

# ICG

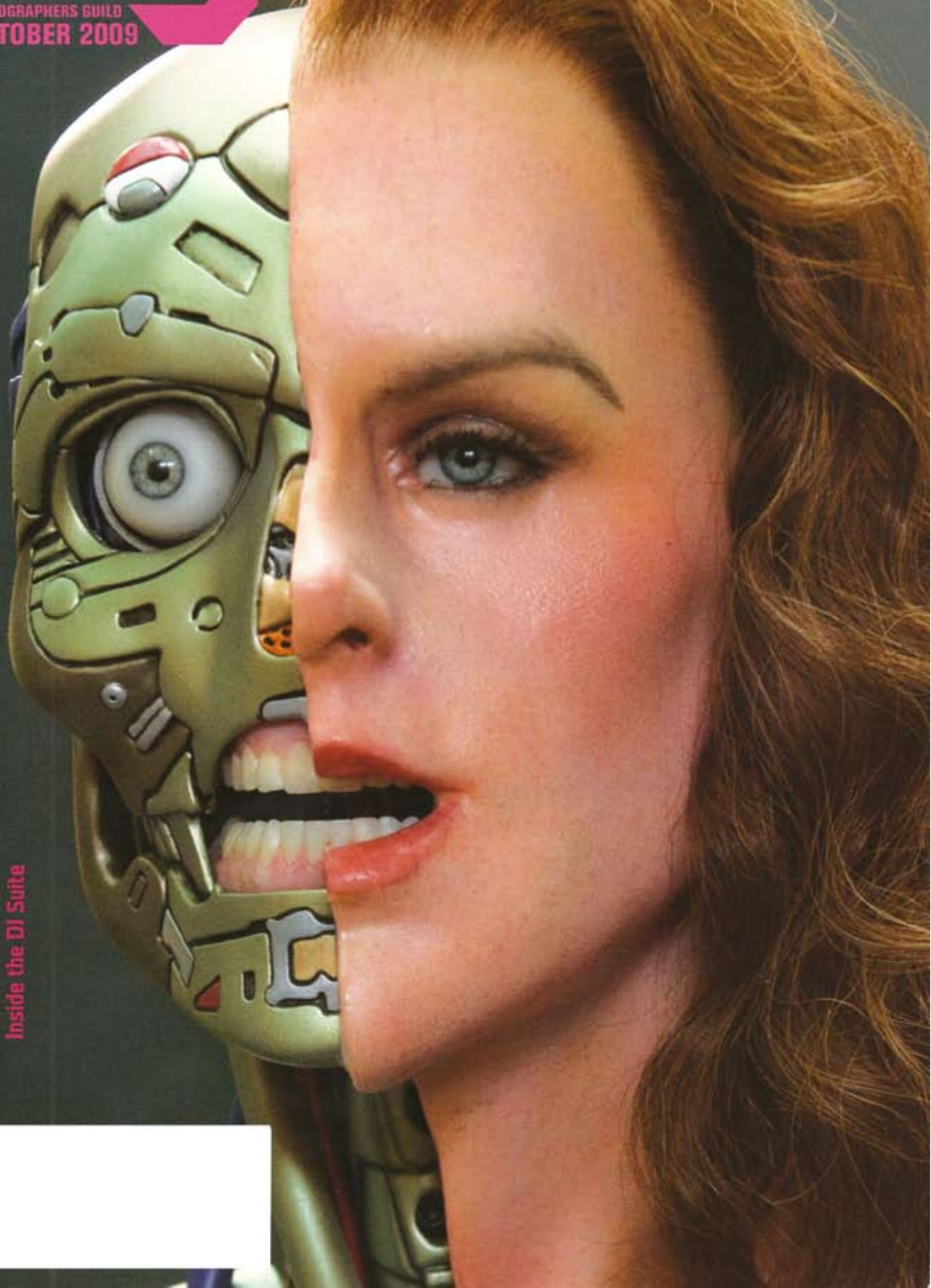
INTERNATIONAL CINEMATOGRAPHERS GUILD  
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## SURROGATES

also featuring:

**Nurse Jackie**

**Inside the DJ Suite**



**T**he merging of production phases – pre, on set, and post – is probably the single biggest reason the word “workflow” has come to dominate our industry’s lexicon in the last few years. Whether that means spectacularly efficient software grinding out post and effects image processing for hours on end, or a new piece of software that allows Mac users to work seamlessly with the high end ARRI D-21 digital camera, the term “workflow,” like the many processes it describes, has been stretched, shaped, bent, and blurred to accommodate a fantastic array of new technologies and tools. In this universe, VFX artists can enter the 3D pipeline (via The Foundry’s NukeX) unencumbered by time (or even space), while the rainbow of possibilities offered by a nonlinear-based color grading system, like Baselight EIGHT, would not have been possible a decade ago. Need a portable HD digital disk recorder the size of a large paperback, or a cinematographer’s viewing glass that, among other things, can help evaluate contrast against blue or greenscreen work while looking directly into the sun? Then read on. Because like any good “workflow,” where imagery captured (or even pre-visualized) moves down the content pipeline like water through the hills, this month’s Gear Guide seamlessly merges the best tools from so many interdependent worlds.

### ARRIRAW v1.0.3 for Final Cut Pro by Glue Tools

In this fast-changing digital market, the concept of a final anything is just that – a concept. Take Glue Tool’s ARRIRAW Toolkit for the ARRIFLEX D-21 for example, which allows Mac OS X users to work with “.ari” RAW files natively captured by the high-end D-21. Final Cut Studio, as well as QuickTime-enabled applications, can open and work with the “.ari” files as if they were always compatible. The Finder also becomes fully compatible with these files, allowing compatibility with Spotlight, QuickLook Previews and QuickTime Player.

“Like the other RAW camera toolkits, you can choose the level of Bayer pattern processing for speed versus quality,” explains Robert Monaghan, CEO of Glue Tools. “When working with Final Cut Pro, the image processing quality can be reduced to improve playback speed. Or, when you are ready to export a high-quality render, you can increase image processing quality.”

ARRI’s Display LUTs and Color Matrix math has also been incorporated to provide user-adjustable ASA and color temperature settings, providing consistency with other ARRIRAW compatible devices and packages.

“The ARRIRAW Toolkit updates include performance improvements, as well as fixed gamma shifting in QuickTime Player and Final Cut Pro, stability and memory fixes, and a re-written S.two ARRIConvert with multi-core CPU and SSE math support. A new de-Bayer algorithm has also been added to provide a cleaner and sharper image.”

ARRIRAW v1.0.3 for Final Cut Studio is priced at \$799, Cineon DPX/ARRIRAW for Final Cut Bundle at \$999, and Cineon DPX/Phantom Cine/ARRIRAW Toolkit Bundle at \$1,599.

[www.gluetools.com](http://www.gluetools.com)



## Baselight EIGHT from FilmLight

"Baselight allows you to simply switch standards from SD to 4K without having to reposition your windows," explains The Mill's Colorist Jamie Wilkinson. "Having unlimited layers and the ability to use mattes created in 3D, amongst other things, is another great plus."

Baselight EIGHT is FilmLight's highest-performance, nonlinear color grading system. Originally conceived as a real-time 4K grading system, it is used both for 2K and 4K DI film projects, and for SD/HD TV commercials. Whereas most nonlinear grading systems utilize one PC with eight processing cores, Baselight EIGHT utilizes nine PCs with 72 processing cores, all working in parallel. Combined with a highly developed feature set, including Truelight color management for film grading, and integration options covering RED One and ARRI D-21 RAW cameras, and Avid and Final Cut Pro editorial systems, Baselight EIGHT is a heavyweight system.

Baselight EIGHT was recently installed in The Mill's New York facility. "It already has a proven track record in London, and has become invaluable here," says Wilkinson. It is the system's flexibility that Wilkinson highlights. In addition to the SAN storage solutions and seamless collaborative workflows between departments, he finds the ability to have direct control of all telecine features on the Spirit range, including primary grading and noise reduction, a plus. This enables the colorist to replicate a traditional film-to-tape process with creative flexibility. Baselight EIGHT is priced at \$499,000.

<http://www.filmight.ltd.uk/>



## D3 Digital Workflow System from Sample Digital

"We used to have someone internally encode the dailies and put them on the system," says Bobby Willams, vice-president of postproduction at Lionsgate. But, this year, the company switched shows like *Mad Men* to the new D3 System, moving from distributing dailies on DVD to an all-streaming solution. "We have so many shows going on that being able to eliminate the DVDs is a big help. Right after telecine, after the transfer's done, the lab encodes them, and within an hour or so everyone who uses the system gets a notification that they are up."

"D3 combines all the strength of our current products, DAX and Digital Dailies, to provide enhanced collaboration and workflow capabilities that work identically on a Mac or PC, including security like DRM," explains Patrick Macdonald-King, CEO of Sample Digital. "Our tools save productions money by seamlessly connecting them with the full spectrum of studio and network departments, from postproduction to marketing, publicity, legal affairs, home video, on-air promo and interactive marketing."

The company's Web-based and set-top box applications create a secure online environment where producers, management, distribution and licensing partners can share ideas, information and content created throughout the production or campaign lifecycle, or as required for trafficking and distribution of final product.

Rates for the D3 System begin around \$5,000 for independent features and vary according to the number of shoot days, VFX cycles, the studios and TV networks involved, and whether set-top boxes are required.

[www.sampledigital.com](http://www.sampledigital.com)