



AVF FilmGrade 5.1.6

Install & User Guide

A cinematic colour grade in one OpenFX node for DaVinci Resolve, 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

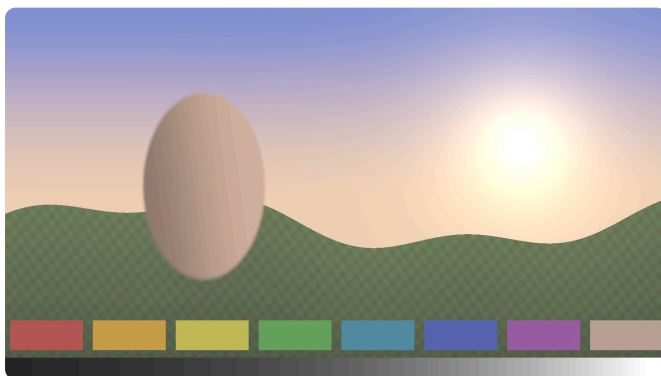
File	What it is
AVF_FilmGrade.ofx.bundle or AVF_FilmGrade_DEMO.ofx.bundle	The plugin itself. You copy it into DaVinci Resolve's plugins folder (section 1): there's no installer to run.
How to install 1 - Copy and paste.txt	Install by copying the plugin into its folder, with where that folder is.
How to install 2 - Terminal.txt	Install with one line pasted into Terminal.
AVF FilmGrade – Install & User Guide.pdf	This guide.
License Agreement.txt	The terms of use.

You need

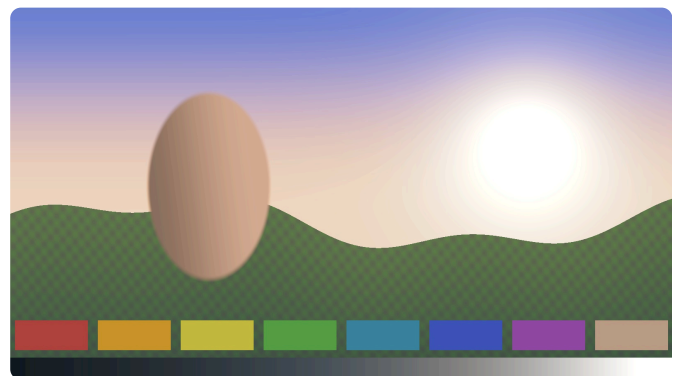
- A Mac with **macOS 11 Big Sur or later**, Apple Silicon (M1/M2/M3/M4) or Intel.
- **DaVinci Resolve 18 or later**, the free version or Studio.
- About 1 MB of disk space.

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Before



My Preset: AVP Default

1 Install

The plugin is the folder `AVF_FilmGrade.ofx.bundle` in the kit (the DEMO: `AVF_FilmGrade_DEMO.ofx.bundle`). You copy it into DaVinci Resolve's plugins folder: there's no installer. There are two ways, each with its own short document in the kit.

Where it goes: `/Library/OFX/Plugins`

Macintosh HD → Library → OFX → Plugins. This is the Library at the top of your Mac's disk, not the one inside your home folder.

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

- 1 **Quit DaVinci Resolve.**
- 2 Open the Plugins folder in a new window: in the Finder's menu bar, click **File** → **New Finder Window**, then **Go** → **Go to Folder...**, type `/Library/OFX/Plugins` and press **Return**.
- 3 In the kit's window, click **AVF_FilmGrade.ofx.bundle** and press `⌘` `C`.
- 4 Click inside the Plugins window and press `⌘` `V`. Click **Authenticate** and type your Mac password. (Updating? Click **Replace**.)

No OFX or Plugins folder? Go to `/Library`, make a new folder named **OFX**, and inside it a new folder named **Plugins**.

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

- 1 **Quit DaVinci Resolve**, and unzip the download in your **Downloads** folder or on your **Desktop**.
- 2 Open **Terminal** (**Applications** → **Utilities** → **Terminal**).
- 3 Copy the line in **How to install 2 - Terminal.txt**, paste it into Terminal and press **Return**.
- 4 Type your Mac password and press **Return** (nothing shows while you type). It says *"Installed"*. If the Mac asks to let Terminal use your Downloads or Desktop folder, click **Allow**.

To update, do the same with the new version: it replaces the old one, and projects graded with an earlier AVF FilmGrade keep their settings.

The DEMO can be installed next to the full AVF FilmGrade (they're two folders); they appear as two separate plugins in Resolve.

2 Find it in DaVinci Resolve

- 1 Open DaVinci Resolve and a project, and go to the **Color** page.
- 2 Open the **Effects** panel (top right of the window).
- 3 In **OpenFX**, find the group **AVP Tools** and the plugin **AVF FilmGrade 5.1.6** (type “FilmGrade” in the panel’s search field to find it faster).
- 4 **Drag it onto a node** in the node graph.
- 5 The controls appear in the **Settings** panel on the right, in sections that open and close with their titles. The ► **PAGE** 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.

Set the Input Colour Space first

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

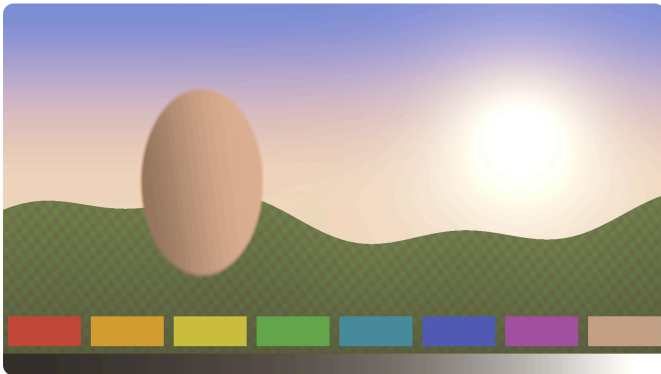
Your footage	Input Colour Space
Normal video (most cameras and phones, SDR)	Rec.709
iPhone 15 Pro and later, recorded in Log	Apple Log (iPhone)
iPhone normal video (HDR, Dolby Vision)	iPhone HDR (Rec.2100 HLG)
Camera log	Your camera’s: Sony S-Log3 (S-Gamut3.Cine or S-Gamut3, as set in the camera), Canon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

Leave **Output Colour Space** on **Timeline (automatic)**: the picture leaves in your timeline’s colour space, which the plugin asks Resolve for, so you don’t need a CST after the node. **Timeline**, just below, shows what Resolve reported (Resolve 21 and later; older versions don’t say, and then Rec.709 is used). **Tone Mapping** DaVinci (Resolve’s default) rolls the highlights of log footage off softly into Rec.709; None is a plain conversion.

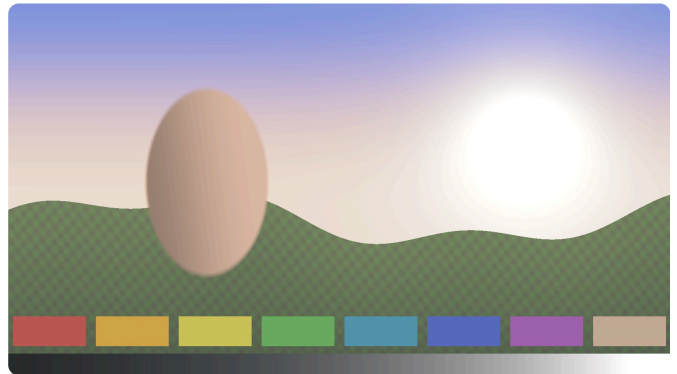
Already using your own CST or LUT after this node? Choose **Output Colour Space: Same as Input** and the plugin gives the picture back in the colour space it was given, as earlier versions did.

3 Quick start

- 1 **Input Colour Space** (Setup): what your footage is, as on the previous page. Leave **Output Colour Space** on Timeline (automatic).
- 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, Timeline (what Resolve reports) 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 node 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, Export LUT, Last Export (section 8), last on every page. Full version only.

The grading controls can be keyframed like any Resolve node.

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 node off and on (  in Resolve), 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

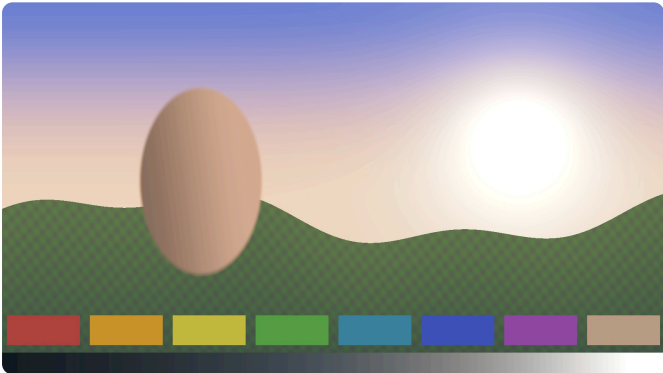
- **Save Preset...** saves the look as it is (all three pages and Common) under a name you choose. It's kept in your My Presets folder.
- **My Preset** lists your presets: choose one to load it on the clip you're grading. Undo ( ) brings back the look you had.
- **Presets Folder** shows the folder in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

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.

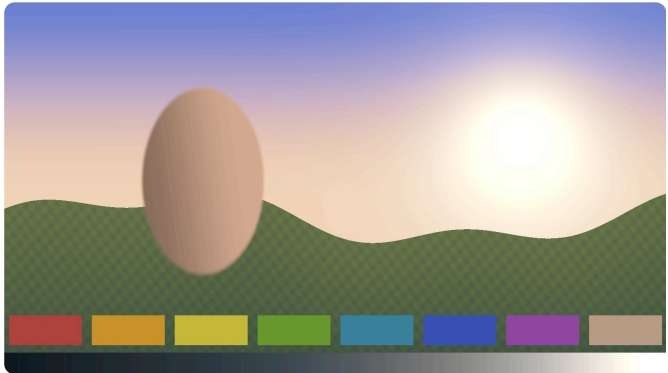
6 The Hue page

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

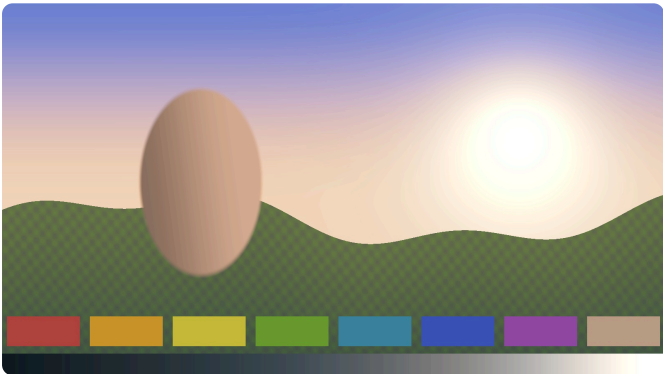
Try: teal & orange – Shadows Hue 180, Shadows Amount 30, Highlights Hue 40, Highlights Amount 25, then bring the skin back with Skin Hue and Skin Saturation. Film greens – Green Hue –25. Deeper sky – Blue Hue +10, Cyan Hue +15.

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.

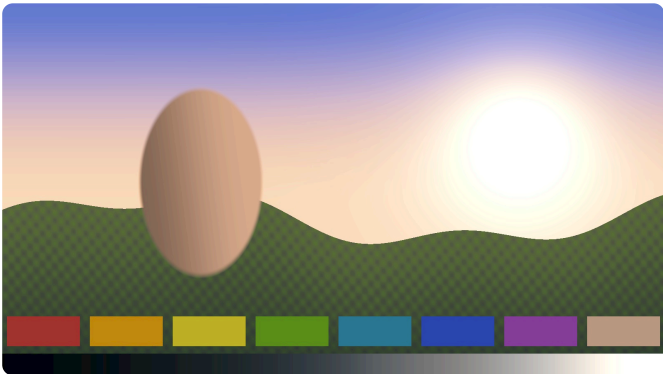
7 The Density page

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 CST with Tone Mapping None makes, as the AVF Film Density DCTL does.

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 Resolve's LUT folder, in `AVF FilmGrade` ; after that it opens where the last LUT went.
- 4 **Last Export** shows where it went. LUTs saved in Resolve's LUT folder appear in Resolve's LUT list under **AVF FilmGrade** after you refresh it.

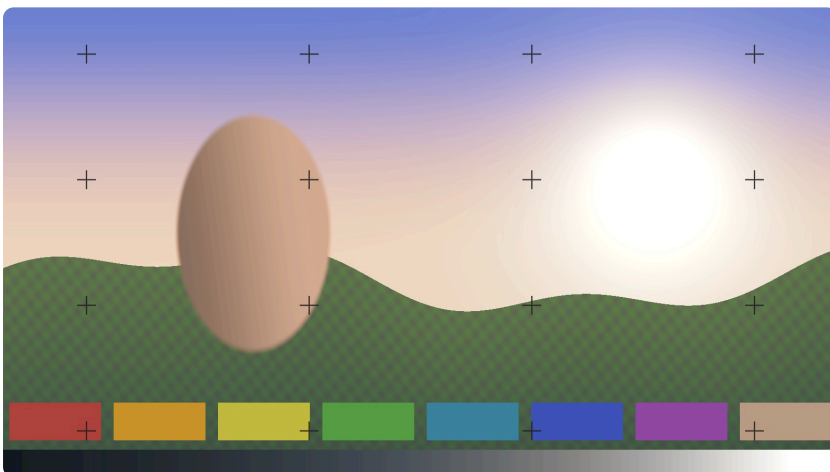
The LUT takes the plugin's **Input Colour Space** and gives its **Output Colour Space**: use it where the plugin would sit (an S-Log3 → Rec.709 LUT on S-Log3 footage in a Rec.709 timeline). Both, and the plugin's settings, are listed at the top of the .cube file.

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 plugin steers each pixel by the colours around it). For the exact grade, use the plugin.

9 Tips for smooth playback

- AVF FilmGrade runs on your Mac's GPU. On an M1 Pro a 4K frame takes about **2 ms** on Rec.709 and about **4 ms** on DaVinci Wide Gamut or camera log with the Grade page alone, and about **5.5** and **8.5 ms** with all three pages; a 1080p frame about a quarter of that (0.5–2 ms). Turning log or iPhone footage into your Rec.709 timeline's colour space adds about 2–3.5 ms at 4K (about 0.5–1 ms at 1080p). 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 Resolve uses the GPU: **Preferences** → **System** → **Memory and GPU** → **GPU Processing Mode: Metal**.
- Set your timeline's frame rate to your footage's (for example 24 or 25 fps): a 120 fps timeline has to render 5 times as many frames.
- For real-time playback of a heavy grade, use Resolve's **Render Cache** (Playback → Render Cache → Smart or User).

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 DaVinci Resolve, then delete `AVF_FilmGrade.ofx.bundle` (or `AVF_FilmGrade_DEMO.ofx.bundle`) from `/Library/OFX/Plugins`: in the Finder, **Go** → **Go to Folder...**, then move it to the Bin. Or paste the last line of **How to install 2 - Terminal.txt** into Terminal. LUTs you exported and your presets stay.

12 Troubleshooting

Problem	What to do
Terminal says it can't find the plugin	Unzip the download in your Downloads folder or on your Desktop first, then paste the line again – or install it by copy and paste (section 1, Way 1).
AVF FilmGrade isn't in OpenFX	Quit and reopen DaVinci Resolve (it only looks for new plugins when it starts). Check that <code>AVF_FilmGrade.ofx.bundle</code> (or the DEMO's) is in <code>/Library/OFX/Plugins</code> , not inside another folder there. 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 (in a colour-managed project, the timeline's colour space). Check Timeline shows your timeline's colour space; if not, choose Output Colour Space by hand.
The picture is converted twice (very contrasty, or flat)	With a CST or LUT after the node, set Output Colour Space: Same as Input , or remove that CST: with Timeline (automatic) the plugin already gives your timeline's colour space.
A preset I just saved isn't in My Preset	Click Presets Folder (it refreshes the list), or use Load Preset File.... If it still isn't there, the list is updated the next time Resolve starts.
Export LUT is greyed out	You're using the DEMO: Export LUT is in the full version.
An exported LUT doesn't show in Resolve	Refresh Resolve's LUT list (Project Settings → Color Management → Update Lists), or restart Resolve.
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 Mac model, macOS version and DaVinci Resolve version.

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