

# Baselight 6.0

Pure colour, infinite creativity

FilmLight



## Redefining the possibilities for professional colourists



Baselight 6.0 extends the palette of creative colour grading. Go beyond traditional tools with revolutionary takes on primary grading, look generation, tracking and much more.

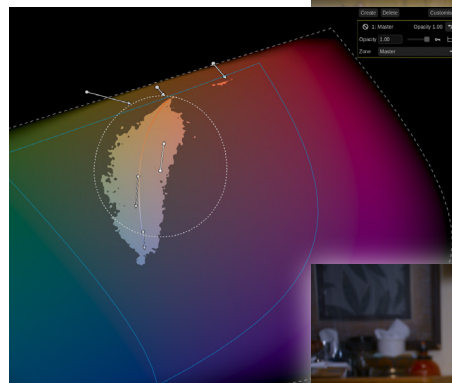
These features coupled with Baselight's unique and flexible layer architecture - now enhanced with implicit alpha handling and expanded into a multitrack timeline - give you the creativity, confidence and control to handle even the most complex of projects.

### X Grade without secondaries

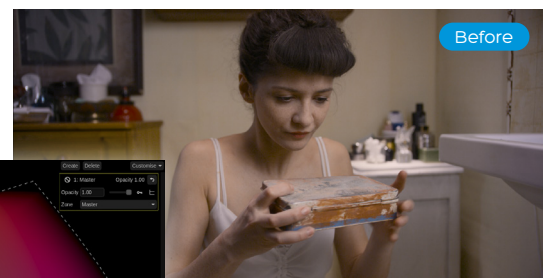
Since the advent of colour correction, artists have developed numerous methods of secondary isolation to constrain the colours being altered. But just how far could you go in a primary tool without mattes or keys, and how much quicker and productive could that be?

**X Grade** provides the answer. It allows you to make multiple localised and complex corrections in a single layer - without having to create a key or matte. It's a totally new method of creative primary correction, as revolutionary as Base Grade was for HDR grading.

Working within its own perceptual colour space, X Grade has a unique scope display that represents the colours contained within the image and any edits that you have applied to it. By processing zonal transforms without the use of 3D LUTs, it allows multiple smooth and complex alterations to achieve naturally beautiful pictures. Folds, edges, clipping... they're all consigned to the past. That means you can push your shot as far as you want it to go - and then apply that correction to similar shots on your timeline.



X Grade



Before



After

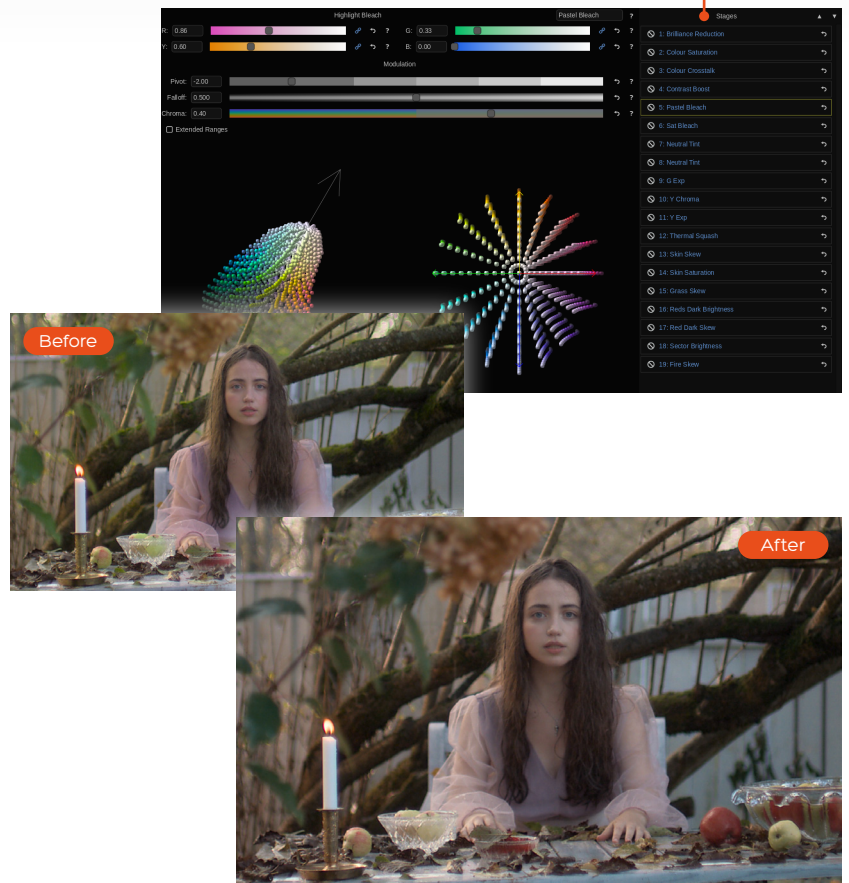
## Chromogen brings look development to the modern age

Look development is not grading. It's more like engineering a new camera film stock, because a look has to work across a broad range of source material under different lighting conditions. Traditional grading tools, no matter how good they are, are just not designed for this work. And LUT generators are for the bygone age of limited dynamic range and restricted deliverables.

The **Chromogen** look development tool has been produced by FilmLight's image engineers alongside the world's foremost colour creatives, and is designed from the ground up to produce scene-referred looks. It operates in FilmLight's new opponent colour space, specifically developed to meet the challenges of modern wide-dynamic-range camera data. And it combines advanced colour sector manipulation with stages - addressing characteristics such as Colour Saturation, Colour Crosstalk, Highlight Bleaching, Brilliance Reduction and more - that can be easily reordered.

FilmLight has recreated existing looks using Chromogen to act as a guide to build your own, as well as allowing you to make nuanced edits to your established favourites. The finished look can be saved as a preset for easy access, and it can of course be exported as a LUT so you can use it for on-set previsualization. Back in Baselight or Daylight it is applied as a floating-point transform, which means it automatically works across the full range of input material and desired deliverables.

Stages can be easily reordered, bypassed & reset



Chromogen look development

## Accelerate beauty work with Face Track



Face Track

Stories are told through people, so it's no surprise that considerable time in the grading suite is spent on beauty work. It is an intricate task to improve the aesthetic of a single pose, and therefore incredibly time-consuming to repeat that process for every single appearance of each character.

Enter **Face Track**. Using an underlying machine learning model Face Track finds all the faces in a scene and tracks them, adjusting smoothly as each face moves and turns throughout a shot. Face Track attaches a polygon mesh to each face, which allows perspective-aware tools such as Paint and Shapes to distort with the mesh.

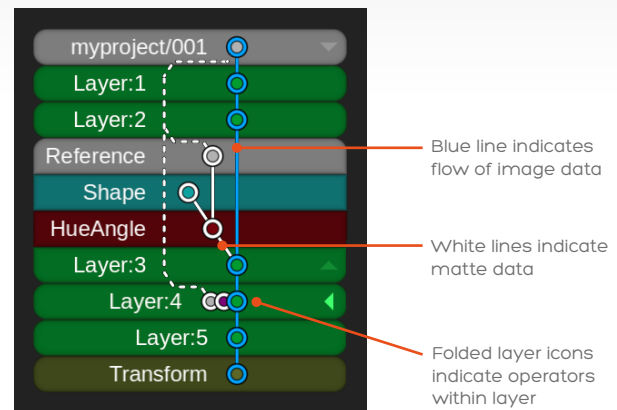
The major gain in productivity comes with the simple application of Face Track across the whole timeline - copy and paste the correction to all desired instances of the same face, or even other faces if appropriate. And if there are multiple faces in the destination shot, Face Track finds the most similar one automatically.

## A new vision for the Baselight timeline

### Visualise

Baselight has a unique and powerful layer compositing timeline. We've redesigned that timeline in 6.0 to provide a clearer view on the underlying node tree that it represents.

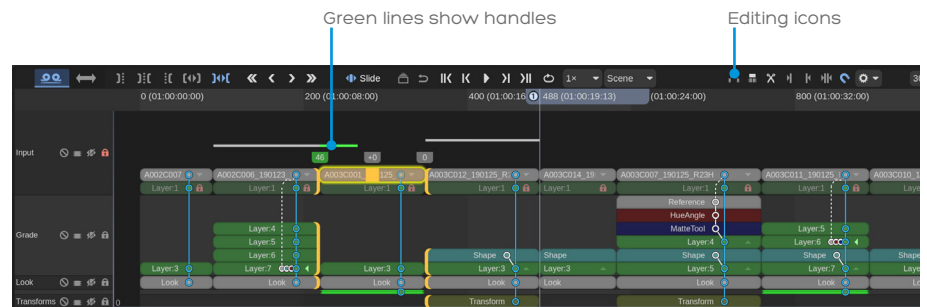
The processing tree overlay can help understanding when constructing multiple input composites. You can also fold layers to simplify complex timelines, or entire shots if editorial work is required. A folded layer displays visual identifiers to let you know what it contains at a glance, and it automatically unfolds when one of the elements is selected on a control panel too.



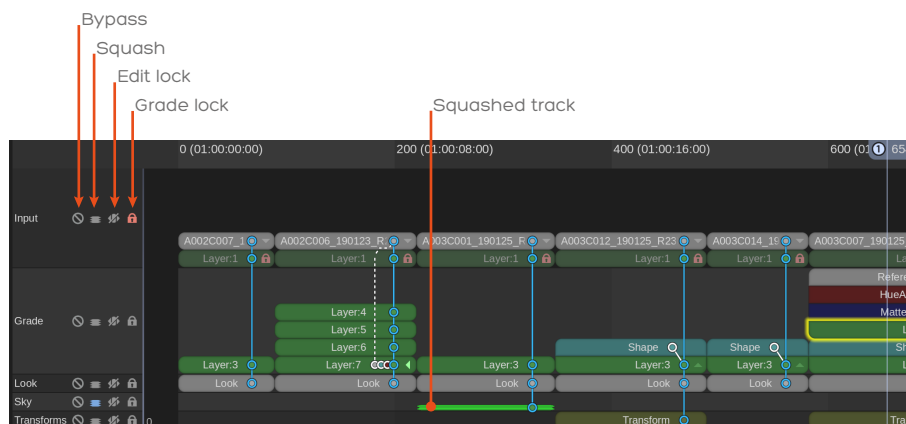
Timeline processing tree

### Edit

Editorial functionality has been completely revamped. The new edit mode is shot-aware, and when enabled it behaves like a traditional editor, providing editing functions with the mouse on the timeline or via keyboard shortcuts. To edit multiple shots at the same time, just make a sweep selection on the timeline.



Editing mode



Timeline tracks

### Organise

Baselight 6.0 adds track support to the otherwise free-form timeline. This means that you can segment sophisticated scenes - where multiple people are handling different aspects of the project such as editorial, colour, stereo and so on - much more easily. Use track bypass to quickly see the effect of a particular track, or simply disable one track in favour of another for different subtitle versions.

Entire tracks can be 'squashed' too, to let you focus on the parts of the timeline that need your attention. Coupled with this is a powerful locking mechanism - lock down the edit so no accidental editorial changes are possible, or alternatively lock down the grade so that grade changes are disabled.

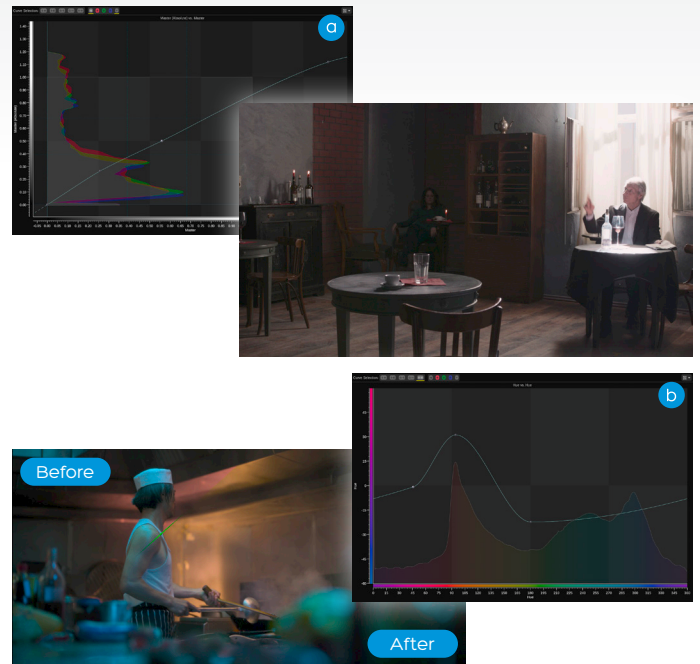
## Look again at Curve Grade

**Curve Grade** has been completely reworked to provide enhanced, colour-space-aware curve processing for accurate, floating-point grading that is LUT-free and HDR-ready.

A new perceptual RGB colour space gives you intuitive control over RGB curves, even when working with scene-referred images with a lot of dynamic range - providing smooth and accurate handles throughout. Alternatively, curves can also be applied to the Exposure channel only, with the same chromaticity stability as Base Grade's acclaimed zonal model.

The scale-based curves in Hue, Saturation and Exposure are derived from FilmLight's new opponent colour space, which also drives X Grade, the enhanced Hue Angle and look development in Chromogen. These new scales are specifically designed for image stability and perceptual uniformity for scene-referred image processing.

And all of these enhancements are packaged in a new easier-to-use interface.



Curve Grade adjusting an image with (a) extended range RGB curves and (b) a strong hue twist

## Sophisticated composites via integrated alpha



Baselight 6.0 now integrates **alpha** for easy compositing. It is no longer treated separately like a matte, but is instead passed through the compositing tree along with the image data.

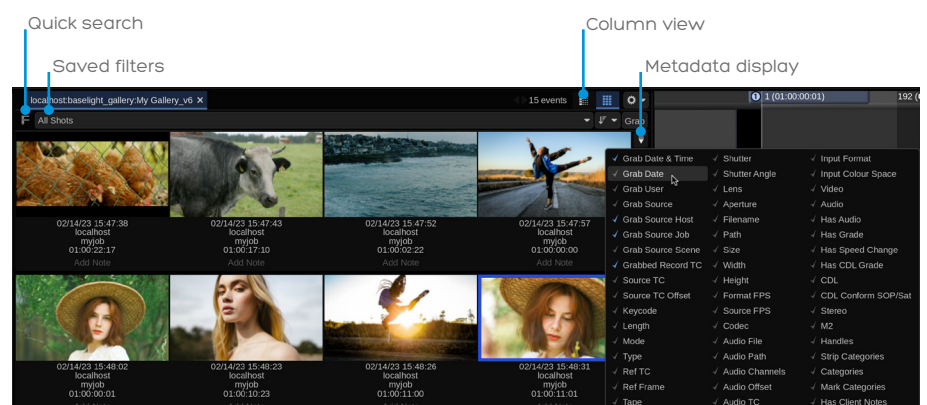
In this way, it is relatively simple to make quite sophisticated composites - combining tracked elements and allowing many visual effects to be finalised in the colour suite.

Alpha compositing

## Scan, search and sort with ease in the new Gallery

In the Baselight 6.0 **Gallery**, sophisticated searching and sorting are second nature.

By adopting Baselight's Shots View metadata handling, grabbing an image to the Gallery adds additional metadata such as grab time, scene and record timecode, and so on. These metadata fields can be combined into queries that can be saved as filters, or you can perform a quick text search on-the-fly.



Gallery with metadata display

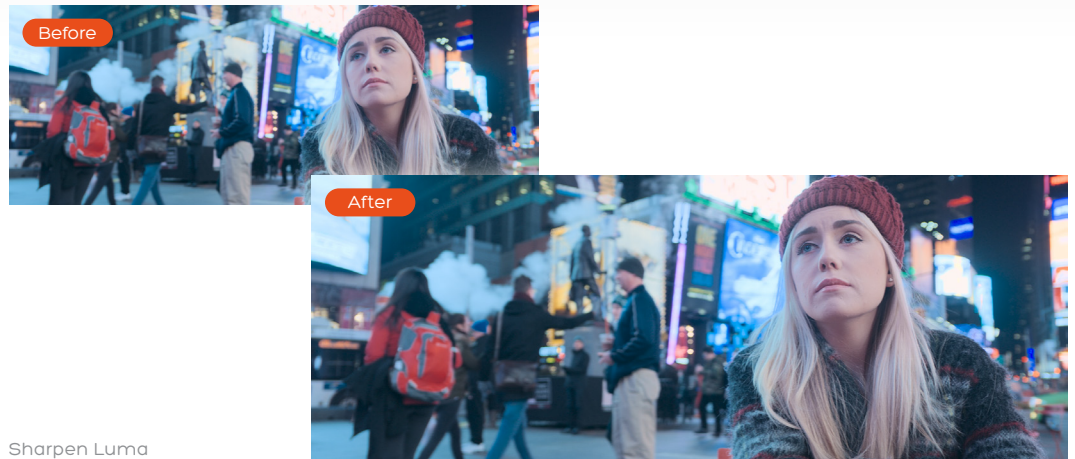
## Colour refined

A wealth of new and enhanced capabilities...

### Sharpen Luma

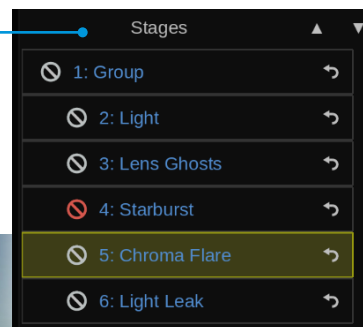
The new **Sharpen Luma** tool provides more sympathetic and cleaner image sharpening.

It is colour-space-aware, and limits its strength in high contrast areas to reduce ringing, and in low contrast areas to reduce noise and compression artefacts.



Sharpen Luma

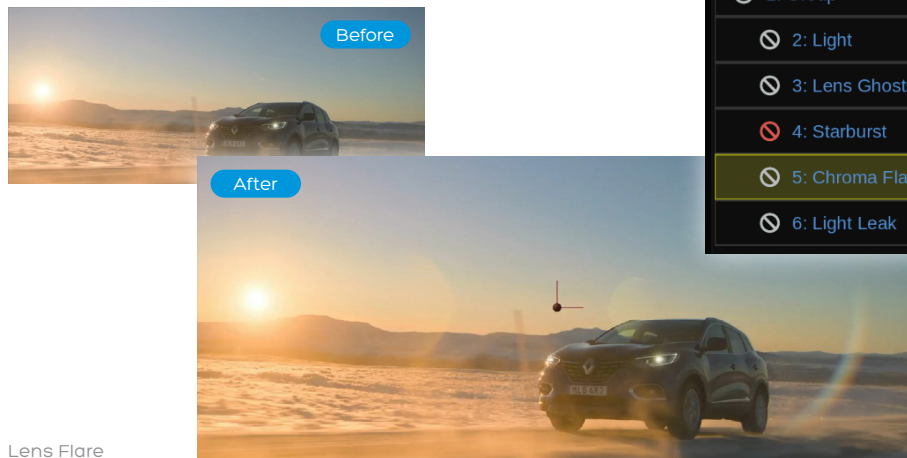
Orderable stages



### Lens Flare

Baselight now provides an integrated **Lens Flare** effect - rather than through an external plugin - that allows flares to be built up in simple individual stages, which can be combined to create sophisticated and complex results.

These can be realistic, based on highlights in the image and real lenses including anamorphic, or can be pushed further for creative intent.

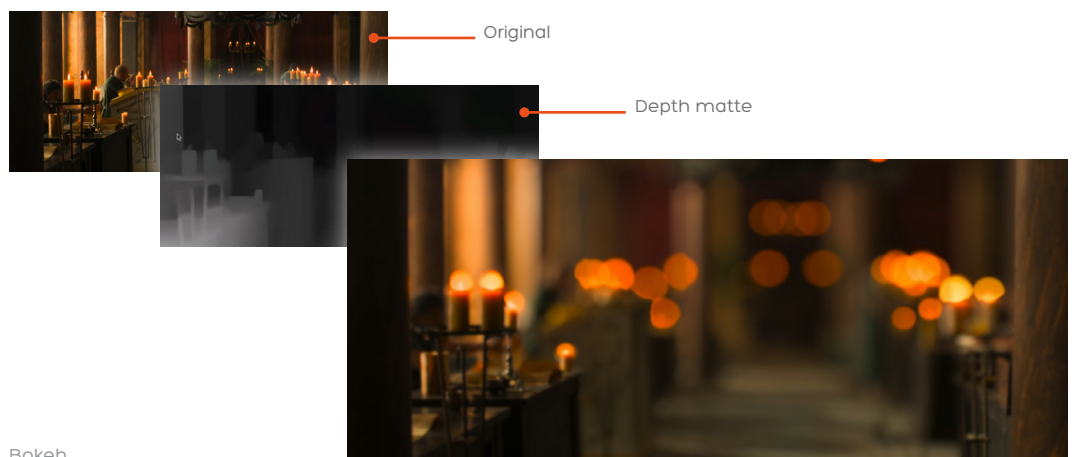


Lens Flare

### Bokeh

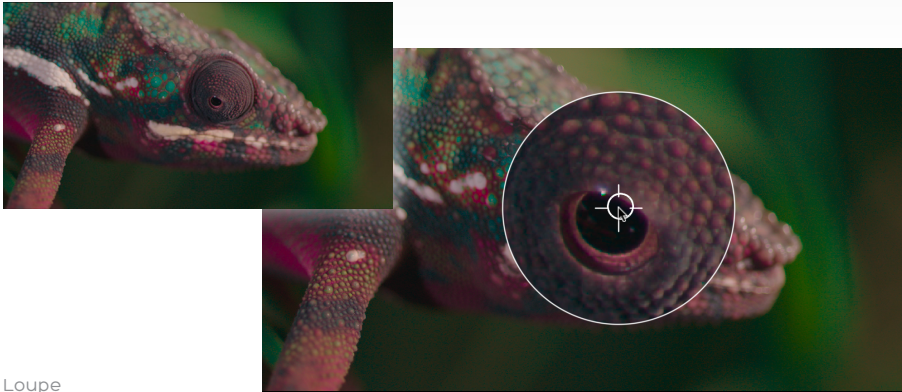
**Bokeh** is a simulated out-of-focus camera effect that can be combined with a depth matte to produce beautifully natural looking shots with a more filmic depth of field.

You can use it to produce circular, polygon or star bokeh with or without a matte.



Bokeh

## Colour refined (continued)



Loupe

### Loupe

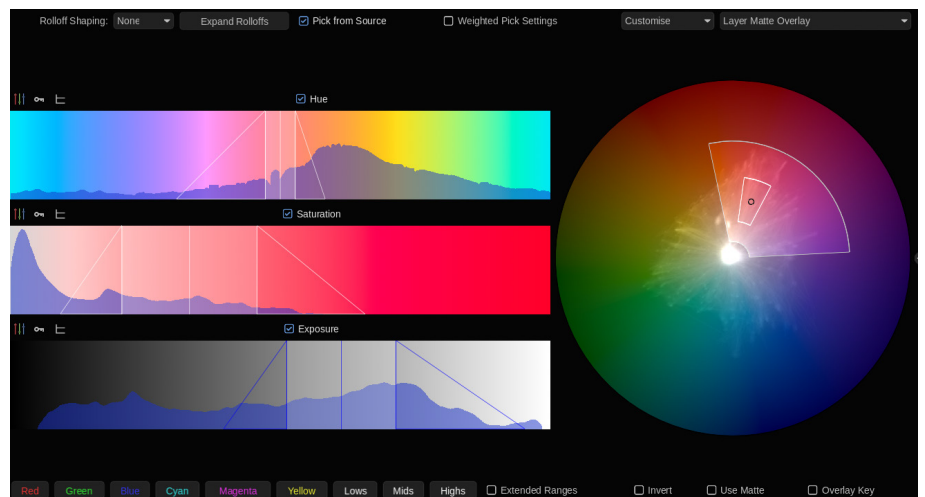
Quickly and accurately adjust tracking points, shapes and so on in context without zooming the image.

Enable the **Loupe** with a keystroke to magnify the area of the image that you're working on. It also includes an offset mode so you can see the original pixels at the same time. You can even choose to have Loupe automatically activated whenever an action is performed that requires accurate placement.

### Hue Angle

The **Hue Angle** keyer, an integral part of Baselight since the beginning, has been upgraded to use a new, perceptually uniform colour space.

It provides more consistent, accurate keys, and the substantially improved user interface includes scopes and histograms to make it even easier to create the best key possible.



Hue Angle

### Machine Learning Optical Flow

The new machine learning **Optical Flow** deeply integrates the RIFE (Real-Time Intermediate Flow Estimation) AI model to greatly improve the quality of retimed shots.

## Continually enhanced

Take a look at the new Baselight 6.0, and the first thing you'll notice is the new cleaner user interface, improved layout, and ease of customisation as panels are scaled and moved.

But just under the hood are many enhancements to improve the working day of the professional colourist, including T-CAM v3, support for HDR UI on macOS, and many more...

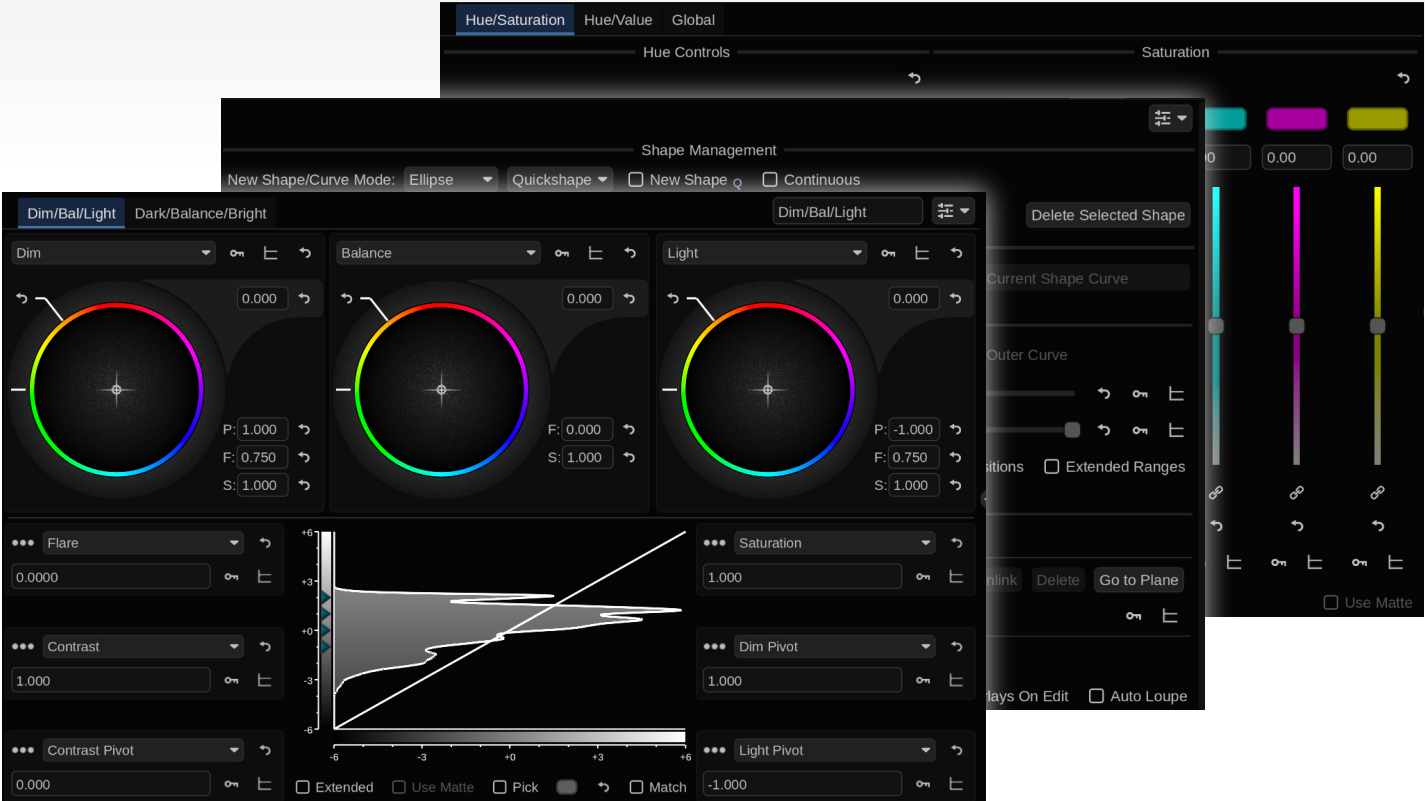
## System Requirements

To use Baselight 6.0, you must be running:

- » FLOS 8.4 or later on Generation V, VI, VII or VIII hardware with a minimum VRAM of 11GB per GPU. It is also recommended that the user interface GPU is upgraded to a graphics card newer than an NVIDIA NVS 510 or K600 to enable the use of the latest NVIDIA drivers
- » macOS 13 - 15 on Intel, or Apple Silicon

To use the new machine learning features, you must also:

- » FLOS 8.4 or later: Increase the minimum VRAM per GPU to 16GB for 2K and 24GB for 4K
- » macOS: Use Apple Silicon platforms only with at least 24GB of unified memory



Baselight 6.0 user interface

Main and alpha images by Tikkho Maciel on Unsplash

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