your favourite layouts if you move between Baselight systems.

Baselight 4.4 also introduces multiple language support so you can work in your language.



Chinese characters on the Blackboard 2 panel



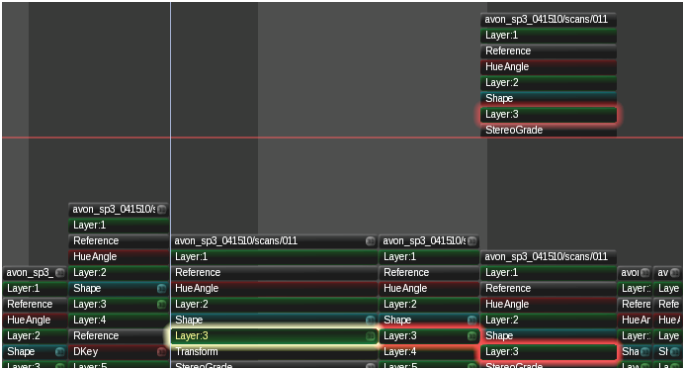
New Stereo 3D Tools

Single Stereo Stack

The single stereo stack is a new and improved way of organising stereo scenes.

The left and right eye stacks are no longer placed above each other in the timeline-now, both left and right eye tracks are contained inside the same stack. This not only makes it easier for you to navigate the stereo timeline; it also means that mattes and effects are applied to both tracks simultaneously so you no longer need to sync your stacks.

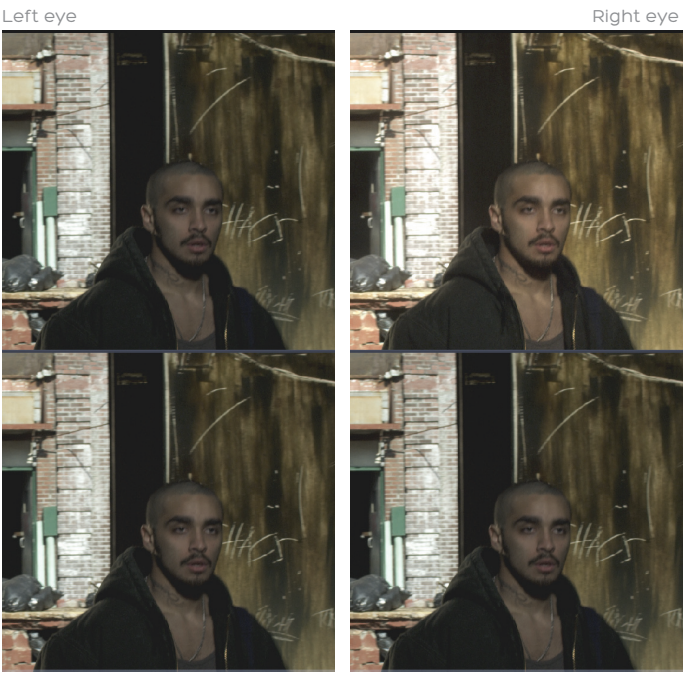
If you need to perform independent operations on either the left or right eye you can split the operator at the click of a button.



Single Stereo Stack—splitting the stack is as simple as clicking a button

3D Stereoscopic Colour Match

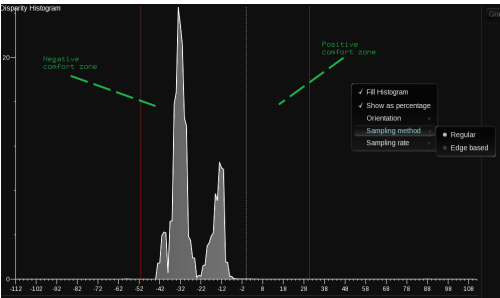
The new localised colour matcher matches any spatial colour differences found between the left and right eyes, providing for a more accurate colour-match.



Before and after using the Stereo Colour Match feature—the right eye is colour-matched while the left eye is unchanged

Depth Histogram

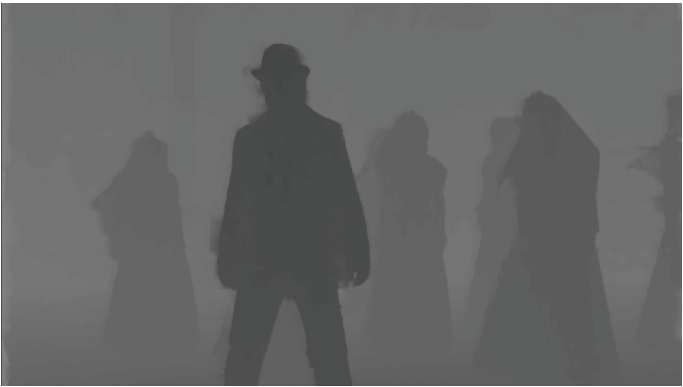
Baselight 4.4 introduces a disparity/depth histogram for stereoscopic 3D scenes. Similar in look and feel to the colour histogram, the depth histogram displays the disparity distribution in your scene.



Depth histogram

You can specify a 'comfort zone', which is marked on the histogram so you can easily check that the depth in the scene falls within this zone. The histogram is also useful for checking transitions between shots to make sure the depth within them is similar, avoiding discomfort for the viewer.

Baselight also allows you to create a Disparity Map to show the disparity between the left and right tracks—the brightness of an area indicates the depth.



Disparity Map

Combine the map with a Depth Key to create a mask you can use for grading, such as applying an effect to the background or foreground only, or fading in a look depending on the depth in the image.



Look applied to background using Depth Key

## Maximum flexibility, maximum efficiency

### Working with Avid or Final Cut Pro?

Baselight lets you import an Avid AAF or FCP XML file directly to the timeline. You can then grade shots in Baselight and update the AAF or XML file with the new grade information. Import the updated file back into your editing system and you can access the graded shots straight away—no rendering required.

It's fast and it's non-destructive, so you can always go back to an earlier version of a shot if you need to.

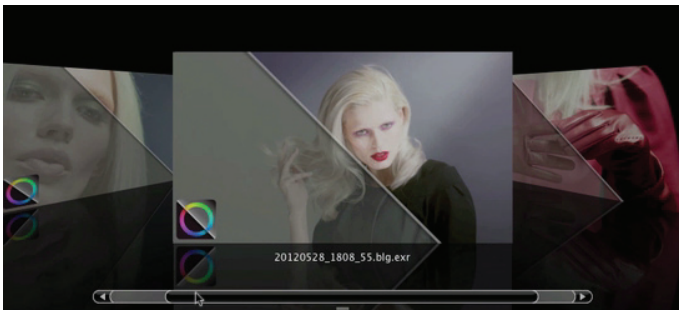
### Heard about the BLG file (Baselight Grade file)?

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. It includes all grade information including Truelight cubes, conform metadata and keyframes.

It interoperates fully with Baselight, FLIP and even Baselight Editions, but you can use it as a review format without any FilmLight hardware or software.

When you view a BLG file, it shows the graded image wiped with the original image, along with the BLG logo for easy identification.



The BLG file viewed in the Mac Cover Flow

Baselight 4.4 provides you with the mechanism to create BLG files from existing grades, or import BLG files into your scene.

## Generalised Colour Spaces and ACES

Colour spaces associated with Baselight formats can now be defined externally, with a powerful function set which allows complex transforms formerly only possible with 3D LUT mechanisms (such as Truelight).

A comprehensive set of camera spaces (such as ARRI LogC and Sony S-Log) and display spaces (such as DCI X'Y'Z' and P3) are provided—they allow common conversions to be performed with the speed, accuracy, and dynamic range permitted by native floating-point GPU functionality.

The new colour spaces are also perfectly suited to working within the ACES (Academy Color Encoding Specification) framework, allowing seamless grading with data from multiple camera sources.

And since the colour space definitions exist in an external file, extra definitions can be added as and when new camera data formats are released.

You can find out more about generalised colour spaces and how they support an ACES workflow in our video tutorials:

[www.filmlight.ltd.uk/tutorials](http://www.filmlight.ltd.uk/tutorials)

## Native Support for Common Encoding Formats

Baselight 4.4 now reads and writes many common broadcast file formats natively, so you no longer need a separate licence for the Decoder Pack 1.

Baselight also renders DCI-compliant JPEG2000 files natively so that you can incorporate them into a DCP (Digital Cinema Package) directly, using third-party tools.

For full details of these exciting new features plus information about other enhancements and additional functionality in Baselight 4.4 software, please contact your nearest FilmLight office or reseller.

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