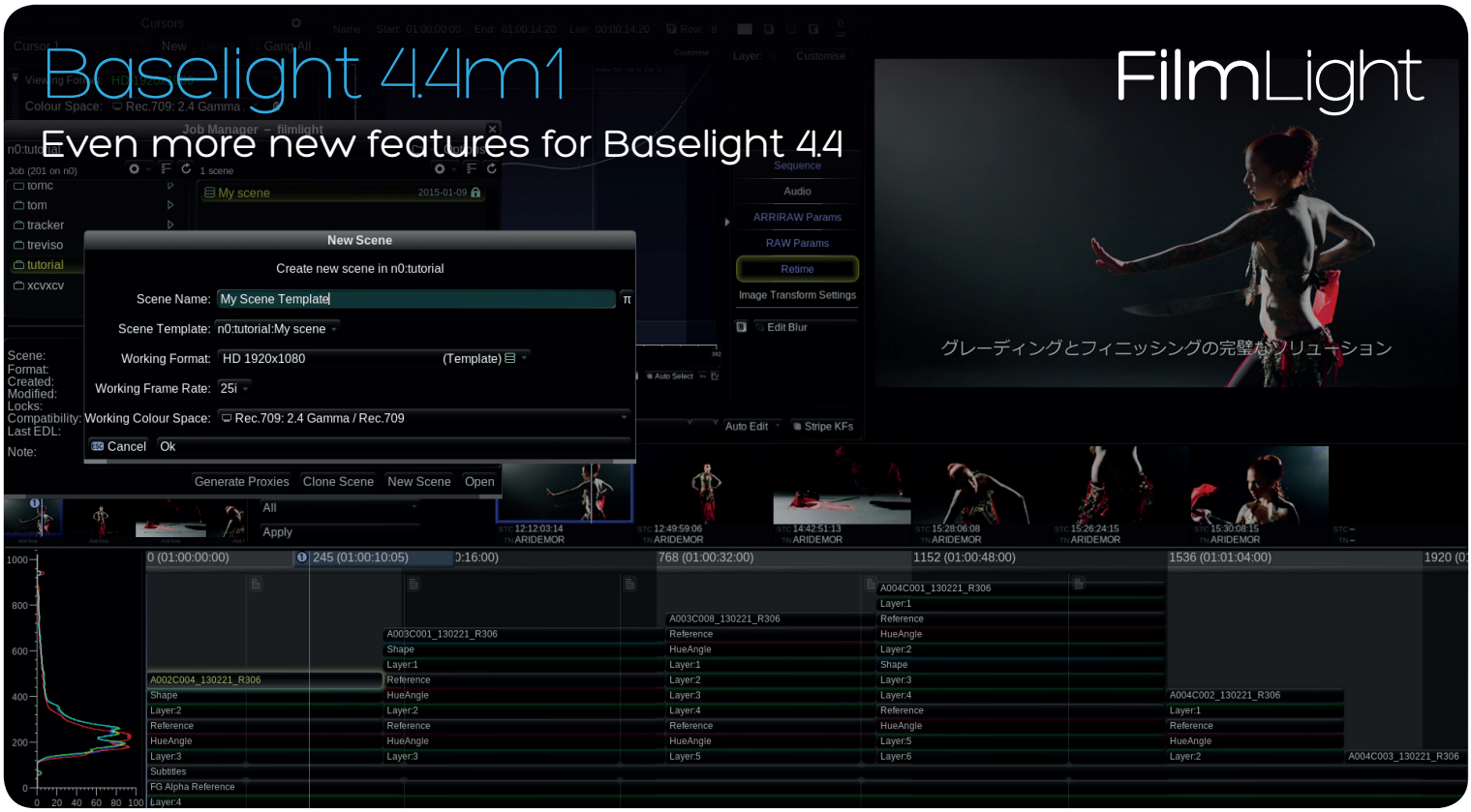
Baselight 4.4m1

Even more new features for Baselight 4.4

FilmLight



We've added compelling new features ever since the release of Baselight 4.4, and here's the first maintenance release with a whole lot more–including support for the latest Generation VI hardware.

Generation VI Baselight hardware

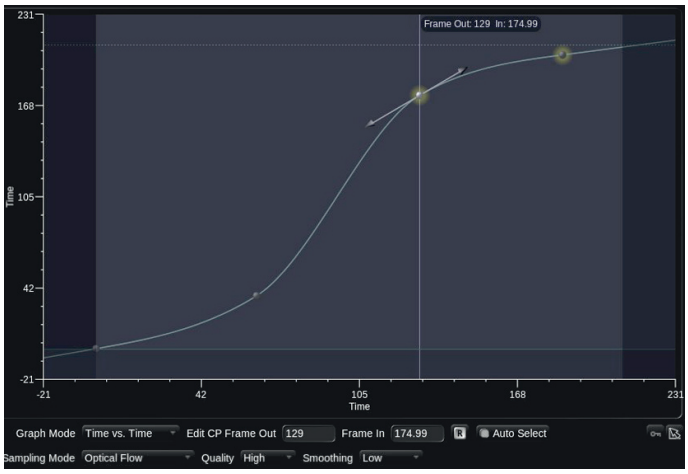
FilmLight constantly evaluates the latest technology to ensure you can make the most of your investment in Baselight. That's why Baselight 4.4m1 provides full support for the sixth generation of Baselight hardware.

As well as new systems, these generational changes–combining higher rendering & disk performance–are available as upgrades for current users too. Contact your local FilmLight sales representative for information if you would like to take advantage of this upgrade.

Varispeed handling

Baselight 4.4m1 provides a sophisticated framework to support variable speed events:

- Fully keyframed "Time vs. Time" and "Velocity vs. Time" graphs with Bezier control points.
- Blackboard/Slate interface for creating and modifying graphs.
- Various rendering modes including advanced optical flow retiming.
- Direct conform of speed change graphs from Avid AAF and FCP XML.



Retime graph

Timeline before retime

Timeline after retime

As part of the same development, we've also added support for transforms–such as re-racks and zooms–to the FCP XML and Avid AAF round trip workflows.

Direct DCP rendering

Baselight's sophisticated colour management system is the reason why many facilities have chosen Baselight to produce DCDM (Digital Cinema Distribution Master) XYZ TIFF files.

But now, with Baselight, you no longer need a dedicated third-party system to produce a Digital Cinema Package (DCP) from these files–you can preview and render it directly from the Baselight application itself.

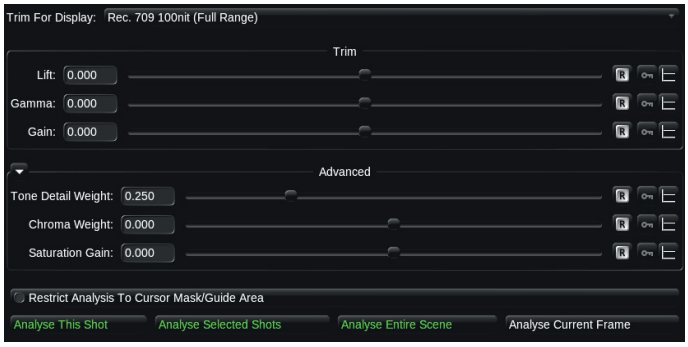
Project consolidation*

You can now consolidate all the material used in a list of scenes to one location–with optional handles.

In particular, you can conform EDLs against a list of external drives and tasks placed in Baselight's render queue; this results in all the required media being copied or synchronised to the local storage. The scenes that reference material on the external drives are even edited automatically to reference the new local paths.

True-to-life video with Dolby Vision*

We've partnered with Dolby Laboratories to provide high dynamic range (HDR) mastering and grading within Baselight using Dolby Vision. This technology, first shown at the recent CES exhibition, can be mastered in post-production using a combination of Dolby hardware and FilmLight software with a licence from FilmLight.



Dolby Vision options in Baselight

Major content providers are now evaluating HDR masters–contact FilmLight or Dolby Laboratories for more information.

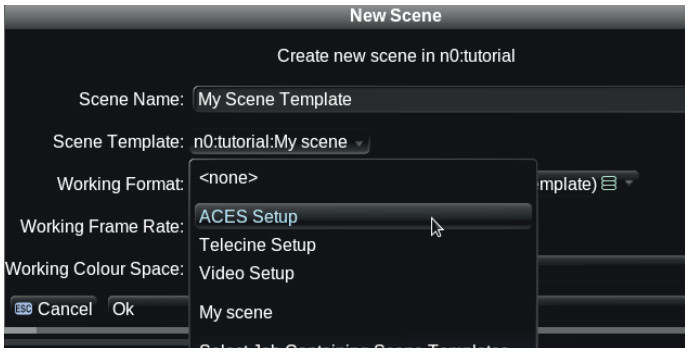
HDR–before and after

Scene templates

When working on complex projects, the multitude of technical choices available–multiple methods of image capture, the colour space pipeline, multiple deliverables–can make setting up your scene feel like a daunting task.

To make the process easy, Baselight 4.4m1 introduces scene templates. Scene templates allow you to pre-define the scene settings–from the input and working formats and colour spaces, right through to the deliverables you're going to produce at the end of the project.

We provide scene templates for some standard workflows, including ACES. You can also define your own–so the sophisticated choices demanded by modern workflows can be thoughtfully made once and then re-used easily and consistently.



Selecting a scene template

Subtitles

When you're generating a DCP, you often need to provide subtitles just like in print distribution. Of course, you can provide a separate XML file but many short-run films and film festivals insist that subtitles are burnt in to avoid any issues.

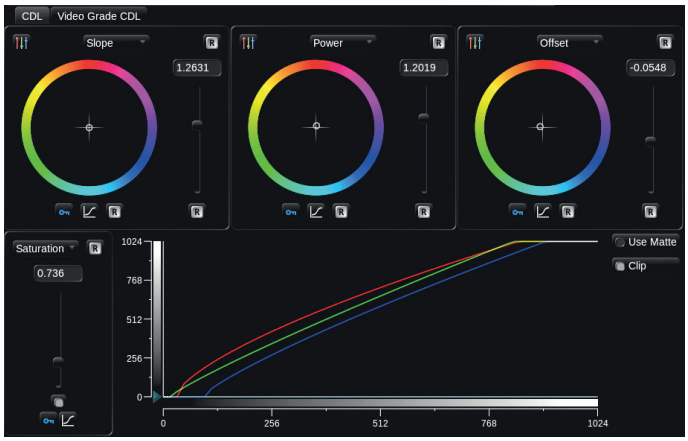
To solve this problem, you can now add subtitles to your Baselight timeline in the Digital Cinema Interop (CineCanvas™) version 1.1 format.

Japanese subtitles in the Image Window

It's as simple as adding a new layer to your timeline and setting the layer mode so that it comps from a foreground alpha channel–you can then select the subtitle XML file as the source for the alpha. Marks are inserted in the timeline to indicate where the subtitles lie.

CDL Grade for CDL conform

When you conform a CDL file into the Baselight timeline, Baselight 4.4m1 inserts a CDL Grade instead of a Video Grade.



CDL Grade

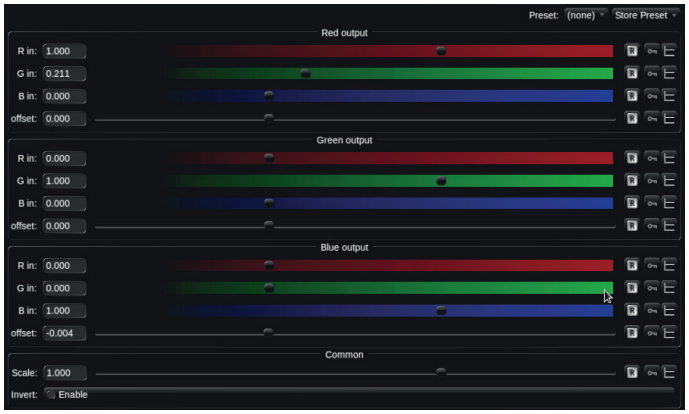
The CDL Grade shares the same controls as a CDL-compatible Video Grade–with lift, gamma and gain controls as well as a single saturation value–but it also allows you to adjust the slope, power and offset. The much-reduced interface means that the CDL Grade accurately reflects the imported CDL values, while the tabs allow you to switch between the different layouts with ease.

The CDL grade can also import external CDL XML files directly into the operator.

Colour Matrix

The new Colour Matrix tool provides a quick method to apply cross colour effects–a technique commonly called 'channel mixing' in stills photography.

In previous versions of Baselight, you could achieve this effect by building a stack with a Shuffle operator and blending back to the source, but the Colour Matrix wraps this technique into a single, more productive layer.



Colour Matrix

Rationalised formats

With the increase in the number of digital formats, frame rates and specific camera colour spaces, the quantity of formats required to map them all to one another can become daunting.

To address this, we've updated the Baselight architecture so that frame rate and colour space can be abstracted from the formats themselves.

Chalk for Slate*

Following on from the release of Slate–our compact, high-quality grading surface–we've had a lot of requests to extend the Blackboard 2 Chalk application to allow you to customise Slate too.

Slate

By its nature, a smaller control surface has an even stronger requirement for customisation to achieve productivity than a full-sized desk. We've addressed this by extending the Chalk layout engine to enable custom areas or 'Slates' that can be paged in on demand.

List of custom 'Slates'

Chalk for Slate

XML conform for even greater flexibility*

Baselight has a new conform engine. It separates the file system scan and the actual conform into two operations with an XML handshake between them. This gives you more speed and more options with:

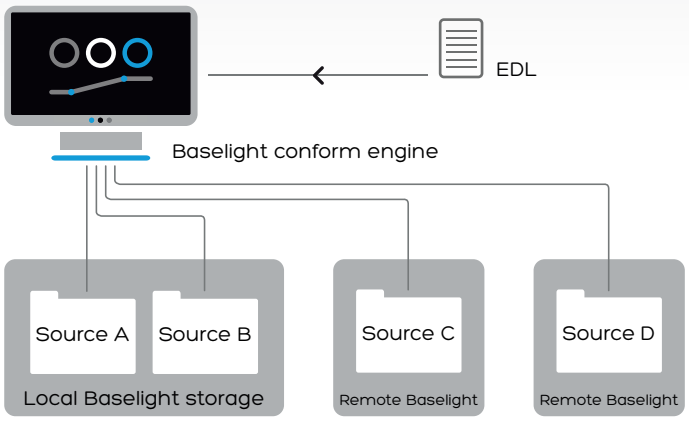
- Sophisticated path matching using regular expressions.
- Conforming across multiple search directories.
- Multi-threaded scanning for faster conforms.
- Using command line conform to create new scenes.

The command line interface includes all the same options as the user interface conform, so it's particularly useful for post facilities with their own internal scripted pipeline for job handling.

Simple command line conform

```
bl-conform --srcdir /vol/images/project --destscene
localhost:test:scene1 --edlname test01.edl --format "2k Film"
```

There are over 30 options available to specify the details of the conform, such as scene name, working format and search directories–see the *Baselight 4.4m1 Reference Manual* for full details.



Conform across multiple search directories with Baselight

Faster decode for RED camera files*

Baselight now utilises RED's SDK to decode R3D files on the GPU. The multi-node Baselight systems–Baselight FOUR and Baselight EIGHT–use their multiple GPUs (four or eight, respectively) to process multiple frames in parallel, giving R3D files a substantial increase in throughput.

The GPU requirement means that this functionality is available on Generation V Baselight systems, or Generation IV systems with upgraded graphics cards. Contact baselight-support@filmlight.ltd.uk for more information.

Support for ARRI Look Files

Baselight 4.4m1 allows you to import and apply XML ARRI Look Files, which can be generated by the ARRI Look Creator or the ARRIRAW Converter.

Baselight applies the colour space conversion and tone mapping from the look file to the image as well as any CDL, printer lights or saturation values. You can toggle the look on and off from the Baselight ARRI Look operator–and set your desired output colour space too.

More codecs added all the time

Baselight is renowned for its ability to accomodate all professional formats. We're always adding support for new standards, and this release is no exception.

See the *Baselight Codec Support datasheet*, available on the FimLight web site, for a full list of supported formats.

* Items marked with an asterisk (*) may be present in prior Baselight 4.4 point releases.

Head Office & EMEA
London, UK
t: +44.20.7292.0400
info@filmlight.ltd.uk

Australia
Sydney
t: +61.2.8746.0602

China
Beijing
t: +86.139.1073.7940

Germany
Berlin
t: +49.151.2345.5668

India
Mumbai
t: +91.9819.426.677

Japan
Tokyo
t: +81.3.6801.6280

Mexico
Mexico City
t: +52(1)55.5165.2132

Singapore
Singapore
t: +65.9670.3283

Thailand
Bangkok
t: +66.891.259.009

USA
Los Angeles
t: +1.323.785.1630

www.filmlight.ltd.uk

FilmLight