



In Focus

Volume 22 Number 3

November 2013

Dealing with White Balance by Chris Empey

2000 K	Candlelight / Sunrise
2500 K	Household incandescent Lightbulb (60 w)
3500 K	One Hour after sunrise
5000 K	Electronic Flash
5500 K	Daylight with Clear Sky (sun overhead)
7000 K	Light summer shade

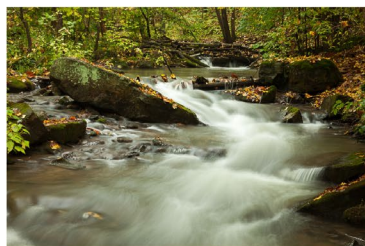
We often hear judges and other photographers make comments talking about white balance. What is that? Light, though invisible to us, has a colour to it. When the light reflects off of an object, we can see the

object, and the colour of the light affects the colour that the object appears to be. We know that photographing around sunrise and sunset

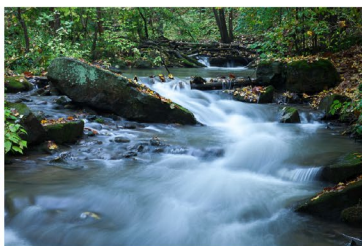
are ideal times for photography, and along with the quality of light, part of that is also the colour of the light, warm and pleasing. We also recognize the midday light is typically very cool. Shooting indoors under fluorescent lights can give our photos a sickly look as they can become a little green. Those are all due to color temperature.

Fortunately our cameras do a pretty good job of correcting for the various shades of light when the camera is set to Auto White Balance (AWB), well, most of the time anyway. The problem is that sometimes, we WANT those colour changes.

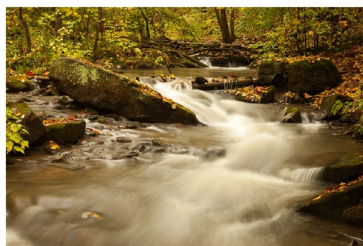
So what do you do? Well, first off you need to know how to turn off the Auto White Balance on your camera. For that, read your manual or ask a friend. From there, you also need to know what change to make



Daylight



Flourescent



Shade

in order to achieve your desired look, from adding a filter to your lens to adding a coloured filter to your flash or also by turning off AWB on the camera, there are several ways to adjust the colour temperature (white balance) of the light.

Looking at the list on the left, we see that warmer light (more red tones) has a lower Kelvin temperature, and cooler light (more blue tones) has a higher Kelvin temperature. Knowing this, we can creatively make use of our manual white balance settings.

If you were to photograph a scene in normal daylight and wanted it to be a little warmer, you could set your colour balance to Shade. This will tell the camera that you are shooting in a situation that has

cooler (bluer) light and the camera will then add more red to the image to compensate, thus warming the image.

Conversely,

if you wanted to go cooler, you can set you white balance to Flourescent, which would tell the camera to add more blue tones and in turn, cool the image.

As you can see from the photos, adjusting your white balance in camera can make a significant difference in the final look of your photograph.

December Program

Be sure to bring your camera on Dec 2 as we have a hands on workshop using the techniques learned in November's class. Additionally, Dec. 16 is our annual Christmas Potluck Dinner.

 **AbsolutelyCanvas.com**
Turn Any Photo Into Art.

**Absolutely Canvas is now offering the Winner of the Judges
Choice a 16X20 Canvas Print!**

As a photographer use us as your photo lab for all your printing needs.
We offer photographers special discount pricing. Contact us today!
Use promo code "NFCC2013" for 50% off a sample print to get started!
info@absolutelycanvas.com | www.absolutelycanvas.com

Colour Print Competition

Name	Score	HA	Entries
Bronze			
Gerhard Miethig	33	2	2
Jim Kershaw	13	1	1
Silver			
Christine Hess	71	4	4
Gold			
Jim Koniar	56	2	4
Lorraine Pichette	53	2	4
Bill Feder	44		4
Chuch Martyk	42	2	3
Derek Bottomley	26	1	2
Diamond			
Karen Fulham	57	2	4
George Beehler	51	1	4
Terry Babij	29	1	2

Monochrome Print Competition

Name	Score	HA	Entries
Bronze			
Silver			
Bill Feder	53	3	4
Gold			
Lorraine Pichette	53	2	4
Jim Koniar	22		2
Charles Martyk	16	1	1
Diamond			
Chris Empey	63	3	4
George Beehler	59	2	4
Terry Babij	29	1	2

Scavenger Hunt Topics

September ... Self Portrait	October ... Left Behind
November ... Outside the Box	December ... TBA Dec 2
January ... TBA January 6	February... TBA Feb 3

Digital Image Competition

Name	Score	HA	Entries
Bronze			
Bill Feder	59	4	4
Jim Kershaw	55	4	4
Kurtien Gittens	54	3	4
Pat Lizmore	52	3	4
Silver			
Christine Hess	60	3	4
Gold			
Denis Grantham	59	3	4
Derek Bottomley	56	2	4
Mary Nikisher	53	2	4
Cindy Phillips	53	2	4
Chuck Martyk	51	1	4
Cliff Empey	49	1	4
Laurie Rees	48	1	4
Jim Koniar	47	1	4
Jim Arcangeletti	23	0	2
Lorraine Pichette	23	0	2
Diamond			
Scott Simons	67	4	4
Laura Cardwell	66	4	4
Chris Empey	65	3	4
Eric Baloga	62	3	4
Terry Babij	54	1	4
Karen Fulham	52	1	4
George Beehler	50	1	4

In Focus is a publication of the Niagara Falls Camera Club, Niagara Falls, Ontario, Canada.

In Focus is published monthly September to March.

Articles or comments may be submitted to Chris Empey, Editor
 cempey@NiagaraFallsCameraClub.org

Website: NiagaraFallsCameraClub.org