



AVF FilmGrade 5.1.6

Install & User Guide · Premiere Pro & After Effects (Windows)

A cinematic colour grade in one effect for Adobe Premiere Pro and After Effects, in three pages: **Grade** (exposure and tone, a 3-zone Film Look tint, clean whites and blacks and saturation, with presets), **Hue** (tint shadows, midtones and highlights, turn any colour's hue, keep skin natural) and **Density** (film colour density, richness and print contrast). With Export LUT. For Rec.709, DaVinci Wide Gamut and camera log.

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Welcome

Thank you for choosing **AVF FilmGrade**. It comes in two versions: the full **AVF FilmGrade**, and the free **AVF FilmGrade DEMO**, which has every grading control with a watermark over the picture (a grid of small plus signs) and without Export LUT.

Its controls are on three pages: **1 Grade**, **2 Hue** and **3 Density**. The picture goes through all three, in that order; a page you don't touch changes nothing.

What's in the folder

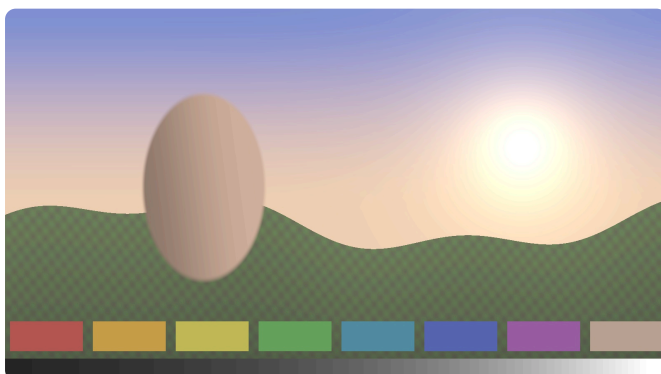
File	What it is
AVF FilmGrade.aex or AVF FilmGrade DEMO.aex	The effect itself. You copy it into the Adobe apps' plug-ins folder (section 1): there's no installer to run. One copy works in both Premiere Pro and After Effects.
How to install 1 - Copy and paste.txt	Install by copying the effect into its folder, with where that folder is.
How to install 2 - PowerShell.txt	Install with one line pasted into PowerShell.
AVF FilmGrade – Install & User Guide.pdf	This guide.
License Agreement.txt	The terms of use.
AVF FilmGrade GPU Check.exe	Optional: checks your graphics card (section 1).

You need

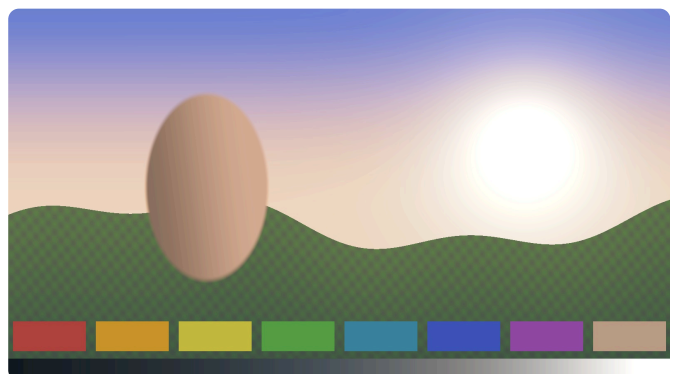
- A PC with **Windows 10 or 11** (64-bit) and an **NVIDIA, AMD** or **Intel** graphics card.
- **Adobe Premiere Pro** or **After Effects**, 2023 or later.

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Before



My Preset: AVP Default

1 Install

The effect is `AVF FilmGrade.aex` in the kit (the DEMO: `AVF FilmGrade DEMO.aex`). You copy it into the plug-ins folder Premiere Pro and After Effects share: there's no installer. There are two ways, each with its own short document in the kit.

Where it goes: `C:\Program Files\Adobe\Common\Plug-ins\7.0\MediaCore`

This PC → Local Disk (C:) → Program Files → Adobe → Common → Plug-ins → 7.0 → MediaCore.
Premiere Pro or After Effects makes this folder when you install it.

Way 1 – copy and paste (How to install 1 - Copy and paste.txt)

- 1 **Quit Premiere Pro and After Effects**, and extract the download: right-click the .zip, **Extract All, Extract**.
- 2 Open the MediaCore folder in a new window: press `Windows` `E`, click the address bar at the top, type `C:\Program Files\Adobe\Common\Plug-ins\7.0\MediaCore` and press **Enter**.
- 3 In the extracted kit's window, click **AVF FilmGrade.aex** and press `Ctrl` `C`.
- 4 Click inside the MediaCore window and press `Ctrl` `V`. Windows asks for permission: click **Continue**. (Updating? Choose **Replace the file in the destination**.)

No MediaCore folder? Open Premiere Pro or After Effects once (it makes the folder), then quit it and try again.

Way 2 – one line in PowerShell (How to install 2 - PowerShell.txt)

- 1 **Quit Premiere Pro and After Effects**, and extract the download into your **Downloads** folder or onto your **Desktop**.
- 2 Click **Start**, type **PowerShell**, then click **Run as administrator**. Click **Yes**.
- 3 Copy the line in **How to install 2 - PowerShell.txt**, right-click in PowerShell to paste it, and press **Enter**. It says *"Installed"*.

Check your graphics card (optional): double-click **AVF FilmGrade GPU Check.exe** in the kit. It renders a test frame through the main settings on your graphics card and on the processor, checks they match, and shows how fast your PC runs it. It saves the result on your Desktop as `AVF FilmGrade GPU Check.txt`. It's a program, so Windows may say "Windows protected your PC": **More info**, then **Run anyway**. The effect itself doesn't need this.

To update, do the same with the new version: it replaces the old one, and your projects keep their settings.

The DEMO can be installed next to the full AVF FilmGrade (they're two files); they appear as two separate effects.

2 Find it in Premiere Pro and After Effects

- 1 Premiere Pro:** in the **Effects** panel, open **Video Effects** → **AVP Tools** and find **AVF FilmGrade 5.1.6** (type “FilmGrade” in the panel’s search field to find it faster). Drag it onto a clip, or onto an adjustment layer above several clips.
- 2 After Effects:** select a layer, then **Effect** → **AVP Tools** → **AVF FilmGrade 5.1.6**.
- 3** The controls appear in the **Effect Controls** panel, in sections that open and close with their triangles. The **PAGE: Grade / Hue / Density** section, near the top, switches which page’s controls you see: **1 GRADE**, **2 HUE** or **3 DENSITY**. **My Presets** is at the very top, then **Setup** and **PAGE; Common, Skin Tone** and **Export LUT** are at the bottom of every page.
- 4** In Premiere Pro, keep it **below Lumetri Color** in Effect Controls if you use both, so it comes after your corrections.

Set the Input Colour Space first

In the **Setup** section, set **Input Colour Space** to what your footage *is*. All three pages use it.

Your footage	Input Colour Space
Normal video (most cameras and phones, SDR)	Rec.709
iPhone 15 Pro and later, recorded in Log	Apple Log (iPhone)
iPhone normal video (HDR, Dolby Vision)	iPhone HDR (Rec.2100 HLG)
Camera log	Your camera’s: Sony S-Log3 (S-Gamut3.Cine or S-Gamut3, as set in the camera), Canon Log 3 / Log 2, F-Log2 / F-Log, N-Log, D-Log, ARRI LogC3 / LogC4, Blackmagic Film Gen 5, Panasonic V-Log, RED Log3G10
Footage Premiere Pro or an Input LUT already turns into Rec.709	Rec.709

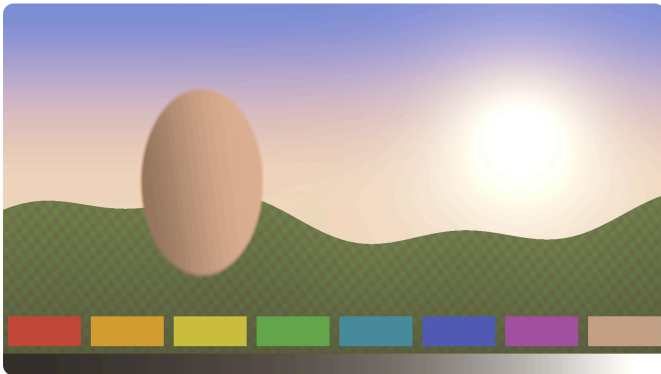
Leave **Output Colour Space** on **Rec.709 Gamma 2.4** for a normal Rec.709 sequence or composition: log footage comes out as Rec.709, ready to watch. (The apps don’t tell an effect what colour space the sequence is in, so you choose it: Rec.2020, P3-D65, sRGB, DaVinci Wide Gamut and ACEScct are there too.) **Tone Mapping** DaVinci rolls the highlights of log footage off softly into Rec.709; None is a plain conversion.

Premiere Pro, log and iPhone footage: Premiere converts them its own way before any effect. For the same picture as AVF FilmGrade in DaVinci, right-click the clip in the Project panel → **Modify** → **Color**, tick **Override Media Color Space**, choose **Rec. 709**, use a Rec.709 sequence and set **Input Colour Space** to the footage’s own (iPhone HDR, Apple Log, your camera’s log). Normal video needs nothing.

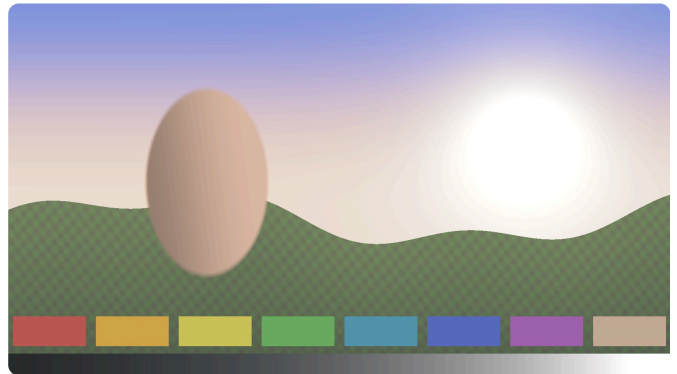
After Effects: if the project works in linear light (**File** → **Project Settings** → **Color** → **Linearize Working Space**), turn that off, or the picture will look too contrasty.

3 Quick start

- 1 **Input Colour Space** (Setup): what your footage is, as on the previous page. Leave **Output Colour Space** on Rec.709 Gamma 2.4.
- 2 **My Preset** (at the very top): load **AVP Default** (balanced, cinematic), **LowLight Warm** (brighter, warm, for low light) or **Clean Commercial** (bright and clean) to start from, or start from scratch.
- 3 **Exposure & Tone**: set **Exposure**, then **Contrast** and its **Pivot**. **Highlights** and **Blacks** recover or deepen the ends of the picture.
- 4 **Film Look**: tint the shadows (teal), midtones (warm) and highlights (orange) to taste. They start at 0: no tint. **Split** moves where the zones meet.
- 5 **Clean Whites & Blacks**: **CleanWhites** / **CleanBlacks** take colour casts out of the brightest and darkest areas.
- 6 **Common (all pages)**: **Saturation** and **Strength**, how much of the whole look is applied. They work on all three pages at once, so you set them once.
- 7 **Skin Tone** (below Common): tick **Show Skin** to see only the skin, everything else flat grey, so your vectorscope shows the skin alone. If a face isn't fully in colour, or something else is, move **Skin Tone Target** and **Skin Range** until only the skin is. Then set it with **Skin Hue**, **Skin Saturation** and **Skin Exposure**, after the whole grade. Untick Show Skin when done.
- 8 Happy with the look? **My Presets > Save Preset...** keeps it, to load on any clip from **My Preset** or to send to someone (section 5).
- 9 For more: **Page** → **Hue** to tint the tones and turn colours (section 6), **Page** → **Density** for richer, denser film colour (section 7).



My Preset: LowLight Warm



My Preset: Clean Commercial

4 The Grade page

Section	Controls · what they do
My Presets	My Preset, Save Preset..., Load Preset File..., Presets Folder: save your own looks, load them and share them (section 5), at the very top of every page.
Setup	Input Colour Space, Output Colour Space and Tone Mapping (section 2), for all three pages.
PAGE	Switches which page's controls are shown: 1 GRADE, 2 HUE or 3 DENSITY . It doesn't change the picture. Reset Page puts the page you're looking at back to how a new effect starts (Grade: the Grade sliders); every section also ends with its own Reset button (Reset Film Look, Reset Colour Density...). Setup and the other pages stay as they are; Undo brings it back.
Exposure & Tone	Exposure (brighter / darker), Highlights (– recovers bright areas, + lifts them), Blacks (– deepens, + lifts shadow detail), Temperature (+ warm, – cool, keeping the brightness), Contrast around Pivot , Midtones (lifts or lowers the middle of the picture).
Film Look	A tint for each part of the picture, like a colour wheel that keeps the brightness. FilmShadows (+ teal / cool, – warm), FilmMidtones (+ warm, – cool), FilmHighlights (+ orange / warm, – cool), Split (where shadows, midtones and highlights divide). The three tints start at 0: no tint.
Clean Whites & Blacks	CleanWhites / CleanBlacks: take colour casts out of the brightest / darkest areas.
Common (all pages)	Below the page's own controls, on every page: Saturation (1 = no change) and Strength (how much of the whole look, the Skin Tone sliders included: 0 = the original, 1 = full). At Strength 0 the look is off (the picture is only converted from the Input to the Output Colour Space).
Skin Tone	Below Common, on every page: the skin after the whole grade (all three pages): Show Skin (tick to see only the skin: everything else turns one flat grey, so the vectorscope shows the skin alone; the less a pixel is skin, the greyer it is), Skin Tone Target (the skin colour it looks for: 25 suits most skin in daylight, lower for pinker skin – overcast light, pink or red light – higher for more golden or olive skin), Skin Range (how much counts as skin around it: 20 keeps skin's own colours, every skin tone, and leaves out what is near them – painted metal, an orange wall, clothes; lower is narrower still; higher brings in more, up to everything near skin at 50, for several people or coloured or mixed light), Skin Blur (softens the selection's edge: 0 as found, higher softer), Skin Hue (+ more golden, – more red or pink), Skin Saturation (how dense the skin's colour is: above 1 denser and richer, below 1 lighter and paler, 1 as graded) and Skin Exposure (brighter or darker, in stops). Only the skin moves; the rest of the picture stays as graded. The selection is steadied from the frames already played, so it doesn't flicker, at no extra cost.
Export LUT	LUT Size and Export LUT (section 8), last on every page. Full version only.

The grading controls can be keyframed like any effect's (the stopwatch next to each control).

5 Presets

My Presets, at the very top of every page, holds looks to start from and your own. It comes with three: choose one in **My Preset** and it sets the sliders to its look, to fine-tune from there.

My Preset	Look
AVP Default	A balanced, versatile cinematic base: gentle contrast, teal shadows, warm highlights, a little more saturation.
LowLight Warm	Lifted exposure and shadows with softer highlights and a warm cast, for low light.
Clean Commercial	Bright, minimal and clean: for commercials and beauty.

Tip: to compare, switch the effect off and on (the **fx** button next to its name in Effect Controls), or set **Strength** to 0 for a moment. Don't want one of the three? Delete its file from the Presets Folder; it doesn't come back.

Save, load and share your own looks

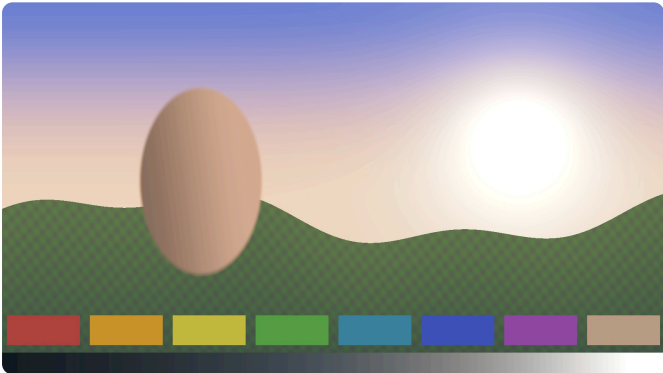
- **Save Preset...** saves the look as it is (all three pages and Common) under a name you choose. It's kept in your My Presets folder, and shows in My Preset the next time you start the app.
- **My Preset** lists your presets: choose one to load it on the clip you're grading. Undo (**Ctrl** **Z**) brings back the look you had.
- **Presets Folder** shows the folder in File Explorer. To **share** a preset, send its `.avfpreset` file (by e-mail, chat, a drive...).
- **Load Preset File...** loads a preset someone sent you (or one you just saved), from wherever it is, and adds it to your My Presets folder.

A preset holds the look, not the footage's settings: Input / Output Colour Space and Tone Mapping stay as they are on the clip, so a preset made on S-Log3 footage works on iPhone footage too. Presets work in the full version and the DEMO alike, and are the same files as AVF FilmGrade's for other apps.

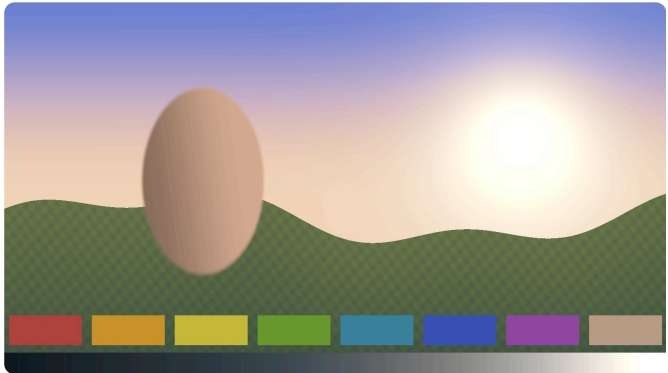
6 The Hue page

Colour the shadows, midtones and highlights and turn any colour’s hue (then set the skin itself with Skin Tone, at the bottom). Everything starts at “no change”. Brightness stays the same; greys, whites and blacks are never moved by the colour sliders.

Section	Controls · what they do
Tones	Shadows / Midtones / Highlights Hue: the colour that part of the picture leans toward, on a colour wheel: 0 Red, 30 Orange, 60 Yellow, 120 Green, 180 Cyan, 240 Blue, 270 Purple, 300 Magenta. ... Amount: how strongly (0 off, 100 strong, 200 most). Show Shadows / Midtones / Highlights: tick to see that part of the picture in red; untick when done.
Colours	Red Hue ... Magenta Hue: turn one colour toward its neighbour. + goes Red → Orange → Yellow → Green → Cyan → Blue → Purple → Magenta → Red, – the other way; 100 is a 30° turn, 200 goes all the way to the next colour. Show Colours: tick to see what your colour sliders change (everything else turns grey).
Skin	Set the skin after the whole grade with Skin Tone , at the bottom of every page: Show Skin, Skin Hue, Skin Saturation, Skin Exposure.



Grade page only (AVP Default)



+ Hue: Shadows Hue 180 / Amount 30, Highlights Hue 40 / Amount 25, Green Hue –25

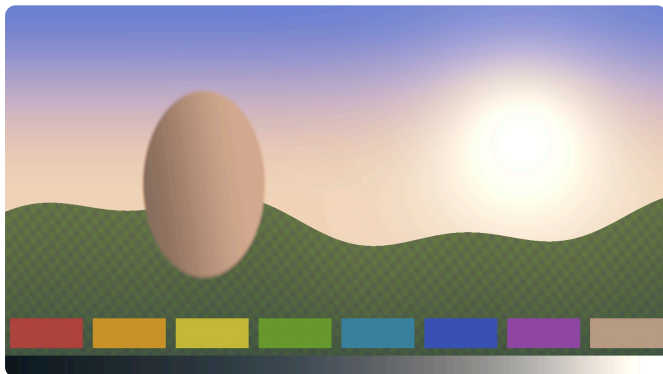
Try: teal & orange – Shadows Hue 180, Shadows Amount 30, Highlights Hue 40, Highlights Amount 25, then bring the skin back with Skin Hue and Skin Saturation. Film greens – Green Hue –25. Deeper sky – Blue Hue +10, Cyan Hue +15.

While a Show box is ticked you see that view, without the Density page on top. Show views are never part of an exported LUT.

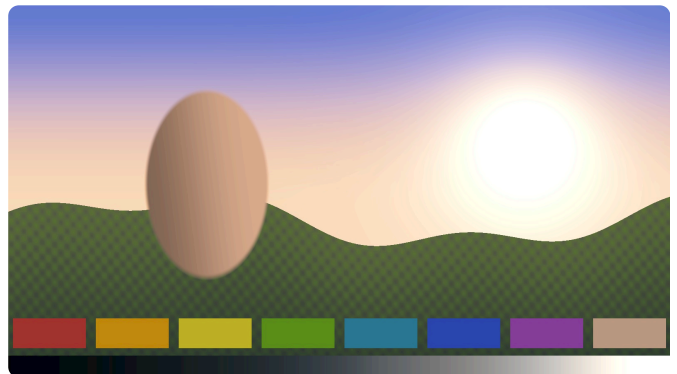
7 The Density page

Film colour density: colours get deeper and richer (or lighter) the way they do on film, with print contrast, toe and rolloff. Greys never move with the colour sliders. Until you change something on this page it does nothing.

Section	Controls · what they do
Colour Density	Density: every colour at once (+ deeper, richer; – lighter). Red ... Magenta Density: one colour at a time, on top of Density (Orange is where skin lives).
Richness	Richness: how much colour density keeps as it darkens (0 darker only, 100 keeps all its colour). Density Saturation Coupling: saturation added along with density.
Contrast & Print	Film Contrast: film contrast around mid-grey, in stops (different from the Grade page's Contrast: it eases off toward black and white). Gamma: contrast that also lifts saturation (1 off). Print Density: + prints the whole picture denser, – lighter. Shadow Toe: deeper blacks that fall smoothly into black. Highlight Rolloff: highlights ease off instead of clipping.



Grade + Hue



+ Density: Density 60, Richness 40, Contrast 15, Shadow Toe 20

For DaVinci Wide Gamut and camera log, the Density page works on the Rec.709 picture a plain conversion (no tone mapping) makes.

8 Export LUT

The full version saves the look – all three pages – as a **.cube 3D LUT**, for other apps, cameras and monitors, or to share a look.

- 1 Grade the shot. The LUT is the look as it is at the current frame.
- 2 In **Export LUT**, choose the **LUT Size: 65 Point** is the most accurate; **33 Point** is the most widely supported.
- 3 Click **Export LUT**. A Save window asks where to save it and its name. The first time it opens in the Adobe apps' Creative LUTs folder (`%APPDATA%\Adobe\Common\LUTs\Creative`); after that it opens where the last LUT went.
- 4 A message says where it went. LUTs saved in the Creative LUTs folder appear in Lumetri Color's **Look** list after you restart Premiere Pro.

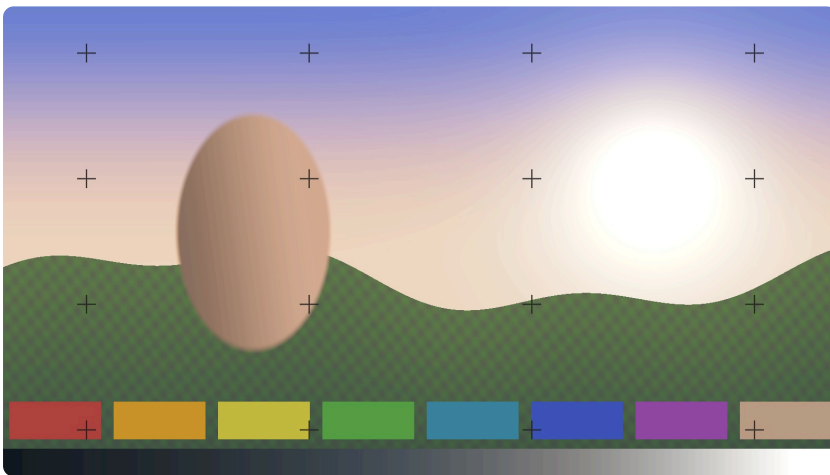
The LUT takes the effect's **Input Colour Space** and gives its **Output Colour Space**: use it where the effect would sit (an S-Log3 → Rec.709 LUT on S-Log3 footage in a Rec.709 sequence). Both are listed at the top of the .cube file.

A 3D LUT is a close copy of the grade, not the grade itself: between its points it is very close, and a few sharp parts of the grade (clean whites) can differ slightly. A LUT sees one colour at a time, not the pixels around it, so its **Skin Tone** sliders find skin by each colour alone (the effect steers each pixel by the colours around it). For the exact grade, use the effect.

9 Tips for smooth playback

- AVF FilmGrade runs on your graphics card: with **CUDA** on NVIDIA cards, with **OpenCL** on AMD and Intel. **AVF FilmGrade GPU Check.exe** in the kit shows how many milliseconds a 1080p and a 4K frame take on your PC. A page you leave untouched costs nothing.
- It keeps noisy footage clean: where colour maths can turn sensor noise into speckle – dark colours outside Rec.709, colours pushed below black, colours at the edge of the gamut – AVF FilmGrade holds those pixels steady.
- Make sure the app uses the GPU. Premiere Pro: **File** → **Project Settings** → **General** → **Renderer: Mercury Playback Engine GPU Acceleration (CUDA)** on an NVIDIA card, or **(OpenCL)** on AMD and Intel. After Effects: **File** → **Project Settings** → **Video Rendering and Effects: Mercury GPU Acceleration (CUDA)** or **(OpenCL)**. With “Software Only” or another renderer (DirectX) it renders on the processor, much more slowly.
- Set your sequence’s frame rate to your footage’s (for example 24 or 25 fps): a 120 fps sequence has to render 5 times as many frames.
- For real-time playback of a heavy grade, lower the Program Monitor’s playback resolution (½), or render previews (**Sequence** → **Render Effects In to Out**).

10 The DEMO and the full version



The DEMO’s watermark: a grid of small plus signs, dark on bright areas and light on dark ones

The DEMO grades exactly like the full version, all three pages, with the watermark on every frame (in the viewer and in renders), and without Export LUT. The full version has no watermark and exports LUTs.

11 Uninstall

Quit Premiere Pro and After Effects, then delete `AVF FilmGrade.aex` (or `AVF FilmGrade DEMO.aex`) from `C:\Program Files\Adobe\Common\Plug-ins\7.0\MediaCore` (click **Continue** when Windows asks), or paste the last line of **How to install 2 - PowerShell.txt** into PowerShell run as administrator. LUTs you exported and your presets stay.

12 Troubleshooting

Problem	What to do
PowerShell says it can't find the effect	Extract the download into your Downloads folder or onto your Desktop first, then paste the line again – or copy and paste the file in File Explorer (section 1, Way 1).
AVF FilmGrade isn't in the Effects panel	Quit and reopen Premiere Pro or After Effects (they only look for new effects when they start). Check that <code>AVF FilmGrade.aex</code> (or the DEMO's) is in the MediaCore folder (section 1). Type "FilmGrade" in the Effects search field.
The colours look wrong or too contrasty	Check Input Colour Space in Setup: it must be what your footage is when it reaches the effect (Rec.709 if the app or an Input LUT already converts your log footage). In Premiere Pro, log and iPhone HDR clips need Override Media Color Space: Rec. 709 (section 2), or Premiere converts them first and they're converted twice. Check Output Colour Space is your sequence's (Rec.709 Gamma 2.4 for a normal one). In After Effects, turn off Linearize Working Space (section 2).
The picture is converted twice (very contrasty, or flat)	With your own conversion or LUT after the effect, set Output Colour Space: Same as Input , or remove that conversion: the effect already gives the Output Colour Space.
A preset I just saved isn't in My Preset	The list is made when the app starts: it shows the next time you start Premiere Pro or After Effects. To use it now, click Load Preset File... and choose it.
Export LUT is greyed out	You're using the DEMO: Export LUT is in the full version.
An exported LUT doesn't show in Lumetri Color	Restart Premiere Pro; or in Lumetri Color's Look list choose Browse... and pick the .cube file.
Changing Page doesn't change the controls shown	Then all three pages' sections are listed one after another, in page order (Grade, Hue, Density). Every control still works.
The picture is grey or has red areas	A Show box is ticked (on the Hue page, or Show Skin in Skin Tone): untick it.
Show Skin leaves part of a face grey, or shows something else in colour	Skin is found by its colour. Under pink, red or green light, or in overcast light, skin changes colour: move Skin Tone Target (lower for pinker, higher for more golden) until the faces are in colour. Something near the colour of skin – pink bedding, an orange wall, painted metal, pale pink clothes, auburn hair – can count too: lower Skin Range (it starts at 20); what is further from skin goes first and the skin stays. Something exactly the colour of skin stays in. A face in coloured or mixed light that isn't fully in colour: raise Skin Range, or move Skin Tone Target.
I want to start a page or a section again	Reset Page (in the PAGE section) or the section's own Reset button. Undo brings the values back.
Playback is slow	See section 9.

Feedback

Please send what you liked, what didn't work and screenshots of any problem to **@av_filmmakerr** on Instagram. Mention your graphics card, your Windows version and your Premiere Pro or After Effects version, and attach the report of **AVF FilmGrade GPU Check**.

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