

Simple guide to 'White Balance'

WHITE BALANCE PRESETS

Your guide to what they do and when to use them

AUTO
A simple fail safe mode for snapshots, but the White Balance may vary from one shot to the next, and you may not get the colours you expect.

Incandescent
This is the closest match for regular domestic lighting, and will correct the colour much more effectively than auto White Balance.

Fluorescent
This comes in many different types and current D-SLRs offer no fewer than seven alternatives, so some trial and error may be needed.

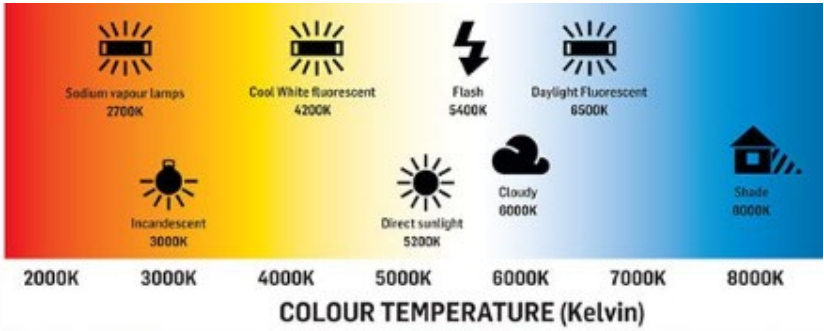
Direct Sunlight
Calibrated to give neutral colours under midday sun – and you can use it as a fixed standard for recording

Cloudy
Light has a cooler tone under a cloudy sky, and this preset will warm up the colours. It's good for portraits but can be too much for landscapes.


Shade
This is designed for open shade under a blue sky. This preset will give you more natural-looking skin tones.

K
More advanced D-SLRs let you set the White Balance colour temperature manually – useful with some studio lighting.

PRE
Sometimes it's impossible to predict the colour of the lighting and the



COLOUR TEMPERATURE (Kelvin)



Light is an incredibly powerful force and nowhere is more evident than in photography. The range and types of light are infinite, with each subtle variation having a distinct character and influence on the images you capture. The quality of light should play an important part in selecting a composition, both in colour and black and white shots. Watch the video below to understand how colour temperature plays and important part in creating mood and atmosphere to scenes in films. However, the principles in photography are the same.

<https://www.youtube.com/watch?v=APLq7aPIDhk>

Task 1

Capture a set of images (between 15-20) that use artificial light. Each image should be different.

For example:



Lamps in the home



Light sources from screens (TV, computer monitor, iPad or phones)

Street lamps



Task 2 Research the 'blue' and 'golden' hour and capture a set of images that use this natural light

1. 5 of these images should be captured in the 'Blue Hour'
2. 5 of these images should be captured in the 'Golden Hour'

Task 3

Capture a set of images (between 15-20) that use natural light. Each image should be different.

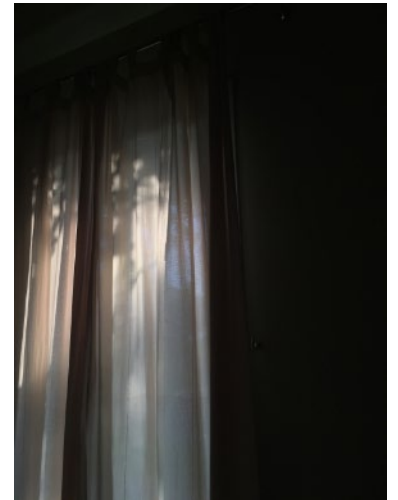
For example:



Window light to create silhouettes



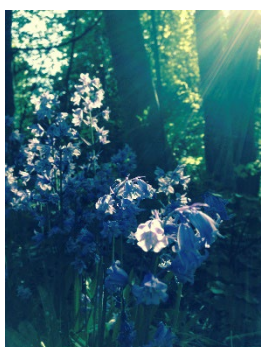
Window light to create shadows



Even on an overcast day, a brief glimpse of the sun can dramatically light an image, using the dark overcast sky as a dramatic backdrop. Using the light from the sun at certain times of the day and experimenting with angles you can use the sun to light your subject matter and create an almost 'illuminated image'.



Experiment with angles and use the sun as 'backlight' to once again 'illuminate' your subject matter.



Using the rays of the sun



Using the setting sun can create dramatic effects and long shadows.