



Name of photographer:

Date:

PA6 - PLANNING THE POST-PROCESSING

Insert the original image here:



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1. OVERALL MESSAGE

Write, with as few words as possible, the overall message you find encapsulated in this image. Remember, you defined this message on PA2 and then eventually refined it on PA5.

2. EMOTIONAL CONNOTATIONS

Remember the most important emotional connotations you wanted to convey to the viewer of this image, that you defined on the PA2. Choose now between the following pairs of extremes the emotion that best suits your intent for this image:

Dramatic	Ordinary
Dynamic	Quiet
Aggressive	Soothing
Melancholic	Happy
Mysterious	Straightforward
Unstable	Balanced

3. OVERALL RENDITION

In the Module 8 “Post-processing with Intent” (page 30) you can find a description of a series of different styles or registers that we can adopt in our photographs, based on the way we want them to be felt and understood by the observer. Each one of these “templates” or registers employ a different visual language in order to create a certain effect or highlight certain characteristics of the subject depicted.

From all these different renditions or styles, is there one that would define your personal intent? Choose one or several of the following renditions that you think apply to your personal interpretation of this image and the way you want it to be perceived by the observer:

Mysterious	Beautiful	Joyful and optimistic
Epic & dramatic	Sublime	Minimalistic & sophisticated
Timeless & nostalgic	Pastoral & Bucolic	Other

4. COLOUR OR MONOCHROME?

Based on what you have studied in the Module corresponding to Black and White, analyse whether the message and intent of this image would be better conveyed through a colour image or a monochrome image. You should also base your decisions on the Practical Assignments already made so far, particularly when it comes to the study of the message, intent, register and the visual design and its emotional connotations. In order to decide, ask yourself these questions:

Are shapes very important in this image?

Yes No Irrelevant

Are textures very prominent in this image?

Yes No Irrelevant

Are most shapes and lines in this image been created by tonal contrast, or colour contrast?

Tonal contrast Colour Contrast

Do you want to provide strong connotations of mystery, drama, timelessness or abstraction?

Yes No Irrelevant

Do you favour a literal or symbolic rendition of the subject matter?

Literal Symbolic

Do you favour a strong departure from reality?

Yes No Irrelevant

Were you attracted to the colours of this scene?

Yes No Irrelevant

Do you think the colour palette of this image is visually expressive?

Yes No Irrelevant

Looking at what you have answered above, how will you decide to present this image?

Black and White Colour

5. PLANNING THE GLOBAL ADJUSTMENTS

Informed by the overall message, the emotional connotations you want to convey to the viewer and the register or overall rendition of the image, define the global adjustments to be applied to the image.

As a helping tool, you can check the diagrams we have created for the different renditions or registers above mentioned, showing the visual characteristics that are typically associated to them, in terms of tone, contrast, micro-contrast and colour. These are obviously just a rough guide, but they can help you define how you see the overall visual design characteristics of your image, and how it needs to be adjusted.

Overall Tone:

Very dark Dark Medium Light Very Light

Overall Contrast:

Low Normal High

Overall Micro-contrast of Shadows (tonal separation, texture or detail in the shadows):

Low Normal High

Overall Micro-Contrast of Midtones (tonal separation, texture or detail in the midtones – clarity):

Low Normal High

Overall Micro-Contrast of Highlights (tonal separation, texture or detail in the highlights):

Low Normal High

Overall saturation of colours:

Low Normal High

Overall color contrast:

Low Normal High

Overall visual depth:

Low Normal High

Sharpness and level of detail:

Low Normal High

6. PLANNING THE LOCAL ADJUSTMENTS

During the PA4 you identified the Focal Points, Visual Distractions and Visual Paths of the original image, un-cropped. In the PA5 you refined the framing and format of the image.

As a way to prepare for the local adjustments, study again if there have been significant changes to the Focal points, Visual Distractions and Visual Paths of the image.

Then, based on all the points analysed in this Practical Assignment, identify the different zones in the image that will demand local adjustments, and decide which are the adjustments that need to be done to them.

You can draw directly on the image on the computer by using any software that allows you to draw on images, like Photoshop or Paint, or you can simply print the image on a piece of plain paper (low printing quality is enough), then draw by hand and then make a picture with your iphone of the final sketch.

Do as follows:

- a) Identify all the areas of the image that will be corrected with tools like the brush or radial filters, by circling them. You can use different colours to identify different set of adjustments (on the example image of the next page, you can see how red has been used to indicate all changes applying to the left side of the haystacks). Identify each one of these areas with a number, or letter or roman number.
- b) Identify all the areas that will be adjusted by means of a graduated filter, by drawing a line where the transition needs to be set and two arrows to indicate the sense of the filter (from full effect to no effect). You can see an example on the next page, where green lines indicate the application of two graduated filters, one for the top (background forest) and one for the bottom (foreground grass). Identify each one of these areas with a number, or letter or roman number.
- c) Associated to each adjustment zone (brush, radial or graduated filter), indicate the adjustments to be made, using the following nomenclature:

T+	Lighter tone	T-	Darker tone
C+	More contrast	C-	Less contrast
MC+	More micro-contrast	MC-	Less micro-contrast
S+	More saturation	S-	Less saturation
CL+	More color luminance	CL-	Less color luminance
WB-B	White balance to Blue	WB-Y	White balance to Yellow
WB-G	White balance to Green	WB-M	White balance to Magenta

Remember the emotional connotations of visual design (Module 5, 6 and 7) and also the way we can use post-processing to enhance the composition (Module 8 - page 46).

For each correction noted above, please indicate in the following chart whether it is related to:

- Enhancing a focal point
- Hiding a visual distraction
- Leading the eye
- Containing the eye
- Creating depth or volume
- Creating visual balance
- Reducing visual stimuli (simplification)



7. PLANNING THE LOCAL ADJUSTMENTS

Insert the croquis with local adjustments here:

LIST OF LOCAL ADJUSTMENTS TO MAKE TO THE IMAGE

ADJUSTMENT NUMBER	ADJUSTMENT TYPE	ADJUSTMENTS		OBJECTIVE
	Brush Radial filter Graduated filter	T+ C+ MC+ S+ CL+ WB-B WB-G	T- C- MC- S- CL- WB-Y WB-M	Enhancing a focal point Hiding a visual distraction Leading the eye Containing the eye Creating depth or volume Creating visual balance Reducing visual stimuli
	Brush Radial filter Graduated filter	T+ C+ MC+ S+ CL+ WB-B WB-G	T- C- MC- S- CL- WB-Y WB-M	Enhancing a focal point Hiding a visual distraction Leading the eye Containing the eye Creating depth or volume Creating visual balance Reducing visual stimuli
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