



DEMO · AFTER EFFECTS & PREMIERE PRO

AVF FilmLook 5.2.6

Install & User Guide

Print film, film grain, halation, bloom, film damage, breath, gate weave, overscan and vignette in one effect for Adobe After Effects and Premiere Pro, with false colour, a skin view and clipping indication.

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Welcome

Thank you for testing **AVF FilmLook**. This DEMO has every control of the full version. The only difference is a watermark: a grid of small plus signs over the picture, so renders from the DEMO can't be used for real work.

What's in the folder

File	What it is
AVF FilmLook DEMO 5.2.6 for Premiere Pro & After Effects.pkg	The installer. Double-click it to install the effect (for both apps).
AVF FilmLook – Install & User Guide.pdf	This guide.
Read Me.txt	The short version of these instructions.
License Agreement.txt	The terms of use (the installer shows them too).
Uninstall AVF FilmLook (Premiere Pro & After Effects).command	Removes the effect again.

You need

- **Adobe After Effects** or **Premiere Pro**, 2023 or later (one install works in both).
- A Mac with Apple Silicon (M1/M2/M3/M4) or Intel that runs them.
- About 1 MB of disk space.

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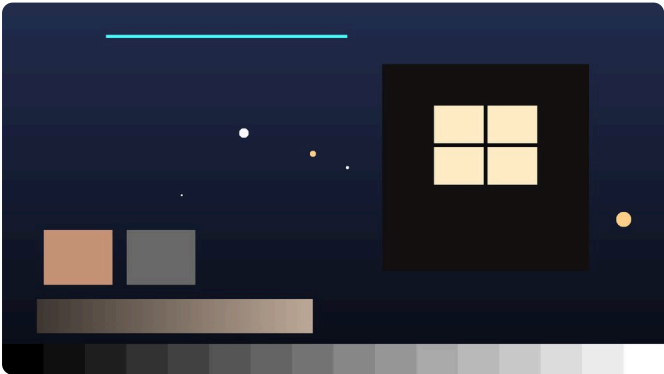
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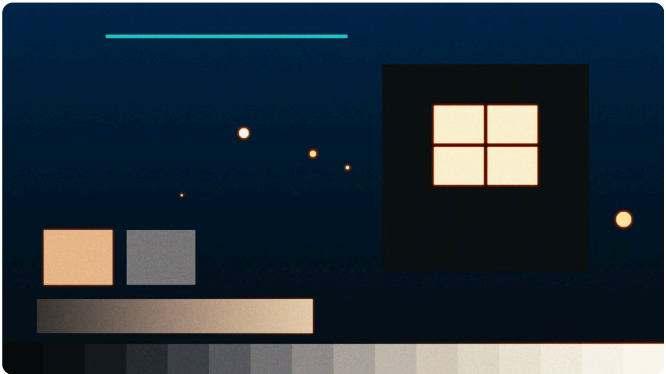
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Before



Kodak 2383 print, film grain and halation

1 Install

- 1 **Quit Premiere Pro and After Effects** if they're open.
- 2 If you received a **.zip**, double-click it to unzip it. Open the folder `AVF FilmLook 5.2.6 DEMO – Premiere Pro & After Effects – Mac`.
- 3 Double-click **AVF FilmLook DEMO 5.2.6 for Premiere Pro & After Effects.pkg**.
- 4 Click **Continue**, read and **Agree** to the license agreement, then click **Install**.
- 5 Enter your Mac's password when macOS asks for it, and click **Install Software**.
- 6 When it says "*AVF FilmLook DEMO is installed*", click **Close**. You can move the installer to the Bin.

"AVF FilmLook DEMO 5.2.6 for Premiere Pro & After Effects.pkg" can't be opened / was not opened

macOS shows this for installers from developers it doesn't know yet. It's safe to continue:

1. Click **Done** (or **OK**) on the message.
2. Open **System Settings** → **Privacy & Security**.
3. Scroll down to **Security**. Next to "*AVF FilmLook DEMO 5.2.6 for Premiere Pro & After Effects.pkg was blocked...*" click **Open Anyway**, then enter your password.
4. The installer opens: continue from step 4 above.

On macOS 14 Sonoma and earlier you can instead **Control-click** (right-click) the installer, choose **Open**, then **Open** again.

The installer puts the effect in `/Library/Application Support/Adobe/Common/Plug-ins/7.0/MediaCore/AVP Tools`. Premiere Pro and After Effects both load effects from there, so one install works in both. Installing it again replaces it (that's also how you update).

The DEMO can be installed next to the full AVF FilmLook; they appear as two separate effects.

2 Find it in Premiere Pro and After Effects

Premiere Pro

- 1 Open the **Effects** panel (**Window** → **Effects**) and find **Video Effects** → **AVP Tools** → **AVF FilmLook 5.2.6 DEMO**, or type “FilmLook” in the panel’s search field.
- 2 **Drag it onto a clip** in the timeline, or onto an **adjustment layer** above your clips to give them all the same look.
- 3 Its controls are in the **Effect Controls** panel. Effects there work from top to bottom: keep AVF FilmLook **below Lumetri Color**, so it comes after your grade.

After Effects

- 1 Select a layer: your footage, or an **adjustment layer** on top of the composition.
- 2 Choose **Effect** → **AVP Tools** → **AVF FilmLook 5.2.6 DEMO**, or find it in the **Effects & Presets** panel (type “FilmLook”).
- 3 The controls appear in the **Effect Controls** panel. Each section (Print, Film Grain, Halation...) opens and closes with its title. Put it after your colour correction.

Set the Colour Space first

In the **Setup** section, set **Colour Space** to what comes *into* the effect:

Your project	Colour Space
Normal Rec.709 sequence or composition (most projects)	Rec.709 (Gamma 2.4)
Log footage, before your LUT or colour conversion	Your camera’s log (ARRI LogC3 / LogC4, Sony S-Log3, Panasonic V-Log, RED Log3G10, Blackmagic Film Gen 5, ACEScct)

AVF FilmLook gives the picture back in the same colour space, so the rest of your grade keeps working.

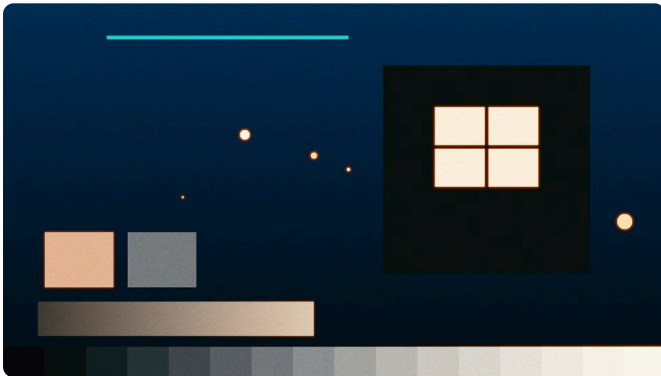
After Effects: AVF FilmLook expects video values. If your project works in linear light (**File** → **Project Settings** → **Color** → **Linearize Working Space**), turn that off, or the picture will look too contrasty.

Seed: different grain on every clip

The **Seed** in the Setup section changes the random pattern of grain, dust and movement. Use a different seed on each clip, so two clips never show the same grain at the same moment.

3 Quick start: a film look in 5 steps

- 1 **Colour Space** (Setup): match your sequence or composition, as on the previous page.
- 2 **Print** → **Print Stock**: choose a print film. **Kodak 2383** is the classic cinema print (rich colour, golden skin, warm highlights); **Kodak 2393** is 2383 with deeper blacks; **Fujifilm 3513** has teal shadows, pinker skin and cleaner highlights; **Kodak 5386** is softer, with lighter blacks. Adjust **Exposure** if the picture is now too dark or bright.
- 3 **Print Tone**: if the print crushed your shadows, raise **Shadows**; use **Midtones** to brighten or darken faces and mid-greys, **Highlights** to brighten or hold back skies and lamps; **Exposure** brightens without clipping the whites.
- 4 **Film Grain** and **Halation** are on by default (35 mm). Pick a **Profile** for the film format you want (8 mm is strong and coarse, 65 mm is very fine) and set **Amount**.
- 5 Add **Bloom**, **Vignette**, **Film Breath** or **Gate Weave** to taste. Turn on **Monitor** → **False Color** and **Show Skin** for a moment to check the exposure of faces, then turn them off.



Fujifilm 3513 print



Kodak 2393 print with Bloom: Mist Filter Strong

See what an effect does: Halation, Bloom and Vignette have **Show Mask**, which shows only that effect. Turn it off again before you render.

4 The sections, one by one

Every section has an **Enabled** switch. A switched-off section costs nothing.

Section	What it does · main controls
Print	Prints the picture onto print film: its tones and colours. Print Stock : Linear (no print), Cineon Film Log (a flat log scan), the print films Kodak 2383 , Fujifilm 3513 , Kodak 2393 and Kodak 5386 (each made from its maker's published data). Print White warms (–) or cools (+) the printer lights. Exposure in stops, Contrast , Colour Density (deeper or thinner colours), Saturation , Range Limiter (keeps blacks and whites inside what a print can show).
Print Tone	After the print, to bring back what it darkens or crushes. Exposure (raising it keeps white at white), Midtones , Shadows , Highlights . Black and white stay where the print put them.
Film Grain	Profile : 8 / 16 / 35 / 65 mm at ISO 50, 250 or 500, or Custom. Amount . Grain keeps its size relative to the frame, so it looks the same in HD and 4K.
Halation	The red-orange glow around bright lights, from light reflecting off the film base. Profile per gauge; “No Backing” is film without its anti-halation layer (a stronger glow). Amount , Show Mask .
Bloom	A soft glow from bright details. Profile : 8 / 16 / 35 / 65 mm, or Mist Filter Light / Strong (a soft glow over the whole picture, like a diffusion filter on the lens). Amount , Show Mask .
Film Damage	Dust, hairs and scratches. Profile per gauge, Total Amount , Random Amount (more on some frames, clean frames in between).
Film Breath	The small frame-to-frame flicker of exposure, contrast and colour of real film. Profile , Strength .
Gate Weave	The picture moving slightly in the camera gate. Profile , Strength .
Overscan	Shows the film around the frame: the gate, perforations and the neighbouring frames. Gate Type (Super 8 to 65 mm Anamorphic), Gate Shape , Perforations (Dark, Light, Off), Film Orientation , Exposure (light around the perforations), Scale , Picture Size , Offset X / Y , Gate Softness , Steady Gate , Flip .
Vignette	Darker (or brighter) edges. Exposure in stops, Size , Feather , Aspect Ratio , Center , Show Mask .
Monitor	Exposure checks: False Color , Show Skin , Clipping (see section 6). Turn them off before rendering.

5 Custom profiles

Every texture section (Film Grain, Halation, Bloom, Film Damage, Film Breath, Gate Weave) has a **Custom** profile at the bottom of its Profile list. Choose it, and the rest of the section's controls appear, starting from the profile you had before. With any other profile they're hidden (or greyed out), and the profile's own settings are used.

Section	Custom controls
Film Grain	Size , Resolution (lower softens the picture, like real film), Shadows / Midtones / Highlights (grain in each part of the picture), Chroma (colour of the grain), Film Type (Negative: about twice as strong; Positive), Mode (Film, or Digital: finer, noise-like).
Halation	Base (the profile you start from), Threshold (how bright a light must be to glow), Radius , Spread (the wide, faint glow), Strength , Hue (deeper red ↔ more orange), Blue Comp.
Bloom	Base , Threshold , Radius , Detail (larger: bigger bright areas glow too), Save Lights (keeps the glow off the lights themselves), Saturation , Strength .
Film Damage	Base , Dust , Dust Size , Hairs , Hair Length , Scratches , Scratch Length , Opacity .
Film Breath	Base , Exposure , Contrast and Colour flicker, Speed .
Gate Weave	Base , Horizontal , Vertical , Rotation , Speed , Auto Zoom (enlarges the picture just enough to hide the moving edges).

Percent controls are relative to the Base: **100%** is the base profile's own amount, 200% is twice as much. Controls from -100 to +100 start at **0** (no change).

Tip: choose the profile closest to what you want first (for example 16 mm), then switch to Custom and adjust from there.

6 Monitor: False Color, Show Skin, Clipping

False Color

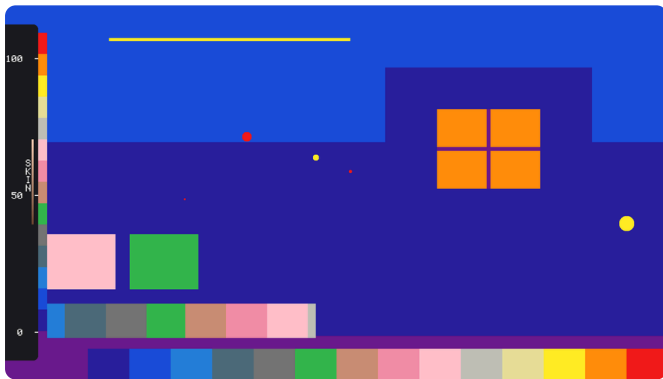
Shows the brightness of every part of the picture as a colour, with a legend on the left (0, 50 and 100 IRE):

- **Purple:** crushed blacks. **Blues:** shadows.
- **Green:** 18% grey, the middle of the exposure.
- **Tan, pink, light pink:** where skin sits when it's well exposed — deep skin lower, fair skin higher. The legend marks this range with a skin-coloured strip labelled **SKIN**.
- **Yellow, orange:** bright highlights. **Red:** clipping white.

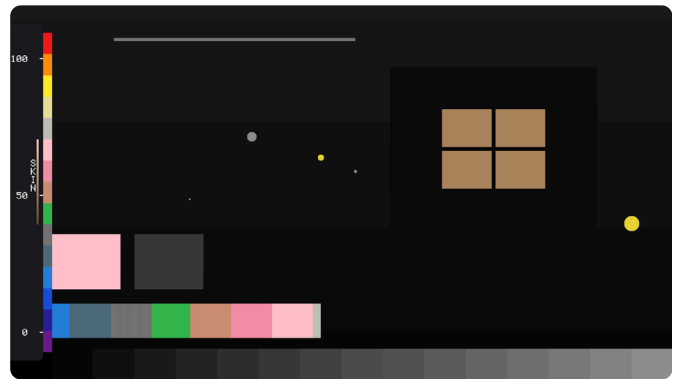


Show Skin

Finds skin by its colour and turns everything else grey. On its own, the skin stays in its natural colours; together with **False Color**, the skin keeps its zone colours, so you see exactly where the faces are and how they're exposed. Other warm, skin-like colours (wood, sand, warm lights) can show too.



False Color



False Color with Show Skin: only the skin-like colours keep their zones

Clipping

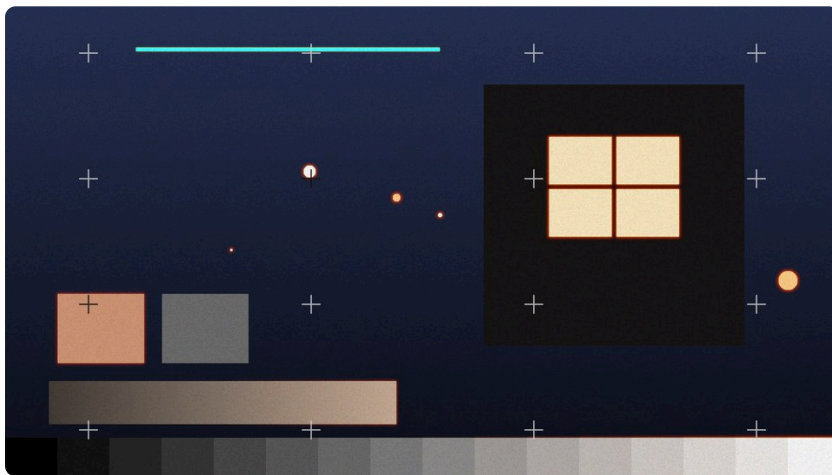
Red where the output clips at white, blue where it crushes to black.

The Monitor views are for checking only. **Turn them off before you render;** they cost nothing when off.

7 Tips for smooth playback

- AVF FilmLook runs on your Mac's GPU when the app renders on it: in Premiere Pro, **File** → **Project Settings** → **General** → **Renderer: Mercury Playback Engine GPU Acceleration (Metal)**; in After Effects, **File** → **Project Settings** → **Video Rendering and Effects: Mercury GPU Acceleration (Metal)**. On an M1 Pro a 1080p frame takes about **2.5 ms** with grain and halation, and about **4 ms** with everything on (4K: about 8 and 14 ms).
- Turn off the sections you don't use: a switched-off section costs nothing.
- 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 look, render previews: in Premiere Pro **Sequence** → **Render In to Out**; in After Effects, preview at Half resolution.

8 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 works exactly like the full version, with the watermark on every frame (in the viewer and in renders). The full version has no watermark; it's activated once per Mac with the license key from your purchase (the **License** button at the top of its controls), and one license works on two Macs.

9 Uninstall

Quit Premiere Pro and After Effects, then double-click **Uninstall AVF FilmLook (Premiere Pro & After Effects).command** and enter your password. If macOS won't open it, allow it the same way as the installer: **System Settings** → **Privacy & Security** → **Open Anyway** (on macOS 14 and earlier: Control-click it, choose **Open**, then **Open**). Or delete `AVF FilmLook DEMO.plugin` from `/Library/Application Support/Adobe/Common/Plug-ins/7.0/MediaCore/AVP Tools` in the Finder (**Go** → **Go to Folder...**).

10 Troubleshooting

Problem	What to do
The installer won't open	See the box on the Install page: System Settings → Privacy & Security → Open Anyway .
AVF FilmLook isn't in the Effects panel or menu	Quit and reopen the app (it looks for new effects when it starts). Check that <code>/Library/Application Support/Adobe/Common/Plug-ins/7.0/MediaCore/AVP Tools/AVF FilmLook DEMO.plugin</code> exists. Type "FilmLook" in the Effects search field.
The colours look wrong or too contrasty	Check Colour Space in Setup: it must match what comes into the effect (Rec.709 for a normal sequence or composition). In After Effects, turn off Linearize Working Space (see section 2).
The picture is too dark after Print	Raise Print → Exposure , or Print Tone → Shadows / Midtones .
The image is grey or in odd colours	A Monitor view or Show Mask is on. Turn off Monitor → False Color / Show Skin / Clipping and each section's Show Mask.
Playback is slow	See section 7: make sure the app renders on the GPU (Mercury GPU Acceleration, Metal, in Project Settings).
The same grain on two clips	Give each clip a different Seed (Setup).

Feedback

Thank you for testing! 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 your After Effects or Premiere Pro version.

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