DEMO · PREMIERE PRO & AFTER EFFECTS · WINDOWS

# AVF FilmLook 5.2.6

## Install & User Guide for Windows

Print film, film grain, halation, bloom, film damage, breath, gate weave, overscan and vignette in one effect for Adobe Premiere Pro and After Effects, 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

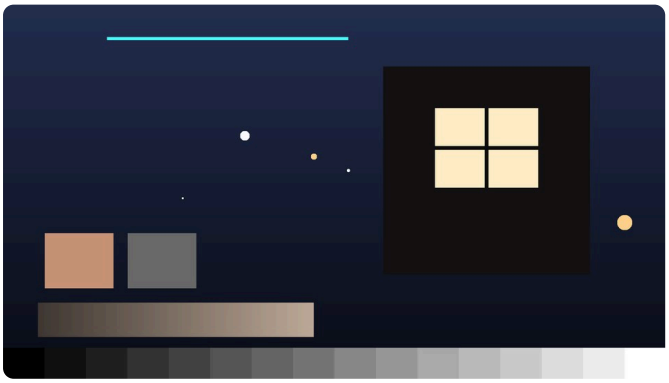
| File | What it is |
|---|---|
| **AVF FilmLook DEMO.aex** | The effect itself. You copy it into the Adobe apps' plug-ins folder (section 1): there's no installer to run. One copy works in both Premiere Pro and After Effects. |
| **How to install 1 - Copy and paste.txt** | Install by copying the effect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

## You need

- A PC with **Windows 10 or 11**, 64-bit.
- A graphics card Premiere Pro can use: **NVIDIA** (CUDA), **AMD** or **Intel** (OpenCL).
- **Adobe Premiere Pro** or **After Effects**, 2023 or later (one install works in both).
- About 5 MB of disk space.

## Contents


1 Install
2 Find it in Premiere Pro and After Effects
3 Quick start: a film look in 5 steps
4 The sections, one by one
5 Custom profiles
6 Monitor: False Color, Show Skin, Clipping
7 Tips for smooth playback
8 The DEMO and the full version
9 Uninstall
10 Troubleshooting

Before

Kodak 2383 print, film grain and halation

# 1 Install

The effect is the file `AVF FilmLook DEMO.aex` in the kit. 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 FilmLook DEMO.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"*.

To update, do the same with the new version: it replaces the old one. Projects made with AVF FilmLook on a Mac open with the same settings.

> **Check your graphics card (optional):** double-click **AVF FilmLook GPU Check.exe** in the kit. It renders a test frame through every section 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 FilmLook 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.

> 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 sequence, 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.

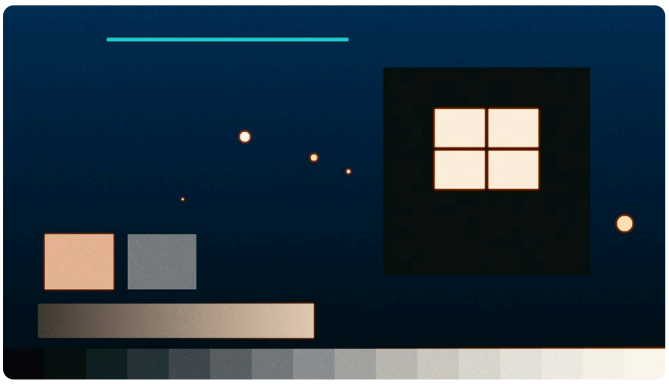
> After Effects: AVF FilmLook expects video values. If your project works in linear light (**File** → **Project Settings** → **Color** → **Linearize Working Space**), turn that off, or the picture will look too contrasty.

### Seed: different grain on every clip

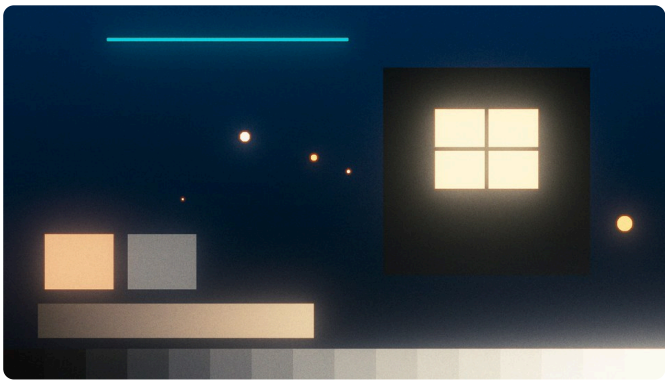
The **Seed** in the Setup section changes the random pattern of grain, dust and movement. Use a different seed on each clip, so two clips never show the same grain at the same moment.

## 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

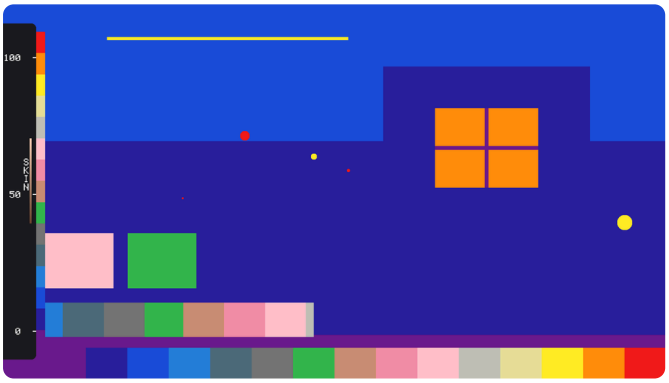
### False Color

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

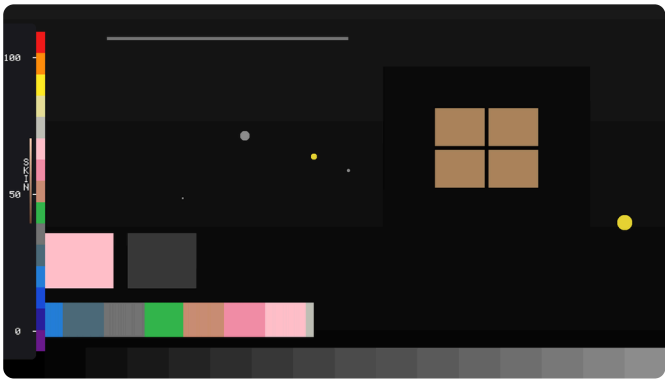
- **Purple**: crushed blacks. **Blues**: shadows.
- **Green**: 18% grey, the middle of the exposure.
- **Tan, pink, light pink**: where skin sits when it's well exposed — deep skin lower, fair skin higher. The legend marks this range with a skin-coloured strip labelled **SKIN**.
- **Yellow, orange**: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

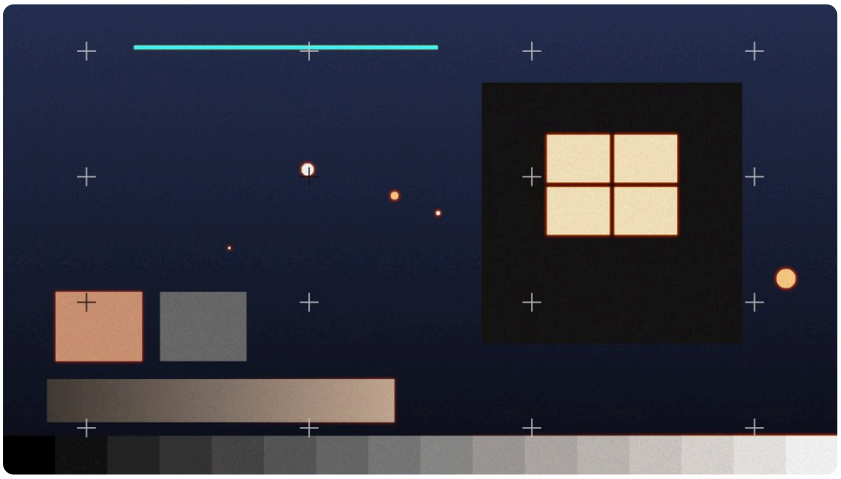
Red where the output clips at white, blue where it crushes to black.

> 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 graphics card: with **CUDA** on NVIDIA cards, with **OpenCL** on AMD and Intel, when the app renders on it: in Premiere Pro, **File → Project Settings → General → Renderer: Mercury Playback Engine GPU Acceleration (CUDA)** on an NVIDIA card, or **(OpenCL)**; in After Effects, **File → Project Settings → Video Rendering and Effects: Mercury GPU Acceleration (CUDA)** or **(OpenCL)**. Premiere hands it the frame on the graphics card and it works on it there, as fast as in any other app. **AVF FilmLook GPU Check.exe** in the kit shows how many milliseconds a 1080p and a 4K frame take on your PC.
- 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.

## 9 Uninstall

Quit Premiere Pro and After Effects, then delete `AVF FilmLook DEMO.aex` from `C:\Program Files\Adobe\Common\Plug-ins\7.0\MediaCore` in File Explorer (click **Continue** when Windows asks). Or paste the last line of **How to install 2 - PowerShell.txt** into PowerShell run as administrator.

# 10 Troubleshooting

| Problem | What to do |
|---|---|
| **PowerShell says it can't find the effect** | Extract the download into Downloads or onto the Desktop first, then paste the line again – or install it the File Explorer way (section 1, Way 1). |
| **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 `AVF FilmLook DEMO.aex` is in `C:\Program Files\Adobe\Common\Plug-ins\7.0\MediaCore`. 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, CUDA or OpenCL, in Project Settings: with Software Only, or another renderer, it renders on the processor), and run **AVF FilmLook GPU Check**. If the graphics card can't run AVF FilmLook, it renders on the processor instead (right, but slower) and writes why in `%LOCALAPPDATA%\AVP Tools\AVF FilmLook.log` (paste that into File Explorer's address bar). |
| **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 graphics card, your Windows version and your Premiere Pro or After Effects version, and attach the report of **AVF FilmLook GPU Check**.

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