

USER MANUAL · OFX PLUGIN FOR DAVINCI RESOLVE

# KOLORKLINIC TEXTURE

*An organic, filmic image.*

KOLORKLINIC
FINISHING TOOLS FOR DAVINCI RESOLVE

PLUGIN VERSION 1.1
MACOS · WINDOWS · LINUX

INSIDE

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OVERVIEW

# 01 WHAT TEXTURE DOES

Texture gives digital footage the feel of film. One plugin, five modules you switch on and off: film-style **highlight rolloff**, a six-band **spatial equalizer**, **halation**, **diffusion** and **film grain**.

ORIGINAL



TEXTURE



*Original and Texture with a film look.*

Modules run in this order: rolloff, equalizer, halation, diffusion, grain.

GETTING STARTED

# 02 INSTALL

Download the build for your system from the Texture section on kolorklinic.com (Linux, Intel Mac, Apple Silicon Mac, Windows). Unzip it and drop the **KolorKlinicTexture.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/KolorKlinicTexture.ofx.bundle
```

## Find it in Resolve

- **Color page:** open the Effects panel, then OpenFX › KolorKlinic › **KolorKlinic Texture**, 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 Texture last in the node tree, after your grade, like a film emulation.

ONE-TIME SETUP

# 03 LICENCE AND ACTIVATION

Texture 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.

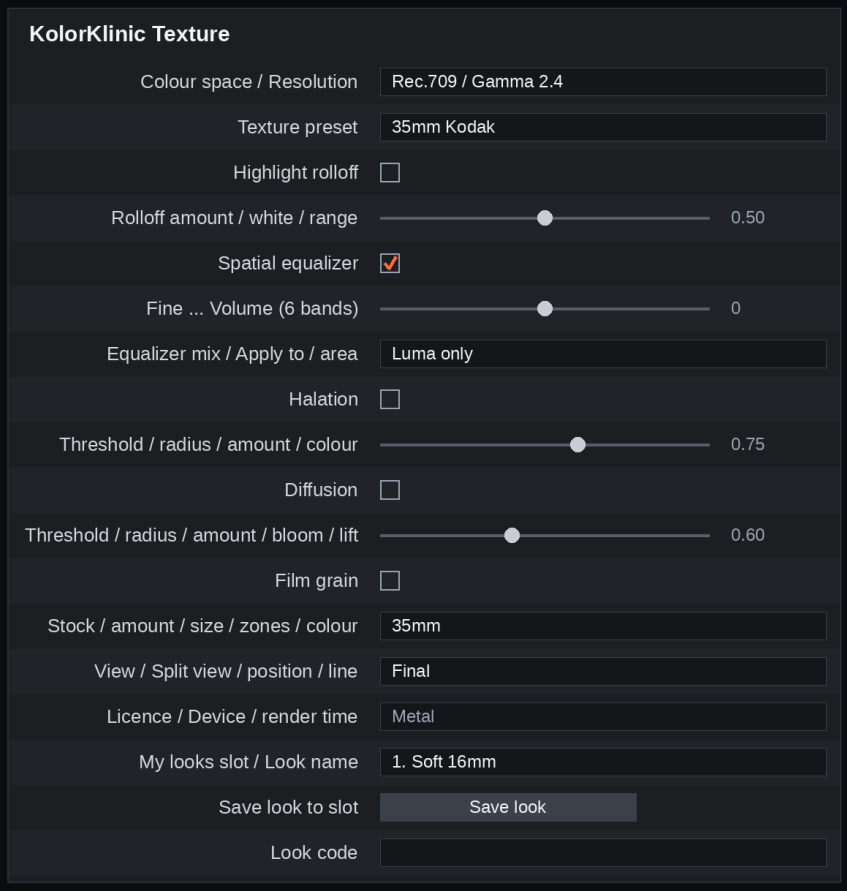
1. Add Texture to a clip. The panel shows a **Machine ID** (format `XXXX-XXXX-XXXX`).
2. Open `kolorklinic.com/activate`, enter your licence key (starts with `KKT-`) and the Machine ID, and click **Get activation code**.
3. Paste the code into **Activation code** in the panel. The **Licence** line confirms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

CONTROLS

# 04 THE PANEL AT A GLANCE




*The Texture controls, grouped top to bottom.*

WORKFLOW

# 05 QUICK START

1. Add Texture on the last node, after your grade.
2. Set **Colour space** to match your timeline.
3. Pick a **Texture preset** (first control in 1 · Texture): Organic, 35mm Kodak, 16mm, Pro-Mist 1/4 or Digital clean. It loads every module at once.
4. Tweak any module. The preset switches to Custom as soon as you change something.
5. Save your look to a slot, compare with Split view, turn it off and render.

MODULE 1

# 06 FILM COMPRESSION (HIGHLIGHT ROLLOFF)

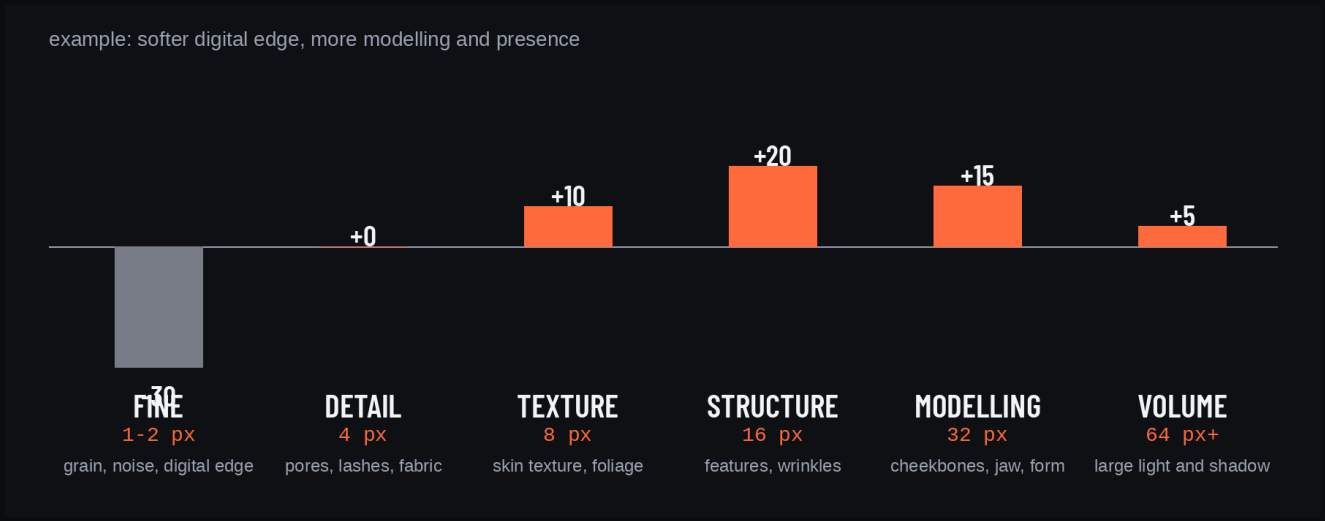
Tick **Highlight rolloff**. Highlights roll off softly toward white instead of clipping.

| Control | Range (default) | What it does |
|---|---|---|
| **Rolloff amount** | 0-1 (0.5) | How strongly highlights are pulled back toward the midtones. |
| **White point** | 0.5-1.2 (1) | Where the image reaches full white. Lower = punchier, clips earlier. Higher = flatter, greyer highlights. |
| **Rolloff range** | 0-1 (0.4) | How far down from white the compression reaches. |
| **Highlight colour** | 0-1 (0.3) | 0 = negative film (highlights lose colour), 1 = slide film (highlights stay rich). |
| **Show rolloff zone** | on / off | Displays the area affected (white = strongest). |

MODULE 2

# 07 SPATIAL EQUALIZER

Gain per spatial frequency band, from grain to volume. 0 = unchanged, -100 to +100. Think of it as an audio EQ for detail.




*The six bands, with example settings.*

| Control | What it does |
|---|---|
| **Equalizer mix** | Blends the equalised result with the input (0-1). |

| Control | What it does |
|---|---|
| **Apply to** | Luma only keeps colours untouched; RGB also equalises the colour detail. |
| **Protect highlights / shadows** | Reduces the effect at the ends of the tonal range (defaults 0.3 / 0.2). |
| **Equalizer area** | Whole frame, Skin only, or Everything but skin, using the automatic skin mask. |

MODULE 3

# 08 HALATION

Tick **Halation** for the red-orange glow film produces around bright sources.

| Control | Range (default) | What it does |
|---|---|---|
| **Halation threshold** | 0-1.5 (0.75) | Brightness where halation starts. The glow grows with the real (linear) light above it, so lamps bloom more than a white shirt. |
| **Halation radius** | 2-200 (24) | Spread in px at 1080p. |
| **Halation amount** | 0-2 (0.4) | Strength of the glow. |
| **Halation colour** | Red / Orange / Custom | Custom uses Custom red, green, blue. |
| **Halation saturation** | 0-2 (1) | Colour intensity of the glow. |

MODULE 4

# 09 DIFFUSION

Tick **Diffusion** for a Pro-Mist or Glimmerglass style filter look.

| Control | Range (default) | What it does |
|---|---|---|
| **Diffusion threshold** | 0-1.5 (0.6) | Highlights above this spread into the image. |
| **Diffusion radius** | 2-200 (30) | Spread in px at 1080p. |
| **Diffusion amount** | 0-1 (0.2) | Strength of the spread. |
| **Highlight bloom** | 0-1 (0.1) | Glow around the brightest highlights. |
| **Black lift (mist)** | 0-1 (0) | Lifts the blacks for the misty, low-contrast filter look. |

MODULE 5

# 10 FILM GRAIN

Tick **Film grain** for animated, organic grain.

| Control | Range (default) | What it does |
|---|---|---|
| **Grain stock** | 35mm / 16mm / Super 8 | Bigger, stronger grain for smaller gauges. |
| **Grain amount** | 0-2 (0.3) | Overall strength. |
| **Grain size** | 0.5-4 (1.5) | Size in px at 1080p. |
| **Grain size follows exposure** | 0-1 (0.4) | Like real negative: bigger clumps in the shadows, finer grain in the highlights. 0 = same size everywhere. |
| **Grain softness** | 0-1 (0.5) | Softens the grain. |
| **Grain in shadows / midtones / highlights** | 0-2 (0.8 / 1 / 0.5) | Response per tonal zone. |
| **Resolution** | Auto / HD / UHD / 6K / 8K / Custom | Top of the panel. Set it to the timeline resolution: grain, halation, diffusion and equalizer sizes then stay mathematically the same at any working, proxy or render size. |
| **Timeline check** | read-only | Under Resolution: warns when the setting does not match the timeline size (and by how much). |
| **Gate weave** | Off / Weave amount, Weave speed, Jitter | The whole picture drifts gently like film in the gate; a tiny automatic zoom hides the edges. |
| **Grain stock look** | Custom / 50D / 500T / 7219-style | One click sets the whole grain: stock, size, softness, zone response and 3D dye colour. |
| **Anamorphic squeeze** | 1-2 (1) | For desqueezed anamorphic footage: stretches the grain wide (1.33 / 1.5 / 1.8 / 2 typical). |
| **My grain** | 5 slots | Type a Grain name, Save grain to slot; Load grain applies it in any project on this computer. Only the grain changes. |
| **Grain colour** | Mono / Colour / Film dye layers | Colour adds independent grain per channel. Film dye layers (CMY 3D grain) builds the grain from cyan, magenta and yellow dye clouds driven by each channel, so it melts into the image. |
| **Colour grain amount** | 0-1 (0.6) | Strength of the colour grain. |

SAVE AND SHARE

# 11 MY LOOKS AND LOOK CODES

| Control | What it does |
|---|---|
| **My looks slot** | Pick one of 5 slots on this machine. The menu shows each look's name. |
| **Look name** | Name the look before saving, e.g. 'Soft 16mm'. Left empty, it is called My look 1-5. |
| **Save look to slot / Load slot** | Stores every Texture setting under that name, or loads it back. |
| **Look code** | Paste a code from another colorist here. |
| **Export look code / Apply look code** | Export writes the current look as a code to copy; Apply loads a pasted code. |

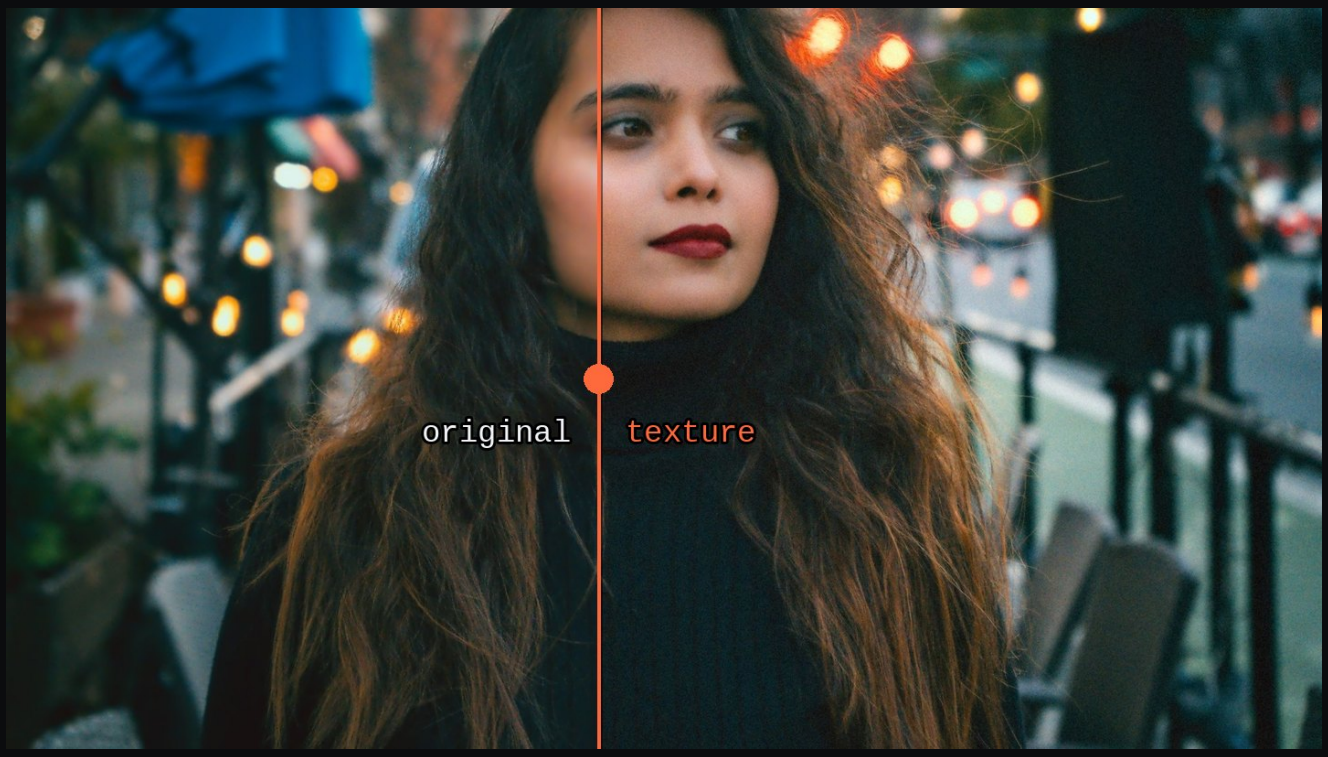
## Inspect

| View | Shows |
|---|---|
| **Final** | The finished image. |
| **Mask** | The skin mask used by Equalizer area. |
| **Halation layer** | Only the halation glow. |
| **Detail change** | What the equalizer added or removed. |

COMPARE

# 12 SPLIT VIEW

Tick **Split view** to see the original left of a divider and the textured 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, textured right.*

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

COLOUR MANAGEMENT

# 13 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

# 14 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

# 15 TROUBLESHOOTING

| Symptom | What to do |
|---|---|
| **Watermark in the image** | Activate the plugin (chapter 03). |
| **Nothing changes** | Check the module toggles: each module only works when its checkbox is on. |
| **Halos around edges** | Lower Structure and Modelling, or raise Protect highlights. |
| **Grain looks digital** | Raise Grain softness and Grain size slightly; try Colour grain. |
| **Whites look grey** | Lower White point or Rolloff range. |

QUESTIONS

# 16 FAQ

**Is Film Compression the same as the rolloff in Texture?**

Yes. The free Film Compression plugin is the rolloff module on its own. Texture includes it and every film look sets it for you.

**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.