The following are many of the cinematography terms that will be discussed during the course.

**1/3 - 2/3 rule** – The rule which states that one-third of the depth of field is in front of the focus point and two-thirds is behind the focus point.

**16mm** – The midsize film format originally intended for use on amateur productions but it is now used for many professional filmed productions. It is also the most widely used film format in film schools. The standard 16mm film frame contains two perforations on each side of the film. It contains 40 frames per one foot of film and travels through the camera at the rate of 36 feet per minute at sync speed of 24 frames per second.

**35mm** – The standard film format used for shooting most professional filmed productions. 35mm film contains four perforations on each side of a frame, it contains 16 frames per one foot of film and travels through the camera at the rate of 90 feet per minute at sync speed of 24 frames per second.

**Abby Singer Shot** – The next to last shot of the day or next to last shot of the film. Named for assistant director Abby Singer.

**Academy Aperture** – The standard aspect ratio, for shooting and projecting films, set in 1932 by the Academy of Motion Picture Arts and Sciences. The ratio of width to height is 4:3, or more commonly expressed as 1.33:1. Today, films are shot and projected in wider aspect ratios of 1.66:1 or 1.85:1.

**ambient light** – The use of natural light surrounding the subject, without the aid of additional lamps, often soft in quality.

**American Society of Cinematographers (ASC)**
An honorary organization of Cinematographers. To become a member you must be invited by the membership based on your body of work as a cinematographer.

**anamorphic lens** – An anamorphic lens is one that condenses the width of an image during filming and then expands it during projection to create a wide-screen effect. The aspect ratio for anamorphic filming may be referred to as 2.35:1 or 2.40:1.

**angle** – a term for setup or camera position – arranging the camera to execute a shot

**anti halation backing** – An opaque layer on the back of the film base to prevent light from reflecting off the interior of the camera and traveling back through the film base.

**aperture-lens** – The opening in a lens, usually formed by an adjustable iris, which controls the amount of light passing to and exposing the film. A number called an f-stop represents the size of the opening.

**aperture-camera** – The opening in a camera that defines the area of each frame exposed and at which each frame stops during exposure or projection. This opening is often referred to as the gate.

**aperture plate** – The polished metal plate within the camera which limits the area of the film frame exposed to light.

**apple boxes** – Wooden boxes used by the grip department for various functions. They come in four basic sizes - full, half, quarter and eighth (also called a pancake).

**Arriflex** – A brand name of a motion picture camera produced by the Arnold and Richter Company ("Arri").
ASA – (American Standards Association) The measurement of the sensitivity of the film to light. The series of ASA numbers are as follows: .12, 16, 20, 25, 32, 40, 50, 64, 80, 100, 125, 160, 200, 250, 320, 400, 500, 640, 800.. May also be referred to as EI, ISO or DIN.

aspect ratio – The width-to-height ratio of both the film frame and the projected image. In the silent era the standard aspect ratio—devised by Thomas Edison—was 1.33:1. The 1.33:1 aspect ratio is known as the Academy aperture. Most theatrical films project at an aspect ratio of 1.85:1 or they may project in the standard anamorphic aspect ratio which is 2.35:1 or 2.40:1.

assistant director – The crew member responsible for organization and efficiency on the set.

available-light photography – To shoot a film without the use of additional lamps or artificial light.

B & W – Abbreviation for black and white.

baby – A focusable studio lamp containing a Fresnel lens and containing a 1000-watt bulb.

baby legs – Tripod that extends from approximately 2 feet to 4 feet in height that is most often used for low-angle shots.

back light – A light source positioned above and behind the subject. It provides texture and definition to the hair and separation from the background and is often called a hair light.

back-winding – running the basic mechanism of the camera in reverse.

barn doors – black metal doors on a frame that are mounted on the front of a lighting instrument. They are used to limit and shape the pattern of the light.

barny – A padded cover for the camera and magazine used to reduce camera noise.

base – The acetate support component to any film stock.

batteries – a portable power supply used for running most film and video cameras.

best boy – The first assistant to the gaffer or the key grip. Their main duties include equipment maintenance. The electrical best boy is also responsible for power distribution.

black wrap – A flexible material which may be wrapped around a light to cut or shape the light as it falls on the set.

blocking for the camera – Staging action for the camera and establishing the camera movements for a given shot.

breakdown (script breakdown) – A detailed list of everything required for the shooting of a film, scene by scene and day by day.

breathing – The characteristic of some lenses which gives the illusion of zooming while changing the focus of the lens.

buckle switch – A switch within the camera which acts as a safety device and stops the camera in the event of a camera jam or rollout. Also called buckle trip switch.

C-Stand – Century Stand or Gobo Stand. A metal stand used by the grip department to position a lighting control device such as a flag, silk, net, cukaloris, etc.

call sheets – Production form that informs the cast and crew of the time they must be on set, which scenes are to be shot and anything else related to the day’s filming.

camera angle – The camera’s point of view when it is set up for shooting; the relative depth, height, or width at which an object or an action is photographed. The term angle may be used to indicate simple camera position.

camera, hand-held – A motion picture camera that is held in the hands of the cameraman and steadied against his body without the use of a tripod.

camera left – The direction to the left of the camera as seen from the camera operator’s point of view.
camera mounts – Umbrella term that includes tripods, dollies, cranes, Steadicam and any other specialized type of camera mount. Also referred to as camera support.

camera movement – The panning, tilting, tracking, or zooming of a motion picture camera.

camera operator – The crew member who operates the camera during filming. He or she composes the shot by panning and tilting the camera in order to keep the action within the frame lines.

camera package – Umbrella term for the camera, lenses, magazines, batteries, head, tripod and all other camera equipment needed for shooting.

camera reports – Production forms used to keep a daily record of scenes shot and amount of film used.

camera right – The direction to the right of the camera as seen from the camera operator’s point of view.

camera tape – One-inch wide cloth tape that is used for labeling and wrapping film cans along with many other uses on the set. The most common colors of camera tape are white and black, but it is also available in red, blue, yellow and certain other colors.

cheating – Shifting elements in the composition in order to balance the frame.

Cinemascope – Trade name for a wide-screen process based on an anamorphic system. The system involves special lenses that compress and distort images during filming and spread them out undistorted during projection.

cinematography – The photography within a film.

clapper board – A hand-held board that illustrates necessary shot information for a film (film title, director, take number, etc.). A wooden stick is attached to the top of the board so that when the stick is snapped shut, there is both a sound and image that can later be used to synchronize the resulting sound and film tracks. Also referred to as a slate.

close-up – (abbreviated CU) A shot in which the camera seems to be very close to the subject. A close-up of a person usually shows their head filling the frame. A close-up of a person, for example, might show only his head, a shot of a car's interior might reveal just the steering wheel. A close-up is used to draw attention to a significant detail to clarify a point, designate a meaning, or heighten the dramatic impact of a film's plot.

co-axial – A type of camera film magazine that has the feed roll on one side of the magazine and the take-up roll on the other side with a solid dividing wall between the two. It is called co-axial because the feed and take-up sides share the same axis of rotation.

color temperature – The distinct color of a given light source, measured in degrees Kelvin (K).

color temperature meter – A meter used to measure the specific color temperature of a light source.

complementary colors – Colors of light obtained by removing the primary colors from the visible spectrum. They are cyan (minus red), yellow (minus green) and magenta (minus blue).

composition – the arrangement of shapes, volumes and forms within an artistic frame.

continuity – The uninterrupted progression of related shots, scenes, and sequences necessary to maintain a logical development of theme or story in a film. Since motion pictures are frequently shot out of sequence, care must be taken to avoid breaks in the flow of action and dialogue as well as discrepancies in details. The appearance of performers, props, costumes, and backgrounds must match exactly from one shot to the next so that the illusion of sequential filming is maintained.

continuity sheets – Records maintained by the script supervisor indicating scenes and slate number of each shot, the number of takes and their quality, the type of lens used and its aperture, the actual dialogue spoken, details of the action, the props, and the players’ attire, etc. The sheets are used as a reference for retakes and inserts and for guidance for the prop and wardrobe departments and eventually the film editor.
contrast-scene – The brightness range within a scene or the difference between light and dark areas within a scene.

core – Plastic spool onto which film raw stock is wound.

core adapters – Circular device inside a magazine, which allows core load film to be placed on the spindle.

core loads – Film stock wound onto a plastic core. Core loads must be loaded or unloaded in complete darkness.

coverage – The act of filming all the necessary footage, from all setups and angles that may be required for editing a fluid sequence in the cutting room.

craft services – the crew position that supplies the daily food, drinks and snacks for the crew. It is usually not the same as the caterer that provides the daily meals for the crew.

credits – A list of the names of the principals involved in the production of a motion picture along with their functions—e.g., the actors, the featured players, the director, producer, screenwriter, cinematographer and all other technical personnel and crew.

cross hair – The two intersecting lines in the center of a camera’s viewing system.

crystal motor – A camera motor operating at a precise synchronous speed, regulated by referencing an accurate crystal frequency source.

CU – Abbreviation for close-up

cutaway – A shot of an action or object related to but not an immediate part of a principal scene. It is designed to draw attention away from the main action temporarily.

D.P. – Abbreviation for Director of Photography. Also referred to as DoP.

dailies – The first print from original footage, used for viewing by the producer, director, cameraman and selected production crew members. The daily print is later used by the editor as part of his work print in assembling the film.

day-for-night cinematography – The process of simulating night scenes while shooting in daylight, usually with the aid of filters and through underexposure.

daylight – A photographic light source which has a color temperature of 5,600 degrees Kelvin.

daylight spool – A metal or plastic spool containing flanges that protect the film from exposure. Film wound onto a daylight spool may be loaded in subdued light.

Day Players – additional cast or crew members hired for a short period of time, usually a day but may be longer.

deep focus – An approach that keeps all elements in the frame sharp.

depth of field – The range of distance in front of and behind the principle point of focus which will also be in acceptably sharp focus. The permissible depth of field for a shot depends on the focal length of the lens, its aperture(f-stop), and the distance at which it is focused.

development – The chemical process in which the latent image on the film stock is made visible. If a film has been underexposed it can be overdeveloped in order to attain the correct contrast.

diaphragm-lens – An adjustable opening within the lens that controls the amount of light reaching the film through the lens. The size of this opening is calibrated in f-stops.

diffusion-light – Material such as a gel, net, silk, placed in front of a lamp to alter the quality of light.

diffusion-lens – A net or treated class filter placed in front of the lens to alter the filmed image.
**dimmer** – An instrument used to change the voltage of lights, thereby regulating their intensity.

**DIN** – An abbreviation meaning Deutsche Industrie Norm. It is the German system for rating the film stock’s sensitivity to light or film speed. Also referred to as ASA, EI or ISO.

**diopter** – the adjustable glass element in the eyepiece that allows the camera operator to adjust the eyepiece for his or her particular vision. May also refer to a filter placed in front of the lens that magnifies the image.

**director** – The crew member whose job it is to interpret the script and translate the written word to visual images. The director works closely with the actors to guide them through their performance.

**dissolve** – Editing technique in which one shot is faded out while the next shot is faded in on top of it.

**displacement** – a magazine, that when placed on the camera has the feed roll on the front spindle and the take up roll on the back spindle of the magazine. When viewing the open magazine compartment, the feed is usually on the left and the take-up is on the right.

**dolly** – A wheeled vehicle used for mounting a camera and also containing seats for the camera operator and camera assistant.

**dolly shot** – Also called “traveling,” “trucking,” or “tracking shot.” A moving shot of a moving or stationary subject exercised by mounting the camera on a dolly or camera truck. To dolly-in (or track-in) is to move the camera toward the subject; to dolly-out (or track-out) is to move the camera away from the subject.

**double exposure** – The recording of two different images on the same length of film as a result of exposing the same negative twice through the camera or a printer. Double exposure may occur accidentally, by unknowingly running previously exposed film through the camera, or by design if some special effect is desired.

**double perf** – Film that contains sprocket holes or perforations on both sides of the film frame.

**downloading** – The act of unloading the film from the camera and magazine.

**dummy load** – A small roll of film, which is too short for shooting. It may be used as a practice or test roll when checking camera equipment.

**Dutch angle** – a shot in which the camera is tilted laterally on a tripod so it is no longer straight with the horizon. Also called oblique shot.

**Eastman Kodak** – Manufacturer of the most widely used motion picture film stock in the industry.

**edge fogging** – Unwanted exposure on the film edges caused by light leaks in the camera, film magazine or film cans.

**edge numbers** – Latent numbers and key lettering exposed every half foot on the edge of the raw stock and consequently reprinted on the printing stock. Also called key numbers.

**editing** – Editing is the process of selecting and assembling various motion picture shots and sound tracks into a coherent whole.

**editor** – The crew member responsible for creating a workable version of the film by assembling all of the shots in a coherent manner.

**egg crate** – A grid used on soft lights to control the pattern and direction of the light.

**electrician** – Crew member whose job includes handling all electrical lamps and stands. They report to the directly to the gaffer.

**emulsion** – The light-sensitive substance, consisting primarily of a gelatin compound and silver halide crystals onto which the photographic image is formed.
establishing shot – A shot, usually a long shot or a full shot at the beginning of a sequence, which establishes the location, setting, and mood of the action. It provides the audience with an initial visual orientation, enabling it to see the interrelationship between the general setting and the detailed action in subsequent scenes.

expendables – Any supplies which are used up or expended during a production such as tape, gels, compressed air cans, lens tissue, lens fluid, etc.

exposure – The process of subjecting the film to any light intensity for a specific amount of time, resulting in a latent image on the film emulsion. The measurement of the amount of light a film stock is subjected to.

exposure index (EI) – A numerical rating of a film stock’s sensitivity to light. Also referred to as ASA, ISO or DIN.

exposure time – how long each individual frame of film is being exposed. Also called shutter speed.

exposure meter – An instrument for measuring the intensity of the light, either incident or reflected from a photographic subject.

EXT – Abbreviation for “exterior” found in scripts for scenes filmed outdoors.

extreme close-up – (abbreviated ECU or XCU) A shot very close to the subject so that only a small portion or detail is shown or the entirety of a small object. Such a shot of a person would show only a part of their face such as the eyes or mouth.

extreme long shot – (abbreviated ELS or XLS) A wide-angle shot taken from a great distance from the subject, offering a wide view of a location. This type of shot is often used as an establishing shot.

eyeroom – giving characters space in the direction they are looking or in the direction they are moving. Also called looking room or leading space.

f-stop – A mathematical measurement of the opening of a lens diaphragm. The higher the f-stop number, the smaller the hole in the diaphragm, and the less light enters the camera. The standard series of f-stop numbers includes the following: . . 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, . . .

f-stop ring – the ring that controls an adjustable diaphragm in the lens. The diaphragm regulates the amount of light reaching the film plane.

f.p.s. – Frames per second. The number of individual images produced every second as the film passes through the camera gate. The sound film standard in the United States is 24 f.p.s.

fast motion – An effect that makes people or objects appear to be moving at a faster-than-normal rate during projection. It is achieved by running the camera at a slower rate than the standard 24 frames per second. When the film is then projected at the rate of 24 fps it gives the illusion of moving faster.

feed side – The part of the camera or magazine, that holds the fresh unexposed film.

fill light – Light coming from the opposite side of the camera from the key light. It is softer than the key and as the name suggests, it fills in the shadows created by the key light.

film chamber – the space in the camera where the unexposed and exposed film is stored.

film plane – The place within the camera where the film is held during exposure. It is the place where the image comes into focus.

filter – A glass or gel material placed on the camera or light source to alter the image or the quality of the light.

fine cut – A refined version of the editor’s work print which marks a substantial improvement over the rough cut and approximates the final version of the film in continuity and length.

fish-eye lens – A wide-angle lens that distorts the image to great effect.
fixed-focus lens – A lens that has no provision for focusing and thus remains at a fixed distance from the film plane.

flag – An opaque object set in front of a lamp in order to cast a shadow. Specific types of flags include cutter, finger, gobo, dot and target.

flare – Spots and streaks on the film caused by strong directional light reflected off the lens components or filters.

flood – in this position the energy of the lamp is spread out more evenly where it is wider, not so intense and softer than the spot.

fluid head – A camera head which uses a type of hydraulic fluid that is forced from chamber to chamber in the head. The fluid helps to create the tension or firmness of the pan and tilt controls, thereby cushioning any jerky movements and smoothing out horizontal and vertical movements.

focal length – The term used when a DP refers to a specific lens. Its precise definition is as follows: The distance, measured in millimeters, from the optical center of the lens to the film plane when the lens is focused to infinity. Shorter lenses are used for wide-angle shots, while long lenses are for distance. Focal length is measured in millimeters.

focus ring – in a simple lens it controls the position of the front element of the lens in relation to the film plane.

focus puller – A member of the camera crew, usually the first assistant cameraman, whose job it is to adjust the lens during shooting to keep the image in focus. Prior to actual shooting, he measures and marks the distance between the lens and significant points in a shot, so that a smooth follow focus can be achieved during the take.

focusable spots – either lensed or open-faced lighting instruments that have the ability to spot or flood the beam of light.

follow focus – The continuous adjustment of the camera lens while shooting is in progress to accommodate the relative movement between camera and subject without loss of sharp focus.

footage counter – Camera indicator that shows the amount of feet of film which has been shot.

format – the size of the film stock or the size of the image. The two standard film formats are 16mm and 35mm.

frame – An individual photographic image. One of the successive individual images that comprise a motion picture, or the space such an image occupies.

frame counter – a device on the camera that counts the individual frames of film that run through the camera for a particular shot

frames per second – The number of individual frames photographed per second. The standard professional frame rate is 24 frames per second (f.p.s.) which gives the illusion of normal motion.

french flag – A small flag on an articulating arm that mounts on the camera, used to cut lens flares.

Fresnel lens – A type of focusing lens used on film lights. The convex surface of the lens consists of concentric ridges to avoid overheating and reduce weight.

front-to-back – another name for a displacement type of magazine. This term is rarely used in the film industry.

full shot – A shot whose subject completely fills the screen. When the subject is a person his or her full body is included in the shot. The term is sometimes used interchangeably with long shot.

full stops – the numbers used to indicate the f-stop or t-stop values which represent specific points in the transmission of light. They are ... 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, ...  

FX – Industry slang for special effects.

G (Good) – Camera report notation indicating which takes are to be used in the edited film.

gaffer – The chief lighting technician and head of the lighting/electrical department on a film set.
gaffer tape – Two inch wide opaque cloth tape used for a variety of purposes on the set. It may be used to secure lighting instruments, stands, cables, etc. The most common colors of gaffer tape are gray, black and white. Gaffer tape is not the same as duct tape and duct tape should never be used in place of gaffer tape.

gate – The part of the camera or projector mechanism in which the film is momentarily held while a frame is being exposed or projected. It contains the aperture plate, pressure plate, pull-down claw and registration pin.

gear head – A type of head in which the pan and tilt movements are operated by crank wheels through a gear or belt drive system. The speed of these gears can be regulated through the use of a sliding speed control lever. It allows for very fine movements of the pan and tilt which would probably not be able to be done with a fluid head.

gel – Transparent cellophane material used for changing the color of a light either for visual effect or for correction of color temperature or exposure.

gobo head or grip head – A grip head of c-stand head used as a clamping device for holding equipment.

graduated filter – A filter with neutral density or color covering only a certain portion of the glass with the remaining portion being clear. There is a gradual transition between the clear part and the filter part.

grain – Fine silver halide particles embedded in the gelatin compound of the film emulsion exposed to light and developed. When magnified they can give the illusion that the image is soft and out of focus.

gray scale – A chart representing a series of distinct gray fields from white to black in defining steps.

grip – Film crew member responsible for laying dolly tracks, setting c-stands and flags, moving large set pieces. A jack-of-all-trades on the set.

grip equipment – Specialized stands, clamps and tools used to mount lighting control devices such as flags, nets, etc.

ground glass – The finely ground glass element on which the image is formed in the camera viewing system.

handheld camera – Camera being held on the camera operator’s shoulder while composing shots. It gives an informal and spontaneous image to the shots.

hard light – Refers to a light source or lighting technique using strong, bright, direct and unfiltered light to simulate the quality of sunlight or direct overhead lighting.

hair light – A light source positioned specifically to light the actor’s hair.

head – The mechanism onto which you mount the camera, which contains the pan and tilt controls. The head allows the camera operator to make smooth pan and tilt moves during the shot in order to maintain the composition. The two most common types of heads are fluid and gear.

headroom – The amount of space above the head in a photographic frame. Too much or too little can make for an unpleasant composition.

HD – Abbreviation for High Definition video.

high-angle shot – A shot in which the camera is above the subject, angled downward. It has a tendency to diminish the subject, making it look intimidated or threatened.

high hat – A low camera mount of a fixed height.

high key – Even, fairly flat lighting in which the key, or main, light evenly covers most of the scene. There is very little contrast between the darks and lights in the scene.

highlights – The brightest parts of a photographed subject, represented as the heavy densities on the negative and as the most transparent on the original positive.

high-speed cinematography – Motion picture photography of moving objects taken at a rate of speed greater than that possible with the normal intermittent-action camera.
HMI – Hydrargyum Medium Arc Length Iodide - A metal halide discharge lamp constituting, in effect, a mercury arc enclosed in a glass envelope. HMI lights have a color temperature equivalent to the color temperature of daylight - 5,600°K.

hot set – A set which is ready for filming. Props and set pieces are established and are not to be moved because more filming is to be done.

hot spot – A very bright area in the scene, caused by excessive light or a strong reflection.

hyperfocal distance – The distance to the nearest plane in focus when the lens is focused at infinity. By setting the focus to the hyperfocal distance, your depth of field is from one-half the hyperfocal distance to infinity (∞). In other words, by setting your focus to the hyperfocal distance, it gives you the maximum depth of field.

inching knob – a device on the camera that is used to manually move the basic mechanism backward or forward through its movement. It is most often used by the camera assistant to slowly inch the film through the camera after threading to check that it is moving freely.

incident light – Light coming directly from the source toward the subject which falls directly on the subject.

incident light meter – An exposure meter used to determine the exposure of the light falling on the subject. It is held at the position of the subject and aimed toward the camera.

insert – A shot, usually a close-up or extreme close-up, intercut within a scene to help explain the action, emphasize a point, or facilitate continuity. A typical insert may consist of a close-up shot of a newspaper item, a hand holding a gun, or a clock on a wall.

instruments – the term used in the motion picture industry to refer to the various light fixtures used for lighting a scene.

INT – Script abbreviation for interior scenes.

intermittent movement – The stop-and-go movement of the film transport mechanism allowing the film to advance through a motion picture camera, projector, or printer, frame by frame, so that each frame is held momentarily motionless during exposure or projection. This action proceeds at such a speed that the film seems to be moving continuously through the camera, but in reality each frame is stopping long enough to be exposed in a manner similar to the exposure of a still photograph.

jam-camera – Camera trouble when the film piles up inside the camera body. The film often becomes caught between the sprocket wheels and guide rollers of the camera.

jam-magazine – Magazine trouble when the film piles up inside the magazine. The film often becomes caught between the sprocket wheels and guide rollers of the magazine.

jump cut – A cut between shots in which there is a jump in time. It often creates a jumbled, chaotic sense of reality.

junior – A focusable studio lamp containing a fresnel lens and containing a 2000-watt bulb. Perhaps the most used studio lighting instrument.

keepers – a device within the camera that keeps the film tight against the sprocketed roller

Kelvin (K) – The temperature scale used for measuring the color temperature of light sources.

key light – The principal and dominant source of light used in illuminating a motion picture set. It determines the tone and mood of a scene and is therefore established first by the director of photography, who later builds around it the fill light and other compensating sources of illumination, such as the back light.

kicker – A light source positioned approximately three-fourths back of the subject and usually to the side opposite the key light.
**lamp** – A term used to indicate the bulb in a lighting instrument. It may also be used to describe the lighting instrument as a whole.

**latent image** – An invisible image formed in the photographic emulsion when it is exposed to light. A latent image becomes a visible image after the development of the film.

**latitude** – The range of lighting values within which a film stock will produce a usable exposure. In other words, how much under or over exposed you film can be and still obtain an acceptable image.

**legs** – Slang term used to indicate the tripod. They come in wooden and metal models and also in baby and standard heights.

**lens** – A transparent optical device, usually made of glass, which transfers light to the film, forming an image on the film’s emulsion.

**lensed** – Focusable spots that contain a glass lens through which the light passes. The most popular type of lensed instrument has a Fresnel lens.

**lens mount** – The method by which the lens is attached to the camera. Some of the types include C-Mount, Bayonet Mount, PL Mount, and Panavision Mount.

**lens perspective** – The way lenses represent space.

**lens speed** – The relative capacity of a lens to admit light. The speed of a lens is related to the size of its maximum aperture or smallest f-stop number.

**lens turret** – A moveable plate in front of a camera on which are mounted several lenses. By rotating the turret any of the lenses can be quickly brought into position for filming.

**lighting** – In film production, the art and craft of artificially illuminating a set to achieve a desired photographic image.

**lighting continuity** – Creating photographic consistency between the shots.

**lighting instruments** – The proper term in the film industry for lighting sources of different designs. Sometimes they are popularly called “lamps”.

**light leaks** – Any unwanted light striking the film that may be caused by loose covers on the camera or magazine. Light leaks will cause streaks on the developed film making it unusable.

**lighting ratio** – Representation of the relationship between the key light and the fill light.

**light struck** – Film that is exposed to light during the loading process.

**light trap** – A portion of the magazine through which the film is threaded which guarantees that light will not leak into the film chamber. Sometimes called the magazine throat.

**location** – Any locale away from the studio selected for shooting. Location filming lends authenticity to a picture.

**location scouting** – The process of finding locations suitable for shooting specific scenes or segments of a story.

**long shot** – (Abbreviated LS) A shot that shows the subject at a distance from the camera. It is sometimes the same as an establishing shot.

**look** – The visual character of an individual film stock, which is determined by the grain, color separation, and how the stock responds to under- and over-exposure.

**loop** – A slack length of film between sprocket wheels and camera or projector gate, designed to absorb the tension caused by intermittent movement, thus avoiding the tearing of film as it travels through the camera.

**low key** – Moody and atmospheric lighting. There is noticeable contrast between the lights and darks in the scene.

**low-angle shot** – A shot in which the camera is below the subject, angled upward. It has a tendency to make characters look threatening, powerful or intimidating.
**magazine** – A detachable, lightproof film chamber that holds the film before and after it has been exposed. Magazines consist of two areas or compartments. The feed side holds the fresh un-exposed film stock and the take-up side holds the exposed film stock. Also referred to as mag.

**martini shot** – The last shot of the day or last shot of the film.

**master shot** – A continuous shot of an entire scene, generally a relatively long shot that facilitates the assembly of component closer shots and details. The editor can always fall back on the master shot: consequently, it may also be called a cover shot.

**match cut** – a cut in which the action matches from one camera angle to the next.

**matte box** – An attachment in front of a camera designed both as a shield against unwanted light and as a holder of filters or mattes during filming. The matte box can be moved back and forth with the aid of guide rods and can sometimes be adjusted both vertically and horizontally.

**medium close-up** – (abbreviated MCU) A shot of a subject that is between a medium shot and close-up, and includes the subject from the chest to the top of the head.

**medium shot** – (abbreviated MS) A shot intermediate between a close-up and a long shot. It most often shows a subject from the waist to the top of the head.

**midget** – A small but sturdy light (up to 250 watt) with a fresnel lens, made by Mole-Richardson.

**mini-mole** – A small inky dink light (up to 250 watt) with a fresnel lens, not as sturdy as the midget, made by Mole-Richardson.

**MOS** – Shooting without sound. The Hollywood legend says that this term came into existence from the early German directors who could not say “without sound” instead saying the phrase “mit out sound.” Its literal translation is “minus optical sound”.

**multi-camera** – The use of two or more cameras simultaneously to shoot a scene from more than one angle. Scenes must be carefully planned and cameras placed so that one camera does not appear in the viewing field of another during filming.

**NG (No Good)** – Camera report notation indicating which takes will not be used in the final edited film.

**negative cutting** – The process of matching negatives frame by frame with a work print, using edge numbers as a guide, so that the negative may be correctly spliced for subsequent printing.

**negative film** – Film stock which renders all lights, darks and colors as their opposite on the developed original. A positive print must be made from the original in order to view the image with all colors rendered correctly.

**neutral density filters** – Colorless filters in a range of densities, used to reduce the amount of light entering the lens. They may be placed on the camera or on windows.

**nitrate** – The shortened name for "cellulose nitrate base," the material used in the manufacture of most 35 mm film until 1950. Highly flammable and quick to deteriorate, it requires precautionary measures in storage and handling.

**normal lens** – A lens that essentially gives a normal representation of the space being photographed. It approximates the normal field of view as seen through the human eye.

**oblique shot** – a shot in which the camera is tilted laterally on a tripod so it is no longer straight with the horizon. Also called Dutch angle.

**off camera** – Not within the field of view of a shot, such as an actor who does not appear in a shot but whose presence is felt either by implication or by the fact that you hear his voice in the shot.

**180-degree rule** – a principle used to create an understandable sense of the space in which the action is occurring.
open faced – focusable spots that are characterized by a bare lamp with no lens.

original – The film that actually ran through the camera during shooting.

orthochromatic – A black-and-white film stock that is sensitive to blue and green but not to red.

out of sync – A term used to describe a section of film in which the sound track is not exactly synchronized with the action. The error is particularly noticeable with lip movements.

out-takes – Unused shots or takes that are rejected and not used in the final version of a film.

overcrank – To speed up the camera (by shooting faster than 24 frames per second), causing a shot to appear in slow motion when projected.

over-exposure – A film image which has been exposed to too much light, either intentionally or accidentally, resulting in overly bright images.

over-the-shoulder shot – (abbreviated OTS) A shot that is made from over the shoulder of a character, with the back of the head, neck, and shoulder seen at the side of the frame. The camera focuses past the character on some object or person the he or she is seeing.

pan – A camera movement on a horizontal plane from one part of a scene to another. A contraction of "panorama" or "panoramic," the term is sometimes used to describe any pivotal movement of the camera. A shot in which the camera is pivoted horizontally.

pan and scan – A process that reframes a wide-screen or anamorphic film to conform to the limits of the television screen. A considerable fraction of the image may be sacrificed when shrunk to television's aspect ratio of 1.33:1.

panchromatic – A black-and-white film stock that responds equally to all colors of the visible spectrum. See orthochromatic.

parallax – The apparent displacement between an area observed through a camera viewfinder and the area actually being photographed.

perforations – Equally spaced holes along one or both edges of the film stock, used to position and move the film through the camera. Also called perfs.

persistence of vision – The phenomenon of the eye retaining an image for a short time after it has been seen.

pickups – Shots filmed after the completion of the regular shooting schedule, usually in an effort to cover up gaps in continuity which are discovered in the cutting room. May also be used to indicate a shot taken from a point where the previous shot has ended, frequently because of some error that has occurred in shooting.

pitch – the distance between the sprocket holes or perforations on the film stock.

point-of-view shot (POV) – A shot filmed at such a camera angle that an object or an action appears to be seen from a particular actor's viewpoint. This is usually accomplished by placing the camera alongside the player (or at a spot he would have occupied if he were present on the set) from whose viewpoint the scene is shot. Other players look at the point designated as the player's position (or at the player, if he is present) but not into the lens.

positive – A projection print in which the lights and darks conform to the scene as originally photographed.

post-production – The period after principal photography when the film undergoes editing, sound dubbing, and optical effects. The post-production time period is often equal to that of the initial shoot.

practical bulbs – bulbs that resemble standard light bulbs in shape and function but are bigger and more powerful than their household counterparts.

practical set – The realistic construction of a film setting where objects such as doors, lamps, stoves, and sinks actually work.

pre-production – The period before photography begins when final script changes are made, the cast and crew are hired, locations are scouted, and other preliminary work is finished.
pressure plate – A spring loaded plate that puts pressure against the back of the film stock holding it securely against the aperture plate in the gate.

primary colors – The three primary colors of light are Red, Green and Blue. By combining these three colors in varying amounts all other colors can be obtained.

prime lens – A lens of a single, fixed focal length that gives a fixed angle of view.

principal photography – The primary shooting schedule, which does not include second unit photography or pickups.

print – A positive copy made from an original or dupe negative.

printer light – The variable-setting, light-intensity control on a printer which may be adjusted in processing to compensate for differences in negative density resulting from inconsistent exposure during shooting.

printing – The laboratory process of exposing raw stock by using the image of another film as the light modulator. Through printing, one may produce a positive print from negative film; negative film from positive film; and when using a reversal process, positives from positives or negatives from negatives.

processing – All the chemical and physical operations necessary to convert a latent image in a satisfactory visible image on film.

production – the actual period when shooting of the film takes place.

production assistant – the common entry level position where many crew members start in the film industry. They do most of the general running around on the set and behind the scenes.

pull-down claw – Part of the camera pull-down mechanism, usually a metal pin or claw that engages the perforations of the film and moves them into position for exposure.

quartz lights – A popular name for tungsten halogen lamps.

quick release plate – A detachable plate that is used to secure the camera to the tripod head. As the name implies, it allows for quick and easy removal and attachment of the camera.

rack focus – Physically shifting the focus ring of the lens during shooting. This is usually the job of the first assistant cameraman.

rangefinder – also called a direct viewfinder. A viewing system in which the viewfinder is attached to the side of the camera. The camera operator is not looking at an image directly through the lens but rather one that is offset.

raw stock – Film stock that has not yet been exposed or processed.

reaction shot – A close shot of a person (or persons) reacting to something that is said or done off scene or in a previous shot.

reflected light – Light which bounces off or is reflected from a subject. Also called reflective light.

reflected light meter – An exposure meter used to determine the exposure of the light bouncing off or reflected from the subject. It is held at the position of the camera and aimed toward the subject. Also called a spot meter.

reflex viewing – The industry standard viewing system which allows the camera operator to see the image through the lens exactly as it is being recorded on the film.

registration – The exact positioning of a frame of film in the picture gate of a camera, projector, or printer.

registration pin – A small pin within the intermittent movement mechanism that engages in a film perforation, holding it securely in the gate while it is being exposed.
reversal film - A type of film stock that after exposure and processing becomes a direct positive print without first going through a negative stage.

reverse angle shot – A shot taken from an angle opposite the one from which the preceding shot has been taken. The reverse angle technique is frequently employed in dialogue scenes to provide the editor with alternate facial shots of the actors speaking.

rigging – Positioning lamps in the studio according to the preliminary lighting designed by the D.P and gaffer.

room tone – The acoustic modulations characteristic of the enclosed environment in which sound film is shot.

rough cut – The primary cut of a film, as arranged by the editor and according to the script.

rule of thirds – A rule of composition which says you should divide the frame into thirds, horizontally and vertically, to use as a guide for creating balance in your composition. Areas and objects of interest are then put on these lines to balance the composition.

run-through – Rehearsing a scene at normal speed, generally used to watch for any technical problems.

rushes – Immediate prints of a single day's shooting that may be viewed before the next day's shooting.

sandbag – A grip device used to secure light stands and c-stands against tipping over.

scene – The basic unit of a script, with action occurring in a single setting and in real time.

scout – The process of going to different locations and evaluating them for film production requirements.

scrim – Lighting accessory made of wire mesh, positioned in front of a light source. It is held in place in a slotted area behind the doors, and alters the intensity of the light.

script – A written screenplay that undergoes several phases from outline and treatment to the final shooting script.

script supervisor – The crew member responsible for maintaining continuity and keeping records of all information relating to each scene including scenes and slate number of each shot, the number of takes and their quality, the type of lens used and its aperture, the actual dialogue spoken, details of the action, the props, and the players' attire, etc.

SD – abbreviation for standard definition video

senior – A focusable studio lamp with a fresnel lens and a 5,000-watt bulb.

set – A construction representing an interior or exterior locale in which the action of a motion picture takes place.

set-up – The basic component of a film's production, referring to each individual camera position, placement or angle.

shallow focus – an approach in which there are several different planes of focus in the frame.

shooting schedule – An advance schedule for work assignments and equipment needed for a filming session.

shooting script – The approved final screenplay, with full dialogue and detailed camera setups and other instructions, which is used by the director in the production of a film.

short ends – Short lengths of un-exposed film that are remaining from a full roll of film or at the end of the day's filming. These may be saved for later use in shooting pickup or insert shots.

shot – A single continuous take, filmed in a single session from one camera setup. A sequence of frames.

shutter – A spinning, mirrored plate that controls both the opening and closing of the aperture on a camera, thereby controlling the light striking the film for exposure. While the film is moving, the mirrored shutter directs the light to the viewfinder so that the camera operator can view the image.
**shutter speed** – The amount of time that each frame of film is exposed to light. The standard shutter speed for motion pictures is 1/50th of a second at sync speed of 24 frames per second. Also referred to as exposure time.

**silver halide** – Light sensitive silver compound such as silver bromide, silver chloride, silver fluoride, or silver iodide, used in photographic emulsions.

**single** - A shot that focuses on only one person out of a group. Usually a close-up, but it can be anything.

**single perf** – film which has sprocket holes or perforations on one side of the film frame

**slate** – A board containing specific written information which is photographed at the beginning or end of each take as identification. It is used for organization in shooting, easy identification of the shots in editing, and, most critically, matching location sound and the picture.

**slow motion** – An effect that makes people or objects appear to be moving at a slower-than-normal rate during projection. It is achieved by running the camera at a faster rate than the standard 24 frames per second. When the film is then projected at the rate of 24 fps it gives the illusion of moving slower.

**snoot** – A funnel shaped light controlling device used on lighting instruments in place of barn doors for a more exact light beam pattern.

**sound speed** – The rate at which film passes through a motion picture camera when it is intended to be accompanied by sound. It has been standardized since the advent of sound at 24 frames per second. Also called sync speed.

**sound stage** – A soundproof building for constructing sets and for shooting motion picture productions.

**speed-camera** – The rate at which the film moves through the camera expressed in frames per second.

**speed-lens** – The full amount of light that a lens is capable of transmitting. See lens speed.

**speed-film** – The film emulsion’s sensitivity to light, expressed as an ASA value or EI value.

**spill** – The light “leaking” from the back, sides or front of a lamp onto an object.

**spindles** – posts onto which the film spools are placed

**spot** – in this position the energy of the bulb is focused in the center of the beam where it is narrow, intense, and hard.

**spreader** – A three armed device placed on the floor and used to hold the legs of a tripod in place for filming. May also be referred to as a triangle.

**spring-wound** – a motor that is driven by a spring similar to that found on a mechanical clock

**sprockets or sprocket holes** – The uniformly shaped and spaced holes along one or both edges of film stock, used to position and move the film through the camera or projector. Also called perforations or perfs.

**sprocketed rollers** – A small roller containing sprocket teeth that correspond to the pitch of the film stock. These rollers engage in the perforations of the film and drive the film continuously through the camera.

**standard legs** – Tripod that extends from approximately four feet to six feet and used for shots at a standard or normal height.

**storyboard** – A series of drawings or sketches that lay out the camera movements and shots of a film or sequence.

**swish pan** – A quick movement of the camera, causing the image to blur and not be easily identified. A psychological approximation of the movement of the human eye as it moves from subject to subject.

**sync** – shooting with sound

**synchronous sound** – Sound that is matched with its visible source on screen.
**sync or crystal motor** – a speed controlled motor which runs at exactly 24 frames per second. This allows the film to be in sync with the sound tape making it easier to match picture with sound during editing.

**sync motor** – A camera motor that can be electrically or mechanically synchronized to run at the same speed with the sound recorder.

**sync speed** – Camera speed of exactly 24 fps that is synchronized with the sound recording.

**t-stop** – the measurement of the true amount of light being transmitted through the lens at a particular diaphragm opening. The standard series of t-stop numbers include the following:

\[ \ldots 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32 \]

**tachometer** – The meter on the camera that indicates the camera speed in frames per second.

**tail slate** – A slate which is photographed at the end of a shot as opposed to at the beginning of a shot.

**take** – The number of attempts at each shot needed to produce at least several usable versions.

**take-up side** – The part of the camera or magazine that holds the exposed film.

**telephoto lens** – A lens that acts like a telescope in its magnification of distant objects. They provide a narrow angle of view and make objects appear closer to each other. They are also called long lenses.

**tener** – A studio focusable lamp with a fresnel lens and a 10,000 watt bulb.

**threading** – Placing film in a proper way for correct passage through all of the film transport mechanisms of the camera, projector or other film handling machine.

**three point lighting** – The basic lighting setup, which is the starting, point for most lighting. Three point lighting consists of the use of a key light, fill light and back light to illuminate a subject within a scene.

**tight shot** – A shot in which the subject matter fills almost the entire frame.

**tilt** – The pivotal movement of a camera in a vertical plane. In a tilt shot, the camera is moved up (tilt up) or down (tilt down), in contrast with a pan shot, in which the camera is moved horizontally.

A shot in which the camera is pivoted vertically

**timing** – The lab operation before printing to select the printer lights and color filters to improve the densities and color rendition of the original footage.

**tracking shot** – (also trucking shot, traveling shot, dolly shot) A shot in which a camera—mounted on tracks, on a vehicle, or on a dolly—moves forward, backward, or sideways, to follow the action and the movements of performers. The camera is said to "track in" when moving closer to the subject and to "track out" when moving away from the subject.

**trailer** – A short publicity film, shown as part of a regular program at a theater, advertising a forthcoming motion picture.

**tripod** – A three legged camera support that can be adjusted in height for filming various shots.

**tungsten** – a light source with a color temperature of 3200 degrees Kelvin. Most studio lights are called tungsten lights.

**tweaking** – Fine tuning what each instrument is accomplishing in a lighting setup.

**two-shot** – A close camera shot just wide enough to keep two persons within the limits of the frame.

**undercrank** – To operate a camera at a slower than normal speed so that the action appears accelerated on the screen. The term has remained in use since the early silent days, when cameras were cranked by hand.

**under-exposure** – A film image which has been exposed to too little light, either intentionally or accidentally, resulting in overly dark images.
viewing screen – a piece of ground glass onto which the image appears to the camera operator looking through the viewfinder.

viewfinder – The eyepiece of the camera that enables the camera operator to view the image being photographed.

vignette – Blurring of the photographic image on the sides of the frame, caused by close-range objects obscuring the view. It may often be caused by the camera matte box being positioned incorrectly.

walkthrough – First rehearsal on the set, for camera positions, lighting, sound, etc., where the director describes the scene in detail to the crew and the actors.

W (Waste) – Shining all the light on an object and then slowly turning the lamp head so that some of the light is lost, misses or falls off the object.

wide-angle lens – A lens of shorter-than-normal focal length and magnification power which covers a large field of view. A wide-angle lens tends to exaggerate perspective, making an area appear larger than it actually is. They also make objects appear more distant from each other. Also called short lenses.

wild motor – Camera motor that does not run at an exact synchronous speed. Usually adjustable for different speeds.

wild walls – Specially constructed set walls which are movable. This allows camera positions and angles that would be otherwise unattainable on a practical set.

work print – The print of a film with which the editor works in the process of editing a motion picture. It is composed of selected takes from the dailies and is gradually trimmed from a rough cut to a fine cut stage.

wrap – The ending of principal photography on a feature. Putting away all of the equipment for the day.

zoom – The act of increasing or decreasing the magnification of a shot. This is sometimes used in place of a tracking shot, although the end result is considerably different.

zoom lens – A variable focal length lens that is designed to provide various degrees of magnification during a continuous shot with no loss of focus. By rotating the barrel of the lens you are able to change the focal length.