

MOTION PICTURE NOMENCLATURE

Society of Motion Picture Engineers.

Terms proposed by Nomenclature Committee of the Society of Motion Picture Engineers for consideration at the October, 1921, convention, and on approval for official adoption by the Society.

ACTION—The director's signal to the players to begin performing.

ARC—A column of very hot light-emitting gas, carrying an electric current sustaining this condition.

BACK FOCUS—The distance from the principal focus of a lens to its nearest face.

BUSINESS—Action by the player; e. g., business of shutting door.

CAMERA—The director's signal to the photographer to begin taking the scene.

CHANGE-OVER—In projection, the act of changing from one projector to another without interrupting the continuity of projection.

CINE—A prefix used in description of the motion picture art or apparatus.

CLOSE-UP—Scene or action taken with the character close to the camera.

CONDENSER—The lens combination which deflects the diverging rays of the luminant into the projection lens.

Collecting Lens—The lens of the condenser nearest the light source.

Converging Lens—The lens nearest the objective.

Center Lens—The lens of a three lens combination, lying between the collecting lens and the converging lens.

CUTTING—Editing a picture by the elimination of unacceptable film.

CUT-BACK—Scenes which are returns to previous action.

CUT-IN—Anything inserted in a scene which breaks its continuity.

DEVELOPING—Making visible the latent image in an exposed film.

DISSOLVE—The gradual transition of one scene into another.

DIRECTOR—The person who superintends the actual production of the motion picture.

DOUBLE EXPOSURE—The exposure of a negative film in a camera twice before development.

DOUBLE PRINTING—The exposure of a sensitive film under two negatives prior to development.

DOUSER—The manually operated door in the projecting machine which intercepts the light before it reaches the film.

DUPE—A negative made from a positive.

EFFECTIVE APERTURE—The largest diameter of a lens available under the conditions considered.

EQUIVALENT FOCUS—The equivalent *focal length* of a combination of lenses is equal to the focal length of a simple thin lens which will give the same sized image of a distant object as does the combination of lenses.

EXTERIOR—A scene supposed to be taken out of doors.

FADE-IN—The gradual appearance of the picture from darkness to full screen brilliancy.

FADE-OUT—The gradual disappearance of the screen-picture into blackness. (The reverse of fade-in).

FEATURE—A pictured story a plurality of reels in length.

FILM—The ribbon upon which the series of related picture elements are recorded.

FIXING—Making permanent the developed image in a film.

FLAT—A section of painted canvas, light board, or the like, used in building sets.

FLASH—A short scene, usually not more than three to five feet of film.

FLASH-BACK—A very short cut-back.

FOCAL LENGTH—The distance from the center of a simple thin lens to the image formed by it of a distant object.

FOOTAGE—Film length measured in feet.

FRAME (noun)—A single picture of the series on a motion picture film.

FRAME (verb)—To bring a frame into register with the aperture during the period of rest.

FRAME LINE—The dividing line between two frames.

INTERMITTENT SPROCKET—The sprocket which engages the film to give it intermittent movement at the picture aperture.

IRIS—An adjustable lens diaphragm.

IRISING—Gradually narrowing the field of vision by a mechanical device on the camera.

INSERT—Any photographic subject, without action, in the film.

INTERIOR—Any scene supposed to be taken inside a building.

JOINING—Splicing into a continuous strip (usually 1,000 feet) the separate scenes, titles, etc., of a picture.

LANTERN PICTURE—A still picture projected on a screen by means of an optical lantern or stereopticon.

LANTERN SLIDE (Stereo slide)—A transparent picture for projection by an optical lantern or stereopticon.

LEADER—That piece of blank film attached to the beginning of the picture series.

LENS, SIMPLE—A lens consisting of but a single piece of glass or other transparent medium.

LENS, COMPOUND—The combination of a number of simple lenses.

LIGHT BEAM—A bundle of light rays which has a cross section of appreciable size.

LIGHT RAY—A stream of light of unappreciable cross section.

LOCATION—A place other than a studio selected for a motion picture scene.

MAGAZINE VALVE—The film opening in the magazine of a motion picture projector.

MASKS—Opaque plates of various sizes and shapes used in the camera to protect parts of the negative from exposure.

MOTION PICTURE—The representation of an object by the rapid presentation to the eye of a series of pictures showing the object at successive intervals of time.

MULTIPLE-REEL—A photoplay of more than a thousand feet of film in length.

NEGATIVE—The developed film, after being exposed in a camera.

NEGATIVE STOCK—Light sensitive film intended for motion picture camera use.

OBJECTIVE—The simple or compound lens nearest an object which forms an image of it.

OPAQUE PROJECTOR (often called "Post card projector")—A lantern for optically projecting opaque objects, picture post cards, or the like.

OPTICAL AXIS—The straight line through the centers of the light source, lenses, diaphragm, etc., of an optical system, to which their planes are in general perpendicular.

PAM—Contraction for panorama.

PANORAM—To rotate a motion picture camera about an axis perpendicular to the tripod top.

PHOTOPLAY—A story in motion pictures.

POSITIVE—The developed film, after being printed from a negative.

POSITIVE STOCK—The light-sensitive film intended to be printed upon through a negative.

PRE-RELEASE—A picture not yet released for general public showing.

PRINT—Same as "positive."

PRODUCER—The maker of motion pictures.

PROGRAM—The complete show for a single audience.

PROJECTOR—An optical lantern equipped with mechanism for suitably moving motion picture film across the projected light.

PROPS—Contraction of properties. Objects used as accessories in a play.

PROJECTION DISTANCE—The distance between the projection lens and the surface upon which the image is focused.

PROJECTION LENS—The objective which forms upon the screen an image of the lantern slide, or film, or other object under examination.

PROJECTION OBJECTIVE—The objective which forms an image of the lantern slide or film, upon the screen.

REEL—The flanged spool upon which film is wound for use in projecting machines.

REEL—An arbitrary unit of linear measure for film—approximately a thousand feet.

REGISTER—To superimpose exactly.

REGISTER—Any indication produced by simulation.

RELEASE—The publication of a moving picture.

RETAKE—Rephotographing a scene.

REWIND—The process of reversing the winding of a film, usually so that the end to be first projected shall lie on the outside of the roll.

REWINDER—The mechanism by which rewinding is accomplished.

SCENE—The action taken at a single camera setting.

SCENARIO—A general description of the action of a proposed motion picture.

SCREEN—The surface upon which a picture is optically projected.

SHOOTING A SCENE—Photographing the scene.

SHUTTER—A moving element, usually a disc, which intercepts the light in a motion picture apparatus one or more times for each frame.

Shutter—Working blade—(also variously known as the cutting blade, obscuring blade, main blade, master blade or travel blade). That sector which intercepts the light during the movement of the film at the picture aperture.

Shutter—Intercepting blade—(also known as the flicker blade). That sector which intercepts the light one or more times while the film is stationary.

SINGLE PICTURE CRANK (sometimes referred to as trick spindle)—A crank on a motion picture camera which makes one exposure at each complete revolution.

SLIDE (Stereo slide)—See "Lantern Slide."

SPLICING—Joining the ends of film by cementing.

SPLIT REEL—A reel of film of two or more parts having a different subject on each part.

SPOT—The illuminated area on the aperture plate of motion picture apparatus.

SPROCKET—The toothed cylinder which engages the perforations in the film.

STEREOPTICON—A lantern for projecting transparent pictures; i. e., lantern slides, often a double lantern for dissolving.

STILL—A picture without movement; e. g., a picture from a single negative.

TAKE-UP (noun)—The mechanism which receives and winds the film after it passes the picture aperture.

TAKE-UP (verb)—To wind up the film after it passes the picture aperture in motion picture apparatus.

THROW—See "Projection Distance."

TILT—To rotate a motion picture camera parallel to the direction of film motion and in a vertical plane through the optical axis.

TINTING—Coloring a film by dyeing the gelatine side of it.

TONING—Coloring a film by chemical action on the silver image.

TRICK CRANK—See "Single Picture Crank."

TRICK PICTURE—A motion picture intended to give the effect of action other than that which really took place.

TRAILER—That piece of blank film attached to the end of a picture series.

VISION—A new subject introduced into the main picture, by the gradual fading-in and fading-out of the new subject, as, for example, the visualization of a thought.

WORKING DISTANCE—The distance between an object and the nearest face of a lens forming an image of the object.