Chromatte is a reflective fabric specifically designed to work as a background in chroma key production.

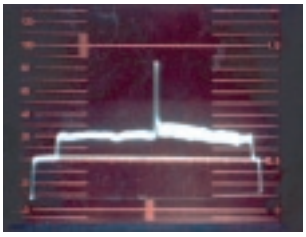
In ambient light the fabric appears grey to the eye, however when fitted with a lens-mounted LiteRing, the camera sees Chromatte as an even blue or green background.

Chromatte is covered with millions of 'SateLITE Dish' reflective beads, which enable the fabric to be used at acute angles from the camera lens and in low lit conditions.

Chromatte vs Conventional

Conventional blue or green fabric absorbs light and requires large amounts of studio lighting to produce enough output to perform a key against. The care and attention needed to light conventional fabrics requires skill and experience.

In a controlled studio environment we performed a series of tests comparing Chromatte to conventional chroma key fabric. Using two identical camera set-ups, at a distance of 5m from the background and at a fixed aperture, we split the feed to a wave form monitor and vector scope. The images below show Chromatte (on the left), compared with conventional chroma key fabric (on the right).



Luminance

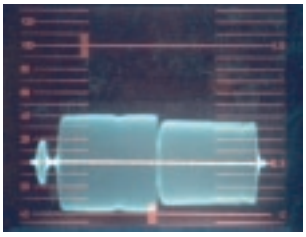
The left side of the image shows that Chromatte has a more even luminance level than the conventional chroma key fabric on the right.

Where the conventional fabric shows a greater light 'fall off' with an uneven and diffused line, Chromatte demonstrates a consistent luminance level with limited 'fall off' and minimal shading.

Colour Phase Angle

Using a vector scope we measured the phase angle of the blue signal. The LiteRing's blue LED's show a phase angle of 206 degrees.

This illustrates the purity of the colour generated by Chromatte and the LiteRing, and more importantly that it has very little other residual colour in the signal.



Chrominance

The level of chrominance in Chromatte is significantly better than the conventional chroma key fabric. This greater range of chrominance enables your keying device to select a wider bandwidth of blue or green.