

# Refining Your Image:

Eliminate Distractions; Enhance Positives  
Session 3

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## Goals

1. Become more aware of distractions
2. Learn to draw the viewer's eye to your main character



Visualize the finished image in your mind's eye as you are taking the picture...You do this so that when you get to the image editing process, you already have the end in mind.”

- Vincent Versace

“Tousled Hair,”  
Vincent Versace



# Second Half of the Equation: Accentuating the Positive

It's about what you see...  
and what you **do** with what you see.

# Consider Using These Tools

- Cropping
- Dodge and Burn
- Saturation Adjustment
- Blurring
- Foreground to Background Transition
- Transposition (flipping the image)
- Vignette and Spotlight

# Dodging and Burning to Enhance the Image

- Dodge = lighten; Burn = darken
- Low- and medium-contrast images can appear flat
- Can be used to create the appearance of 3 dimensions with shadows and shading
- Accentuate natural light falloff on shapes; increase realism
- Direct the viewer's eye and minimize less important areas
- Contouring occurs as bright areas advance and darker areas recede

# Dodging and Burning Example



RAW File



Final Image

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# Caddo Lake Trees

## Distractions:

- Deep shadows
- Muddy tones

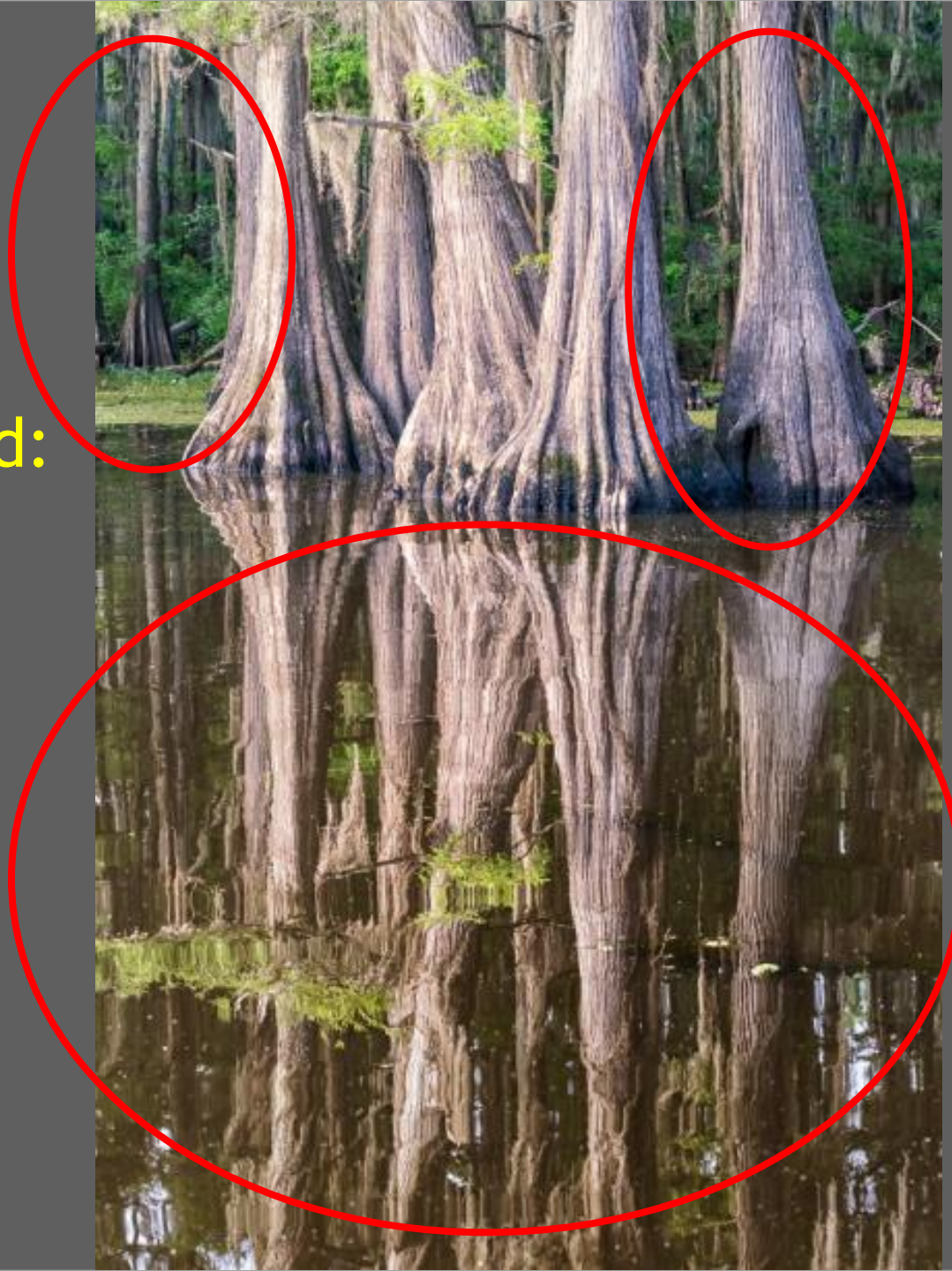


Unadjusted RAW file

# Caddo Lake Trees

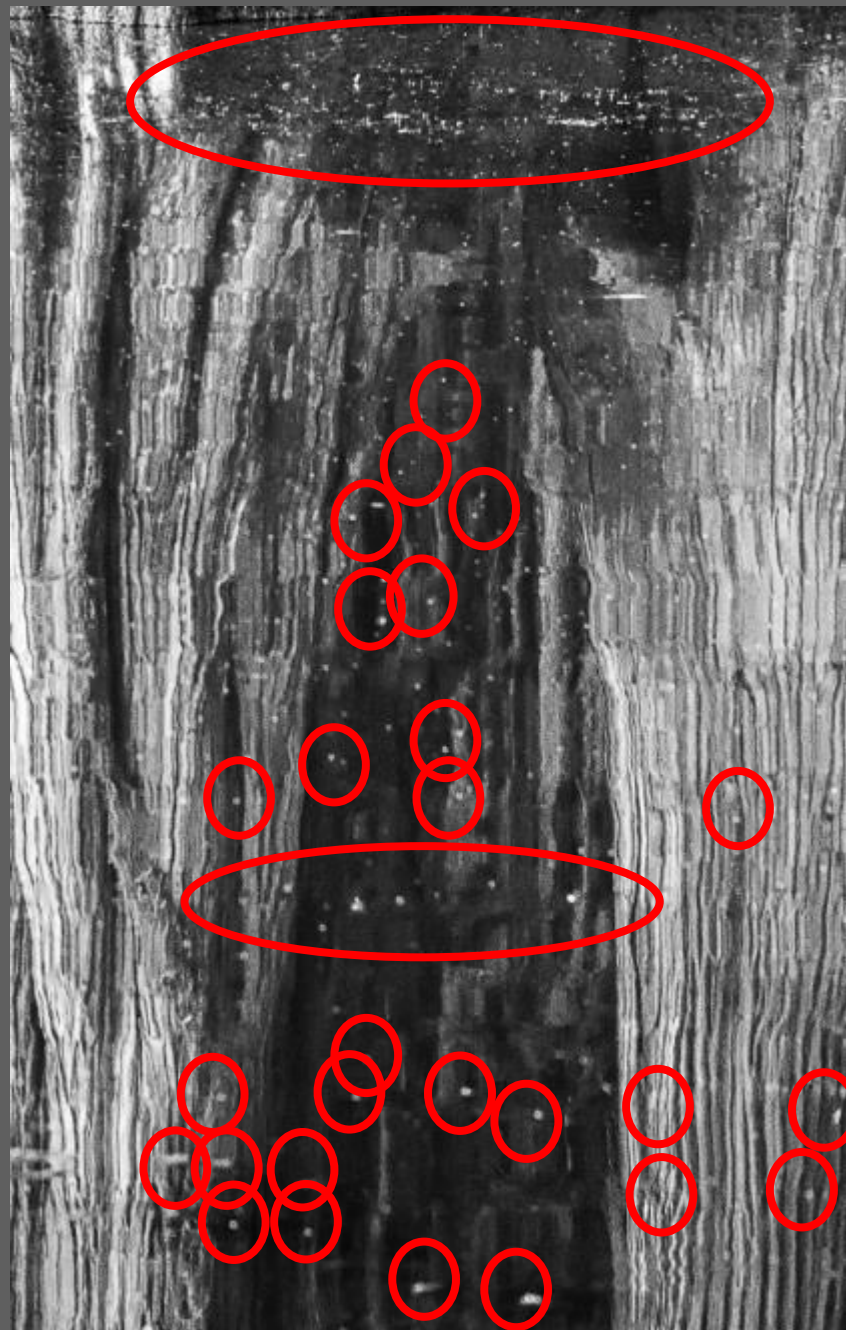
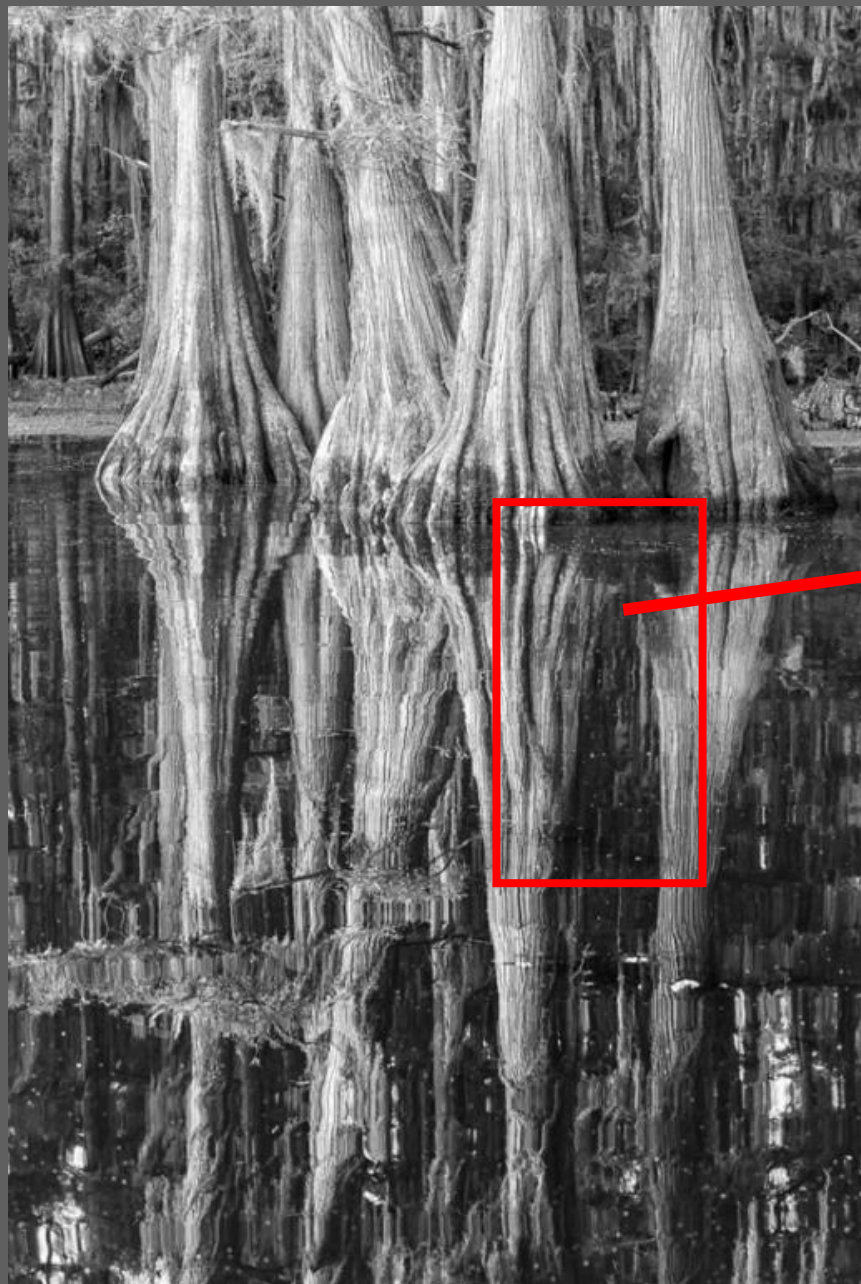
Tone and Color Adjusted:

- Shadows opened
- Reflection becomes a distraction



Tone and Color Adjusted

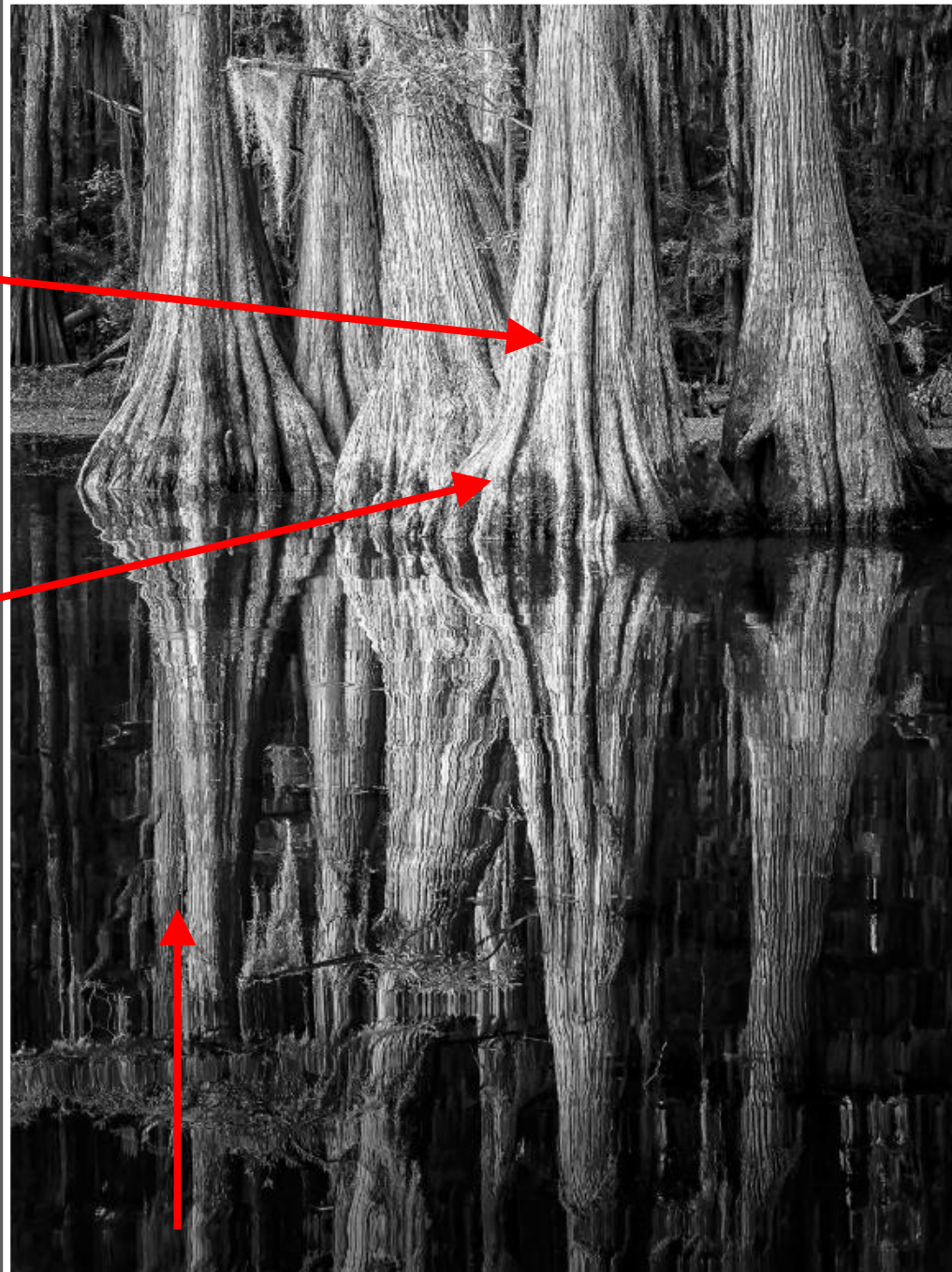




Distracting spots

Conversion to Mono

- Added contrast and brightness to light areas of prominent trees
- Added contrast and *lowered* brightness of dark areas of prominent trees
- Added gradient to darken bottom







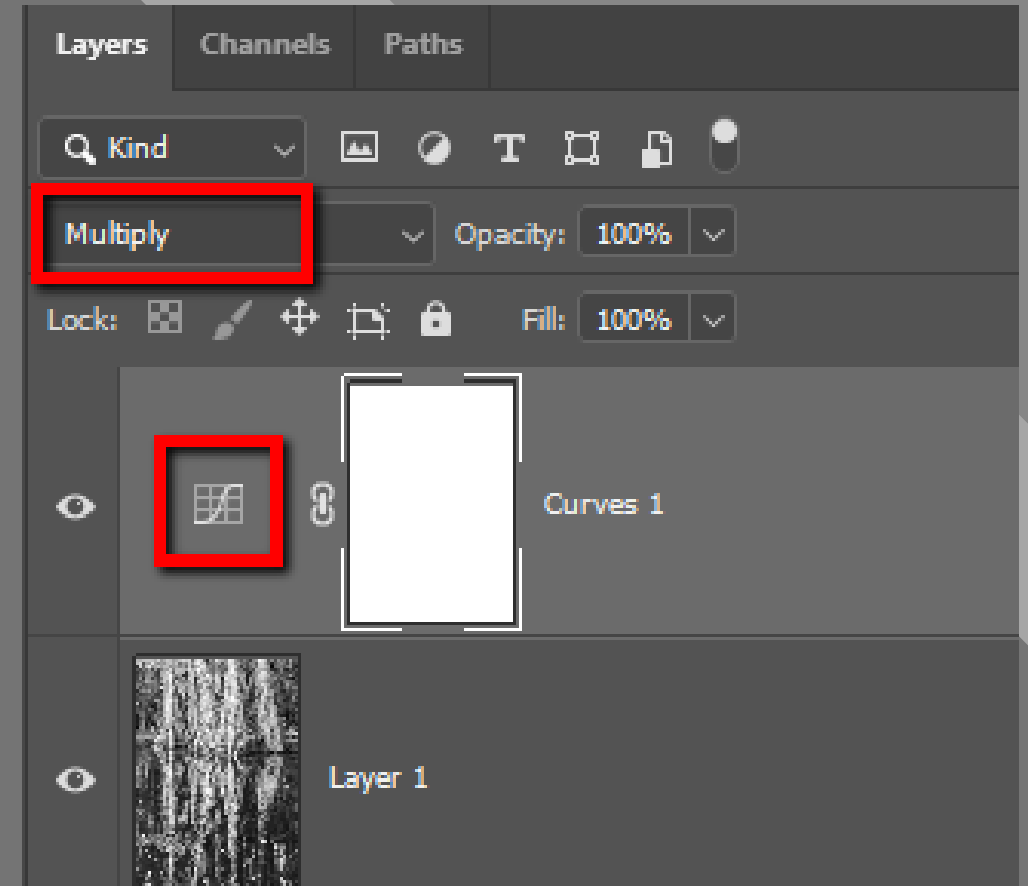
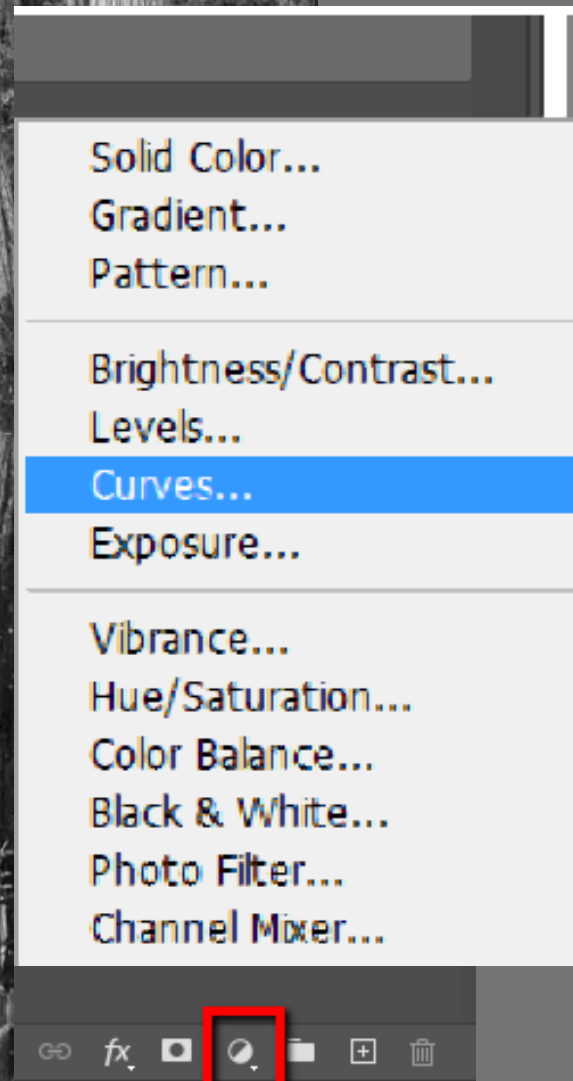
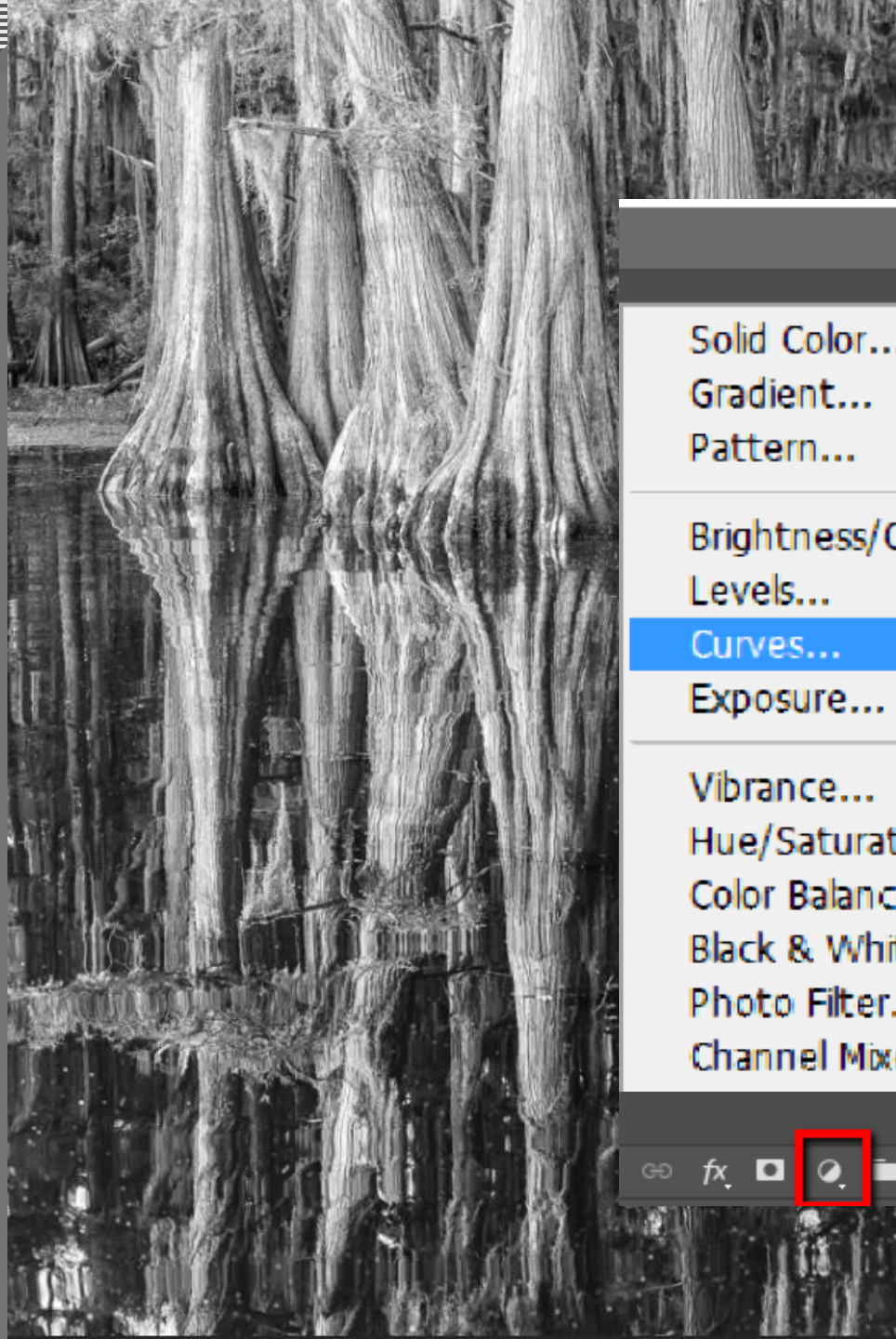
Layers Channels Paths

Kind

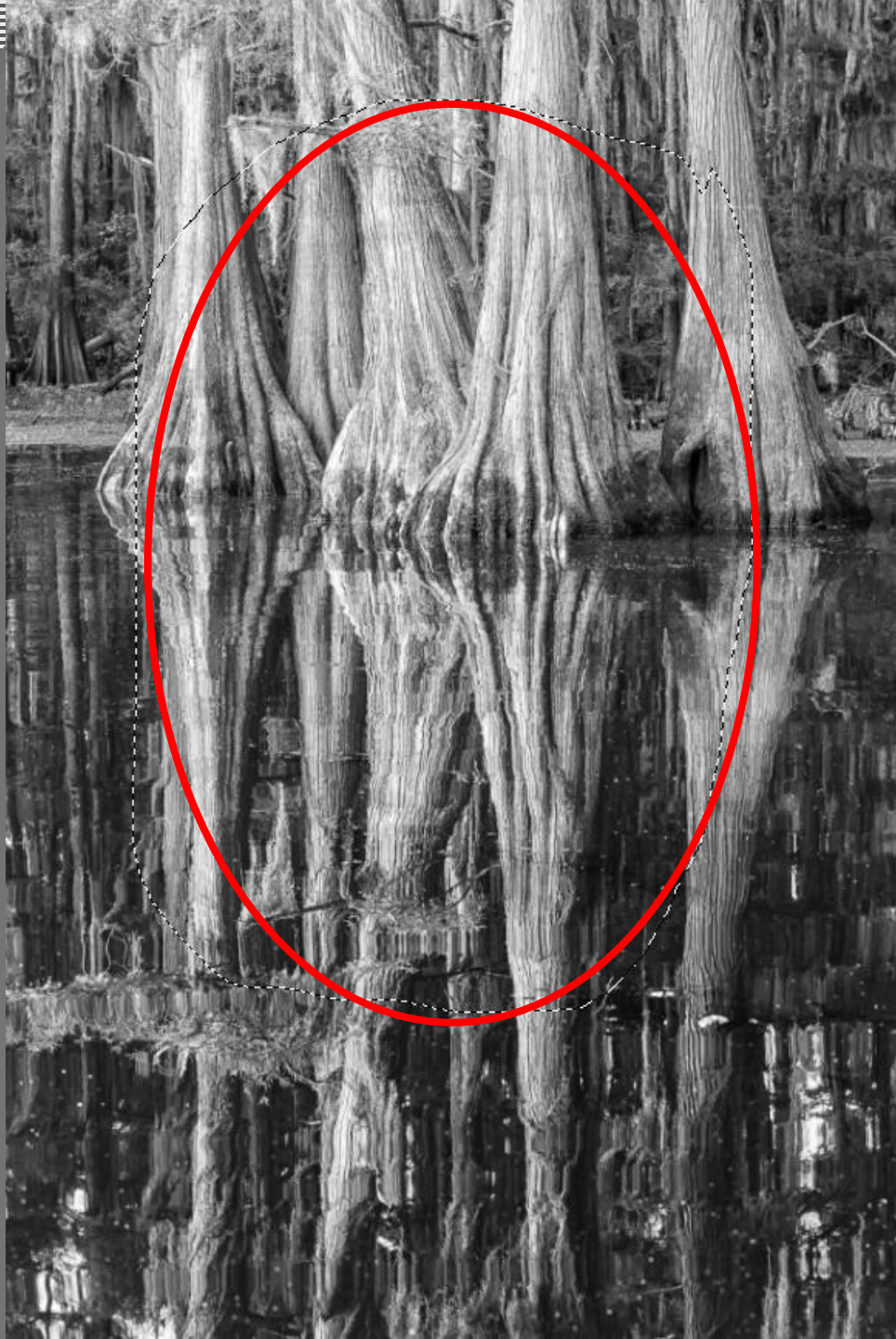
Normal Opacity: 100%

Locks: Fill: 100%

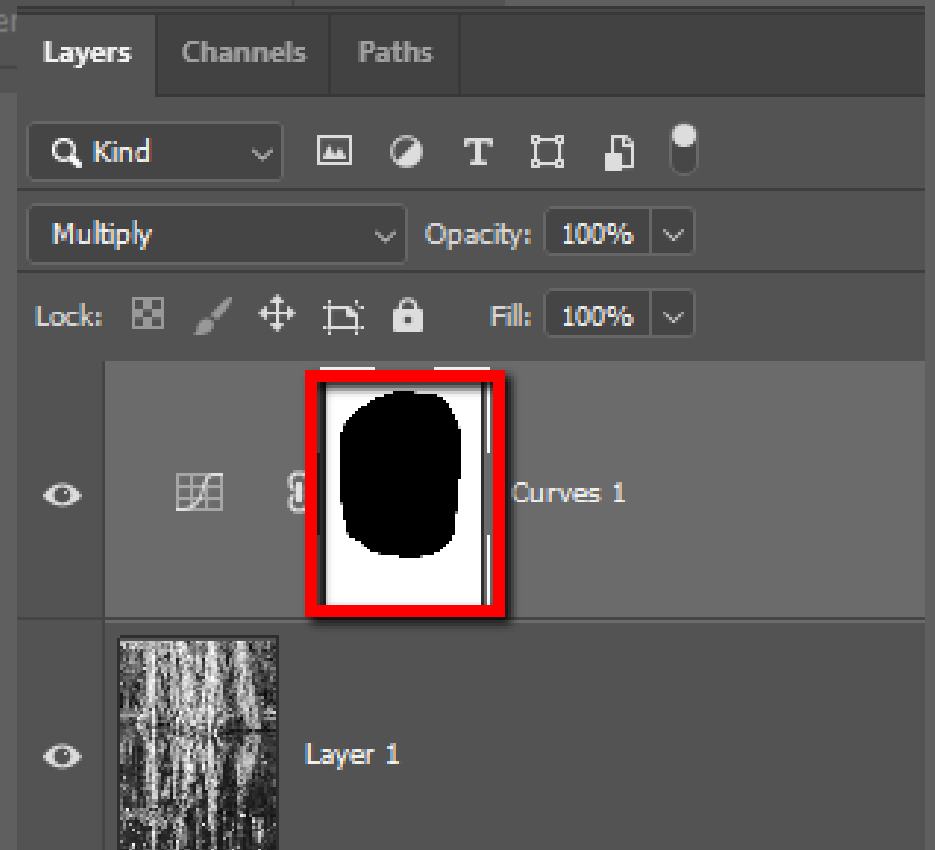
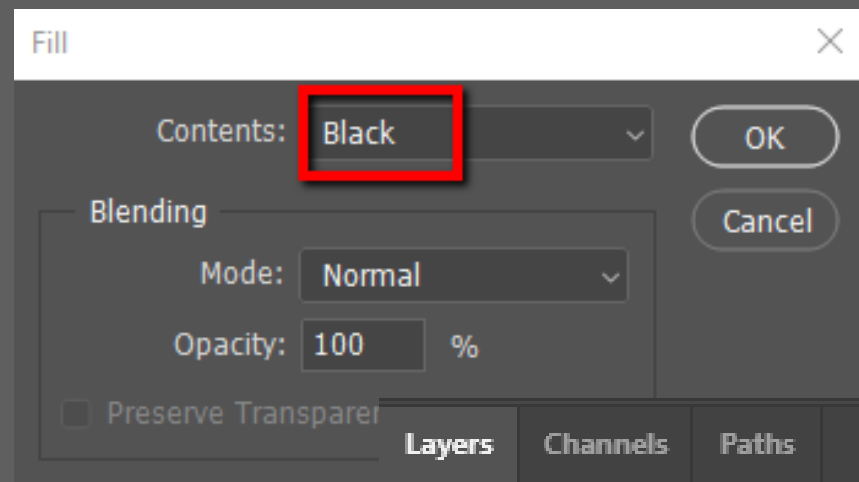
Layer 1

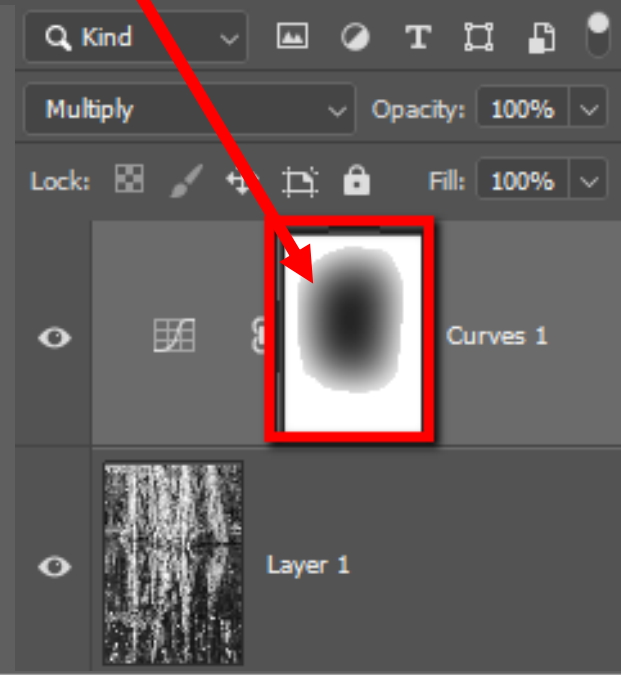
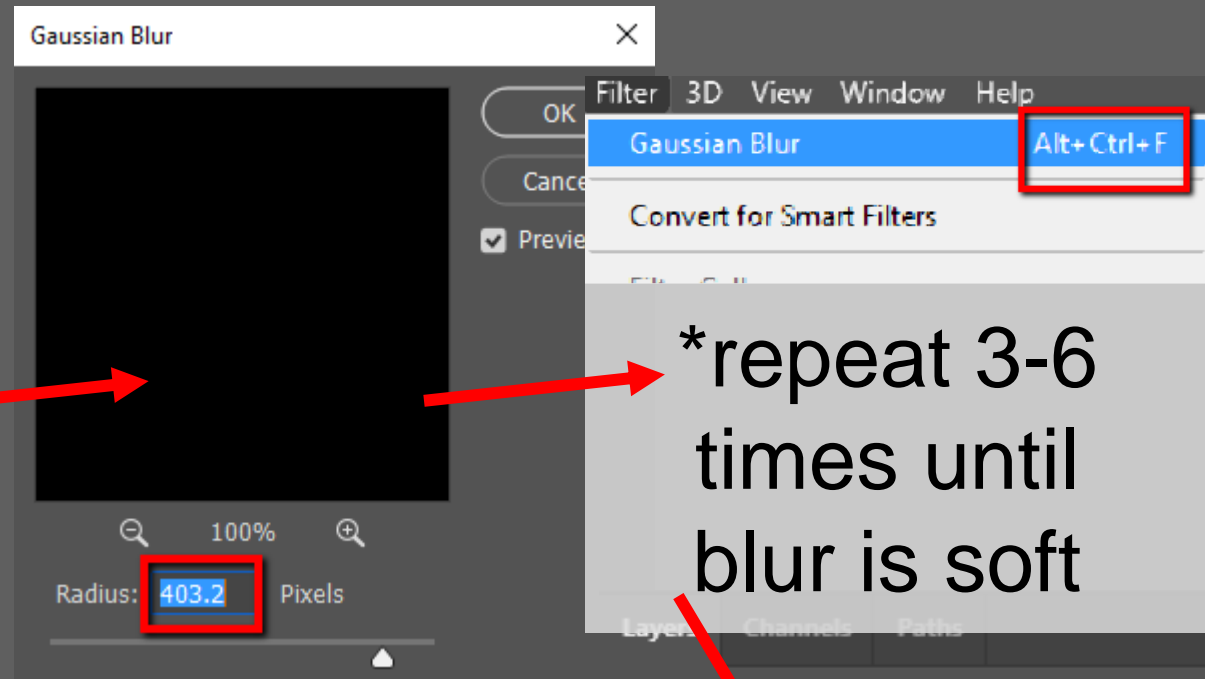
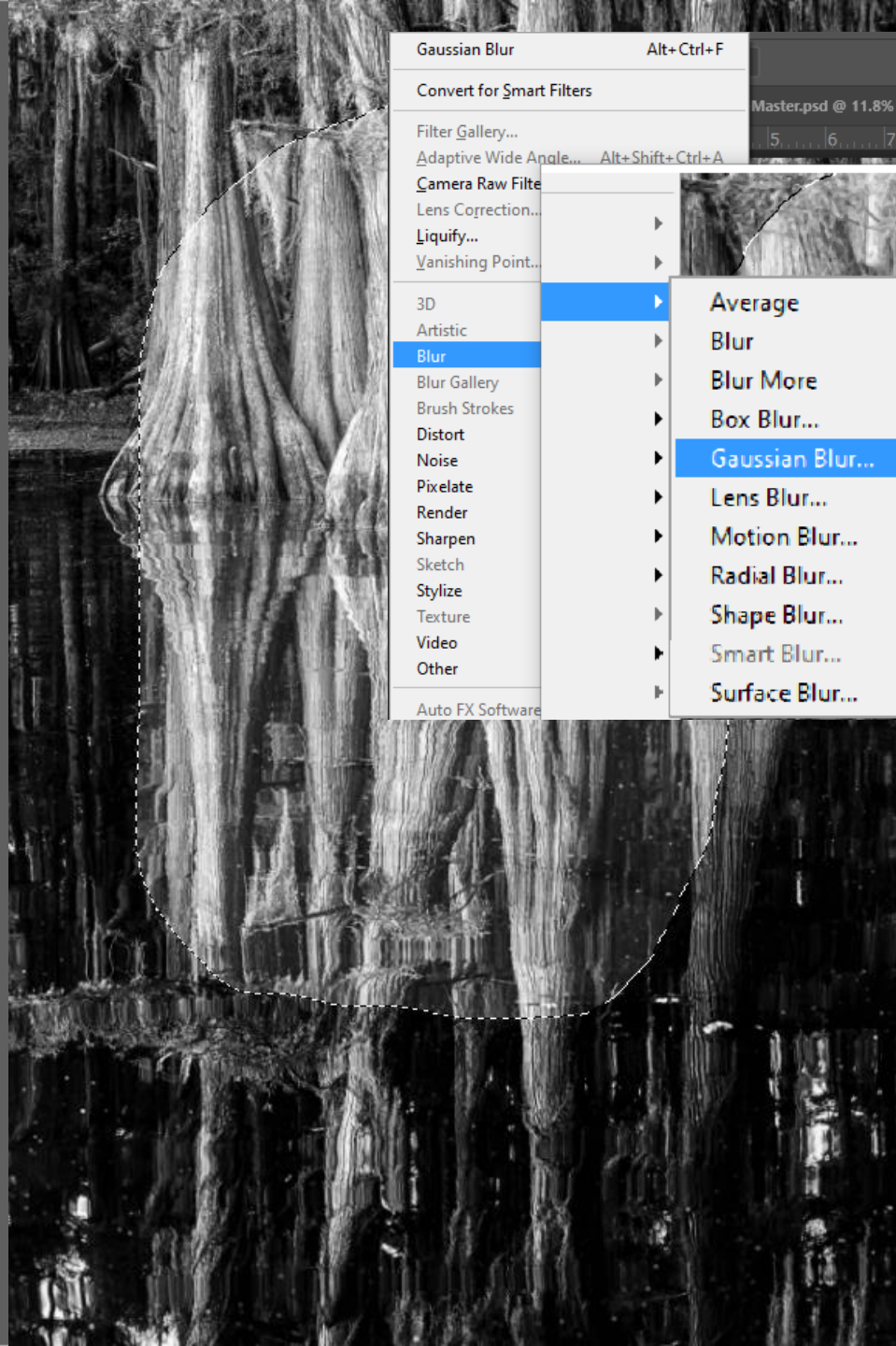




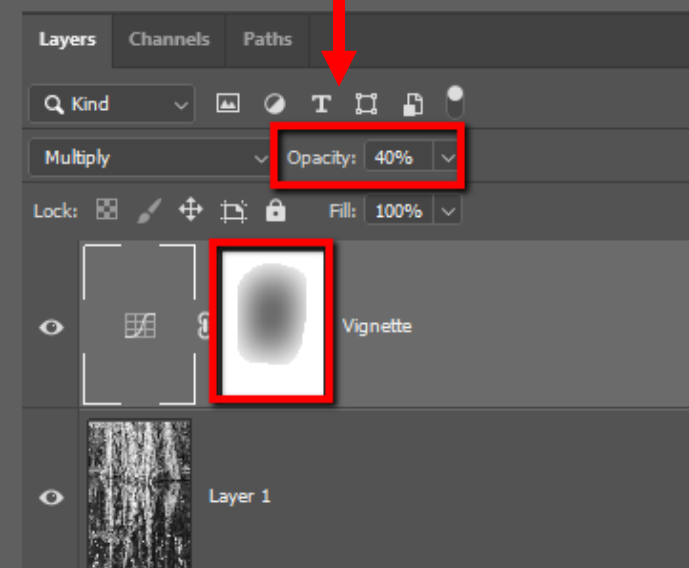
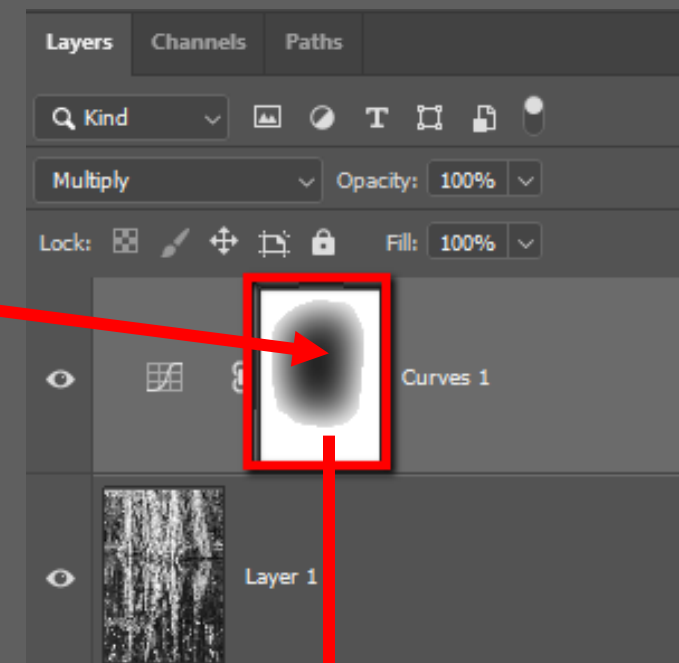
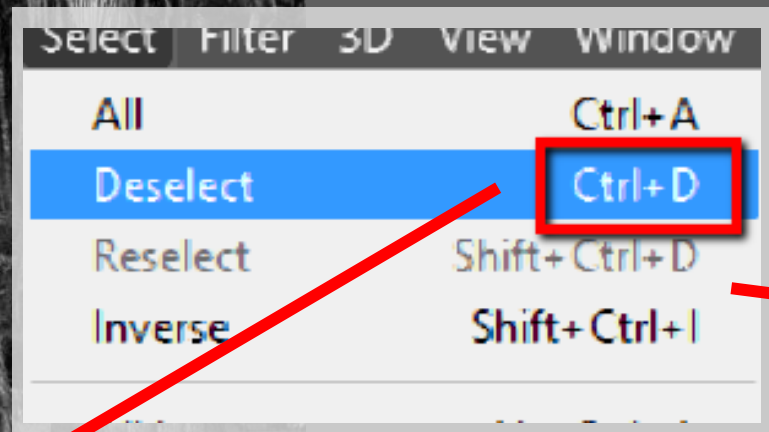
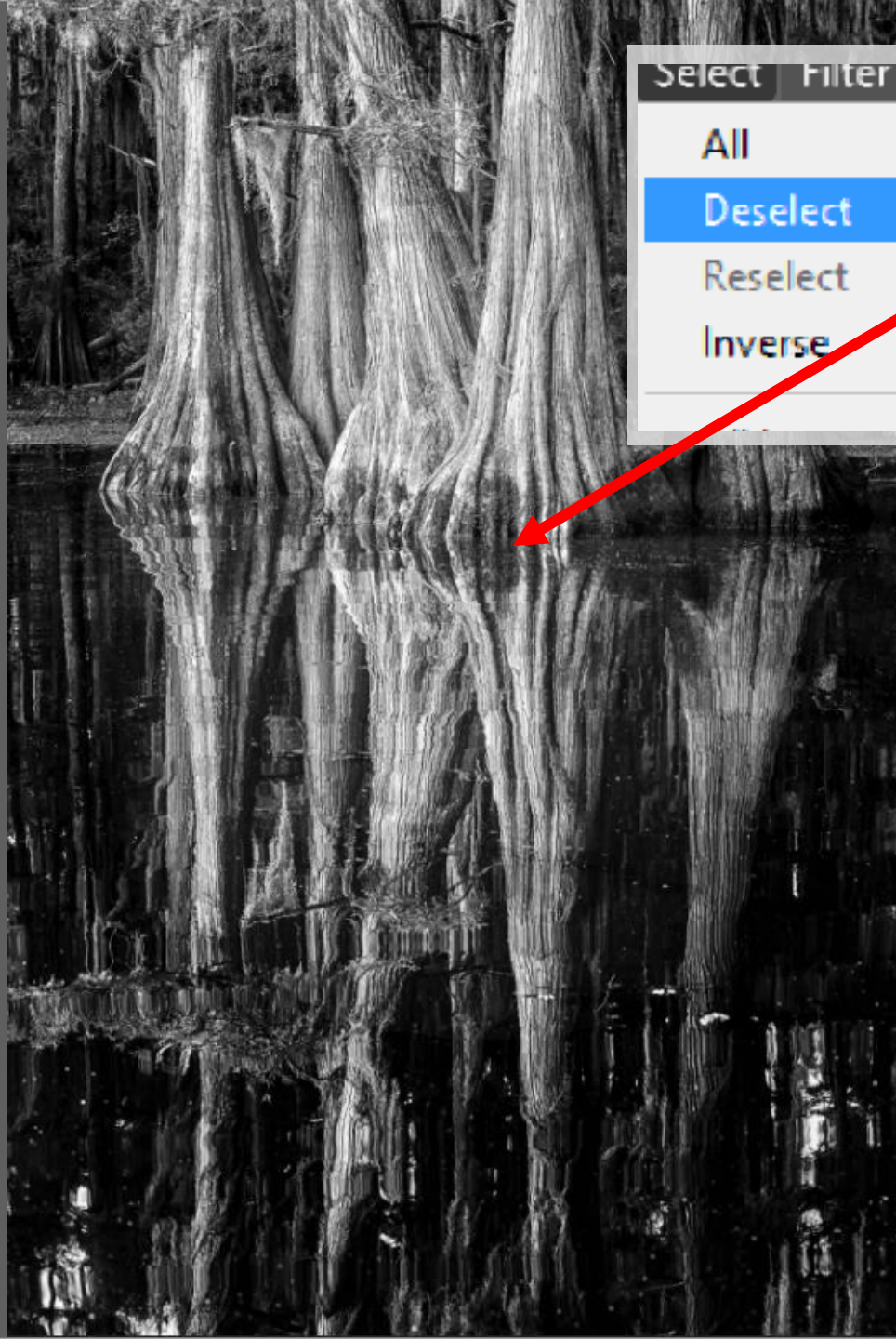


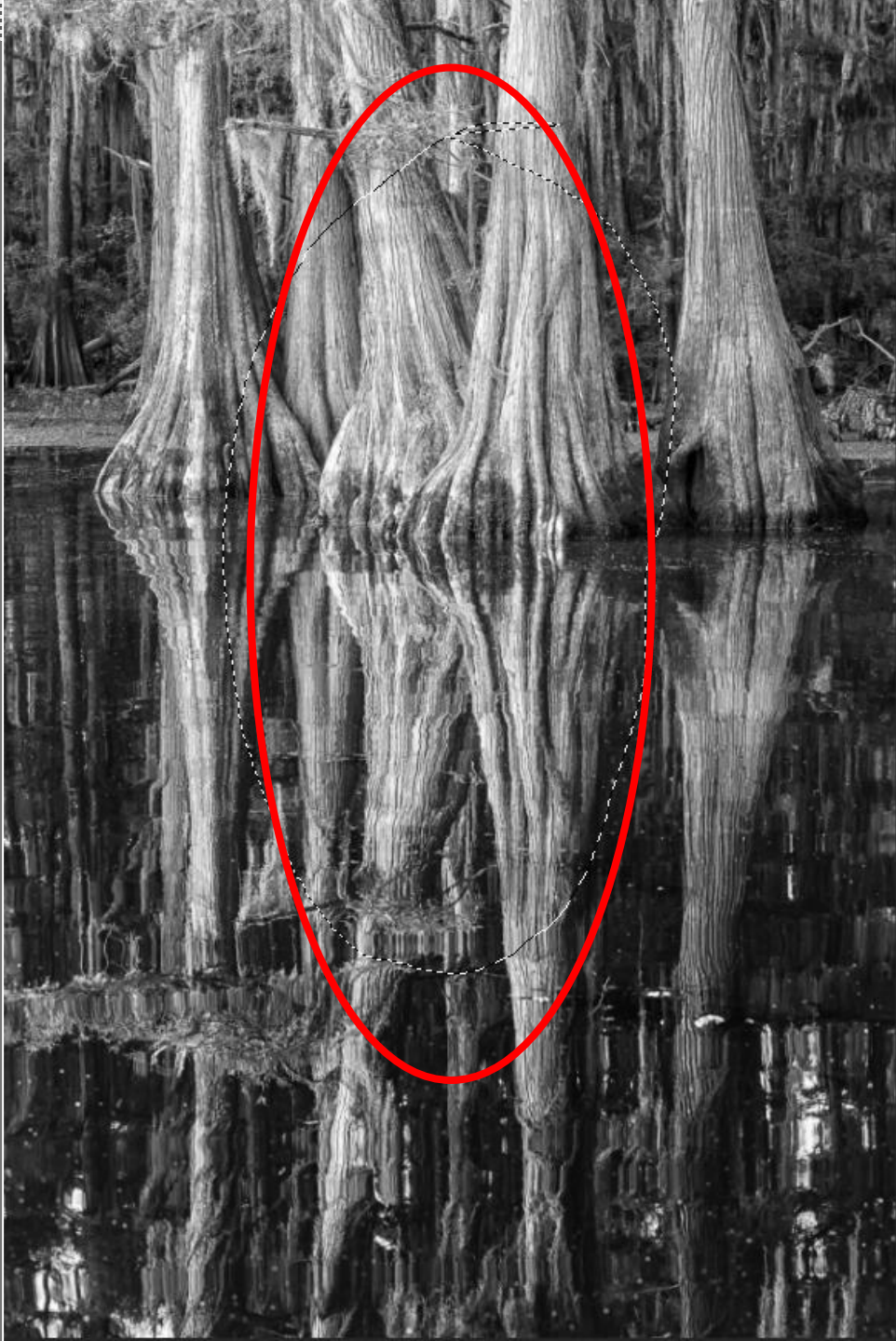












Layers Channels Paths

Kind ▾

Screen ▾ Opacity: 30% ▾

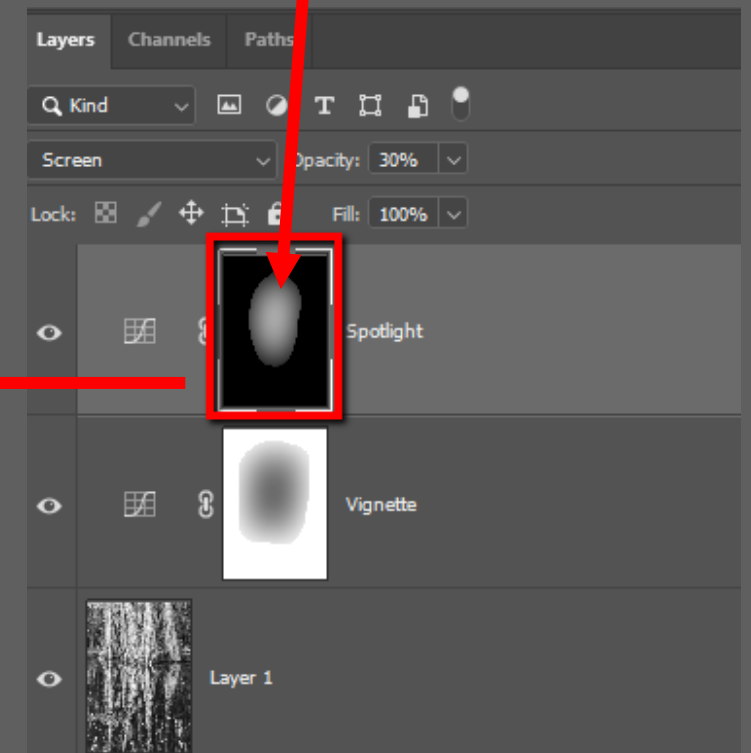
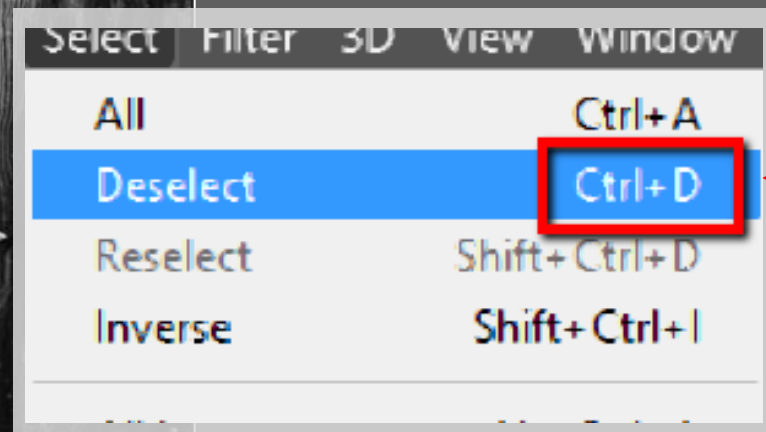
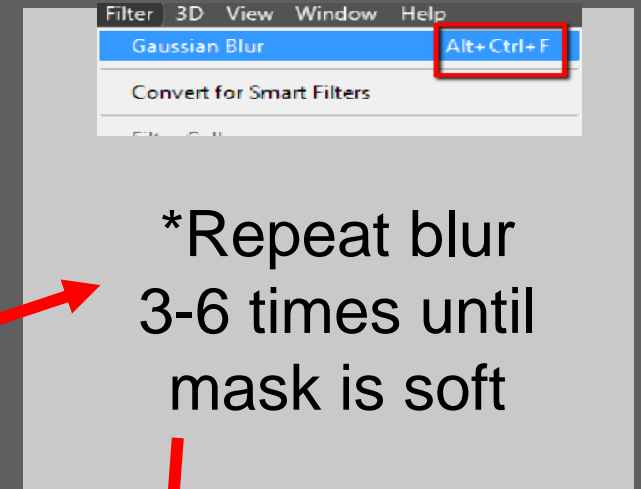
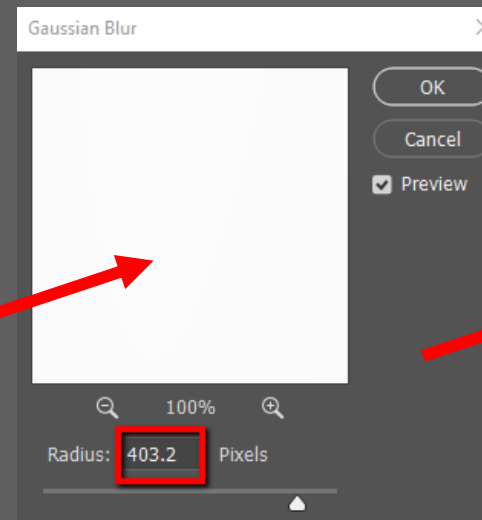
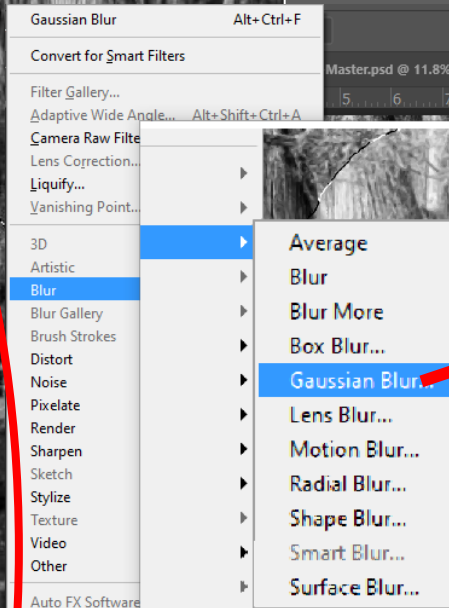
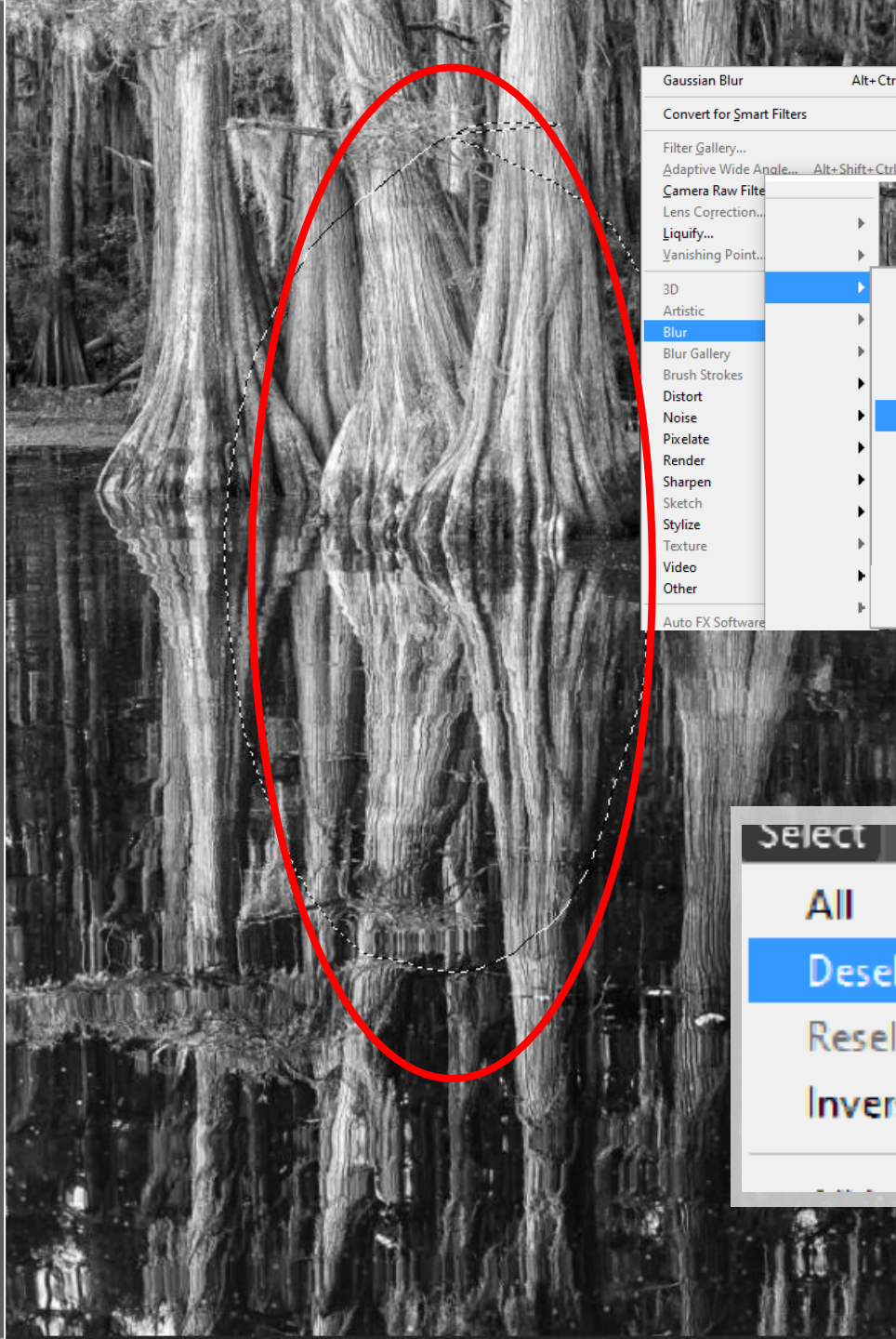
Lock: Fill: 100% ▾

			Spotlight
			Vignette
			Layer 1

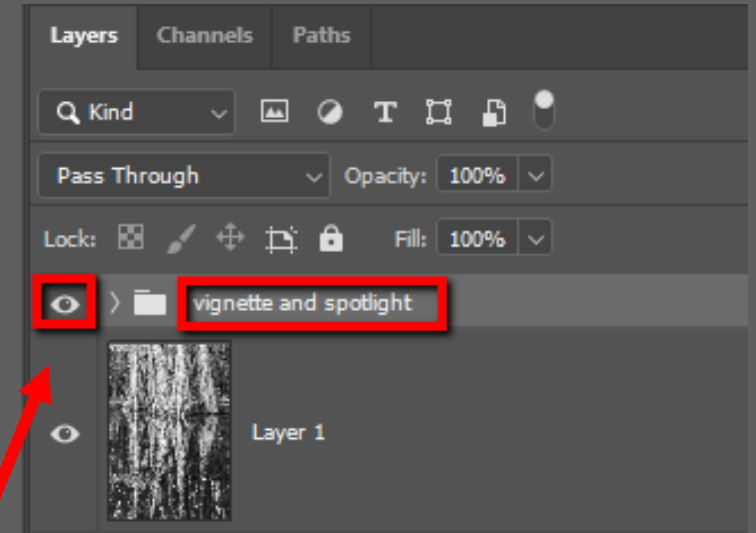
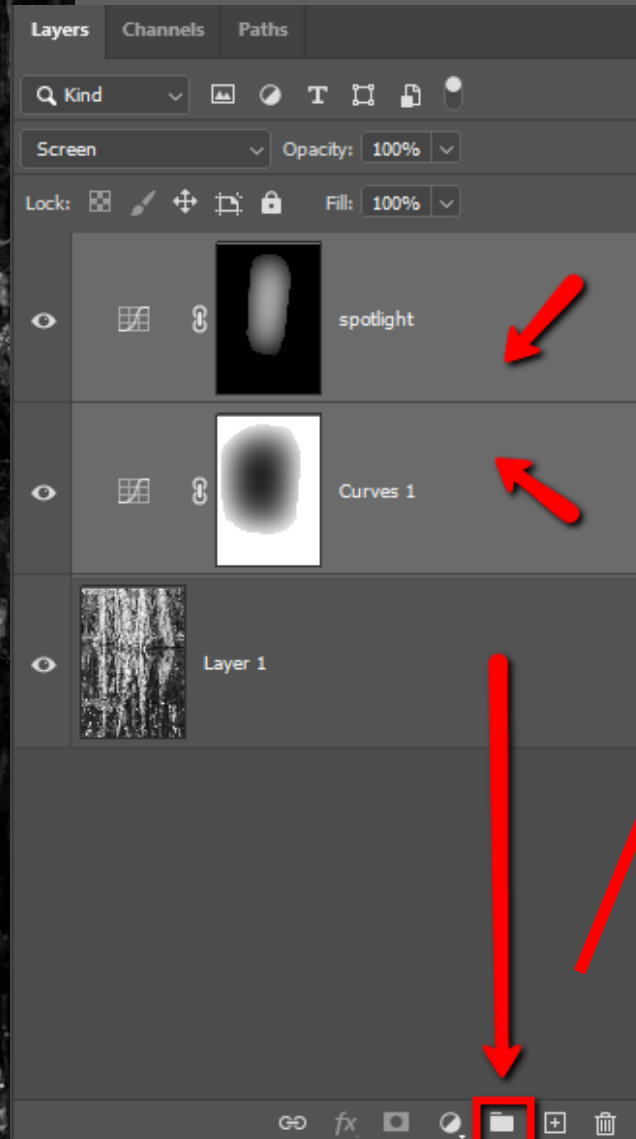
Create spotlight:

- Add Curves layer
- Set to Screen
- Inverse mask
- Lower opacity
- Use Lasso to select area











### Layer Style

Styles

Blending Options

☐ Bevel & Emboss

☐ Contour

☐ Texture

☐ Stroke

☐ Inner Shadow

☐ Inner Glow

☐ Satin

☐ Color Overlay

☐ Gradient Overlay

☐ Pattern Overlay

☐ Outer Glow

☐ Drop Shadow

fx

↑

↓

Blending Options

General Blending

Blend Mode: Multiply

Opacity: 100 %

Advanced Blending

Fill Opacity: 100 %

Channels: ☒ R ☒ G ☒ B

Knockout: None

☐ Blend Interior Effects as Group

☒ Blend Clipped Layers as Group

☒ Transparency Shapes Layer

☐ Layer Mask Hides Effects

☐ Vector Mask Hides Effects

Blend If: Gray

This Layer: 0 255

Underlying Layer: 0 / 32 255



- Added vignette
- Added “spotlight”
- Noise reduction
- Crop, size, and sharpen



Final Image





Initial RAW File



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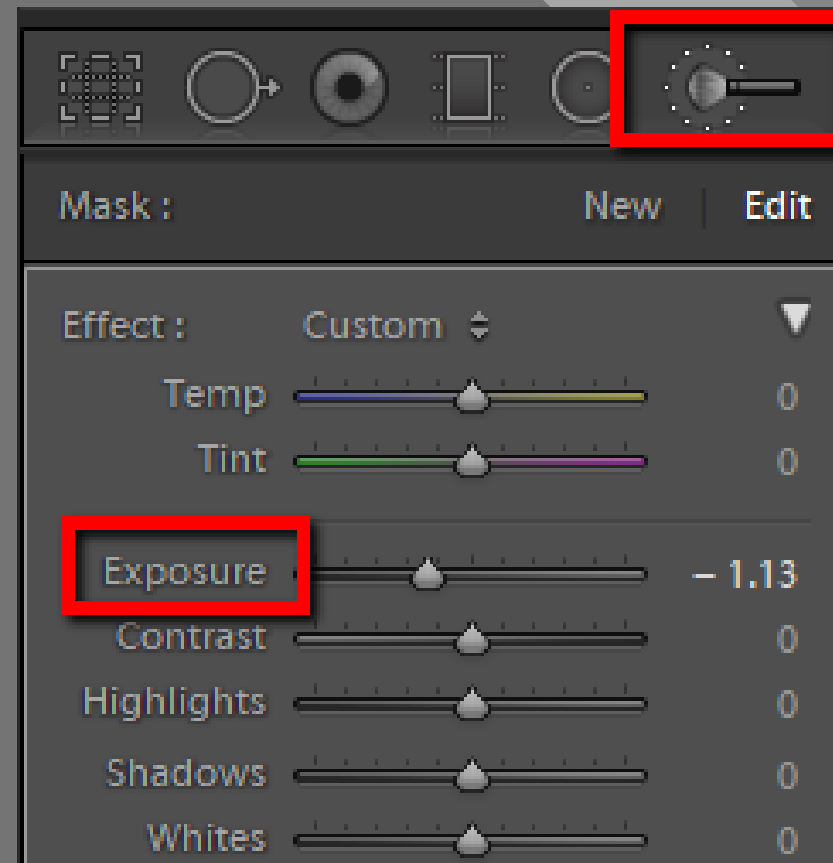
# Some Typical Dodging and Burning Methods

- LR: Adjustment brush loaded with Exposure change
- LR: Gradient or Radial filter loaded with Exposure change
- LR: Post-Crop Vignetting
- PS: Soft Light layer filled with 50% Gray
- PS: Blank layer, top of stack; Overlay or Soft Light blend mode
- PS + Nik Viveza: Brightness (+ color temp—optional)
- PS: “Horizontal” curve clipped to soft light Hue/Sat layer
- PS: Dodge and Burn tools



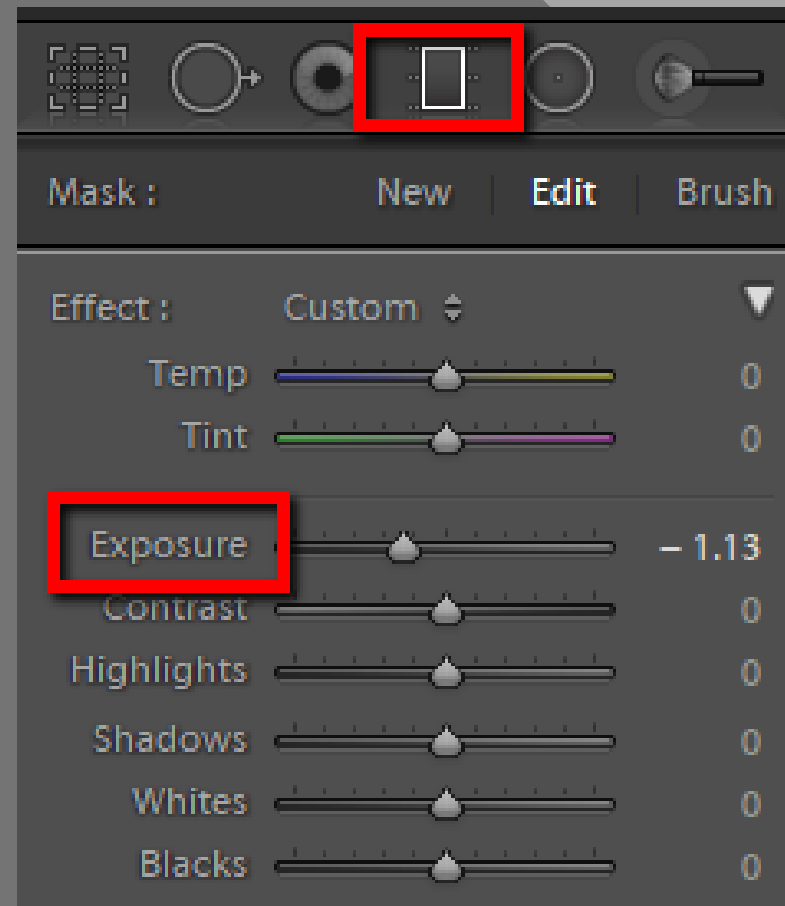
# Dodging and Burning Methods

- LR: Adjustment brush loaded with Exposure change



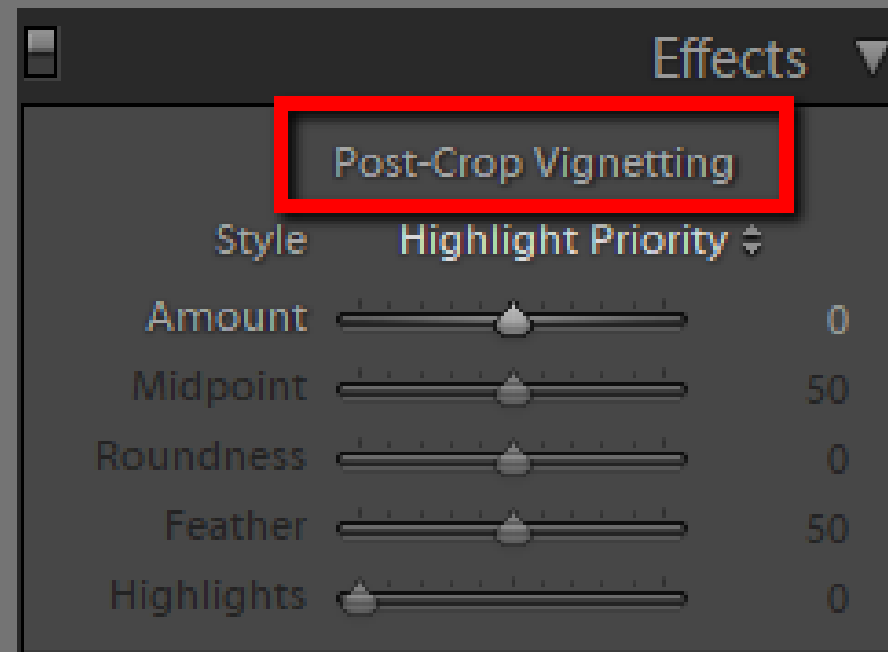
# Dodging and Burning Methods

- LR: Gradient or Radial filter loaded with Exposure change



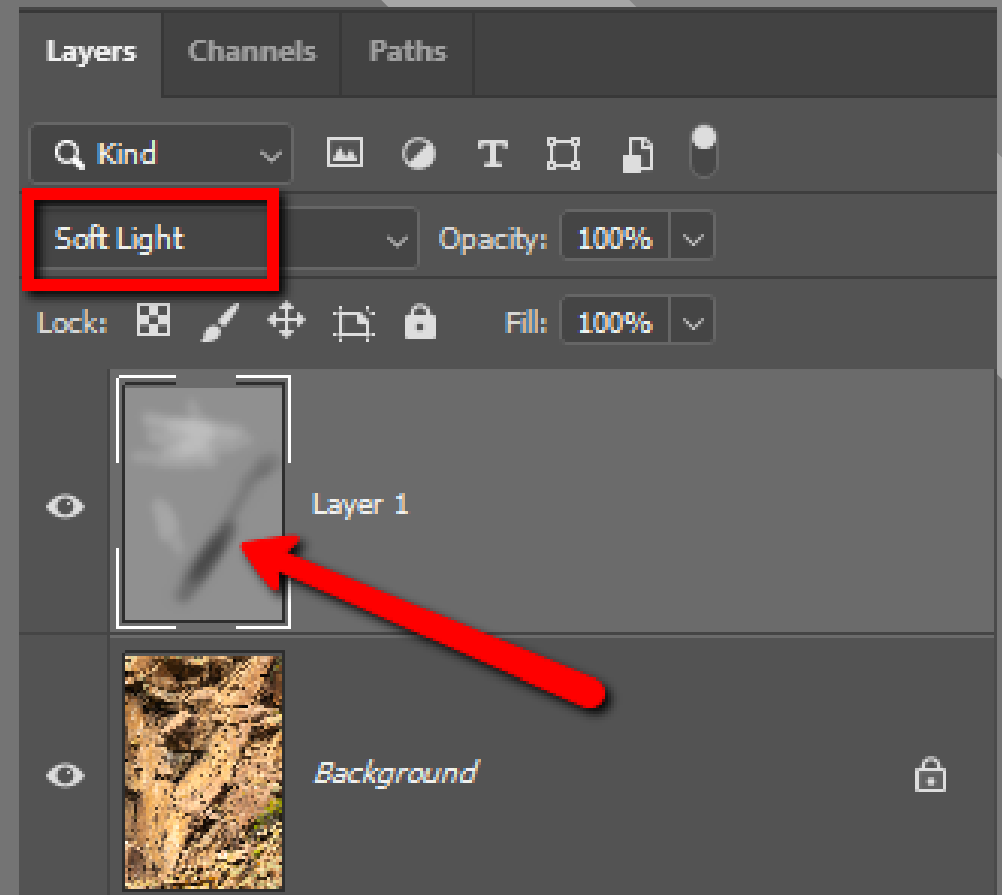
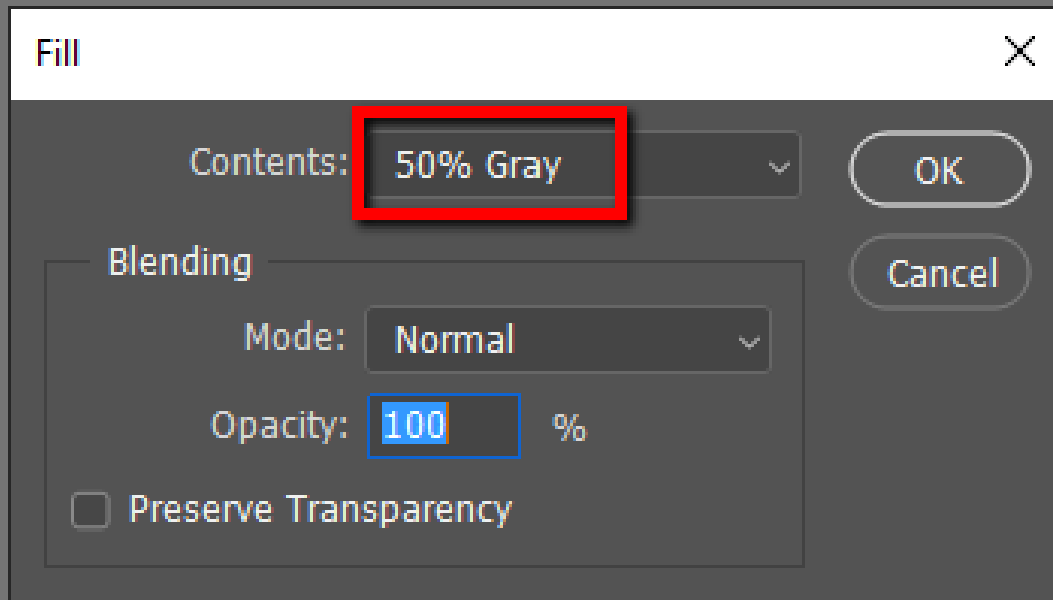
# Dodging and Burning Methods

- LR: Post-Crop Vignetting

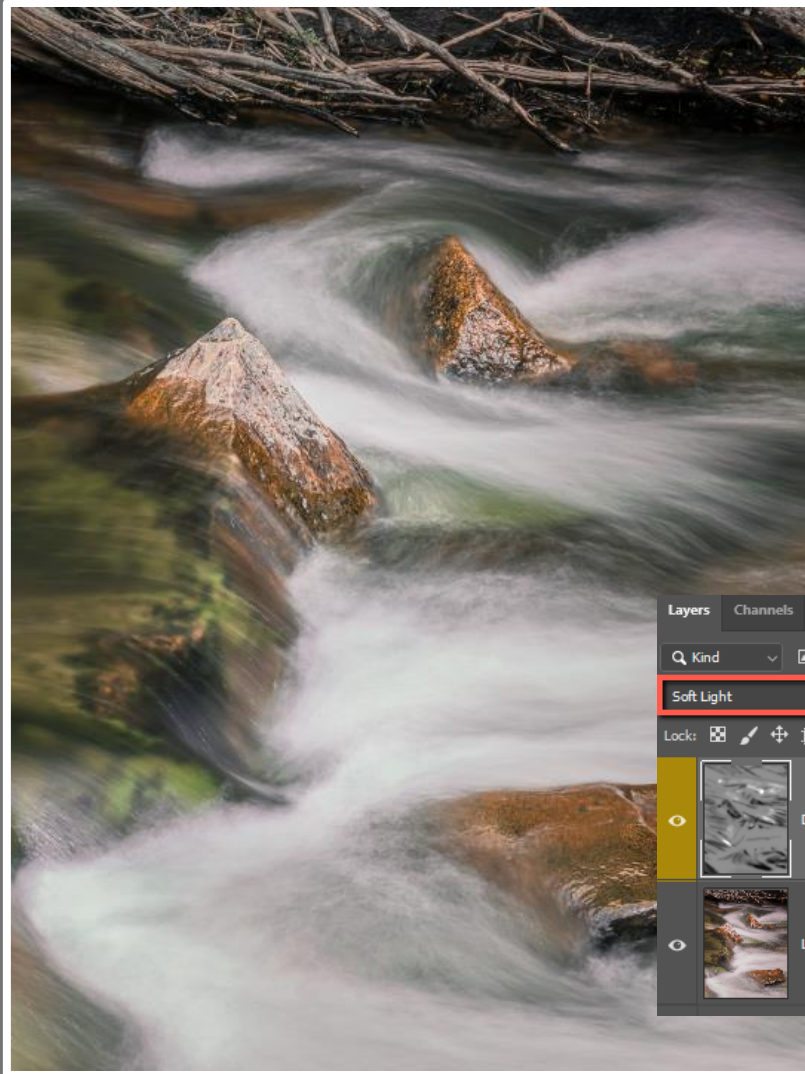


# Dodging and Burning Methods

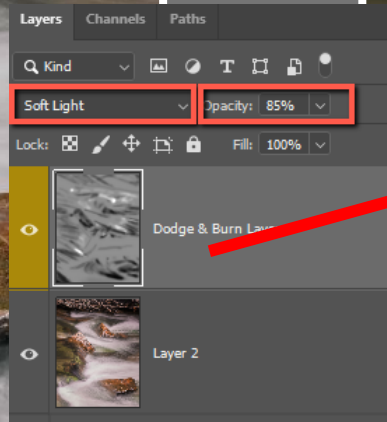
- PS: Soft Light layer filled with 50% Gray



# Dodging and Burning Example



Before D&B



After D&B



# Dodging and Burning Example



RAW File

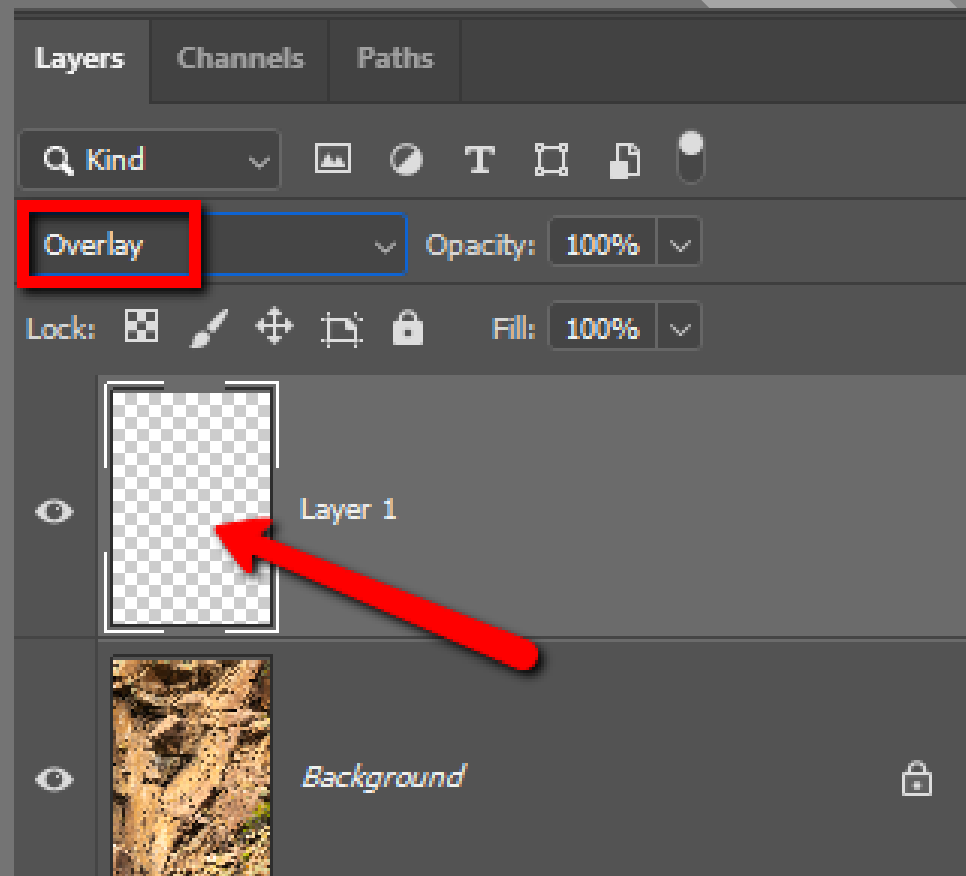


Final File

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# Dodging and Burning Methods

- PS: Blank layer, top of stack; Overlay or Soft Light blend mode



# Dodging and Burning Methods

- PS + Nik Viveza: Brightness (+ color temp—optional)





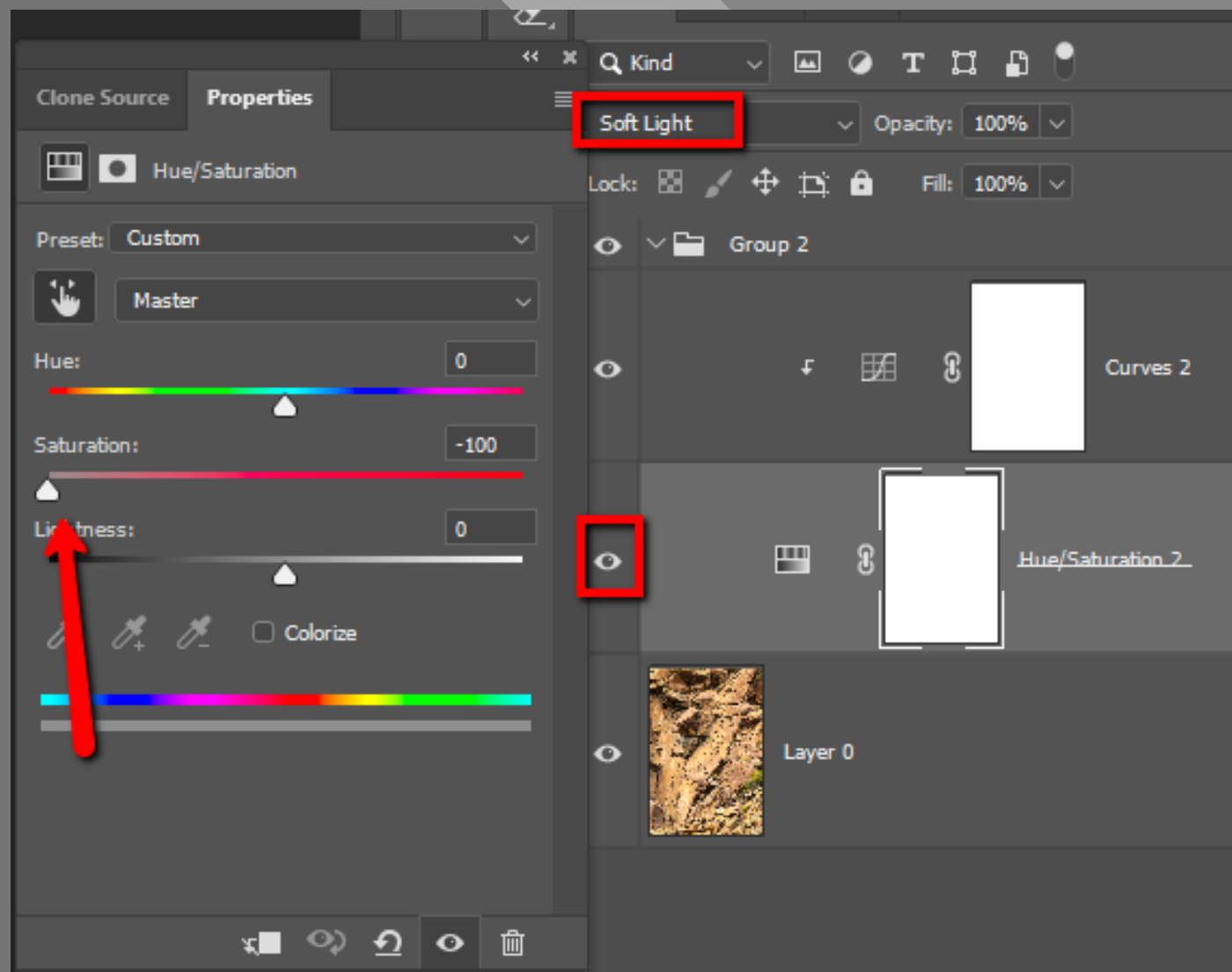
# Dodging and Burning Methods

- PS + Nik Viveza: Brightness (+ color temp—optional)



# Dodging and Burning Methods

- PS: “Horizontal” curve clipped to Soft Light Hue/Sat layer at -100 Sat.



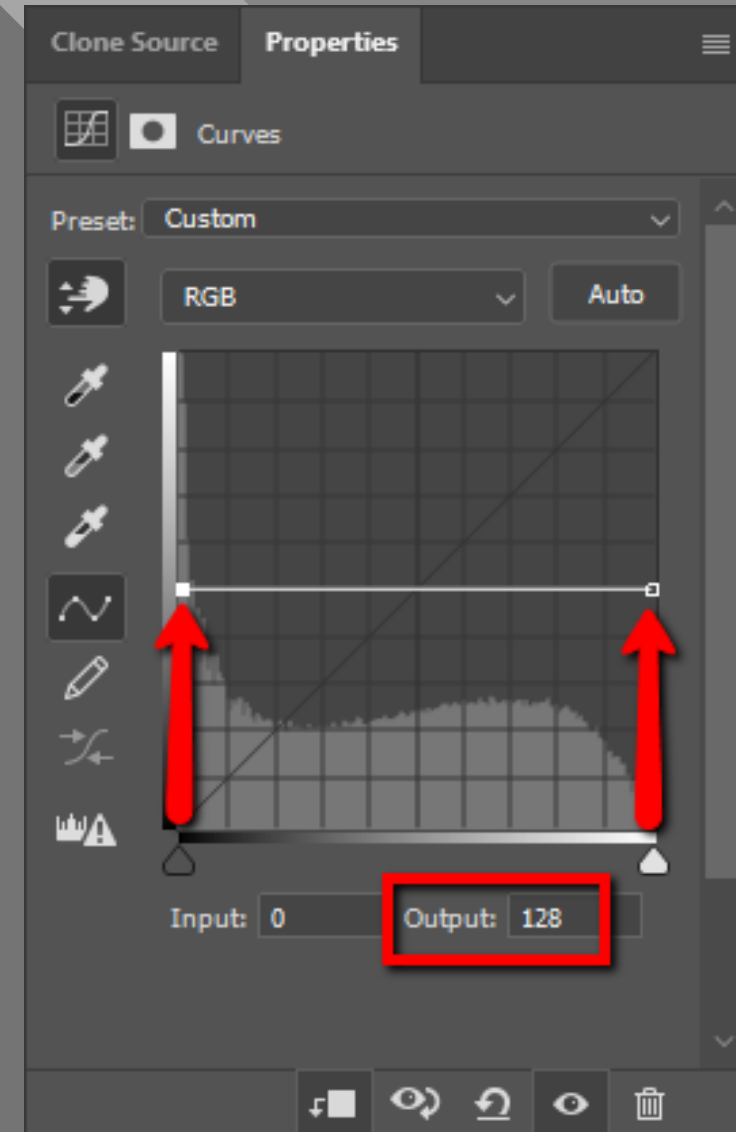


# Dodging and Burning Methods

- PS: “Horizontal”  
curve clipped\* to  
Soft Light  
Hue/Sat layer



Before D&B



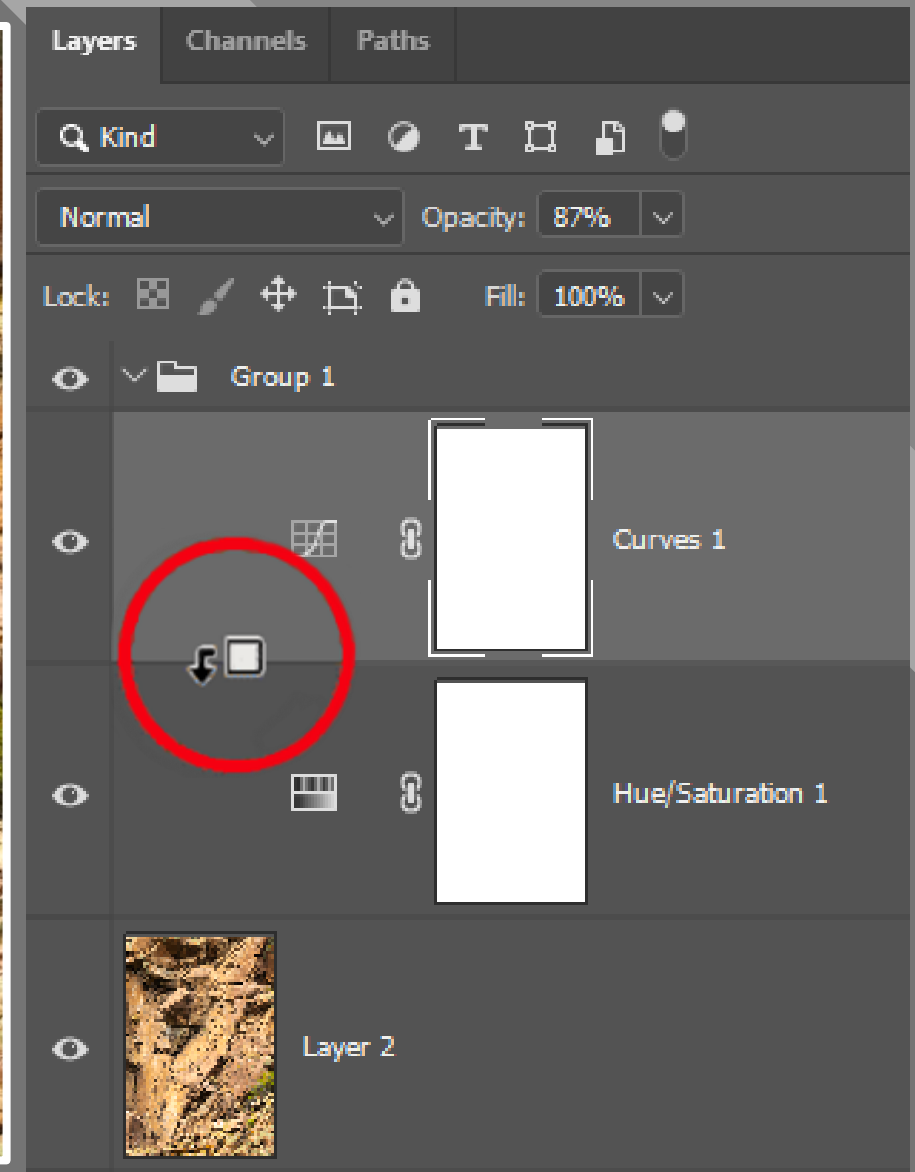


# Dodging and Burning Methods

- PS: “Horizontal”  
curve clipped\* to  
Soft Light  
Hue/Sat layer

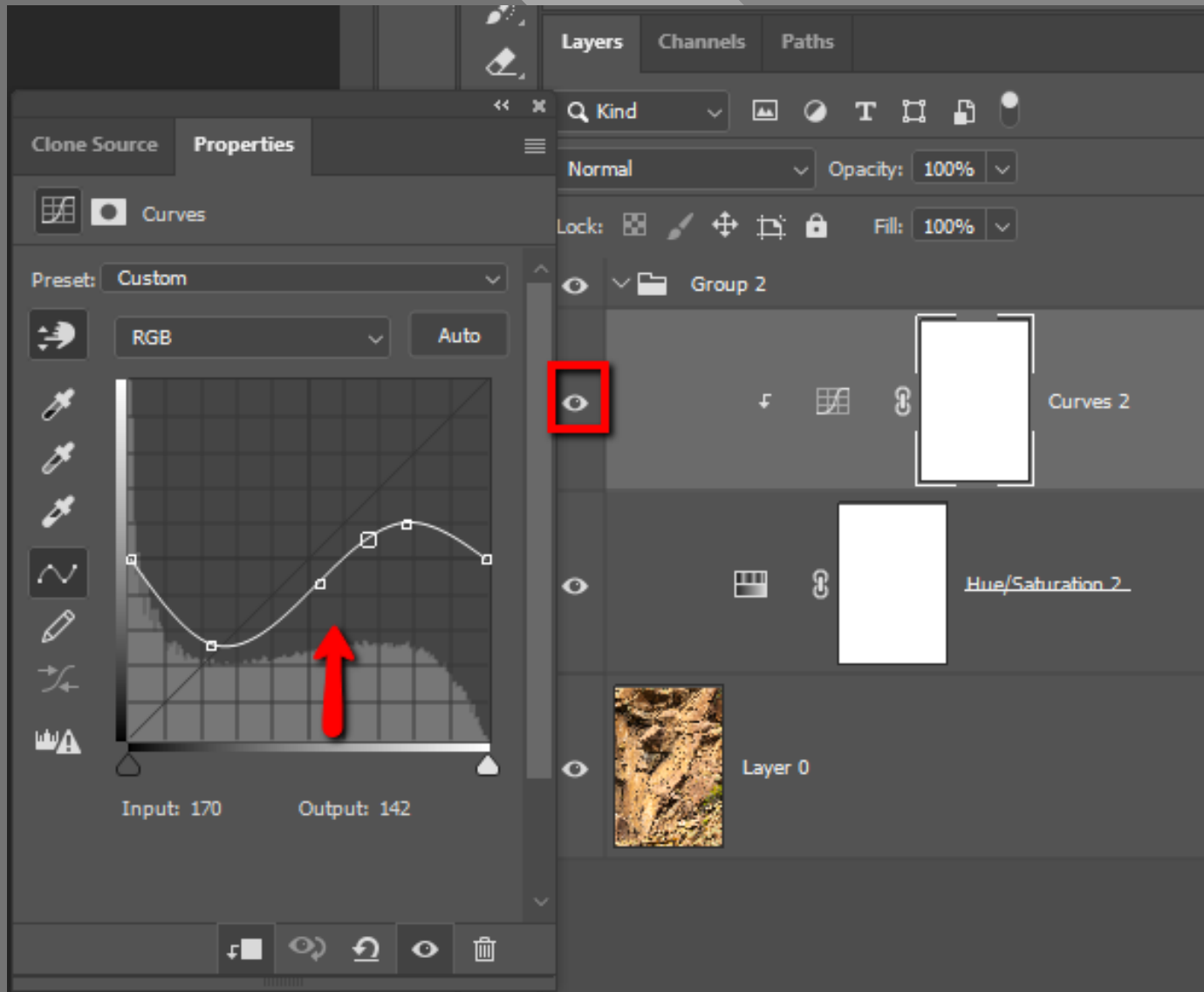
\* Alt/Opt-click on  
border between  
the layers when  
icon appears

Before D&B



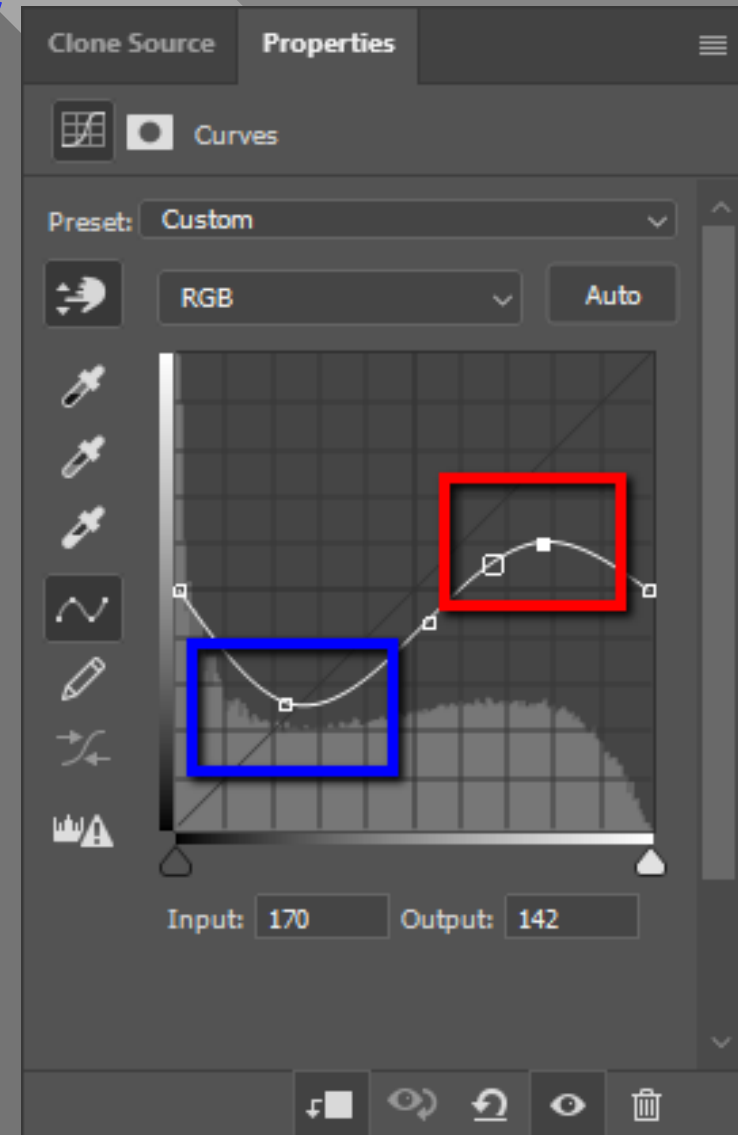
# Dodging and Burning Methods

- PS: “Horizontal” curve clipped to soft light Hue/Sat layer
- Left side is for shadows; right for highlights
- Drag curve up to lighten; down to darken



# Dodging and Burning Methods

- PS:  
Horizontal  
curve  
clipped to  
soft light  
Hue/Sat  
layer

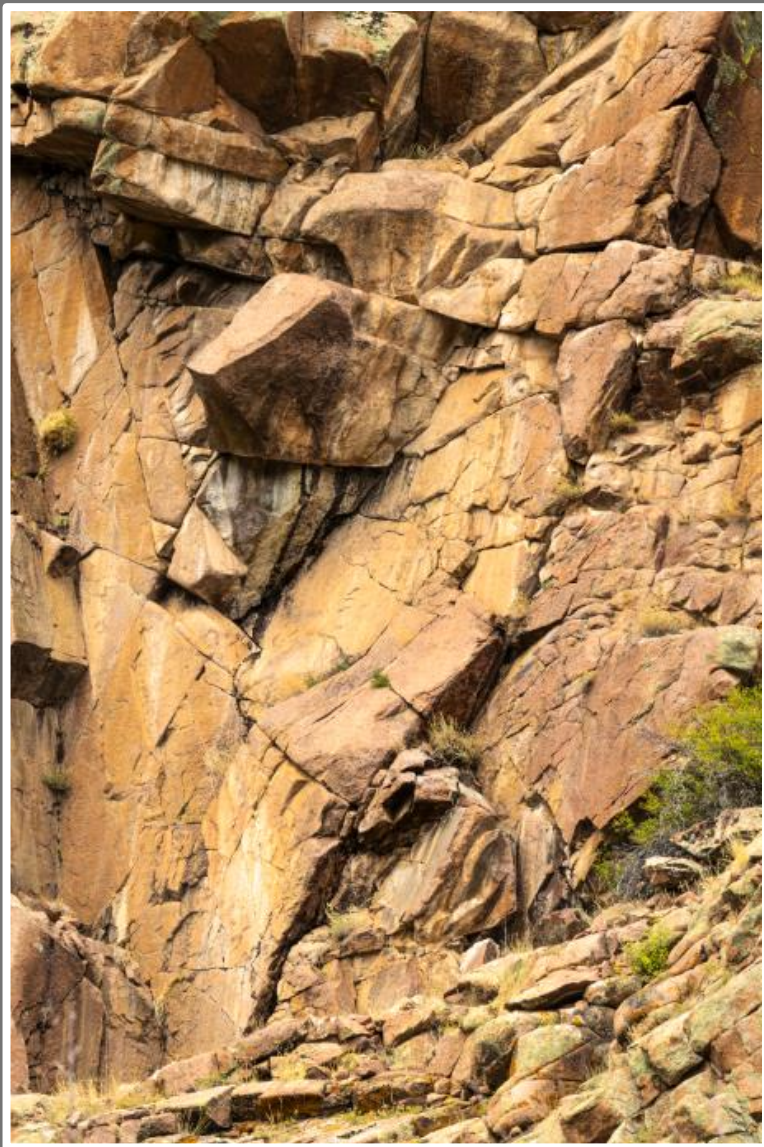




# Dodging and Burning Methods

- PS:  
Horizontal  
curve  
clipped to  
soft light  
Hue/Sat  
layer

Before / After D&B



# Dodging and Burning Example

Before D & B



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# Dodging and Burning Example



50% Soft Light



Blank Overlay Layer



Viveza



Horizontal Curve



PS D & B Tools