Gimp
MAGAZINE

IAN MUTTOO
PHOTOGRAPHER
EXCLUSIVE TO
GIMP & UFRAW

Photo: Ian Muttoo on flickr

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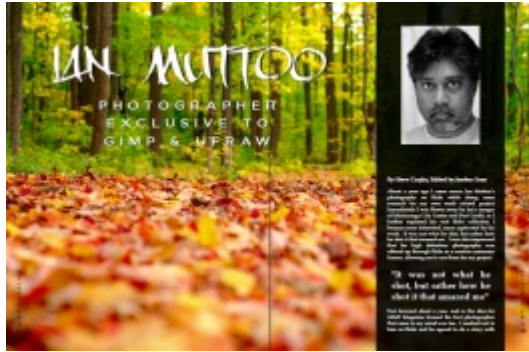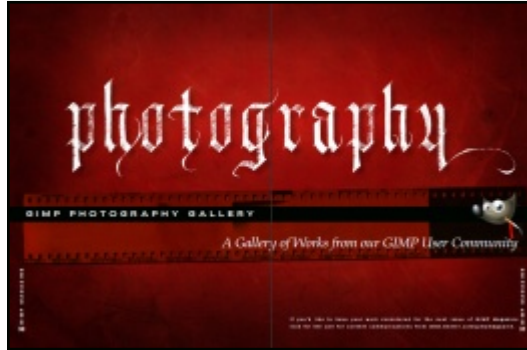
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MAGAZINE CONTENTS

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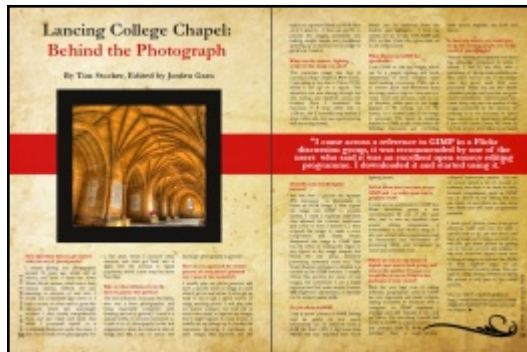
Ludovic Celle's Master Class takes us on a journey of how he created "Green Growth"—an actual avenue in Grenoble, France, radically transformed in GIMP.

Welcome, GIMP Users! My name is Steve Czajka and I am the Managing Editor for *GIMP Magazine*. I have been using GIMP since 2.6, but have used several graphics packages over the last 20 years. Of all the packages I have ever used, GIMP stands out. I felt that the world needed a GIMP magazine—a magazine to highlight the awesome art and photography that GIMP users produce all over the world, every day.

Since I posed the original question on www.gimphat.com, "Does GIMP have its own magazine like *BlenderArt Magazine*?", six other people have joined my team to produce a premier magazine for you, the GIMP community. Jordan, Rod, Dave, Oma, Rolf, Sandra, and I make up the core *GIMP Magazine* team. Jordan is our Editor Extraordinaire / submissions, Rod is all things internal forums, Dave and Oma are providing editing / layout / website and article contributions, Rolf is all things web, and Sandra is all things proof editing / writing. My role is to coordinate this project, social media communications, and provide art / layout / publishing design services.

With the success of GIMP 2.6, 2.7 development versions, the significant release of GIMP 2.8, an enormous user base, and pent up expectations, we feel that GIMP has a great deal going for it and we want to help improve the image of GIMP overall. For me, GIMP software is more than just a program, it is an enabler—it enables me to create. And this is a powerful thing when a premier image editing package can be downloaded freely by anyone around the world. That's awesome!

We plan to feature the most stunning and amazing works that you produce using GIMP and other related open source graphics software. We want you to use *GIMP Magazine* as a place to feature your greatest creations, and also share your awesomeness in tutorials, tips and tricks, user questions and other items that the community of GIMP users would benefit from. We also want you to consider *GIMP Magazine* as a source of creative inspiration.

Our initial goal for this magazine is to produce four issues in one year and then reassess. We want to give it a try and see what happens. Ideally we would like to move this to a monthly magazine if we can find a way to accomplish this. And to keep it always free, as it should be.

With that, we humbly present you with the first issue of *GIMP Magazine*. We hope to inspire you with this amazing showcase of images created with GIMP and related open source software packages. We greatly appreciate criticism and we hope to get better at this, so please voice your opinion on our website, on twitter (@GIMPMagazine) or on Google+ (+GIMP Magazine).

Enjoy!

Cheers
Steve

(http://steveczajka.posterous.com)

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it's free

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D · e · S

GIMP DESIGN GALLERY

A Gallery

.i.g.n

y of Works from our GIMP User Community

Adam Sondel

I'm a self-taught digital painter, and I have learned this myself from many digital painters over the Internet.

In 1980 - I was 5 - my older brother took me to cinema on Star Wars movie. I think that then began my love for science fiction. Now I am a teacher of computer science at a technical school, husband, and father of two great playful kids.

Adam Sondel can be found at http://adamsondel.blogspot.ca/
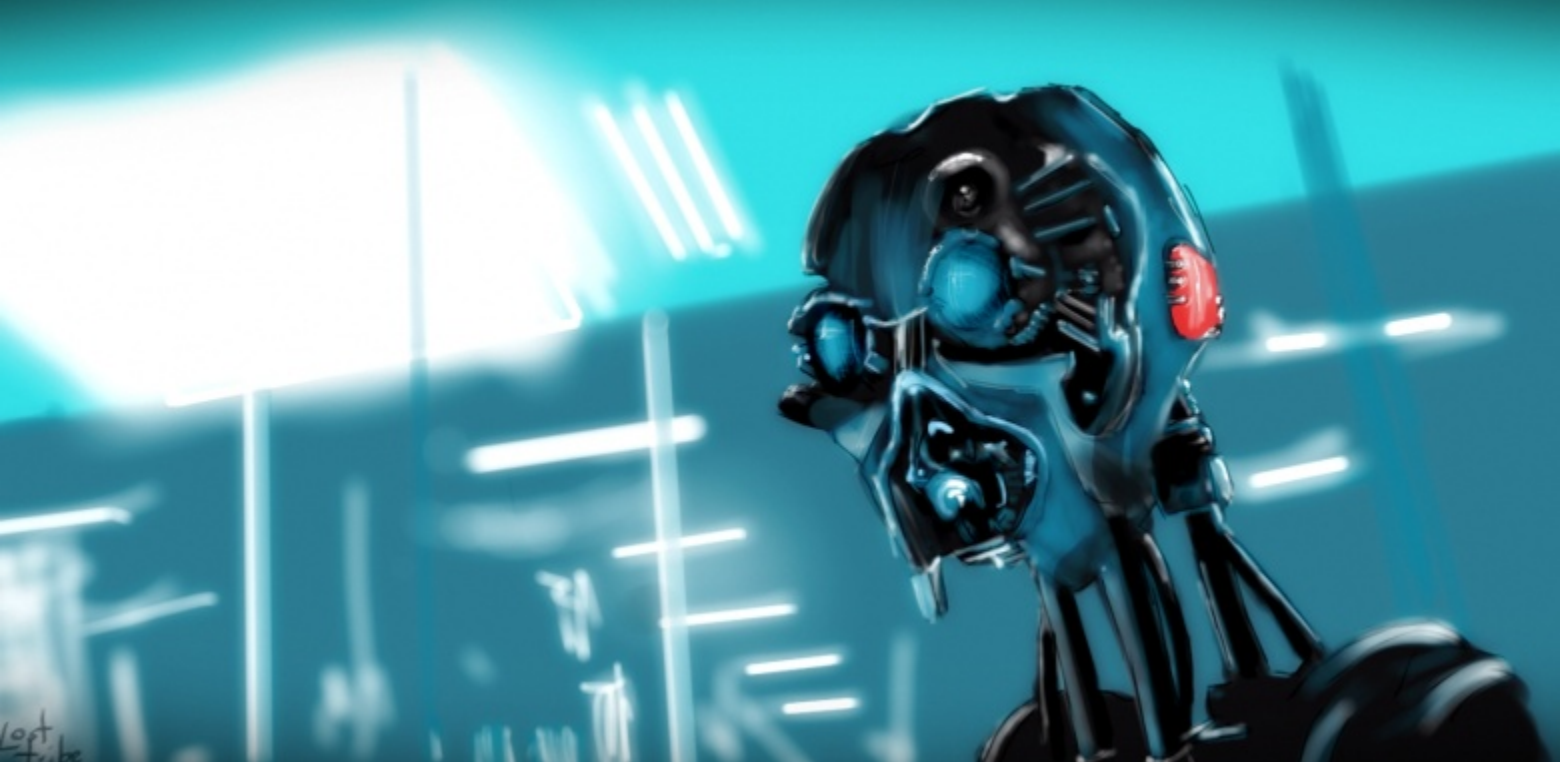
João Alberto

I'm a Web designer & illustrator from Portugal currently living in Braga and working as a full-time freelancer.

Graduated in Plastic Arts & Multimedia and I can work in a variety of fields such as illustration, web design, front-end development, 3D, desktop publishing, video & audio editing, etc. I also enjoy painting, playing guitar, and creating some cool monsters.

I think that's about it but if you want to know some more you can always download my CV, drop me a line, read my blog, or follow me around the Internet!

Thanks for visiting and have fun! Read more at http://jalberto.blacksheepz.org/

Madeleine Fisher

I'm an artist, and I use GIMP for two things. By day, I have a two-hour work day during which I take simple requests. And by—well, day and night I create comics. This comic was developed as a collaboration between me and my brother. I have his permission to post it here. The last four pages will be coming soon! (And possibly more.) Check back for them here:

http://absurdlyextraordinary.smackjeeves.com/

Also, if you liked any of what you saw here—

My webcomic, Precious Metal, is available at http://preciousmetal.smackjeeves.com/

My blog, with my daily drawings from work, is at http://mfisherart.blogspot.com/

I have a deviantArt account at http://animatrix1490.deviantart.com/

And I'm on Twitter: @mfisherart

Note: GIMP Magazine is planning to run a tutorial of Madeleine's in a future issue.

Paree Erica

Design: "The Mirror Crack'd"
Created in GIMP based on this excellent tutorial found here
http://farm3.static.flickr.com/2008/2255196287_ccdc5dcc35_o.jpg

The image was created using stock elements, with thanks to
Textures: Skeletal Mess, Eddi 07, Playing With Brushes
Frame: Temari 09
Model: Marcus Ranum

Paree Erica

Texture: Rainbow Bokeh

I create and share many textures on Flickr. My texture set currently has over 1,100 can be found at http://www.flickr.com/photos/8078381@N03/sets/72157603745560932/

My texture Rainbow Bokeh was created in GIMP.   It was created using this wonderful tutorial at
http://puteraaladin.blogspot.com.au/2008/10/gimp-tutorial-awesome-bokeh-effect-in.html

Steve Czajka

Created using freehand Gothic style calligraphy, then post processed using Inkscape 0.47 and GIMP 2.6.

Read more at http://steveczajka.posterous.com/september-2012-calendar

Video Tutorial www.youtube.com/user/steveczajka

Twitter www.twitter.com/steveczajka

Mathilde Vhargon

I have always loved fine arts and spent half a century focusing on classical music, becoming a professional musician and teacher of music. Then, my life circumstances demanded a change of direction. To my surprise, I found an endless source of ideas inside myself for visual art, and in time I began to gain a bit of confidence as others expressed appreciation for my efforts. I can only suppose that my lifelong aesthetic training transferred over from music to visual art. This discovery began through the virtual world of Second Life. I have discovered a vibrant fine arts community in Second Life, with hundreds of galleries and exhibitions.
Mathilde's work can be found at http://Mathilde-Vhargon.fineartamerica.com

IAN MUTTO

PHOTOGRAPHER
EXCLUSIVE TO
GIMP & UFRAW

By Steve Czajka, Edited by Jorden Grau

About a year ago I came across Ian Muttoo's photography on flickr while doing some research for my own work-related project. Immediately I was blown away by Ian's images of Mississauga City Centre and Port Credit. As I further explored his vast flickr collection I became more interested, more captivated by his work. It was not what he shot, but rather how he shot it that amazed me. I was also impressed that his high definition photography was offered up through flickr in a creative commons licence, allowing me to use them for my project.

"It was not what he shot, but rather how he shot it that amazed me"

Fast forward about a year, and as the idea for GIMP Magazine formed the first photographer that came to my mind was Ian. I reached out to him on flickr and he agreed to do a story with

us. Since he lived not far from me we decided to meet in person.

I had absolutely no idea what to expect from just seeing Ian's photograph and his immense online portfolio. Ian said early on in our conversation that "I use The GIMP and UFRAW exclusively". I responded with you said "The GIMP" [nerd joke here] and we immediately hit it off and started an enriching conversation around his immense photography experience. We also share backgrounds in IT, so let's extend the nerdfest here.

Why GIMP / UFRAW?

Ian explained that he at one time used a basic edition of Photoshop® early on that came with his flatbed scanner. Over time he was faced with decisions about upgrading, and as a family this meant purchasing multiple licences. The cost for this was a factor and Ian (like me) does not believe in software piracy. Ian started to experiment with GIMP, and quickly realized that GIMP was far more capable for what he needed as a photographer. Ian claims that he uses only a small percentage of features that GIMP has to offer. In Ian's words GIMP is an extremely deep piece of software for photography post processing. Combine GIMP with UFRAW and you have everything you need to produce pieces such as his.

The Early Days

Ian started his photography back in the 1980s—remember that back then it was all film based. With the advent of digital photography he got back into photography. He started out using a point and shoot (low-end cameras) then graduated to a higher-end point and shoot then moved into DSLR cameras. Ian currently shoots with a Nikon DSLR (crop sensor) for about the last four years (D100 for a year, then

"I USE THE GIMP AND UFRAW EXCLUSIVELY"

D90 for the next 3 years) and has about 60,000 photos taken from this current camera, so he is clearly more than just a hobbyist. He mentioned that his first higher-end camera was a D100, a grip and a bag that cost about $350 purchased from a friend.

Ian finds that owning a Nikon camera allows him to rent high-end lenses (that retail for $1,900) like the one he rented a few weekends ago that was an 85mm 1.4 focal length. He claims, as well, that the two major brands have that same compatibility and are mostly the same in terms of quality and function. He is not religious about camera brands. Ian also shoots with his cell phone camera, an Xperia X10 from Sony Ericsson, experimenting with macro mode and others. He also shoots various film cameras, including a Pentax 645N, Minolta X-700 and various Nikon SLR's.

Ian shoots for fun, for commercial applications, and for non-profit purposes. What is interesting about this story is that Ian's wife and son are also largely into photography. Ian's wife shoots for product-related applications, and his son is starting out in photography. His son already owns several cameras, one of which is an underwater camera. What an amazing hobby / job that brings the family together. I find that's awesome!

What inspired Ian to get into photography in the first place was that he simply enjoyed doing photography. "I started to incorporate my photography into family events and this made it fun not only for me but for others," claimed Ian. He found it relaxing, fun and had friends who were also into photography.

Ian's portfolio includes both digital photography and film-based photography from cities all over the world. Film-based

photography is still going strong in Muttoo's words. It is the high-dynamic range of film that keeps Ian shooting in that

upfront in saying that the amount of digital processing he does is minimal, but is required. He almost exclusively

and, rarely, minor touch-up work.

One of the techniques that he

HIS SCHOOLING IN PHOTOGRAPHY HAS BEEN SELF-TAUGHT WITH ASSISTANCE FROM OTHERS, INCLUDING SOME KEY CONTACTS HE ESTABLISHED ON FLICKR

format. His film work is processed, then turned into scanned negatives and provided to him on CD. And this service is available everywhere, according to Ian.

Post Processing in GIMP / UFRAW

This is where his post processing begins. Ian was

shoots in RAW format. He loads his RAW image file into GIMP, which automatically launches and loads the image into UFRaw. After adjusting white balance, exposure, and saturation (or converting to black and white when desired) the image is transferred to GIMP. Final processing in GIMP typically includes cropping, levels adjustment, further contrast adjustment

has explored is working with overexposure of the RAW image in the camera, then toning that back using UFRAW to make some stunning photographs http://www.flickr.com/photos/imuttoo/). Ian also uses AutoStitch (http://en.wikipedia.org/wiki/AutoStitch) for his panorama shots. His panorama shots can be found here on flickr

(http://www.flickr.com/photos/imuttoo/).

Learning Photography

Ian explained to me that his schooling in photography has been self-taught with assistance from others, including some key contacts he established on flickr. The key contacts on flickr included photographers who were willing to share their setup and methodology with others. One thing that can be said about the photography community is that it is a sharing one. Ian mentioned one flickr group in particular called Mississauga Photography led by John Carvalho. John offers

Creative Commons

I asked Ian about his willingness to provide his amazing photos (full resolution images) on flickr using a Creative Commons license. His licenses are mostly CC-AT, while some are CC-AT-NC. And this is where our nerdfest continued with his mention of the word "telnet." Ian described his reasoning for using Creative Commons. Some 20-plus years ago in the days of telnet, post-Gopher (more nerdfest), pre-Mosaic, he consumed a great deal of information from the net and this was completely for free. Using Creative Commons

these periodic photo walks in Mississauga for anyone of any skill level. A group of photographers will meet up in a predetermined location then go on a tour led by John. This is an event that I never knew about, and one I definitely want to check out as a complete photo noob myself. The last photo walk was in the beautiful streets of Streetsville, Mississauga, and this event drew 25 people in the pouring rain no less. Ian has also learned a great deal about film photography from the excellent and generous Film Photography Project community. The Film Photography Project website and podcast can be found at http://filmphotographyproject.com/

is Ian's very small way of giving back to this community. Ian's photography has, as well, been featured in Wikipedia and mainstream engineering textbooks.

We had an interesting discussion around Creative Commons and copyright and where that was going. He claimed (as I agreed) that copyright in the future will become less relevant. We talked about the works of Cory Doctorow (http://en.wikipedia.org/wiki/Cory_Doctorow) and his model of writing and publishing books. We also talked about Tim O'Reilly (http://en.wikiquote.org/wiki/Tim_O'Reilly) and his quote, "obscurity is a far greater threat than piracy". The place we arrived at is that the

cost of piracy (which is clearly wrong) of creative works can be equated with the cost of advertising in this new model. This was a fascinating development which faces all of us. We both agreed that a new model of business has clearly taken root. And we talked about how making intellectual capital available to large groups had a direct benefit which is global in scale.

Looking Ahead
When I asked Ian "What feature would you

statement: "It is what the product [GIMP and everything around it] enables me to create . . . you [GIMP developers] are enabling people . . . and when you enable people all over the world you have something that is truly remarkable."

In the most humble words, Ian stated, "I want to simply get better at photography, enjoy shooting, post processing and the opportunity for learning and improvement" responding to my question, "what does the future hold for your photography?" He added, "A gradual betterment of my capabilities over time and a lasting record for my son is what the future

most want to see in upcoming versions of the software?" his answer was "better noise reduction and better sharpening in GIMP. Sharpening that didn't sharpen a solid colour, smarter sharpening would be a really great feature that I would use."

This part of the conversation absolutely blew me away. Ian said that "GIMP and open source initiatives are enabling enthusiasts all over the world by having a mature and stable tool, and that is a powerful concept." The reason his statement startled me is because one day before our meeting, I wrote a response to a request from OMGUbunto (http://omgubuntu.co.uk/) which was doing a story about *GIMP Magazine*. In my answer I wrote a nearly identical

holds."

I need to comment here as this was my first ever interview for *GIMP Magazine*. I was so thankful that it was with Ian. It was an amazing conversation, a great way to kick off *GIMP Magazine* and I'm hoping that Ian and I stay in touch through the magazine and photo walks. Ian is interested in helping us as a regular contributor of photography-related items. If every interview goes like this I will never stop writing for this magazine. Thanks so much, Ian, and all the best in your journeys!

Ian Muttoo can be found on flickr at http://www.flickr.com/photos/imuttoo/ ∎

Gimp Resources
ESSENTIAL

By Steve Czajka, Edited by Jorden Grau

Interested in downloading and giving GIMP a try? Or maybe you are already an expert user of GIMP and you want to extend GIMP in magical ways. This is a list of essential GIMP resources to help you on your way . . .

Official GIMP Website

http://gimp.org/

GIMP Help – Forums, Chat etc

GIMP Help – Forums
http://www.gimpchat.com/

GIMP Help – Forums
http://gimpforums.com/

GIMP Help – Blog
http://blog.meetthegimp.org/

GIMP Help – Forums
http://gimper.net/

GIMP Help
http://gimphelp.org/

GIMP Help
http://gimptalk.com/

Tutorials

Gimpology (various GIMP tutorials)
http://www.gimpology.com/

Noupe (tutorial article)
http://www.noupe.com/how-tos/30-exceptional-gimp-tutorials-and-resources.html

GIMP Tutorials
http://gimp-tutorials.net/

Pixtuts (GIMP tutorials)
http://gimp.pixtuts.com/

DeviantArt (tutorials by Griatch-art)
http://griatch-art.deviantart.com/journal/Tutorials-237116359

Moved, Now gimpedtutorials (below)
http://www.gimpedblog.blogspot.com/

Alex Standifords GIMP Tutorials
http://www.gimpedtutorials.com/

GIMP Help - Forums, Tutorials, Downloads
http://www.gimpusers.com/

Abduzeedo (tutorials / design ideas / textures / wallpaper / art promotion)
http://abduzeedo.com/daily-inspiration-570

GIMP Wiki
http://en.wikipedia.org/wiki/GIMP

Wikipedia (FOSS, Free and Open Source Software List)
http://en.wikipedia.org/wiki/Category:Free_graphics_software

Beginning GIMP: From Novice to Pro (GIMP book)
http://gimpbook.com/index.html

Meet The Gimp (Video Tutorials)
http://www.meetthegimp.org/

JX Tutorials (GIMP video tutorials)
http://www.youtube.com/user/jxtutorials

GIMP Know How (GIMP video tutorials)
http://www.youtube.com/user/gimpknowhow

GIMP tricks (GIMP video tutorials)
http://www.youtube.com/user/GIMPtricks

Malgalin (GIMP video tutorials)
http://www.youtube.com/user/malgalin

Steve Czajka (GIMP and Inkscape video tutorials / design)
http://www.youtube.com/user/steveczajka

heathenx (Inkscape video tutorials)
http://www.screencasters.heathenx.org/

Inkscape (Inkscape tutorials)
http://inkscapetutorials.wordpress.com/

Scripts and Plug-ins

Official GIMP Plug-ins and Scripts
http://registry.gimp.org/

Overview of GIMP Scripts and Plug-ins
http://steveczajka.posterous.com/essential-gimp-scripts-and-gimp-plugins

GIMP Plug-ins
http://www.techzilo.com/download-free-gimp-plugins/

Brushes and Stock Textures

GIMP Brushes (brushes)
http://gimpbrush.com

Deviant Art (stock photos, brushes, tutorials)
http://www.deviantart.com/

SXC (stock photos)
http://www.sxc.hu/home

Morguefile (stock photos)
http://www.morguefile.com/

flickr Search (Creative Commons stock photos / textures / group / community)
http://www.flickr.com/search/?q=texture&l=commderiv&ct=0&mt=all&adv=1

Qbrushes (brushes)
http://qbrushes.net/

OpenClipArt (clip art)
http://www.openclipart.org/

Brushes Patterns and More . . .
http://www.deviantart.com/

Stock Textures
http://texturemate.com/

Stock Vector Textures
http://www.vectorstock.com/free-vectors

Design Ideas and Inspiration

Design Dust (design ideas / inspiration)
http://designdust.tumblr.com/rss

Design Your Way (design ideas / inspiration)
http://www.designyourway.net/blog/

Designspiration (design ideas / inspiration)
http://designspiration.net/

Have a really cool GIMP resource that we missed? Let us know here:
http://gimpmagazine.org/resources

ESSENTIAL Gimp Resources

Angel's Touch
PHOTOGRAPHY & ART STUDIO

Save $2000.00

Here's how . . .

Download GIMP from GIMP.org. When you bundle GIMP with Inkscape and even Scribus, you've saved roughly $2000.00 as compared to a commercial equivalent.

Now you can spend that $2000.00 on
· A High-end Computer
· Pen Tablet
· High-end Camera
· Lens(es)
· A Collection of Really Awesome Fonts
· Stock Photography / Textures
· Or maybe a trip to a Libre Graphics conference

Consider making a donation to GIMP.org so they can make an even better GIMP in the future.

photog

A Gallery

raphy

y of Works from our GIMP User Community

Diego Menna

Photograph: Convogliati

The perspective of railways, the vanishing points, always inspire me. All the edits I make on my photographs are made using GIMP and other open source software.

I achieve HDR (high-dynamic range) and tone mapping via open source software called Luminance. It's great software!   The use of Luminance is only the first step to achieve HDR images. The second step is performed using GIMP and its other powerful tools.

Website: http://www.flickr.com/photos/diegomenna/ (Flickr album)

Convogliati Image: http://www.flickr.com/photos/diegomenna/5770898149/

Marco Bernardini

Photograph: Antonio
http://www.flickr.com/photos/funadium/3539953876/o
www.funadium.com

Rolf Steinort

GIMP & related open source software

Podcaster at:

http://blog.meetthegimp.org/

Ian Muttoo

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

Lancing College Chapel
Behind the Photograph

By Tim Stocker, Edited by Jorden Grau

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

I started getting into photography around 35 years ago whilst still at school, and used a hand-me-down 35mm Ilford camera, which was a fully manual camera, without any metering or electrics of any sort. I would use a hand-held light meter if I had it on me, or often used to guess the exposure, which was surprisingly accurate. I shot mostly transparencies then, and also black and white film which I processed myself in a home-made darkroom under the stairs. I then had a break from photography for a few years whilst I pursued other interests, and then got back into it again with the increase in digital popularity, which I now enjoy far more than film.

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

The first influence I had was my father, who was a keen photographer, and being reasonably competent with drawing and art in general, I found it a natural hobby to become interested in. I read a lot of photography books and magazines to learn the technical side of things and was a fan of nature and landscape photography in general.

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

I usually plan my photo sessions and have a specific scene or image in mind when I go out and about. I often get up early to try to get a good sunrise or misty morning photo. I will also take my Lumix compact out with me at most other times, to capture any images that I might happen to come across.

I usually set my camera up to bracket the exposures, shooting three exposures of each image: that provides me the option to exposure blend or HDR later on if I want to. I then use my PC to process the images, sometimes just making simple tweaks and sometimes spending up to an hour on an image to get it how I want it.

What was the camera / lighting setup for this image you shot?

This particular image was shot at Lancing College Chapel in West Sussex. I was using at the time a Nikon D700, which I set up on a tripod. The afternoon sun was shining through the side, casting nice shadows across the cloisters floor. I bracketed the exposure, +- 8 stops either side of 1/20 sec, f16 (I normally only bracket 2 stops either side, but was experimenting with more exposures).

retrieved from a RAW file than a JPG. I did some tests myself and was surprised how much detail can be retrieved from the shadow and highlights. I have my camera set up to take both RAW and JPG, so that I have the option later on to use either format.

What do you use GIMP for specifically?

I use GIMP to edit my images, which can be a simple lighting and levels adjustment, or more complex multi-layer/masking corrections. I also use it to remove spots and blemishes from the image, and to crop it. I also use it to create more arty pictures, such as out of Bounds, (when part of the image appears to be coming out of the frame), or to convert part of the image to greyscale. The layers and masking feature in GIMP is also very useful for blending exposures and correcting lighting issues.

improve the look and layout. [Now available in GIMP 2.8]

Is there any advice you would give to up-and-coming people new to the world of photography?

Anyone starting photography now has a big advantage compared to when I started. I had to use film, with a maximum of 36 exposures available per film, and I had no idea if the images were any good until they were processed. Today you can take almost unlimited photos and you can see your results immediately. Cameras have also come along way and the quality of the images produced by the sensors are amazing. It is not necessary to spend huge amounts on equipment. Although I use a full-frame Canon 5D, some of my best photos were taken on a Lumix compact superzoom camera. You can of course spend

> I came across a reference to GIMP in a flickr discussion group. It was recommended by one of the users who said it was an excellent open source editing program. I downloaded it and started using it.

Describe your overall digital process

For this shot I process the separate JPG exposures in Photomatix to obtain an HDR image. I then copied the image into GIMP to process further. I made a duplicate layer first then adjusted the contrast, brightness and colour to how I wanted it. I then cropped the image to make a nicer composition and finally Smart Sharpened the image in GIMP (this has the effect of making the edges of any objects in the image sharper, but leaves the rest alone, therefore preventing unwanted noise etc.). The Smart Sharpen technique is detailed in a tutorial on the GIMP website. I usually follow this process for most of my images, but sometimes I use a single exposure and just make simple contrast and brightness adjustments. It depends on the subject matter really.

Do you shoot in RAW?

I am a recent convert to RAW, having read an article on how much information can be

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

I came across a reference to GIMP in a flickr discussion group. It was recommended by one of the users who said it was an excellent open source editing program. I downloaded it and started using it. I also use several other programs, such as Picturenaut and Photomatix for producing HDR and Noiseware to cancel any unwanted noise.

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?

With the very high cost of editing software, programs such as GIMP are very important and make complex editing accessible to everyone with a computer. As GIMP continues to improve and add features it can only get better. The one thing I would find useful in GIMP is a more intuitive and perhaps built-in RAW interface. Also, a single window view would

a lot of money on software, but there is no need to really, because programs such as GIMP can do almost all the editing that you can think of, and there are also some free HDR and anti-noise programs available.

I think good photos come from good planning. Make sure you set aside a specific time to go out and shoot, and have an image and location in mind. You will also get better photos by getting out of the car on foot and walking to the best locations. Spend some time looking at images on websites like flickr, on their "Explore" page, to get inspiration and location ideas. Also get used to using editing software as taking the picture is only part of the overall process.

You can visit Tim's photography at http://www.flickr.com/photos/53398620@ N05/5520323759/sizes/m/ in/photostream/ ∎

File　Edit　Select　View　Image　Layer　Colours　Tools　Filters　FX-Foundry　S

Confessions of a Photoshop-aholic
A unique review of GIMP 2.8

By Dave Lepek, Edited by Sandra Livingston

WHAT DROVE ME TO EXPLORE GIMP 2.8

1. I am but a simple web software developer who renders his own images
2. I am an image manipulator enthusiast (one minor step below hobbyist)
3. I am a dedicated Adobe® Photoshop® user at work, and a dedicated GIMP user at home

Image manipulation software is getting slicker and fancier these days. With Photoshop's® impressive yet complex Bridge and Mini-Bridge interface components and the significant number of user interface improvements in GIMP's latest 2.8 version software release, I feel like a pilot at the helm of a flight deck, master of a complex and technical panel of controls. But how does the open source GIMP 2.8 stack

up to its big brother, the costly yet professional Adobe® Photoshop®?

GIMP 2.8 is to Adobe® Photoshop® CS6 as the Cessna 172 Skyhawk is to the Boeing 787 Dreamliner: the Dreamliner is the latest and greatest, commercial airliner from a legendary multinational aerospace and defence corporation, while the Skyhawk is a reliable utility aircraft perfect for discovering one's love of flight.

WHAT'S NEW IN GIMP 2.8?
First of all, thank you GIMP developers for delivering on the single window mode that all users have been hoping for. The modern and user-friendly single window mode interface allows the user to easily manage their images.

Another sweet enhancement is the functionality for nested layer groups. There are writers who outline before they write, and there are image enthusiasts who plan before they edit. Users like myself who enjoy this process are very grateful for the change.

Another often-requested feature has at last arrived with the new canvas-based text editor. Instead of having to use an external text editing box, users can now directly type into a caption box on top of their image. This minimizes the time a user must spend on tedious cutting and pasting jobs.

The techie in me is really blown away by the enhanced file saving functionality that has improved in this new version. Users can save their files using GIMP's local XCF format as previously. However, this update allows them to save an image in other formats such as JPG by using the Export function.

With additional enhancements, GIMP 2.8 has really impressed. The growing user community had to wait since 2008 for the first stable upgrade. It has been worth the wait! Version 3.0 is on a more stable development timeline and is promising even bigger and better things.

IN CONCLUSION: FULL SPEED AHEAD!
Adobe® Photoshop® will always be the flagship product from a proven and legendary corporate innovator. It has been the standard for high-tech gadgetry, a luxurious feel, a slick and streamlined design. But it has also carried an exorbitant price tag. In these economic times, with software prices rising and seat licensing becoming more complex, GIMP has positioned itself to receive quite the payday . . . er, I mean GNU love day!

And, like the Dreamliner from Boeing, it's sometimes too big of a beast to offer the quickest ride. You don't need a jumbo jet if all you want to do is go for a drive. GIMP 2.8 has just enough power to get most jobs done. If I need to go on a really long flight, I know the Beoing is there. But more and more, I am finding that I can take out the Cessna and get to my destination in comfort and style. ∎

GIMP MAGAZINE

39
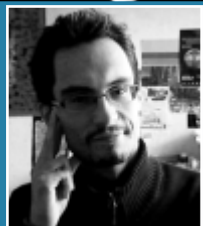
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A Tutorial from a Master GIMP User

By Ludovic Celle, Edited by Steve Czajka

This artwork was created in about 15 hours. The original photo is an actual avenue in Grenoble, France

ORIGINAL PHOTO

STEP 1 - FOREGROUND:
First, I placed bushes and trees in the foreground so that I didn't waste time on background edits that these plants will eventually hide.

STEP 2 - VEHICLES:
I cut a tram and two cars from other photos. For the tram, I chose a photo with the angle allowing it to look fallen down when rotated.

STEP 3 - PLACING THE VEHICLES:
I placed cars in a chaotic way, and I have placed the tram just over elements that were hard to

manipulate from the street photo, which saved me time. In the case of the tram placed like this on the photo works dramatically because it faces us, like a threat. I then verified the size of these new elements in relation to the background image. The big tram contrasts with the other elements in the street. This contrast of size contributes to build a dynamic in such a quiet scene.

STEP 4 - BROKEN WINDOWS:

Breaking the blue car's glass was basic and made it look very abandoned. In the case of the tram it was different: like for the windows in the buildings up on the right, there's no transparency with the background, so I painted some sharp black areas on the windows. It easily gives this broken window effect. This effect is very easy and very effective.

STEP 5 - SHADOWS:

I made shadows for the vehicles, and I darkened the ground level of the buildings on the right so that the shops look completely destroyed. I also had to work a bit on the light of the tram so that it looked brighter on the top and darker near the ground.

STEP 6 - GROUND:

The cracked road was easy to make: just handdrawn lines with the pen tool with third or half opacity, so that I had varied degrees of greys making these cracks. I did not use any external ground textures—only hand drawn paintings.

STEP 7 - VEGETATION:

My basic idea was to grow old all the plants existing on the original photo, plus adding some

invading ones in the broken parts of the street. See that I've changed the pine (top right) for a big one—probably able to break the balcony it grows on! I didn't need to erase the existing trees, just had to place bigger ones over with some transparency. On the ground, I placed grass and various plants. I kept all the plants' colors with low saturation to keep a sad picture, which also faded the vegetation within the mineral.

STEP 8 - DIRT:

I've patiently made almost every balcony look invaded or dirty with hanging plants and what could be lichens or moss. This was done with some basic brush work on a dedicated layer. The easiest is to put patches of green brush, then lower the layer's opacity slightly and reshape every patch with the eraser tool to fit the

balconies and the shape of hanging plants. The plants on the street fire pole (see left) were quickly painted with the pen tool, same method as the ground's cracks.

STEP 9 - FINISHES:

I put a lonely animal presence into the picture: this nice fox near the tram. I checked that all of the ground level is damaged and dirty, especially the tram, which originally was super clean. I set all plant colors in quite the same tone, and here we are, in abandoned Grenoble!

Ludovic Celle's digital art has been featured in the Huffington Post, and he can be found at http://ludoviccelle.com/

ELEMENTS

FINAL IMAGE
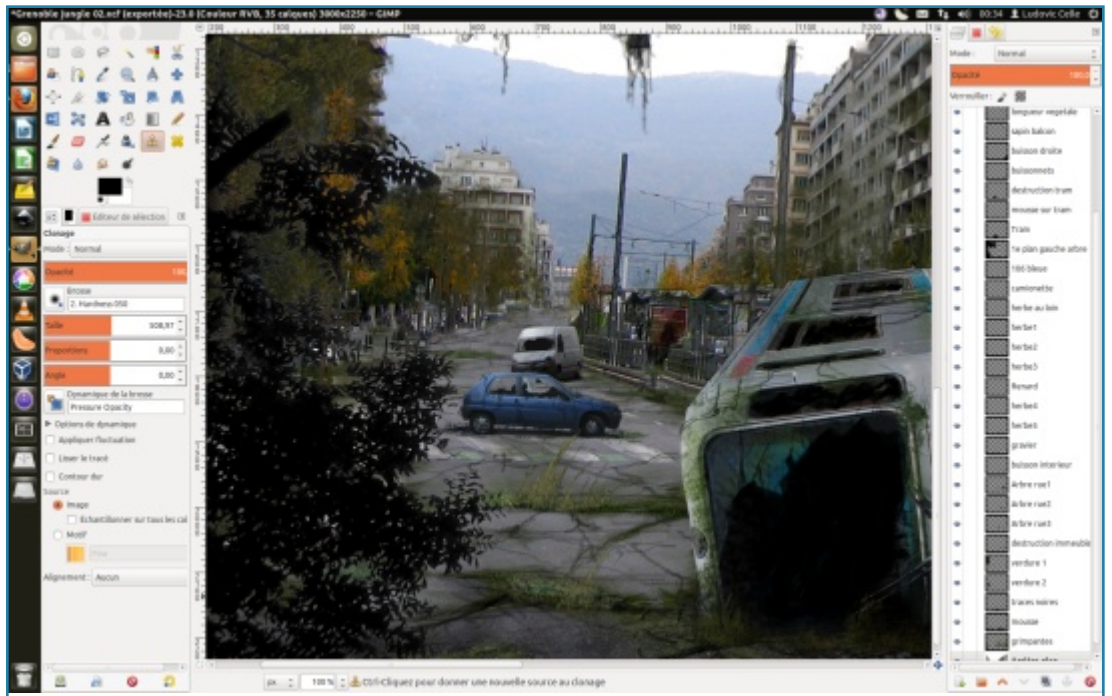
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OR Submit a Feature Article (e.g., cover story, tutorial, master class, artist feature, etc.)

These are a little more complicated in terms of requirements. Here is what we need from you:

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• Send one or more feature images of high quality – 8.5″ wide @ 300 dpi (minimum size, 17″ wide @ 300dpi is the preferred size). Make sure that all images are properly cropped and void of copyright marks.

• If you are doing a tutorial style article provide the step-by-step images properly cropped (each 2.5″ wide at 300 dpi minimum) file named step1.png, step2.png etc.

• Optional - Send a high quality head shot, 2″ wide at 300 dpi (minimum).

Fill out the form at http://gimpmagazine.org/submissions. Who knows, maybe you will be featured on the cover of GIMP Magazine?

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Have you researched stories, interviewed people, and written articles? Do you have skills in Scribus, desktop publishing? Are you a digital artist or photographer? Do you have a passion for GIMP or related open source software? Let us know by sending us an email with your credentials and interest to GIMPMagazine at hotmail dot ca.

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