HIGHLIGHTS OR WHITES

Bright detail and bright energy are different jobs.

Use highlights to shape bright regions and whites to judge the bright endpoint. Compare the whole image after each move.

01	**Locate**	Decide whether a broad bright area lacks texture or whether the whole image lacks a convincing bright anchor.
02	**Highlight**	Adjust highlights to balance bright surfaces or clouds. Avoid making luminous areas look dull simply to reveal more detail.
03	**Whites**	Use whites to shape the brightest end of the image. Watch important detail and the feeling of clean light together.
04	**Limits**	A badly clipped source may not contain recoverable detail. Do not mistake a gray patch for restored texture.
05	**Review**	Toggle the adjustments at full-frame view. The brighter regions should support the subject and still feel like light.

Worked example

Clouds above a hillside may need some highlight restraint while a sunlit wall still needs a bright anchor. Pulling both highlights and whites down heavily can flatten the whole scene rather than solve the sky.

Keep in mind

These controls overlap in effect and respond to the file. Treat their roles as a practical distinction rather than perfectly isolated tone bands.

Your decision

Bright-region problem

highlight move

white endpoint

recovered detail

light preserved

Adapted from the PhotoMind source manuscript, section 6.3, pp. 81-84. Examples and worksheet are editorial applications.