

SONY FX6

WHITE BALANCE OPERATING GUIDE

Novice-to-Advanced Field Setup for Cine EI and a Netflix-Type Muted-Color Aesthetic

Sony FX6 ILME-FX6V | Firmware V5.02 | Cine EI
S-Gamut3.Cine/S-Log3 | s709 monitoring | 23.98 fps workflow

VERSION 1.0 - JUNE 2026

Prepared as an independent operator reference. Not an official Sony or Netflix publication.

FIELD RULE

Set color deliberately. Measure when needed. Lock it. Check skin. Protect continuity.

MAIN TABLE OF CONTENTS

Tap or Ctrl+Click a section title. Page numbers may vary slightly by viewer; links are the primary navigation.

[START HERE - Novice Quick Start](#)

[Two-Page Field Quick Guide](#)

[Run-and-Gun Decision Tree](#)

[A/B/Preset Pre-Shoot Configuration](#)

[1. Purpose and Governing Doctrine](#)

[2. White-Balance Fundamentals](#)

[3. FX6 Physical Controls](#)

[4. V5.02 Cine EI Menu Settings](#)

[5. Pre-Shoot Setup and Memory Plans](#)

[6. External-Control Workflows](#)

[7. Proper Measured White Balance](#)

[8. Run-and-Gun Professional Methods](#)

[9. Mixed-Light Decision System](#)

[10. Scene-Specific Recipes](#)

[11. Intentional Warm/Cool Treatment](#)

[12. Skin-Tone and Scope Verification](#)

[13. White Balance and Exposure Interaction](#)

[14. Continuity and Production Logging](#)

[15. Troubleshooting Matrix](#)

[16. Advanced Operator Section](#)

[17. Field Aids and Printable Forms](#)

[18. Glossaries](#)

[19. Sources and Page References](#)

[20. Red-Team Audit and Release Recommendation](#)

START HERE - Novice Quick Start

QUICK: For controlled Cine EI work, use a fixed A, B, or Preset position. ATW is unavailable in Cine EI. Do not let white balance drift during a take.

The safe 60-second method

1. Finish the key lighting first. White balance before the final face light is established is only provisional.
2. Choose A or B on the physical WHT BAL switch. Confirm the active memory on the status display.
3. Place a calibrated neutral gray or white target at the subject's face position under the same key light.
4. Frame the target large enough to measure. Avoid clipping, darkness, glare, and colored spill.
5. Press the front WB SET button. Wait for successful completion and confirm the displayed result.
6. Remove the target. Check the face through the intended s709 monitoring path and confirm that the LUT is not applied twice.
7. Record a short reference clip and log the memory, Kelvin display, tint/gains, light, and reason for any change.
8. Lock the chosen memory for matching coverage. Rebalance only when the actual face light changes materially.

Five-second emergency selection

- Face under principal interior/key-light setup: select A.
- Face under exterior/open-shade or alternate setup: select B.
- No time to measure and source is known: select the tested Preset.
- Confirm W:A, W:B, or W:P on the display before rolling.

WARNING: Do not press WB SET unless the correct A or B memory is selected. WB SET overwrites the selected memory.

When NOT to rebalance

- Aperture change
- ND change when Filter White Memory is Off
- EI monitoring change
- Reframing
- Minor brightness-only cloud movement
- Background change that does not alter the face light

When to recheck or rebalance

- Different key fixture or dimming behavior
- Interior-to-exterior move
- Sun-to-deep-shade move
- Practicals switched on/off
- Strong colored reflection or spill on the face
- Different room or major time-of-day change
- Lens/filter change that testing shows shifts color

FIELD CONFIRMATION: White balance selected. ATW controlled. Skin checked.
Continuity protected.

[Return to Main TOC](#)

Two-Page Field Quick Guide

PAGE 1 - Set it before the shoot; control it from the camera

Speed	Procedure	External controls	Stop condition
5 seconds	Select the prepared memory that best matches the light on the face; confirm the display.	WHT BAL switch: A / B / PRESET	If none is credible, do not pretend. Move to 15 or 60 seconds.
15 seconds	Select the closest fixed memory; inspect skin through s709; use the WHT BAL direct control/dial only for a deliberate fixed correction.	WHT BAL function button + multi-function dial; display confirmation	Do not make a hidden memory change during matching coverage.
60 seconds	Select A/B; place neutral target at face position; expose target; press WB SET; confirm; check skin; log.	WHT BAL switch + WB SET button	Retry if target is clipped, dark, contaminated, or not under the face light.

PREFERRED: A = principal controlled setup. B = alternate/exterior. Preset = tested fixed emergency value. Filter White Memory = Off for the simplest one-operator workflow.

Before rolling	Confirm
Memory	W:A, W:B, or W:P is the intended position.
Light	The selected balance matches the dominant light on the face.
Skin	Credible through s709; no obvious green/magenta contamination.
LUT	One intended monitoring LUT, not double-applied; Internal Rec LUT state intentional.
Continuity	Same value held for matching angles; any overwrite logged.

PAGE 2 - Mixed light and rapid troubleshooting

Situation	Field rule
Window + tungsten practicals	Balance for the face key; allow practicals to stay warm if motivated; do not expect one WB to neutralize both.
Bad overheads + controlled key	Turn off, block, gel, or overpower the overheads before measuring.
Sun to shade	Preload A/B or hold one value through continuous action and switch at an editorial break.
Event/street lighting	Choose the source governing skin; accept motivated background color; preserve continuity over responsiveness.
Changing brightness only	Do not rebalance. White balance responds to color of light, not exposure level alone.

Symptom	Fast correction
WB SET fails	Check A/B selection, target size, brightness, glare, and colored spill.
Skin green	Fix the source/spill first; then remeasure and verify LUT path.
WB changed with ND	Filter White Memory may be On; set Off unless separate ND memories are intentional.
A/B overwritten	Stop, recreate from log/reference under original light, and announce the new continuity state.
Monitor looks wrong	Check double LUT and monitor calibration before changing camera WB.

RED FLAGS: ATW drift; random wall/shirt reference; printer paper as precision target; balancing before final key; severe WB error for mood; assuming all 5600K LEDs match; unlogged memory overwrite.

Select. Measure when needed. Lock. Check skin. Protect continuity.

[Return to Main TOC](#)

Run-and-Gun Decision Tree

Step	Question	Action
1	What light governs the face?	Daylight / shade / tungsten / LED / mixed. Ignore a colorful background if it does not light the face.
2	Does A, B, or Preset already match?	Yes: select it and confirm display. No: continue.
3	Is continuity with the previous shot essential?	Yes: hold the previous value unless the scene intentionally crosses a lighting boundary. No: continue.
4	Did the light color change, or only brightness?	Brightness only: keep WB. Actual source/spectrum/spill changed: continue.
5	Can ugly mixed light be controlled?	Turn off, block, gel, replace, overpower, or reposition. Then measure.
6	Is there 60 seconds?	Yes: measured A/B balance, skin check, log. No: continue.
7	Is there 15 seconds?	Yes: select closest fixed memory and make only a deliberate fixed correction. No: use the best prepared memory.
8	Is ATW justified?	Not in Cine EI: ATW is unavailable. Needing ATW means changing shooting mode and leaving this baseline; log and test before doing so.

MASTER RULE: Choose the light on the face, preserve one value through a continuous sequence, and change at a natural editorial break.

[Return to Main TOC](#)

A/B/Preset Pre-Shoot Configuration

Item	Recommended simple state	Reason / verification
Shooting mode	Cine EI	Project baseline; ATW is unavailable.
A memory	Measured principal setup	Main interior/interview/actor scene.
B memory	Measured alternate/exterior setup	Fast external switch without menu entry.
Preset White	5600K camera-verified stored state; test before use	Fixed emergency fallback; not universal.
Shockless White	2 (camera-verified stored state)	Gradual transition if switching; Sony range Off/1/2/3, higher = slower.
ATW Speed	1 stored, but inactive in Cine EI	Sony 1 = fastest; ATW unavailable in Cine EI.
White Switch	Memory	Fixed Memory in Cine EI.
Filter White Memory	Off	One common A/B memory across ND states; simplest workflow.
Offset White	Unavailable/grayed in Cine EI Log mode	Do not design the workflow around it.

Blank shoot-day worksheet

Position	Scene / light	Displayed K	Tint	R Gain	B Gain	Reference clip / notes
A						
B						
Preset						

EVIDENCE CONFLICT: The uploaded prompt records B Gain as +28.9, while the camera-verified V5.02 menu diagram records B Gain as -28.9. This release treats -28.9 as evidence-primary and requires a camera-screen sign check before anyone copies the value. Neither sign is a universal recommendation.

[Return to Main TOC](#)

1. Purpose and Governing Doctrine

White balance is primarily a color-neutrality and continuity control. Its job is to keep skin, neutral objects, matching angles, and grading references stable under the actual light. It is not a substitute for lighting design or a final color grade.

CENTRAL MUTED-COLOR RULE: Create a restrained, cinematic palette through lighting, wardrobe, production design, negative fill, clean exposure, intentional LUT monitoring, and grading - not by severely misbalancing the camera or underexposing S-Log3.

- Capture clean S-Gamut3.Cine/S-Log3 with a deliberate, locked white balance.
- Monitor through the intended s709 path so skin is judged in a normalized image.
- Use fixed A/B/Preset memories for controlled work; avoid color changes during a take.
- Treat any creative warm/cool offset as a tested scene decision, not a generic preset.
- Keep a reference target/clip and continuity log so post can distinguish intent from error.

The phrase “Netflix-type muted-color aesthetic” in this guide describes a restrained visual intention only. It does not claim Netflix approval, certification, or compliance with any production-delivery specification.

[Return to Main TOC](#)

2. White-Balance Fundamentals

2.1 What white balance does

The camera must decide how much red, green, and blue correction is required for a neutral reference under the current illumination. A correct balance makes a genuinely neutral target neutral and gives skin a stable starting point. It does not make every source in a mixed-light scene neutral.

2.2 Kelvin: the blue-amber axis

Kelvin describes the apparent blue-to-amber character of a source. A lower camera setting generally makes a given scene appear cooler; a higher setting generally makes it appear warmer. The exact result depends on the source spectrum and camera response, so Kelvin is a starting description, not a guarantee.

2.3 Tint: the green-magenta axis

Tint addresses green-magenta bias that Kelvin cannot describe. Many LEDs, fluorescents, discharge sources, and inexpensive practical lamps can share a nominal CCT yet differ strongly in tint and skin rendering.

2.4 CCT is not spectral quality

Correlated color temperature compresses a complex spectrum into one useful number. Two fixtures labeled 5600K can contain different wavelength gaps or spikes. They can therefore produce different skin, wardrobe, and product colors even when a meter reports similar CCT.

Concept	What it tells you	What it does not tell you
Kelvin/CCT	Approximate blue-amber character	Green-magenta bias or full spectral quality
Tint	Green-magenta correction need	Missing wavelengths or all hue-rendering problems
Measured A/B balance	Camera correction for the reference under that light	Independent correction of multiple incompatible sources
Monitor image	Appearance through its calibration and LUT path	Guaranteed recorded signal accuracy if routing is wrong

2.5 Why S-Log3 still needs accurate WB

Log recording preserves wide dynamic range, but it does not erase the consequences of an incorrect or drifting white balance. Large corrections in post can increase noise, complicate skin matching, and reduce the usefulness of on-set references. Record a clean, deliberate state whenever the scene permits.

2.6 Human adaptation can hide casts

The eye and brain quickly adapt to warm rooms, cool shade, and tinted walls. A neutral target, a calibrated monitoring path, and scopes can reveal a cast that feels normal after several minutes on location.

[Return to Main TOC](#)

3. FX6 Physical Controls

CONTROL PRINCIPLE: The WHT BAL switch selects the active memory; the WHT BAL function button/direct menu modifies or selects a fixed state; the front WB SET button measures and stores a balance into selected A or B.

Control	Function	Menu-free use	Display / novice risk
WHT BAL switch - B / A / PRESET	Selects memory B, memory A, or fixed Preset.	Yes. Primary five-second field control.	Confirm W:B, W:A, or W:P. Risk: assuming the label describes the light without checking the stored value.
WHT BAL function button	Invokes direct white-balance selection/adjustment. In manual operation it supports selecting W:P/W:A/W:B and fixed CCT/tint adjustments.	Yes, through the direct menu.	Risk: changing the active memory value during matching coverage without logging it.
WB SET button - front of body	Runs measured auto white balance and stores it into selected memory A or B.	Yes.	Risk: overwriting the wrong memory, using a contaminated target, or failing to confirm success.
Multi-function dial	Changes highlighted direct-menu/menu values and confirms selections.	Yes when direct menu is active.	Risk: treating a dial change as temporary when it alters the selected memory state.
Joystick / handgrip selection controls	Navigate and confirm menu/direct-menu choices; not an independent WB measurement control.	Navigation only.	Risk: inventing a shortcut or assuming it runs WB SET.
Status display / camera status screen	Shows active WB state and stored A/B/P values.	Yes.	Risk: rolling before confirming the active memory and actual value.

3.1 Verified status-screen logic

- W:A = Memory A active.
- W:B = Memory B active.
- W:P = Preset active.

- The camera status screen includes White Switch<A>, White Switch, and White Switch<P> stored-state information.

3.2 Assignable-button caution

Sony documents ATW and ATW Hold as assignable functions in supported modes. They are not part of this Cine EI baseline because ATW is unavailable in Cine EI/Cine EI Quick. Do not build a Cine EI field workflow around an ATW assignable button.

[Return to Main TOC](#)

4. V5.02 Cine EI Menu Settings

4.1 Camera-verified stored state

Menu path	Camera-verified V5.02 state	Operational meaning	Verification
Shooting > White > Preset White	5600K	Fixed Preset memory; test under actual source.	CAMERA VERIFIED
Shooting > White > Color Temp<A>	3200K	Current stored A value in evidence set; not universal.	CAMERA VERIFIED
Shooting > White > Tint<A>	±0	Stored A tint.	CAMERA VERIFIED
Shooting > White > R Gain<A>	±0.0	Stored A red channel gain.	CAMERA VERIFIED
Shooting > White > B Gain<A>	±0.0	Stored A blue channel gain.	CAMERA VERIFIED
Shooting > White > Color Temp	4528K	Measured/non-round stored B value.	CAMERA VERIFIED
Shooting > White > Tint	+12	Stored B green-magenta correction.	CAMERA VERIFIED
Shooting > White > R Gain	+40.9	Stored B red gain.	CAMERA VERIFIED
Shooting > White > B Gain	-28.9 in verified diagram	Prompt says +28.9; sign conflict must be checked on camera.	CAMERA VERIFIED / PROMPT CONFLICT
Shooting > White Setting > Shockless White	2	Gradual transition when switching WB mode.	CAMERA VERIFIED
Shooting > White Setting > ATW Speed	1	Stored value; inactive because ATW is unavailable in Cine EI.	CAMERA VERIFIED
Shooting > White Setting > White Switch	Memory	Fixed to Memory in Cine EI.	CAMERA + SONY VERIFIED
Shooting > White Setting > Filter White Memory	Off	One common memory across ND states.	CAMERA VERIFIED
Shooting > Offset White	All related items grayed/unavailable	Offset White is fixed Off in Log shooting modes.	CAMERA + SONY VERIFIED

4.2 Sony-documented ranges and behavior

Setting	Sony behavior	Cine EI interpretation
Color Temp A/B	2000K to 15000K; camera supports fine steps.	Available. Measured values may be non-round.
Tint A/B	-99 to +99	Available; use only after source/spill assessment.
R Gain / B Gain A/B	-99.0 to +99.0	Available; represents channel correction, not a universal creative recipe.
Shockless White	Off / 1 / 2 / 3; Off is instantaneous; higher numbers switch more slowly.	Available. Stored state 2.
ATW Speed	1 / 2 / 3 / 4 / 5; 1 is fastest.	Setting exists, but ATW itself is unavailable in Cine EI.
White Switch	Memory / ATW; fixed Memory in Cine EI/Cine EI Quick.	B is a manual memory.
Filter White Memory	On stores separate memories by ND state; Off uses a common memory.	Off recommended unless deliberately tested/logged.
Offset White	Fixed Off in Log shooting modes.	Unavailable for this Cine EI workflow.

CRITICAL CORRECTION: The original prompt's ATW permission test cannot operate inside Cine EI. In this release it is a mode-change gate: needing ATW means leaving Cine EI, changing the project baseline, and performing a new test/logging step.

4.3 Why measured values may look odd

A measured balance can produce a non-round Kelvin display and substantial R/B gain values because the camera is representing the correction required by the actual reference under the actual spectrum. Sony also cautions that the displayed CCT/Tint may not fully express direct R/B-gain adjustments. Judge the calibrated target, skin, and continuity; do not force the numbers to look “normal.”

[Return to Main TOC](#)

5. Pre-Shoot Setup and Memory Plans

5.1 Set it once, then stay out of the full menu

1. Confirm Cine EI, S-Gamut3.Cine/S-Log3, 23.98 fps, and intended s709 monitoring routing.
2. Set Filter White Memory Off unless separate ND-state memories have been deliberately tested and documented.
3. Confirm White Switch = Memory and understand that ATW is unavailable in Cine EI.
4. Build A under the principal controlled face light and B under the alternate condition.
5. Set and test Preset as the emergency fixed fallback. Record its displayed value.
6. Record all A/B/P values and shoot a neutral reference clip before principal photography.
7. Protect A/B from accidental overwrite; announce and log any change.

5.2 Selectable memory plans

Plan	A	B	Preset
Cinematic interior/exterior	A = measured principal interior	B = measured exterior/open shade	Preset = fixed daylight fallback verified before the day
Documentary day	A = current indoor location	B = current exterior condition	Preset = fixed compromise for emergency continuity
Night/practical day	A = neutral key-light setup	B = warm practical-dominant setup	Preset = known-source emergency fallback
Interview day	A = key-lit interview position	B = alternate room or window-light setup	Preset = daylight or tungsten fallback after test
Event coverage	A = dominant ballroom/stage face light	B = lobby/outdoor condition	Preset = fixed compromise; ATW is unavailable in Cine EI
Actor reel	A = hero dialogue setup	B = secondary location or exterior	Preset = tested fixed value for pickups

5.3 Night exterior and practical-light plan

Use A for a controlled neutral face key, B for the deliberate warm/practical-dominant setup, and Preset only as a tested fallback. Do not copy 3200K, 4300K, 5500K, or 5600K blindly; the correct choice depends on the actual fixture spectrum and visual intent.

[Return to Main TOC](#)

6. External-Control Workflows

6.1 Five-second decision

1. Look at the light governing the face.
2. Move the WHT BAL switch to the prepared A, B, or PRESET position.
3. Confirm W:A, W:B, or W:P and the expected value on the display.
4. Roll only if skin and continuity are credible.

6.2 Fifteen-second fixed correction

1. Select the closest prepared memory.
2. View the face through the intended s709 path.
3. Invoke the white-balance direct control with the WHT BAL function button and use the multi-function dial for a deliberate fixed CCT/tint adjustment.
4. Confirm the new display state and log it. Treat the change as an overwrite of the selected memory state, not a casual temporary tweak.

6.3 Sixty-second measured balance

1. Select A or B.
2. Place a calibrated neutral target at subject position under the face key.
3. Fill the frame sufficiently and set usable brightness without clipping/glare.
4. Press WB SET.
5. Wait for completion; confirm no error and note the result.
6. Check skin through s709, record a reference clip, and log the value.
7. Hold the memory for all matching coverage.

6.4 Controlled scene balance

1. Finish lighting and practical decisions.
2. Remove or control unwanted mixed sources.
3. Measure target at each principal actor position if their key differs.
4. Choose the continuity master memory for the scene.
5. Check a neutral patch, skin, waveform exposure context, RGB parade, and vectorscope.
6. Record slate/reference clip and lock A/B for the sequence.
7. Only change at a documented lighting/editorial break.

MEMORY PROTECTION: Say the memory name aloud before WB SET: “Writing A” or “Writing B.” Confirm the switch visually and in the status display.

[Return to Main TOC](#)

7. Proper Measured White Balance

7.1 Novice-safe procedure

1. Use a calibrated neutral gray/white target. Do not use a shirt, wall, ceiling, or ordinary printer paper as a precision reference.
2. Put the target where the subject's face will be, facing the camera and receiving the same key light.
3. Shield the target from colored wall, wardrobe, practical, LED, or green-screen spill.
4. Fill the measurement area; avoid glare, clipped white, and deep underexposure.
5. Select A or B; press WB SET; wait for acceptance; note the displayed result.
6. Remove the target and inspect real skin through the intended s709 monitoring path.
7. Record and log the result. Rebalance only after a meaningful source or spill change.

7.2 Advanced target isolation

When the scene contains strong colored surroundings, use a black mask, flag, or cutout around the neutral target so the measurement area sees the target rather than contaminated edges. The mask must not cast a color or shadow onto the active neutral area. This technique isolates the reference; it does not correct a spectrally deficient key source.

7.3 Reference tools and limitations

Tool	Best use	Limitation
Calibrated neutral gray target	Repeatable WB and reference clip	Must be clean, un-faded, and under the actual key.
Calibrated white target	Sony-supported measured WB when properly exposed	Easy to clip or contaminate; ordinary white objects may contain optical brighteners.
White-balance disc/filter	Fast integrated-light reading	May average sources differently from the face; test before relying on it.
Color-temperature meter	CCT/tint comparison and fixture diagnosis	Does not guarantee camera/skin match; quality depends on meter and source.
Smartphone meter app	Rough comparison and scouting aid	Phone sensors are uncalibrated for precision WB.
Monitor judgment	Skin and scene intention after measurement	Depends on calibration, environment, and LUT routing.
Vectorscope/RGB parade	Reference target and shot-to-shot comparison	Cannot repair bad spectral content; skin line is not universal truth.

8. Run-and-Gun Professional Methods

- Preload A, B, and Preset before leaving base; photograph or log the values.
- Choose a fixed daylight/shade/interior memory rather than allowing the camera to chase color.
- Balance for the dominant light on the face, not the most colorful object in frame.
- Hold one value through continuous action and matching coverage. Wait for a natural break before changing.
- Capture a five-second neutral target or known neutral object at each new location when possible.
- Do not recalibrate for exposure-only changes; aperture, ND, and EI are not white-balance triggers by themselves.
- Recheck after source type, dimming, shade environment, practical state, or strong reflected color changes.
- Log every deliberate A/B overwrite immediately.

8.1 ATW mode-change gate

Question	Decision in this Cine EI guide
Is the shot uncontrolled?	That alone does not enable ATW; use the best fixed memory.
Is lighting changing faster than the operator can respond?	Hold a compromise value or segment the sequence.
Is continuity less important than capture?	You may consider leaving Cine EI for a different mode, but that is a system change requiring test/logging.
Is mid-shot color drift acceptable?	Still irrelevant inside Cine EI because ATW is unavailable.
Can a fixed compromise work?	Usually the safest Cine EI answer.

[Return to Main TOC](#)

9. Mixed-Light Decision System

CORE FACT: One white-balance setting cannot independently neutralize multiple incompatible or spectrally different sources.

9.1 Order of operations

1. Identify which source governs the face.
2. Decide which secondary colors are motivated accents.
3. Switch off, block, gel, replace, or overpower ugly sources.
4. Reposition the subject if that simplifies the face light.
5. Balance to the key or a deliberate compromise.
6. Hold the value for continuity and change at an editorial break.

Mixed-light case	Preferred decision
Daylight window + tungsten practicals	Key the face from one family; preserve practical warmth as background motivation.
Daylight + LED	Test the LED's actual tint/spectrum; match/gel it to the window or let one source dominate skin.
Warm practicals + neutral key	Balance neutral key on face; keep practicals warm if they look intentional.
Fluorescent overheads + window	Remove/control overheads or key the face strongly; do not average two bad sources blindly.
Mixed-brand LEDs	Measure and compare each; use the best source for skin and correct fixtures before camera.
Streetlights/storefronts	Choose the face light; accept background color or move subject.
Vehicle interiors	Use rigged key as reference; treat passing lights as transient accents.
Stage lighting	Balance to the neutral/front light when available; accept designed color effects.
Sun-to-shade movement	Hold through continuous movement or switch A/B at a planned point.

[Return to Main TOC](#)

10. Scene-Specific Recipes

These are starting procedures, not universal Kelvin prescriptions. The actual face light and continuity requirement govern every choice.

10.1 Controlled daylight LED interview

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Custom-balance after the fixture is set
Governing light	The final key on the face
Skin check	Check neutral skin, green/magenta bias, and practicals
Main failure risk	LED label Kelvin may not match spectral output
New balance trigger	Rebalance if fixture, diffusion, dimming, or key angle materially changes
Handbook reference	V7 pp. 69-76

10.2 Controlled tungsten interview

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Custom-balance or tested fixed tungsten value
Governing light	The key on the face
Skin check	Preserve warm practicals without orange skin
Main failure risk	Practicals may be much warmer than the key
New balance trigger	Rebalance after key-source or lamp-type change
Handbook reference	V7 pp. 73-75

10.3 Mixed window and practical interior

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Balance for the key governing the face
Governing light	Window or controlled key, whichever dominates skin

Field	Starting procedure
Skin check	Check that warm practicals remain motivated
Main failure risk	One WB cannot neutralize window and tungsten simultaneously
New balance trigger	Rebalance only at a lighting or editorial break
Handbook reference	V7 pp. 69-76

10.4 Living-room actor scene

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Measured and locked for all matching coverage
Governing light	Primary key at actor position
Skin check	Match wide, singles, and close-ups
Main failure risk	Colored walls and lamps contaminate the card
New balance trigger	New balance only after a deliberate lighting change
Handbook reference	V7 pp. 69-76; 170-172

10.5 Office with overhead fixtures

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Turn off/control poor overheads; custom-balance
Governing light	Controlled face light
Skin check	Check green cast and mixed-brand fixtures
Main failure risk	Overheads may have discontinuous spectra
New balance trigger	Rebalance after changing fixtures or room
Handbook reference	V7 pp. 72-76

10.6 Open shade

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Measured balance or tested fixed shade value

Field	Starting procedure
Governing light	Sky-dominant light on the face
Skin check	Check excess blue and reflected green
Main failure risk	Nearby foliage/walls can tint skin
New balance trigger	Rebalance when moving to sun or a different shade environment
Handbook reference	V7 pp. 74-76

10.7 Direct midday sun

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Measured or tested fixed daylight value
Governing light	Direct sun on the face
Skin check	Skin warmth and highlight neutrality
Main failure risk	Reflections from ground/buildings
New balance trigger	Rebalance when moving into deep shade
Handbook reference	V7 pp. 74-76

10.8 Overcast exterior

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Measured balance; hold through sequence
Governing light	Open-sky light on subject
Skin check	Check cool drift and green surroundings
Main failure risk	Cloud color and surroundings can change
New balance trigger	Recheck after substantial weather/time change
Handbook reference	V7 pp. 74-76

10.9 Golden hour

Field	Starting procedure
A/B/Preset assignment	B

Field	Starting procedure
Balance method	Measured neutral or intentionally warm tested setting
Governing light	Low sun/key on face
Skin check	Do not neutralize all intended warmth accidentally
Main failure risk	Color changes quickly over minutes
New balance trigger	Log and recheck at planned editorial breaks
Handbook reference	V7 pp. 74-75

10.10 Blue hour

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Measured compromise or deliberate fixed value
Governing light	Face light, not the blue background
Skin check	Keep skin credible while retaining blue ambience
Main failure risk	Fast-changing ambient and practical mix
New balance trigger	Recheck frequently between setups, not during takes
Handbook reference	V7 pp. 74-75

10.11 Night exterior

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Custom-balance under the selected key
Governing light	Key or motivated practical on face
Skin check	Check sodium/LED green-magenta bias
Main failure risk	Streetlights may be spectrally incomplete
New balance trigger	Rebalance with source/zone change
Handbook reference	V7 pp. 69-76

10.12 Street and storefront lighting

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Fixed compromise; protect the face
Governing light	Dominant face light
Skin check	Accept motivated background color
Main failure risk	Multiple incompatible sources
New balance trigger	Change only at a clear location/editorial break
Handbook reference	V7 pp. 69-76

10.13 Documentary walk-through

Field	Starting procedure
A/B/Preset assignment	A/B/Preset
Balance method	Preload zones; select fixed memory by segment
Governing light	Dominant face light in each segment
Skin check	Watch for mid-shot color jumps
Main failure risk	Rapid transitions tempt ATW, but ATW is unavailable in Cine EI
New balance trigger	Hold one value within continuous action; change at breaks
Handbook reference	V7 pp. 69-76

10.14 Indoor-to-outdoor transition

Field	Starting procedure
A/B/Preset assignment	A then B
Balance method	Preload both; switch at an editorial or blocked moment
Governing light	Face light before and after transition
Skin check	Avoid switching while the shot must look continuous
Main failure risk	Transition may be visually obvious
New balance trigger	Switch only at planned transition point
Handbook reference	V7 pp. 70-76

10.15 Event ballroom

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Custom-balance for stage/face light; fixed continuity
Governing light	Stage or interview light on face
Skin check	Check LED wall spill and skin
Main failure risk	Moving colors and mixed fixtures
New balance trigger	Recheck after lighting cue or room change
Handbook reference	V7 pp. 69-76

10.16 Church or candlelight setting

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Balance to key/ambient compromise after test
Governing light	Face light while preserving motivated warmth
Skin check	Do not erase candle warmth or create orange skin
Main failure risk	Very low output and mixed sources
New balance trigger	Rebalance after moving to a different lighting zone
Handbook reference	V7 pp. 69-76

10.17 Car interior by day

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Measured under window/rigged key
Governing light	Face light through windshield/side window
Skin check	Check green windshield and dashboard reflections
Main failure risk	Glass tint and passing environments
New balance trigger	Recheck after route/time/light direction change

Field	Starting procedure
Handbook reference	V7 pp. 69-76

10.18 Car interior by night

Field	Starting procedure
A/B/Preset assignment	B
Balance method	Tested fixed balance for rigged key
Governing light	Rigged face key
Skin check	Preserve motivated street color in background
Main failure risk	Passing lights cause temporary color shifts
New balance trigger	Do not chase every passing source
Handbook reference	V7 pp. 69-76

10.19 Product or tabletop work

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Measured with calibrated neutral target and chart
Governing light	Final product light
Skin check	Neutral whites and brand colors
Main failure risk	Lens/filter and LED color shifts
New balance trigger	Rebalance after source, lens/filter, or set change
Handbook reference	V7 pp. 72-76

10.20 Green-screen/compositing work

Field	Starting procedure
A/B/Preset assignment	A
Balance method	Measured neutral balance under final key
Governing light	Talent key, isolated from green spill
Skin check	Neutral skin and controlled green contamination
Main failure risk	Green spill on card/talent
New balance trigger	Rebalance if key or spill-control setup changes

Field	Starting procedure
Handbook reference	V7 pp. 72-76

10.21 Multi-camera interview

Field	Starting procedure
A/B/Preset assignment	A on each body
Balance method	Measure the same target under the same key; compare chart
Governing light	Shared key on subject
Skin check	Match skin, neutral patch, lens/filter response
Main failure risk	Same Kelvin does not guarantee a match
New balance trigger	Recheck after camera/lens/filter/lighting change
Handbook reference	V7 pp. 69-76

[Return to Main TOC](#)

11. Intentional Warm/Cool Treatment

Separate four decisions: neutral capture, lighting color contrast, a deliberate on-set offset, and the final grade. A warm lamp in the background is lighting design; a fixed slightly cool camera balance is an on-set offset; overall saturation and palette shaping belong mainly in grading.

11.1 Conservative test procedure

1. Make a correct neutral measured balance and record a reference clip.
2. Change only one variable: a small fixed CCT or tint adjustment.
3. Compare skin, neutral target, wardrobe, and practicals through the intended LUT.
4. Record both neutral and creative versions with slates.
5. Choose one state, log it, and hold it for all matching coverage.
6. Send the colorist the neutral target/reference and intent note.

DO NOT: Use severe blue/orange or green/magenta skin to imitate a muted grade; change WB between matching angles; judge final intent only on an uncalibrated display; or make an irreversible stylistic choice without a neutral reference.

[Return to Main TOC](#)

12. Skin-Tone and Scope Verification

Tool	Use in WB verification	Caution
s709 monitor image	Evaluate normalized skin, neutrals, and creative intent.	Only trustworthy with intentional LUT routing and a reasonably calibrated display.
Waveform	Confirm exposure context so a dark/bright target is not misread as a color issue.	Not a white-balance scope by itself.
RGB parade	Find gross channel imbalance on neutral targets and compare cameras/shots.	Scene colors can legitimately separate channels.
Vectorscope	Check neutral target near center and compare skin direction/saturation.	The skin-tone line is a reference, not a guarantee for every complexion or lighting design.
Reference still/clip	Preserve continuity and communicate intent to post.	Must be labeled with memory, light, LUT, and exposure context.

12.1 Practical skin check

1. Verify the face is under the intended key.
2. Confirm neutral target behavior.
3. Check for green/magenta contamination before chasing Kelvin.
4. Compare wide and close-up under the same memory.
5. Use scopes as comparison tools and human judgment as the final on-set decision.
6. Record a reference clip for post.

[Return to Main TOC](#)

13. White Balance and Exposure Interaction

- Establish white balance under the actual key light. Exposure is then set independently with the Cine EI exposure method.
- ND is an exposure control. With Filter White Memory Off, ND changes do not normally call for a new WB.
- If Filter White Memory is On, the camera can recall different WB memories for ND states; that complexity must be deliberate and logged.
- An EI change alters monitoring/exposure-rating behavior, not the color of the source. It is not a WB trigger.
- An s709 LUT changes monitored appearance; LUT routing does not automatically mean the recorded S-Log3 signal is transformed.
- A double-applied LUT can make skin appear wrong and provoke an unnecessary WB correction.
- Do not underexpose S-Log3 to create a muted mood. Protect signal quality and shape mood with lighting and grading.

Change	New WB normally?	Reason
Aperture / ND / EI adjustment	No	Exposure or monitoring change only, unless Filter White Memory or filtration changes color.
Different key-light source	Yes / recheck	Actual face-light spectrum changed.
Lens or filter change	Test	Some optics/filters introduce a color shift.
Minor cloud brightness change	Usually no	Brightness changed more than source color.
Sun to deep shade	Yes / use preloaded memory	Dominant source and reflected environment changed.

[Return to Main TOC](#)

14. Continuity and Production Logging

A useful log records enough context to reproduce or explain the color state. The memory letter alone is insufficient because A/B can be overwritten.

Field	Entry
Date	
Production	
Scene / shot	
Camera body	
Firmware	
Lens / filtration	
Location	
Dominant face light	
A / B / Preset	
Displayed Kelvin	
Tint	
R Gain	
B Gain	
Filter White Memory	
ND state if relevant	
Monitoring LUT	
Gray-card/reference clip	
Time of day	
Practicals/windows/mixed-light notes	
Reason for WB change	

14.1 Logging discipline

- Log before and after every A/B overwrite.
- Use a new continuity line when the key source or lighting zone changes.
- Identify neutral reference clip by card/reel/clip.
- Record any intentional creative offset and the neutral reference it was compared against.
- Tell the editor/colorist when a color discontinuity is intentional.

[Return to Main TOC](#)

15. Troubleshooting Matrix

Symptom	Likely cause	Correction
WB SET will not complete	Wrong mode/memory, insufficient target, exposure outside usable range, unstable light	Select A or B; fill the frame; correct brightness; stabilize the source; retry. If errors persist, stop and verify the camera.
Card too small	Target does not occupy enough of the measurement area	Move closer or zoom in; keep the target under the same light as the face.
Card overexposed or glaring	Clipped target contains no usable neutral information	Reduce exposure or change angle; remove specular glare; retry.
Card underexposed	Reference is too dark/noisy	Increase target illumination or exposure for the measurement; restore planned exposure afterward.
Colored spill on card	Nearby wall, wardrobe, practical, or green screen contaminates target	Reposition/shield the target or use a black mask/cutout to isolate its neutral area.
Face remains green	Spectral deficiency, green-biased source, spill, or monitor/LUT issue	Control/replace/gel source; test Tint only after lighting correction; verify LUT path and reference monitor.
Face appears magenta	Tint overcorrection, fixture issue, reflected color, or mismatched camera	Return to measured neutral; inspect source and surroundings; compare chart and camera settings.
Skin differs between matching angles	Different key/spill, memory changed, ATW-like mode elsewhere, or lens/filter shift	Restore the same memory; match lighting; compare reference clip/chart; log correction.
Shade is too blue	Daylight memory held from sun or reflected sky dominates	Use measured B for shade or a tested fixed shade value; keep continuity within the sequence.
Interior too orange	Daylight preset used under warm source	Select measured interior A or a tested tungsten-style value.
A or B accidentally overwritten	WB SET pressed on wrong memory	Stop; consult log/reference clip; recreate the intended memory under the original light; relabel and announce the change.

Symptom	Likely cause	Correction
Preset is unexpected	Preset menu value changed or direct selection altered	Open the direct WB readout/menu; confirm actual displayed value; restore tested preset.
ATW drift	Not possible in Cine EI baseline; indicates mode changed or a different camera workflow is active	Confirm Shooting Mode is Cine EI and White Switch B is Memory. Log any mode departure.
WB changes after ND change	Filter White Memory enabled	Set Filter White Memory Off for one common memory unless separate ND memories are deliberate and documented.
Monitor and recording disagree	LUT routing, monitor calibration, or double LUT	Verify SDI/HDMI/VF/Internal Rec LUT routing; remove duplicate LUT; compare a test recording.
LED differs from labeled Kelvin	CCT label does not describe spectral distribution or tint	Measure/white-balance under the real fixture; check skin and chart; correct lighting first.
Two cameras do not match	Different measured balance, lens/filter response, firmware/menu state, or sensor response	Use same chart and light; match WB and tint; compare scopes/reference stills; create a post note.
Kelvin is non-round after WB SET	Measured balance is represented by the camera's internal calculation	Treat it as normal unless skin/neutral references fail. Do not round it merely for appearance.
R/B gains look unusual	Measured color correction is represented as channel gains; display may not map intuitively to Kelvin/Tint	Evaluate the image and reference target. Preserve camera-verified values and avoid manual "normalization."
White object neutral but skin wrong	Object was not truly neutral, spectral deficiency, makeup/wardrobe reflection, or mixed face light	Use a calibrated chart/target; inspect source quality and face illumination; do not trust one random white object.
Mixed lighting cannot be corrected	Sources are spectrally/color-temperature incompatible	Choose the face light, control other sources, reposition subject, or accept motivated color contrast.

[Return to Main TOC](#)

16. Advanced Operator Section

16.1 Color temperature versus spectrum

A blackbody-like source has a continuous spectrum that can be described meaningfully by temperature. Many LEDs and fluorescents are assigned a correlated color temperature even though their spectrum has peaks and gaps. A camera can neutralize a gray target while some skin or fabric hues remain inaccurate because missing wavelengths cannot be restored by simple gain changes.

16.2 Metamerism and fixture matching

Two colors or two cameras can match under one source and diverge under another. For multi-camera and product work, compare a proper color chart under the actual source, not merely the same Kelvin number.

16.3 Tint versus R/B gain

Tint is an operator-facing green-magenta correction. R/B gain values are lower-level channel corrections stored for each memory. A measured balance may produce substantial gains and a non-round CCT. Do not use R/B gains as casual look controls; preserve evidence and test any manual adjustment.

16.4 Shockless White

Shockless White controls the response speed when switching white-balance mode: Off changes instantly; 1 through 3 become progressively slower. It can make a planned change less abrupt, but it does not make a mid-take continuity change invisible or automatically correct.

16.5 ATW response speed

Sony defines ATW Speed 1 as the fastest of five settings. This is informational only for this guide because Cine EI does not support ATW. If the camera appears to track automatically, verify that shooting mode has not changed.

16.6 Filter White Memory

When On, the FX6 stores separate white-balance memories by ND state: four in preset ND mode (CLEAR/1/2/3) and two in variable ND mode (CLEAR/On). When Off, the memory is common. Separate memories can compensate repeatable filter-state shifts, but they can also create apparent unexplained changes. Use On only after a controlled test and complete logging.

16.7 Multi-camera matching

1. Normalize firmware/project settings and LUT routing.
2. Use the same neutral/color chart at the subject position under the actual key.
3. Measure each camera independently rather than copying one body's numeric gains blindly.

4. Match lenses/filters or record their differences.
5. Compare s709 images, RGB parade, vectorscope, and recorded reference clips.
6. Give post a chart clip and camera-specific notes.

16.8 Lens, filtration, ND, and IR considerations

Lens coatings, diffusion filters, polarizers, variable filters, and strong ND can shift color. Test the actual optical stack. If a filter creates a repeatable shift, decide whether to correct in lighting, camera memory, or post; do not assume the label guarantees neutrality. Infrared contamination is a separate spectral problem and may not be solved by white balance alone.

16.9 Monitor calibration and post communication

A production monitor should be calibrated and viewed in a controlled environment when possible. Send the colorist the neutral target clip, s709 reference still, intended warm/cool note, camera body/lens/filter, and any known mixed-light compromise.

[Return to Main TOC](#)

17. Field Aids and Printable Forms

17.1 Before You Roll checklist

Check
☐ Cine EI / S-Gamut3.Cine/S-Log3 confirmed
☐ s709 monitoring path intentional
☐ no double LUT
☐ W:A / W:B / W:P intended
☐ ATW unavailable / mode confirmed
☐ Filter White Memory state confirmed
☐ face light established
☐ neutral target measured if needed
☐ skin checked
☐ reference clip recorded
☐ continuity log updated
☐ WB locked for matching coverage

17.2 A/B/Preset wallet card

Position	Purpose	Today's value	Do not overwrite unless
A	Principal scene / interior		Face-light setup changes and change is logged
B	Exterior / alternate		Alternate setup changes and change is logged
Preset	Known fixed emergency fallback		Value is retested and documented

17.3 WB SET troubleshooting card

Check in order	Action
1. Memory	A or B selected; correct memory named aloud.
2. Target	Calibrated neutral, large enough, same key as face.

Check in order	Action
3. Brightness	Not clipped, dark, or glaring.
4. Contamination	No colored spill; isolate with black mask/flag if needed.
5. Completion	Wait for success; note error if shown.
6. Verification	Check skin through correct LUT; log result.

[Return to Main TOC](#)

18. Glossaries

18.1 Novice glossary

Term	Meaning
A memory / B memory	Two independent manual white-balance memories selected by the WHT BAL switch.
Preset	A fixed white-balance value selected with the WHT BAL switch; not the same as a newly measured A/B memory.
ATW	Auto Tracing White, an automatic tracking mode. It is not available in Cine EI/Cine EI Quick.
Kelvin (K)	A numeric description of the blue-amber character of a light; it does not describe green-magenta bias or spectral quality.
Tint	Green-magenta correction axis.
WB SET	The front camera button used to run an automatic measured white balance into selected memory A or B.
s709	A Sony monitoring look used here to judge a normalized image while recording S-Log3.
Continuity	Keeping color treatment stable across shots that must cut together.

18.2 Advanced glossary

Term	Meaning
CCT	Correlated color temperature: a practical Kelvin-like description of a source that may not be a true blackbody radiator.
Spectral power distribution	The amount of energy a source emits at each wavelength; two sources with the same CCT can render color differently.
Metamerism	A condition where colors match under one spectrum but differ under another, often exposed by LED and fluorescent sources.
Mired	Micro reciprocal degree; a reciprocal-temperature scale useful for understanding perceptually more even color-temperature steps.

Term	Meaning
R Gain / B Gain	Camera channel-gain parameters used to implement white-balance correction; they are not direct creative color-grade controls.
Filter White Memory	An FX6 option that stores separate white-balance memories for ND states when On.
RGB parade	Scope displaying red, green, and blue channel levels separately.
Vectorscope	Scope showing chroma direction and magnitude; useful for reference targets and consistency, not as a universal skin guarantee.

[Return to Main TOC](#)

19. Sources and Page References

Priority	Source	Use in this release
1	FX6 CINE EI Muted-Color Shooting System Handbook V7.0	Primary project doctrine. Chapter 10 actual rendered pp. 69-76; muted-color/lock-WB doctrine pp. 170-172.
2	FX6 Cine EI Verified Menu System and Status Display Reference Guide V1.1; V5.02 camera evidence	Camera-verified menu names, values, Cine EI state, and status displays.
3	Sony FX6 Operating Instructions / Help material	Physical controls; manual/auto WB procedure; menu ranges; Cine EI restrictions; Filter White Memory behavior.
4	Uploaded "Major Three Prompts" and deliverables prompts	Required scope, output structure, field aids, and audit criteria.
5	Professional field practice, clearly labeled	Mixed-light control, continuity logging, scope comparison, and reference workflow.

19.1 Corrected V7 page map

V7 section	Actual rendered page
10.1 Manual white balance philosophy	69
10.2 Why ATW should usually be avoided	69
10.3 External WB switch positions	70
10.3.1 A / 10.3.2 B / 10.3.3 Preset	71
10.4 Gray/white card procedure	72
10.5 WB SET / 10.6 Indoor custom	73
10.7 Outdoor / 10.8 warm-cool offsets	74
10.9 muted-look rule / 10.10 Filter White Memory	75
10.11 pre-record checklist / Chapter 11 begins	76
Chapter 23 muted-color and lock-WB doctrine	170-172

Source note: Page references in older working copies and navigation overlays shifted during handbook production. This release uses the final V7 rendered page map above, not the earlier prompt shorthand "69-75" for the entire chapter.

20. Red-Team Audit and Release Recommendation

20.1 Executive result

Audit area	Result	Key action
V7 page references	PASS WITH CORRECTION APPLIED	Chapter 10 corrected to pp. 69-76; Chapter 23 pp. 170-172.
Physical controls	PASS	No invented control locations or button behavior; joystick/handgrip limited to navigation.
V5.02 menu paths	PASS	White, White Setting, and grayed Offset White documented.
Cine EI restrictions	PASS WITH CRITICAL CORRECTION	ATW removed as an in-mode option; B fixed Memory; Offset White unavailable.
User baseline values	PASS WITH OPEN SIGN CHECK	B Gain prompt +28.9 conflicts with camera evidence -28.9; evidence-primary value flagged.
Run-and-gun usability	PASS	5/15/60-second procedures minimize full-menu entry.
Mixed-light doctrine	PASS	Guide prioritizes face light and lighting control.
Muted-color doctrine	PASS	No mood-by-WB-error or underexposure.
Document quality	PASS SUBJECT TO AUTOMATED RELEASE QA	12-point minimum, static links, render/link audits performed.

20.2 Error list and corrections

Severity	Finding	Correction in released guide
CRITICAL	Prompt treated ATW as potentially available during Cine EI run-and-gun work.	ATW is stated unavailable in Cine EI. Permission test converted to a mode-change gate.
MAJOR	Prompt shorthand said Chapter 10 pp. 69-75.	Final V7 map uses pp. 69-76, including checklist on p. 76.
MAJOR	B Gain baseline sign conflicts: prompt +28.9 vs camera evidence -28.9.	Guide shows both, prioritizes -28.9 evidence, and mandates a camera sign check before copying.

Severity	Finding	Correction in released guide
MINOR	“A/B/PRESET switch” could be read as a separate control name.	Normalized to Sony terminology: WHT BAL switch with B/A/PRESET positions.
EDITORIAL	Generic “Netflix” wording could imply approval.	Every use is qualified as aesthetic intent; explicit non-affiliation disclaimer added.

20.3 Source-verification matrix

Instruction	Status	Authority
Select B/A/PRESET with WHT BAL switch	OFFICIAL SONY VERIFIED	Sony Operating Instructions, WB manual procedure.
WB SET stores measured result into selected A/B	OFFICIAL SONY + HANDBOOK VERIFIED	Sony procedure; V7 Chapter 10.
ATW unavailable in Cine EI	OFFICIAL SONY VERIFIED	FX6 mode restrictions and WB notes.
White Switch fixed Memory in Cine EI	OFFICIAL SONY + CAMERA VERIFIED	Sony White Setting table; V5.02 evidence.
Filter White Memory On = separate ND-state memories	OFFICIAL SONY VERIFIED	Sony White Setting table.
Offset White fixed Off/grayed in Log/Cine EI	OFFICIAL SONY + CAMERA VERIFIED	Sony Offset White table; V5.02 evidence.
Stored values 5600 / 4528 / +12 / +40.9 / -28.9	CAMERA VERIFIED	V5.02 verified settings diagram; B sign conflict noted.
Muted look not created by WB error/underexposure	HANDBOOK VERIFIED	V7 Chapters 10 and 23.

20.4 Anything remaining unverified

- The physical camera screen should be checked once to resolve the B Gain sign conflict before copying the stored baseline to another body.
- Viewer-specific behavior on every iPhone/iPad/Windows/Mac PDF or browser application cannot be physically tested in this environment; internal links and package paths are machine-audited.
- Third-party phone meter apps and uncalibrated displays are intentionally treated only as aids.
- Any later firmware behavior must be reverified and must not silently replace V5.02 camera evidence.

20.5 Final release recommendation

ACCEPT: Critical control errors identified by the red-team audit were corrected before release. The remaining B Gain sign discrepancy is prominently contained as a camera-confirmation item and is not presented as a universal setting.

FIELD CONFIRMATION: White balance selected. ATW controlled. Skin checked. Continuity protected.

[Return to Main TOC](#)