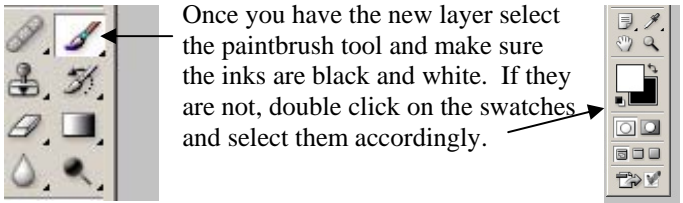
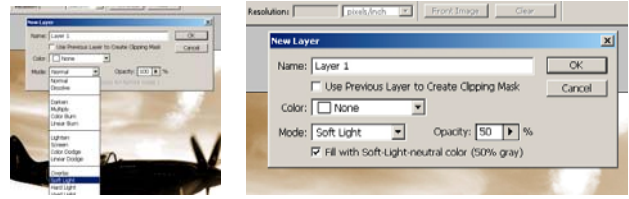
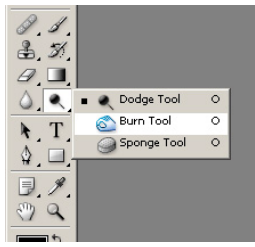


Dodging and Burning – A More Controlled Way

Then select **Mode>Soft Light**, select **50% Opacity** and tick **Fill with Soft-Light-Neutral-Colour** (only in PS7 or CS)



Once you have the new layer select the paintbrush tool and make sure the inks are black and white. If they are not, double click on the swatches and select them accordingly.



There have been quite a few articles in magazines recently showing how to dodge and burn in a digital environment. Most of these concentrate on using the built-in Photoshop tools of Dodge and Burn, however there is another option which allows more flexibility. This article will discuss how to use this technique, and equally as important, why it could be a better technique to employ.

Destructive Image Adjustments

The Dodge and Burn tools are destructive tools. What this means is you are making adjustments to the background layer which cannot be reversed once you have exceed the number of items in the history palette (20 by default). The effect on your workflow is that if you apply more than 20 adjustments or mouse clicks when using the Dodge and Burn tools you cannot go back to the start even if you have made a mistake. One get around is to take a snapshot every 19 clicks but this is time consuming and you might forget. A better and simpler way is explained below.

Painting to Burn and Dodge

The idea behind this method is to paint in black and white onto the areas that you want darkened and lightened respectively. The beauty is that the dark areas will be darkened more than the lighter areas and conversely the lighter areas are lightened more than the darker parts.

Using Layers for Dodging and Burning

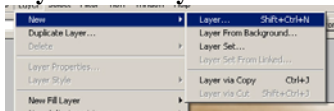
There are several benefits to this technique. The first is that the dodging and burning are contained within a layer which means you can make as many adjustments as you want and throw the layer away if a major mistake is made; this does not affect the original background layer. Next, the overall intensity of the effect can be controlled by using layer opacity and finally, if you make a minor mistake you can just change the ink colour (by pressing 'X' on the keyboard) and re-paint over the offending area with the opposite ink to cancel it out.

How to....

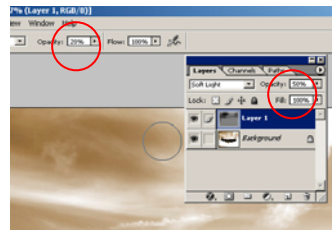


Open your image that you want to dodge and burn. This image would benefit from the sky being darkened and the cockpit area lightened so the pilot can be seen in more detail.

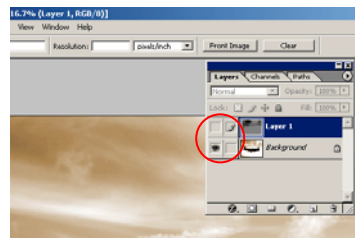
To create the dodging and burning layer start by selecting **Layer>New Layer**



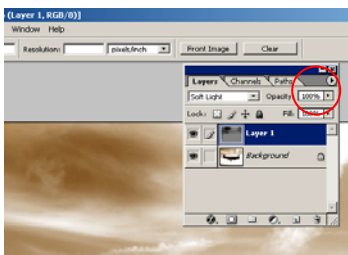
You are now in a position to paint your dodging and burning onto the image. In this example 20% opacity for the paintbrush and 50% for the layer were used. This gives a 10% burning factor (50% of 20%); you can adjust both the paintbrush and the layer opacity at any time.



Here you can see the sky is being burnt in with the dark areas showing up on the layer pallet. If the image was dodged then the areas in the layer pallet would be light grey going to white.



If the Layer is deselected you can see the image reverts back to the original with no permanent change done to the background layer.



If the opacity of the layer is increased to 100% the sky is burned more effectively giving a darker area. Changing the layer opacity affects all dodging and burning being carried out on this layer.

You can dodge and burn on the same layers or use separate ones. The final image below has had the sky darkened and the cockpit area lightened on the same layer; you can see where using the layer palette shown to the left.



This is a very effect but easy way of dodging and burning with ultimate control, and as usual the more you experiment, the more you learn!!