

Prelight & Prelight ON-SET

Interactive colour correction right from the start

FilmLight



Look research and colour correction—from the beginning of any production right through to the end.

 Prelight 5.0

Prelight is a macOS application designed to allow a Director of Photography (DoP) and other creatives to freely author, apply and modify looks. The commercial version, Prelight ON-SET, extends these tools for the Digital Imaging Technician (DIT) for use during pre-production, production and post.

If you require the full functionality for use on production, you can choose to upgrade to a commercial Prelight ON-SET licence for more features.

The upgrade is entirely optional and is enabled with a licence key that you can purchase directly from our web store. The BLG files produced from the free version are not restricted in any way in terms of the look you have applied to the images, but they do not contain all of the metadata required to automatically link to shots in Daylight or Baselight like a LUT.

Powered By 5.0

5.0 brings a new level in colour and creativity—from the very start of a production right to the very end. The innovative Baselight 5.0 colour tools have been extended across the entire FilmLight product range—from Baselight to Baselight Editions, Daylight and Prelight ON-SET.

This means you can access the Base Grade—a new primary grading operator for modern colour workflows and HDR—as well as other colour tools such as boost contrast and gamut compression.

For more information, see the [Baselight 5.0 datasheet](#).

	Prelight	Prelight ON-SET
Import a still in any of a multitude of professional formats, including RAW camera material	●	●
Import LUTs, BLG (Baselight Linked Grade) EXR files or CCC files with CDL values to populate the Prelight look library	●	●
Grade using the same underlying processing and colour science as full FilmLight applications - no LUTs required with built-in colour space conversions	●	●
Grade using all the colour tools from Baselight, our high-end colour correction system - even shapes and keyers	●	●
Analyse images using scopes and histograms, compare images and keep a library of reference looks	●	●
Export reference stills in any of the common post-production formats, automatically using the appropriate color space conversion	●	●
Export grading values in BLG files, so the grade can be inserted and re-used in the colour pipeline	●	●
View the grade on a reference display via SDI monitoring	●	●
Export 3D LUTs	-	●
Live SDI input for capturing and viewing images from the live camera stream	-	●
Support for driving LUT boxes	-	●
Support for embedded 3D LUT and BLG metadata directly inside the ARRI Alexa SXT camera	-	●

Visual reassurance without disruption

Start the grade on set

Looks developed in the grading theatre during test-shoots can be imported into Prelight, previewed with the latest material and then further refined on-set using simple, yet powerful, real-time grading tools. The looks, which you can also create from scratch in Prelight, are then exported back to the grading theatre and seamlessly combined with the original raw camera footage to reproduce exactly the same looks for the final grade.

Even if the look you want can't be represented by a LUT you can still use the LUT approximation for live preview—but then save and pass on a faithful representation of the desired look to other departments.

Your vision at every stage

Carrying forward all metadata from set, including the creative decisions you make with Prelight, means the same vision can be seen at all stages in the post-production pipeline. Look data and transform LUTs can be imported directly into Daylight, Baselight and Baselight Editions so you can work on your original raw camera footage with the same looks in VFX, editorial and the final grade.

Of course, you can harness the power of our BLG-based workflow, but the ability to export standard ASC CDL lists and third-party formatted 3D LUTs mean that you can integrate Prelight into *any* post-production workflow.

Simple by design

We've designed the Prelight application to be a long way removed from a complicated colour corrector.

But Prelight is much more than a simple LUT generator, which has limited creativity and no way to convey colour space transforms—the transforms that make the creative look actually meaningful throughout the post process in all of the downstream environments it has to pass through.

Prelight allows images to be colour corrected interactively—by live updating LUT boxes, cameras or monitors directly, or by processing RAW files. Looks can be created and previewed on set or in down time on imported image files, safe in the knowledge that the description of that look is going to be truly relevant and useful.



Prelight user interface

Baselight Linked Grade file (BLG)

Prelight is designed around the FilmLight BLG file format. The BLG (Baselight Linked Grade) is a multi-track OpenEXR file that you can use to create, transfer and review looks. It is a small and portable data file that enables looks to be exchanged with all Baselight systems including Daylight and Baselight Editions.

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 with all the individual grading layers. It includes all grade information—colour space transforms, Truelight cubes, conform metadata and keyframes—and spatial operations that can't be contained in a LUT, such as shapes, blur and adding grain.

You can export your creative decisions from Prelight as BLG files and import them directly into Baselight, Baselight Editions or Daylight, or vice versa. You can also use them as to review looks without any FilmLight hardware or software.

The BLG file format can enable powerful and fast dailies workflows, as well as render-free workflows when coupled with Baselight Editions for Avid and NUKE.

Ultimate flexibility

File format and codec support

Reference stills can be imported from any RAW or other file format that is supported by full Baselight systems using the same decode methods, debayer parameters and processing as the final grade. Reference images can be colour corrected and saved in any image format supported by the Baselight software.

See the *Baselight Codec Support* datasheet for full details.

Truelight Colour Spaces

Thanks to FilmLight's colour management you can apply a look to any input colour space and have a faithful and meaningful representation on any display. Of course, Prelight also fully supports the ACES colour workflow for more interoperability with other third party applications.

All image processing in Prelight is performed at 32-bit floating point for the highest possible colour fidelity. This, integrated with the latest advances in Truelight Colour Space technology, makes Prelight ideally placed to deal with the latest High Dynamic Range workflows.

Truelight Colour Spaces enable support for new camera and display colour spaces to be added to Prelight dynamically via simple colour space definition files, extending the abilities of Prelight as new formats are released without waiting for an updated version of the application.

And just like in Daylight and Baselight, the Colour Space Journey View quickly shows the details of all colour space conversions in the current processing stack. This means that a common colour language can be used across the production, no matter which application you're working in.

Key features

Grade tools

Prelight supports authoring with the full set of Baselight primary and secondary grading tools and these tools behave identically to a full Baselight system, including spatial operations and all applicable inside/outside mattes produced by sophisticated keyers. Specifically this includes unlimited layers of:

- » Grades
 - ARRI Look*
 - Base Grade*
 - Blur/Sharpen
 - Boost Colour*
 - Boost Contrast*
 - Boost Shadows*
 - CDL Grade
 - Colour Cross Talk*
 - Colour Matrix
 - Colour Space
 - Colour Temperature*
 - Compress Gamut*
 - Curve Grade
 - DeFuse
 - Film Grade
 - Glow
 - Grain
 - Hue Shift
 - Look
 - Six Vector
 - Soften
 - Texture Equaliser*
 - Truelight
 - Video Grade
- » Mattes
 - Shapes
(freehand as well as presets for adjustable edges, corners, spots, vignettes)
 - Matte RGB
 - Hue Angle
 - DKey (view-only)

All grades are processed inside a framework that manages the necessary colour space transforms to ensure repeatability and consistency when the grades are applied anywhere else in the chain.

* New in Prelight 5.0.

Support for third-party devices

Prelight ON-SET can generate LUTs suitable for the majority of professional LUT boxes and cameras and load them directly to provide the closest LUT approximation for live preview. Supported devices include:

- » LUT boxes:
 - Blackmagic Design HDLink Pro
 - FSI BoxIO
 - FSI DM-series monitors
 - FUJI/Wowow ISmini (Ethernet/USB)
 - OffHollywood OMOD
 - Pandora Pluto
 - Teradek COLR
 - FilmLight Truelight On-Set (discontinued)
- » Cameras
 - ARRI Alexa SXT & Alexa Mini
 - Panasonic Varicam 35
 - Sony F65, F55 & F5
- » Monitors
 - Flanders Scientific, Inc. DM series

These devices can be managed as groups within channels, with simultaneous updates being actioned by the Prelight application.

Image analysis

The application has numerous tools to enable the quality of an image to be assessed at-a-glance:

- » Histogram
- » Vectorscope/Chromaticity
- » Y'CbCr Parade
- » RGB Parade
- » Luma Waveform
- » Colour picker
- » Wipe comparison

Specifications

To use Prelight, you need:

- » macOS 10.10-10.13
- » iMac, MacMini, MacBook Pro or Mac Pro with the following minimum specification::
 - 1GB GPU memory
 - 8GB RAM

Control surfaces

- » Tangent Element Tk, Bt, Kb
- » Tangent Ripple
- » Tangent Wave

SDI input/output devices

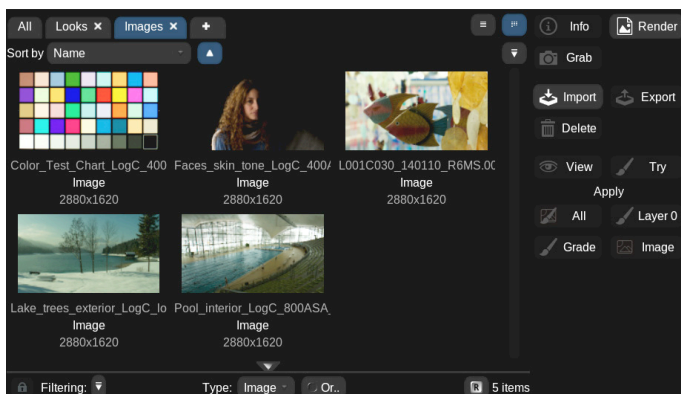
- » AJA IO Express
- » AJA IO-4K (also supports frame capture and SDI metadata extraction)
- » AJA Kona 3G
- » AJA Kona 4
- » AJA T-Tap
- » Blackmagic Design UltraStudio 4K
- » Blackmagic Design UltraStudio Express
- » Blackmagic Design UltraStudio MiniMonitor
- » Blackmagic Design UltraStudio MiniRecorder

Full featured

Find and filter in the Prelight Library

The Library allows grades created in Baselight, Baselight Editions, Daylight, or by Prelight itself to be quickly applied. Your previous looks can be recalled easily, no matter where they came from.

Prelight provides powerful metadata filtering tools, and allows you to save these filters on tabs for easy retrieval of groups of images. Tabs are automatically updated if the metadata changes, too—or you can lock a filter tab if you do not want the list of shots to change.



Prelight Library

Easy setup with channels (Prelight ON-SET)

Prelight ON-SET channels provide an intuitive and flexible way to link input and output devices together so that you can easily set up different colour spaces and apply different looks to each 'set' of devices. When you apply a look in the Library, or change the grade in the Grade view, it applies it to all devices in the active channel.

For example, you might want to have an extra channel to experiment with a look on your local display, then publish that look to other channels once you're happy with it. Or you may be using multiple cameras and want to set up the colour pipeline for each camera individually, and apply the same settings to any LUT boxes attached to it.

Alexa SXT integration (Prelight ON-SET)

If you're using the new ARRI Alexa SXT with Prelight ON-SET, the process is even simpler. You can save both the 3D LUT preview of the grade, and the complete grading parameters, directly inside the data recorded by the camera.

Once you connect Prelight ON-SET to the Alexa SXT, it sends:

- » A 3D LUT representation of the look, which can be used on the Electronic Viewfinder (EVF) and monitoring outputs of the Alexa SXT.
- » A BLG, which describes the grading parameters and colour space transformations that were used to create the look and 3D LUT.

This information is automatically saved, non-destructively, inside the ARRIRAW files and ProRes files recorded by the Alexa SXT. All you have to do is load these files into Baselight or Daylight and the software will instantly recreate the grading stack used on set—no other files are required.

Logging (Prelight ON-SET)

Prelight ON-SET provides comprehensive logging capability so that you can pair up the history of your grading decisions with the camera, or simply with time-of-day timecode. This means that, later on in the production process, you can correlate a grade (in the form of a BLG file) with the shot in Daylight and/or Baselight *automatically*.

The logging system supports:

- » Extracting ANC data from a camera SDI monitoring output via the AJA IO-Express or AJA IO-4K:
 - Record flag
 - In/out timecode
 - Tape name
 - BLG poster frame image
- » Time-of-day timecode.
- » WiFi/Ethernet connection to supported cameras, e.g. ARRI Alexa SXT.
- » Manual data entry incl. capture of BLG poster frame with underlying BLG files updated automatically.

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