

fixtures and see what effect they have on the color picture. All of the incandescent fixtures are operated with general service lamps. Lamps are taken out of service not because of their color temperature which changes with age, but because of their lower intensity output.

Dimmers are extremely useful, and there again, theoretically there should be a color temperature problem. If a scene is dimmed relatively fast, no appreciable difficulty can be observed. Of course, we would never leave all of the lights dimmed say at three-fourths intensity. In the majority of cases it is desirable to have at least a pin point of light on the people in a scene although the back ground may be black. A 400-ft-c level should be maintained on people to preserve the skin tone no matter what is being done to the surrounding area.

Naturally with more fixtures to adjust it takes longer for the lighting man to set up the lighting, although with more experience in handling lighting for color, the setup time has greatly decreased.

In lighting a black-and-white set a few mistakes can be tolerated for they do not show up too badly on the screen. Lighting a color set is much more critical. Any small error in lighting can show up prominently, as a change in skin tone, for example.

The use of light meters is essential! When light levels approach 400 ft-c, the eye cannot detect small variations. Brightness meters have been found very useful, particularly in lighting a new set for the first time. For average day-to-day operation, however, a small incident meter is sufficient and is easy to operate.

There seems to be a large discrepancy between incident meters of different manufacturers, so it is advisable to standardize and also to recalibrate the meters occasionally.

Lighting for color definitely requires an operator who has artistic ability. This is more essential than for black-and-white, and particularly when colored light is used for background.

Starting into color TV before there are a great number of receivers in use gives a station a good opportunity for experimentation just as it did in black-and-white.

In conclusion, the author emphasizes that lighting for color is not impossible or even very difficult. Lighting is a very important part of a good picture and it does take more equipment and time, but the problems are not insurmountable.

Erratum

C. H. Evans and R. B. Smith, "Color kinescope recording on embossed film," *Jour. SMPTE*, 65: 365-372, July 1956 (Communication No. 1806 from the Kodak Research Laboratories).

On p. 369, in the middle column, below Fig. 8 —

For: "It is found that the tangent of twice the angle $\times i$ is 2.3. This means . . ."

Read: "It is found that half the cotangent of the angle i is 2.3. This means . . ."

A List of Motion-Picture Technical Terms in Five Languages — Additions

SINCE this list, originally organized by Carlos Connio Santini, was published in the February 1956 *Journal* we have received a number of comments, additions and corrections from readers. Suggested improvements, additions or variant terms having some currency have been received from J.-M. Fred Jeannot, of Fred Jeannot, 86 Rue de Sévres, Paris 7; Raymond Spinnox, of Gevaert Photo-Producten, Mortsel (Antwerpen), Belgium; and Jean Vivié, of the Commission Supérieure Technique, 92 Ave. des Champs-Élysées, Paris 8. The suggested additions and variants to the list of French terms are shown below. Later, if some other commitments to provide additional Spanish and Portuguese versions are fulfilled, a complete revised list will be printed. Until then, readers may wish to edit their original copies with the terms given here. Page numbers refer to the February *Journal* in which the original listing may be found. Victor Volmar, Latin American Manager for Allied Artists International Corp., has called to our attention a similar but more comprehensive glossary (excluding Spanish) which is described in the *Journal*, August, 1956, p. 450.—*Ed.*

Page no.	English	French	Page No.	English	French
85.	Composite-reversal . . . original	Original inversible combiné image et son		Sprocket	Tambour denté
	Contact printing	Copie par contact		Drive sprocket	Tambour d'entraînement
86.	Frameline	Barre de cadre <i>or</i> séparation d'images		Feed sprocket	Tambour d'aménée
	Original sound negative	Négatif original son		Hold-back sprocket	Tambour de retenue
	Optical printing	Copie par tirage optique		Studio camera	Caméra de studio
	Release print	Copie de série <i>or</i> copie d'exploitation		Tripod	Pied
87.	Treatment	Adaptation		Tripod head	Tete de pied
	Blimp	Caisson insonore		Power supply	Alimentation
	Footage counter	Compteur de métrage		Condenser (optical)	Condenseur
88.	Portable camera	Caméra à main		Fill light	Lumière d'appoint
				Jelly	Ecran de gelatine
				Reflector	Ecran réflecteur
			89.	Silk	Diffuseur
				Printing card	Fiche d'étalonnage
			90.	Start leader	Amorce de départ