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Easiest way to get sharpness 5

In spite of sophisticated exposure-control systems, pictures taken with digital cameras often come out over- or under-exposed, or with color casts due to imperfections in lighting. GIMP gives you a variety of tools to correct colors in an image, ranging to automated tools that run with a simple button-click to highly sophisticated tools that give you many parameters of control. We will start with the simplest first. GIMP gives you several automated color correction tools. Unfortunately they don't usually give you quite the results you are looking for, but they only take a moment to try out, and if nothing else they often give you an idea of some of the possibilities inherent in the image. Except for "Auto Levels", you can find these tools by following the menu path → in the image menu. Here they are, with a few words about each: This tool (it is really a plug-in) is useful for underexposed images: it adjusts the whole image uniformly until the brightest point is right at the saturation limit, and the darkest point is black. The downside is that the amount of brightening is determined entirely by the lightest and darkest points in the image, so even one single white pixel and/or one single black pixel will make normalization ineffective. This is a very powerful adjustment that tries to spread the colors in the image evenly across the range of possible intensities. In some cases the effect is amazing, bringing out contrasts that are very difficult to get in any other way, but more commonly, it just makes the image look weird. Oh well, it only takes a moment to try. This command increases the saturation range of the colors in the layer, without altering brightness or hue. So this command does not work on grayscale images. This is like "Normalize", except that it operates on the red, green, and blue channels independently. It often has the useful effect of reducing color casts. Does the same as Stretch Contrast but works in HSV color space, rather than RGB color space. It preserves the Hue. This may enhance images with poor white or black by removing little used colors and stretch the remaining range as much as possible. This is done by activating the Levels tool (→ or → in the image menu), and then pressing the Auto button near the center of the dialog. You will see a preview of the result; you must press Okay for it to take effect. Pressing Cancel instead will cause your image to revert to its previous state. If you can find a point in the image that ought to be perfect white, and a second point that ought to be perfect black, then you can use the Levels tool to do a semi-automatic adjustment that will often do a good job of fixing both brightness and colors throughout the image. First, bring up the Levels tool as previously described. Now, look down near the bottom of the Layers dialog for three buttons with symbols on them that look like eye-droppers (at least, that is what they are supposed to look like). The one on the left, if you mouse over it, shows its function to be "Pick Black Point". Click on this, then click on a point in the image that ought to be black—really truly perfectly black, not just sort of dark—and watch the image change. Next, click on the rightmost of the three buttons ("Pick White Point"), and then click a point in the image that ought to be white, and once more watch the image change. If you are happy with the result, click the Okay button otherwise Cancel. Those are the automated color adjustments: if you find that none of them quite does the job for you, it is time to try one of the interactive color tools. All of these, except one, can be accessed via Tools->Color Tools in the image menu. After you select a color tool, click on the image (anywhere) to activate it and bring up its dialog. The simplest tool to use is the Brightness/Contrast tool. It is also the least powerful, but in many cases it does everything you need. This tool is often useful for images that are overexposed or underexposed; it is not useful for correcting color casts. The tool gives you two sliders to adjust, for "Brightness" and "Contrast". If you have the option "Preview" checked (and almost certainly you should), you will see any adjustments you make reflected in the image. When you are happy with the results, press Okay and they will take effect. If you can't get results that you are happy with, press Cancel and the image will revert to its previous state. A more sophisticated, and only slightly more difficult, way of correcting exposure problems is to use the Levels tool. The dialog for this tool looks very complicated, but for the basic usage we have in mind here, the only part you need to deal with is the "Input Levels" area, specifically the three triangular sliders that appear below the histogram. We refer you to the Levels Tool Help for instructions; but actually the easiest way to learn how to use it is to experiment by moving the three sliders around, and watching how the image is affected. (Make sure that "Preview" is checked at the bottom of the dialog.) A very powerful way of correcting exposure problems is to use the Curves tool. This tool allows you to click and drag control points on a curve, in order to create a function mapping input brightness levels to output brightness levels. The Curves tool can replicate any effect you can achieve with Brightness/Contrast or the Levels tool, so it is more powerful than either of them. Once again, we refer you to the Curves Tool Help for detailed instructions, but the easiest way to learn how to use it is by experimenting. The most powerful approach to adjusting brightness and contrast across an image, for more expert GIMP users, is to create a new layer above the one you are working on, and then in the Layers dialog set the Mode for the upper layer to "Multiply". The new layer then serves as a "gain control" layer for the layer below it, with white yielding maximum gain and black yielding a gain of zero. Thus, by painting on the new layer, you can selectively adjust the gain for each area of the image, giving you very fine control. You should try to paint only with smooth gradients, because sudden changes in gain will give rise to spurious edges in the result. Paint only using shades of gray, not colors, unless you want to produce color shifts in the image. Actually, "Multiply" is not the only mode that is useful for gain control. In fact, "Multiply" mode can only darken parts of an image, never lighten them, so it is only useful where some parts of an image are overexposed. Using "Divide" mode has the opposite effect: it can brighten areas of an image but not darken them. Here is a trick that is often useful for bringing out the maximum amount of detail across all areas of an image: Duplicate the layer (producing a new layer above it). Desaturate the new layer. Apply a Gaussian blur to the result, with a large radius (100 or more). Set Mode in the Layers dialog to Divide. Control the amount of correction by adjusting opacity in the Layers dialog, or by using Brightness/Contrast, Levels, or Curves tools on the new layer. When you are happy with the result, you can use Merge Down to combine the control layer and the original layer into a single layer. In addition to "Multiply" and "Divide", you may every so often get useful effects with other layer combination modes, such as "Dodge", "Burn", or "Soft Light". It is all too easy, though, once you start playing with these things, to look away from the computer for a moment and suddenly find that you have just spent an hour twiddling parameters. Be warned: the more options you have, the harder it is to make a decision. 1.3.3. Adjusting Hue and Saturation In our experience, if your image has a color cast—too much red, too much blue, etc.—the easiest way to correct it is to use the Levels tool, adjusting levels individually on the red, green, and blue channels. If this doesn't work for you, it might be worth your while to try the Color Balance tool or the Curves tool, but these are much more difficult to use effectively. (They are very good for creating certain types of special effects, though.) Sometimes it is hard to tell whether you have adjusted colors adequately. A good, objective technique is to find a point in the image that you know should be either white or a shade of gray. Activate the Color Picker tool (the eyedropper symbol in the Toolbox), and click on the aforesaid point: this brings up the Color Picker dialog. If the colors are correctly adjusted, then the red, green, and blue components of the reported color should all be equal; if not, then you should see what sort of adjustment you need to make. This technique, when well used, allows even color-blind people to color-correct an image. If your image is washed out—which can easily happen when you take pictures in bright light—try the Hue/Saturation tool, which gives you three sliders to manipulate, for Hue, Lightness, and Saturation. Raising the saturation will probably make the image look better. In some cases it is useful to adjust the lightness at the same time. ("Lightness" here is similar to "Brightness" in the Brightness/Contrast tool, except that they are formed from different combinations of the red, green, and blue channels.) The Hue/Saturation tool gives you the option of adjusting restricted subranges of colors (using the buttons at the top of the dialog), but if you want to get natural-looking colors, in most cases you should avoid doing this. Tip Even if an image does not seem washed out, often you can increase its impact by pushing up the saturation a bit. Veterans of the film era sometimes call this trick "Fujifying", after Fujichrome film, which is notorious for producing highly saturated prints. When you take pictures in low light conditions, in some cases you have the opposite problem: too much saturation. In this case too the Hue/Saturation tool is a good one to use, only by reducing the saturation instead of increasing it. Page 2 Optimize If you enable this option, the optimization of entropy encoding parameters will be used. The result is typically a smaller file, but it takes more time to generate. Progressive With this option enabled, the image chunks are stored in the file in an order that allows progressive image refinement during a slow connection web download. The progressive option for JPG has the same purpose as the interlace option for GIF. Unfortunately, the progressive option produces slightly larger JPG files (than without the progressive option). Save EXIF data JPEG files from many digital cameras contain extra information, called EXIF data. EXIF data provides information about the image such as camera make and model, image size, image date, etc. Although GIMP uses the "libexif" library to read and write EXIF data, the library is not automatically packaged with GIMP. If GIMP was built with libexif support, then EXIF data is preserved if you open a JPEG file, work with the resulting image, and then export it as JPEG. The EXIF data is not altered in any way when you do this. The EXIF data may indicate things such as image creation time and file name, which may no longer be correct. If GIMP was not built with EXIF support, you can still open JPEG files containing EXIF data, but the EXIF data is ignored, and will not be saved when the resulting image is later exported. Save thumbnail This option lets you save a thumbnail with the image. Many applications use the small thumbnail image as a quickly available small preview image. Note This option is present only if GIMP was built with EXIF support. Save XMP data XMP data is "meta" data about the image: it is a competing format with EXIF. If you enable this option, the meta data of the image is saved in an XMP-structure within the file. Use quality settings from original image If a particular quality setting (or "quantization table") was attached to the image when it was loaded, then this option allows you to use them instead of the standard ones. If you have only made a few changes to the image, then re-using the same quality setting will give you almost the same quality and file size as the original image. This will minimize the losses caused by the quantization step, compared to what would happen if you used different quality setting. If the quality setting found in the original file are not better than your default quality settings, then the option "Use quality settings from original image" will be available but not enabled. This ensures that you always get at least the minimum quality specified in your defaults. If you did not make major changes to the image and you want to save it using the same quality as the original, then you can do it by enabling this option. Smoothing JPG compression creates artifacts. By using this option, you can smooth the image when saving, reducing them. But your image becomes somewhat blurred. Restart markers The image file can include markers which allow the image to be loaded as segments. If a connection is broken while loading the image in a web page, loading can resume from the next marker. Subsampling The human eye is not sensitive in the same way over the entire color spectrum. The compression can use this to treat slightly different colors that the eye perceives as very close, as identical colors. Three methods are available : 1x1,1x1,1x1 (best quality): Commonly referred to as (4:4:4), this produces the best quality, preserving borders and contrasting colors, but compression is less. 2x1,1x1,1x1 (4:2:2): This is the standard subsampling, which usually provides a good ratio between image quality and file size. There are situations, however, in which using no subsampling (4:4:4) provides a noticeable increase in the image quality; for example, when the image contains fine details such as text over a uniform background, or images with almost-flat colors. 1x2,1x1,1x1 This is similar to (2x1,1x1,1x1), but the chroma sampling is in the horizontal direction rather than the vertical direction; as if someone rotated an image. 2x2,1x1,1x1 (smallest file). Commonly referred to as (4:1:1), this produces the smallest files. This suits images with weak borders but tends to denature colors. DCT Method DCT is "discrete cosine transform", and it is the first step in the JPEG algorithm going from the spatial to the frequency domain. The choices are "float", "integer" (the default), and "fast integer". float: The float method is very slightly more accurate than the integer method, but is much slower unless your machine has very fast floating-point hardware. Also note that the results of the floating-point method may vary slightly across machines, while the integer methods should give the same results everywhere. integer (the default): This method is faster than "float", but not as accurate. fast integer: The fast integer method is much less accurate than the other two. Image comments In this text box, you can enter a comment which is saved with the image. Page 3 Figure 16.3. The File menu Note Besides the commands described here, you may also find other entries in the menu. They are not part of GIMP itself, but have been added by extensions (plug-ins). You can find information about the functionality of a Plugin by referring to its documentation.

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