

1: 6 Easy Ways to Blur the Background of a Digital Image

Blurring the Edges is the debut studio album by the American singer-songwriter Meredith Brooks. It was produced by Geza X and David Ricketts. It was released through Capitol Records on May 6,

In fact it works in just about the same way. For examples which show how this is related to blur see, Image Processing By Interpolation and Extrapolation. For example lets blur a simple image then attempt to sharpen it again to remove the blur. Particularly notice the extra thickening that resulted at the corner of the two lines at the very top of the image, as well and the near disappearance of the thin lines. Even repeating the operation or increasing the size of the area of the sharpen will not help return the image back to the exact original as you have basically lost the finer detail from the image blurring. However the macro detail can be recovered quite well. It is sharpening algorithms which can recover of finer detail in a blurred, or heavily zoomed image, that makes big money in software packages used by police forces, astronomers, and government spy agencies. Unsharp Images Under Construction Both the " -sharpen ", and " -unsharp " operators, work using the exact same technique of subtracting a blur from the original image. For the internal details of how both " -sharpen ", and " -unsharp " actually work see Unsharpen Convolution. It takes the difference edge result as above, i. Or it could be just some slight differences elsewhere in the IM implementation. If one blends less with the original, one gets less sharpening. The thresholding in my scripts is done differently and for a different purpose. Generating Shadows The " -shadow " operator is a advanced operator that was developed with the IM example pages. Basically it represents a very complex blur and re-coloring of transparency shape of the given image. This is an operation that IM users performed all the time, but required a good deal of knowledge to figure how to achieve correctly. The operator will take an image usually a clone, and may already have some transparency and convert it into a shadow image that can then be positioned under the original image at given offset, generally by using the special Layer Merge operator. Here for example is a standard method of shadowing an existing image, using a navy shadow color to match this web page. See Shadows and the Offset Problem for alternative techniques. The Layers Merge method was added to IM v6. Before this you would need to use the similar layer flattening operator " -mosaic " instead. However this operator has problems see next. Shaped Shadows Now " -shadow " was designed with shaped images in mind, and this is the reason for its complexity. For example here is a typical shadowed font. Shadows and the Offset Problem The problem with shadow is that a blurry shadow extends in all directions. To compensate for this enlargement, a shadow image is also given an appropriate negative Virtual Canvas Offset so that it will be positioned correctly relative to the image being shadowed. For a normal image that means the shadow image generated will have a negative offset. For example here we try to add a shadow on the left side, of the image as if a light shone from the upper right. One solution is to add an initial offset to the original image so the resulting shadow images offset will not be negative. This removes any negative offsets before you " -mosaic " them together. Another alternative is to expand the original image so as to make enough room for the final shadow. This is the BEST way of handling shadows, while preserving the images original location on the virtual canvas. For example here I pad out the original image with some extra space for the shadow, and then underlay the shadow image directly. Padding can be asymmetrical to reduce space, but typically a symmetrical padding like the above is used for convenience. Note that while the "-compose Over" setting is not actually needed in the above, it is recommended. Otherwise later operations even in other "convert" commands could be effected, with unexpected results. That is a non-standard compose setting can effect other operations, including: Shadows and Composite Many people on the forums generate a shadow image and then try to use the lower-level " -composite " to merge the images. For example directly overlay the original image onto a generated larger shadow image. In fact we still need to remove or adjust the possibly negative bad offset shadow added using the Repage Setting. This means that the offset you see on the above example is being generated simply because of the way shadow enlarged the input image to give the shadow some space. The shadow is where it is solely due to the expansion of the shadow image by 2 times sigma. You have essentially give up the built-in offset calculation that the Shadow Operator provides. Shadow Outlines You can also use " -shadow " to

generate a fuzzy outlines of shapes, such as text. By using Layers Merge IM will automatically add the extra space needed for the semi-transparent blur. To compensate you can either enlarge the shape of the image that will be shadowed, for an example see Denser Soft Outline Font. By adding a "-geometry" composition offset you can then offset the shadow as a separate action. This is because you are really offsetting the text shape and not the shadow, so it is in the opposite direction. With a soft fuzzy shadow however that is rarely a problem. Shadow Internals Internally "-shadow" is extremely complex. For example given the following "-shadow" command However this means the final image will be 4 times sigma pixels larger. To compensate an equal amount of negative offset is also added. Now as a 2 times sigma negative offset will be added to the generated image, care should be taken to avoid the shadow being clipped, or incorrectly positioned relative to the original image. Basically use the previous techniques to correctly handle possible negative offsets involved with shadow images. I recommended PNG be used if saving shadow images, for future use. As I said "-shadow" is a very complex operation. Of course while the above example is close to what "-shadow" does internally, it is not exactly the same. Also it will short circuit the use of the "-blur" operator if the blur sigma is set to 0, to prevent the blur function from giving a warning for a zero sigma or radius. This darkening would be correct if each object was lit by separate light sources, but more commonly the objects are lit by the same light source. The solution is to overlay the one image over the other, applying the shadow effects to the opaque parts of each layer image in turn. That is the background shadow should be generated separately into each layer. Remember the shadow cast by the top most layer should become fuzzier than the shadow contribution of the bottom most layer. This complexity gets worse when you have three objects shadowing each other. Also the offset and blurring from the shadow of each object should technically be separate. To generate that level of complexity, probably a 3-d ray-tracing program should be used instead sigh. Specialized Blurs There are a few other sorts of blurs that have been added to IM version 6, which have very special uses. They also may not work as well as other methods of generating specialized blurs, such as distorting images before and after an more normal blur. All these blurs are experimental, and syntax may change!

Radial Blur
You can blur the image around in a circle using a "-radial-blur", as if it was spinning around and around. Though technically this is a rotational or angular blur, rather than a radial blur. You can achieve a much higher quality result though at a much slower speed using a Depolar-Polar - Rotational Blur technique. Note however that like a normal "-blur" operator, "-radial-blur" is affected by the "-channel" setting. That is half that angle in each direction from the original image. So an angle of is over a half circle, while degrees will blur the image in a full circle. However formulating the correct shape to generate the correct gradient can be extremely difficult, and probably not worth the effort. I did try though This gives your image a look as if it or the camera was moving very very fast. This leading edge blurring can be improved by re-drawing or overlaying the original image and re-applying a smaller "-motion-blur" multiple times. Sort of like dissipating smoke or flames. Alternatively you could generate a motion blur, then radial blur it a little though that requires some image shifting to get the center right. You can also add some extra Image Warping to make things even more interesting In both cases I recommend you pad your image with extra space around the edge generally using "-border" as both of these specialized blurs have strong edge effects that is best to avoid. If you find a more practical or interesting example or use of the above please email me a copy. This section is now out of date, and users wanting to correctly feather image should look at Feathering Shapes using Distance. When you are cutting out a shape from an image, you often want to feather or blur the edges of the shape a little to give it a smoother look, and to de-emphasize any parts outside the shape that may have accidentally been included, or to allow the image to fit into the background without making it of obvious it is a copy-n-paste. If you were dealing with real life images, the above result would look very artificial. But by blurring the image transparency a little, I can make the overlay fit onto the background more smoothly. As you can see this works very well for simple cases, when there is a high contrast between the overlaid image and the background. However there are serious problems when you want to use either a much larger feathering blur factor, or the two images are both very light colors. Note that as blur extends both into and out of the shaped area, the alpha channel has to be adjusted so that the edge of the shape is zero fully-transparent. An example of just such an alpha channel adjustment is provided by CLUT with Transparency Handling This adjustment is critical, otherwise instead of

de-emphasizing the area outside the shape, you add a semi-transparent shadow or halo of the area outside the shape. However blur has a particularly nasty problem in also smoothing the outline of the shape. That is pixels with a undefined color may actually become visible! You can see this more clearly if we threshold the image. And is especially of concern when dealing with things like fingers, and ears as well as the areas between the legs. That is the effect on the shape of appendages themselves and the spaces in between. But for real life images with no definitive borders , it is a real problem. A proper solution would be to find some sort of measure about how distant a point is from an edge of the shape, but such that two close edges do not add there effects together.

2: How to Soften Photo Edges in Photoshop | www.enganchecubano.com

Meredith Brooks' debut album, Blurring the Edges is one of the most blatant examples of post-Alanis Morissette marketing by the record industry. At her musical core, Brooks is more like Sheryl Crow-- namely, a classic rocker with slightly edgy lyrics.

Contributor Support How to Blur Edges in Photoshop Blurring edges of photos can give a whimsical and dreamy appearance to your work. It often lends well to an image meant to recall a memory or set the tone for a far away or mythical place. Need images for your project? See what our library has to offer. Why the Effect Impacts Apart from the romantic mood a blurred edge image presents, there are many other reasons to use this effect. Blurring a wide frame as opposed to a thin edge line can create an instant focus on the subject of the photo with minimal effort. This allows users to obscure any unwanted details in the background of the image as well. Gaussian Blur A blurred edge is created with this tool by placing a transparent layer over the outlying areas of your image. The width and transparency of the selection can be modified in order to create a thick, thin, heavy, or light blur. The background image will remain visible through the transparent film, but it will be obscured. Select the rectangular marquee tool and select an area that includes the areas that you do not want to blur. Inverse the selection, creating a border surrounding the sharpened areas. In the filter menu, select the Gaussian Blur tool to make the selected areas less severe, and create a smooth transition between the two areas of the photo Opacity Tool Using this tool to create a blurred border will add a layer of texture as well. Professionals often describe this bluer as having a wax paper like effect. When used appropriately, it obscures the images beneath the focused subject nicely. This will paste the edges into the layer. You can lower the opacity level of the newly added layer and also work to flatten the image to create a smooth transition. Blur Tool Perhaps the most obvious and often used choice, this tool is great for a quick blur or for the beginner just experimenting with the effect. The Median Noise Filter is a great way to do this. This tool is also capable of producing a unique blurred image of its own. The tool reduces the contrast in colors of adjoining objects and, by decreasing the radius capacity of the filter, can create a unique blur wherein the objects within the blur are still identifiable. Other Methods Apart from using the tools mentioned above, you can create a blurred edge on a rounded or elliptical image as well. This effect, often called a vignette, is easily achieved with the following steps: Use the elliptical tool to create a selection. Each of these blurring methods are open to artist interpretation and can be played with to find a signature look. Adjusting the width and depth of your blur can lead to ideal project completion that is unique to your style goals. Was this article helpful? How can we make this article more useful?

3: Help With Blurring/Softening Edges of Video Clip | Adobe Community

Blur Edges It will take some seconds after the "Generate image" button is pressed to generate the image. If width/height of the loaded image is larger than px, it will be shrunk to px.

Whether your images come from a digital camera or a scanner, most images can benefit from sharpening. The degree of sharpening needed varies depending on the quality of the digital camera or scanner. Keep in mind that sharpening cannot correct a severely blurred image. Tips for better sharpening: Sharpen your image on a separate layer so that you can resharpen it later to output to a different medium. Sharpening increases image contrast. If you find that highlights or shadows are clipped after you sharpen, use the layer blending controls if you sharpen a separate layer to prevent sharpening in highlights and shadows. See Specify a tonal range for blending layers. Sharpen your image multiple times in small amounts. Sharpen the first time to correct blur caused by capturing your image scanning it or taking it with your digital camera. If possible, judge your sharpening by outputting it to the final medium. The amount of sharpening needed varies among output media. Although Photoshop also has the Sharpen, Sharpen Edges, and Sharpen More filter options, these filters are automatic and do not provide controls and options. You can sharpen your entire image or just a portion using a selection or mask. Because the Unsharp Mask and Smart Sharpen filters can be applied to only one layer at a time, you might need to merge layers or flatten your file to sharpen all image layers in a multilayered file. The filter sharpens images rather than the opposite. You can set the sharpening algorithm or control the amount of sharpening that occurs in shadow and highlight areas. Set the controls in the Sharpen tabs: Amount Sets the amount of sharpening. A higher value increases the contrast between edge pixels, giving the appearance of greater sharpness. Radius Determines the number of pixels surrounding the edge pixels affected by the sharpening. The greater the radius value, the wider the edge effects and the more obvious the sharpening. Remove Sets the sharpening algorithm used to sharpen the image. Gaussian Blur is the method used by the Unsharp Mask filter. Lens Blur detects the edges and detail in an image, and provides finer sharpening of detail and reduced sharpening halos. Motion Blur attempts to reduce the effects of blur due to camera or subject movement. Set the Angle control if you choose Motion Blur. Angle Sets the direction of motion for the Motion Blur option of the Remove control. More Accurate CS6 only Processes the file slowly for a more accurate removal of blurring. Adjust sharpening of dark and light areas using in the Shadow and Highlight tabs. Click the Advanced button to display the tabs. Fade Amount Adjusts the amount of sharpening in the highlights or shadows. Tonal Width Controls the range of tones in the shadows or highlights that are modified. Move the slider to the left or right to decrease or increase the Tonal Width value. Smaller values restrict the adjustments to only the darker regions for shadow correction and only the lighter regions for highlight correction. Radius Controls the size of the area around each pixel that is used to determine whether a pixel is in the shadows or highlights. Moving the slider to the left specifies a smaller area, and moving it to the right specifies a larger area. Sharpen using Unsharp Mask The Unsharp Mask sharpens an image by increasing contrast along the edges in an image. The Unsharp Mask does not detect edges in an image. Instead, it locates pixels that differ in value from surrounding pixels by the threshold you specify. It then increases the contrast of neighboring pixels by the amount you specify. So, for neighboring pixels the lighter pixels get lighter and the darker pixels get darker. In addition, you specify the radius of the region to which each pixel is compared. The greater the radius, the larger the edge effects. Original image, and Unsharp Mask applied The degree of sharpening applied to an image is often a matter of personal choice. Keep in mind that oversharpening an image produces a halo effect around the edges. Oversharpening an image produces a halo effect around the edges. If your final destination is print, experiment to determine what settings work best for your image. Optional If your image is multilayered, select the layer containing the image you want to sharpen. You can apply Unsharp Mask to only one layer at a time, even if layers are linked or grouped. You can merge the layers before applying the Unsharp Mask filter. Make sure the Preview option is selected. Click the image in the preview window and hold down the mouse to see how the image looks without the sharpening. Drag the Radius slider or enter a value to determine the number of pixels surrounding the edge pixels that affect the

sharpening. The greater the radius value, the wider the edge effects. And the wider the edge effects, the more obvious the sharpening. The Radius value varies according to the subject matter, the size of the final reproduction, and the output method. For high-resolution images, a Radius value between 1 and 2 is usually recommended. A lower value sharpens only the edge pixels, whereas a higher value sharpens a wider band of pixels. Drag the Amount slider or enter a value to determine how much to increase the contrast of pixels. Drag the Threshold slider or enter a value to determine how different the sharpened pixels must be from the surrounding area before they are considered edge pixels and sharpened by the filter. For instance, a threshold of 4 affects all pixels that have tonal values that differ by a value of 4 or more, on a scale of 0 to 255. So, if adjacent pixels have tonal values of 100 and 104, they are not affected. To avoid introducing noise or posterization in images with flesh tones, for example, use an edge mask or try experimenting with Threshold values between 2 and 4. The default Threshold value 0 sharpens all pixels in the image. Sharpen selectively You can sharpen parts of your image by using a mask or a selection to prevent sharpening in certain parts of your image. For example, you can use an edge mask with the Unsharp Mask filter on a portrait to sharpen the eyes, mouth, nose, and outline of the head, but not the texture of the skin. Using an edge mask to apply the Unsharp Mask only to specific features in an image Sharpen a selection With the image layer selected in the Layers panel, draw a selection. Only the selection is sharpened, leaving the rest of the image untouched. Sharpen an image using an edge mask Create a mask to apply sharpening selectively. There are many ways to create an edge mask. Use your favorite method, or try this one: Open the Channels panel and select the channel that displays the grayscale image with the greatest contrast in the document window. Often, this is the green or the red channel. Selecting a channel with the greatest contrast Duplicate the selected channel. This averages the neighboring pixels. If necessary, you can also paint with black to retouch the final edge mask. The Maximum, the Median, and the Gaussian Blur filters soften the edge mask so that the sharpening effects blend better in the final image. Although all three filters are used in this procedure, you can experiment using only one or two. In the Layers panel, select the image layer. Make sure the selection is still visible on the image. To view your results, select the RGB channel in the Channels panel and deselect the selection in the image. You can create an action to conveniently apply all the steps in the procedure. Add lens blur Add blur to an image to give the effect of a narrower depth of field so that some objects in the image stay in focus and others areas are blurred. You can use a simple selection to determine which areas are blurred, or you can provide a separate alpha channel depth map to describe exactly how you want the blur added. The Lens Blur filter uses the depth map to determine the position of pixels in an image. With a depth map selected, you can also use the crosshair cursor to set the starting point of a given blur. For a gradual blurring effect none at the bottom to maximum at the top, create a new alpha channel and apply a gradient so that the channel is white at the top of the image and black at the bottom. To change the direction of the gradient, select the Invert check box. The way the blur appears depends on the iris shape you choose. The number of blades determines the iris shape. You can change blades of an iris by curving them making them more circular or rotating them. You can also reduce or magnify the preview by clicking the minus button or the plus button. For Preview, choose Faster to generate quicker previews. Choose More Accurate to view the final version of the image. More Accurate previews take longer to generate. Drag the Blur Focal Distance slider to set the depth at which pixels are in focus. For example, if you set focal distance to 100 pixels at 1 and 100 pixels at 200, pixels at 1 and 200 are completely blurred, and pixels closer to 100 are blurred less. If you click in the preview image, the Blur Focal Distance slider changes to reflect the clicked location and brings the depth of the clicked location into focus.

4: Blurry Vision - Causes and Treatment

Blur Edges Using Photoshop Feather Selection First thing you need to do is open your image Photoshop. Then select the Elliptical Marquee Tool from the toolbar at the left side of your Photoshop screen, and trace the shape of your choice.

5: Blurring the Edges - Wikipedia

BLURRING THE EDGES pdf

Blurring the edges of an image de-emphasizes harsh borders and enables the image to better blend into the background. Adobe Illustrator CS6 accomplishes this effect with either the Outer Glow or Feather feature. Because the Outer Glow effect uses a defined color, it is more effective on images that.

6: Blurred Edges? | Adobe Community

Up for grab is the "Blurring The Edges" CD by Meredith Brooks. Released in by Capitol Records, Made In USA. Meredith Brooks follows in the footsteps of Alanis Morissette and Sheryl Crow.

7: Smooth selection edges in Photoshop Elements

If you feather a selection (blur its edges) instead, you create a natural-looking transition between the selection and the background of the image. To feather an image, follow these steps: Create a selection.

8: Blurring the Edges - Meredith Brooks | Songs, Reviews, Credits | AllMusic

2. Click on one of the "Marquee" tools from the Photoshop toolbar. If you want to soften the edges of your photo in a rectangular or square fashion, select the "Rectangular Marquee" tool.

9: Adjust image sharpness and blur in Photoshop

Blurring edges of photos can give a whimsical and dreamy appearance to your work. It often lends well to an image meant to recall a memory or set the tone for a far away or mythical place.

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