

USER MANUAL · OFX PLUGIN FOR DAVINCI RESOLVE

KOLORKLINIC REACTOR

Film colour, film texture.

KOLORKLINIC
FINISHING TOOLS FOR DAVINCI RESOLVE

PLUGIN VERSION 1.0
MACOS · WINDOWS · LINUX

INSIDE

CONTENTS

01 What Reactor does 3
02 Install 4
03 Licence and activation 4
04 The panel at a glance 5
05 Quick start 5
06 Film colour looks 6
07 Tone curve 6
08 Colour casts 7
09 Per-hue colour 7
10 Bleach bypass and mix 7
11 The Texture engine 8
12 New film tools 8
13 My looks 8
14 Split view 9
15 Colour space 9
16 Speed and GPU 10
17 Troubleshooting 10
18 FAQ 10

OVERVIEW

01 WHAT REACTOR DOES

Reactor is a film colour and texture plugin. A **film colour** stage (tone curve with toe and shoulder, colour casts, per-hue colour, density and bleach bypass) grades the image first, then the full **KolorKlinic Texture** engine adds highlight rolloff, the spatial equalizer, halation, diffusion, gate weave and film grain.

ORIGINAL



VISION 3



Original and Reactor with the Vision 3 look.

ORIGINAL



BASIC PUNCHED



Rooftop at sunset: original and the Basic Punched look.

Order inside the plugin: film colour, rolloff, equalizer, halation, diffusion, gate weave, grain.

GETTING STARTED

02 INSTALL

Download the build for your system from the Reactor section on kolorklinic.com (Linux, Intel Mac, Apple Silicon Mac, Windows). Unzip it and drop the **KolorKlinicReactor.ofx.bundle** folder into the OpenFX plugin folder, then restart Resolve.

System	Plugin folder
macOS	`/Library/OFX/Plugins/`
Windows	`C:\Program Files\Common Files\OFX\Plugins\`
Linux	`/usr/OFX/Plugins/`

macOS only: if Resolve does not load the plugin after copying, clear the download quarantine flag in Terminal:

```
sudo xattr -dr com.apple.quarantine /Library/OFX/Plugins/KolorKlinicReactor.ofx.bundle
```

Find it in Resolve

- **Color page:** open the Effects panel, then OpenFX › KolorKlinic › **KolorKlinic Reactor**, and drag it onto a node.
- **Edit page:** Effects › OpenFX › KolorKlinic, then drag it onto the clip.
- **Fusion:** also available from the Effects library under OpenFX.

> **TIP** Put Reactor on the last node, after your balance and primary grade, like a film emulation.

ONE-TIME SETUP

03 LICENCE AND ACTIVATION

Reactor works straight away as a **free trial with a watermark**. Activate it once per machine to remove the watermark. Activation is offline: after it, the plugin never needs the internet.

1. Add Reactor to a clip. The panel shows a **Machine ID** (format `XXXX-XXXX-XXXX`).
2. Open `kolorklinic.com/activate`, enter your licence key (starts with `KKX-`) and the Machine ID, and click **Get activation code**.
3. Paste the code into **Activation code** in the panel. The **Licence** line confirms it and the watermark disappears.

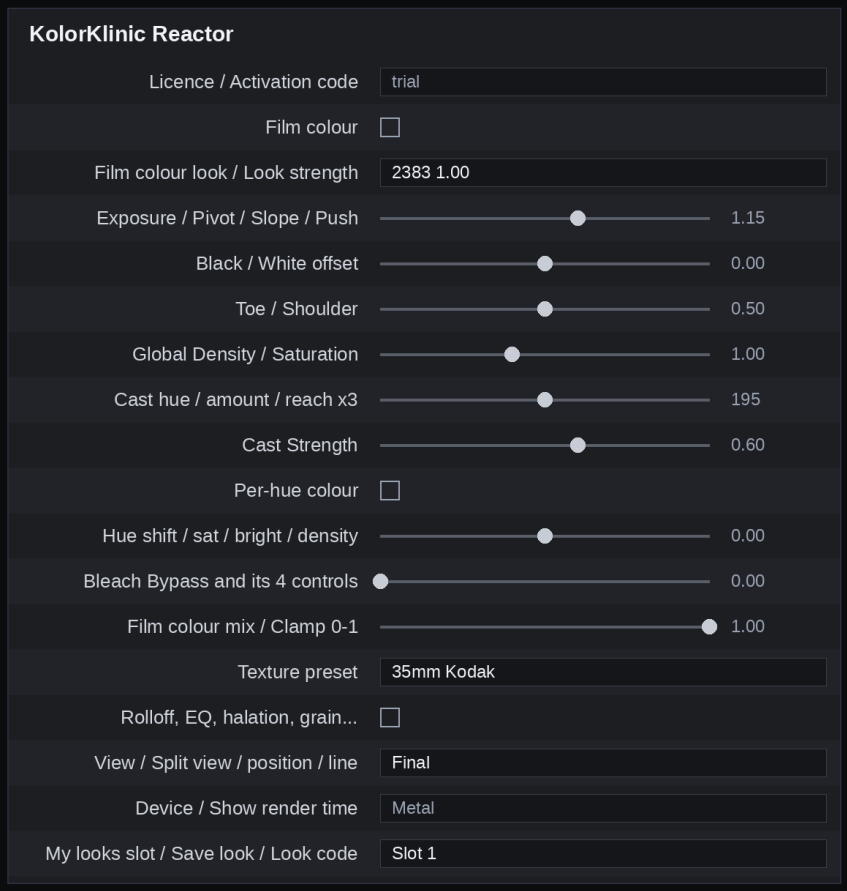
Field	What it is
Licence	Read-only: trial or licensed, and for whom.
Machine ID	Identifies this computer. Copy it to the Activate page.
Activation code	Paste the code from the Activate page. Saved on this machine.

> **SEATS** Each licence activates up to 3 machines. Moving to a new computer? Free a seat with Manage machines on the Activate page. Lost your key? Use the lost-key form there.

> **UPGRADE** Own KolorKlinic Texture? Enter your Texture key on the Reactor pricing card to buy Reactor at the upgrade price (EUR 79). Each Texture key gives one upgrade.

CONTROLS

04 THE PANEL AT A GLANCE



The Reactor controls, grouped top to bottom.

WORKFLOW

05 QUICK START

1. Add Reactor on the last node, after your grade.
2. Set **Colour space** to match your timeline.
3. Pick a **Film colour look** and set **Look strength**. Picking a look resets the film colour sliders first.
4. Adjust the tone curve and casts by eye. Lower **Film colour mix** to dial the look back.
5. Add texture: pick a **Texture preset** at the top of 2 · Texture, or switch on halation, diffusion and grain one by one.
6. Compare with Split view, turn it off and render.
7. Keep the whole look: in **6 · My looks**, pick a slot and press **Save look to slot**.

STARTING POINTS

06 FILM COLOUR LOOKS

The film looks are hand-graded ACES looks built into Reactor as 3D LUTs (applied in ACEScct, AP1). They work the same on Rec.709, ACES and DaVinci Wide Gamut timelines because Reactor converts for you: just set Colour space to your timeline. **Look strength** blends the look from 0 (off) to 1 (full). Every other film colour control still works on top of the look.

Look	Character
None (reset)	No look LUT; sets every film colour control back to neutral.
Black & White Classic	Contrasty film black and white from your hand-graded LUT: rich blacks, bright highlights.
Black & White Soft Matte	Gentle black and white from your hand-graded LUT: lifted matte blacks, soft highlights.
Neutral	A gentle film curve and print response without a strong colour bias.
Basic Punched	More contrast and density, colours with extra punch.
2383	Print-film style: dense blacks, warm highlights, rich contrast.
Vision 3	Camera-negative style: soft contrast and a natural colour response.
Indie	Stylised indie look with a distinctive colour bias.
Soft Silver	Softened, silvery tones with lower saturation.
Muted	Low saturation and softer contrast.

TIP Picking a look resets the film colour sliders first. Lower Look strength or Film colour mix to dial it back.

FILM COLOUR

07 TONE CURVE

Control	Range (default)	What it does
Exposure (stops)	-8 to 8 (0)	Exposure offset before the curve.
Pivot (linear)	0.001-1 (0.18)	Value the contrast pivots around. 0.18 = mid grey.
Slope	0.2-3 (1)	Contrast around the pivot.
Mid Push	-1 to 1 (0)	Extra contrast concentrated around the pivot.
Black / White Offset	-2 to 2 stops (0)	Lift or crush the shadows; raise or lower the highlights.
Toe Amount / Start / Range	0-1 (0) / 3 / 1.5 stops	Soft film toe below the pivot: how much, where it starts, how gradually.
Shoulder Amount / Start / Range	0-1 (0) / 3 / 1.5 stops	Soft film shoulder above the pivot.
Global Density	-2 to 2 (0)	Film density: colourful pixels get darker (+) or lighter (-).
Saturation	0-3 (1)	Global saturation around log luma.

SHADOWS, MIDS, HIGHLIGHTS

08 COLOUR CASTS

Three casts, one per tonal zone. **Cast hue** picks the colour (0 red, 60 yellow, 120 green, 180 cyan, 240 blue, 300 magenta), **Cast amount** how much (0 = none) and **Cast reach** where it applies (0 = only near-neutral pixels, 1 = everywhere). **Cast Strength** scales all three at once.

SIX HUES

09 PER-HUE COLOUR

Tick **Per-hue colour** to shape red, yellow, green, cyan, blue and magenta one by one.

Control	Range (default)	What it does
Hue shift	-1 to 1 (0)	Rotates that hue by up to 30 degrees either way.
Saturation	-1 to 1 (0)	Less or more saturation for that hue.
Brightness	-1 to 1 (0)	About two stops darker or brighter.
Density	-2 to 2 (0)	Film density for that hue only.

FINISHING THE COLOUR

10 BLEACH BYPASS AND MIX

Control	Range (default)	What it does
Bleach Bypass	0-1 (0)	Retained-silver look: a contrasty, mostly desaturated layer over the image.
Bleach Shadows / Highlights	0-1 (1 / 1)	Where the bleach layer applies.
Bleach Chroma Retention	0-1 (0.25)	How much colour survives in the bleach layer.
Bleach Contrast	0-1 (0.6)	Contrast of the bleach layer.
Film colour mix	0-1 (1)	Blend of the film colour with the source.
Clamp film colour 0-1	on / off (off)	Clips the film colour result to 0-1. Leave off in ACES and wide gamut projects.

TEXTURE MODULES

11 THE TEXTURE ENGINE

Every KolorKlinic Texture module is inside Reactor with the same controls: highlight rolloff, the six-band spatial equalizer, halation, diffusion, gate weave and film grain (stock looks, film dye grain, anamorphic squeeze, My grain slots). **Texture preset**, first in 2 · Texture, loads a texture starting point (Organic, 35mm Kodak, 16mm, Pro-Mist 1/4, Digital clean) and leaves the film colour as it is. See the Texture manual for every control; it works the same way here.

COLOUR SAFETY, PRINT FILM, LUT EXPORT

12 NEW FILM TOOLS

Control	Where	What it does
Gamut compression	1 · Film colour	DWG / ACES timelines: gently pulls very saturated camera colours (neon, LEDs) into range before the look, so they never break up. On by default.
Print film / Print strength	1 · Film colour	Prints the look onto a modelled release print: Kodak 2383 (punchy, cool shadows, warm highlights), 2393 (gentler, neutral) or 2302 (black-and-white print).
View: Out of range	4 · View & compare	Grey picture with red where the result goes above white (Rec.709 timeline) and blue where it goes negative / out of the timeline gamut.
Export look as .cube	6 · My looks	Saves the film colour (look + film colour controls) as a 33-point LUT in Documents/KolorKlinic LUTs, in your timeline colour space, named after Look name. Grain, halation and texture are not included.

SAVE THE WHOLE LOOK

13 MY LOOKS

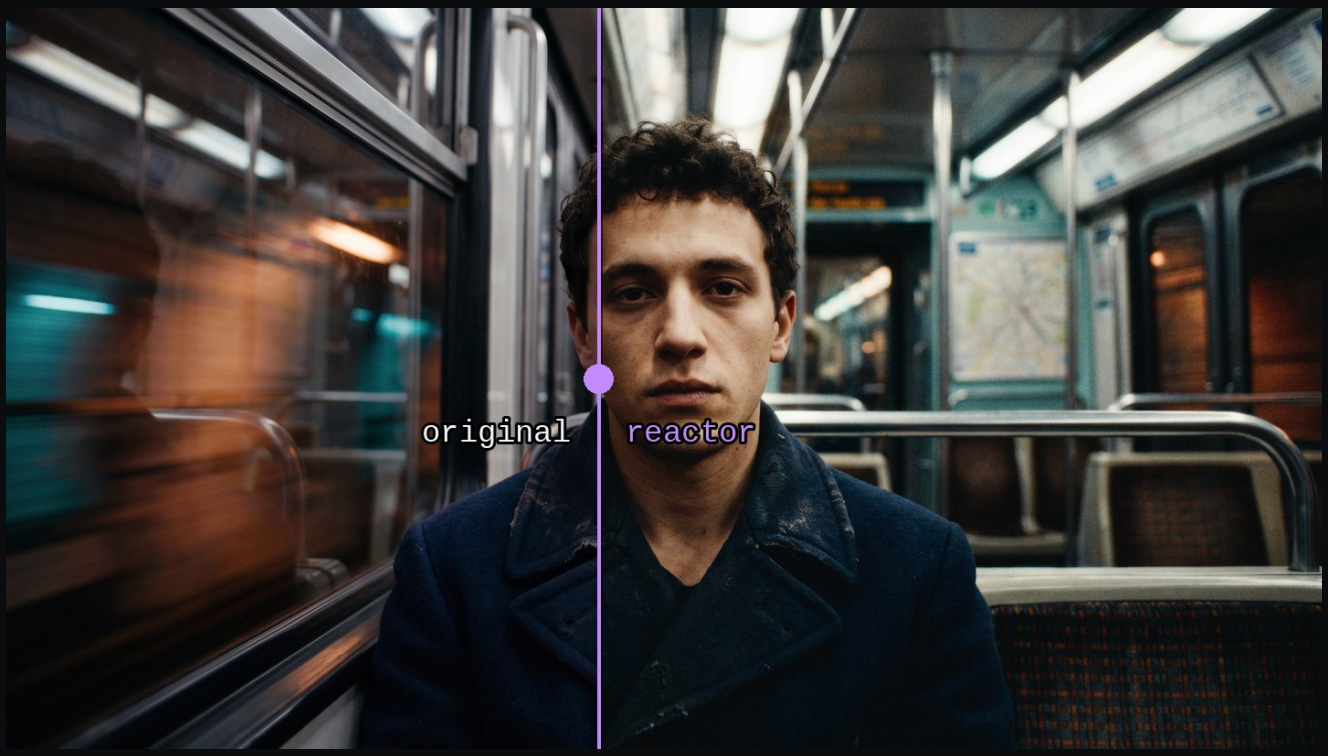
The last chapter, **6 · My looks**, keeps your whole Reactor look exactly as it is: film colour look and sliders, texture and grain.

Control	What it does
My looks slot	Pick one of 5 slots on this machine, shared by every project. The menu shows each look's name.
Look name	Name the look before saving, e.g. 'Night 2383'. Left empty, it is called My look 1-5.
Save look to slot / Load slot	Store the whole look under that name, or apply it to this node.
Look code	Export a code to share the look with another colorist, or paste one and apply it.

COMPARE

14 SPLIT VIEW

Tick **Split view** to see the original left of a divider and the graded image right of it. Drag the divider in the viewer, or set **Split position** (0 = left edge, 1 = right edge). **Show split line** toggles the thin guide line.



Split view: original left, graded right.

> **RENDER** Turn Split view off before you render, or the split is rendered too.

COLOUR MANAGEMENT

15 COLOUR SPACE

Set **Colour space** to match your timeline (Project Settings › Color Management). The plugin then works on the image in the right light and gamma, so strengths behave the same in every project.

Timeline	Choose
Standard Rec.709 project	Rec.709 / Gamma 2.4
ACES, ACEScct working space	ACEScct
ACES, ACEScc working space	ACEScc
ACES linear AP1	ACEScg (linear AP1)
ACES linear AP0	ACES2065-1 (linear AP0)
DaVinci Wide Gamut	DaVinci Wide Gamut / Intermediate

PERFORMANCE

16 SPEED AND GPU

The plugin runs inside Resolve's own GPU memory, so frames never round-trip through the CPU. Every engine runs the same maths and gives the same result, fully offline.

Control	What it does
Device	Read-only: which GPU or CPU engine is processing the image.
Show render time	Times every frame (waiting for the GPU), so playback can be a little slower while on. Each frame is also logged to render_timing.csv in the KolorKlinic folder.
Refresh render time	Updates the Render time line in the panel.

HELP

17 TROUBLESHOOTING

Symptom	What to do
Watermark in the image	Activate the plugin (chapter 03).
Look is too strong	Lower Film colour mix or Cast Strength.
Colours look wrong in ACES or DaVinci Wide Gamut	Set Colour space to your timeline, and leave Clamp film colour off.
Nothing changes	Check that Film colour is ticked, and that the texture module checkboxes you need are on.
Grain looks digital	Raise Grain softness and Grain size slightly; try Film dye layers.

QUESTIONS

18 FAQ

Do I need Texture too?

No. Reactor includes the full Texture engine. Texture owners can upgrade to Reactor at a lower price.

Can I share looks?

Yes. Export a look code and send it; the other colorist pastes it into Look code and clicks Apply.

Does it need the internet?

No. After activation everything runs offline.