

# Resolution Guide

These guidelines offer a general idea of which resolution should be best for your application. Individual preferences vary considerably within the film and television industry. Many users find that the unique pointalistic texture of our lower resolutions add a sensation of depth to the painted image.

The paints used in this process are much more saturated than the inks of the smooth resolutions, and thus give a significantly better day to night transition (due to a better quality blackout). They can also provide a significantly larger color space and greater internal image contrast. Thus lower resolution does not equate to lower quality, in fact in many applications the standard resolution will provide a superior end result to the smooth resolutions.

Smooth and crisp images are sometimes preferable for close viewing. However, at no time have resolutions greater than 300dpi been shown to improve the on-screen appearance of a backing.

Note: No backdrop can be expected to maintain a satisfactory illusion of reality when less than ten feet outside a set if there is any lateral or vertical movement of the camera.

## **“Standard” 1X resolution (30 dpi)**

Pointalistic texture up close. Best used for large sets where backdrops will be used at least 20' to 30' from camera. Dots visually resolve to the naked eye at approximately 60', or significantly closer than that on camera. Large black to white dynamic range (grayscale).

Usually used for large backdrops set about 15' behind the back wall of a set if looking through a window or 30' behind an unobstructed scene, such as when looking out over a balcony. Works well with all film- and film-like motion picture and television cameras.

## **“High” 2X resolution (60 dpi)**

Pointalistic texture up close. Best used for large sets where backdrops will be used at least 10' to 20' from camera. Dots visually resolve to the naked eye at approximately 30', or significantly closer than that on camera. Large black to white dynamic range (grayscale).

Used for large backdrops set 10-12' from the back wall of a set if looking through a window or 20' behind an unobstructed scene, such as when looking out over a balcony. Works extremely well with all film- and film-like motion picture and

television cameras, and has also proven optimal for use with early generation (large depth of field) high definition systems

**“Smooth” 300 and 360dpi:**

Smooth and crisp up close. Best used for smaller drops for TV News sets or when backdrop is much closer to the camera, and uninterrupted scene is 6'-10' behind main subject.

Can be useful for first generation High Definition at 10'-30' distances on larger drops as well, according to the preference of the Director of Photography.

Also for use in photo shoots, and other situations where images need to be visually crisp at close distances.