Daylight
Unlimited creativity for dailies

FilmLight

12:11:56:05

| Shots | Has Audio ✕ | Ungraded ✕ | Graded ✕ | Has CDL Grade ✕ | Format & Colour ✕ | Scene/Take ✕ | Filename ✕ | ＋ |

Thumbnail	Event	Source TC		Length	Tape	Format	Input Colour Space
	1	12:11:56:05	12:12:11:01	355	ARIDEMOR	ALEXA ARRIRAW 16:9/24p	Automatic
	2	12:49:50:10	12:50:08:03	424	ARIDEMOR	ALEXA ARRIRAW 16:9/24p	Automatic
	3	14:42:44:23	14:42:58:04	316	ARIDEMOR	ALEXA ARRIRAW 16:9/24p	Automatic

A powerful dailies platform for shot management and high-performance transcoding

Daylight 5.0

Available for Mac and Linux

Grading is no longer an island

Daylight is designed to handle the end-to-end requirements of your dailies workflow, from ingest and review through syncing audio with images to the generation of material for editorial, VFX and other deliverables. The application makes use of the core technology from full Baselight systems, but available either in a macOS software-only package or as a complete Linux solution that you can deploy into your near-set environment.

The sophisticated look of productions continues to evolve–but colour grading can become too restrictive when it is the final, isolated step in the process. When you can develop the look on set with products like Prelight–and access the same information in editorial and VFX via Baselight Editions or in a full Baselight colour grading and finishing system–the creative intent can be communicated early and refined as the production develops.

Daylight bridges the gap between on-set preview and post-production by bringing sophisticated colour intent to your deliverables.

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 tools that blur the line between traditional colour correction and VFX such as paint, perspective tracking, warping, depth keying, relighting and many others.

For more information, see the *Baselight 5.0 datasheet.*

Full Baselight creativity

Grades can of course be limited to CDL values or exported as 3D LUTs for standard cross-platform workflows, but you don't need to be constrained by the lowest common denominator. All shots can have full, sophisticated Baselight looks–authored and applied using the same compact grading interface familiar to users of Baselight Editions for Avid and NUKE.

Extensive metadata support

Daylight provides comprehensive end-to-end handling of metadata. The system reads all the data it can from the headers of your camera and audio files and displays relevant metadata fields in the Sequence Browser and the Shots View–and you can also choose to display information on thumbnails in the Scene and Galleries.

Daylight 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.

You can edit metadata, or create it, directly from thumbnails or via the Shots View. Depending on the file format, metadata can also be embedded into rendered output files so that all relevant data passes smoothly through your post-production pipeline.

Where your output format does not support all the required fields (for example, when producing deliverables on tape) you can also export metadata via a separate file such as a standard EDL or an Avid ALE.

Render Queue with multiple deliverables

No need to wait for Daylight to finish rendering before you start the next operation. You can easily pause, re-order and resubmit tasks to the Render Queue enabling you to work more efficiently.

Alternatively, for high-throughput projects–such as those involving multiple high-resolution camera shoots–you can augment Daylight's rendering and storage capacity with a FLUX Store system connected via 40GbE (see the *FLUX Store datasheet* for more information).

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.
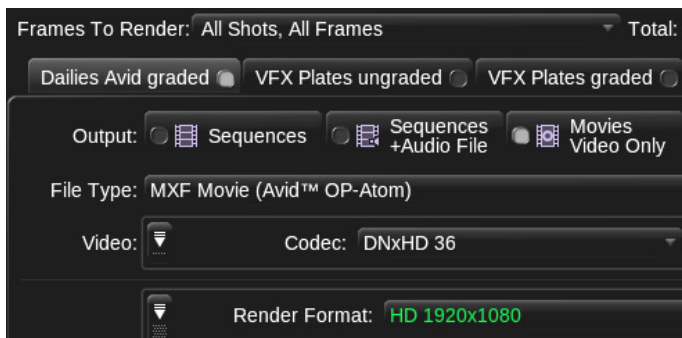
Render View

Audio sync & playback

Audio can easily be synced with your camera footage–either automatically using timecode, or semi-automatically using a clap-detector, which pinpoints the exact time in the audio file that the clapper closes.

Sound files that span multiple camera takes are easily handled and waveforms help you to manually adjust sound sync on a per-shot basis.

Where multiple groups of audio tracks have been recorded, these can be monitored separately and selectively rendered into the output deliverables.

The fastest renderer never runs

Working with Baselight or Baselight Editions in post?

Of course, the sophistication of the Daylight render queue is welcome when you have to deliver graded files; however, the fastest renderer is the one that never runs. Instead of images, it delivers grading metadata.

If you are working with a post-production facility equipped with Baselight or Baselight Editions, the full grade from Daylight can be encapsulated in a completely portable, cross-platform BLG file. No amount of additional GPUs or CPUs can be as fast or as flexible as this workflow.

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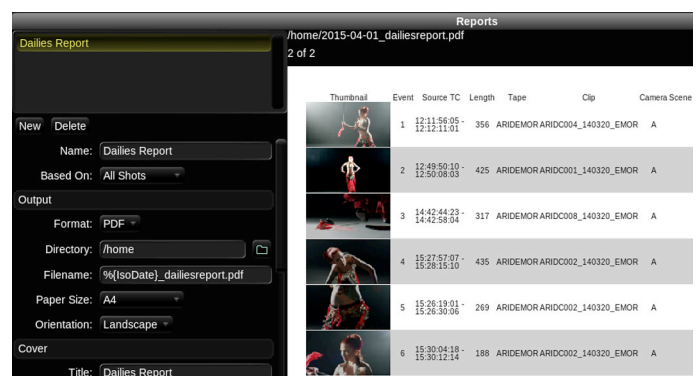
It interoperates fully with Baselight, Daylight, Prelight and even Baselight Editions within Avid or NUKE, but you can use it as a review format without any FilmLight hardware or software.

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

The BLG file viewed in Mac Cover Flow

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

Custom reporting

Daylight's extensive metadata handling carries right on over into a sophisticated report generator that includes custom columns, colour accurate thumbnail images and cover pages. This means that you can produce a consistent, professional report at the end of every workday.

Reports view

The perfect partner for Prelight ON-SET

Prelight ON-SET allows images to be colour corrected interactively–by live updating LUT boxes, cameras or monitors directly, or by processing RAW files.

The Prelight log pairs grading decisions with the camera, or simply with time-of-day timecode, so Daylight can automatically apply the same look to the RAW camera data. And If you're using the ARRI Alexa SXT or Panasonic Varicam, the process is even simpler–you can save the BLG or the grade metadata directly inside the data recorded by the camera.

Prelight user interface

Professional panel support

Daylight provides support for Tangent Wave and Element panels, as well as Avid Artist Color and Transport devices. However, just because you're grading dailies, it doesn't mean you can't have a purpose-designed control surface. Slate uses the same technological advances refined on Blackboard 2 but in a size ideal for the near-set environment.

Every button is context-sensitive with a high resolution display, so buttons change automatically depending on the current operation.

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

Chalk

The Chalk application for Slate lets you customise the buttons on the control surface to realise the high productivity required in an effective dailies process.

You can change the functionality of an existing button or swap button locations. 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, and changes are instant.

HD-SDI monitoring

Professional grading requires professional monitoring. Daylight can drive an HD-SDI display as an alternative to the computer monitor via the third-party AJA family of display devices such as the Thunderbolt T-TAP, IO-XT, IO-4K (macOS) and Kona 3G (Linux & macOS).

Transcoding in post

Baselight is well regarded for supporting all common RAW camera formats and delivery codecs natively as soon as they are released. Daylight makes use of this development to provide comprehensive support for all formats–including audio and retiming capability.

Sophisticated rescaling, filtering, masking and burnin operations, alongside Truelight Colour Spaces for accurate colour transforms, means that all of your deliverable requirements can be met by one application.

With the multitude of technical choices available when transcoding today, the ability to create templates for individual clients and workflows allows you to produce consistent deliverable sets. By automating what can be a highly technical role (often thankless and error-prone), Daylight ensures your clients receive consistent, accurate material time after time.

This powerful set of functionality makes Daylight, with it's associated render queue, eminently suitable as a transcode workhorse in the post-production arena.

For a full list of supported formats, see the *Baselight Codec Support* datasheet, available on the FilmLight web site.

Comprehensive support for cameras & deliverables

As well as native format support, Daylight provides for user-defined formats and a sophisticated format mapping system that allows resolution, aspect ratio, frame rate and colour space to be freely mixed within a project.

Burnins can also be added to any output deliverable so that you can display selected metadata alongside customised logos or other text and graphics, with preset burnin templates provided along with a simple editor.

And because the application runs on OS X, the most common requirements become simple tasks, like mounting exFAT data packs and attaching Thunderbolt drives.

Truelight Colour Spaces & ACES

Colour spaces associated with Daylight formats can be defined externally, with a powerful function set that 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.

Truelight Colour Spaces are perfectly suited to working within the ACES (Academy Color Encoding Specification) framework, allowing seamless and productive dailies grading with data from multiple camera sources.

And since the definitions are external, extra colour spaces can be added when new cameras are developed.

Daylight

Deploy with ease

Daylight is available for purchase or quarterly rental, and the freelance licence option allows the licence to be moved from machine to machine using a simple, web-based authentication scheme.

The software will run on any Mac system equipped with OS X 10.9 or above. Using the same philosophy as Baselight Editions, Daylight uses whatever graphics card is installed without the need for special, CUDA-capable variants–so you can deploy to custom, high-performance systems or simple, portable laptops as necessary.

Alternatively, as your throughput requirements increase you can upgrade to the Linux version of Daylight, to a FLUX Store system, or even both.

Scale with demand

Daylight's range of tested configurations provides the confidence to size your dailies pipeline to fit the budget and demands of any production starting with a macOS software licence, all the way up to Linux workstations with backend storage and render capacity over 40 GbE–including integration of third party solutions such as the Codex Vault.
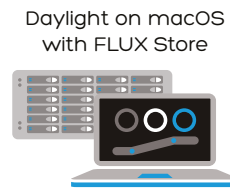
Specifications

macOS

» Supported on macOS 10.9-10.12

Minimum specification		
	»	MacBook Pro or Mac Pro
	»	1GB GPU memory
	»	8GB RAM

Recommended specification		
	»	2013 Mac Pro
	»	2GB GPU memory
	»	16GB RAM
	»	External high-performance disk system
	»	AJA video monitoring

Linux (tower unit)

Dimensions (WxHxD)	444x203x525mm
Weight With disks:	22.8kg (50.4lbs) 29.2kg (64.3lbs)
Power consumption	90-269V 12A @ 100 VAC
Heat output	1.125kW (3838 BTU/hr)

Daylight on macOS

Daylight on Linux

Daylight on macOS with FLUX Store

Daylight on Linux with FLUX Store

Key features

» Available as core Baselight technology on macOS platform

» Scalable from software-only version to industrial strength Linux solution for all dailies workflows

» From ingest and review to generation of all deliverables

» Powerful tools to filter and store groups of images based on metadata

» Supports grading with the full Baselight creative toolset

» Render-free delivery of colour intent via grading metadata

» Powerful transcode engine with comprehensive support for camera/deliverable formats & transcode templates

» Bridges gap between on-set preview and post-production

» Sophisticated report generator

ACES
PRODUCT PARTNER

FilmLight