

## COLOR TELEVISION - COLORIMETRY - III

In the last issue the Chromaticity Diagram was described. In this issue the description and use of this diagram will continue.

### USE OF CHROMATICITY DIAGRAM

The next step is to make use of the chromaticity diagram. First, consider the effect of adding two colors together as in Figure 8. Green and red mixed together result in yellow. What would happen if more red than green were mixed? The yellow would give way to a more orange color. With that in mind, observe the chromaticity diagram with the two initial colors marked. Notice that a straight line joins these two colors. The yellow resulting from equal mixing of red and green lies along the line about half way between the two primaries. In the second case where more red was added, the resulting orange lies along the line but closer to the red primary. To carry it out further, any color along the line connecting the two primaries can be matched by mixing different proportions of those two primaries. This holds true for any two primaries anywhere within the boundaries of the chromaticity diagram. This can be seen by checking the results of adding green and blue primaries,

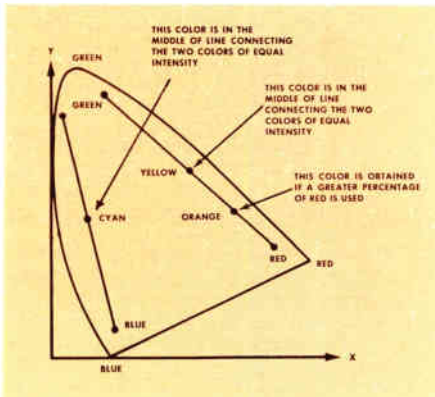


Fig. 8 — Mixing of Two Colors: Green and Red, Green and Blue.

again as shown in Figure 8. It becomes apparent immediately that when two primary colors are mixed regardless of the hue or saturation, the result will appear somewhere along a straight line connecting the two primary colors.

The effect of a third primary can best be seen by adding it to a mixture of the other two primaries.

What is the effect of adding blue to yellow? Looking at the chromaticity diagram, Figure 9, notice that a line connecting yellow and blue passes through white. Therefore, if the proper amount of blue is added to yellow (red plus green), white will be the result. This is logical since it was already known that white light is made up of all wavelengths of light viewed simultaneously. If the same amount of blue were added to orange instead of yellow, the result would be a low saturation magenta.

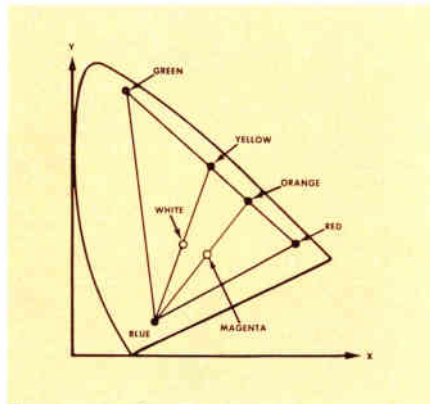


Fig. 9 — Mixture of Three Colors

Given three primaries, such as show in Figure 10, it would seem that any color within the triangle formed could be reproduced if the proper relative proportions of the primaries are used, and such is the case.

The three primaries shown are, in fact, the primaries specified in the approved color television standards. Keeping in mind the fact that the triangle determines the color fidelity,

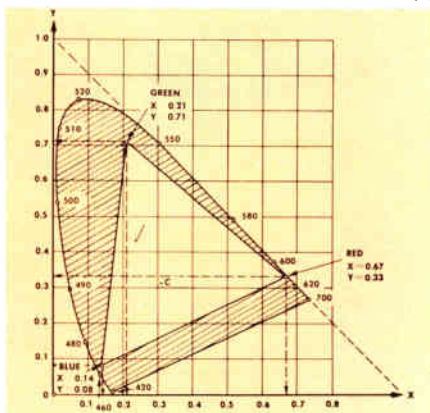


Fig. 10 — C1 Chromaticity Diagram

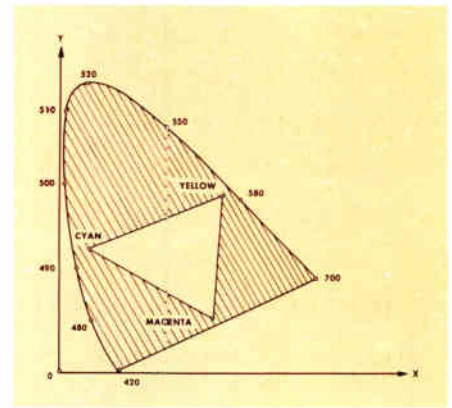


Fig. 11 — Color Triangle Subtractive Primaries

the choice of additive primaries becomes logical.

For example, what would be the result if, instead of red, green and blue primaries, the subtractive primaries were used. Figure 11 shows the results most emphatically. Although all the hues are still represented, notice the low saturation limit on reds, greens and blues.

Even the choice of the green primary is logical although it is not evident immediately. The importance of the green primary is the limit its value puts on flesh tone saturation. Flesh tones are between yellow and red. If the green primary were moved as shown by the dotted line in Figure 12, the area of the triangle would be larger, thus a more complete gamut of color could be reproduced. However, observe the decrease in saturation in the flesh tone area. This would be most undesirable since flesh tones are of paramount importance in television.

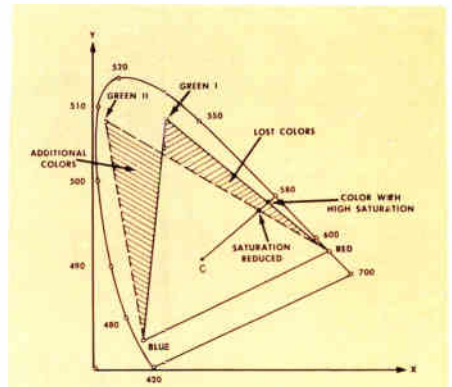
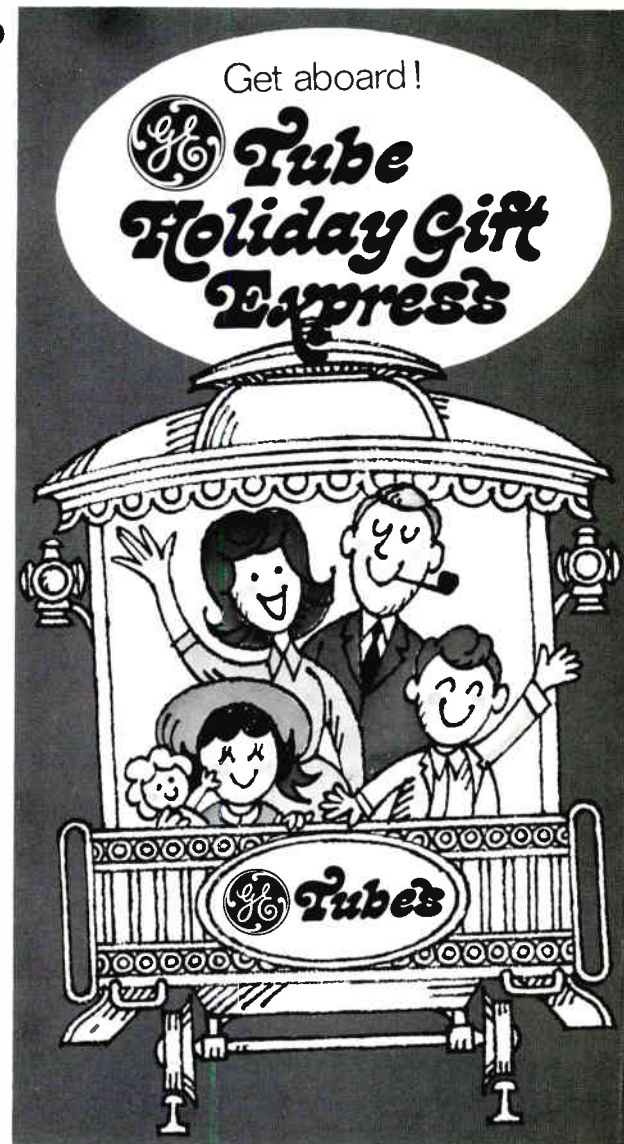
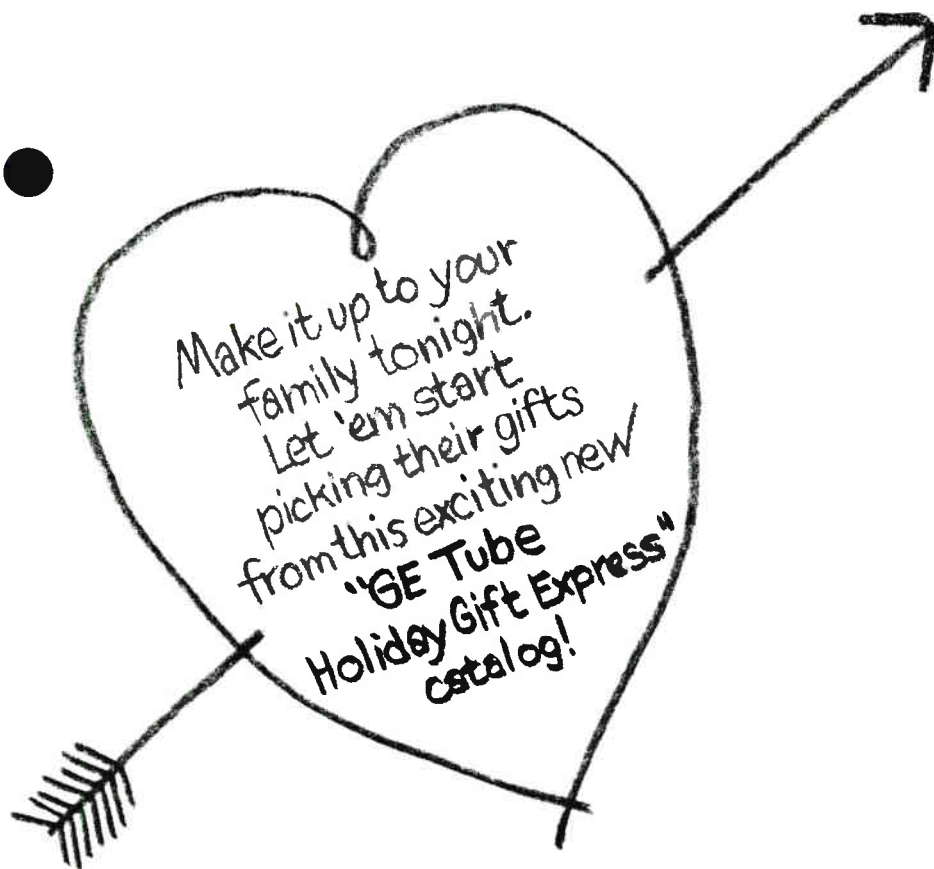


Fig. 12 — Desaturation of Flesh Tones by Green Saturation Shift



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# COLOR-TV Service



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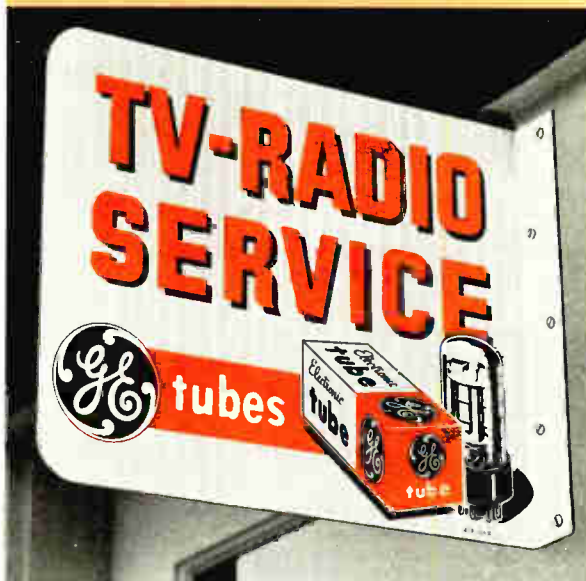
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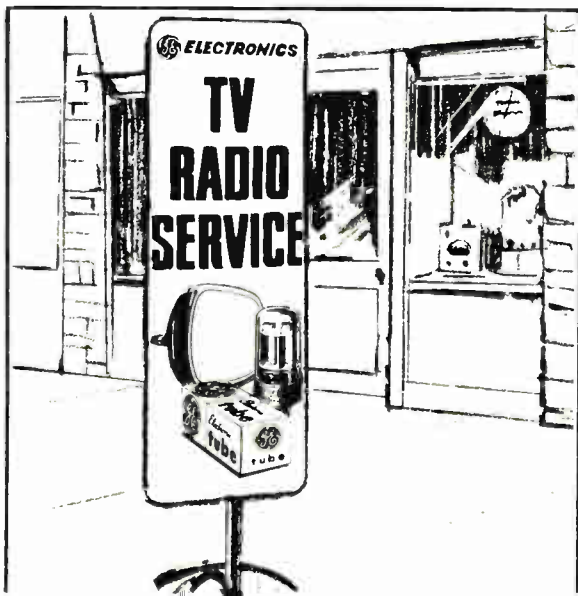


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# SERVICE NOTES

## TELEVISION

### KC CHASSIS RECEIVERS-SERVICING H. V. POWER SUPPLY

The reliability and performance of color television receivers is greatly affected by any adjustment of the High Voltage Regulator Circuit which results in excessive high voltage. On the other hand, if high voltage is low, poor brightness and performance will result.

To assure your customers of maximum reliability and performance, you should follow the specific instructions for adjusting the horizontal deflection system including the H. V. regulator, as given below.

Although it is not necessary to perform all of these steps to adjust the H. V. regulator, you should remember that the receiver must be locked in on a station signal as stated.

### HORIZONTAL DEFLECTION ALIGNMENT

#### Test Equipment Connections:

**GENERAL** — Tune receiver to signal and synchronize the picture.

**MILLIAMMETER** — Open the jumper and insert a 0-500 ma. meter between pin 2 (cathode) of V14 (Horizontal Output) and ground, see Fig. 1. By-pass meter with .47 uf. capacitor at the tube socket.

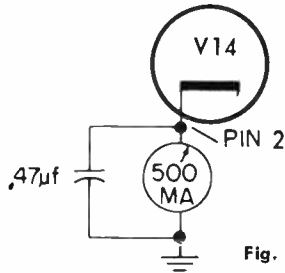


Fig. 1

**VACUUM TUBE VOLTMETER** — Connect to high voltage anode lead through high voltage probe at picture tube.

**ADJUST** — Adjust focus control T105 to the mechanical center of range.

**STEP 1:** Adjust horizontal hold control R110 in Fig. 2. Short jumper from TP IV to ground. Adjust horizontal hold control R110 to the center of its range.

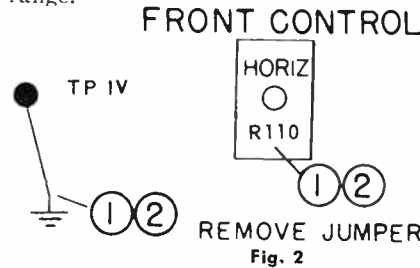


Fig. 2

**STEP 2:** Adjust horizontal sine coil L501. Adjust L501 slug until picture drifts very slowly and sides are vertical. Remove TP IV jumper. Check R110 at both ends. Must pull in from a minimum of 4 bars.

**STEP 3:** Adjust horizontal efficiency coil L502 in Fig. 3. With the tuning core of L502 at the top of the coil (away from the chassis) adjust L502 critically for minimum V14 cathode current. Then rotate the core one turn clockwise towards the chassis.

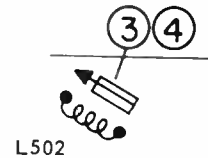


Fig. 3

**STEP 4A:** Adjust to the High Voltage in this step for all chassis WITH HIGH VOLTAGE SHIELD MARKED EITHER 18" or 22KV AND ALL CHASSIS WITH PICTURE TUBE TYPE 19GLP22. (See STEP 4B for unmarked shields). With the Brightness Control fully counterclockwise (minimum brightness), adjust R140 for the high voltage in the following chart. When the AC Line Voltage reads in between two AC Voltages in the chart, adjust for the high voltage opposite the lower of the two AC voltages. (For instance, 114 volts AC — adjust for 20.5KV).

If AC Line Voltage with set turned on is:	Adjust High Voltage to:
110 volts	20.5KV
115 volts	21.4KV
120 volts	22.0KV
125 volts	22.8KV

If the line voltage is consistently high — 128 volts or more — rewire the AC line input to the power transformer using the 128 volt tap. Then adjust the high voltage to 22.0KV.

**STEP 4B:** Adjust to the High Voltage in this step for all chassis WITH-OUT 18" OR 22KV marked on the High Voltage shield. (See STEP 4A for marked shields). With the Brightness Control fully counterclockwise (Minimum brightness) adjust R140 for the high voltage in the following chart. When the AC Line Voltage reads in between two AC voltages in the chart, adjust for the high voltage opposite the lower of the two AC voltages. (For instance, 114 volts AC — adjust for 22.4KV).

If AC Line Voltage with set turned on is:	Adjust High Voltage to:
110 volts	22.4KV
115 volts	23.4KV
120 volts	24.5KV
125 volts	25.4KV

If the line voltage is consistently high — 128 volts or more — rewire the AC line input to the power transformer using the 128 volt tap. Then adjust the high voltage to 24.5KV.

Be certain to replace jumper and remove milliammeter. Readjust focus.

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The information on each chassis type includes:

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  - b. VHF Tuner Numbers
  - c. UHF Tuner Numbers
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2. Disassembly Procedure for removing chassis and picture tube.
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4. Parts List.
5. Alignment Instructions on both receivers and tuners.
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**Techni-talk**  
 RADIO HI-FI TV  
 COMPLETE ELECTRONIC SERVICING INFORMATION

Vol. 19, No. 3 Fall, 1967

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