Aletheia OFX Suite

User Guide v1.1.1

Monos Pros Monon

monosprosmonon.com

Alpha · Phi · Helix · Omega

Installation & License

macOS

Requires macOS 12+, DaVinci Resolve 18+.

1. Run the `.pkg` installer from your purchase email
2. Enter your license key when prompted
3. Restart Resolve

Plugins: `/Library/OFX/Plugins/` License: `~/Library/Application Support/Aletheia/license.key`

Windows

Requires Windows 10/11 x64, DaVinci Resolve 18+.

1. Right-click `Aletheia_Installer_v1.0.0.exe` → **Run as administrator**
2. Accept EULA, enter license key
3. Restart Resolve

Plugins: `C:\Program Files\Common Files\OFX\Plugins\` License: `%APPDATA%\Aletheia\license.key`

License

Key format: `AT10-XXXX-XXXX-XXXX`. One key unlocks all four plugins on one machine. Validated offline — no internet needed. No valid key = trial mode (watermarked). To activate manually, paste your key into the license file for your OS and restart Resolve.

The Suite

Plugin	What it does
Alpha	Color space conversion and negative grading
Phi	Primary/secondary color grading with skin tools
Helix	Sharpening, clarity, texture, and spatial EQ
Omega	Photochemical film stock emulation

GPU-accelerated: Metal & OpenCL on macOS, CUDA (NVIDIA) & OpenCL (AMD) on Windows. In Resolve's Color or Edit page, open the OpenFX panel and drag a plugin onto a node. Recommended order: `Alpha → Phi → Helix → Omega`. Each works independently.

Alpha — Color Space Management

Converts between color spaces with film negative grading. Three independent stages — Source, Digital, and Negative — each toggle on or off to build the conversion chain you need.

Direction

Controls the conversion order. **Digital → Negative** converts from your working space toward film negative. **Negative → Digital** converts from film negative back to your working space. **Invert** reverses the entire chain.

Source Color Space

Match your camera's native encoding. Enable this stage when working with camera-original footage.

Manufacturer	Formats
ARRI	LogC3 / Wide Gamut 3, LogC4 / Wide Gamut 4
Sony	S-Log3 / S-Gamut3, S-Gamut3.Cine
RED	Log3G10 / REDWideGamutRGB
Blackmagic	BMD Film Gen5 / BMD Wide Gamut
Canon	Canon Log 2, Canon Log 3
Panasonic	V-Log / V-Gamut
DJI	D-Log M
Other	DaVinci Intermediate, ACEScct, sRGB, Rec.709

Digital Color Space

Your working space — match this to your timeline. In a color-managed workflow, this is the space all Aletheia plugins share (e.g. ACEScct, DaVinci Wide Gamut).

Negative Space

The film negative target gamut and gamma. Typically ACES AP0 / Cineon for photochemical workflows. This stage feeds into Omega's film stock emulation when chained together.

Phi — Color Grading

Printer Lights

Film lab RGB offsets. 25 units = 1 stop. Red / Green / Blue: −100 to +100.

Tone Curve

Parameter	Range	Parameter	Range
Exposure	−6 to +6 stops	Black Point	0.0–0.2
Contrast	0.0–2.0	White Point	0.0–9.0
Shadows	−1.0 to +1.0	Lo / Hi Rolloff	0.0–1.0
Midtones	−1.0 to +1.0	Shoulder Len / Str	0.0–1.0
Highlights	−1.0 to +1.0	Toe Len / Str	0.0–1.0

Show Curve overlays the tone response on the image.

Saturation (OKLab)

Saturation −1.0 to +2.0. Vibrance −1.0 to +1.0 (protects skin). Chroma Mix 0.0–2.0.

Skin Tools

Auto-detects skin tones. Skin Texture, Melanin, Hemoglobin, Reduce Redness, Richness, Density — all −1.0 to +1.0.

Tetrahedral Color

Per-hue Hue / Sat / Value for Red, Yellow, Green, Cyan, Blue, Magenta. Each −1.0 to +1.0.

Helix — Spatial Processing

Clarity — Mid-frequency local contrast, −50 to +50.

Acutance — Fine detail enhancement (pores, fabric, hair), −50 to +50.

Spatial Equalizer

6-band frequency EQ, each −1.0 to +1.0:

Band	Scale	Band	Scale
Ultra Fine	Pixel detail	Coarse	Features, objects
Very Fine	Skin, small patterns	Very Coarse	Shapes, architecture
Fine	Fabric, texture	Ultra Coarse	Broad transitions

Mix 0.0–1.0. Show Detail Map overlays the frequency response. Global Mix 0.0–1.0.

Omega — Film Stock Emulation

Pipeline: `Input → Negative → Development → Print → Display`

Input Color Space

Match to your timeline working space.

Color Space	Color Space
ACES AP0 (Linear)	Fujifilm F-Log / F-Gamut
ACES AP1 (Linear)	Fujifilm F-Log2 / F-Gamut
ACEScct / AP1	Linear Rec.709 / sRGB
ARRI LogC3 / AWG3	Linear Rec.2020
ARRI LogC4 / AWG4	Nikon N-Log
BMD Film Gen5 / BMD WG	Panasonic V-Log / V-Gamut
Canon C-Log2 / Cinema Gamut	Rec.2020 HLG
Canon C-Log3 / Cinema Gamut	RED Log3G10 / RWG
DaVinci Intermediate / DaVinci WG	Sony S-Log3 / S-Gamut3
DJI D-Log M / D-Gamut	Sony S-Log3 / S-Gamut3.Cine
sRGB (Gamma)	

Negative Stock

42 stocks spanning 70 years of photochemistry.

Kodak Motion Picture	**Year**	**Fujifilm**	**Year**
Vision3 5203 50D	2011	Eterna 500T	2006
Vision3 5207 250D	2009	Eterna 500T Vivid	2006
Vision3 5213 200T	2010	Pro 400H	2004
Vision3 5219 500T	2007	Pro 160C	2004
Vision 5277 320T	1996	Pro 160S	2004
EXR 5293 200T	1992	C200	1998
EXR 5248 100T	1990	Superia 400	1998
ECN-I 5247 100T	1950	Superia X-tra 400	2000
ECN-I 5248 50T	1952	Reala 100	1998
ECN-II 5247 100T	1974	Natura 1600	2005
ECN-II 5250 50D	1959	Provia 100F	2000
Double-X 5222 B&W	1959	Velvia 50	1990
Kodak Still		FP-100C	1980
Portra 160	2010	Instax	1998
Portra 400	2010	**Agfa**	
Portra 800	2001	Vista 100	1999
Ektar 100	2008	Optima 100	2000
Gold 200	1988	Ultra 100	1999
Ultramax 400	1997		
Vericolor III 160	1980		
Aerocolor IV 125	1995		
Kodak Reversal & B&W			
Kodachrome 64	1974		
Ektachrome E100	2018		
Ektachrome 100	2002		
Tri-X 400 B&W	1954		
Plus-X 125 B&W	1954		

Development & Print

Dye Process	Year	Print Stock	Year
None (bypass)	—	Neutral (Bypass)	—
Technicolor Dye Transfer 3-Strip	1932	Kodak Vision 2383	1998
Technicolor Process IV 3-Strip	1932	Kodak Vision Premier 2393	1998
Technicolor Process V Monopack	1954	Kodak Intermediate 5383	1979
Kodak Dye Transfer Neg Matrix	1946	Kodak ECP 5381	1972
Kodak Dye Transfer Kodachrome	1935	Kodak ECP 5384	1982
Kodak Dye Transfer Slide Matrix	1946	Kodak EXR 5386	1989
Kodak Ektachrome Radiance III	1989	Kodak 2303 B&W	1979
Ilford Ilfochrome Micrographic M	1963	Kodak Duraflex Plus	1995
Ilford Ilfochrome Micrographic P	1991	Kodak Endura Premier	2005
		Kodak Portra Endura	2003
Development Controls		Kodak Supra Endura	2002
Push/Pull	—	Kodak Polymax Fine Art B&W	1990
Bleach Bypass	—	Fuji Eterna-RDI 3513DI	2005
Interlayer Effect	—	Fuji Fujiflex SFA3	1988
		Fuji Fujiflex Crystal	2001
		Fuji Crystal Archive Super C	1998
		Fuji Crystal Archive DP II	2002
		Fuji Crystal Archive Maxima	2005
		Fuji Crystal Archive Pro PD II	2008

Display Target

Target	Transfer	Use
Rec.709 / Gamma 2.4	SDR	Broadcast
Rec.709 / Gamma 2.2	SDR	Mac / web
P3 / Gamma 2.2	SDR	Cinema
P3 / Gamma 2.6	SDR	DCI cinema
Rec.2020 / PQ	HDR	HDR10
P3 / PQ	HDR	HDR cinema

HDR controls activate when an HDR target is selected.

Halation & Grain

Halation — Simulates light scattering through the film base. Film gauge: 16mm / 35mm / 65mm. Strength: 0–3.

Grain — Photographic grain synthesis. Film gauge: 16mm / 35mm / 65mm. Amount: 0–2. Saturation: 0–1.

LUT Export

Export 33^3 or 65^3 `.cube` LUTs to Desktop from current settings. Bakes the full Omega pipeline (negative, development, print, display) into a portable LUT file.

Working with Aletheia

Aletheia is designed as a holistic system. The four plugins form a complete photochemical pipeline when used together — Alpha handles color space, Phi handles grading, Helix handles spatial processing, and Omega handles film stock emulation. Each plugin works independently, but the suite reaches its full potential when the plugins are chained as a unified pipeline.

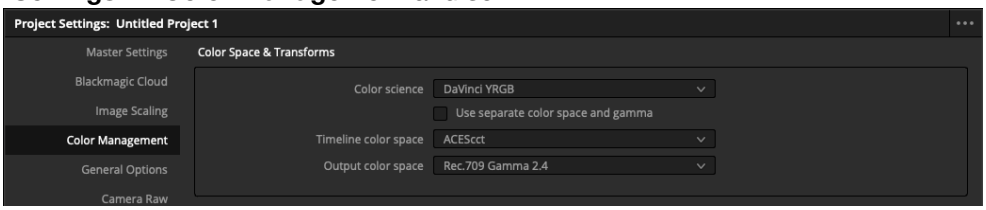
The key principle: **match your working space.** In any color-managed workflow, Alpha's Digital Space, Phi's Input/Output Color Space, and Omega's Input Space should all match your timeline's working color space. If your timeline is ACEScct, all three plugins should be set to ACEScct. If your timeline is DaVinci Wide Gamut, match that. This keeps every plugin operating in the same domain so the math is correct end-to-end.

Example: ACEScct Pipeline

A complete processing chain inside a DaVinci YRGB project with an ACEScct timeline. Alpha handles conversion at both group levels — source conversion in Group Pre-Clip and the photochemical pipeline in Group Post-Clip. Phi handles per-shot grading at the Clip level.

1 — Project Settings

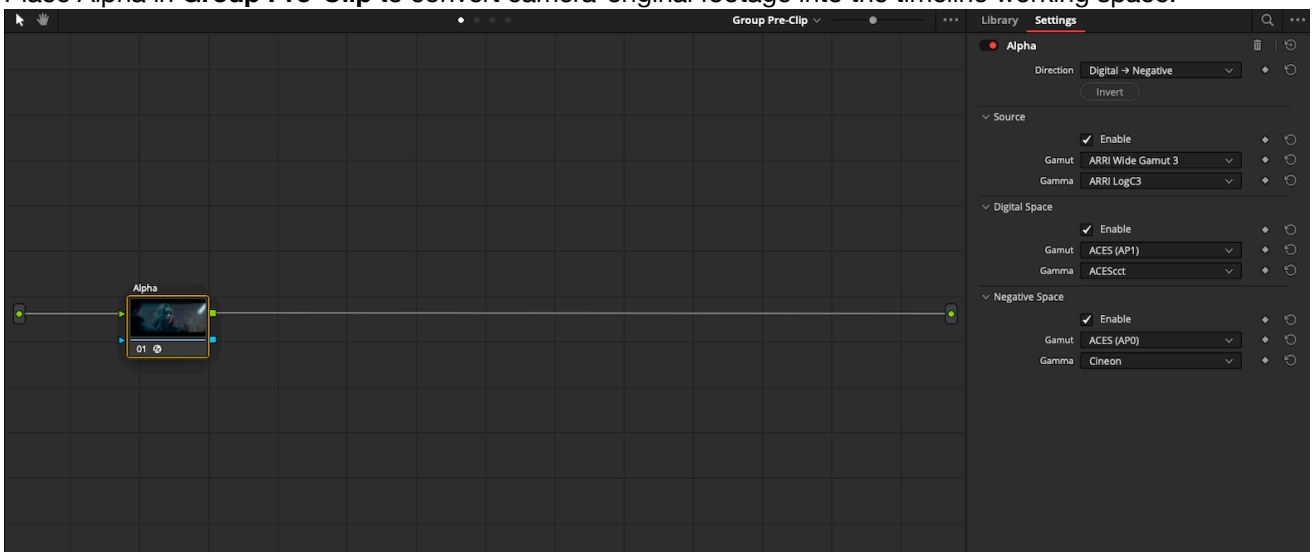
Open **Project Settings → Color Management** and set:



Setting	Value
Color science	DaVinci YRGB
Timeline color space	ACEScct
Output color space	Rec.709 Gamma 2.4

2 — Group Pre-Clip: Alpha (Source Conversion)

Place Alpha in **Group Pre-Clip** to convert camera-original footage into the timeline working space.

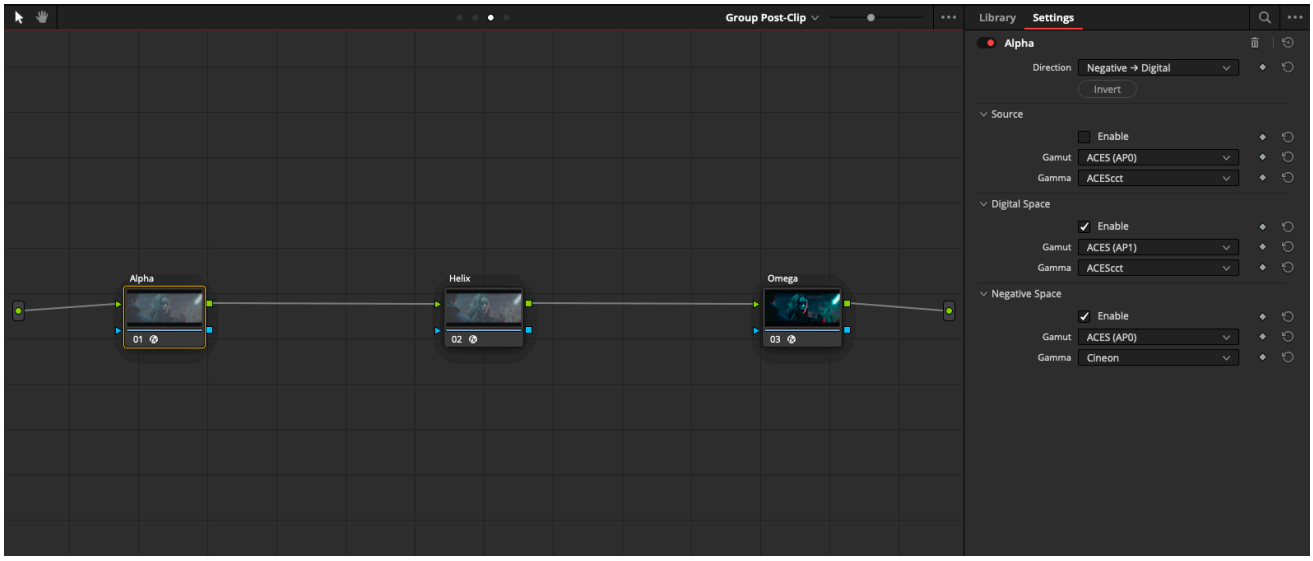


Parameter	Value
Direction	Digital ⟶ Negative
Source	Enabled — ARRI Wide Gamut 3 / ARRI LogC3
Digital Space	ACES AP1 / ACEScct (enabled)
Negative Space	ACES AP0 / Cineon (enabled)

3 — Group Post-Clip: Alpha → Helix → Omega

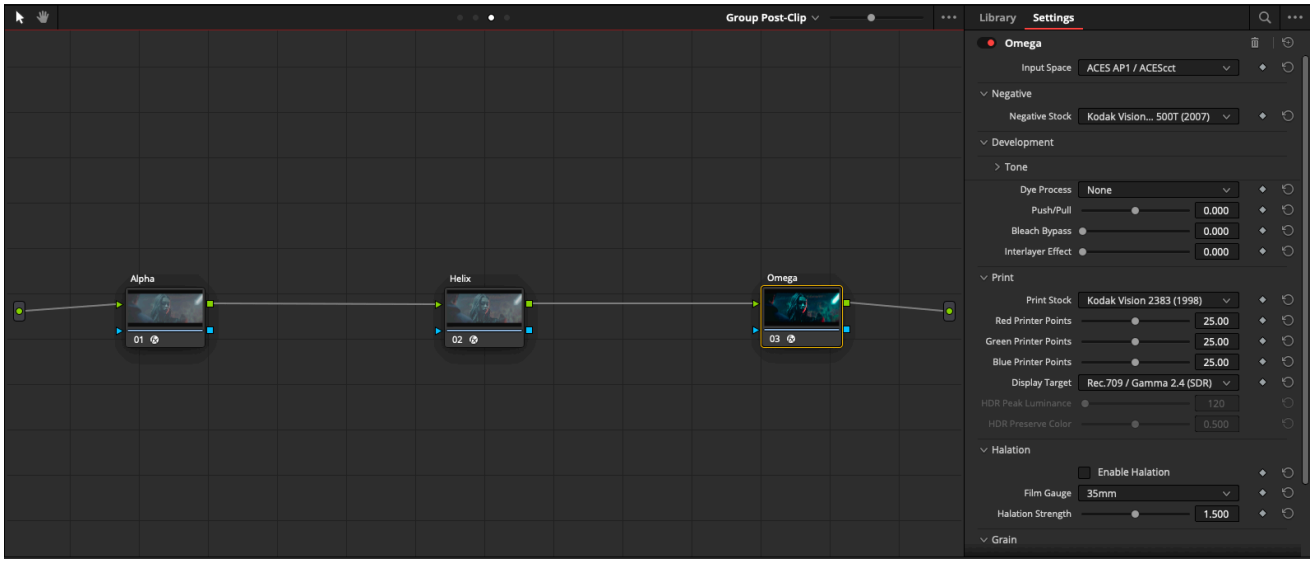
Create three serial nodes in **Group Post-Clip**. This chain runs after every clip's grade.

Alpha



Parameter	Value
Direction	Negative → Digital
Source	Disabled
Digital Space	ACES AP1 / ACEScct (enabled)
Negative Space	ACES AP0 / Cineon (enabled)

Omega

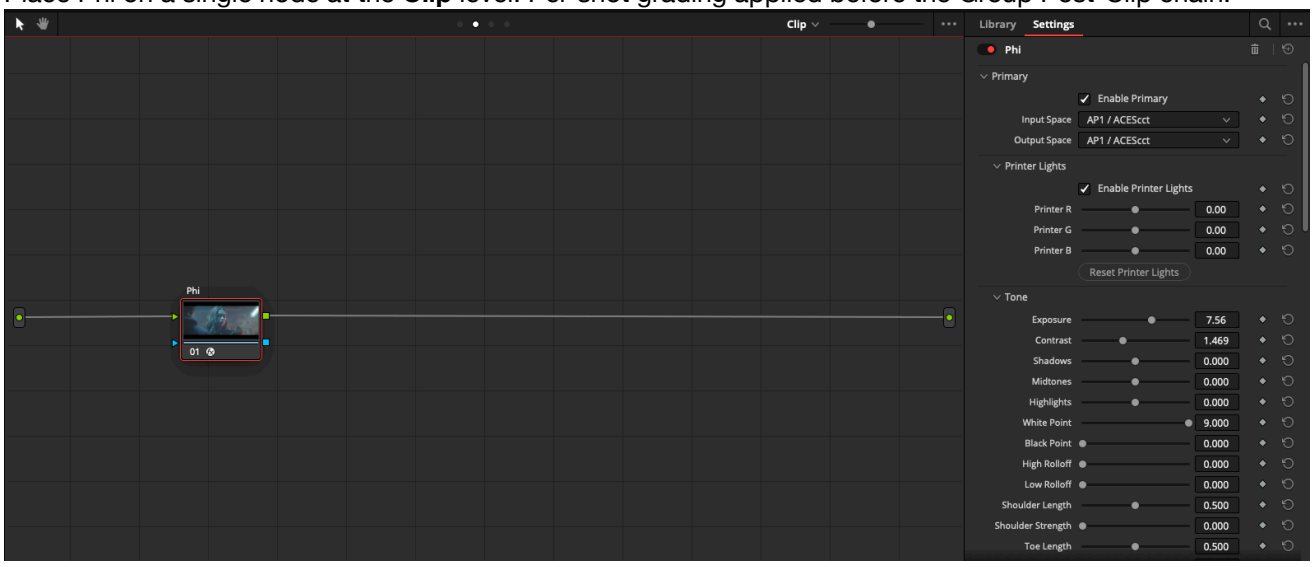


Parameter	Value
Input Space	ACES AP1 / ACEScct
Negative Stock	Kodak Vision 500T (2007)
Print Stock	Kodak Vision 2383 (1998)
Display Target	Rec.709 / Gamma 2.4 (SDR)

Helix sits between Alpha and Omega for spatial processing.

4 — Clip Level: Phi

Place Phi on a single node at the **Clip** level. Per-shot grading applied before the Group Post-Clip chain.



Parameter	Value
Primary	Enabled
Input Color Space	AP1 / ACEScct
Output Color Space	AP1 / ACEScct

Signal Flow

```
Footage → [Pre-Clip] Alpha → [Clip] Phi → [Post-Clip] Alpha → Helix → Omega → Display
```

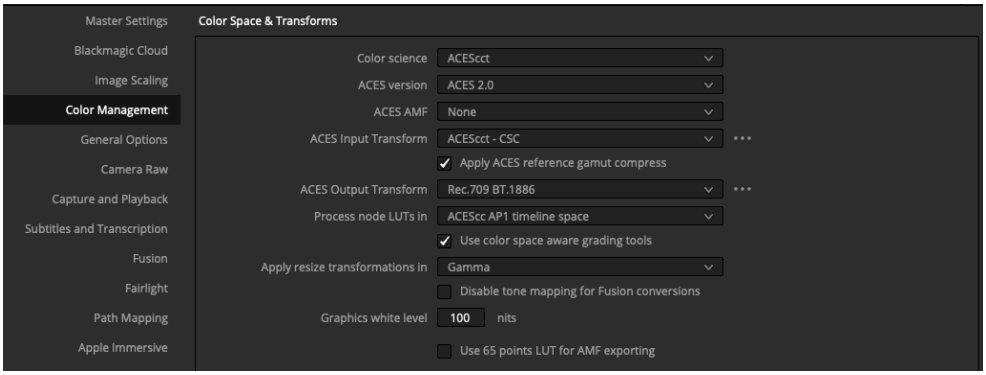
Source conversion happens once in Group Pre-Clip. Per-shot grading lives at the Clip level. The photochemical emulation is locked in Group Post-Clip. All plugins share the same working space — ACEScct — so the pipeline is mathematically coherent from input to display.

ACES Color Managed Workflow

Omega integrates with Resolve's ACES Color Management. Resolve's RRT+ODT recovers the photochemical look at the display stage.

Project Settings → Color Management:

Setting	Value
Color science	ACEScct
ACES version	ACES 2.0
ACES Input Transform	ACEScct - CSC
ACES Output Transform	**Rec.709 BT.1886** (or your display ODT)
Process node LUTs in	ACEScct AP1 timeline space



Omega Settings: Input Space = ACES AP1 / ACEScct, Display Target = **ACEScct / AP1 (ACES)**.

Omega outputs scene-referred ACEScct. Resolve's Output Transform maps it to your display, preserving the photochemical look.

- **Output Transform is mandatory.** Without it, the image will look incorrect.
- **Do not use "No Output Transform."** Use a normal Display Target (Rec.709, P3, etc.) instead — this follows the node-based workflow above.
- **Input Transform matches your footage.** Use "No Input Transform" if already ACEScct.

Troubleshooting & Support

Issue	Fix
Plugins missing	Restart Resolve; verify OFX directory
Watermarked output	Check license key file location and validity
Wrong colors	Verify Input Color Space matches footage
Slow playback	Disable unused sections; update GPU drivers
Crashes	Update Resolve and GPU drivers

Email: support@monosprosmonon.com **Web:** monosprosmonon.com