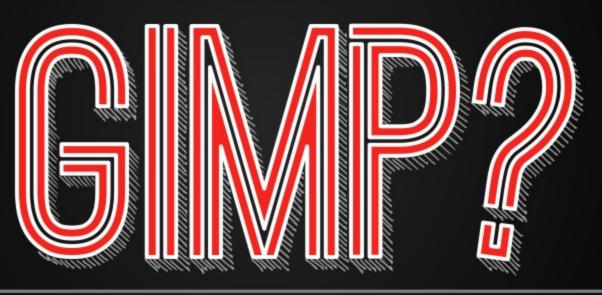




THE HUNT FOR WILBER

MOTION PHOTOGRAPHY G'MIC FILTER WONDERLAND Functional comparison: GIMP & Adobe Photoshop

# WANT TO GET STARTED WITH



# STEP 1. DOWNLOAD GIMP



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gimpmagazine.org/resources

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# MAGAZINE CONTENTS

**FEATURE** 

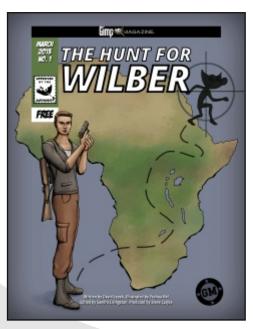
42



# PHOTOGRAPHER ANDREA ZANOVELLO BY DAVID LEPEK

Andrea is a master of HDR photography and short focal lenses (wideangles and fisheyes). Andrea usually shoots architecture and landscapes because his equipment and processing skills are better suited to these genres.

51



# THE HUNT FOR WILBER

A graphic novel created by David Lepek and illustrated by Yeshua Nel.

LETTER FROM THE EDITOR

MOTION PHOTOGRAPHY BY IAN MUTTOO

A photography article by Ian Muttoo, a regular contributor. A great way to add interest and depth to your photos is to have them represent or suggest motion..





# 20 CYRIL BOSSELUT PHOTOGRAPHER



22

62

68

82



# G'MIC: FANTASTIC FILTERS FOR BREWING IMAGES BY DEBI DALIO

Do you enjoy using filters in GIMP, but wish there were more options available? If so, read on to learn about a new filter plugin called G'MIC..

28

# PHOTOGRAPHY GALLERY



**58** G'MIC TUTORIAL: HOW TO CREATE A ROTOIDOSCOPE PATTERN BY DEBI DALIO

TUTORIAL: DON'T BE AFRAID BY BART SCHUCK

GIMP 2.8.0 VS. PHOTOSHOP CS5.5 EXTENDED BY STEVE CZAJKA

G'MIC: A REVIEW BY DEBI DALIO

BOOK REVIEW BY OMA DIAL - THE NIGHT PARADE OF ONE HUNDRED DEMONS: A FIELD GUIDE TO JAPANESE YOKAI

The reception to Issue #2 of *GIMP Magazine* was incredible. Issuu.com measured over 100,000 impressions of Issue #2 in about a month, even higher than Issue #1 which had been out for over four months. At the time of writing this, *GIMP Magazine* is quickly approaching a quarter million impressions on Issuu alone, and this does not include direct downloads or even torrent downloads. Thanks so much for viewing!

In Issue #3 we have some outstanding articles on photography and a popular GIMP filter extension called G'MIC. We also have a detailed article on a comparison between Photoshop and GIMP. We hope NOT to ignite a firestorm of controversy with this article, but rather intend it as a functional comparison between the two popular software applications. Think of it as a guide, rather than a scientific comparison.

I also want to mention the debut of, "The Hunt for Wilber" No. 1. A special thanks to Dave Lepek for creating this new and amazing graphic novel. It was great to be able to work with Dave as he created the story. A special thanks also to Yeshua Nel for the outstanding illustrations he provided. The story itself is much more than meets the eye, and we look forward to unravelling this complex adventure with you.

Submissions are flowing in and they are excellent. As the managing editor for this magazine I see every submission, and I enjoy reviewing each and every one. I would encourage developers to submit as well as makers of books and DVD training materials. It would be great to have articles that delve deep into a GIMP workflow or specialized plug-in. We are



also happy to do product reviews related to GIMP and open source creative packages. Anything that moves GIMP or the open source creative software movement forward would make great submissions.

We thank you for your contributions to *GIMP Magazine*. They help us to cover our costs of running a free magazine. Thank you so much for your continued support.

We want to give a special thanks to those at http://gimp.org. They placed a mention of *GIMP Magazine* on their front page, and we have noticed a significant increase in traffic to our website. And finally, we have a very special mention to EP Daily and Greedy Productions for their coverage of *GIMP Magazine* on their TV show. All of these efforts help to advance the open source movement and this starts with your tweets, Google +s, website visits, blog posts and more. Thanks for spreading the word!



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### **ISSUE #3. MARCH 2013**

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Publication Origin: Mississauga, Ontario, Canada

### **PRODUCTION NOTES:**

GIMP Magazine was created using Scribus 1.4.1, GIMP 2.6/2.8, Inkscape 0.47. Biondi was used for headlines, Open Sans and Open Sans Condensed for house typography. And we can't forget "the coolest mascot" ever, Wilber, adorning the front cover and various locations! ISSN 1929-6894 (online), ISSN 1929-8498 (print).

# **MOTION PHOTOGRAPHY**

By Ian Muttoo, Edited by Sandra Livingston

A great way to add interest and depth to your photos is to have them represent or suggest motion. Your camera is a wonderful tool that captures images that resemble our perception of reality, but reveal different aspects of it. Showing frozen or blurred motion in your images shows a version of reality that is instantly recognizable, but different than what can be seen by the naked eye.





# A - FREEZE MOTION

With sufficient light, freezing motion is accomplished by choosing a short, fast shutter speed. To freeze motion, select Shutter Priority mode on your camera, and select a short shutter speed. Your camera will select the appropriate aperture setting. Experiment with different short / fast shutter speeds at outdoor sporting events, of people jumping, or of water fountains (even a sprinkler in your backyard) until you get the result that pleases you.

Sample: http://www.flickr.com/photos/imuttoo/5647916637/



### A-1 FREEZE MOTION – FLASH

In lower light situations, try using your flash to freeze motion. Point-and-shoot cameras will synchronize the flash with shorter / faster shutter speeds compared to most film or digital SLRs. For any camera, check your owner's manual to determine your camera's flash sync speed. This is the fastest shutter speed that your camera can synchronize its shutter with flash. To freeze motion with flash, select Shutter Priority mode on your camera, and set your shutter speed to your camera's flash sync speed. If you observe a dark section on your photo, select the next longer shutter speed. Experiment with flash strength and direction (if you can) until you get the result that you're looking for.

### Sample:

http://www.flickr.com/photos/imuttoo/7259610024/

# **B - MOTION BLUR**

Motion blur is a great way to add a sense of life and action to your photography. Motion blur shots are static shots that show the movement of your subject. Essentially, all that is required is a longish shutter speed, some experimentation, and some patience.

Select Shutter Priority mode on your camera and, depending on how quickly your subjects are moving, select an appropriate shutter speed. Depending on how long your shutter speed is you may need to place your camera on a tripod to control camera movement. Remember to use your camera's self-timer, or a remote shutter release to eliminate any undesired motion in your shot. If you are using a film or digital SLR, use the mirror lock-up function if your camera has it.

For good results hand-held, practice good shooting stabilization techniques to maximize shutter speed. These techniques include bracing yourself against a wall, folding your elbows into your body. and taking a breath before you shoot. An image-stabilized lens will extend your capabilities even further.

Sample 1: http://www.flickr.com/photos/imuttoo/7213221668/

Sample 2: http://www.flickr.com/photos/imuttoo/230426921/

Sample 3: http://www.flickr.com/photos/imuttoo/5548191337/

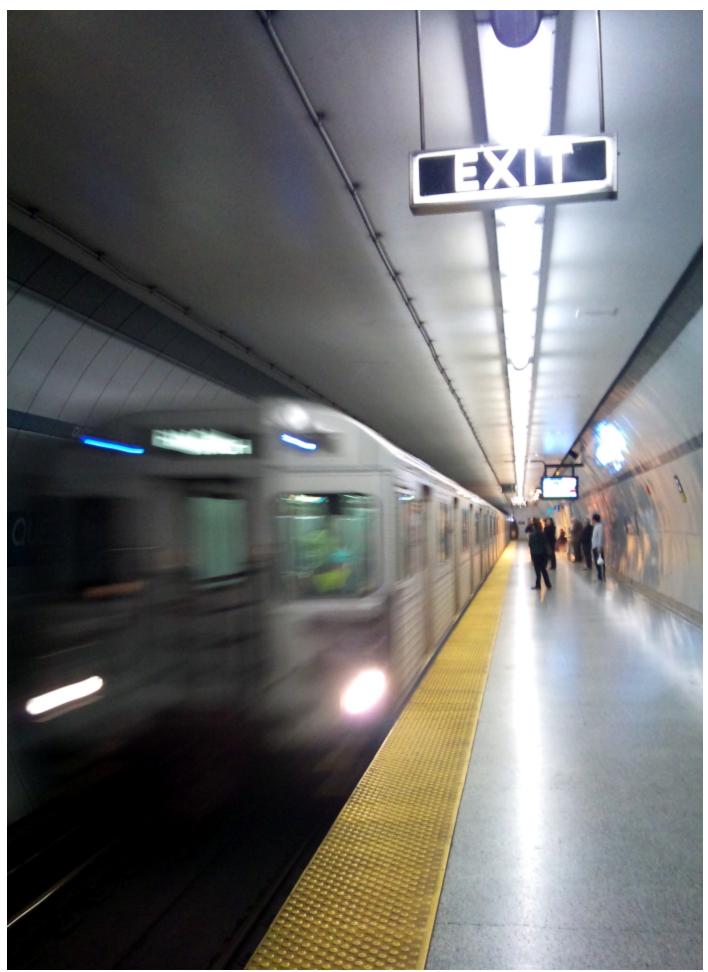
Sample 4: http://www.flickr.com/photos/imuttoo/5069717367/

Sample 5: http://www.flickr.com/photos/imuttoo/594680104/

Sample 6: http://www.flickr.com/photos/imuttoo/7721947144/

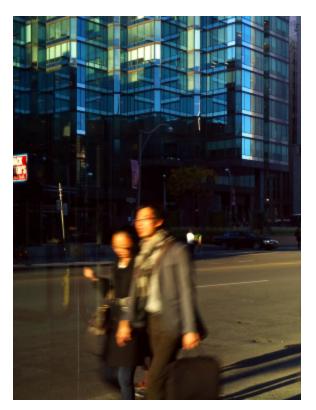
Sample 7: http://www.flickr.com/photos/imuttoo/5745278284/

Sample 8: http://www.flickr.com/photos/imuttoo/7680758154/









# POST PROCESSING MOTION PHOTOGRAPHY WITH GIMP/UFRAW

THE WHOLE IDEA BEHIND GIMP AND UFRAW ARE THAT (FOR THE MOST PART) THERE ARE NO POST PROCESSING SPECIAL CONSIDERATIONS FOR MOTION PHOTOGRAPHY. BASICALLY, ANYTHING YOU, AS A PHOTOGRAPHER, NEED TO DO IN POST-PROCESSING CAN BE DONE WITH THESE TOOLS - WITH SOME CONCESSIONS (PHOTOSHOP MAY HAVE SOME PROPRIETARY TOOLS / FUNCTIONS) AND MANY ADVANTAGES (COST, PORTABILITY, ROBUST FEATURE SET, CROSS PLATFORM SUPPORT, ETC.).

PERSONALLY, MY PHOTOGRAPHIC STYLE (AND MY OWN ATTITUDES AND TEMPERAMENT) LEAD ME TO USE THESE TOOLS LIGHTLY - NOT A TON OF POST PROCESSING. SO, EVEN THOUGH I'M A HUGE PROPONENT OF THESE TOOLS AND EVANGELIZE THEIR USE AT ANY POSSIBLE OPPORTUNITY, I'M NOT AN EXPERT USER. I GO AS DEEP AS I NEED TO.









# **B-1 MOTION BLUR – LIGHT TRAILS**

Light trails are a specific type of motion blur shot that can produce really dramatic, electric results. A typical light trail shot is a longer exposure shot of a street or intersection where the car lights blur into bright, colorful light streams or trails. Again, use Shutter Priority mode on your camera, and start with a shutter speed of five seconds. Set up your camera on a tripod and use the camera-on-tripod stabilization techniques described above. Focus carefully (manually, or using your camera's autofocus) and shoot! You can shorten or lengthen the shutter speed to get the results that you want.

Sample:

http://www.flickr.com/photos/imuttoo/4151479719/



# **B-2 MOTION BLUR – FLASH**

Flash can be used to great effect. For longish shutter speed motion blur shots (using Shutter Priority mode and an appropriate setting) you can choose to fire your flash at the beginning of the exposure (your camera's default setting) or at the end of the exposure (rear curtain sync.) Experiment with both settings until you get a result that you like.

Also, many cameras have a flash "slow sync" mode. This mode fires the flash at the start of the exposure, and keeps the shutter open until it has collected enough light to expose the background properly.

Sample:

http://www.flickr.com/photos/imuttoo/5359201810/







# **B-3 MOTION BLUR – PANNING**

Panning shots are a great way to convey a sense of speed and motion. This requires a hand-held technique, and an appropriately long shutter speed. To capture a panning shot, prefocus, or achieve autofocus on your moving subject, move your camera smoothly to follow the motion of your subject, then (gently) take your picture—all while continuing to track your subject and move your camera smoothly. It takes a little practice but can produce great results. Cars, bicycles, and runners are all great subjects.

### Sample 1:

http://www.flickr.com/photos/imuttoo/6128723489/

I hope that you're inspired to try some of these techniques. Please post your best motion shots to the new *GIMP Magazine* flickr group at http://www.flickr.com/groups/2173220@N23/I look forward to seeing your motion shots!



lan Muttoo can be reached at
Flickr: http://www.flickr.com/photos/imuttoo/
Twitter: https://twitter.com/ianmuttoo ■







# CYRIL BOSSELUT PHOTOGRAPHER

Written By Steve Czajka, Edited by Sandra Livingston

# How and when did you get started with your photography?

I've always loved art, and particularly photography. I started to take photos seriously 10 years ago with a Fuji Bridge, my first camera with real settings (focal length, exposure time, and bracketing). Now I use a Nikon D90 with a nice set of lenses (18 - 55mm, 50mm fixed, 70 - 300mm, and 8mm fisheye) and some other tools like flashlight, NL/PL/GND filters, etc.

# Who or what influenced you the most to pursue this passion?

I'm influenced mostly by classic photographers like [Henri] Cartier-Bresson, but also by photographers like Alan Shapiro and Victor Bezrukov (street and portrait photography), Philippe Sainte-Laudy (landscapes), Trey Ratcliff and Neil Kremer (HDR photography), and Ryan Brenizer (my reference when I'm hired for a wedding).

I've also developed a good relationship with Mark Hall and Eric Rousset.

# How do you approach the artistic process of each photo (planned out or spur-of-the-moment)?

Most of the time they're spur-of-the-moment. I always carry my camera with me. I really only plan bridal photos.





# What was the camera/lighting setup for this image?

For this shot, I used my Nikon D90 with a Samyang 8mm fisheye lens, a good Manfrotto tripod (wind was lightly blowing), and cable release.

My camera setup was manual mode f/16, 1/8 sec exposure, ISO 200 with  $\pm$  2ev bracketing. I took this shot at sunset just after a rain shower. I love to take shots after the rain, as the clouds create a really dramatic feel.

# Describe your overall digital process.

First I look at my photos with digiKam and choose the ones I'll process. Most of the time I take bracketed photos, but when I shoot I don't know if the final picture will be HDR or not.

If I decide to make an HDR photo, I make another choice: Photomatix or Luminance. They are excellent software, and their tone map filters are really different. I have a preference for Photomatix when the shots were taken hand-held, as the Photomatix alignment tool is more powerful than the Luminance one.

If not, I open my shot in UFRaw via GIMP and set white balance, saturation, denoising, and curves.

After processing, I jump into GIMP for postproduction. I use

it for contrast enhancement, unsharpening, cropping. Sometimes I add vignetting, play with curves, and use the clone tool to remove faults or disturbing elements.

# Do you shoot in RAW?

Yes, always. It's the best way to have quality pictures after processing.

# Describe how your HDR works to the non-HDR person, who might want to get into HDR.

I always try to have a result as close as possible to what I see with my eyes. I don't like overprocessed HDR. Your eye is more powerful than your camera sensor; the sky is never burned but you can see all the details on the ground. This is what I want to reproduce in my shots.

# Describe a special tip that an experienced HDR photographer might find useful.

A tip for Luminance users: process your image two times with different filters (generally I use Mantiuk and Fatal) and combine them in GIMP with overlay or screen layer.

# Tell us about how you came to use GIMP and/or other open source graphics tools?

I'm a software developer and I've used GNU/Linux as my main OS since 1998, so naturally I came to GIMP when I started to process my photos. I think that knowledge should be shared; this is why I'm involved in open source software and why I published my photos on Creative Commons (but if someone asks me gently for a commercial use, I rarely say no).

# Where do you see the future of digital open source tools going, and what is the number one feature you would like to see in GIMP or the packages of your choice?

The future is open source and digital tools can't miss this train. Some tools like GIMP, Blender, and digiKam are really awesome and can be used in a professional workflow.

For the feature I would like to see in GIMP: first, real support of 16 bits, then a tool to browse, download, and install plugins. Minor but useful: comments integrated when you set the default export option (even copying and pasting is annoying when you work on a 500-plus photo set for an event like a wedding).

I wish a long life to GIMP Magazine and hope it will help to grow the GIMP community.

Cyril Bosselut can be reached at url: http://b1project.com Google+:

https://plus.google.com/u/0/115115161887111700191/posts Flickr: http://www.flickr.com/photos/bossone/ mail: bossone0013@gmail.com / bosselut@b1project.com gsm: 06.74.67.43.14



# G'MIC: FANTASTIC FILTERS FOR BREWING IMAGES

# By Debi Dalio, Edited by Sandra Livingston

Do you enjoy using filters in GIMP, but wish there were more options available? Have you ever wanted to define your own sequences of artistic effects that you could use on more than one image without having to go through each step manually every time? Would you like to be able to experiment with various filters on multiple image layers and have the output go to another layer or another file so that your original layers remain unaffected? If so, read on to learn about a new filter plugin called G'MIC.

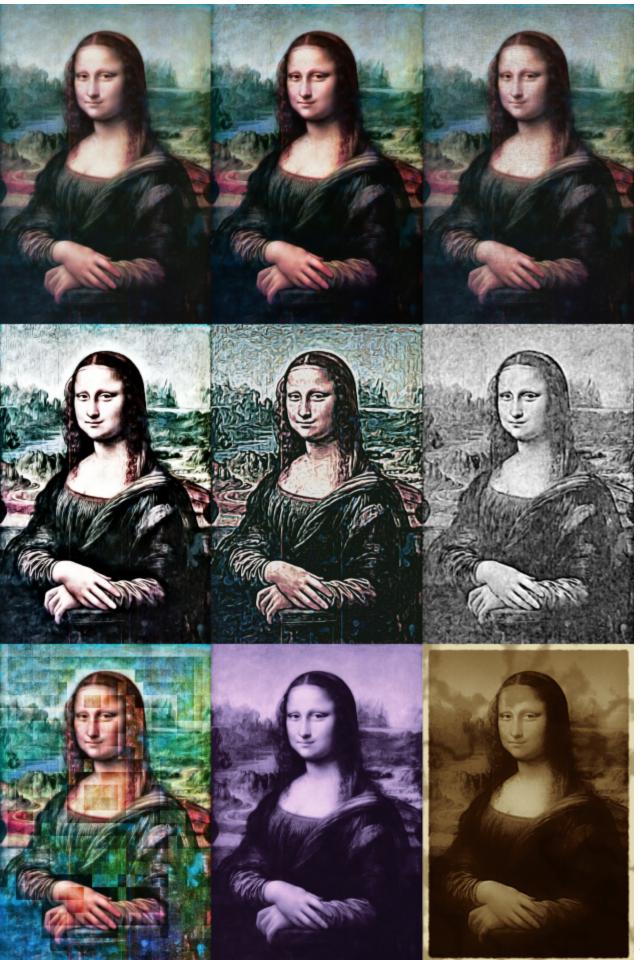
# WHAT IS G'MIC?

G'MIC, which stands for GREYC's Magic Image Converter, is an open source image processing framework which allows you to convert, manipulate, filter, and visualize generic multidimensional, multi-spectral image datasets. Its basis is the CImg library, around which is wrapped the G'MIC scripting language. On top of this are several user interfaces: a command-line tool called gmic, a plugin for GIMP called gmic\_gimp, and a graphical user interface for the webcam video stream manipulation program ZArt. The set of predefined filters can be extended with custom-written G'MIC scripts. There is even an online version of G'MIC at https://gmicol.greyc.fr/ that lets you upload your own image to which you can apply a subset of filters and then download the result.

# WHAT DOES IT DO?

G'MIC gives you access to a plethora of predefined filters, all in one convenient package. When you run it in GIMP, it opens its own window within which you can select a filter, adjust the filter's controls, and see the filter's output on your selected image before you push the button to generate the output. For anyone used to using other open source filter tools, here's how G'MIC compares.

- G'MIC is similar to ImageMagick and GraphicsMagick in that they are all based on low-level libraries and provide command-line tools for image manipulation, but G'MIC is more versatile in the types of images it works with; plus, it provides a highly portable scripting language.
- G'MIC is similar to Fx Foundry in that both provide a scripting language. The major benefit that G'MIC has over Fx Foundry is that G'MIC's preview window lets you see the effects of a filter as you adjust the controls. If you use Fx Foundry, you'll be interested to know that G'MIC has an API that allows it to be called from an Fx Foundry Scheme script.
  - G'MIC is similar to MathMap in that both can be used to



design image filters. The major difference between them is that MathMap is always compiled into a binary form, which means it runs quickly but is tied to one operating system, whereas G'MIC's scripting language is interpreted, which means you can take any of its scripts and run it on any operating system.

### WHY SHOULD YOU USE IT?

There are a multitude of reasons to use G'MIC. You can apply various effects to distress a photo or turn it into an old-style photograph. You can remove undesired high frequencies from an image using Fourier transforms. You can remove the background from a foreground image that contains thin strands like hair by using G'MIC to help with the unsharp mask and black-and-white conversion steps. You can blend layers both downwards and upwards. You can remove lines in an image using the Inpaint region filter. And, if you're so inclined, you can create your own filters and write scripts that perform functions that you do frequently. One happy user in the forum said G'MIC is "indispensable for its noise-reduction and octave sharpening filters, as well as the manipulations in LAB space." Where G'MIC is concerned, your imagination is the limit.

## **G'MIC FEATURES**

G'MIC has both a scripting aspect and a visual aspect. You can write scripts to define your own filters or you can download and install scripts that others have written. All scripts are stored in a specific folder (depending on your operating system) and are read by G'MIC and added to its filters list.

The visual part of G'MIC consists of a window that appears when you select G'MIC from the GIMP Filters menu. This window contains the following sections.

### **Preview Window**

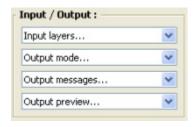
A zoomable preview window shows, for most filters, what the effect will be on the image if that filter is applied. A check box lets you turn the preview off while you're selecting a filter and adjusting its controls.



# **Input / Output Controls**

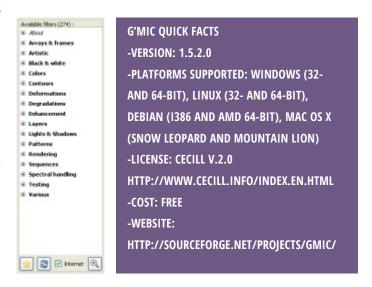
There are four input / output controls. The first one controls which layers in the image are to be affected by the filter, such

as the active layer, all visible layers, all invisible layers, and so on. The second one controls where the output goes, such as in place, onto a new layer, or into a new image. The third one controls the types of messages, if any, you want to see while the filter is executing. The fourth one controls what you see in the preview window, such as a particular layer, a set of layers, or all layers.



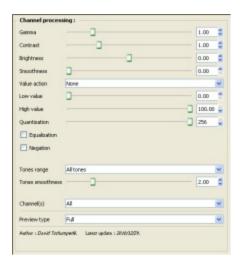
### **List of Filters**

As of version 1.5.2.0, G'MIC comes with 274 predefined filters covering such styles as arrays and frames, artistic, black and white, colors, contours, deformations, degradations, enhancement, layers, lights and shadows, patterns, rendering, sequences, spectral handling, and so forth. If you tick the Internet box and press the double-arrow button, G'MIC will go online to update the filter list with filters written by other G'MIC users. At last check this expanded the filters list to 411 filters.



### **Filter Controls**

A filter may have any number of controls that you can use to adjust how the filter operates. For example, the channel processing color filter lets you adjust gamma, contrast, brightness, smoothness, and many other aspects of color.



### THE ORIGINS OF G'MIC

Back in 1999, David Tschumperlé, before his current position as an image processing researcher at the GREYC lab in Caen, France, created an open source image processing library call Clmg to ease the development of new algorithms. This library became the basis of the image processing framework, G'MIC, whose development began in August 2008. His basic motivation for creating G'MIC was to create a command-line tool to ease the prototyping of image processing streams. The idea was very close to what ImageMagick already provided with its tool, *convert*, but extended to many more types of images, particularly lists of float-valued, multi-spectral, and volumetric images. It slowly evolved, first becoming a scripting language with its own interpreter, then acquiring the ability to be embedded in various applications such as GIMP.

### THE DEVELOPMENT PROCESS

Concerning the software development lifecycle, Tschumperlé says each time he adds some new, important features he releases a new version. There were new versions of G'MIC every two weeks for some time. Now that the project is more mature, he expects the frequency of releases to decrease. Because G'MIC has a useful filter update mechanism, he can add new filters without requiring reinstallation of the G'MIC binaries.

When asked how many revisions he has posted, Tschumperlé wasn't sure. "I don't really know, I stopped counting them. I'm not sure it fits into an 8-bit unsigned integer."

# THE G'MIC TEAM

Though Tschumperlé has written, and continues to write, most of the code himself, there have been many contributors who have worked on various aspects of the project, doing such tasks as writing G'MIC filters, designing web pages, designing the mascot (an adorable tiger in a magician's hat, waving a

magic wand), testing and packaging the software, translating into other languages, and writing tutorials. A list of contributors can be found at http://gmic.sourceforge.net/.

## WHY A GIMP PLUGIN?

"I chose GIMP mainly because it was a widely used tool with a nice plugin mechanism which had some detailed documentation at the time," says Tschumperlé. "To be honest, I didn't know anything about GIMP before. I started learning GIMP by studying its code. Moreover, I already had some plugin code available with one of my algorithms inside, so I had a basis to start a new plugin from scratch for the more complete G'MIC toolbox." Tschumperlé goes on to point out that, though the plugin is the most used part of G'MIC today, it is limited by the I/O part of GIMP's API, which is only eight bits per channel with a maximum of four channels.

### WISH LIST FOR GIMP 3.0

Being quite confident in the skills of the GIMP developers, Tschumperlé is not concerned about the quality of the upcoming 3.0 release. "The only thing I would like to see is a way to keep (most of) the scripts and plugins working with the new versions," he says. "One of the biggest advantages of GIMP over other image manipulation software is its plugin API, and the number of useful plugins that have been developed by independent programmers. Throwing all this work away would be really detrimental because plugin and script developers could feel cheated. I know the next version of GIMP will be based on a completely different API, but some kind of compatibility bridge should be maintained at all cost."

### A CALL OUT FOR G'MIC DEVELOPERS

Tschumperlé feels that what he is doing day-to-day is not enough when you take the potential of this open framework into account. He wants to see more people contributing to G'MIC in various ways. For example, he would like people to work on the scripting language so that needed features can be added quickly and shared by all users, and wishes for developers to integrate the G'MIC effects and capabilities into programs other than GIMP. It would also help tremendously if more tutorials were written. Contact David at the coordinates below if you are interested in contributing!

# **ABOUT G'MIC & DAVID TSCHUMPERLÉ**

If you would like to contact David Tschumperlé, please visit G'MIC's Flickr forum at http://www.flickr.com/groups/gmic/.

For more information about the companies and software mentioned in this article, please visit these websites.

G'MIC general info: http://gmic.sourceforge.net/ G'MIC Flickr group: http://www.flickr.com/groups/gmic/ G'MIC download: http://sourceforge.net/projects/gmic/ G'MIC online: https://gmicol.greyc.fr/

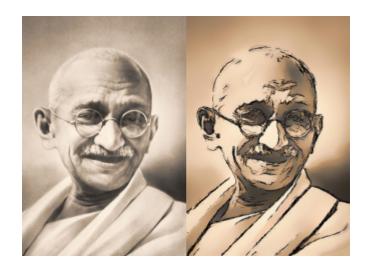
CNRS (the parent company of GREYC): http://www.cnrs.fr/en/aboutCNRS/overview.htm GREYC (French only): https://www.greyc.fr/ The CImg Library: http://cimg.sourceforge.net/

FX Foundry: http://gimpfx-foundry.sourceforge.net/ GraphicsMagick: http://www.graphicsmagick.org/ ImageMagick: http://www.imagemagick.org/script/index.php MathMap:

http://www.complang.tuwien.ac.at/schani/mathmap/



HTTP://SOURCEFORGE.NET/PROJECTS/GMIC/, CLICK ON BROWSE ALL FILES, THEN CLICK ON THE APPROPRIATE EXECUTABLE OR ZIP FILE FOR YOUR OPERATING SYSTEM TO BEGIN THE DOWNLOAD. ONCE DOWNLOADED, RUN THE EXECUTABLE TO INSTALL THE SOFTWARE OR COPY THE FILES FROM THE ZIP FILE. MAKE SURE YOU INSTALL G'MIC IN YOUR GIMP 2\LIB\GIMP\2.0\PLUGINS FOLDER. WHEN IT IS INSTALLED PROPERLY, G'MIC SHOWS UP AT THE BOTTOM OF THE GIMP FILTERS MENU.





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# GIMP PHOTOGRAPHY GALLERY



# A Gallery of Works from our GIMP User Community



# SIMON THOMPSON

Title: Rounding the Rock

About: A self taught English amateur photographer mainly interested in landscapes, seascapes and urban scenes. Trying to push my boundaries looking at portraiture and street photography. Dedicated to using Open Source tools for both photography and videography.

Description: Shot during the 2012 Round the Island Race on the South Coast of England. Shot shows Grand Panjandrum under Spinnaker. Shot in JPEG, edited using GIMP 2.8. Edit included slight change to contrast, straightening of horizon and cropping to cinema style aspect ratio.

Read blog at: http://photographerobscura.wordpress.com/ and follow me on Twitter at: https://twitter.com/PhotoObscura Image Link: http://www.flickr.com/photos/79195777@N03/7480319862/in/set-72157630372976610

# SIMON THOMPSON ▶

Title: "Tower Bridge at Night"

Description:Tower Bridge at night. Shot at ISO 100 at f/16 for 13 seconds. Imported from Canon RAW to GIMP 2.8 using UFRaw and horizon straightened.

Read my blog at http://photographerobscura.wordpress.com/ and follow me on Twitter at https://twitter.com/PhotoObscura

Image Links:

http://www.Flickr.com/photos/79195777@N03/8180411358/in/set-72157631994345688





# ALEX FOLLESA

Title: "Cross-processed Cat"

About: My name is Alex and I'm writing from Italy. I use GIMP for retouching photographs and architectural renderings. I am very satisfied with this software.

Description: I used GIMP 2.8.0. I created a copied layer (in color mode) and I changed the RGB curves; it is a typical cross-processing method that I learned in the GIMP Italian Forum.

This is my Flickr contact:

http://www.flickr.com/photos/alexfls/

 $Image\ Links: http://www.flickr.com/photos/alexfls/7278913258/in/photostream/$ 

http://www.flickr.com/photos/alexfls/7278913258/sizes/k/in/photostream/

# **BRIAN KEITH SMITH**

Title: "The Fallen"

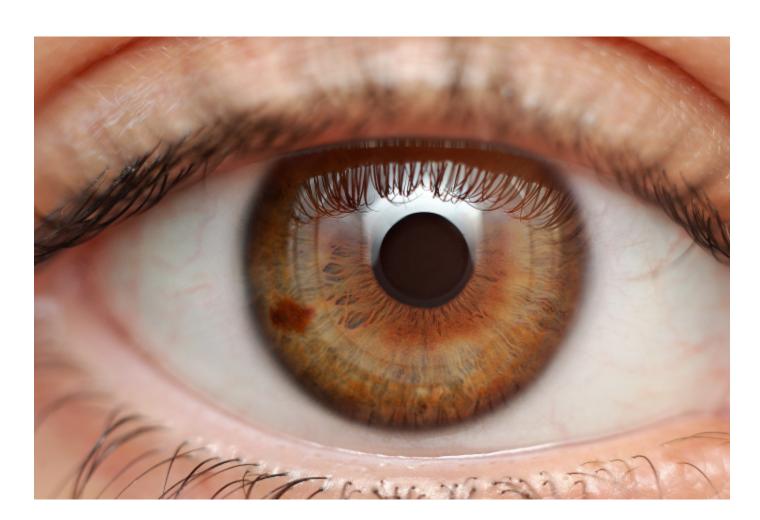
About: I am a 49-year-old male who has a camera and loves to take photos. I love nature taking back what man has built, but I love taking all sorts of shots. I have been into photography since 2008 and have not looked back! I have been using GIMP since 2008/2009 and love it. All my photos go through GIMP. You can contact me via my email.

Description: Shot this on an old abandoned bridge out in the middle of Logan County in Oklahoma. The road to it is almost nonexistent so it was a treat to find something that was not marred by graffiti or torn down by man!

Image Link:

http://www.Flickr.com/photos/the\_evil\_one/8100460468/





# CARLOS GARCÍA FIESTAS

Title: "Marina"

About: I'm Carlos, from Spain. Anything needed, I am at carlos.garcia.fiestas@gmail.com

Description: This is a shot of a wonderful eye; hope you enjoy! I used an old manual 50mm attached to some manual extension tubes, and a built-in flash diffused through a white plastic bowl with a hole in the middle to fit the lens.

Image Link: http://www.Flickr.com/photos/carlosgarciafiestas/7962481280



# CLAUDIA ARNDT

Title: "Staggering"

About: I am 33 years old and live in Brunswick (Germany). By profession I am a pharmacist. For about seven years photography has been my hobby, [one] with which I now also earn some money.

Image Link:

http://www.Flickr.com/photos/claudiarndt/8009992786/





# FRANCESCO

Title: "No Pro Photographer"

About:

All about my career: http://www.francescodini.com/ All about my photographs: http://flic.kr/ps/mTWuo Description: Summer 2012, creative photographs.

Image Links:

Summer 2012: http://flic.kr/s/aHsjBHyxxU Villa Gregoriana: http://flic.kr/s/aHsjv9Qs72

Creative: http://flic.kr/s/aHsjvcJgX1 Portfolio: http://flic.kr/s/aHsjt2bbxZ



# JIMMY PALACIOS

About: I'm 19 years old. I'm from Guatemala and I love GIMP. I have been using GIMP in all my projects.

Description: This is a picture I took a few years ago (original:

http://i.minus.com/iBqnO1Pq4UGpr.png), after a morning rain. I was heading toward my school when I saw this in my brother's car windshield (a Ford Focus ZX3), so I decided to go back to my house to bring my camera (a Casio Ex-ZS5). I set the camera to macro and then adjusted the focus, but that was a very foggy day and the image was quite pale, so I decided to adjust the contrast and color balance with GIMP, and that was the result.

This image is 1733 x 1300 but the original is 4320 x 3240

DeviantArt: laroku1.deviantart.com

Image Links:

http://i.minus.com/iBqnO1Pq4UGpr.png

http://fav.me/d5jyb2i

TITLE: "HELD"

ABOUT: A SELF-TAUGHT CG ARTIST, LIGHTING ARTIST, 3D GENERALIST, TRAINER, AND PHOTOGRAPHER. HOLDS A BACHELOR OF SCIENCE IN COMPUTER SCIENCE. CURRENTLY WORKING AS AN ARCHITECTURAL VISUALIZER, FREELANCE 3D ARTIST, AND A PARTTIME 3D INSTRUCTOR AT ATENEO DE MANILA UNIVERSITY. OFTEN BLOWN AWAY WITH BREATHTAKING VISUAL IMAGERY AND WELL-THOUGHT-OUT STORIES.

DESCRIPTION: "ALL THE ART OF LIVING LIES IN A FINE MINGLING OF LETTING GO AND HOLDING ON." HAVELOCK ELLIS I SHOT THIS WHILE ON A VACATION IN ZAMBALES, PHILIPPINES, AND FELT VERY SERENE AND HAPPY DURING THE MOMENT. WEB: HTTP://WWW.REYNANTEM.BLOGSPOT.COM

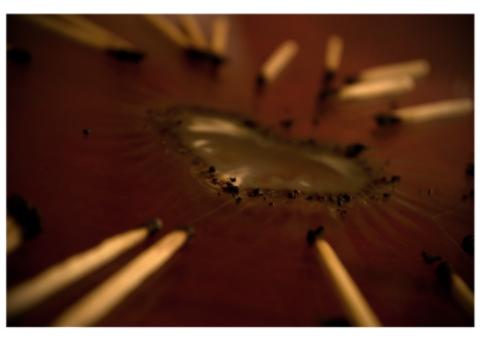
PORTFOLIO: HTTP://WWW.REYNANTE.FOLIOHD.COM
CONTACT EMAIL: REYNANTEM@GMAIL.COM IMAGE LINK:
HTTP://REYNANTE.DEVIANTART.COM/ART/HELD-286288634











# REYNANTE M. MARTINEZ

TITLE: "LEFTOVER"

ABOUT: A SELF-TAUGHT CG ARTIST, LIGHTING ARTIST, 3D GENERALIST, TRAINER, AND PHOTOGRAPHER. HOLDS A BACHELOR OF SCIENCE IN COMPUTER SCIENCE. CURRENTLY WORKING AS AN ARCHITECTURAL VISUALIZER, FREELANCE 3D ARTIST, AND A PART-TIME 3D INSTRUCTOR AT ATENEO DE MANILA UNIVERSITY.

OFTEN BLOWN AWAY WITH BREATHTAKING VISUAL IMAGERY AND WELL-THOUGHT-OUT STORIES.

DESCRIPTION: A LITTLE PHOTOGRAPHY EXPERIMENT I DID WHILE TAKING A BREAK FROM WORK ON A SUNNY AFTERNOON.

WEB: HTTP://WWW.REYNANTEM.BLOGSPOT.COM PORTFOLIO: HTTP://WWW.REYNANTE.FOLIOHD.COM

CONTACT EMAIL: REYNANTEM@GMAIL.COM IMAGE LINKS (E.G. FLICKR, DEVIANTART, ETC.):

HTTP://REYNANTE.DEVIANTART.COM/ART/LEFTOVER-188202104





# PHOTOGRAPHER ANDREA ZANOVELLO

Written by David Lepek, Edited by Sandra Livingston

Andrea is a master of HDR photography and short focal lenses (wide-angles and fisheyes). Andrea usually shoots architecture and landscapes because his equipment and processing skills are better suited to these genres.

# How and when did you get started with your art of photography?

I shot digitally with compact cameras since 2002, but in 2006 I got impressed by the absence of noise in night shots from a friend's DSLR (a Nikon D60) and decided to buy it.

# Who or what influenced you the most to pursue this passion?

I don't know exactly. I used to have a camera with me only during vacations, then this passion involved me more when I bought my DSLR.

# Let's take this shot, for example

(www.flickr.com/photos/anzanov/6229438581/). How did you approach the artistic process of this photo? Was it planned out or spurof-the-moment? What was the camera/lighting setup for this image?

I'm not the kind of meditative photographer that waits for hours (or days or years) for the perfect moment. I don't have much free time, so I try to catch the best from every situation in which I have a camera with me (business trips, lunchtimes, train travels, and so on). I have more [of] a click-and-run approach to photography. Maybe it is not the right way, but most of the time it's the only way I can do [it].

That picture was taken with a Nikon D5000 with a wide-angle lens, Sigma 8-16mm f/4.5-5.6 DC @8 mm.ISO 200; f/11, aperture-priority mode. Three bracketed shots hand-held (-2; 0; +2 EV).

I have noticed that what you shoot is beautiful, and you must be a well-travelled individual. Tell us more about your travels. Was it the travels that inspired the photography, or the photography that took you to these outstanding locations?

As I said before, I try to [make the most of] my work travels, so normally photography does not lead me to the location. It is only when I choose a destination for my vacations that I try to go to some interesting places (like the Dolomiti, for example).

# **Describe your overall digital post-processing process.**

[For non-HDR] images, I only make some adjustments with GIMP (cropping, straightening, contrast enhancement).

If I go for HDR, my usual workflow involves HDR processing of raw files with Photomatix, noise reduction with Noiseware, and

I TRY TO [MAKE THE MOST OF] MY WORK TRAVELS, SO NORMALLY PHOTOGRAPHY DOES NOT LEAD ME TO THE LOCATION. IT IS ONLY WHEN I CHOOSE A DESTINATION FOR MY VACATIONS THAT I TRY TO GO TO SOME INTERESTING PLACES (LIKE THE DOLOMITI, FOR EXAMPLE).

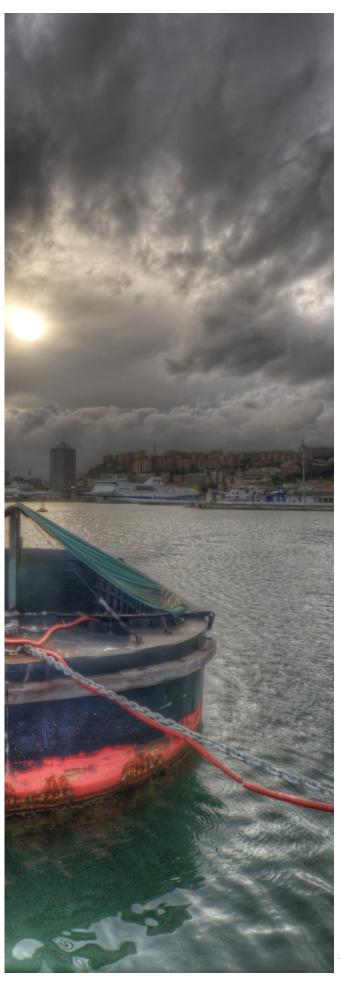
lens distortion correction with PTLens (cheap and powerful). Then I feed the result to GIMP, where I make final adjustments (cropping, straightening, and contrast enhancement). For the web I watermark and resize the pictures with FastStone viewer.

## Do you shoot in RAW? Do you use UFRaw?

Normally I shoot in RAW + JPEG. I've used UFRaw and I use it sometimes now, but for HDR images I directly process the RAW files with HDR software (it's faster).

# Describe how HDR works to the non-HDR person, who might want to get in to HDR.

People have hate/love relations with HDR. There are no grey opinions. I am in the "love" camp, because you can recover details from shadows and highlights and produce results that











please the eye. For people who want to try [it], there are a lot of software [programs]. They can try them and choose the one that they prefer.

# Describe a special tip that an experienced HDR photographer might find useful.

I don't think I can teach something to HDR gurus, but I can tell something to beginners: the best HDR images are the ones that don't look [like] HDR.

# What do you use GIMP for specifically?

I use it for straightening, cropping, and for some layers operations. I find layers and layer masks very useful and powerful. I use them to apply local contrast to images and to enhance contrast (doubled layer with "soft light" mode and reduced opacity.)

# Tell us about how you came to use GIMP and/or other open source graphics tools?

I've always used GIMP for editing images. It's the first program I used, and despite a not-so-user-friendly interface, I liked the power of this software. Now the interface [is] way better, and I keep using it more and more.

# Are you using the new GIMP 2.8.0? On which platform (Mac, Linux, PC)? Are you happy with 2.8?

At the moment I'm using a 2.7.5 compiled version because 2.8.0 is slower on my machine and because the version I use

has some integrated plugins (heal transparency and heal selection) that I sometimes use.

# What is the number one feature you would like to see in the next version of GIMP or the packages of your choice?

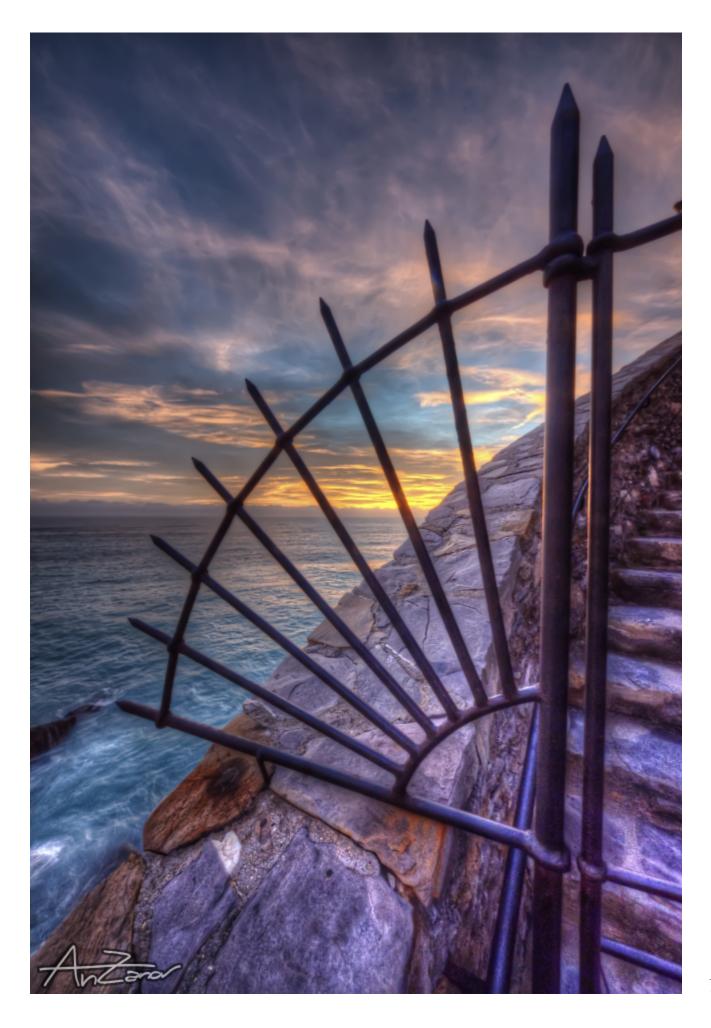
Adjustment layers. Adjustment layers allow you to change the properties of an image without actually changing the actual pixels in the image. This is also referred to as non-destructive editing.

[Editors Note: I understand that non-destructive editing is coming to GIMP, and that this is a result of integrating GEGL into the core product.]

# Are there any special projects you want to tell the world about? And how can people reach you (Flickr, Twitter, Facebook, etc.)?

[Two projects are] a book with my HDR images of Genoa and a personal site with my portfolio, but . . . I will not abandon my social presence on the web—on Flickr (http://www.flickr.com/photos/anzanov/) and on 500px (http://500px.com/AnZanov). ■







THE ADVENTURE CONTINUES ... BE SURE TO READ THE BACK STORY OF "THE HUNT FOR WILBER" IN ISSUE #2 OF GIMP MAGAZINE, PAGES 66 AND 77.

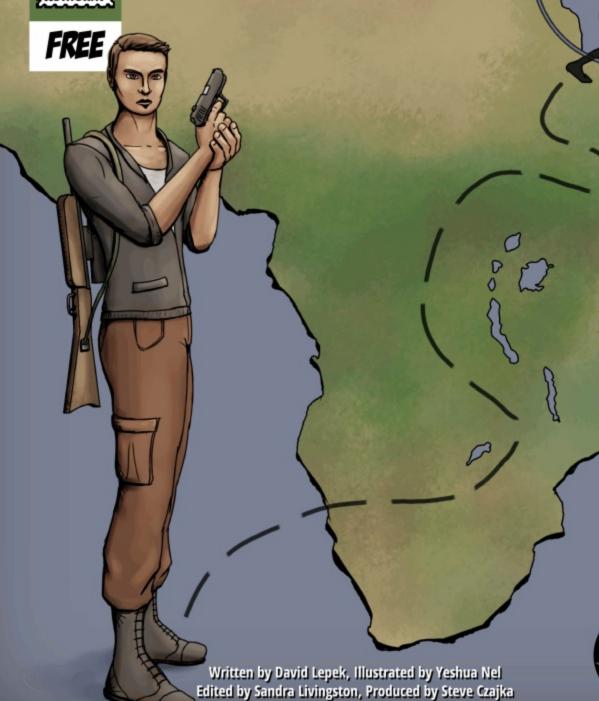
anxious and bloodthirsty, I am



MARCH 2013 NO. 1

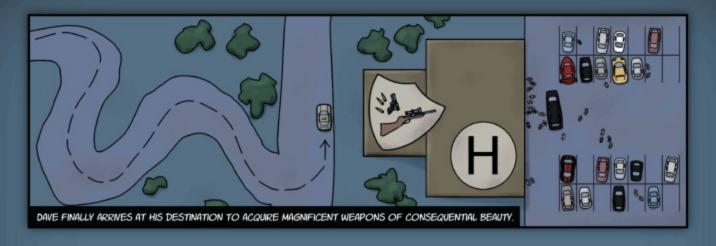
# THE HUNT FOR WALLS ER



























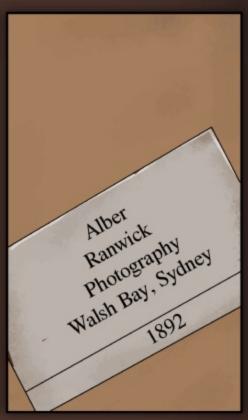


















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# G'MIC TUTORIAL: HOW TO CREATE A ROTOIDOSCOPE PATTERN

# By Debi Dalio, Edited by Sandra Livingston

I love to create patterns. After playing with G'MIC for a while I developed a fondness for the Rotoidoscope and Dream Smoothing filters. Here's a short tutorial on how I used G'MIC to create this pattern that I call "Blue Star Supernova."



## STEP 1 - MAKE THE STARTING PATTERN

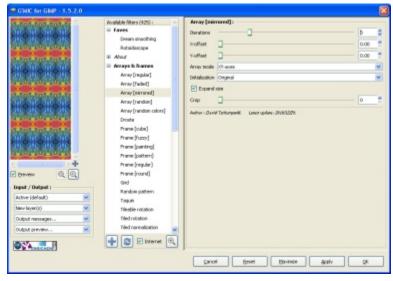
I took a photograph of a scarlet macaw, cut out a strip of feathers, and tiled it by hand using Duplicate Layer and Layer > Transform > Flip Horizontally and Flip Vertically.

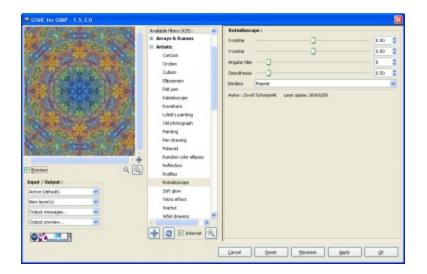
[Left Image]

I could have used the G'MIC filter Array [mirrored] to do the tiling for me and then cropped the result.

[Left Image below]

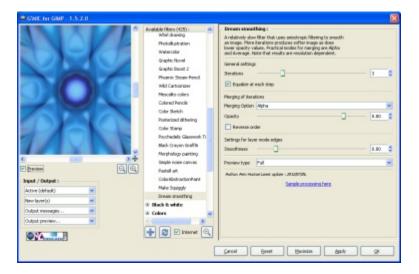
G'MIC TUTORIAL
DIFFICULTY LEVEL: INTERMEDIATE
TOOLS: GIMP 2.6 OR HIGHER, G'MIC
PLUGIN





#### STEP 2 - CREATE THE ROTOIDOSCOPE

With the pattern layer selected as the active layer, I chose Filters > G'MIC and played with the Angular tiles number of the Rotoidoscope filter until I got a pattern I liked. I made sure the Preview box was not ticked while adjusting the controls so that the filter wouldn't run constantly to update the preview. I liked the pattern created with eight tiles, so I used the Apply button to generate it into a new layer. (I always set the Input / Output Output mode box to New layer(s).)



#### STEP 3 - SMOOTH OUT THE PATTERN

This pattern, though interesting, was a bit harsh and messy looking, so I selected the new rotoidoscope layer, reinvoked G'MIC so that it would show me a preview of the new active layer, and chose Artistic > Dream Smoothing. This filter was written by Arto Huotari and can be installed by ticking the Internet box at the bottom of the filters list and pressing the double-arrow button.

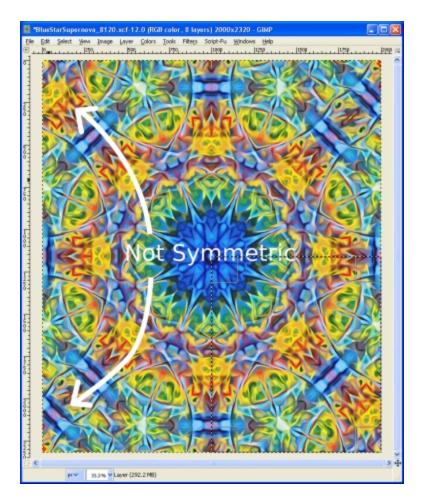
After deciding that the default number of three iterations looked nice, I pushed the Apply button to generate a new layer and waited for a few minutes for the filter to run. (NOTE: I generally don't run the Dream Smoothing filter on anything larger than 1000 pixels wide because of how long it takes, and I'm not exceptionally patient.)

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## STEP 4 - REGULARIZE THE PATTERN

Depending on the starting pattern, sometimes the Rotoidoscope filter generates an image that isn't entirely symmetrical around the edges. This can easily happen if the starting image is not a square. Since I wanted a symmetrical pattern, I cut out the lower right quarter of the image and tiled it.

## STEP 5 - ENHANCE THE COLOR

Because of the way the Rotoidoscope filter works, it tends to wash out the colors in the image, so the last step I took was to play with contrast, saturation, and brightness until I was happy with the intensity of the colors.

Using this simple method to generate complex patterns is lots of fun and can result in the most surprising images. And this is just the tip of the iceberg given how many filters are already available in G'MIC plus the fact that you can create your own.

## **ABOUT DEBI DALIO**

Debi Dalio is an artist, photographer, and blogger. She enjoys using GIMP and Inkscape to create patterns, graphic art, and photo montage. She finds that the creative muse often visits in the middle of the night when she's trying to get some sleep. You can find her at various sites around the web.

Clown Fish Cafe blog:
http://clownfishcafe.blogspot.com/
Debi's Art and Photos:
http://debisartandphotos.tumblr.com/
Clown Fish Cafe store: http://bit.ly/cfcStore
Twitter: http://twitter.com/DebiDalio
Facebook:

https://www.facebook.com/ClownFishCafe •





#### **BACKGROUND**

I started photographing when I was 16, using my father's 35mm camera. Two years later I had saved up to purchase my very own first camera, a Mamiya-Sekor 1000 D. Although that camera is still in my possession (but dead), I still have slides that I've subsequently scanned to save as digital images.

Fast forward five decades—I'm now over 60 years of age. While pursuing my technical career, I put photography on hold. It wasn't until 10 years ago that I could once again afford a good camera. (After a few upgrades, I currently shoot with a Canon 7D.)

Within that same period, I bought PaintShop Pro (PSP) to brighten and sharpen up my photos. At that time I had not even heard of GIMP (but I wish I had). Currently I use both [PSP] and GIMP, depending on certain needs. I've tried creating some digital art (logos for my employers, banners for company newsletters, and more) but admittedly I'm whatever is just below novice level.

In 2011 I went shooting in Dublin, California. It was a bright, clear day. Originally, my intention was to photograph the annual nesting hummingbirds in that area. Years before, I had captured photos of their tiny eggs and nests and returned to see the hatchlings waiting to get fed. But in 2011, while I could

hear [the birds], the trees in the area had grown considerably and the hummers had moved up to the "penthouse" (much higher in the tree than I could see or reach).

Disappointed, I walked around the area and started noticing the trees. I started shooting odd angles, even lying on the ground. But I wasn't really impressed with anything. When I got home, I took different groups of those images into PSP and tried different blend modes. And that is where the title of this article comes in. Although the image accompanying this article was originally titled "Eerie Night," that is not why I'm encouraging you "don't be afraid." Rather, I'm encouraging you to not be afraid of trying different things with the software, [things] you may not have naturally considered before.

I don't know about you, but even though I practice making duplicate/backup copies of files and understand the use of layers, even adjustment layers, I still have this mindset that I might ruin something beyond recovery, and that sometimes holds me back from experimenting. I've gotten better at my confidence level, but some old habits die hard.

So that brings me to what I feel are some "unnatural" (or maybe counterintuitive) things to do with somewhat unrelated pictures.



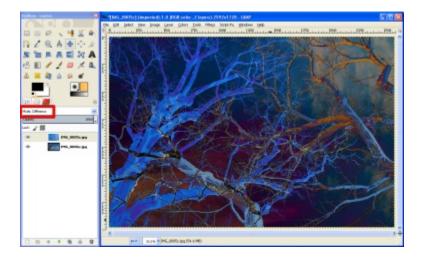
From the looks of the image [Left], you might conclude that it was taken at night, perhaps a stormy night. You'd be 100% wrong! Following are the two images that make up this one:



Both of these shots [Left Image and image on top of next page] were taken just one minute apart, within 10 feet of each other, in the early morning. Achieving the blended image was simple, but took me about an hour's worth of not being afraid to try new things. Here is what I did.



GIMP TUTORIAL
DIFFICULTY LEVEL: NOVICE
TOOLS: GIMP (ANY VERSION)

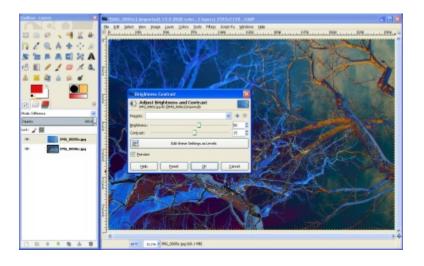


## STEP 1 - ARRANGE THE PHOTOS

I loaded the first photo into GIMP, then added the second photo as another layer under the first one.

## STEP 2 - SET THE LAYER MODE

Next, I changed the mode of the top layer to Difference, leaving the opacity at 100%.



# STEP 3 - ADJUST THE TONE OF THE IMAGE

Finally, I increased the brightness, contrast, and saturation. (Colors > Brightness-Contrast, Colors > Hue-Saturation). Once I was happy with the look, I flattened the image (Image > Merge Visible Layers) and saved it as a raster file.

## **ABOUT BART**

I have a Picasa Web photo site that contains some HDR work and some other manipulated photos . . . mostly just slightly sharpened and saturated photos, just touching up what came out of my camera.

http://picasaweb.google.com/kanoneyez





# Meet The GIMP!

A Videopodcast about Free and Open Source Graphics Software

http://meetthegimp.org

# GIMP 2.8.0 VS. PHOTOSHOP CS5.5 EXTENDED

# By Steve Czajka, Edited by Sandra Livingston

This article is a comparison between GIMP and Photoshop of over 70 features.

The intent of this article is not to ignite a flame war on the Internet of which is better, "GIMP or Photoshop?" That is a decision that you, the reader, have to make based on your own specific needs. Personally I think that the Adobe Creative Suite is outstanding, but please don't disregard GIMP as a hobbyist tool—GIMP is a very serious graphics package. This article attempts to compare the two packages to the best of my knowledge (with the help and assistance of our GIMP Magazine Team). I am not an expert on either of these packages, but I would consider myself a stronger-than-average user of each.

I have used graphics packages over the last 20 years, starting out with Aldus PageMaker in the late '80s, when neon colours were cool and I was sporting an x386 PC running OS/2 (which was awesome, and wow times have changed). I then transitioned to early versions of PS, then my company switched to the popular Canadian Corel suite. My specialty was actually using and managing the Esri suite (a geographical information system with an advanced cartography engine used with Avenza, which is a powerful Adobe plugin for high-end cartography). Now I'm back to PS and CS5 at my present work. At home I am becoming well-rounded in open source products (GIMP 2.6, 2.8, Inkscape, Scribus, and a few others).

I am writing this article from the perspective of a digital artist / layout / graphics type of user. I am not a photographer, although I work with professional photographers at work, along with professional writers, communications people, creative services people, legal beagles, and data / mapping people (where I live)—people who create amazing infographics to help simplify complicated data and analysis.

People who are seriously considering GIMP as a hobbyist

tool (or even as a professional tool) would benefit from reading this article. For new users of GIMP who may have already converted from PS, consider this article as a kind of training guide on where to find stuff. Developers of both GIMP and Photoshop would also benefit from this analysis: an average user's perception of the user interface and functionality. In other words, how well does this software work, ease of use, etc.

This 12-page article highlights just the <u>key features</u> that you might be interested in. These packages are so deep that we decided to publish the full 70+ feature comparison article on our website at http://gimpmagazine.org. Simply click through this article to our website and look for Issue #3; there will be a PDF ready for download there. Please use this article as a guide prior to making any acquisitions, and do your own research, ask questions, talk to people, try demo versions, and download / install GIMP from www.gimp.org. It's free and painless! If we have captured anything incorrectly, kindly drop a comment on our blog, and we will send out an update notice in future issues of the magazine. Let the comparison begin . . .

Photoshop® is the registered trademark of Adobe Systems. 3D Studio Max is the registered trademark of AutoDesk. Avenza can be found at www.Avenza.com

DOWNLOAD THE FULL COMPARISON PDF FILE AT: HTTP://GIMPMAGAZINE.ORG/ISSUE3

CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
Initial Cost	\$759.00 (plus tax = roughly \$900.00 CAD) for Photoshop (PS). Typically you would buy PS, Adobe Illustrator, and InDesign in a bundle and pay roughly \$2600.00 CAD for the package per single licence.  If your organization has, say, 10 users (typical design shop), then the cost is \$26,000.00 plus upgrade costs.  PS has the option for monthly usage—meaning pay for the number of months you use the product. Think of it as subscription-based payment. This is a great option for casual users, but keeping up with training makes this a difficult option.  Student (non-commercial) version is available for approximately \$300.00	It's free!  Inkscape is also free and is a competitor to Adobe Illustrator (AI). Scribus is free too and is a competitor to Adobe InDesign. Blender provides ultrahigh quality 3D rendering capability closer to Autodesk 3D Studio than to Adobe Photoshop Extended's 3D feature, but this would round out your open source graphic suite, all free.  I have to give a very serious advantage here to GIMP, as this amount of money savings could be invested in a mid- to highend PC, high-end camera, or simply donated to the open source movement.	GIMP
Ongoing Support Cost	Consider upgrade costs. From the previous revision it would cost a few hundred dollars to upgrade and keep current.	Free upgrades, plus you also get to try out development versions (unstable) for free too!	GIMP
Stability	Stable, although 3D capabilities require users to save often.  With respect to the non-3D aspects of Photoshop, I have noticed that artifacts remain after Photoshop has been closed. An example is the outline of the fuzzy brush. I am using a new laptop with plenty of memory, Win XP. Other than that it is pretty stable.	Extremely stable, more so than PS. Kudos to the GIMP development team for creating this far more stable product in an open source environment. Outstanding!	GIMP

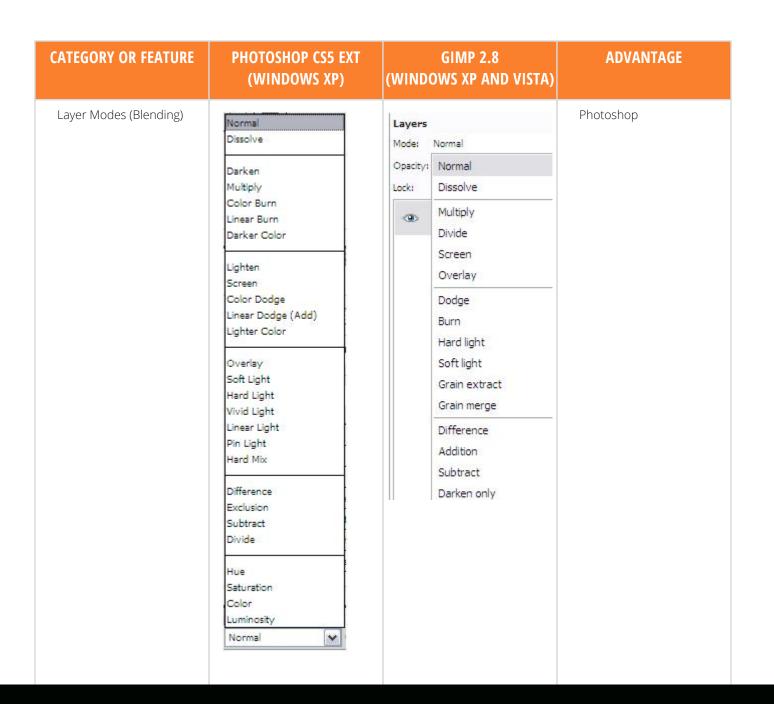
CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
Sharing Documents Within Your Company or Between Companies	I believe there is a significantly larger install base for Photoshop users. I understand the ratio is 98% PS to 2% GIMP, based on an infographic floating around the Internet in 2012. I am not sure of the actual ratios between GIMP and PS users as Adobe does not announce their install base numbers. And after I found out that the latest number of downloads for GIMP 2.8 was over 6.8 million, I think I would seriously have to challenge the aforementioned infographic's claim of the 98% to 2% ratio.	GIMP can open .PSD file created in PS. I am not sure of the details of this with respect to versioning. I am positive that many items are lost, like smart objects, as smart objects are not supported by GIMP. Basic layers, blend modes, etc. saved by PS are able to be read by GIMP.  This supports - Layers - Layer Masks - Layer Opacity - Blend Modes - Saved Selections (as Layer Channel) - and more  Special Note: GIMP also has the ability to save as .PSD, and this can be opened into Photoshop CS5 with most items visible.  While I have to give the advantage to Photoshop given the 'perceived' user base, it is still only a narrow advantage. Keep in mind that the number of GIMP 2.8 downloads in the two months after its release was close to 7 million, so I would like to challenge that infographic stating PS 98%, GIMP 2% of the market. Additionally I understand the total downloads of GIMP since early versions are north of 40 million.	Photoshop

CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
Training	Photoshop training is available at most community colleges, as well as in professionally done DVD courses. I updated my skills on CS5 via a DVD training tutorial, and it was an excellent learning resource.	There is a wealth of online tutorials, but few are structured as a course. For someone just starting out it would be difficult to navigate the thousands of tutorials that are out there.  This is an area of huge opportunity to offer certified GIMP courses via DVD or online via YouTube (start to finish, basic level type of course).	Photoshop
App Store, or Plugin Repository	Adobe has an advanced plugin store to purchase or download free plugins for Photoshop.	http://registry.gimp.org/ is the official plugin registry for GIMP. Anyone can contribute, post comments, search, and perform a number of other tasks. This is highly useful for advanced GIMP users.	Tie
Product Integration (Image & Vector)	Very strong between Photoshop, Illustrator, and InDesign. I am impressed with the ease of integration.	Minimal by file output only between GIMP, Inkscape, Blender, and Scribus. This is a huge opportunity for the open source graphics software community to band together and increase integration and even develop a graphics suite idea.	Photoshop

CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
Macros / Scripting	Photoshop has macros that are easy to use and can automate basic commands called Actions.  Photoshop also has plugins for advanced functionality.	GIMP has scripting only. Quite powerful, but requires expertise to build these scripts. There is an opportunity for GIMP to have a macro function similar to actions. I like what PS is doing in this area.	Photoshop
Navigation	I actually find navigation difficult in PS.  Having several shortcuts for the user to remember is overwhelming, although some key ones are useful.  Flick Panning, a quick way to pan your screen exists.  There are a couple of very useful navigation Tools: Pan Tool - d.click will zoom out temporarily so that you can pan to another area. Pan Tool - Will allow you to almost swipe pan. This is a huge opportunity for Photoshop to improve.  This does not contain 1:1, which is important, nor does it contain image extent which is critical. Using CTRL +0 is a workaround.	Navigation out of the box with GIMP is also cumbersome like PS. Once you become aware of this feature below, navigation becomes exceptionally easy. Read Issue #2 of  Display Navigation  GIMP Magazine, page 37, to set up this dialogue.	GIMP

## **CATEGORY OR FEATURE PHOTOSHOP CS5 EXT ADVANTAGE GIMP 2.8** (WINDOWS XP) (WINDOWS XP AND VISTA) Brushes More special brushes Limited, but essential Photoshop built in. brushes built into 2.6. I also like the way Ability to download all brushes are presented in GIMP brushes and all the upper left for various Photoshop brushes is a big operations (paint brush, benefit. I understand at GIMP 2.8 significant eraser, etc.). progress was made in this Brush Dynamics clearly area, including new give the advantage to brushes, new dynamics, Photoshop. new UI, and a new tagging system to make searching easy. 90 200.0 Dual Brush Color Dynamics 🔠 20.00 🕽 🗊 0.00 0.00 💆 🖺 Dynamic 1 Serc - Dynamics Co Pade langth 100 E party Reverse PO to E (4) Apply Dow Smooth stroke [ Incomercal Dynamics Settings 2 Sees Detail 20 Pencil 25 Pendi Angled 9 9 1 Brushes 我 , 就 五、秦 英 企 Q @ . - . . . Q. GIMPMAGAZINE.ORG

	CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
			While brush dynamics have improved significantly, they are still not as sophisticated in GIMP as they are in Photoshop.	
	Non-destructive Editing	Note: Non-destructive editing is the ability to change an image (e.g., color balance) without changing the actual pixels in the image. This is an important feature if you work regularly in an environment of constant change. In other words, a proof is prepared and your client requests another change, over and over again—proof - edit, proof - edit.  Photoshop prides itself on non-destructive editing practices for nearly all operations, and this works amazingly in CS5.  Photoshop has some real advantages over GIMP in this category, but remember this only makes a difference if your environment requires constant change.	GIMP 2.6 contains some GEGL operations which are non-destructive. I understand at 2.8 non- destructive editing will be expanded as GEGL becomes part of the core, although I am not sure of the full details at this time.  I think Photoshop will own the advantage here for quite some time.	Photoshop
GIMPMAGAZINE.ORG	Smart Objects	The idea has been around for years in GIS software. I think Esri developed it with Layer Files back in 1995; a pointer to an underlying dataset where you can change the display properties of that layer representation without having to change the actual underlying dataset itself. Brilliant idea that is now making its way into Photoshop for good measure. This is a huge advantage for Photoshop.	No such feature exists.  Major opportunity for GIMP to improve.  GIMP has a highly advanced proposed nonlinear editing solution that will blow the doors off the artistic creation process, but it is still to be seen how this will work, and when it might be released.	Photoshop



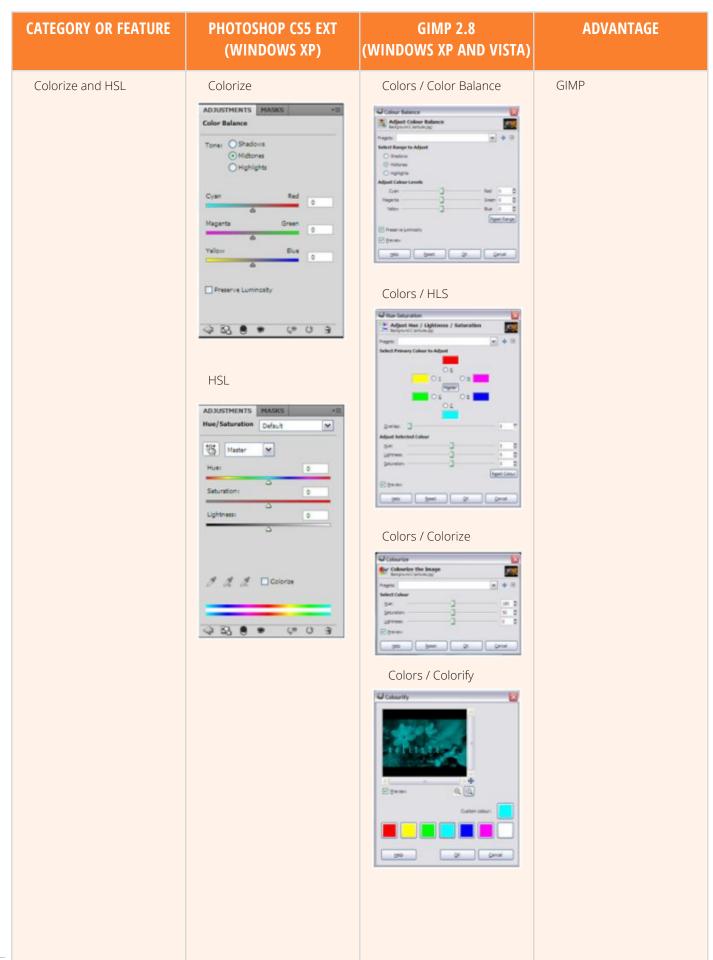


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	CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
	Layer Styles	Pretty awesome packaging of commands here with settings all in one easy-to-use interface. Huge advantage for Photoshop.	This functionality doesn't exist in GIMP. All of the operations are possible, just not in one easy-to-use interface.  This would be a really big area of opportunity for GIMP to improve in.	Photoshop
0	Alpha to Selection  Create a selection based on the alpha value in a layer	This functionality simply does not exist. I am amazed! I use this all the time for graphic design work.  The workaround is as follows:  - Duplicate the layer first as this is a destructive operation  - Click on the layer  - Layer / Layer Mask / From Transparency  - Right Click on Layer Mask  - Add to Selection  - Then delete the new layer and work with your selection  This is a huge opportunity for Photoshop to improve.	Right Click on Layer / Alpha to Selection	GIMP
GIMPMAGAZINE.ORG	Layer Rotation	Click on the layer, then click on the curved arrows that will appear around the bounding box. Then perform the rotation. Then hit enter to confirm the transformation.  Degrees can also be entered for precise work.	Both visual and precise rotation coordinates can be entered.  Straightforward and intuitive, and fewer steps to execute.	GIMP

CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
Layer Masks	Easy to create and easy to use.  There is also this handy panel that allows you to modify the properties of the layer mask specifically. This seems odd to me, as in GIMP a layer mask is treated nearly identical to a layer, so this panel is redundant in GIMP.  This is an opportunity for Photoshop to improve:  - types of mask creations  - view layer mask	This is an opportunity for GIMP to improve simply by removing the anchor tool operation, which can be confusing.  Otherwise another strong advantage to GIMP on this one.	GIMP
Content Aware - Fill  (e.g. Remove a tree within a landscape shot)	Photoshop does a pretty awesome job here.	GIMP has a plugin for this, but it's not nearly as effective.  GIMP has an opportunity to improve here by perfecting the plugin and incorporating it into the core product. I understand that GIMP actually built this functionality first, prior to Adobe.	Photoshop



CATEGORY OR FEATURE	PHOTOSHOP CS5 EXT (WINDOWS XP)	GIMP 2.8 (WINDOWS XP AND VISTA)	ADVANTAGE
Filter Management	This is an area where the user interface in Photoshop is excellent.  This is an easy-to-use filter management tool that allows a user to pick a filter, and add several more while adjusting properties of each filter with a preview mode on the left.	While GIMP has an exhaustive list of filters that come preloaded with the software, and even more filters that can easily be downloaded (e.g., 100 filters pack for 2.8), the all-in-one filter management tool does not exist. This is an area of opportunity for GIMP to improve.  Having said this, I need to point out the G'MIC plugin which contains an explosive filter gallery system, and FX Foundry, which contains some high-end filter effects.  These combined provide an outstanding array of filters and filter effect possibilities.	Tie

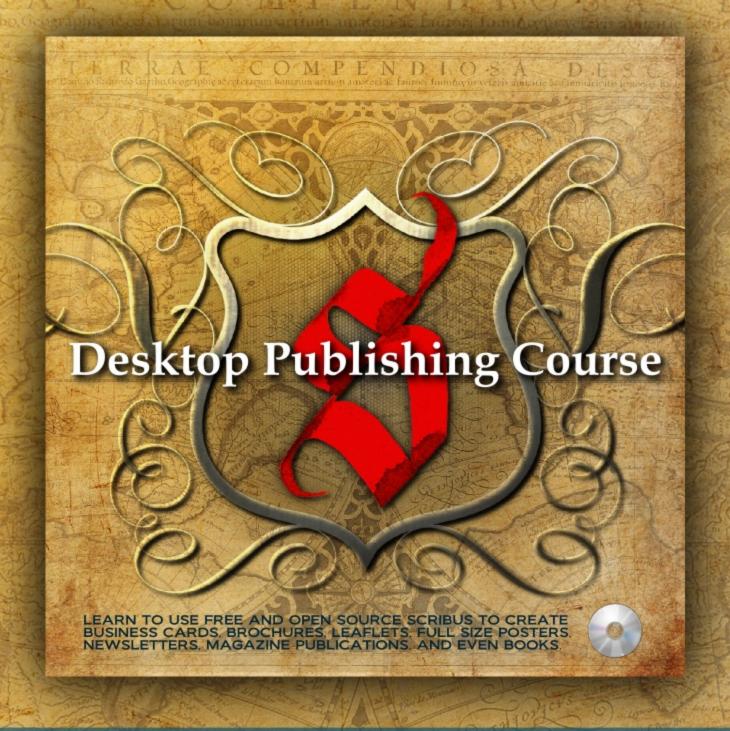
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## PRODUCT REVIEWS



## **G'MIC: A REVIEW**

By Debi Dalio

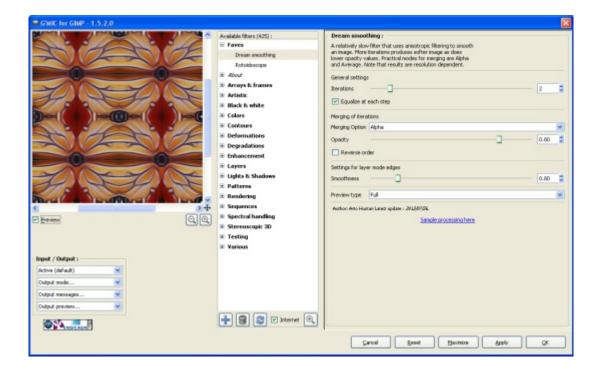
G'MIC is a filter wonderland that adds a lot to the GIMP experience.

Installation is quick and easy. Simply download the file appropriate to your operating system from SourceForge and install the contents in your GIMP plugins folder. A separate README file can be downloaded that gives some basic information about G'MIC and describes installation for each supported system. When installed correctly, G'MIC appears at the bottom of the GIMP Filters list. If you have any problems at all with installing or using G'MIC, http://gimpchat.com/ is a great place to get help reasonably quickly.

Clicking on Filters > G'MIC opens a G'MIC control window where you can select the filter you want, adjust its controls, set the input layers and output mode, and preview the results before you apply the filter to the entire image. One of the features I like is that the Input layers option lets you select from among active, visible, invisible, and all layers in both

ascending and descending order. Another feature I like is that, instead of overwriting your original image, the Output mode option lets you choose to create a new layer, a new active layer, or a new image file. Also, when you have a filter selected, you can click on the plus sign at the bottom of the list to add it to your Faves so you can find it easily. To keep up-to-date with filters that are continually being created by the user community, you can check the Internet box and push the double-arrow button to download the latest filters. You can even create your own filters if you want to invest a little effort to learn the scripting language.

A word of warning: some of the filters are very slow. When the Preview box is selected, each time you select a filter or change any control, the filter runs immediately, which is not what you want if you're making a lot of changes. It's a good idea



to deselect the Preview box before selecting any filter and to make sure it's not selected while you're adjusting filter controls.

Another thing that can be slow is running filters on large images. I found that running my favorite filters on an image larger than 1000 x 1000 pixels took quite a while and it's not possible to stop a filter's execution once it starts, short of killing the process or GIMP itself. The Cancel button does not cancel filter execution; it merely dismisses the G'MIC window when it's not in active use. I recommend running a filter on a small version of an image; then, when you're happy with the results, run it on the full-sized image and go find something else to do while you're waiting. If you want to continue using GIMP while a filter is running, use the command-line version of G'MIC to do the work.

One aspect of G'MIC to take note of is that if you change the active layer in GIMP while the G'MIC window is open, the preview image does not change. Depending on the input layers you've chosen, any filter you run will work on the correct layers. You just might not be able to see the result in the preview

image. If you're not seeing the preview image change, you'll need to close the G'MIC window and then reopen it.

In summary, G'MIC filters can be used to do some amazing things and there are so many to choose from it's quite likely you'll find at least one or two that you can't live without. G'MIC works well in GIMP and would be a great addition to your GIMP toolset.

PRICE: FREE

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# NIGHT PARADE OF ONE HUNDRED ONS: A FIELD GUIDE TO JAPANESE

## A Book Review By Oma Dial

The yokai are a pantheon of centuries old supernatural creatures existing in Japanese folklore and tradition. They range from the obscenely grotesque to the sublime and ethereal—with a twist. Their habits, strengths and appearance provide a glimpse of religious, regional and burial customs and stories predating the prominence of organized religion in Japanese culture.

The Night Parade of One Hundred Demons: a Field Guide to Japanese Yokai is Matthew Meyer's labor of love on this mythology. Meyer provides a well researched documentary style volume noting the translated names, appearance, behavior, interaction with humans and origin references. Along with this, sometimes shudder inducing, content he has illustrated each creature in adoring detail, along with background scapes of their common haunts. These images all have the slightly muted color palettes found on delicate Japanese vases, wall hangings or panels. Meyer then intersperses these illustrations with vivid splashes of colour which work to emphasize the weirdness of the creatures and

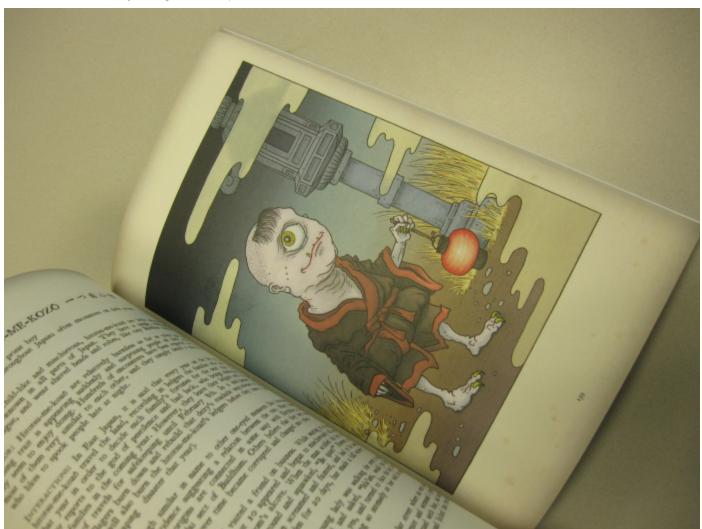
surreal settings, and to denote the violent nature of yokai such as the onryo (vengeful ghost) and oni (ogre).

There have been many books devoted to surveying folklore and the related pixies, sprites, dryads and trolls. Western audiences are familiar with the works of prolific artists such as Arthur Rackham, an English illustrator who brought life to such tales as The Wind in the Willows and the Grimm stories. And as such, there has been a rich tradition of anthologies telling of Western folktales. Yet, there have been few pivotal works of Japanese myths translated or made available to an English speaking audience. Meyer's Night Parade is helping to rectify this. He gives his audience information in digestible sections and successfully provides sharp, concise detail about his subject matter in a fun and entertaining way. This work is a great introduction to the world of the Yokai

Again, Night Parade is noteworthy in the manner that it makes accessible to a Western audience, the vast array of twilight creature stories that have ebbed and flowed in popularity in Asian popular culture. Here, you are provided with a survey of unadulterated, source characteristics, powers and habitats of Japanese monsters. Incidentally, if you are a fan of anime, manga or horror, you'd be sure to recognize remolded powers and traits of these entities. Yokai characters have also made inroads into urban fantasy series such as Yasmine Galenorn's Otherworld Series where she employs the kitsune, a supernatural were-fox warrior, as a recurring character.

If you want to delve more into the stories in which these creatures feature then you might want to pursue Lafcadio

look of old parchment and the font and drawings all work well to give the impression of discovered treasure for which the author seems to aim. The fact that Meyer researched, wrote and illustrated this book is, in itself, an admirable feat. That Night Parade's selection of fantastical creatures is interesting enough that it makes you want to point out the odder behaviors of these monsters to whomever happens to be next to you is a bonus...perhaps not to that person, but all the same.



Hearn's *Kwaidan: Stories Studies of Strange Things* and Shigeru Mizuki's manga horror series.

Meyer produced his illustrations by an expert welding of GIMP tools. He has accomplished this so well that it can't help but impress readers that he shaded, nuanced and detailed his drawings using a program versus a brush and palette and has avoided the flat look that can sometimes be expected with illustrations created by software. The dichotomy of seeing traditionally styled paintings created in GIMP really is impressive.

Moreover, the look of the book is a testament to Meyer's devotion to this subject. The cover detail gives the impression of a worn leather-bound volume that you might happen upon in a dusty corner of a library. The pages have a slightly aged

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EDITION)
PAGES: 224

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