



# Welcome to Filmbox Looks!

Oct 2025  
[videovillage.com](https://videovillage.com)



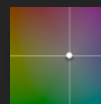
[Setting up Resolve](#)



[Setting up Adobe](#)



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[Filmbox Pro compatibility](#)

# Interface

Filmbox Looks

Source

Arri LogC4 | ...Wide Gamut 4

▼

> Camera

Looks Family

II Idealized 35mm

▼

Look

Standard

▼

< Look

Look >

Contrast

0.000

Vibrance

0.000

Halation

0.000

Grain

0.000

← Select the colorspace your footage was recorded in. [Learn More](#) >

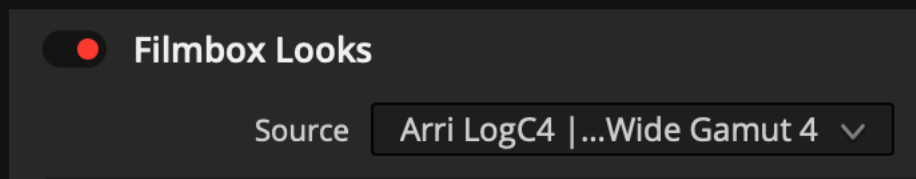
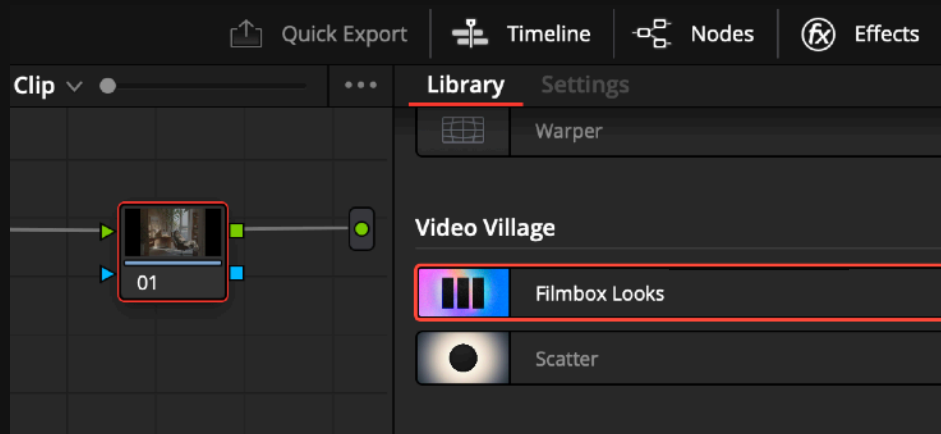
← Adjust true Exposure, Temp, and Tint of the footage, just like on the camera.

← Select a Look from a Family of looks with similar characteristics. [Learn More](#) >

← Cycle through looks one by one.

← Adjust basic characteristics of the selected look. [Learn More](#) >

# Resolve Setup



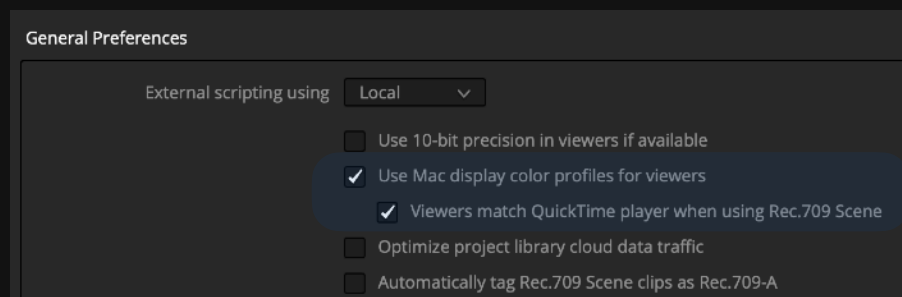
If you are running the latest version of Resolve with all preferences at defaults - all you need to do is drag in some footage, drag Filmbox Looks from the effects pane onto a node, and set the Filmbox Source to match the colorspace of your footage - and everything should look and render correctly!

If you are not sure what colorspace your footage is in you can check the metadata pane in the Media Page where it is sometimes listed.

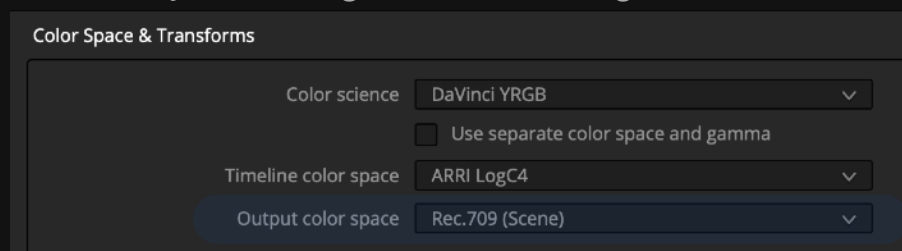
If you are using RAW footage you may need to use the Camera RAW pane to set the clip's Color Space and Gamma to options that Filmbox supports.

If you want to use Filmbox on generic video footage (like graphics or clips that were not recorded in a log colorspace) you can set the Filmbox Source to "(Inaccurate) Rec.709". The emulation won't be as accurate but it may still look good.

## DaVinci Resolve > Preferences > General



## File > Project Settings > Color Management



### Color Management:

Filmbox Looks always outputs Rec.709 Gamma 2.4. Resolve 20 and later uses this colorspace by default. You should not have to change any color management settings to view or export the image correctly. For HDR or more advanced color management options [check out Filmbox Pro](#).

### Troubleshooting:

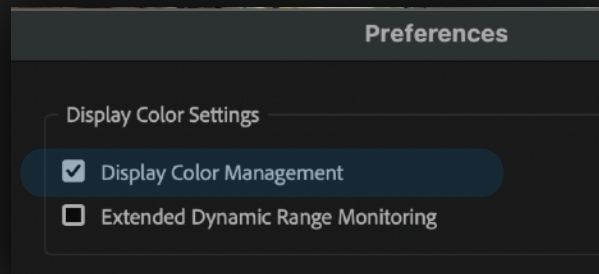
If the image is not looking right you can double check that your settings are set according to these screenshots. If you are using an older version of Resolve on a Mac you won't see the "Viewers match QuickTime player when using Rec.709 Scene" option and should either update Resolve, or set the Output color space to Rec.709-A instead of (Scene).

# Adobe Setup

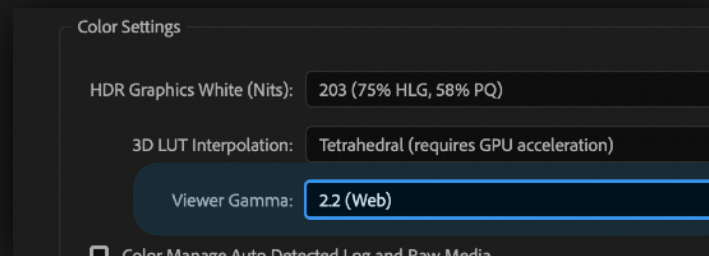
Pr

In Premiere it is typically necessary to enable Premiere's Display Color Management under Premiere Settings. We also recommend changing Viewer Gamma to 2.2 in Project Settings to mitigate viewer inaccuracies:

Premiere Pro > Settings > Color

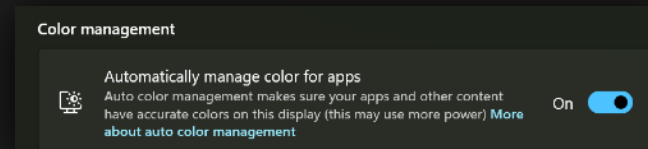


File > Project Settings > Color



On Windows 11 enable  
Automatically manage color for apps:

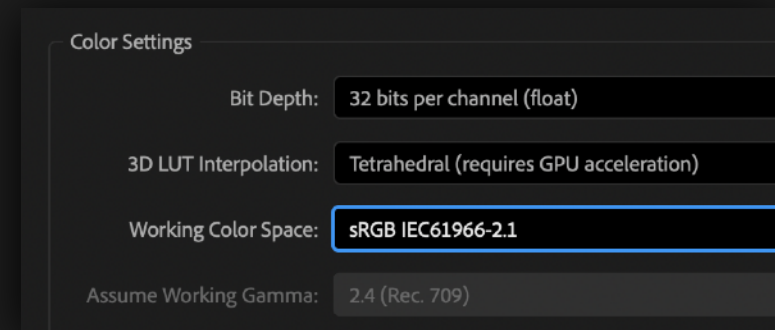
Settings: System -> Display -> Color Management



Ae

In After Effects it is typically necessary to set Working Color Space to sRGB:

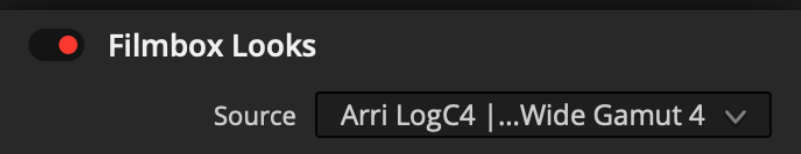
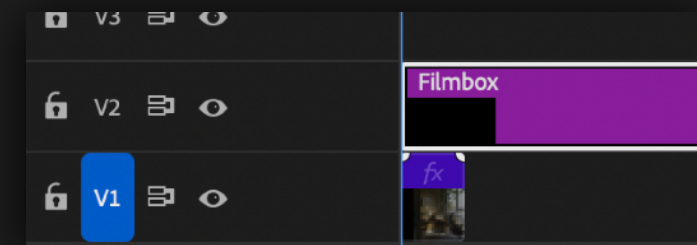
File > Project Settings > Color



- Apply Filmbox to an adjustment layer in Premiere rather than to a clip for optimal rendering performance and textural accuracy.
- Set Filmbox Source to match the colorspace of your footage.

If you want to use Filmbox on generic video footage (like graphics or clips that were not recorded in a log colorspace) you can set the Filmbox Source to "(Inaccurate) Rec.709". The emulation won't be as accurate but it may still look good.

Applying Filmbox to a clip is possible but since Premiere renders clip-level effects at the footage's source resolution this can cause significant performance loss and visual changes to Filmbox texture depending on the resolution of the clip.

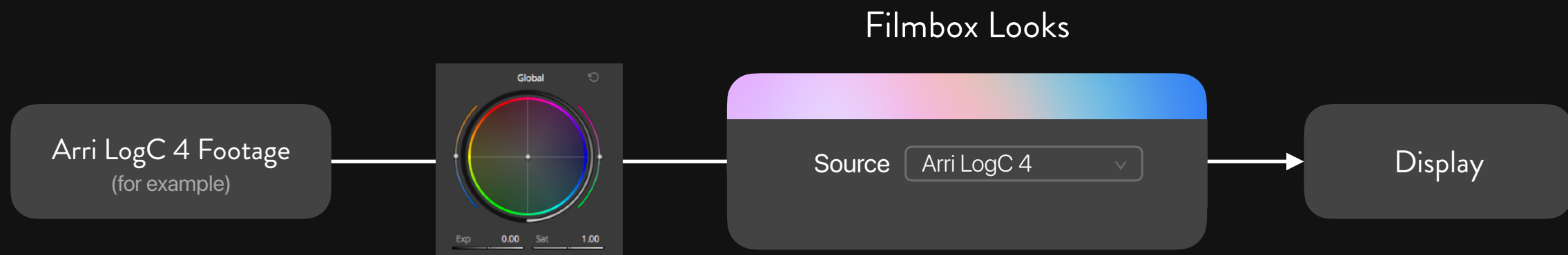




## Grading // Intro

Grading with Filmbox Looks is designed to be super easy. It's very possible to grade entire projects with nothing but the controls in Filmbox Looks.

If you want to use other operations it's generally best to do them before Filmbox in the processing chain and to use colorspace-aware tools for changing things like exposure and color balance to maintain emulation accuracy.



Major color grading operations should take place before the Filmbox node in the camera's log colorspace just like working with a "Show LUT".

Accurate exposure and color balance adjustments can be made using Filmbox's camera controls, or Resolve's colorspace-aware "HDR Global" tool.

# Grading // Characteristics

Filmbox is doing a lot under the hood to reproduce every aspect of photochemical imaging. Looks offers basic control over the main characteristics. Not every Looks preset uses every characteristic, some sliders may appear or disappear depending on the preset. A much greater degree of controls over every aspect of this processing is available in [Filmbox Pro](#)

## Halation

Reproduces the unique spatial rendering characteristics of film - including the diffusion of light within layers of color emulsion that produces the iconic amber-biased halos visible especially in highlights and high-contrast image features.



### Halation Slider (Radius)

Adjust the size of the halation relative to the current preset. Also controls big halation (Aura) present in some presets.

## Grain

Reproduces the texture of film by mapping grain according to the density of the emulated negative.



### Grain Slider (Strength)

Amplify or reduce the overall perceptual strength of grain



### Dust Slider (Strength)

Adjust the opacity of the dust particles.

## Gate Weave

Reproduces subtle movement between frames at the time of exposure.



### Strength

Amplify or reduce the intensity of the motion.

# About the Looks

Looks are organized into Families that share common characteristics. Families with the “II” prefix are general-purpose emulations sorted by “filmicness.” At the top of this range the looks have minimal texture, halation, and filmic color distortion; these traits intensify as you move down, culminating in 8mm, which exhibits the most pronounced photochemical characteristics.

- II Clean & Commercial
- II Idealized 35mm
- II Full 35mm
- II 16mm
- II 8mm

- Pastel & Low-Contrast
- Photography
- Iconic
- Vintage Cinema
- Black & White
- Extreme

## Clean & Commercial

Contains looks designed for product work, advertising, or any project that needs just a hint of filminess. They feature accurate colors, neutral whites, minimal grain and halation, and no gate weave or dust. Each profile is based on cinema or photo negatives prepared in the most neutral and objective way possible. “Pop” variants enhance color and local contrast for extra clarity. A “Beauty” option softens detail for smooth skin rendering. The “Video” look has no film processing—only a display transform and serves as a baseline reference.

## Idealized 35mm

Offers a more filmic aesthetic than Commercial but stops short of the heavier character found in Full 35mm emulations, making it suitable for a wide range of projects. It provides film-like color with slightly more permissive and neutral tonality, uses lower-grain stocks, and avoids dust or gate weave.

## Full 35mm

Aims for maximum authenticity, replicating printed or scanned film with all its organic behavior intact. Color reproduction is true to photochemical processes, with accurate gate weave, dust, grain, and halation.

## 16mm

Evokes the texture and tone of gritty indie cinema, educational films, music videos. The smaller gauge introduces stronger grain, larger halation, more visible gate weave, and a rougher, handmade vibe.

## 8mm

Captures the nostalgia of amateur movies. Its tiny frame produces dramatic halation, gritty grain, strong gate weave, heavy dust smudges, and flicker.

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## Pastel & Low-Contrast

Soft, airy palettes with restrained contrast, Think Wes Anderson.

## Photography

Looks derived from popular still-film negatives, including “Halo” looks based on CineStill with characteristic giant halation.

## Iconic

Homages to specific movies with distinctive visual identities.

## Vintage Cinema

Period-evocative looks modeled on various (often expired) motion-picture stocks.

## Black & White

A broad range of monochrome looks tuned for distinct tonal and spectral response, grain, and spatial character—covering different eras and intents.

## Extreme

Our boldest experiments, largely based on unconventional still-photo emulsions that push color and style to the edge.

# Filmbox Pro Compatibility



Filmbox Pro offers granular control over every image characteristic, direct access to the underlying library of film stocks and photochemical processes that power Looks, and a full suite of workflow features for professionals. [Learn more here.](#)

## Upgrading a project to Pro

Projects created in Filmbox Looks open directly in Filmbox Pro—no conversion required. Installing Pro or giving your project file to someone who has Pro is all you need to do.

## Downgrading a project from Pro to Looks (not recommended)

Opening a Pro project in Looks will not delete or change your grades, but Looks can render only Looks presets. Any Pro-only adjustments (custom grades/effects beyond a preset) won't render in Looks and will appear at their defaults. If you start in Looks, then customize in Pro, and later reopen in Looks, it will render only the original Looks preset. Your Pro changes remain in the project and will reappear when you open it in Pro again.

▼ Help

Export User Preset

View User Guide

Manage License / Update

Version 3.3.0 (Build 2918)



StarTrekIV.filmbox

## Exporting a grade

If you want to send a looks configuration to a collaborator you can use [Help → Export User Preset](#) to export the current Filmbox Looks configuration—including the positions of the user sliders—as a .filmbox file. This file can be imported into Filmbox Pro on any host application.

For example an editor working with Looks in Premiere can export a .filmbox preset to convey artistic intent to a colorist using Pro on Resolve or Baselight. (Filmbox Looks cannot import .filmbox presets.)