

Digital Imaging



Digital
Imaging
used for photo
illustrations in
magazines



Juli

Sommeren indbyder til LÆSNING, og timerne i *flyet, toget* eller i *sommerhuset* flyver af sted, når du befinder dig i FIKTIONENS verden. Derfor har Eurowoman bedt *sangerinden* og *dokumentarfilminstruktøren* **MAYA ALBANA** om at give sit bud på den PERFEKTE *sommernovelle*, så du kan glemme *virkeligheden* for en stund. Her kan du LÆSE resultatet.

Tekst: MAYA ALBANA. Illustration: RUTH CRONE FOSTER.

Hun kom til byen i starten af juli. Med lange lemmer og store øjne. Lidt for rund til rigtig at være model. Lidt for køn til rigtig at gå på uni. Hun havde sendt en ny boksmadras og fire ben i forvejen og selv taget toget. Bus 40 kendte hun fra modemesen i Bella Center, så det var let nok fra Hovedbanen. Hun skulle bare den modsatte vej.

Luften i byen var varm og tung, men det var egentlig rart at sidde bag busrudderne og kigge ud på alting. Der var noget anderledes over bygningerne. Alting var højere. Og der var masser af biler og cykler og mennesker, der så ud, som om de skulle steder hen, der var vigtige, selv om det var aften. I hvert fald indtil Vesterport. Så ebbede det lidt ud.

Hun flyttede ind hos en gymnasieveninde, hvis forældre havde købt en toer med indbyggede skabe i Classensgade. Veninden havde god smag inspireret af den tredje verden, et vævet sengetæppe fra Ixtlan og indrammede tryk af Frida Kahlo og Karen Blixen på væggene. Og var ligesom hun selv på kur. Fem kilo. Mindst. De vidste godt, at det var overfladisk. Og på lunt tid. Men nu gav de det et skud hen over sommeren for at tjene nogle penge. Eller få nogle oplevelser. Eller begge dele. De drak Thea-Bona og rystede bægre med Nupo på skift i køkkenet, der havde udsigt til trækoner og ambassader, hvis nationale tilhørsforhold de ikke havde helt styr på. Bureauerne ringede ikke særlig tit. Der var stille i det kvarter.

Hun satte sig for at løbe om Søerne. Veninden gjorde det i forvejen. I mørkeblåt løbetøj med reflekser ned langs benene, så man kunne ses på vej over Østerbrogade, når det var mørkt. Hun turde ikke løbe om aftenen. Det havde hun heller aldrig gjort derhjemme, hvor stisystemerne var fulde af historier om mænd i mørke. Så på trods af heden ville hun prøve om formiddagen. Det føltes bedre. Gruset, man skulle løbe på, lå som en firkant uden om den første sø. Der var andre i løbesko. Tykke ænder og barnevogne i skyggen fra træer. Par på bænk med hinanden i favnen. Hver gang hun satte en fod ned i gruset, gav det en høj lyd.

Hun passerede en café med grønne markiser og bemærkede en bil ud ad øjenkrogen. Den trillede lige så stille. Det skarpe sollys og det grå støv fra gruset tog opmærksomheden, så det var egentlig først for enden af søens lange side, at hun fik kigget op og så bilen holde stille foran hende. Med åben dør. Manden var skaldet, og solen glimtede på kølerhjelm. Han så voldsom ud med sine bevægelser. Hun havde aldrig set nogen onanere før. Ikke om formiddagen i hvert fald.

Bagefter kunne hun ikke huske, hvordan hun kom hjem. Men selv om hun lå helt stille på køkkengulvet, gik der en halv time, fra hun havde låst sig ind i lejligheden, til hendes hjerte holdt op med at banke. Og flere år, før hun gik på den side af søen igen.

For at få det hele til at løbe rundt fik hun arbejde på en café i

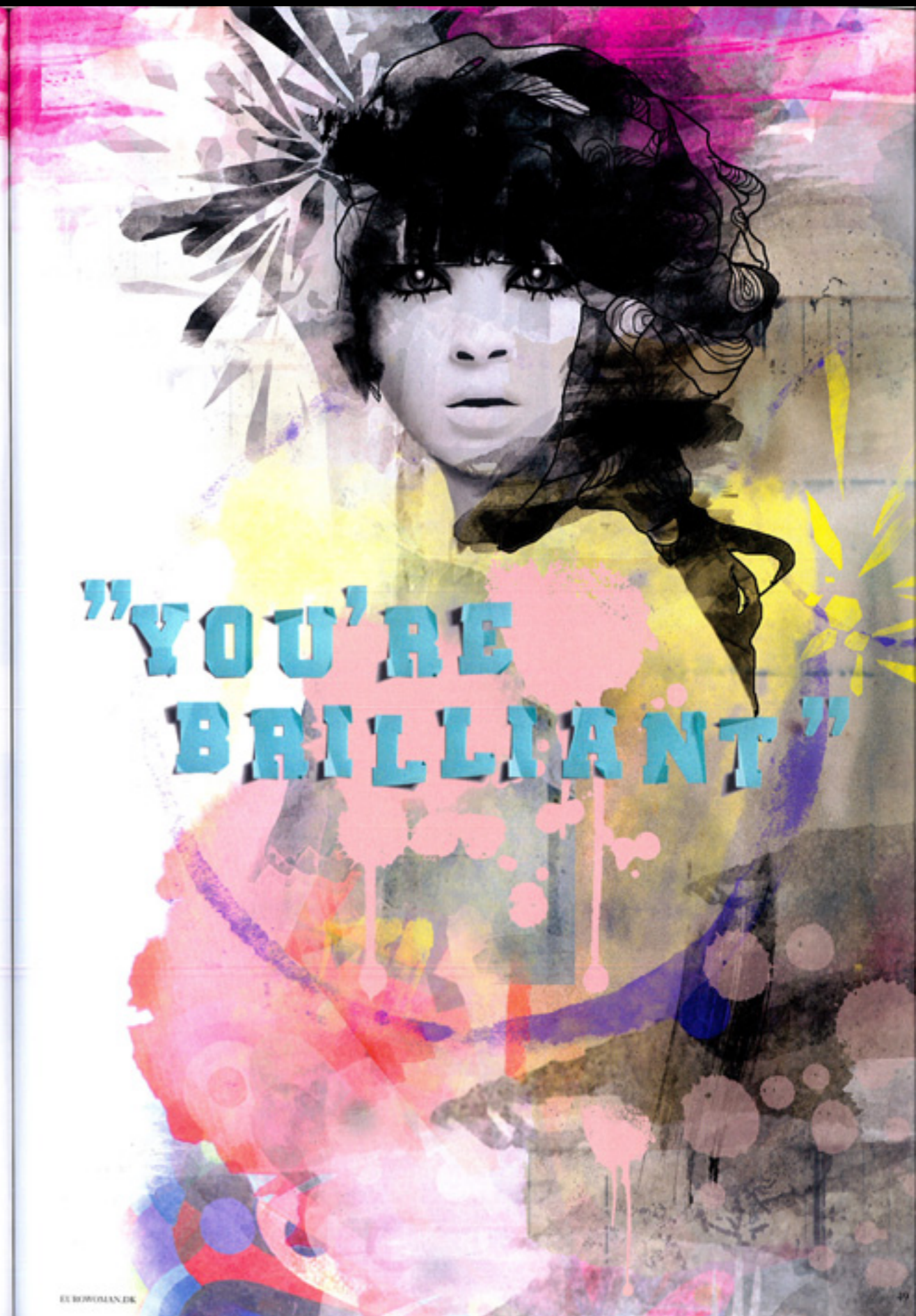
Ørstedsparken. Her lærte hun at blande mayonnaise og sennep sammen til dressing og at rydde op efter andre mennesker. Dem var der en del af, for den varme sommer var en god måned for cafeen og for udendørsservering som sådan. Bag disken var der frit udsyn til parkens stampublikum. De mindede hende meget om Odense. Lidt federe tøj måske. Hun forestillede sig, at de boede i lejligheder fulde af plankogulve, seriøse pladesamlinger og afgørende klassikere i bogreoler af kasser, der stod direkte på gulvet. Når de stod i kø for at bestille, kunne hun høre dem tale om plantegninger over bygninger, hvor der kunne være kontorfællesskaber. Og om kassevogne, der blev pakket med instrumenter torsdag morgen og vendte tilbage søndag med tømmere og strømper, der lugtede af Randers. Og om film inde i hovedet. Selv om luften stod stille, og parken kogte af varme, var det, som om de ikke svedte. Personligt ville hun nok være taget til stranden, men det var åbenbart ikke sådan en slags juli, de var oppe på. Det virkede, som om de sad i en stor stue. Indenfor i parken. Som om de var en klub uden at have aftalt det. Nogle, der lige holdt en pause fra øvelokaler, forelæsninger, film-sets, eller hvad vidste hun.

Hun talte aldrig med dem. Tog kun imod deres bestillinger. En enkelt gang var der godt nok en af dem, der selv stillede sin beskidte kop på disken, så hun slap for at bære den ind. Og han havde gjort sig umage for at finde et flot gratis postkort fra stativet på væggen og ikke mindst folde det sammen, så det så tilfældigt ud. Hans håndskrift var grim. Hun lod det ligge i underkoppen og satte opvasken over uden at kigge op, så hun slap for at se hans afventende øjne gennem diskens glastrude.

Hun vidste ikke rigtigt, hvor hun skulle gøre af sig selv, når hun havde fri. Ikke i den varme. Sådan var det nok bare at komme fra et hjem med en have.

I lejligheden blev veninden mere og mere utålmodig over, at der ►

“Lidt for rund til rigtig at være model. Lidt for køn til rigtig at gå på uni”



Touareg. Get far, far away.



Digital Imaging used for Commercial Television Advertising

Digital Imaging used for Print Advertising



Digital Imaging used in print materials like movie posters



CHRIS EVANS ROBERT DOWNEY JR. SCARLETT JOHANSSON SEBASTIAN STAN JEREMY RENNER DON CHEADLE ANTHONY MACKIE PAUL BETTANY ELIZABETH OLSEN AND DANIEL BRÜHL

MARVEL

CAPTAIN AMERICA
CIVIL WAR

UNITED WE STAND. DIVIDED WE FALL.

MARVEL STUDIOS PRESENTS CHRIS EVANS ROBERT DOWNEY JR. SCARLETT JOHANSSON CAPTAIN AMERICA: CIVIL WAR SEBASTIAN STAN ANTHONY MACKIE DON CHEADLE JEREMY RENNER CHADWICK ROSEMAN PAUL BETTANY ELIZABETH OLSEN PAUL RIDD EMILY VANCAMP TOM HOLLAND FRANK GRILLO WITH WILLIAM HURT AND DANIEL BRÜHL CASTING BY SARAH HALLEY FINN COSTUME DESIGNER DAVE JORDAN MUSIC BY HENRY JACKMAN
HEAD OF VISUAL DEVELOPMENT RYAN MEINERDING VISUAL EFFECTS SUPERVISOR DAN DELEEUW VISUAL EFFECTS INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER JUDIANNA MAKOVSKY EDITOR JEFFREY FORD ACE MATTHEW SCHMIDT PRODUCTION DESIGNER OWEN PATERSON DIRECTOR OF PHOTOGRAPHY TRENT OPALOCH PRODUCED BY MITCH BELL
EXECUTIVE PRODUCERS NATE MOORE STAN LEE EXECUTIVE PRODUCERS VICTORIA ALONSO PATRICIA WHITCHER PRODUCED BY LOUIS D'ESPOSITO PRODUCED BY KEVIN FEIGE
SCREENPLAY BY CHRISTOPHER MARKUS & STEPHEN MOFFELY DIRECTED BY ANTHONY AND JOE RUSSO

MAY 6
IN 3D, REAL D 3D AND IMAX 3D

EMMA DAN LUKE KEVIN JOSH EWAN STANLEY AUDRA GUGU IAN EMMA
WATSON STEVENS EVANS KLINE GAD MCGREGOR TUCCI MCDONALD MBATHA-RAW WITH MCKELLEN AND THOMPSON



Disney BEAUTY AND THE BEAST

DISNEY PRESENTS "BEAUTY AND THE BEAST" A MANDEVILLE FILMS PRODUCTION A BILL CONDON FILM EMMA WATSON DAN STEVENS LUKE EVANS KEVIN KLINE JOSH GAD EWAN MCGREGOR STANLEY TUCCI WITH IAN MCKELLEN AND EMMA THOMPSON SONGS ARRANGED BY MICHAEL KOSARIN SCORE BY CHRISTOPHER BENSTEAD MUSIC BY MATT SULLIVAN
MUSIC BY ALAN MENKEN LYRICS BY HOWARD ASHMAN AND TIM RICE COSTUME DESIGNER JACQUELINE DURRAN EDITOR VIRGINIA KATZ, ACE PRODUCTION DESIGNER SARAH GREENWOOD
DIRECTOR OF PHOTOGRAPHY TOBIAS SCHLISSLER, ASC EXECUTIVE PRODUCERS JEFFREY SILVER THOMAS SCHUMACHER DON HAHN SCREENPLAY BY STEPHEN CHBOSKY AND EVAN SPILIOTOPOULOS
PRODUCED BY DAVID HOBERMAN, P.G.A. AND TODD LIEBERMAN, P.G.A. DIRECTED BY BILL CONDON

PG PARENTS STRONGLY CAUTIONED
IN 3D REALD 3D IN THEATRES MARCH 17 AND IMAX 3D



STAR THE FORCE AWAKENS WARS

A LUCASFILM LTD. PRODUCTION A BAD ROBOT PRODUCTION "STAR WARS: THE FORCE AWAKENS" HARRISON FORD MARK HAMILL CARRIE FISHER ADAM DRIVER DAISY RIDLEY JOHN BOYEGA OSCAR ISAAC LUPTITA NYONG'O ANDY SERKIS DOMINIC MONaghan ANTHONY DANIELS PETER MAYHEW AND MAX VON SYDOW MUSIC BY JOHN WILLIAMS
VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC COSTUME DESIGNER MICHAEL KAPLAN EDITOR MARY JO MARKEY, ACE PRODUCTION DESIGNER MARYANN BRANDON, ACE EXECUTIVE PRODUCERS FICK CARTER AND GARRIN GILFORD DIRECTOR OF PHOTOGRAPHY DAN MINDEL, ASC, DSC
EXECUTIVE PRODUCERS TOMMY HARPER JASON MCCATLIN PRODUCED BY KATHLEEN KENNEDY, P.G.A. J.J. ABRAMS, P.G.A. BRYAN BURK, P.G.A. WRITTEN BY LAWRENCE KASDAN & J.J. ABRAMS AND MICHAEL ARNDT DIRECTED BY J.J. ABRAMS

DECEMBER 18
IN 3D, REALD 3D AND IMAX 3D



COMETH THE HOUR.

adidas

gettyimages®
Gary M. Prior

Billboard Ads



Billboard Ads

Digital Imaging used for Professional Sports Teams



SEE RED



Digital Imaging used for Professional Sports Teams



Digital Imaging used for products



Digital Imaging used for products



What is Digital Imaging?

In it's simplest terms, digital imaging (editing) is the process of altering images with a computer, digital camera or scanner, and printer.

What is Digital Imaging?

Digital imaging is associated with digital photography and is also used in the fields of science, medicine and forensics.

How I can work with
Digital Imaging?

Digital Imaging Software

Adobe Photoshop is the most common application commercially used for digitally manipulating images.



Adobe Creative Cloud Photoshop CC

2017 Release

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Artwork by Amr Elshamy
See the About screen for details

Reading preferences...

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WATCH THE VIDEO BY CLICKING ON THE LINK

<https://www.youtube.com/watch?v=sczKEdcxYdU>



Photoshop CC

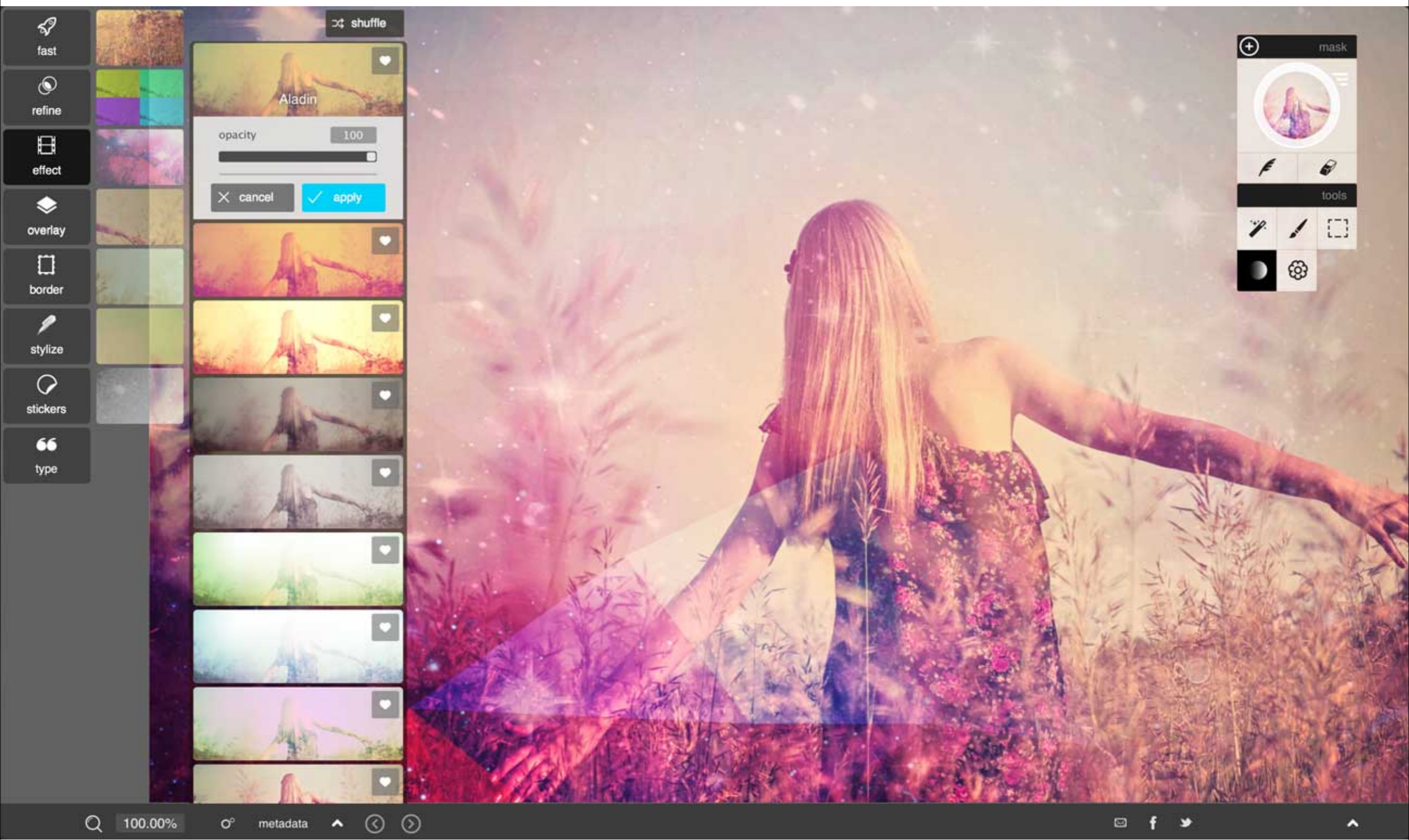


0:01 / 1:07



Digital Imaging Web apps

These are found using a computer and going to a website



shuffle



Aladin

opacity 100

cancel apply



mask



tools



100.00% metadata



Photo Editing

Open
a photo

Collage

Cards

Online photo editing & photo creatives made simple and fun
Free cross-platform photo editor

Digital Images Mobile apps

These use a mobile phone and are found in the App Store or Google Play





Instagram

A simple, fun & creative way to capture, edit & share photos, videos & messages with friends & family.



Snapseed 4+

Google, Inc. >

Essentials

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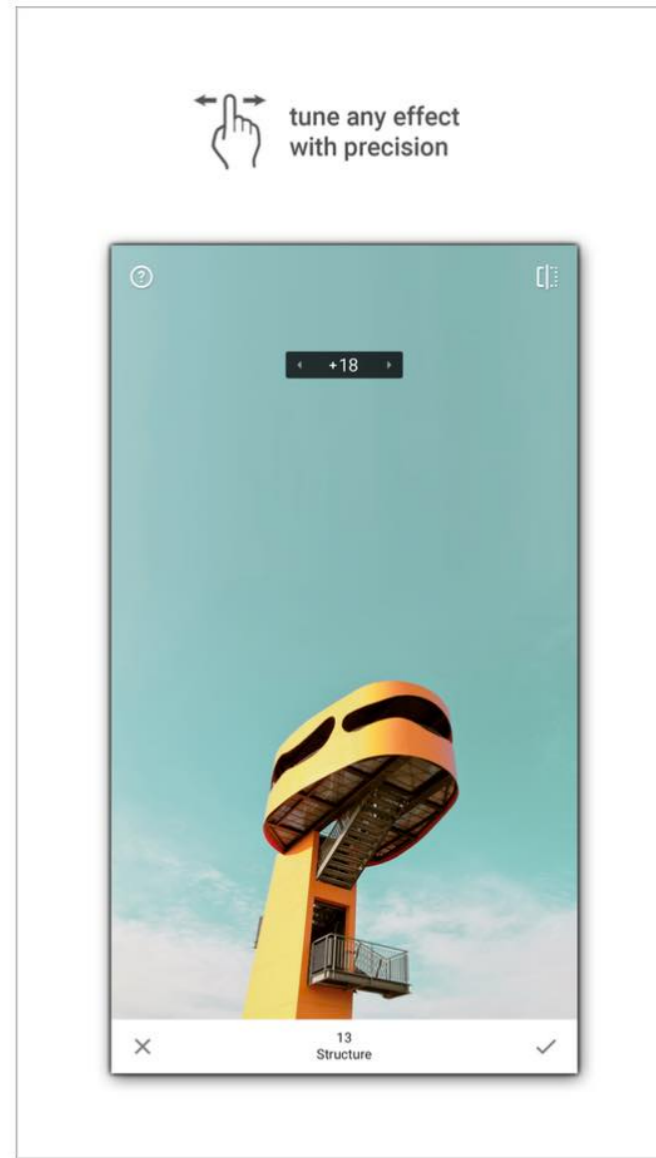
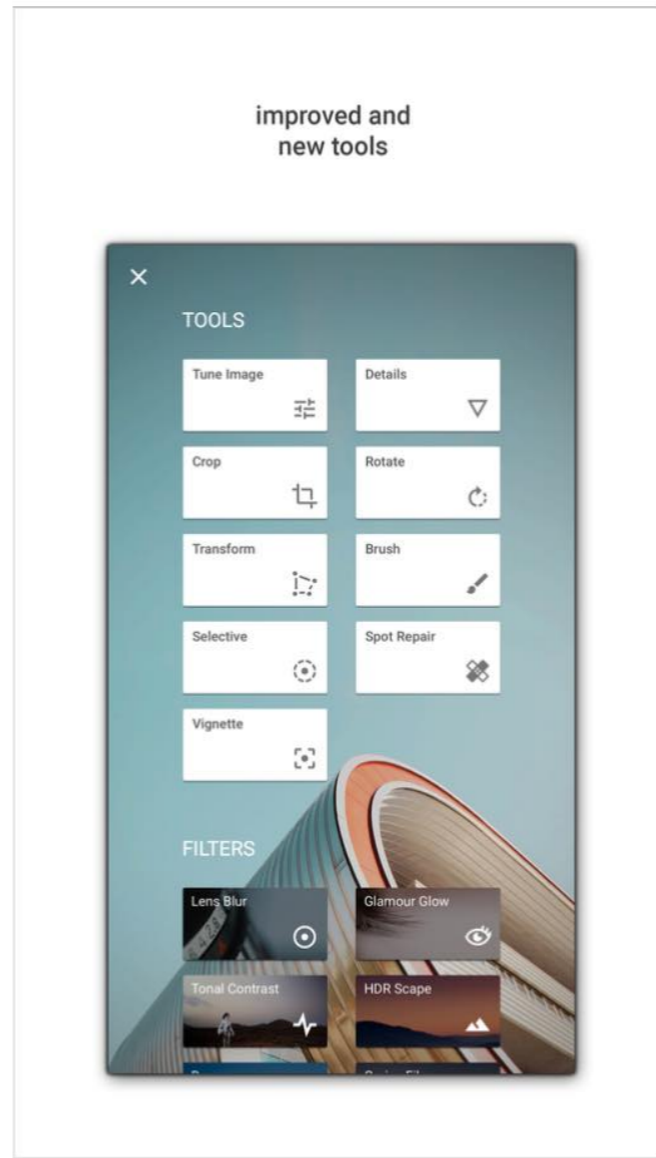
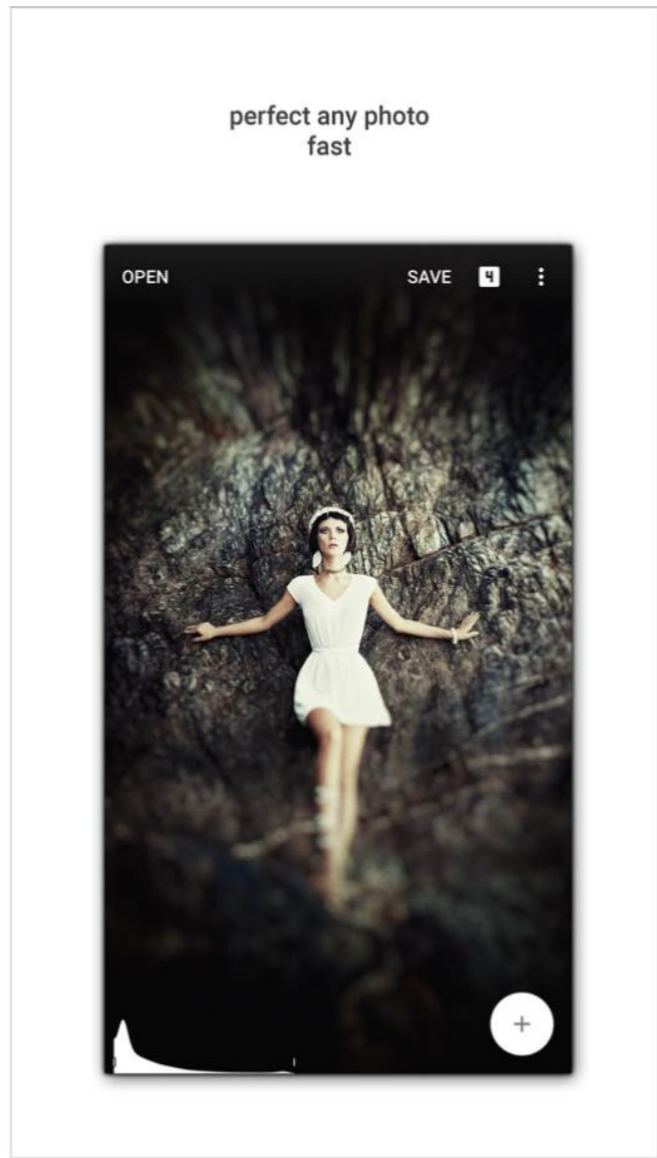
This app is designed for both iPhone and iPad

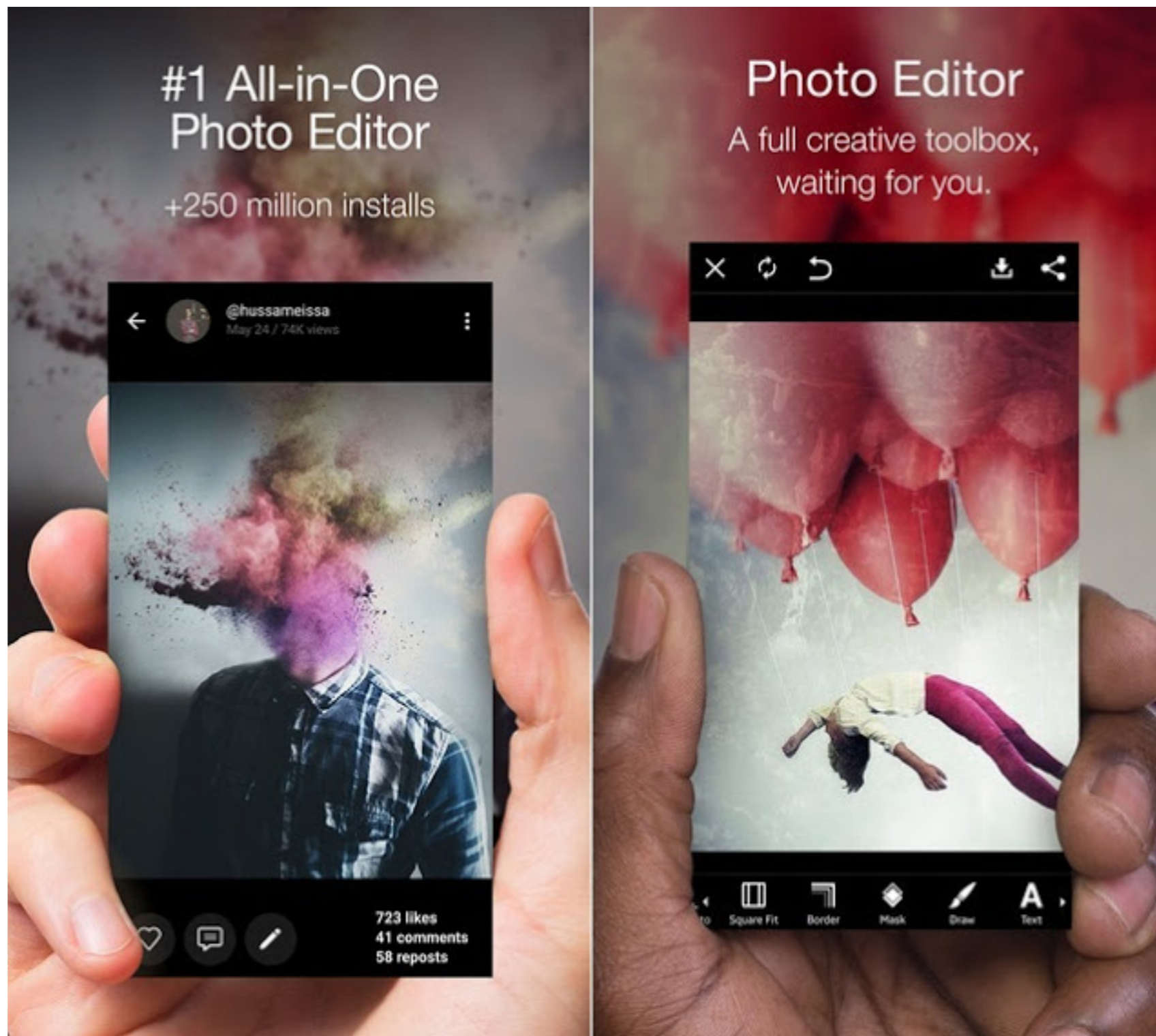
Rating: 4+

LINKS

- [Privacy Policy](#)
- [Developer Website](#)

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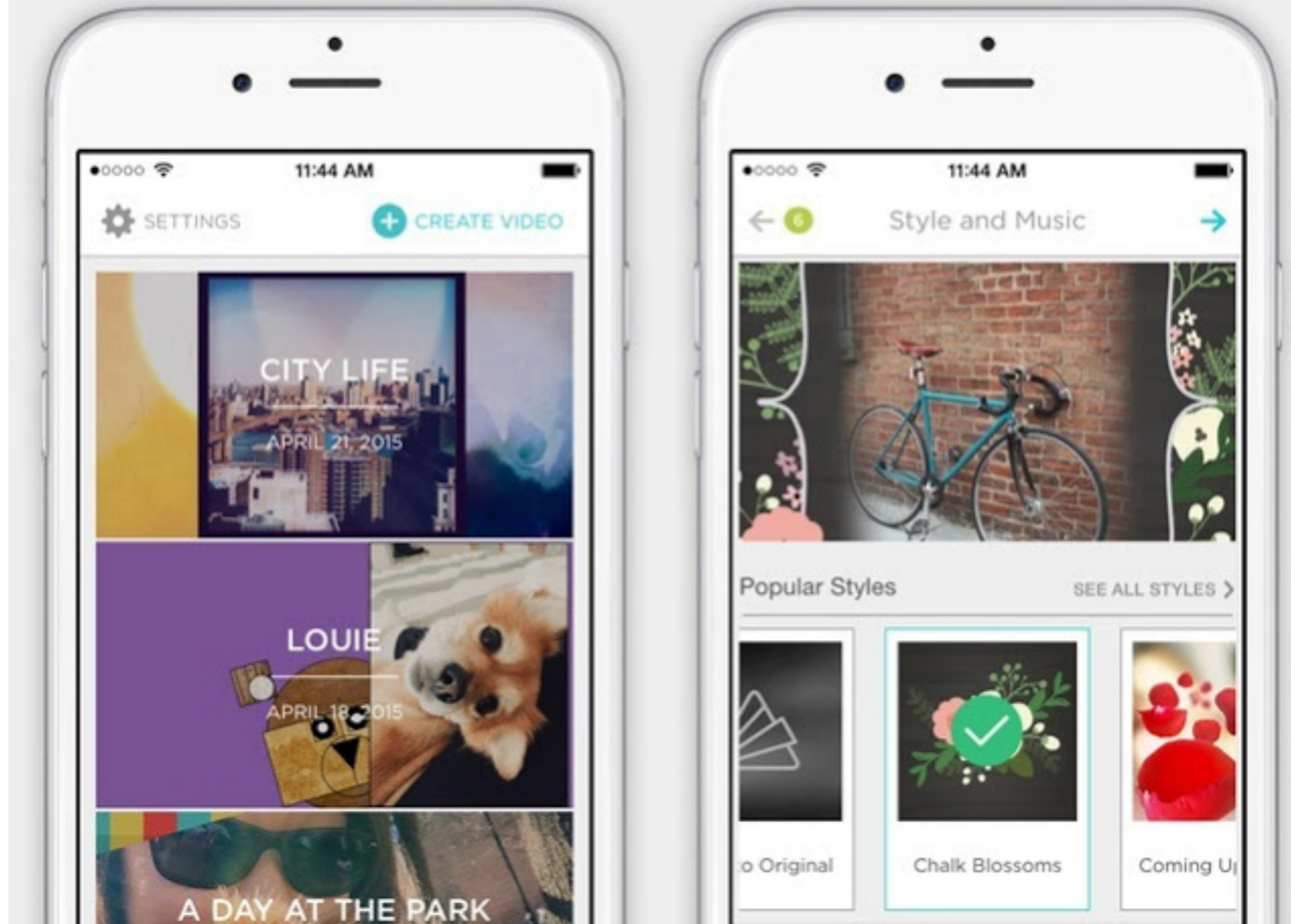


PicsArt Photo Studio

It offers you a wide variety of editing skills from filters to clip-arts everything and is totally a free app in store. It will make more creative than just applying filters on your photo with a great image qualities. Perfect for selfie lovers and this loving special features makes it the best iPhone app in iTunes store. It is available on both iPhone and iPad app store.

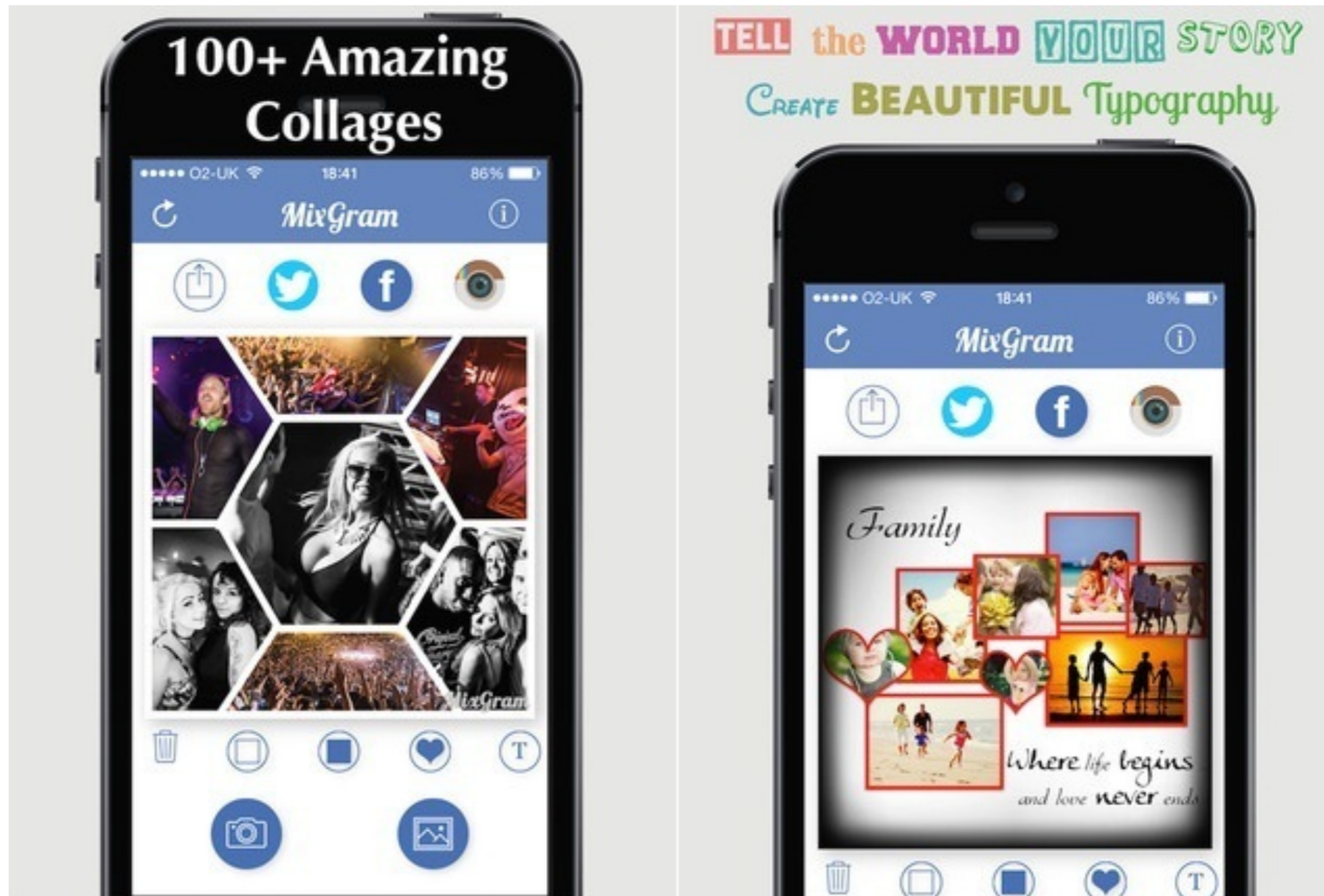
Amazing videos of your life, now
in your pocket.

Great styles and music,
for your beautiful memories



Animoto Video Maker

Got some favourite photos and video clips of your beautiful life moments? Make fun video clips with photos and video clips from your camera roll, choose any theme or video style template, add a song and experience its magic of making your magical moments more special. Animoto Video Maker is also available on iOS 9 with 3D touch support.

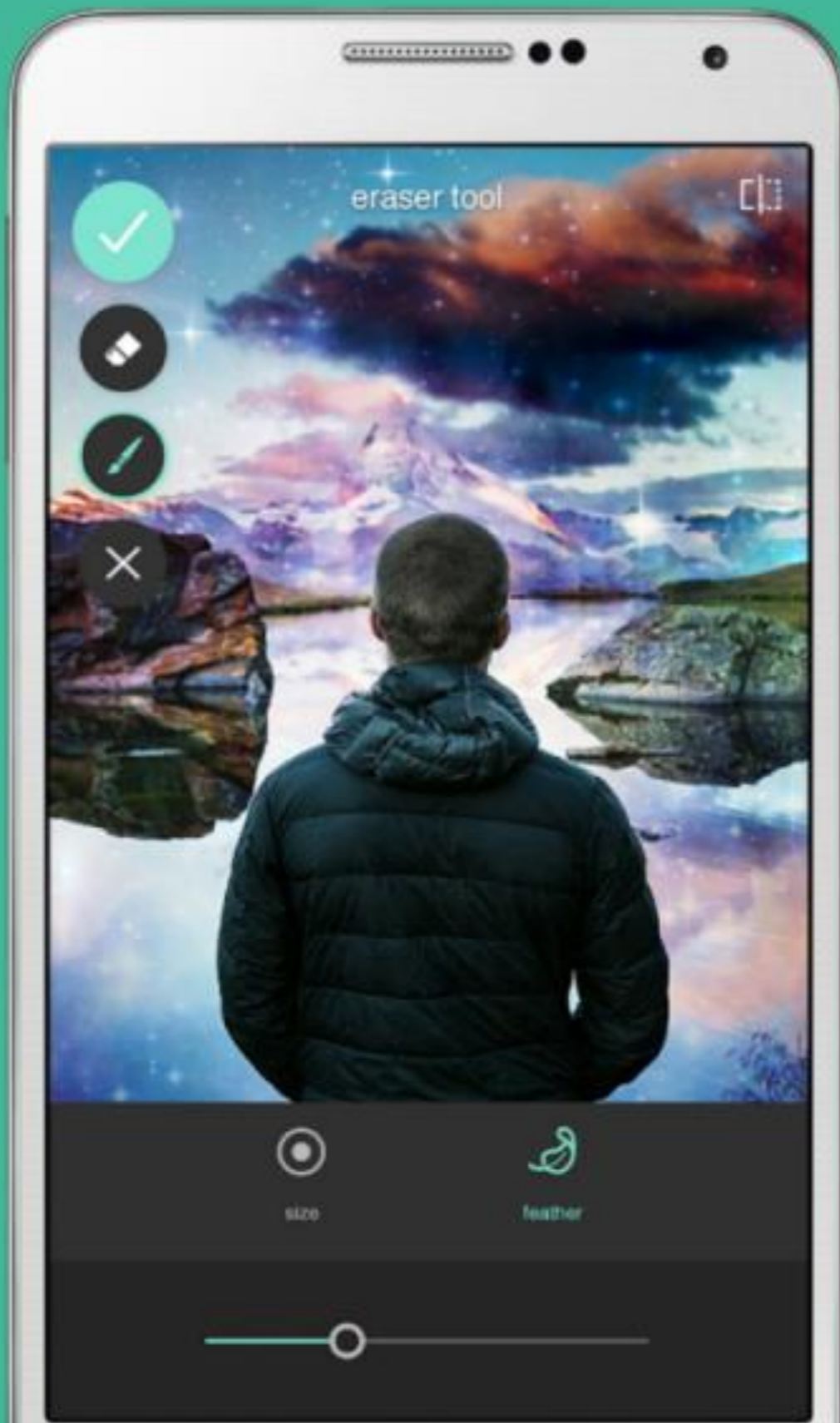


Mixgram

A perfect package of basic and advance photo editing tools such as photo editor, you can make picture collage with it, pic stitching, camera effects, special filters, photo frames and vintage filters for selfies taker.

Capturing photos with this best app, Mixgram is totally effortless and free. Make your magic moments beautiful with full of artworks using Mixgram and share with your friends.

Paint or remove effects in specific areas



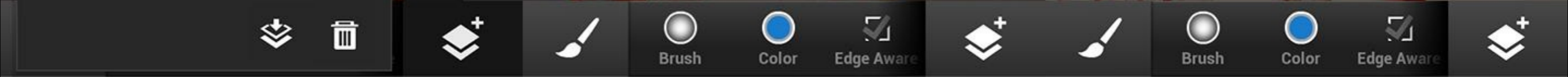
Tell a bigger story with collages





Opacity
100%

Blend Mode
Normal



What can be done with Digital Image?

It allows users to edit, manipulate, enhance
and transform images in an almost endless number of ways.

for example...

Color correction of photos

The image shows a web-based photo editor interface. At the top, there is a navigation bar with the text "PHOTO EDITOR" and a dropdown arrow, followed by buttons for "UPLOAD", "SAVE", and "SHARE", each with a dropdown arrow. To the right of these buttons are two circular arrows for undo and redo, and a small blue icon in the top right corner. The main area is divided into a dark grey sidebar on the left and a large photo on the right. The sidebar has a vertical list of editing tools, each with a small icon: "EDIT", "AUTO ENHANCE" (highlighted in blue), "Essentials" (with an upward arrow), "Crop", "Resize", "Rotate", "Cutout", "Background", "Exposure", "Beautify", "Color", "Sharpen", "Vignette", "Blur & Smooth" (with an upward arrow), "Smoothing", "Blur", "Funky Focus", "Soften", and "Blur Edges". The photo on the right is a low-angle shot of a tall, modern building with a grid of windows, and a classical building with ornate architectural details in the foreground. The sky is a clear, bright blue. A small inset window in the bottom right corner of the photo shows a zoomed-in view of a building corner.

Color correction of photos

The image shows a web-based photo editor interface. At the top, there is a navigation bar with a logo on the left, the text "PHOTO EDITOR" with a dropdown arrow, and three buttons: "UPLOAD", "SAVE", and "SHARE", each with a dropdown arrow. To the right of these buttons are two circular arrows for undo and redo, and a small blue icon in the top right corner.

On the left side, there is a dark grey sidebar menu. At the top of the sidebar is the word "EDIT". Below it is a blue button labeled "AUTO ENHANCE" with a magic wand icon. The menu is divided into sections: "Essentials" (with an upward arrow), "Blur & Smooth" (with an upward arrow), and a partially visible "Blur Edges" section at the bottom.

The "Essentials" section includes the following options, each with a small icon to its left:

- Crop
- Resize
- Rotate
- Cutout
- Background
- Exposure
- Beautify
- Color
- Sharpen
- Vignette

The "Blur & Smooth" section includes:

- Smoothing
- Blur
- Funky Focus
- Soften

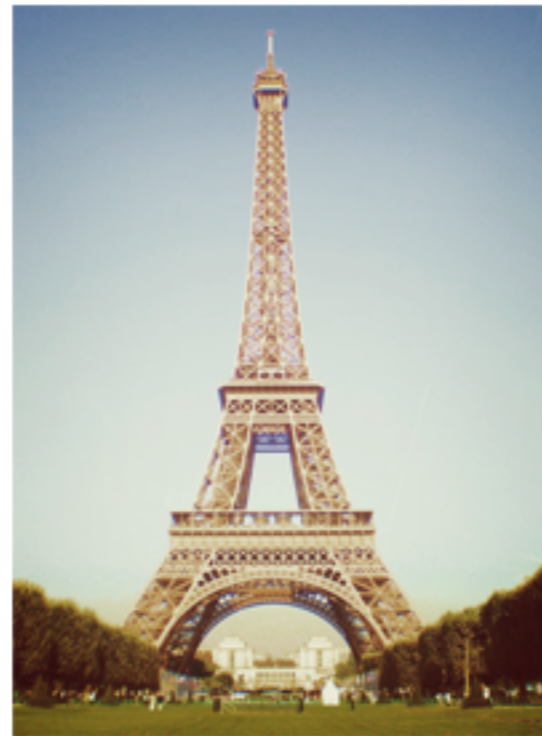
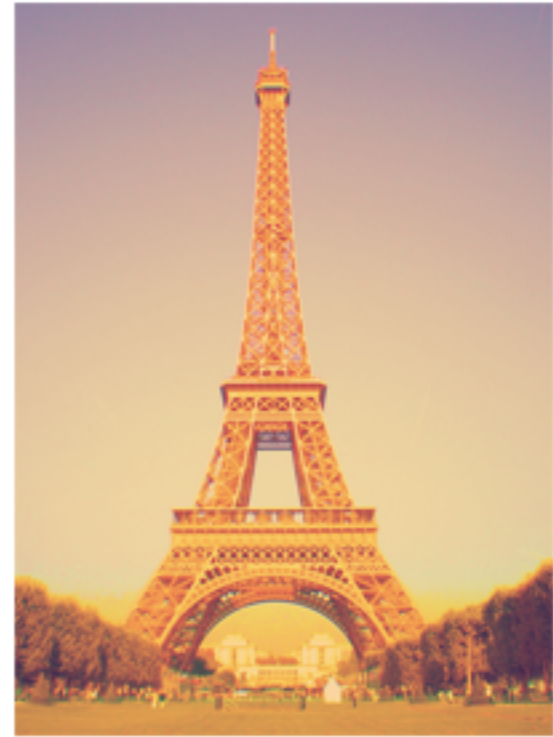
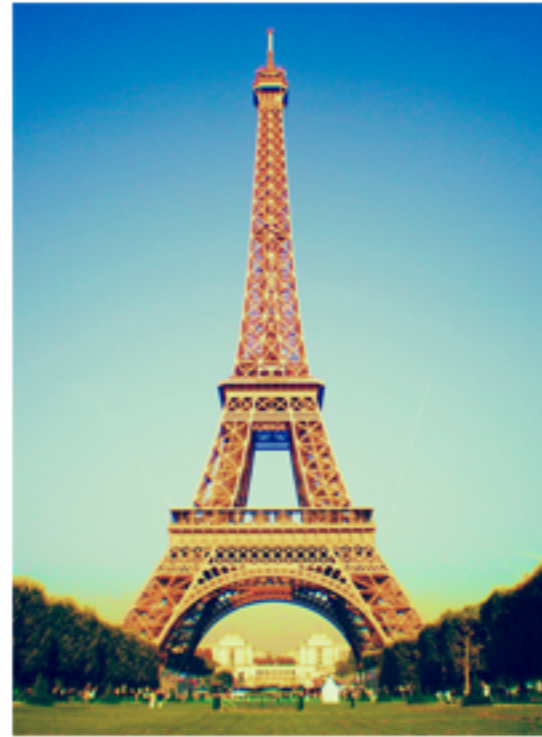
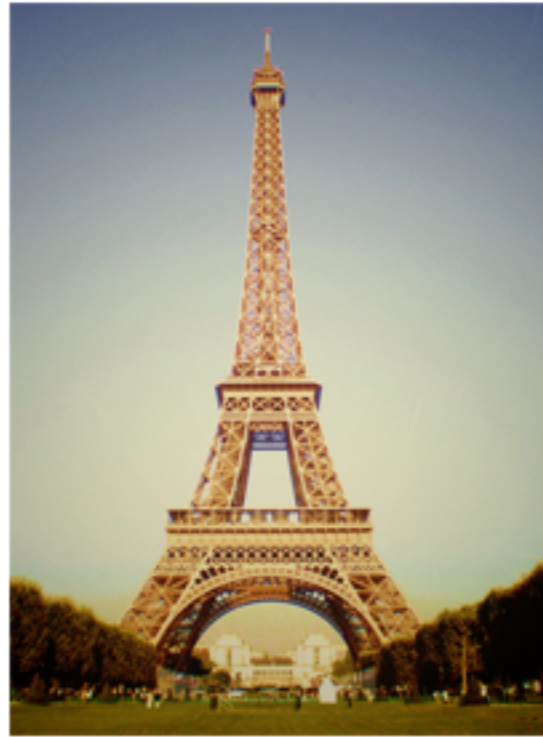
The "Blur Edges" section is partially visible at the bottom of the sidebar.

The main area of the interface displays a photograph of a tall, ornate building with many windows, viewed from a low angle looking up. The sky is a clear, bright blue. A small inset window in the bottom right corner of the photo shows a zoomed-in view of a specific part of the building's facade.

Red eye removal from photos



Creative color changes



Removing the color from images



Color Splash Me (with matte)

Restoration and retouching of images



Removing aspects from images







Compositing two or more images together



Photo Manipulation

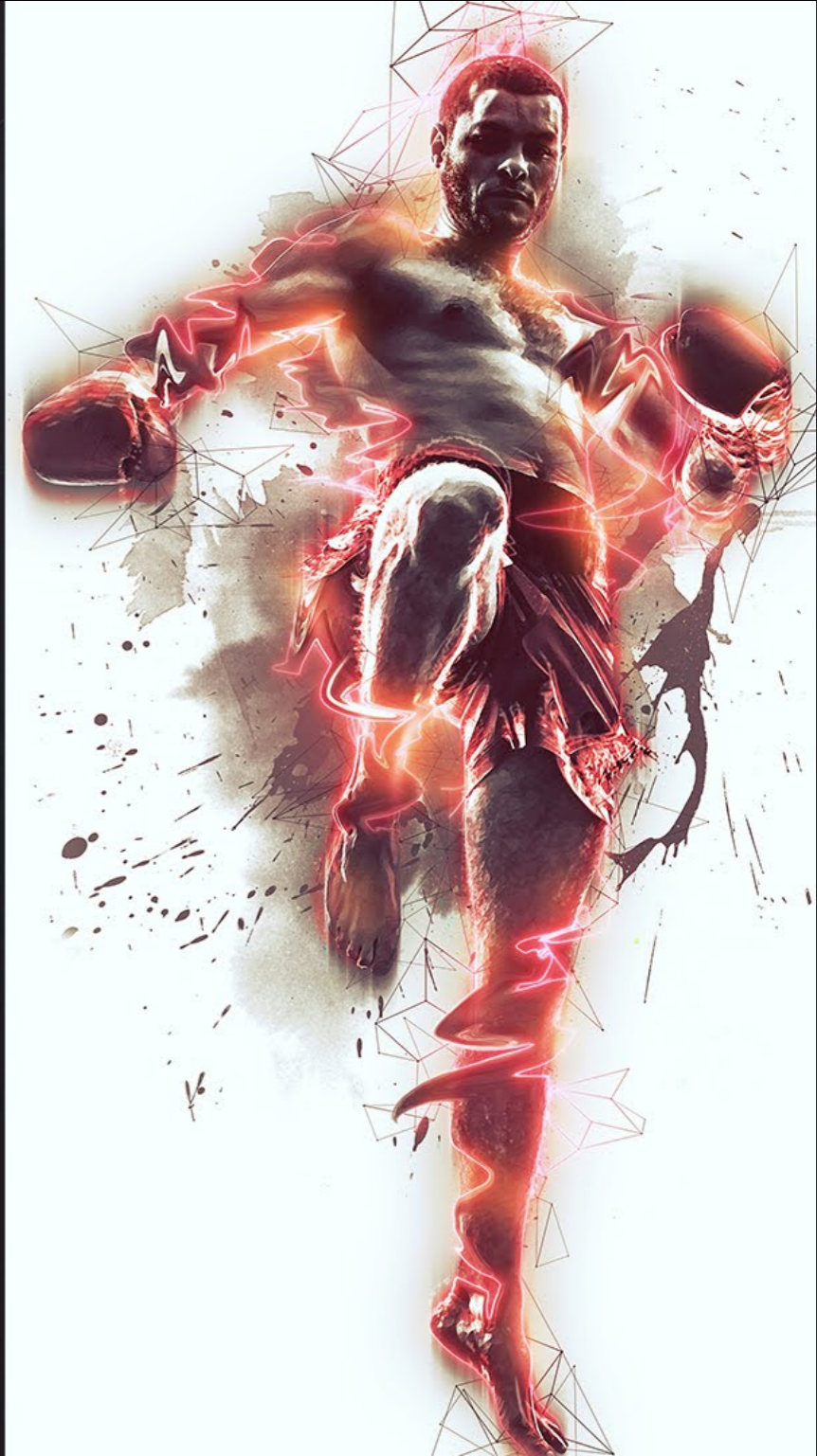


Photo Manipulation



Photo Manipulation





Photo Manipulation

Photo
Manipulation





Photo Manipulation



Digital Painting



Digital Painting





Pixels

A digital image is composed of pixels (**picture elements**) of information arranged in columns and rows.



Pixels

The **more** pixels in the image the better it will look when **printed, used in presentations, multimedia projects,** and determines **how big** it can be printed. **Images are measured in pixel dimensions, and the number of pixels in the photo should be in the THOUSANDS for good quality. Example 2,000 x 3,000 pixels.**