MIXED LIGHT PRIORITY

# Mixed light needs a priority color.

Choose the surface or subject that must feel believable, then let the other light sources keep their character.

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| 01 | **Anchor** | Pick the subject whose color is essential: a face, a material or another recognizable surface. Judge the global balance around it. |
| 02 | **Sources** | Separate daylight, warm lamps and colored lighting mentally. One global temperature cannot independently neutralize all of them. |
| 03 | **Global** | Adjust overall balance until the priority area is believable. Accept some scene color where it describes the lighting. |
| 04 | **Local** | Use a restrained local adjustment for a troublesome area. Inspect mask boundaries and nearby surfaces for discontinuities. |
| 05 | **Compare** | Toggle the correction and ask whether the scene still feels lit by the original sources. Stop when coherence improves. |

### Worked example

At blue hour, a warm pavilion and a blue sky can belong together. Neutralizing the building completely may drain its warmth, while warming the whole file can muddy the sky. Choose the priority, then refine locally if needed.

### Keep in mind

Strongly colored lighting may contain limited color information. White balance cannot restore missing spectral detail reliably.

### Your decision

Priority surface

light sources

global choice

local correction

atmosphere retained

Adapted from the PhotoMind source manuscript, section 6.4, pp. 85-88. Examples and worksheet are editorial applications.