

## 19 / DODGE & BURN <sup>1</sup>

In this section we will be doing some touching up from the last exercise using the burn and doge tools.

### DODGE & BURN

**Dodge and burn are darkroom techniques used to correct exposure. Burning darkens part of an image while dodging lightens it.**

### TOUCHING UP EXPOSURE

In this exercise we will address differences in lighting and exposure as we attempt to make our image seamless.

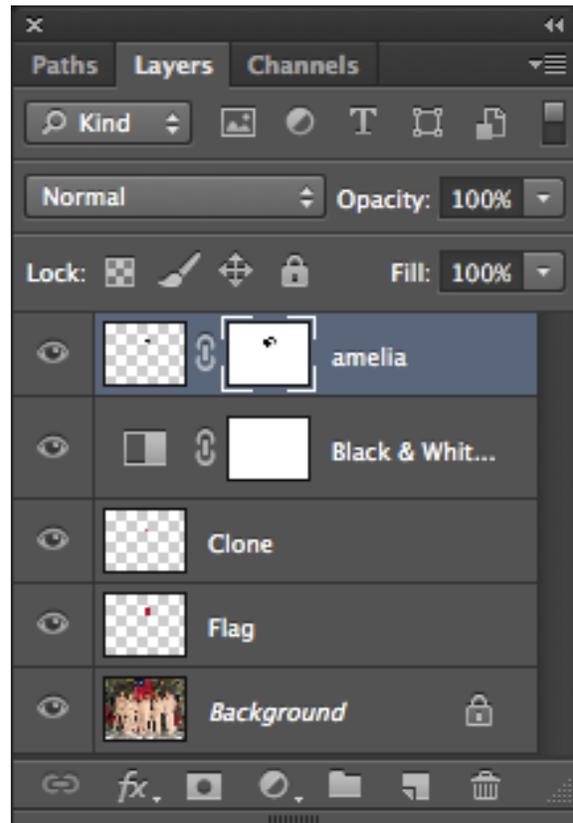
#### YOU WILL NEED:

- Your project files from the last section
- Mac computer running OS X 7 or later
- Photoshop CS 6

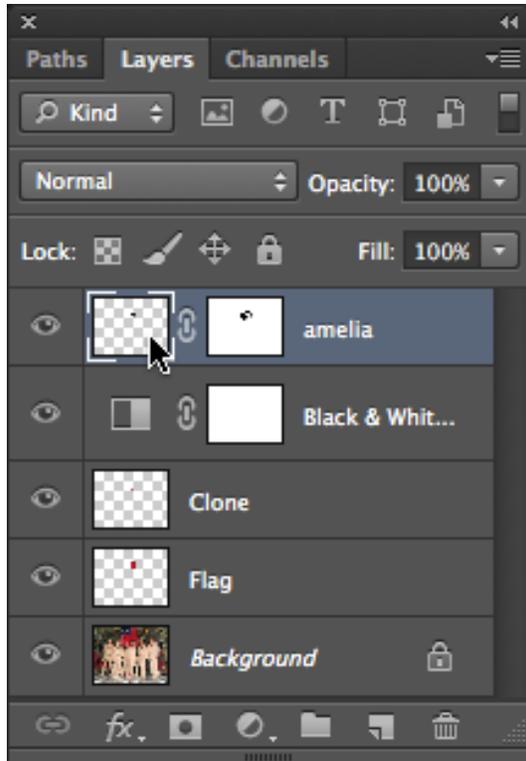
#### STEPS:

1. Open your project file from the last section containing Amelia and the Nasa Crew. Notice that the light on Amelia's face is noticeably different from the light on the Airmen's faces. We will make a quick adjustment to Amelia's skin tone to create a more realistic collage using the Burn tool.
2. Before we can do that we have to make sure Amelia's image is active and not the mask. Photoshop indicates which part of the layer you are working on by bracketing the

corners of its icon in the Layers panel. The title bar in the document also reflects the area that is currently active. If the mask is active, the Burn tool used in the next step will affect only the mask!



<sup>1</sup> Adapted from Digital Foundations Chapter 10



## BREAKING MAY BE EASIER THAN FIXING

Amelia's face does not take up a lot of space on the image, but getting it to look natural is a challenge. Our visual system is so tuned to recognizing faces that this type of assignment is particularly challenging. Amelia's image was taken using different equipment under different lighting conditions decades earlier.

Just as it is easier to reduce resolution rather than increase it, we can "distress" an image to help the viewer accept that all parts of it come from the "same world."

By making the entire image black and white we took a first step in this direction. Sometimes artists subtly add texture into a image to replace the detail lost with new visual information.

How might you approach this image to create something which looks vastly different, but feels more cohesive? Can you find examples of work which is obviously collage, but still gives a strong sense of being one thing?

3. Select the Burn tool and set it to a soft brush with an exposure of about 10% Brush over Amelia's face with the Burn tool. Each time you click the mouse, the tones will darken.



4. Repeat Step 1 with the tool options set at both midtones and highlights.
5. How close can you get it?