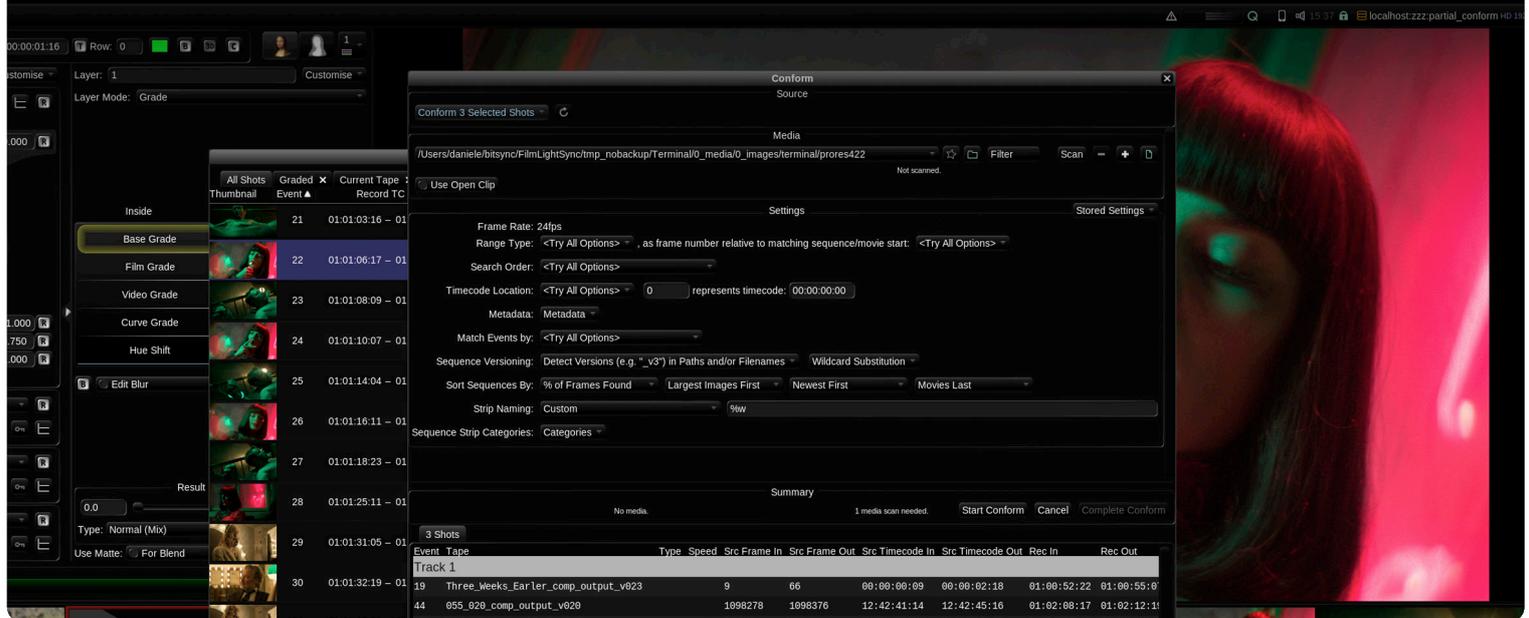


Baselight 5.3

A new level in colour & creativity

FilmLight



Go beyond expectation in the grading suite with revolutionary colour tools and visual effects creativity.



Baselight 5.3 sets you apart, taking creativity to a new level for professional colourists who work alongside the industry's most demanding clients every day of the year.

With Baselight 5.3 you are going to be even more creative, even more efficient and even more assured in dealing with the demands made on your time by today's increasingly complex and changing colour management workflows.

Colour control

We've made a host of improvements designed to give you even more finesse and precision in creative colour decisions, bringing greater control to the grading suite.

Levelling up with T-CAM v2

The Truelight Colour Appearance Model, or T-CAM for short, provides a truly robust and scene-referred grading workflow with flexibility built in. While T-CAM already ensures the best image quality possible, T-CAM v2 improves appearance matching between viewing conditions, and also includes better shadow definition and improved skin tones, with less noise in underexposed images.

Improved Looks

Baselight Looks allow you to add artistic tweaks to the pipeline, while still maintaining the highest possible image quality for all deliverables - from SDR to HDR. Of course, we've made sure that Looks work seamlessly with T-CAM v2 to ensure no restriction on dynamic range.

And we pride ourselves on listening to our clients; that's why the library of Looks in Baselight has been expanded to include even more classics such as ENR.

Lens distortion/correction

The new Lens Correction operator allows you to correct - or apply - lens distortion based either on analysis of the image or by using presets for common industry lenses. Convenient when preparing plates for VFX, it can also be used for creative grading effects, and enables the colourist to decide precisely how much correction or distortion to apply.

Lens Correction can also work in a 'sandwich' - similar to Baselight's Panorama feature - so that you can perform grading operations on the undistorted image when you need to.



Use presets, or add lines to correct lens distortion

Colour control

Gamut alarm

The new range of HDR-ready cameras are extremely powerful, but that means they're capable of capturing all sorts of colours that could never be displayed on a cinema screen or television. Gamut Compression makes it easy to fix 'out-of-gamut' colours automatically so you never need to worry.

And now, with a simple button click, you can pin-point exactly which colours are out-of-gamut based on your current settings - making out-of-gamut problems even easier to resolve.

Improved LUT integration

The new LUT operator brings greater colour control over LUTs by allowing you to set the input and output colour spaces for each LUT, and also apply LUTs embedded in ARRI and RED camera files.

You can even use Baselight's Media Import Settings, which apply rules whenever media is inserted into a scene or conformed from an ALE, so that this happens automatically whenever you add these types of camera file to your Baselight timeline.

And more...

- » Support for ACES 1.1.
- » New HDR colour bars, with common options predefined and colour space-awareness.

Confidence

Boost your creativity with these new grading features, aimed at efficiency and accuracy in the grading process to make it faster and easier to achieve the look you want.

Tracking made simple

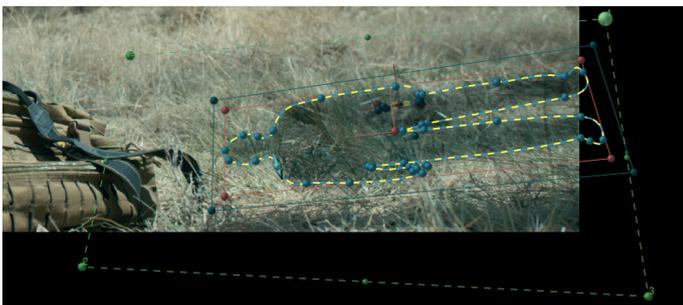
Baselight is renowned for its tracking capabilities, including the area-based tracker, which is perspective-capable in Baselight v5. But in Baselight 5.3 we've made tracking even easier to use and more powerful.

We've simplified the user interface and introduced filtering of motion data to give you the smoothest track possible. And when it comes to tracking perspective, you can now create planes separately and easily share them between trackers, and use custom naming for both trackers and planes.

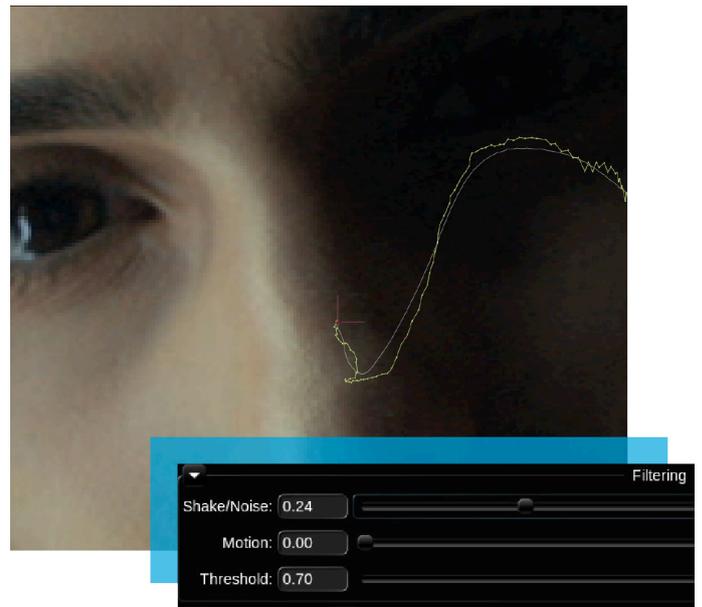
Create once, identify easily, and re-use across the whole scene.

Import SVG vector shapes

You can now import vector shapes from SVG files into a Shape strip in Baselight - and edit the shapes directly in the Image Window. This can be used to import annotations from photogrammetry platforms such as PIX, and allows a lot of simple effects to be created quickly in the grading suite, cutting out back and forth with the VFX department and saving you time and money.



Complete control over imported SVG shapes



Filtering motion data smooths the track

Consistent spatial operations

Usually, Baselight performs all image processing at the viewing or output resolution; this means a smaller load on the system as the transformation is only performed once in the processing pipeline. But sometimes that just isn't the best solution.

Some operations - like shaders, OFX plugins or spatial operators like our Texture and Soften - can behave differently when applied to different image resolutions, so we've added the ability to specify that all image processing happens at the working format resolution. Just enable the option in the Scene Settings and you'll see instant results in the image.

And more...

- » Automatic per-shot masking for scenes with mixed aspect ratio media.

Collaboration

Colour grading isn't an island - edits change, VFX shots are worked on simultaneously - so you need to be able to update your Baselight scene and other departments on demand.

Collaboration is the key to a successful production, and we're always working to improve interplay between Baselight and other systems. We also know how important it can be to free up the hero Baselight suite for the heavy grading work, by making assistant tasks such as conform that much more efficient.

Partial conform

Conform new media to existing shots in the timeline via the Shots View, rather than needing to load an AAF, XML or EDL. Select the shots you want to update in the Shots View, click a button, and Baselight constructs a special in-memory list based on the conform metadata of those shots. Complete the process and Baselight overwrites the existing Sequence operators in the timeline.

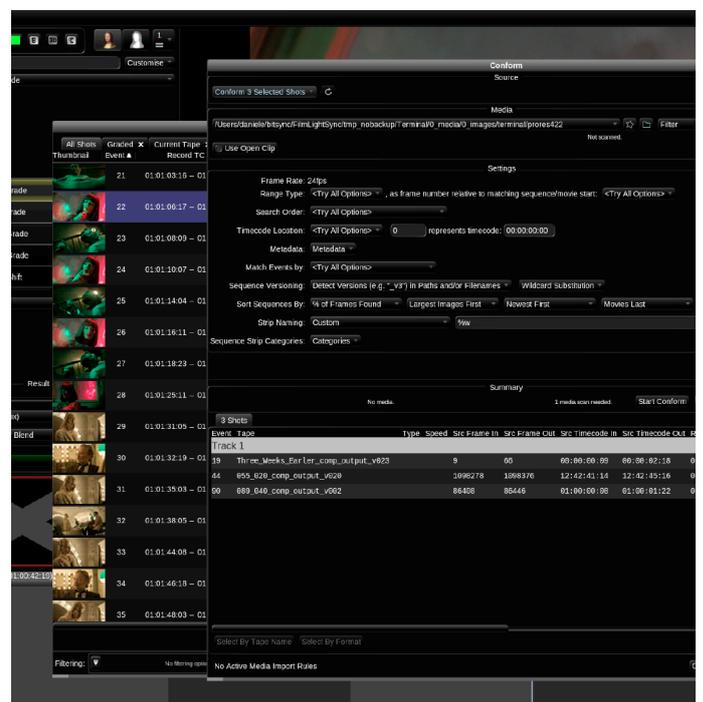
Using the Shots View in this way has other advantages too - the powerful in-built filtering functionality makes it easy to hone in on and select the parts of the timeline that you want to conform, even for the most complex timelines.

You can also load an edit list without conforming, change the metadata and then conform.

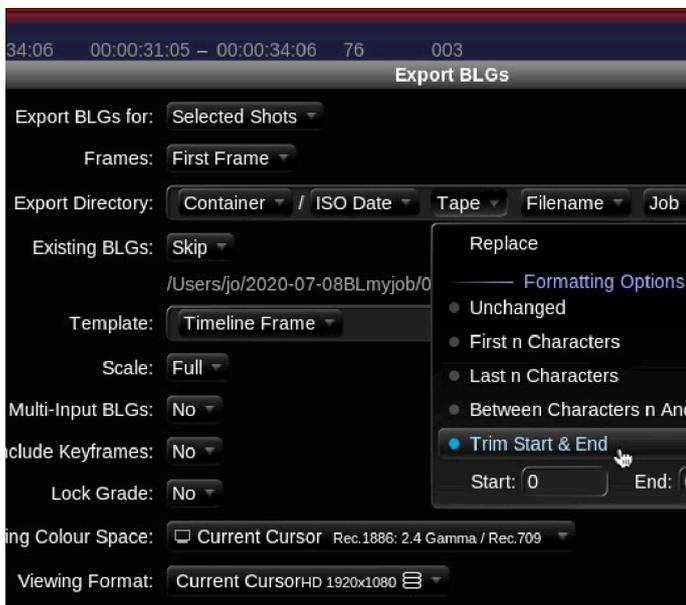
Partial conform makes it much easier to drop in new versions of VFX shots, if you're unable to use Baselight's Sequence Versioning feature. You can even piece together a complex conform by loading a single edit list and then conforming different parts separately.

AAF, XML and EDL formats are all supported.

Maximum flexibility, so you can make it work with your individual workflow.



Conform selected shots via the Shots View



Amending the export file naming structure

Export with ease

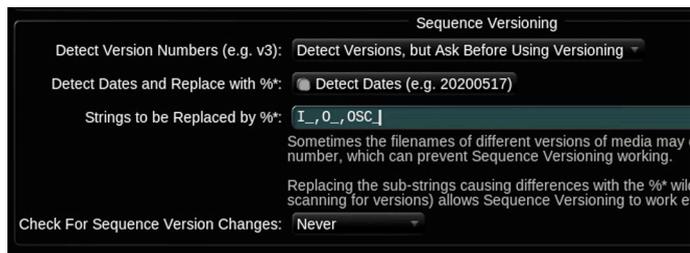
With an ever-increasing array of file export requirements, we've made Baselight's Export functions more efficient. You can now amend the export file naming structure easily, and we've also added an Export Preview so that you can view a list of the files that will be created.

Every file export is now processed by the Baselight Render Queue, which means that you can export without locking the user interface, or even process exports on another system such as a FLUX Store.

Collaboration

Sequence versioning wildcards

Baselight v5 saw the introduction of Sequence Versioning, where Baselight can detect new input media automatically via either a version in the filename (e.g. NUKE) or using Autodesk's Open Clip XML format. And now in Baselight 5.3, you can use wildcards when defining the sequence versioning template, so that you can work with versions within date folders.



Set wildcard templates for sequence versioning on-the-fly or in the Baselight Scene Settings

T-CAM v2 within Autodesk Flame and OCIO (OpenColorIO) compatible applications

There is now native support for Truelight Colour Spaces and T-CAM within within Autodesk Flame and OCIO (OpenColorIO) compatible applications, so you can replicate your viewing pipeline in VFX packages.

And more...

- » Support for SMPTE 428-7 subtitles.
- » EXR metadata pipeline expansion means that, like for ARRI files, all R3D metadata is written to EXR file headers.
- » Trimming ARRIRAW MXF or ARRI ProRes MXF to MXF.
- » Support for extended ranges in the CineSpace LUT format improves workflow with NUKE.
- » Cineon Log Colour Space for Cineon film scan.
- » Support for reading and writing Pixspan compressed files.

Specifications

To use Baselight v5, you must be running:

- » FLOS 6.4 or later
- » Generation IV, V, VI or VII hardware

For information on macOS specifications, such as for Baselight CONFORM or Baselight STUDENT, see the relevant datasheet on the FilmLight website.

Notes

Baselight 5.3 does not support the following legacy hardware:

- » Baselight FOUR and Baselight EIGHT systems
- » DVI-to-SDI Convertors or Combiners performing that function
- » RME Hammerfall audio cards
- » Tape deck control within Baselight (the standalone VTRE application remains available)
- » Spirit telecine control
- » NVIDIA Quadro NVS 450 GPU (as a UI display card)

Generation V systems using DVI-to-SDI Convertors or Combiners need to either be upgraded to the Baselight Ultra High Definition option (see *datasheet* on web site), which includes an AJA Kona 4 PCIe card, or revert to GPU DVI output. Earlier generation systems are now constrained to a GPU DVI output only.

Please contact Baselight Support to discuss upgrading from an NVS 450 GPU if required:

baselight-support@filmlight.ltd.uk

Find out more...

We regularly host online webinars and post other video content to help you learn more about Baselight and get the most out of your colour grading system.

To watch videos from past events - or to find out about upcoming presentations - visit our web site:

www.filmlight.ltd.uk/colouronline

Head Office & EMEA

London, UK
t: +44.20.7292.0400
info@filmlight.ltd.uk

China

Beijing
t: +86.139.1073.7940

Germany

Munich
t: 49.89.323.09485

India

Mumbai
t: +91.9819.426.677

Japan

Tokyo
t: +81.3.6801.6280

Korea

Seoul
t: +82.10.7244.6122

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



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