

# COLORBOY *Digital Space. Analog Mind.*

USER GUIDE

v1.3

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# 1. Welcome to Colorboy

Congratulations on your purchase of Colorboy Film Color Processor, from FutureFx Studio.

Colorboy integrates advanced color processing directly into your DaVinci Resolve environment. Designed for maximum workflow efficiency, it allows you to sculpt the aesthetics of short films, commercials or live-action projects with precision.

Colorboy: film color processor

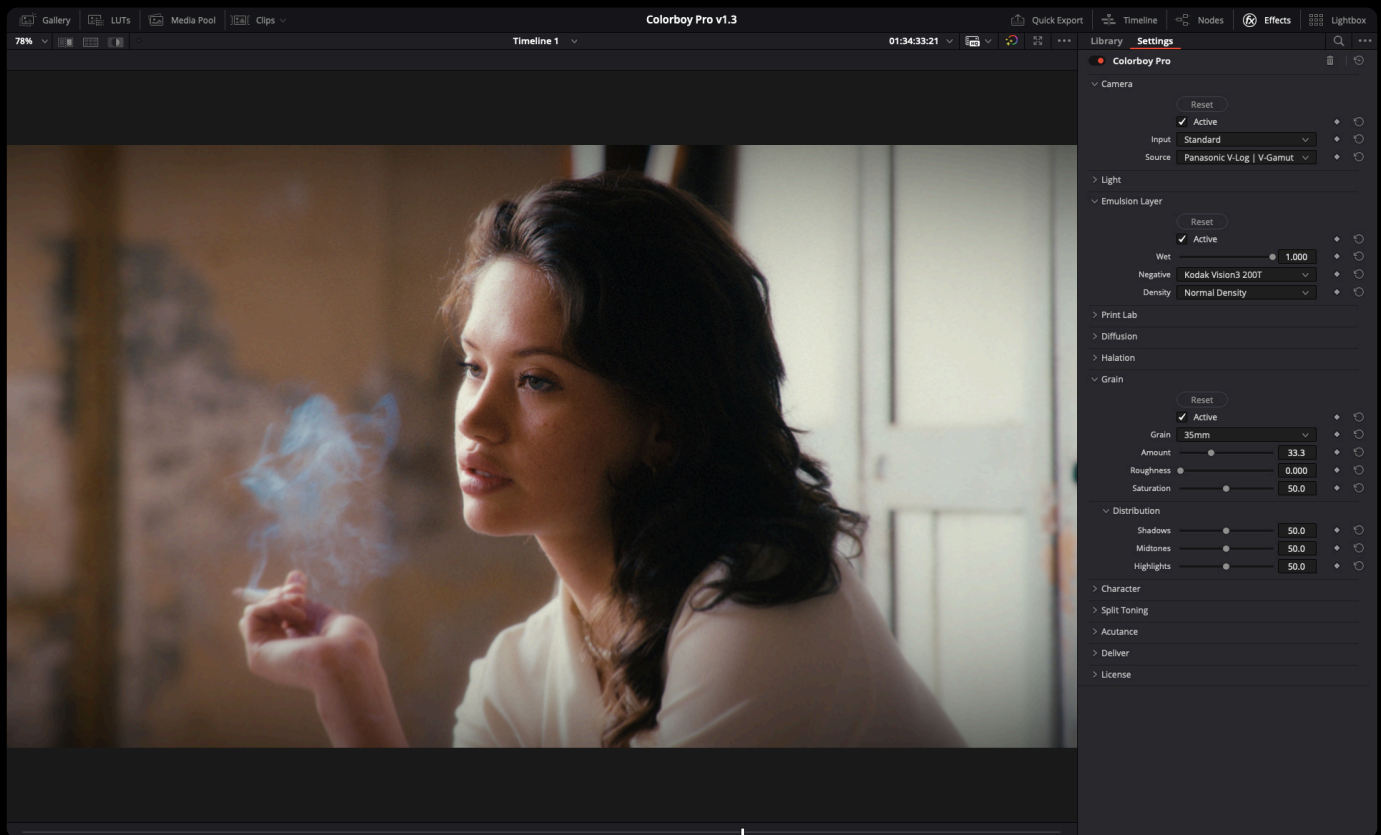
The core of cinematic color is here. Designed to offer analog precision and granular digital control.

- Superior Processing: Rebuilds movie behavior from scratch.
- Optimized Workflow: Designed for speed and consistency with every shot.
- Native Integration: Less friction, more creativity.

We hope Colorboy optimizes your workflow and opens up new possibilities in your creative process.

FutureFx Studio

## 2. System Requirements



🍏 macOS 13+ / Apple Silicon M1, M2, M3, M4 / DaVinci Resolve 19.1.4+ or higher

Colorboy is written for Apple Silicon. This isn't a marketing decision—it's an engineering one.

The entire pipeline—Camera → Light → Emulsion → Print Lab → Halation → Split Toning → Acutance → Character → Deliver—runs natively on Metal, directly on the GPU. No middleware, no translation, no compromises.

Apple Silicon and Metal merge with Colorboy's internal color core. Every pixel is processed in real time, so no matter how demanding your timeline, it delivers the fastest, cleanest, and most accurate color rendering your Mac has ever done.

This architecture—unified memory, a hardware standard—is what makes instant, artifact-free, frictionless color conversion possible.

We didn't build for the average user. We built for the most consistent color engine available today.

Colorboy isn't a plugin adapted for Mac. It's a plugin born for Mac.

### 3. Install FutureFx Studio

Before you start grading, you'll need to install and authorize your plugin. The whole process takes just a couple of minutes.



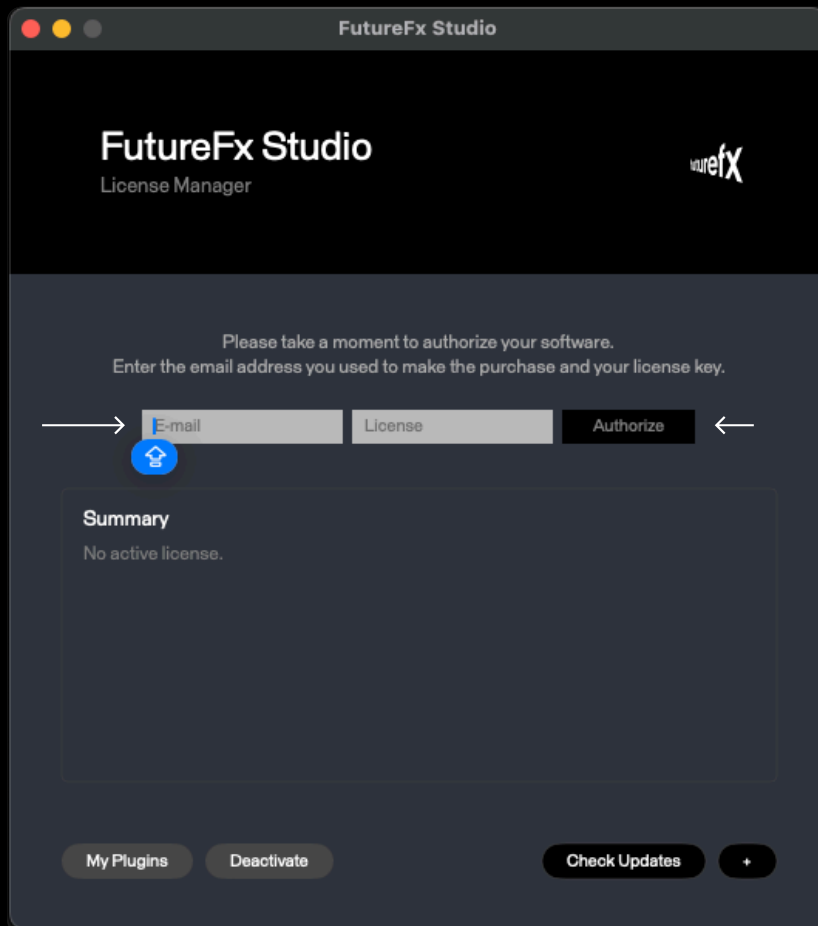
FutureFx Studio is the app that manages your license and installs Colorboy on your Mac. When you purchase Colorboy, you'll receive an email with your license key and a download link for FutureFx Studio.

1. Download the FutureFx Studio.dmg file from the link in your purchase email. 
2. Open the .dmg file — you'll see three items: the FutureFx Studio app, a shortcut to the Applications folder, and a How to Install.txt file.
3. Drag FutureFx Studio into the Applications folder.
4. Right-click FutureFx Studio (now in your Applications folder) and select Open.

macOS may show a security warning the first time you open the app — this is normal. If it does: go to the Apple menu → System Settings → Privacy & Security, scroll down to the Security section, and click Open Anyway. Confirm with your password or Touch ID.

## 4. Authorize your license

The first time you open FutureFx Studio, you'll see the main License Manager screen.



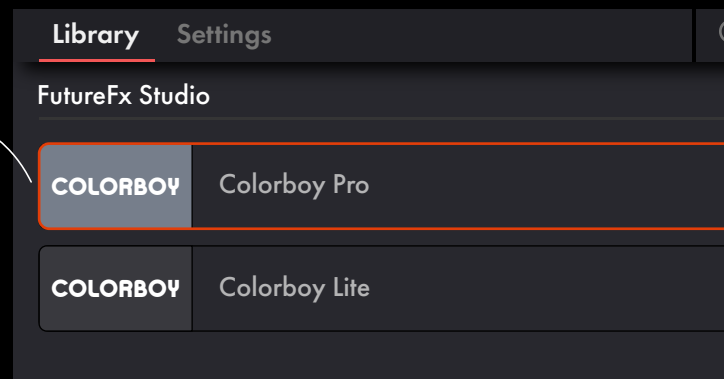
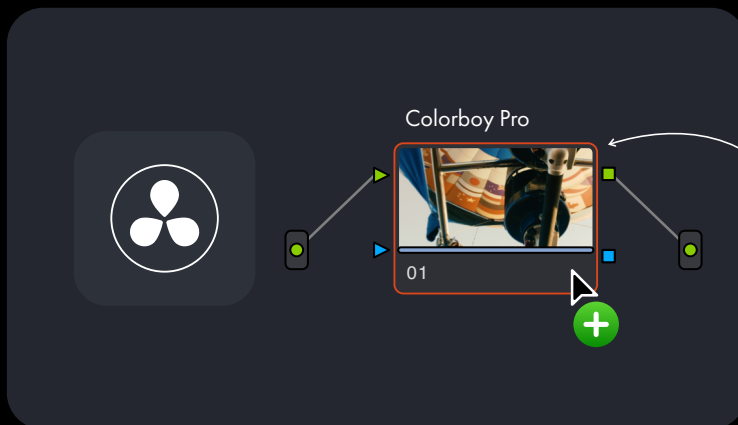
1. Enter the email you used to purchase Colorboy.
2. Enter your license key (found in your purchase email).
3. Click Authorize.

FutureFx Studio will verify your license and install the Colorboy plugin automatically on your Mac — no additional steps needed. Once done, you'll see a summary of your active license: plugin, editor, activation seats, and license status.

**Important:** each Pro license lets you activate Colorboy on up to 2 Macs simultaneously. If you need to free up a seat to install on another machine, use the Deactivate button inside FutureFx Studio, on the Mac you want to deactivate.

## 5. Open DaVinci Resolve

With the plugin installed, open (or restart, if it was already open) DaVinci Resolve. Colorboy will appear available as a new OFX in your effects panel, ready to be added to any clip on your timeline.



## 6. Overview

### Colorboy — Film Color Processor

Color, without friction. One node. One complete pipeline. Camera, light, emulsion, printing lab, halation, character, deliver — all in the right order, all calibrated, all ready to work.

Colorboy is a film color processor: a step-by-step guide to taking your image from the sensor to a cinematic look—no matter what you're shooting.

There's no single "cinematic look." A documentary demands honesty, a commercial demands impact, a music video demands risk, a feature film demands emotional continuity over two hours. Colorboy doesn't give you a single recipe—it gives you a process, the same one that existed in a film lab, so you can decide how the light behaves, how the emulsion reacts, and how that image reaches the screen.

Each stage is a real decision, not an effect:

Camera—where your image comes from. Light—how the exposure behaves before color touches it. Emulsion Layer—the physical character of the film you choose to emulate. Print Lab—how that negative translates to a positive. Character—the final visual DNA of your project. Deliver—your image, ready for the world.

Colorboy doesn't decide your look for you. It gives you the same process a real lab would use—so your color direction follows the same logic whether you're on a film set, editing a documentary, or finishing a commercial against the clock.

Camera → Light → Emulsion Layer → Print Lab → Character → Deliver → License

~~See all sections and controls on the next page.~~

**→ Camera**

Your starting point. Colorboy converts your camera's Log—ARRI, RED, Sony, Blackmagic, Canon, Nikon, and more—to Rec. 709, respecting whether your Resolve project is Standard or DaVinci WG/Intermediate. Before any creative decisions, your image is ready to be worked on.

**→ Light**

The physics of light, in four stages. Exposure regulates how much light enters. White adjusts the initial color balance. Development moves the development curve and its mid-gray point. Color Body gives density and chromatic mass to the color, like an organic dye—not digital saturation. Each with its own Blend, to precisely control the effect.

**→ Emulsion Layer**

The physical nature of the negative. You choose the Film Stock that defines your image's color response, and its Negative Density. Here, your image stops behaving like a digital sensor and starts behaving like film.

**→ Print Lab**

The negative becomes a positive. Print Stock and Print Density simulate the color transfer and contrast that result from printing your negative onto a positive print—the moment your image starts to feel finished.

**→ Disffusion (New v1.3)**

Simulates the soft glow of light spreading around bright areas, from a subtle mist to a dreamy bloom.

**→ Halation (New v1.1)**

Simulates light scattering through the film base, creating a soft glow around bright highlights.

**→ Grain (New v1.3)**

Adds real 35mm film grain, applied on top of the final image.

## → Character

The final signature of your project, in three tools. Range redistributes your tonal range—blacks, shadows, highlights. Bleach Bypass retains silver during development to add mechanical contrast and organic desaturation. Printer Lights adjusts the color balance using the same RGB logic as a real lab timer on an optical printer.

## → Split Toning (New v1.2)

Apply independent color tints to shadows and highlights, with control over hue, reach, and balance.

## → Acutance (New v1.2)

Sharpens fine detail and edge microcontrast without affecting color.

## → Deliver

The final step. You activate the output blend and choose your Output Target—the display standard your image is matched to before leaving Colorboy.

## → License

Plugin status and support. View your License Status and information about the Creator behind Colorboy. Simple, quiet, and unobtrusive.

## 7. Color Management

Colorboy can operate in two different color spaces, depending on how your project is configured in DaVinci Resolve. Choosing the correct one is the first step before grading—everything else in Colorboy stems from this decision.

### → Standard

Your timeline works in Rec. 709 (Scene), without any color management involved. Colorboy takes the image as is, without Resolve applying any additional transformations behind the scenes.

#### Recommended DaVinci Resolve project recipe:

| Adjustment                         | Value             |
|------------------------------------|-------------------|
| Color science                      | DaVinci YRGB      |
| Use separate color space and gamma | Off               |
| Timeline color space               | Rec.709 (Scene)   |
| Output color space                 | Rec.709 Gamma 2.4 |

### → DaVinci WG/Intermediate

Your timeline works in DaVinci Wide Gamut, with active color management. Resolve handles color transformation internally, and Colorboy operates within that wider, intermediate space.

#### Recommended DaVinci Resolve project recipe:

| Adjustment                         | Value                   |
|------------------------------------|-------------------------|
| Color science                      | DaVinci YRGB            |
| Use separate color space and gamma | Off                     |
| Timeline color space               | DaVinci WG/Intermediate |
| Output color space                 | Rec.709 Gamma 2.4       |

**Note:** the mode you choose in Input should match your actual DaVinci Resolve project settings. If your timeline is Rec.709 (Scene) with no color management, use Standard. If your timeline uses DaVinci Wide Gamut / Intermediate, use DaVinci WG/Intermediate.

## 8. Sections and Controls

Complete table of every Colorboy control, organized by module, with the exact action of each one.

### Camera (Section)

| Control | Action                                                                                                           |
|---------|------------------------------------------------------------------------------------------------------------------|
| Input   | Input mode. Standard for DaVinci YRGB · Rec.709 (Scene). DaVinci Wide Gamut for DaVinci YRGB · DWG/Intermediate. |
| Source  | Camera source. Select your camera and log profile to convert to Rec.709.                                         |

### Light (Section)

Core photographic controls: Exposure, White Balance, Development, and Color.

#### Exposure (Sub-section)

| Control  | Action                                                             |
|----------|--------------------------------------------------------------------|
| Enable   | Enables the Exposure section.                                      |
| Blend    | Exposure blend. Drag right to mix in the exposure-adjusted result. |
| Exposure | Drag right to brighten, left to darken. +1.0 = one stop up.        |

#### White (Sub-section)

| Control    | Action                                                          |
|------------|-----------------------------------------------------------------|
| Enable     | Enables the Chromatic Balance section.                          |
| Blend      | Chromatic blend. Drag right to mix in the white balance result. |
| Color Temp | Drag right to warm, left to cool.                               |
| Tint       | Drag right to shift magenta, left to shift green.               |

See all sections and controls on the next page.

## Development (Sub-section)

| Control        | Action                                                                          |
|----------------|---------------------------------------------------------------------------------|
| Enable         | Enables the Development section.                                                |
| Blend          | Development blend. Drag right to mix in the developed result.                   |
| Push/Pull      | Harmonic contrast curve anchored to mid-gray. Drag right to push, left to pull. |
| Pivot          | Offsets the mid-gray anchor point of the development curve.                     |
| Toe            | Drag right to lift shadows, left to crush them.                                 |
| Mids           | Drag right to lift midtones, left to lower them.                                |
| Shoulder       | Drag right to open highlights, left to compress them.                           |
| Mid-Gray Space | Selects the color space that defines the development curve anchor.              |

## Mid Gray Color Space



Mid Gray Pivot ☐ Camera Log System ☒

The Mid Gray control defines the tonal reference point on which the Push/Pull contrast engine operates. Instead of using a fixed mid gray, the selector uses the official mid gray value of each logarithmic color space—the same value the camera manufacturer sets as the neutral exposure point.

## Color Body (Sub-section)

| Control  | Action                                                       |
|----------|--------------------------------------------------------------|
| Enable   | Enables the Color Body section.                              |
| Blend    | Color Body blend. Drag right to mix in the color result.     |
| Color    | Drag right to saturate, left to desaturate.                  |
| Vibrancy | Naturally increases saturation in areas with low saturation. |
| Density  | Adjusts color density.                                       |
| Richness | Deeper, more intense colors.                                 |

## Emulsion Layer (Section)

| Control  | Action                                                  |
|----------|---------------------------------------------------------|
| Enable   | Enables the Film Emulsion section.                      |
| Blend    | Emulsion blend. From 0% (Original) to 100% (Film).      |
| Negative | Selects a film emulsion profile and its color response. |
| Density  | Selects the film negative's density.                    |

## Print Lab (Section)

| Control   | Action                                                              |
|-----------|---------------------------------------------------------------------|
| Enable    | Enables the Print Lab section.                                      |
| Blend     | Print blend. From 0% (Original) to 100% (Print).                    |
| Stock     | Selects a photochemical print stock profile and its color response. |
| Type      | Selects the print exposure density level.                           |
| Push/Pull | Applies development contrast in the print stage at half strength.   |

Is your footage already in Rec.709? If the video on your timeline is already Rec.709 (not Log), select:  
Input: StandardSource: Rec.709 Bypass

## Diffusion (Section) New in Colorboy Pro v1.3

| Control   | Action                                                                                                                                    |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------|
| Enable    | Enables the Diffusion section.                                                                                                            |
| Process   | Set to Scene to decode gamma before the glow is calculated (recommended), or Display to process directly in display space.                |
| Preset    | Mist is a soft airy veil, Soft is a gentle low-threshold glow, Cinematic is a wide halo on strong highlights, Dream is a heavy hazy glow. |
| Blend     | Diffusion blend. Drag right to mix in the diffusion result.                                                                               |
| Strength  | Drag right to increase the intensity of the glow.                                                                                         |
| Spread    | Drag right to widen the radius of the glow.                                                                                               |
| Threshold | Drag left to let darker areas glow, right to limit the glow to the brightest highlights.                                                  |
| Knee      | Drag right to soften the transition between the areas that glow and the areas that do not.                                                |
| Veil      | Drag right to add a wide, soft haze over the whole image.                                                                                 |
| Hue       | Slightly shifts the tint of the glow.                                                                                                     |
| Tint      | Drag right to add a subtle color cast to the glow, using the Hue setting.                                                                 |

## Halation (Section) New in Colorboy Pro v1.1

| Control    | Action                                                                                                         |
|------------|----------------------------------------------------------------------------------------------------------------|
| Enable     | Enables the Halation section.                                                                                  |
| Process    | Set to Scene to decode gamma before scattering (recommended), or Display to process directly in display space. |
| Preset     | Select the film gate width used to scale the halation radius.                                                  |
| Blend      | Halation blend. Drag right to mix in the halation result.                                                      |
| Strength   | Drag right to increase the intensity of the halation glow.                                                     |
| Spread     | Drag right to widen the radius of the halation bounce.                                                         |
| Flourish   | Softens the edges of the halation, giving bright lights that blooming, flourishing glow.                       |
| Hue        | Shifts the tint of the halation glow, from amber/orange to other tones.                                        |
| Saturation | Drag right to intensify the halation color, left toward gray.                                                  |

## Resolution (Sub-section) **New in Colorboy Pro v1.1**

| Control | Action                                                                                                                                         |
|---------|------------------------------------------------------------------------------------------------------------------------------------------------|
| RCA     | Resolution Clarity Attenuator (RCA). Drag right to reduce image sharpness, simulating the softer resolving power of period-accurate emulsions. |

## Grain (Section) **New in Colorboy Pro v1.3**

| Control    | Action                                                                                                      |
|------------|-------------------------------------------------------------------------------------------------------------|
| Enable     | Enables the Grain section.                                                                                  |
| Grain      | Selects the film grain format.                                                                              |
| Amount     | Drag right to increase the intensity of the grain.                                                          |
| Roughness  | At 0 the grain has its strongest micro-contrast; drag right to relax it toward the natural scanned texture. |
| Saturation | Drag right to bring in the color of the scanned grain, left toward monochrome grain.                        |
| Shadows    | Amount of grain in the darkest areas.                                                                       |
| Midtones   | Amount of grain in the middle tones.                                                                        |
| Highlights | Amount of grain in the brightest areas.                                                                     |

## Character (Section)

Post-development controls: Lights, Bleach Bypass, and Printer Lights.

### Range (Lights) (Subsection)

| Control        | Action                                                    |
|----------------|-----------------------------------------------------------|
| Enable         | Enables the Lights section.                               |
| Blend          | Range blend. Drag right to mix in the lights result.      |
| Carbon Point   | Drag right to lift deep blacks, left to crush them.       |
| Shadow Toe     | Drag right to lift shadows, left to darken them.          |
| Light Shoulder | Drag right to open upper midtones, left to compress them. |
| High Roll-Off  | Drag right to open highlights, left to compress them.     |

### Bleach Bypass (Sub-section)

| Control       | Action                                                                       |
|---------------|------------------------------------------------------------------------------|
| Enable        | Enables the Bleach Bypass effect.                                            |
| Blend         | Bleach blend. Drag right to mix in the bypass result.                        |
| Bleach Amount | Drag right to retain more silver. Increases contrast and reduces saturation. |

### Printer Lights (Sub-section)

| Control         | Action                                                               |
|-----------------|----------------------------------------------------------------------|
| Enable          | Enables the Printer Lights section.                                  |
| Blend           | Printer Lights blend. Drag right to mix in the printer-timed result. |
| Red - Cyan      | Drag left to add red, right to add cyan.                             |
| Green - Magenta | Drag left to add green, right to add magenta.                        |
| Blue - Yellow   | Drag left to add blue, right to add yellow.                          |

## Split Toning (Section) [New in Colorboy Pro v1.2](#)

Apply independent color tints to shadows and highlights, with control over hue, reach, and balance.

| Control      | Action                                                                      |
|--------------|-----------------------------------------------------------------------------|
| Enable       | Enables the Split Toning section.                                           |
| High Hue     | Sets the tint color applied to highlights.                                  |
| High Reach   | Drag right to extend the highlight tint further into the midtones.          |
| Shadow Hue   | Sets the tint color applied to shadows.                                     |
| Shadow Reach | Drag right to extend the shadow tint further into the midtones.             |
| Balance      | Drag right to shift the split point toward highlights, left toward shadows. |
| Amount       | Drag right to increase the strength of both tints.                          |

## Acutance (Section) [New in Colorboy Pro v1.2](#)

Sharpens fine detail and edge microcontrast without affecting color.

| Control         | Action                                                                               |
|-----------------|--------------------------------------------------------------------------------------|
| Enable          | Enables the Acutance section.                                                        |
| Process         | Fine applies subtle luma-only sharpening; Contour increases that strength by 30%.    |
| Amount          | Drag right to increase edge sharpening strength.                                     |
| Edge Mask       | Drag right to limit sharpening to stronger edges, reducing the effect on flat areas. |
| Chroma Softness | Drag right to smooth color noise without affecting luma detail.                      |

## Deliver (Section)

| Control       | Action                                                    |
|---------------|-----------------------------------------------------------|
| Enable        | Enables the Deliver section.                              |
| Blend         | Deliver blend. Drag right to mix in the converted output. |
| Output Target | Choose your display target.                               |

## License (Section)

| Control        | Action                                |
|----------------|---------------------------------------|
| License Status | Current license status of the plugin. |
| Creator        | Plugin author and studio information. |

**Granular precision.** Each Colorboy control has been mathematically sculpted to interact directly with the color core. Adjust nuances with absolute fidelity and predictable response across the entire dynamic spectrum.

## 9.Interface

Plugin →

Colorboy Pro

Reset

☒ Active

Input DaVinci WG/Intermediate

Source ARRI LogC3 Wide Gamut

Light

Exposure

White

Development

Color Body

Emulsion Layer

Reset

☒ Active

Wet 1.000

Negative Kodak Vision3 500T

Density Normal Density

Print Lab

Reset

☒ Active

Wet 1.000

Stock Fujicolor Eterna 3513

Type Balanced Print

Push/Pull 0.000

Diffusion

Halation

Grain

Character

Range

Bleach Bypass

Printer Lights

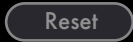
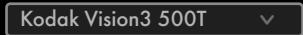
Split Toning

Acutance

Deliver

License

# 10.Types of controls

| Type of Control | Used in Colorboy                                                                                                                                                                                                                                                                                          | Examples                                                                                                                                                                                                                                                |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Button          | Section-by-section reset. Each pipeline block (Camera, Light, Emulsion Layer, Print Lab, Character) has its own independent reset button, allowing you to discard settings for a single layer without affecting the rest of the look.                                                                     | "Reset" in each section<br>                                                                                                                                          |
| Checkbox        | Layer bypass switch. Because Colorboy is a modular pipeline where each stage simulates a real physical step in the photochemical process, it allows you to isolate or compare the visual contribution of each stage, or deactivate it without losing its configured values. No GPU cost when deactivated. | "Active" in Exposure, White, Development, Body Color, Emulsion Layer, Printing Lab, Range, Bleach Derivation, Printer Lights.<br> Active                           |
| Slider          | Dominant pipeline control: continuous (wet/dry) mixing and graded intensities, reflecting that real photochemical processes are never binary. It provides fine control over "how much" of each simulated chemical effect is applied.                                                                      |                                                                                                                                                                    |
| Dropdown        | Selection of technical profiles. Each option represents a complete and distinct mathematical set.                                                                                                                                                                                                         | "Source Profile" (17 camera logs), "Mid Gray Target" (14 targets + Studio Standard/ DaVinci Intermediate), "Negative" (film stocks such as Kodak Vision3 500T)<br> |

## 11. Emulsion Layer <sup>Color Negative Film</sup>

### Fujifilm Super F-125 Color Negative Film 8532

ISO 125, daylight. Almost imperceptible grain, neutral and very accurate colors. Ideal for bright light and high detail. *Spirited Away* (2001), *Nobody Knows* (2004), *Departures* (2008)

### Fujifilm Eterna 250D Color Negative Film 8553

ISO 250, daylight. Fine grain, neutral tones with slightly warm skin. Cool and restrained palette. *Letters from Iwo Jima* (2006), *Babel* (2006), *Still Walking* (2008)

### Kodak Vision3 250D Color Negative Film (5207)

ISO 250, daylight. Very fine grain, warm and saturated colors. Exceptional latitude in shadows and highlights. The most widely used film stock in modern production. *Gravity* (2013), *The Revenant* (2015), *La La Land* (2016)

### Kodak Vision3 500T Color Negative Film (5219)

ISO 500, tungsten white balance. For indoor and night photography. Controlled film grain. Smooth highlight handling without blown-out highlights. *Gravity* (2013), *The Revenant* (2015), *La La Land* (2016)

### Kodak Vision2 250D Color Negative Film 5205

ISO 250, daylight. Vibrant colors with slightly higher contrast than the Vision3. Visible but cinematic grain. Basis of the classic Kodak look of the 2000s. Direct predecessor of the Vision3 250D. *Brokeback Mountain* (2005), *Children of Men* (2006), *No Country for Old Men* (2007)

### Eastman Double-X Black & White Negative Film 5222

ISO 200, black and white. Coarse, expressive grain, high contrast, deep shadows. *Schindler's List* (1993), *Ed Wood* (1994), *Nebraska* (2013), *Manchester by the Sea* (2016)

## 11.Emulsion Layer <sup>Color Negative Film</sup>

### Kodak Vision3 50D (5203)

ISO 50 daylight balance. The world's finest grain in the Vision3 line, with unrivaled highlight latitude for high-contrast daylight exteriors.

### Kodak Vision3 200T (5213)

ISO 200, tungsten balance. Delivers the image structure of a 100-speed stock with the exposure flexibility of a 200-speed film, and reduced grain in the shadows.

### ORWO Wolfen UN54

ISO 100, true black and white. A classic East German panchromatic cine negative — fine grain, sharp detail, and subtle, classic contrast.

### ORWO Wolfen NC500

ISO 500, daylight balance. A classic East German color negative with heavy, expressive grain, desaturated shadows, and a distinctive green cast.

## 11.Print Lab

### Fujifilm Eterna-CP 3513

Fuji Color 3513: Renowned for its soft organic texture, creamy highlights, and a signature cyan-teal tilt in the shadows that creates a moody, ethereal atmosphere in *Arrival*, *The Social Network*, and *The Grand Budapest Hotel*.

### Kodak Vision Premier Color Print Film 2393

Kodak Premier 2393: A high-performance luxury stock boasting the industry's densest blacks, electric color saturation, and a high-contrast "pop" that provides a deep,three-dimensional feel to *Gladiator*, *The Lord of the Rings*, and *Moulin Rouge*.

### Kodak Vision Color Print Film 2383

Kodak Vision 2383: The industry workhorse featuring a fine-grain structure, neutral tonal balance, and rich blacks that define the quintessential "Hollywood look" in films like *The Dark Knight*, *Interstellar*, and *Dunkirk*.



## Color Negative Film



## Print Lab



## 12. End User License Agreement.

This End User License Agreement ("Agreement") is a legal and binding agreement between You ("User") and FutureFx Studio for the use of the Colorboy plugin in its Lite and Pro versions. By installing or using the software, you fully accept the terms of this Agreement.

### 01 — PRODUCT VERSIONS

Colorboy is available in two versions:

Colorboy Lite is free. You may download and install it at no cost on one (1) Mac you own for personal and commercial use. FutureFx Studio reserves the right to modify, limit, or discontinue the free version at any time.

Colorboy Pro requires the purchase of a valid license for activation and full use. Once purchased, you may download the software as many times as ne

### 02 — ACTIVATIONS AND USE

Colorboy Pro allows you to activate the software on a maximum of two (2) Macs you own for personal and commercial use. Activating the license on third-party devices is not permitted. If you wish to change one of your registered devices, you must revoke the activation on the previous device before proceeding with a new one.

Colorboy Lite allows a single activation on one (1) Mac for personal and commercial use.

### 03 — LIFETIME UPDATES

Colorboy Pro is not a subscription. It is a lifetime license. You pay once and it's yours forever — including every update, improvement, and new feature we release in the future. No additional costs. No surprises.

#### Early Adopters — Launch Price • \$199 USD

During the first three (3) months from the official launch date, Colorboy Pro will be available at \$199 USD. If you're reading this within that window, you're about to make one of the best decisions for your creative workflow. A professional plugin, built to last, at the lowest price it w

### **Regular Price • \$349 USD**

Once the launch period closes, Colorboy Pro will be available at its regular price of \$349 USD. You'll get exactly the same thing — a lifetime license with all future updates included. A solid investment in a tool that will grow with you.

Your license includes two (2) simultaneous activations on Macs you own. Always with you, wherever you work.

## **04 — DISTRIBUTION**

You are not permitted to distribute the software without the express written authorization of FutureFx Studio. This includes, but is not limited to, distribution in magazines, review platforms, third-party bundles, or any digital or physical medium. No license is granted to redistribute the software as part of another program, including DAWs, NLEs, video games, or color grading applications.

## **05 — COMPATIBILITY**

Colorboy Lite and Colorboy Pro have been designed and optimized exclusively for:

- Mac with Apple Silicon (M1 or later)
- macOS 13 Ventura or later
- DaVinci Resolve 19.1.4 or later
- Requires Metal support

## 06 — PRIVACY AND DATA

For license management purposes, FutureFx Studio collects the following data: email address, license key, device identifier (Machine ID), and activation date. This information is used exclusively to validate and manage your license. FutureFx Studio does not sell, share, or transfer this data to third parties under any circumstances. To request the deletion of your data, please contact [hi@futurefxstudio.com](mailto:hi@futurefxstudio.com).

The User is responsible for keeping their purchase email and license key secure and confidential. This information is strictly for individual use and is necessary for FutureFx Studio to provide adequate support.

## 07 — LICENSE REVOCATION

**User Obligations.** To keep your license active, the User agrees to:

- Keep their license key and purchase email secure and confidential
- Not share their credentials with third parties under any circumstances
- Use the software only on devices authorized under their license
- Not attempt to activate the license from unauthorized devices or by anyone other than the original purchaser
- Not redistribute, resell, or transfer the software without authorization
- Not reverse engineer, decompile, or modify the plugin
- Not use the software to create derivative products without written authorization from FutureFx Studio
- Not initiate unjustified payment disputes (chargebacks) or reversals

**FutureFx Studio Rights.** FutureFx Studio reserves the right to revoke any license, Lite or Pro, immediately and without prior notice in any of the following situations:

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## 08 — A DIRECT MESSAGE

Creating Colorboy took years of work and research. Every line of code, every emulsion profile, is the result of the genuine effort of a small team that believes in what they do.

Creative tools inspire—that's our intention. But behind every piece of software are people who depend on that work being respected so they can continue creating.

If you use Colorboy, you're part of this community. And like any worthwhile community, it works best when everyone plays fair.

Respecting this isn't just a legal obligation. It's the most direct way to support us in continuing to build better, more powerful tools with constant updates.

Thank you for being a part of this.

—George Gonz, Founder · FutureFx Studio

## 09 — BRANDS AND CREATORS

If you represent a brand, production company, agency, or are a content creator interested in using Colorboy in your projects or productions, we'd love to hear from you. Write to us at [hi@futurefxstudio.com](mailto:hi@futurefxstudio.com) with the subject line "Commercial Use / Brand" and tell us about your project. Every request goes through an evaluation process and we will get back to you promptly. We work on a case-by-case basis to find the best way to collaborate.

## 10 — RESPONSIBILITY

By installing this software, you agree to use it at your own risk. FutureFx Studio cannot be held responsible for any direct, indirect, or consequential damages caused as a result of its use.

## 11 — INTELLECTUAL PROPERTY

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## 12 — TRADEMARKS

Colorboy uses Metal, Apple Inc.'s graphics framework, for its real-time color processing engine.

Colorboy is an OFX plugin designed for use within DaVinci Resolve and DaVinci Resolve Studio, products of Blackmagic Design Pty. Ltd.

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